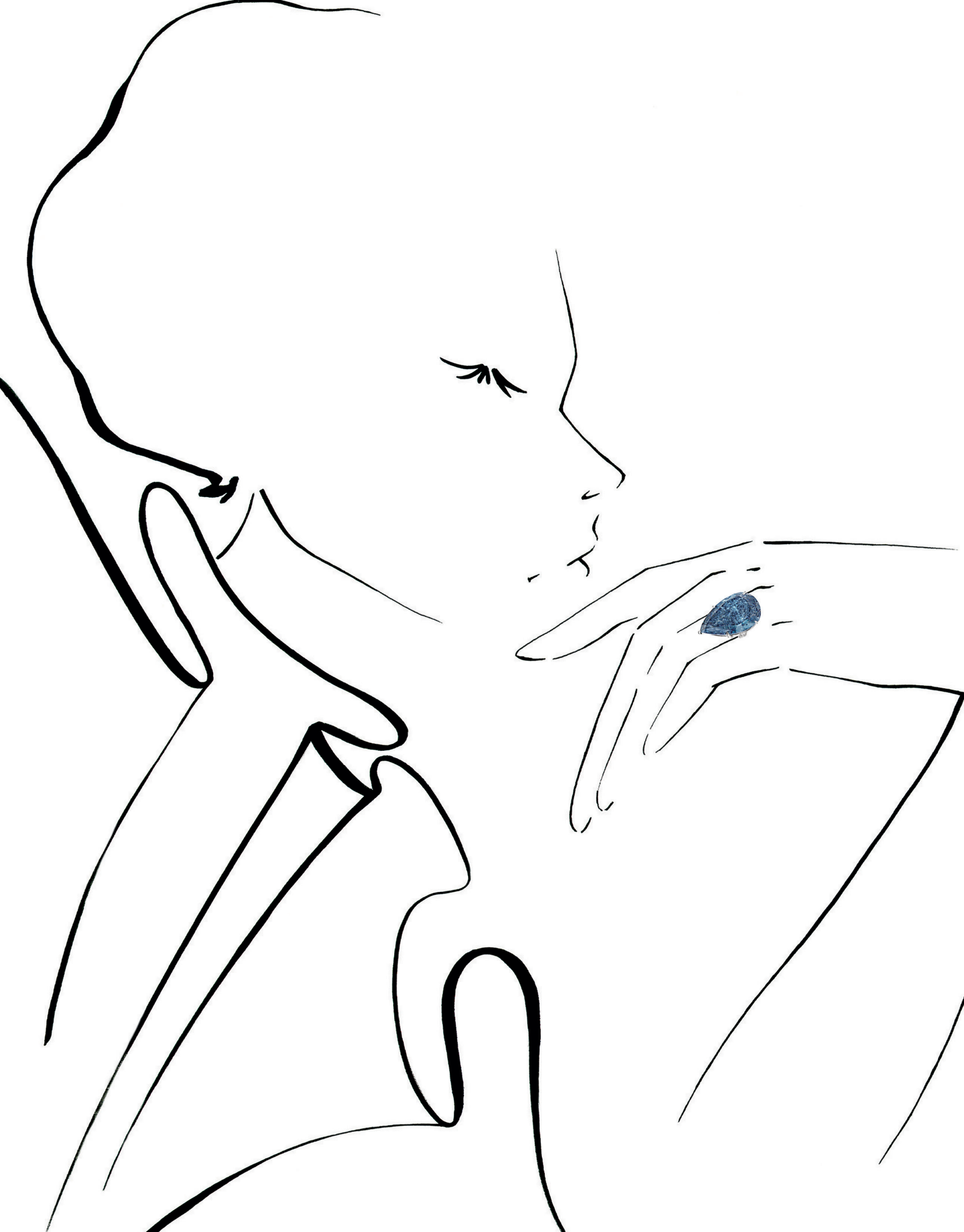


MAGNIFICENT JEWELS

NEW YORK | 4 DECEMBER 2018

Sotheby's EST. 1744



MAGNIFICENT JEWELS





Highly Important
Fancy Vivid Blue
Diamond Ring

THIS PAGE
LOT 98

FRONT COVER
LOT 299

BACK COVER
LOT 145

ILLUSTRATION: FASHION STROKES BY ELLY AZIZIAN



THIS PAGE
LOT 141

MAGNIFICENT JEWELS

AUCTION IN NEW YORK
4 DECEMBER 2018
SALE N09951

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

ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC

Friday 30 November
10 am-5 pm

Saturday 1 December
10 am-5 pm

Sunday 2 December
1 pm-5 pm

Tuesday 4 December
10 am-12 pm (Session II only)

1334 York Avenue
New York, NY 10021
+1 212 606 7000
sothebys.com

FOLLOW US @SOTHEBYS
#SOTHEBYSJEWELS

Sotheby's EST. 1744

Specialists for this Auction



David Bennett
Worldwide Chairman
International Jewelry Division
+1 41 22 908 4842
david.bennett@sothebys.com



Gary Schuler
Chairman,
North and South America
+1 212 606 7095
gary.schuler@sothebys.com



Carol Elkins
Senior Specialist
+1 212 606 7062
carol.elkins@sothebys.com



Frank Everett
Sales Director
+1 212 894 1902
frank.everett@sothebys.com



Catharine Becket
Senior Specialist
+1 212 894 1027
catharine.becket@sothebys.com



Robin Wright
Senior Specialist
+1 212 894 1246
robin.wright@sothebys.com



Alexander Eblen
Senior Specialist
+1 212 894 1742
alexander.eblen@sothebys.com



Quig Bruning
Specialist
+1 310 786 1860
quig.bruning@sothebys.com



Kendall Reed
Specialist
+1 212 894 1137
kendall.reed@sothebys.com



Vivian Chen
Associate Cataloguer
+1 212 894 1918
vivian.chen@sothebys.com



Anna Ruzhnikov
Associate Cataloguer
+1 212 894 1041
anna.ruzhnikov@sothebys.com



Joanna Wheeler
Associate Cataloguer
+1 212 894 1491
joanna.wheeler@sothebys.com

Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.

SALE NUMBER
N09951 "STATEMENTS"

BIDS DEPARTMENT
+1 212 606 7414
FAX +1 212 606 7016
bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of $5,000 and above.

CONSULTANT
Lexi Yost

HEAD OF MAGNIFICENT JEWELS SALES
Catharine Becket
catharine.becket@sothebys.com
+1 212 606 7392
FAX +1 212 606 7014

SALE ADMINISTRATOR
Orly Brooker
orly.brooker@sothebys.com
+1 212 606 1507
FAX +1 212 606 7014

POST SALE SERVICES
Rebecca Kraus
Post Sale Manager
rebecca.kraus@sothebys.com
+1 212 606 7444

PAYMENT, DELIVERY AND COLLECTION
+1 212 606 7444
FAX +1 212 606 7043
uspostsaleservices@sothebys.com

CATALOGUE PRICE
$45 at the gallery

FOR SUBSCRIPTIONS CALL
+1 212 606 7000 USA
+44 (0)20 7293 5000
for UK & Europe

CONDITION REPORTS
Sotheby's Jewelry department is pleased to offer to potential purchasers Condition Reports of the lots in this catalogue.
A Condition Report is an opinion describing in more depth the lot with regards to, but not limited to, the general condition, quality of stones and/or other relevant information.

Please contact:

Nora Clarke
nora.clarke@sothebys.com
+1 212 894 1506

PHOTOGRAPHY
SquareMoose
New York
+1 212 643 2505





THIS PAGE
LOT 135

Contents

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
SESSION ONE: LOTS 1-145

130
SESSION TWO: LOTS 146-299

255
ABSENTEE BID FORM

257
CONDITIONS OF SALE

258
TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS FOR
LIVE ONLINE BIDDING

259
BUYING AT AUCTION

261
SELLING AT AUCTION
SOTHEBY'S SERVICES
INFORMATION ON SALES AND USE TAX
IMPORTANT NOTICES

263
INTERNATIONAL DEPARTMENTS

264
INDEX OF DIAMONDS

265
COLORED STONE LIST

266
DIAMOND CLARITY GRADING
GLOSSARY OF TERMS

267
DIAMOND COLOR GRADING
RING SIZE CHART

268
INDEX OF MAKERS



THIS PAGE
LOTS 23, 145, 218

SESSION ONE

NEW YORK
TUESDAY
4 DECEMBER 2018
10AM

LOTS 1-145





1



2



3

1

PROPERTY FROM A PRIVATE COLLECTION

PAIR OF DIAMOND CUFF-BRACELETS, DAVID WEBB

Designed as stylized arrows, set with numerous round diamonds, *internal circumferences 6 inches, signed Webb, numbered IA90 and IA91.*

Accompanied by a Certificate of Authenticity from David Webb.

US$ 30,000-50,000

2

PROPERTY FROM A PRIVATE COLLECTION

EMERALD AND DIAMOND RING, BULGARI

Centering an emerald-cut emerald weighing 8.76 carats, flanked by two tapered baguette diamonds, accented with round diamonds, *size 4¾, with sizing beads, signed Bulgari.*

Accompanied by AGL report no. 1095460 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 60,000-80,000

3

PROPERTY FROM A PRIVATE COLLECTION

PAIR OF DIAMOND PENDANT EARCLIPS, GRAFF

Each composed of a tapered line of round diamonds suspending a dome pendant of similarly-cut diamonds, *signed Graff, numbered 13125.* With signed box.

Accompanied by three GIA reports and 23 GIA Diamond Dossiers stating that the diamonds weighing 0.75 to 0.70 carat are E-G color, VVS1-VS2 clarity.

US$ 75,000-100,000



4

PROPERTY FROM A PRIVATE COLLECTION

PAIR OF DIAMOND EARCLIPS, DAVID WEBB

The squared domes each pavé-set with round diamonds, *signed Webb.*

US$ 15,000-20,000

5

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND BRACELET, GRAFF

Designed as a wide band of wave-inspired links set with round diamonds, *length 6¾ inches, signed Graff, numbered 4665.* With signed box.

US$ 60,000-80,000

6

PROPERTY FROM A PRIVATE COLLECTION

PAIR OF DIAMOND EARCLIPS, VAN CLEEF & ARPELS

Set with two pear-shaped diamonds weighing a total of approximately 4.35 carats, encircled by two rows of round diamonds, suspending fringes of marquise-shaped diamonds, *signed Van Cleef & Arpels, numbered N.Y. 54631.*

US$ 40,000-60,000



8

7

7

PROPERTY FROM A PRIVATE COLLECTION

GOLD, EMERALD, RUBY AND DIAMOND NECKLACE, BULGARI

The carved heart-shaped emerald weighing approximately 87.60 carats, capped with a pear-shaped cabochon ruby and pavé-set round diamonds, suspended from a detachable rope-like gold link chain, *length 17¼ inches, signed Bulgari and Bulgari N.Y., numbered C2166, with Italian assay and registry marks.*

US$ 20,000-30,000

8

PROPERTY FROM A PRIVATE COLLECTION

GOLD, AMETHYST, CITRINE, TOURMALINE AND DIAMOND 'ALVEARE' CUFF-BRACELET, BULGARI

The flexible band of geometric gold links, set to the front with three sugarloaf cabochons, the amethyst weighing approximately 38.00 carats, the citrine weighing approximately 40.50 carats and the pink tourmaline weighing approximately 37.50 carats, flanked by pavé-set round diamonds, *internal circumference 6 inches, expandable, signed Bulgari, numbered BA 5481, with Italian assay and registry marks.*

US$ 20,000-30,000



9



10

9

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND RING, DAVID WEBB

The domed front pavé-set with round diamonds on a gold architectural shank, *size 6, signed Webb; circa 1970.*

US$ 10,000-15,000

10

PROPERTY FROM A PRIVATE COLLECTION

EMERALD, CULTURED PEARL AND DIAMOND NECKLACE, BULGARI

Composed of a strand of 30 cultured pearls measuring approximately 9.3 to 8.9 mm, spaced by gold rondelles, centered on a geometric plaque set with a cushion-cut emerald weighing approximately 2.80 carats, highlighted with baguette and round diamonds, the clasp also accented by round diamonds, *length 15½ inches, signed Bulgari, numbered BD 367 and c1194, with partial Italian registry mark.*

Accompanied by AGL report no. 1095545 stating that the emerald is of Colombian origin, clarity enhancement: insignificant, type: traditional.

US$ 15,000-20,000



12



11



13

11

PROPERTY OF A MIDWEST LADY

RUBY AND DIAMOND RING

Centered on a cushion-cut ruby weighing 4.03 carats, the band accented by round diamonds, *size 8½.*

Accompanied by AGL report no. 1094398 stating that the ruby is of Burmese origin, with no indications of heating.

US$ 200,000-300,000

12

PROPERTY OF A PRIVATE COLLECTOR, WASHINGTON, DC

RUBY AND DIAMOND CLIP-BROOCH, VAN CLEEF & ARPELS

Designed as a flower, centering a pear-shaped ruby weighing approximately 2.25 carats, framed and accented by round rubies, and numerous round and baguette diamonds, *signed Van Cleef & Arpels, numbered N.Y.31410; circa 1960.*

Accompanied by AGL report no. 1094054 stating that the pear-shaped ruby is of Burmese origin, with no indications of heating.

US$ 20,000-30,000

13

PROPERTY OF A PRIVATE COLLECTOR, WASHINGTON, DC

PAIR OF RUBY AND DIAMOND PENDANT-EARCLIPS, VAN CLEEF & ARPELS

Of stylized floral design, the tops set with square-cut rubies accented by round diamonds, the detachable pendants set with cushion-cut rubies weighing approximately 2.50 and 3.00 carats, framed and accented by round diamonds, *signed Van Cleef & Arpels, numbered N.Y.34816; circa 1964.*

Accompanied by AGL report no. 1094055 A and B stating that the two rubies in the pendants are of Burmese origin, with no indications of heating.

US$ 50,000-70,000



15



16



14

14

FROM A PRIVATE COLLECTION, MIAMI

SAPPHIRE AND DIAMOND RING, FRANCE

Centered on a round sapphire weighing 9.47 carats, accented by single-cut diamonds, *size 4½, with French assay mark.*

Accompanied by AGL report no. 1095122 stating that the sapphire is of Burmese origin, with no indications of heating.

US$ 140,000-180,000

15

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND RING

Set with a cushion-cut diamond weighing 10.02 carats, between rounded fancy-shaped diamond shoulders, *size 6½, with partial workshop mark.*

Accompanied by GIA report no. 1196584924 stating that the diamond is H color, SI1 clarity.

US$ 185,000-235,000

16

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND BAND RING

Designed as an eternity band composed of 16 emerald-cut diamonds, *size 5½.*

Accompanied by two GIA reports:

No. 2195586560 stating that the diamond weighing 0.85 carat is H color, VS2 clarity.

No. 1192586562 stating that the diamond weighing 0.83 carat diamond is H color, VS1 clarity.

US$ 30,000-50,000



17

18

17

FANCY GRAY-BLUE DIAMOND AND FANCY PINK DIAMOND RING

Set with a round Fancy Gray-Blue diamond weighing 1.07 carats and a round Fancy Pink diamond weighing 1.03 carats, *size 6.*

Accompanied by two GIA reports:

No. 2193549217 stating that the diamond weighing 1.07 carats is Fancy Gray-Blue, Natural Color, Internally Flawless.

No. 5192549230 stating that the diamond weighing 1.03 carats is Fancy Pink, Natural Color, Internally Flawless.

US$ 300,000-400,000

18

PROPERTY FROM MIDWEST COLLECTION

DIAMOND NECKLACE, VAN CLEEF & ARPELS

Of fringe design, suspending 15 round diamonds, set with baguette diamonds, further embellished with round diamonds, *length 14½ inches, signed Van Cleef & Arpels, numbered NY 11215.*

US$ 80,000-120,000



20



19

19

PINK TOURMALINE AND DIAMOND BROOCH, BUCCELLATI

Designed as a bouquet of flowers, set with round diamonds, the petals composed of carved pink tourmalines, the stems set with baguette diamonds, *signed M. Buccellati.*

US$ 8,000-12,000

20

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND RING

Set with a round diamond weighing 14.66 carats, the shoulders highlighted with six single-cut diamonds, *size 8½.*

Accompanied by GIA report no. 5191623131 stating that the diamond is Q to R range, VVS1 clarity.

US$ 80,000-120,000



21

PROPERTY OF A LADY

CULTURED PEARL AND DIAMOND ROPE NECKLACE, MIKIMOTO

Composed of cultured pearls measuring approximately 8.9 to 7.9 mm, completed by a decorative ball clasp set with round diamonds, *length 68½ inches, with French assay mark, Italian registry marks, and maker's marks for Mikimoto.*

US$ 10,000-15,000



22



23

22

PROPERTY OF A LADY

DIAMOND RING

Set with a pear-shaped diamond weighing 15.35 carats, accented by two triangular-shaped diamonds, *size 9.*

Accompanied by GIA report no. 5191659099 stating that the diamond is J color, SI1 clarity.

US$ 150,000-200,000

23

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

SAPPHIRE AND DIAMOND BRACELET, CARTIER, PARIS

Set with 10 oval-shaped cabochon sapphires measuring approximately 6.7 x 6.0 to 6.5 to 5.0 mm, accented by numerous old European and single-cut diamonds, *length 7¼ inches, signed Cartier Paris, Made in France; circa 1925.*

Accompanied by AGL report no. 1094899 stating that nine sapphires are of Cambodian origin, with no indications of heating and one sapphire is of Ceylon origin, with indications of heating.

US$ 40,000-60,000



24

24

PROPERTY OF A PRIVATE COLLECTOR

RUBY AND DIAMOND NECKLACE

Suspending a cushion-cut ruby, set with numerous oval-shaped rubies, framed and accented by old European-cut diamonds, *length 16½ inches.*

Accompanied by AGL report no. 1094900 stating that the rubies are of Burmese origin, with no indications of heating.

Accompanied by a Gübelin report No. 0711305 dated December 4, 2007 stating the rubies are of Burmese origin, with no indications of heating.

US$ 350,000-450,000



26



25



Mrs. Jane Loew Sharples

25

PROPERTY FROM THE JANE LOEW SHARPLES 1994 FAMILY TRUST

PAIR OF DIAMOND PENDANT-EARRINGS

Set with old mine-cut diamonds, suspending swing-set centers; *late 19th century, posts later added.*

The granddaughter of film pioneers Adolph Zukor, founder of Paramount Pictures, and Marcus Loew, founder of MGM Studios, Jane Loew Sharples spent much of her childhood at Pembroke, her family's vast estate on Long Island, New York. Producers, directors and stars such as Douglas Fairbanks, Mary Pickford and Cary Grant drifted in and out of Pembroke like cameos in an epic movie. Although Ms. Sharples would eventually move from New York to settle in southern Arizona, she remained connected with Hollywood throughout her life, counting stars such as Janet Leigh, John Wayne, Elizabeth Taylor and Paul Newman among her good friends.

US$ 20,000-30,000

26

PROPERTY FROM THE JANE LOEW SHARPLES 1994 FAMILY TRUST

DIAMOND RING

Set with an oval-shaped diamond weighing 5.55 carats, accented by round diamonds, *size 7.*

Accompanied by GIA report no. 2195680842 stating that the diamond is H color, VS1 clarity.

US$ 60,000-80,000



27



28

27

PROPERTY FROM A PRIVATE COLLECTION

RUBY AND DIAMOND BROOCH, ALETTO BROTHERS

Designed as a flower, the petals invisibly-set with calibré-cut rubies, the center set *en tremblant* with round diamonds, the stem highlighted by baguette diamonds, the leaves further set with marquise-shaped diamonds, *signed Aletto Bros., numbered 71202.* With signed box.

US$ 75,000-100,000

28

RUBY AND DIAMOND RING

Centering an oval-shaped ruby weighing 4.04 carats, flanked by two trapezoid-shaped diamonds, *size 6¼.*

Accompanied by AGL report no. 1096069 stating that the ruby is of Burmese origin, with indications of heating.

Accompanied by GRS report no. 2004-050624 dated May 18, 2004 stating that the ruby is of Burmese origin, with indications of heating, this color variety of ruby may also be called 'pigeon's blood' by members of the trade.

US$ 25,000-35,000



29



30

29

PROPERTY FROM A PROMINENT AMERICAN FAMILY

DIAMOND RING, GRAFF

Set with a square emerald-cut diamond weighing 10.05 carats, flanked by two tapered baguette diamonds, *size 4¾, signed Graff.*

Accompanied by GIA report no. 15032921 stating that the diamond is G color, VS2 clarity.

US$ 250,000-350,000

30

PAIR OF PEARL, CULTURED PEARL AND DIAMOND PENDANT-EARCLIPS, BOUCHERON

Each suspending a drop-shaped natural pearl measuring approximately 9.0 x 8.6 mm, capped by marquise-shaped diamonds, surmounted by button-shaped natural pearls and one button-shaped cultured pearl measuring approximately 3.8 mm, bordered by round and baguette diamonds, *signed Boucheron, Paris, with French assay marks*; *pendants detachable.* With signed box.

Accompanied by GIA report no. 5172801682 stating that the 17 pearls are natural, saltwater and one pearl is cultured, saltwater.

US$ 30,000-50,000



31

32

31

PROPERTY FROM A WEST COAST ESTATE

FANCY INTENSE YELLOW DIAMOND AND DIAMOND RING

Set with a square emerald-cut Fancy Intense Yellow diamond weighing 18.94 carats, flanked by two near colorless trapeze-shaped diamonds, *size 4¾.*

Accompanied by GIA report no. 15140071 stating that the diamond is Fancy Intense Yellow, Natural Color, VS1 clarity.

US$ 300,000-500,000

32

PROPERTY SOLD TO BENEFIT THE ROBERT G. & ELLEN S. GUTENSTEIN FAMILY FOUNDATION

GOLD AND DIAMOND NECKLACE, CARTIER, FRANCE

The gold links of chevron design gathered at the side in a bow set with round diamonds, gross weight approximately 49 dwts, *length 16 inches, signed Cartier Inc., Made in France, numbered 1691, with French assay marks; circa 1960.* With signed box.

US$ 15,000-20,000



34



33

33

PROPERTY OF A PROMINENT AMERICAN FAMILY

FANCY INTENSE YELLOW DIAMOND AND DIAMOND BROOCH

Designed as a nosegay, centering an antique cushion-cut Fancy Intense Yellow diamond weighing 10.41 carats, set with round and single-cut diamonds, *unsigned.* With a signed Tiffany & Co. box.

Accompanied by GIA report no. 6193605038 stating that the diamond is Fancy Intense Yellow, Natural Color, VS1 clarity.

Accompanied by a photocopy of a Tiffany & Co. Replacement Valuation dated December 10, 1973.

US$ 150,000-250,000

34

PROPERTY OF A GENTLEMAN, SCOTTSDALE, ARIZONA

DIAMOND RING

Set with a round diamond weighing 5.00 carats within a gold mounting, *size 9½.*

Accompanied by GIA report no. 6193692325 stating that the diamond is E color, SI1 clarity.

US$ 40,000-60,000



35

35

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

SUITE OF EMERALD AND DIAMOND JEWELRY

Comprising: a detachable pendant centered on a six-rayed star-shaped emerald weighing 6.46 carats, framed by old mine and old European-cut diamonds, designed to be alternately mounted on a clip-brooch of floral design, set with two emerald-cut emeralds and numerous old-European and round diamonds, *with screwdriver to detach pendant;* a necklace designed as a line of old European-cut diamonds, set to the front with four emerald-cut emeralds, framed and accented by old mine and old European-cut diamonds, *length 15¼ inches, fitted with pendant hook*; and a pair of earclips *en suite*, *earclips signed Webb.* With signed and fitted box by David Webb.

Accompanied by AGL report no. 1094189 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant, type: traditional.

US$ 150,000-200,000



PROPERTY FROM THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

LOTS 36–43

Through a combination of choice and fate, Maud Morris Martineau (1883-1961) led a life that bridged several continents, weathered two world wars and, like other wealthy women of her generation, provided ample opportunity for the enjoyment of fine jewels. Her father, Nelson Morris of Chicago, founded Morris & Company, one of the "big four" meat packing concerns that fed the country and created vast fortunes in the second half of the 19th century.

Shortly before the start of World War I, Maud moved to England where, wishing to support her adopted country, she transformed her home into a hospital for British officers. This act of charity altered destiny, for it was here she met and married Hubert Martineau, a Welsh Guardsman. After the war, the family set up residence in London and maintained a shooting lodge in the north of England.

With the onset of World War II, Maud brought her family to the United States, living in New York's Pierre Hotel. When peace returned, the Martineaus returned to Europe, traveling between resort towns such as St. Mortiz and the Juan-les-Pins, alternating with trips to the Middle East where Hubert competed with his cricket team.

Between and after the wars, Maud acquired a great number and variety of jewels, primarily from Cartier and Van Cleef & Arpels, including a wealth of natural pearls and colored stones. The jewels offered here represent a small portion of her impressive collection.





36





36

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

THREE PLATINUM RINGS AND ONE WHITE GOLD RING

Each ring bearing a martin, the Martineau family crest, one white gold ring set with an oval hematite intaglio and the motto 'marte nobilior pallas', gross weight approximately 8 dwts, *size 3½, with French assay and maker's mark; circa 1930*; one platinum band set with a sapphire, *size 7, partially numbered; circa 1930;* one platinum band set with an oval onyx, framed with pavé-set single-cut diamonds and calibré-cut onyx, *size 4½, partially numbered, with French assay and partial workshop mark, one onyx missing;* and a pair of platinum bands joined by an engraved platinum link, the reverse with a personal inscription dated 1915, *size 7¾, partially numbered.*

US$ 4,000-6,000



37



37

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

SILVER, PARCEL GILT AND SAPPHIRE CIGARETTE CASE, CARTIER, AND GOLD AND SAPPHIRE CIGARETTE CASE

The silver and parcel gilt case of honeycomb design featuring a thumbpiece set with five sugarloaf cabochon sapphires, *5 x 3¼ inches, signed Cartier Paris, Londres, New York, with French assay and workshop marks*; the gold samorodok case set with a cabochon sapphire thumbpiece, gross weight approximately 107 dwts, *3⅞ x 2⅝ inches, with Russian assay mark, circa 1908-1927*.

US$ 4,000-6,000



38



39

40

38

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

GOLD, SAPPHIRE AND RUBY CLIP-BROOCH

Designed as a flower, the petals set with cushion-cut sapphires, accented by round rubies *with French assay mark*; *circa 1945.*

US$ 10,000-15,000

39

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

GOLD, MULTI-COLORED SAPPHIRE AND RUBY BROOCH

Designed as a gold feather, set with cushion-cut blue, pink and yellow sapphires, accented by oval-shaped rubies; *circa 1945.*

US$ 5,000-7,000

40

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

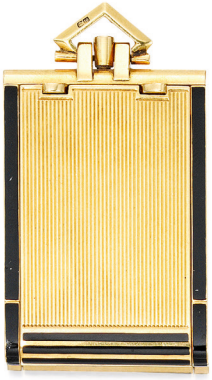
CORAL NECKLACE

Composed of graduated coral beads measuring approximately 17.0 to 7.4 mm, the clasp set with a coral cabochon within a textured gold frame, *length 19 inches.*

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

◉ US$ 8,000-12,000





41





41

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

GROUP OF GOLD, GEM-SET AND ENAMEL JEWELS

Comprising: a gold charm designed as an elephant, its head adorned with a cabochon ruby, the eyes set with single-cut diamonds, further highlighted with round sapphires, *signed Van Cleef et Arpels, numbered 81473, with French workshop mark;* a textured gold charm bordered with black enamel, opening to reveal a picture frame with a black and white photo of a girl, *signed Cartier London, numbered 1290, with British hallmarks; circa 1930;* a pair of gold cufflinks set with four coral cabochons, accented by black enamel; *circa 1930;* and a gold stickpin collet-set with an oval-shaped blue glass intaglio depicting a jugate portrait laureate of Roman Imperial type, with the letters OMONIOU, *with French assay and workshop marks; late 19th century.*

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

US$ 2,000-3,000



42

43



Maud Morris Martineau wearing lots 42 and 43

42

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

NATURAL PEARL NECKLACE

Composed of a graduated strand of seventy-one natural pearls measuring approximately 10.1 to 6.6 mm, *length 25 inches.*

Accompanied by GIA report no. 2195061232 stating that the pearls are natural, saltwater, with no indications of treatment.

US$ 80,000-120,000

43

THE COLLECTION OF MAUD MORRIS MARTINEAU, THENCE BY DESCENT

EMERALD AND DIAMOND RING, VAN CLEEF & ARPELS, PARIS

Set with a modified rectangular step-cut emerald weighing 20.10 carats, between baguette diamond shoulders, *size 7½, signed Van Cleef Arpels, Paris, partially legible numbering.*

Accompanied by AGL report no. 1090178 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US$ 600,000-800,000





44

44

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

PAIR OF CORAL, EMERALD, ONYX, ENAMEL AND DIAMOND HAIR COMBS, CARTIER, PARIS

Composed of coral segments carved with floral motifs, studded with emerald and onyx cabochons, and single-cut diamonds, highlighted with old European and single-cut diamonds and bands of black enamel, *signed Cartier Paris, numbered 059, with French assay and workshop marks; circa 1925, with later added black resin combs.*

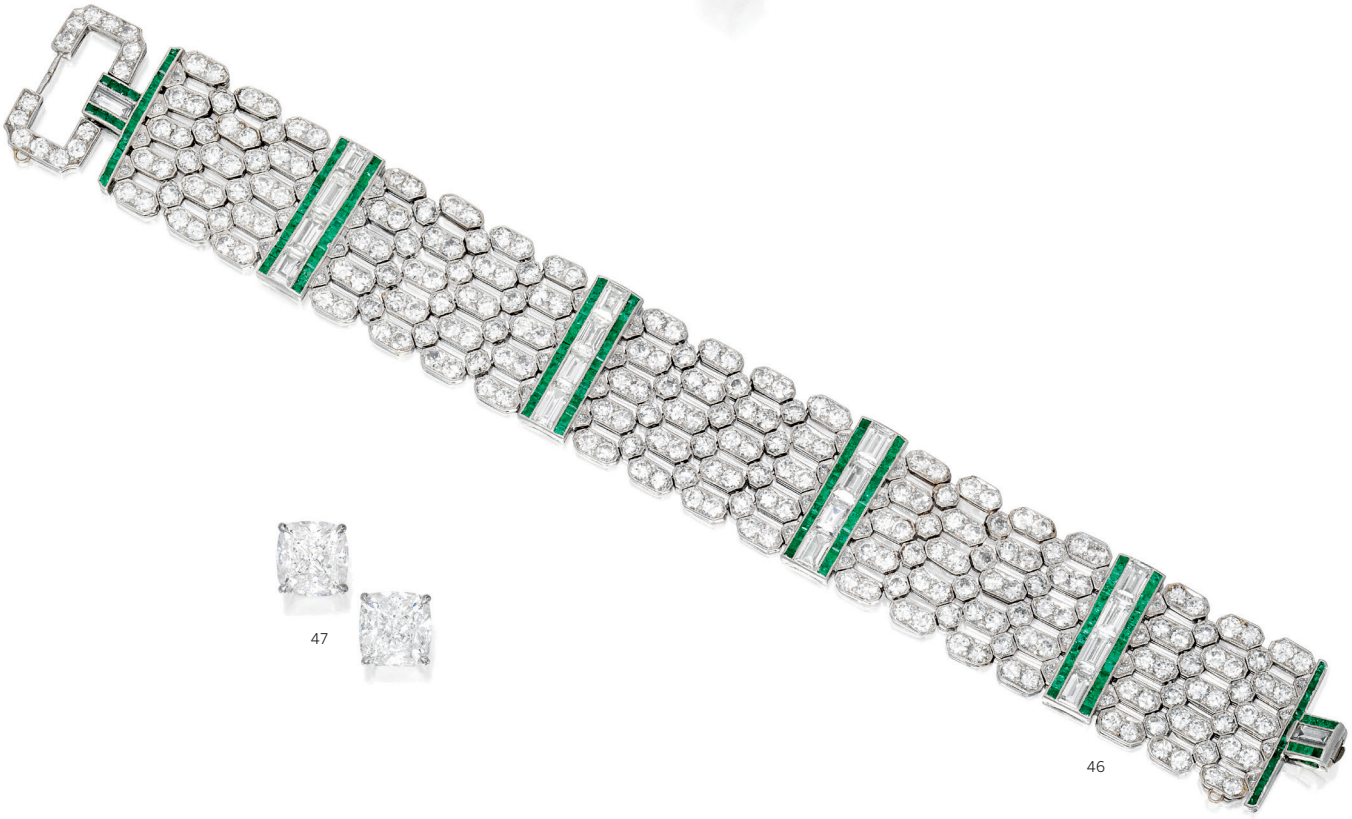
Potential bidders who intend to export this lot are advised that certain permits are required for export. If you are interested in this lot, please contact the Jewelry Department before bidding.

◉ US$ 20,000-30,000





45



46

47

45

PROPERTY FROM AN ESTATE

DIAMOND RING, CARTIER, PARIS

Set with a marquise-shaped diamond weighing 4.79 carats, between tapered baguette diamond shoulders, *size 4¼, signed Cartier, Paris, with French assay mark.*

Accompanied by GIA report no. 2195726331 stating that the diamond is F color, VVS2 clarity.

US$ 75,000-100,000

46

EMERALD AND DIAMOND BRACELET

Composed of vertical bars set with baguette diamonds, lined with square-cut emeralds, connected by millegrain-set links and a buckle-shaped clasp set with old European and single-cut diamonds, *length 7½ inches; circa 1930.*

US$ 35,000-55,000

47

PAIR OF DIAMOND STUDS

Set with two cushion-cut diamonds each weighing 5.02 carats.

Accompanied by two GIA reports:

No. 2185806947 stating that the diamond weighing 5.02 carats is H color, VS2 clarity.

No. 6183898217 stating that the diamond weighing 5.02 carats is I color, VS1 clarity.

US$ 150,000-200,000



48



49

48

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

PAIR OF EMERALD AND DIAMOND EARCLIPS, GRAFF

Set with two emerald-cut emeralds weighing 10.14 and 10.06 carats, each accented by a cluster of pear and marquise-shaped diamonds, *signed Graff, numbered 4219.*

Accompanied by AGL report no. 1094897 A and B stating that the emeralds are of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 250,000-350,000

49

EMERALD AND DIAMOND BRACELET

Composed of six emerald-cut emeralds weighing approximately 7.25 carats, alternating with seven step-cut diamonds, lined with baguette and old European-cut diamonds, on a baguette diamond-set buckle-shaped clasp, *length 7 inches; circa 1950.*

Accompanied by AGL report no. CS 1072683 stating that the emeralds are of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US$ 150,000-200,000

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

LOTS 50-56 & 141

James Emmott Caldwell (1813-1881), a silversmith and watchmaker by trade, founded venerable Philadelphia jewelry institution J.E. Caldwell & Co. in 1839. Initially offering silver, china, crystal, and stationary as well as fine jewels, the firm quickly outgrew several storefronts, eventually moving in 1916 to the corner of Juniper and Chestnut streets in the city's most fashionable shopping district. Their opulent salon - where Caldwell remained until its closure in 2003 - boasted French Regency-style oak cabinetry, hand-cut Baccarat chandeliers, and marble floors, forming an elegant surround for the notable jewels on display.

As the nation's capital until 1788, Philadelphia was a center of prosperity and artistic patronage that allowed Caldwell's business to flourish in the early 20th century. They catered to a rarefied clientele, becoming akin to the Tiffany & Co. of the mid-Atlantic seaboard. Both Caldwell and Tiffany & Co., under the direction of Louis Comfort Tiffany (1848-1933), embraced an Arts and Crafts approach to creation, focusing on the handmade and practicing a wide-range of artistic endeavors from stained glass to silver and jewelry. Both firms were renowned for drawing inspiration from the natural world to create colorful, painterly jewels in enamel and semi-precious stones.

The collection offered here from a prominent Philadelphia family is an exemplary representation of Caldwell and Tiffany's artistic production in the first half of the 20th century. The works by Tiffany, such as a stunning moonstone and sapphire sautoir and a bracelet (lots 141 and 50), feature Louis Comfort Tiffany's characteristic floral forms and intricate detailing to remarkable effect. The sinuous, vine-like metalwork gently supports vivid gems, engaging and transforming the light in a manner clearly informed by his mastery of stained glass. The Caldwell jewels feature superlative gemstones, such as an expertly proportioned 9.24-carat Burmese sapphire (lot 52) and an exquisite 6.46-carat Fancy Orangy Pink diamond (lot 56). The collection of jewels offered here presents a superb aesthetic cohesion marked by quality, refinement, and good taste.



50

50

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

MOONSTONE AND SAPPHIRE BRACELET, TIFFANY & CO., DESIGNED BY LOUIS COMFORT TIFFANY

Of lattice design, alternately set with oval-shaped cabochon moonstones and quatrefoil clusters of round sapphires, *length 7½ inches, signed Tiffany & Co.; circa 1920.*

US$ 25,000-35,000



51



52



53

51

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

SAPPHIRE AND DIAMOND RING, J.E. CALDWELL & CO.

Centering a cushion-cut sapphire weighing 4.35 carats, accented by single-cut and baguette diamonds, *size 6, signed JEC & Co., numbered P8124; circa 1920.*

Accompanied by AGL report no. 1085370 stating that the sapphire is of Kashmir origin, with no indications of heating.

US$ 100,000-150,000

52

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

SAPPHIRE AND DIAMOND RING, J.E. CALDWELL & CO.

Set with an emerald-cut sapphire weighing approximately 9.50 carats, flanked and accented by single-cut diamonds, *size 5½, signed JEC & Co.*; *circa 1920.*

Accompanied by AGL report no. 1085709 stating that the sapphire is of Burmese origin, with no indications of heating.

US$ 40,000-60,000

53

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

EMERALD AND DIAMOND BROOCH

Of openwork design, millegrain-set with an emerald-cut emerald weighing approximately 4.15 carats, accented with old European and single-cut diamonds, *two diamonds missing*; *circa 1920.*

Accompanied by AGL report no. 1085375 stating that the emerald is of Colombian origin, clarity enhancement: none.

US$ 50,000-70,000





54

55

54

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

OPAL AND DIAMOND RING, TIFFANY & CO.

Centering an oval-shaped opal cabochon, the shoulders accented with trapeze, bullet-shaped and old European-cut diamonds, *size 4¾, partially signed Tiffany & Co.; circa 1930.*

US$ 15,000-20,000

55

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

AMETHYST, OPAL, SAPPHIRE AND GREEN HARDSTONE PENDANT-NECKLACE, TIFFANY & CO.

Supporting a pendant set with a cushion-cut amethyst within a frame of floral and foliate motifs of carved opals with round sapphire centers and carved green hardstones, bordered by round amethysts, suspended from a decorative chain set with carved opal fleurettes centered on round sapphires and clusters of round amethysts, *length 19 inches, signed Tiffany & Co.; circa 1920.*

US$ 20,000-30,000





56

56

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

FANCY ORANGY PINK DIAMOND AND DIAMOND RING

Set with a cut-cornered rectangular step-cut Fancy Orangy Pink diamond weighing 6.46 carats, flanked by six bullet-shaped diamonds, *size 8¼.*

Accompanied by GIA report no. 1186638798 stating that the diamond is Fancy Orangy Pink, Natural Color, VVS2 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

US$ 600,000-800,000





57

57

AN IMPRESSIVE DIAMOND RING, HARRY WINSTON

Set with a cushion-cut diamond weighing 51.52 carats, flanked by two shield-shaped diamonds, *size 6, with maker's mark.*

Accompanied by GIA report no. 14770283 dated January 3, 2013 stating that the diamond is F color, Internally Flawless.

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



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LOTS 58-89, 139 & 145



59



58



60

Knowledge breeds understanding, and with it, appreciation. The collection offered here stems from a well-honed ability to analyze on a microscopic level, burnished by a love of color and beauty. The jewels represent one of the most thoughtfully assembled collections offered in recent years, acquired through a path of passionate self-education and remarkable market foresight. The cornerstone of the collection is formed by three impressive colored gemstones—a pigeon's blood ruby, a "royal blue" sapphire and a no-oil emerald—while its personality is revealed by the designs of Jean Schlumberger and Cartier. Above all, it is a celebration of knowledge and the joy that comes from finding a perfect jewel.

58

TOURMALINE AND DIAMOND RING, TIFFANY & CO.

Centering an oval-shaped tourmaline weighing 5.19 carats, flanked by half moon-shaped diamonds, the band further accented by round diamonds, *size 5½, signed Tiffany & Co., numbered 24942678.* With signed box.

Accompanied by AGL report no. 1094610 stating that the tourmaline is natural and of Mozambique origin, clarity enhancement: none.

US$ 30,000-50,000

59

TSAVORITE GARNET, COLORED DIAMOND AND DIAMOND RING, TIFFANY & CO.

Set with an emerald-cut tsavorite garnet weighing 7.06 carats, accented by round diamonds of yellow hue, the band highlighted with near colorless round diamonds, *size 5¾, signed Tiffany & Co., numbered 28949308.* With signed box.

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

US$ 20,000-30,000

60

PAIR OF COLORED DIAMOND AND DIAMOND 'FAN' EARRINGS, TIFFANY & CO.

Set with oval-shaped diamonds of pink hue and round near colorless diamonds, *signed Tiffany & Co., numbered 30478029.* With signed box.

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

US$ 25,000-35,000





62



61



63

61

PINK SAPPHIRE AND DIAMOND RING, VAN CLEEF & ARPELS

Set with an cushion-cut pink sapphire weighing 5.47 carats, framed by round diamonds and flanked by baguette diamonds, *signed VCA, numbered NY57514, size 6.*

Accompanied by an AGL report no. 1094609 stating that the pink sapphire is of Ceylon origin, with indications of low temperature heating.

US$ 25,000-35,000

62

SAPPHIRE AND DIAMOND RING

Centering a cushion-cut sapphire weighing 20.34 carats, accented by four pear-shaped diamonds of yellow hue and two round near colorless diamonds, *size 5¾.* With additional diamond-set ring mounting.

Accompanied by an SSEF report no. 103338 stating that the sapphire is of Ceylon origin, with no indications of heating, and that the color may also be called 'royal blue'.

Accompanied by AGL report no. 1095818 stating that the sapphire is of Ceylon origin, with no indications of heating.

Accompanied by GIA report no. 1112399387 dated November 23, 2009 stating that the sapphire is of Burmese origin, with no indications of heating.

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

US$ 100,000-150,000

63

PAIR OF COLORED DIAMOND AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS

Designed as flowers, centering two round diamonds of yellow hue, surrounded by numerous near colorless diamonds, the leaves accented by numerous round diamonds of yellow hue, further highlighted by baguette near colorless diamonds, *signed Van Cleef & Arpels, numbered NY59219.* With signed box.

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

US$ 25,000-35,000





64



65

64

TSAVORITE GARNET, RUBY AND DIAMOND 'SEAHORSE' CLIP-BROOCH, SCHLUMBERGER FOR TIFFANY & CO., FRANCE

Set with round tsavorite garnets, the eye reverse-set with a round ruby, the crown, tail and fins composed of polished gold, highlighted with round diamonds, *signed Tiffany & Co., Schlumberger Std., France.* With signed box.

LITERATURE

A brooch of similar design was featured in the 1998-1999 Tiffany & Co. Blue Book, page 83.

US$ 12,000-18,000

65

PERIDOT AND DIAMOND 'BUTTERFLY' CLIP-BROOCH, SCHLUMBERGER FOR TIFFANY & CO., FRANCE

The wings set with round diamonds, accented by two oval-shaped peridots, *signed Tiffany & Co., Schlumberger Std., France, numbered 27282113.* With signed box.

LITERATURE

A brooch of similar design was featured in the 2002-2003 Tiffany & Co. Blue Book, page 40.

US$ 8,000-12,000



67



66

66

PINK TOURMALINE, AMETHYST AND DIAMOND ‘BUTTERFLY’ CLIP-BROOCH, SCHLUMBERGER FOR TIFFANY & CO., FRANCE

The wings set with round diamonds, accented by oval-shaped pink tourmalines and pear-shaped amethysts, *signed T & Co., Schlumberger Studios, France, with French workshop and assay marks.*

US$ 10,000-15,000

67

GOLD AND DIAMOND ‘DAISY’ BRACELET, SCHLUMBERGER FOR TIFFANY & CO.

Composed of polished gold floral links accented with round diamonds, gross weight approximately 66 dwts, *internal circumference 6¼ inches, signed Tiffany & Co., Schlumberger.* With signed box.

LITERATURE

A bracelet of similar design was featured in the 1998-1999 Tiffany & Co. Blue Book, page 67.

US$ 12,000-18,000



68



69

68

GOLD, PLATINUM, DIAMOND AND ENAMEL BANGLE-BRACELET, SCHLUMBERGER FOR TIFFANY & CO., FRANCE

Applied with blue 'paillonné' enamel, accented with fluted gold and collet-set round diamonds, gross weight approximately 103 dwts, *internal circumference 6½ inches, signed Tiffany & Co., Schlumberger, France.*

US$ 20,000-30,000

69

GOLD AND ENAMEL BANGLE-BRACELET, SCHLUMBERGER FOR TIFFANY & CO., FRANCE

Applied with green 'paillonné' enamel, accented with gold latticework and lozenge-shaped motifs, gross weight approximately 107 dwts, *internal circumference 6½ inches, signed Tiffany & Co., Schlumberger Std., France.*

US$ 10,000-15,000



70



71

70

YELLOW SAPPHIRE, SAPPHIRE AND DIAMOND ‘WINGS’ CLIP-BROOCH, SCHLUMBERGER FOR TIFFANY & CO.

Set with a cushion-cut yellow sapphire weighing 35.99 carats, surrounded by round sapphires, accented by round diamonds, *signed Tiffany & Co., Schlumberger Studios, numbered 23300923.* With signed box.

Accompanied by GIA report no. 16242516 dated August 13, 2007, stating that the yellow sapphire is of natural origin, with no indications of heating.

US$ 40,000-60,000

71

SAPPHIRE AND DIAMOND ‘COOPER’ BRACELET, SCHLUMBERGER FOR TIFFANY & CO.

Designed as cushion-shaped links set with round diamonds and gold ‘X’ motifs, connected by arched links set with round sapphires, *length 7¼ inches*, *signed Tiffany & Co., Schlumberger Studios, numbered 23341573.* With signed box.

US$ 25,000-35,000



72

72

CULTURED PEARL, SAPPHIRE AND DIAMOND NECKLACE-BRACELET COMBINATION, TIFFANY & CO., FRANCE

Composed of 44 cultured pearls measuring approximately 13.5 to 10.0 mm, alternating with 13 pavé-set round sapphire boules and nine pavé-set round diamond boules, *length 33½ inches, detachable into three segments measuring 7½, 7½, and 18½ inches for a variety of wear, signed Tiffany and T & Co., France.* With signed envelope.

LITERATURE

A necklace and bracelet of similar design were featured in the 2002-2003 Tiffany & Co. Blue Book, page 16-17.

US$ 30,000-50,000



74



73

73

PAIR OF CULTURED PEARL AND DIAMOND PENDANT-EARCLIPS, TIFFANY & CO., FRANCE

Suspending four cultured pearls measuring approximately 13.0 to 10.1 mm, surmounted by two boules pavé-set with round diamonds, *signed Tiffany & Co., France.* With retractable posts. With signed box.

US$ 10,000-15,000

74

SAPPHIRE AND DIAMOND RING, TIFFANY & CO.

The cushion-shaped sapphire weighing 12.39 carats, framed and within a shank set throughout with round diamonds, *size 5¾, with sizing beads, signed Tiffany & Co., numbered 26790247.* With signed box.

Accompanied by AGL report no. 1094607 stating that the sapphire is of Madagascar origin, with no evidence of heating.

Accompanied by AGTA report no. 99022110 dated October 3, 2007, stating that the sapphire is of natural origin, with no indications of heating.

US$ 30,000-50,000



75



76

75

RUBY, DIAMOND, ONYX AND ENAMEL BROOCH

Of geometric openwork design, centered on a cushion-cut ruby weighing approximately 1.75 carats, flanked by a pair of old European-cut diamonds, further accented with old European, single and rose-cut diamonds, French-cut rubies, calibré-cut onyx and scrolling lines of black enamel; *circa 1920.*

Accompanied by an AGL report no. 1096217 stating that the ruby is of Burmese origin, with no indications of heating.

US$ 12,000-18,000

76

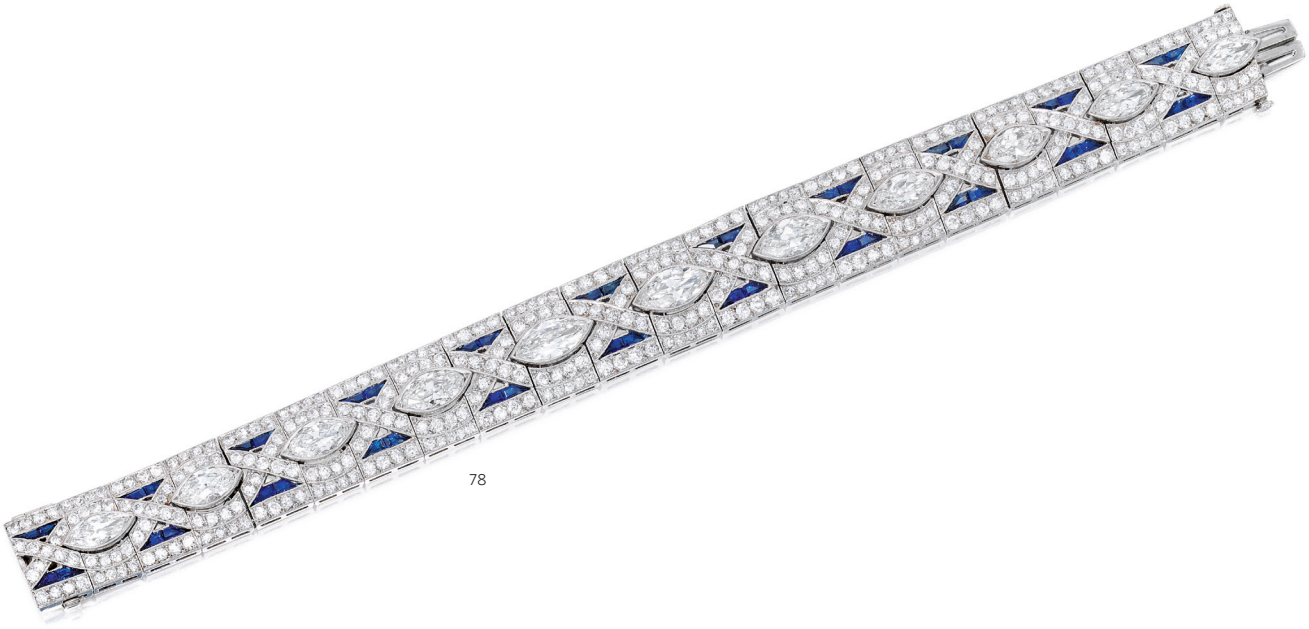
RUBY AND DIAMOND BRACELET

Of geometric design, set with calibré-cut rubies and old European, single-cut and baguette diamonds, *length 7 inches, with French import mark; circa 1935.*

US$ 25,000-35,000



77



78

77

DIAMOND BROOCH, VAN CLEEF & ARPELS, FRANCE

Of geometric design, set with an old European-cut diamond weighing approximately 2.40 carats, accented with old European, single, triangular, whistle-cut and baguette diamonds, *signed Van Cleef & Arpels, numbered 1548 R, with French assay and partial maker's mark; circa 1930.*

US$ 20,000-30,000

78

DIAMOND AND SAPPHIRE BRACELET

Millegrain-set with marquise-shaped diamonds, outlined by old European and single-cut diamonds, accented by calibré-cut sapphires, *length 7 inches*; *circa 1925.*

US$ 25,000-35,000



79



80

79

AN EXCEPTIONAL EMERALD AND DIAMOND RING, TIFFANY & CO.

Centering an emerald-cut emerald weighing 12.03 carats, accented by two trapeze-cut diamonds, *size 5½, signed Tiffany & Co., numbered 28783361.* With signed box.

Accompanied by SSEF report no. 58340 dated January 26, 2011 stating that the emerald is of Colombian origin, with no clarity enhancements. Together with a letter stating that "natural emeralds from Colombia of this size and quality represent a great rarity and the described gemstone is thus a very exceptional treasure."

Accompanied by AGL report no. 1096216 stating that the emerald is of Classic Colombian origin, with no clarity enhancements.

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

80

A RARE SAPPHIRE AND DIAMOND RING

Centering a cushion-cut sapphire weighing 19.55 carats, flanked by two baguette diamonds, *size 5½.*

Accompanied by AGL report no. CS80701 dated June 25, 2010 stating that the sapphire is of Burmese origin, with no indications of heating. Together with a letter stating that Burmese sapphires "possessing such an extraordinary combination of attributes…are exceedingly rare."

Accompanied by Gübelin report no. 1007097 dated July 20, 2010 stating that the sapphire is of Burmese origin, with no indications of heating, this color variety of sapphire may also be called 'royal blue' by members of the trade.

US$ 600,000-800,000





81

81

CULTURED PEARL AND DIAMOND NECKLACE

Composed of a graduated strand of 27 cultured pearls measuring 16.6 to 14.9 mm, on a boule-shaped clasp pavé-set with round diamonds, *length 22 inches.*

US$ 50,000-70,000



84



82

82

DIAMOND RING, CARVIN FRENCH

The square emerald-cut diamond weighing 10.15 carats, on a split crossover shank highlighted with round diamonds, *size 6, with sizing beads, with maker's mark for Carvin French.*

Accompanied by GIA report no. 11312711 dated September 28, 2000 stating that the diamond is E color, SI1 clarity.

US$ 225,000-275,000

83 No Lot

84

EMERALD AND DIAMOND RING

Set with a cushion-cut emerald weighing 18.20 carats, between trapeze diamond shoulders, *size 6¼, together with a diamond-set pendant fitting.*

Accompanied by AGL report no. CS 54964 dated May 13, 2013 stating that the emerald is of Colombian origin, clarity enhancement: minor to moderate, type: modern, together with a letter stating the use of a polymer-type filler.

Accompanied by Gübelin report no. 0803267 dated March 31, 2008 stating that the emerald is of Colombian origin, clarity enhancement: minor.

Accompanied by GIA report no. 15038010 dated May 17, 2006 stating that the diamond weighing 0.70 carat is F color, VS2 clarity.

US$ 150,000-200,000



85

85

GOLD AND DIAMOND 'PANTHÈRE' NECKLACE, CARTIER, FRANCE

Designed as a collar, set with numerous round diamonds, gross weight approximately 155 dwts, *internal circumference 15 inches, signed Cartier, numbered 722636, with French assay and workshop marks.*

Accompanied by a Certificate of Authenticity from Cartier.

US$ 60,000-80,000



86

86

GOLD AND DIAMOND 'PANTHÈRE' BRACELET, CARTIER

Designed as a stylized shirt cuff, set with numerous round diamonds, gross weight approximately 129 dwts, *internal circumference 6 inches, signed Cartier, numbered QW9471.* With extra links. With signed box.

Accompanied by a Certificate of Authenticity from Cartier.

US$ 60,000-80,000



87

87

SPINEL AND DIAMOND 'CONIQUE' NECKLACE, SCHLUMBERGER FOR TIFFANY & CO.

Of floriate motif, set with numerous round diamonds accented by round red spinels, *internal circumference 17 inches*, *signed Schlumberger Studios, Tiffany & Co, numbered 26300843.* With signed box.

LITERATURE

Featured in the 2011-2012 Tiffany & Co. Blue Book, page 102-103.

US$ 60,000-80,000



88

88

DIAMOND AND YELLOW SAPPHIRE 'CEREUS' CLIP-BROOCH, TIFFANY & CO.

Of floral design, the pistils set with round yellow sapphires, the petals set with round diamonds, gross weight approximately 46 dwts, *signed Tiffany & Co, numbered 23628074.* With signed box.

LITERATURE

Featured in the 2008-2009 Tiffany & Co. Blue Book, page 48.

US$ 20,000-30,000



89

89

A SUPERB RUBY AND COLORED DIAMOND RING

Centering an oval-shaped ruby weighing 8.11 carats, framed by oval-shaped diamonds of yellow hue, the band further pavé-set with round diamonds of yellow hue, *size 6¼.*

Accompanied by AGL report no. CS 44716-1 dated May 6, 2011 stating that the ruby is of Burmese origin, with no indications of heating. Together with a letter from AGL stating that the ruby exhibits "a vibrant red color and high degree of transparency that distinguishes a very fine Burmese ruby."

Accompanied by Gübelin report no. 11055090 dated June 1, 2011 stating that the ruby is of Burmese origin, with no indications of heating, the color of this ruby may also be called 'pigeon's blood' by members of the trade.

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

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





90

PROPERTY OF A LADY

SAPPHIRE AND DIAMOND RING

Centered on a cushion-cut sapphire weighing 9.54 carats, the shoulders each set with three old European-cut diamonds, *size 6¼.*

Accompanied by SSEF report no. 101744 stating that the sapphire is of Kashmir origin, with no indications of heating, this color variety of sapphire may also be called 'royal blue' by members of the trade.

Accompanied by AGL report no. 1092966 stating that the sapphire is of Classic Kashmir origin, with no indications of heating.

US$ 400,000-600,000

91

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

RUBY AND DIAMOND NECKLACE AND PAIR OF DIAMOND EARCLIPS, DORFMAN

The detachable floral center piece set with an oval-shaped ruby weighing 7.04 carats, framed with petals pavé-set with round diamonds, on a necklace composed of knife-edge links and round diamonds, together with a pair of floral earclips pavé-set with round diamonds, *necklace length 15 inches, each signed Dorfman, necklace includes a diamond-set link allowing for wear with our without the floral center piece.* Earclips with retractable posts.

Accompanied by AGL report no. 1094622 dated August 6, 2018, stating that the ruby is of Madagascar origin, with no indications of heating.

Accompanied by AGTA report no. 95011511 dated May 8, 2008, stating that the ruby is of natural origin, with no indications of heating.

US$ 50,000-70,000



93



92



94

92

PROPERTY FROM A DISTINGUISHED FAMILY

DIAMOND RING, HARRY WINSTON

Set with a round diamond weighing 4.02 carats, flanked by tapered baguette diamonds, *size 6, with maker's mark, numbered 62196.* With signed pouch.

Accompanied by GIA report no. 1196623575 stating that the diamond is D Color, VVS1 clarity.

Accompanied Harry Winston Insurance Evaluation dated June 16, 1997.

US$ 80,000-120,000

93

EMERALD AND DIAMOND RING

Centering a sugarloaf cabochon emerald weighing 7.72 carats, surrounded and accented by round and tapered baguette diamonds, *size 8¼.*

Accompanied by AGL report no. 1094896 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 35,000-55,000

94

PROPERTY OF A PRIVATE COLLECTOR, WALNUT CREEK, CA

PAIR OF DIAMOND EARCLIPS

Designed as clusters, set with pear, oval and marquise-shaped diamonds weighing a total of 21.84 carats, *with workshop marks, fitted with pendant hooks.*

Accompanied by 15 GIA reports and 3 GIA Diamond Dossiers dated between June 4, 2001 and February 7, 2008 stating that the diamonds weighing between 0.71 carat to 2.07 carats are each D color, Internally Flawless.

US$ 125,000-150,000



95

95

AN IMPORTANT FANCY INTENSE PURPLE-PINK DIAMOND AND DIAMOND RING

Centering a pear-shaped Fancy Intense Purple-Pink diamond weighing 2.76 carats, flanked by two pear-shaped diamonds, *size 6¼.*

Accompanied by GIA report no. 2195146853 stating that the diamond is Fancy Intense Purple-Pink, Natural Color, VVS1 clarity.

US$ 1,300,000-1,600,000





96

FROM THE COLLECTION OF MRS. HONORÉ PALMER, THENCE BY DESCENT

PEARL, CULTURED PEARL AND DIAMOND BRACELET, CARTIER

Centered on a white button-shaped pearl measuring approximately 15.8 x 6.8 mm, between lines of round and button-shaped pearls of various pink, violet and cream hues measuring 10.6 to 5.4mm, highlighted with old European-cut diamonds, one side suspending a tassel of old European and single-cut diamonds and two pearl drops, one pink, the other cream, *length 6¼ inches, signed Cartier; circa 1920.* With signed pouch.

Accompanied by GIA report no. 5191755085 stating that seven of the pearls tested are natural, five saltwater, two freshwater, one pearl tested cultured, freshwater.

Please note that the remaining pearls have not been tested for natural origin due to the nature of the mounting.

Grace Greenway Brown was one of eight children born to Frances Winchester and George Brown of Baltimore. As a member of a prominent banking family with a lineage detailed in Henry Colburn's Peerage and Baronetage of Great Britain and Ireland, she and her two sisters were well-positioned to catch the attention of eligible bachelors when they arrived in Chicago. Sister Frances married Walter Woodruff Keith, a member of the Chicago Blue Book; sister Sarah married Stanley Field, the brother of Marshall; and Grace, not to be outdone, married Honoré Palmer, the son of Bertha and Potter Palmer.

Entering "Palmer Castle" for the first time, the castellated residence of her famous in-laws would have been a daunting experience for any young bride-to-be. Bertha and Potter Palmer were credited not only with rebuilding Chicago after the Great Fire of 1871, but also with transforming it from a cultural backwater into a city of international significance. Bertha was the celebrated "Queen of Chicago," a woman with an outsized personality and a passion for art—works by Monet, Renoir and Pissarro figured prominently in her collection—and a penchant for fine jewels. One account of her enviable opulence centers on a trans-Atlantic voyage on the S.S. Kaiser Wilhelm in 1904. Alois Burgskeller of the Metropolitan Opera was in the midst of a performance in one of the public rooms when Bertha Palmer entered. Wearing a tiara set with diamonds the size of "Tokay grapes," she was said to be so dazzling that the tenor was forced to stop singing while his audience beheld the true center of attention. Like many women of a certain station in the early 1900s, Bertha favored diamonds and pearls, and it is only logical that she would guide her daughter-in-law's taste, as suggested by the exquisite Cartier bracelet offered here.

With no surviving children, Grace gifted the bracelet to her niece Harriet. Harriet also seemed to inherit Grace's talent for marrying well, if a bit more often. Her first marriage was to a Mr. Marbury, who was killed in a dual in Maryland, followed by a Mr. Wentworth of Chicago, and finally by Edward Hersey of Sarasota where her aunt, Grace, now widowed, maintained a large estate. Harriet, in the words of a family member, "was a colorful personality, to be sure." One need look no further than the family photograph of Cousin Harriet with her pet cheetah to know she was hardly conventional. Today's world is sorely lacking in eccentrics, but there still remains the thrill of discovering a stunning piece of jewelry and the stories it can tell.

US$ 60,000-80,000



Harriet Brown Hersey with her pet cheetah





97

97

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

DIAMOND BRACELET, CARTIER

Designed as a line of graduated modified square and rectangular brilliant-cut diamonds weighing 49.80 carats, *length 7⅛ inches*, *signed Cartier, numbered 865184.* With signed box.

Accompanied by 27 GIA reports dated February 2, 1988 to January 28, 1994, stating that the diamonds are D to F color, VVS1 to VS2 clarity.

US$ 400,000-600,000



THE ALLURE OF BLUE DIAMONDS

Over the centuries, blue diamonds have evoked more mystery and enchantment than those of any other color, eliciting a passion among collectors that can lead to obsession for one of the scarcest materials on earth. Since blue diamonds have been in the news a fair amount over the last four years, it would be tempting to take their availability for granted. However these diamonds are exceedingly rare. The Gemological Institute of America (GIA) estimates that less than 0.5% of the diamonds submitted to their laboratories are predominantly blue in color. The blue color in diamonds is caused by naturally occurring trace amounts of the element boron in the crystal lattice of the diamond. It is important to point out that most blue diamonds exhibit a gray modifying hue and to find a pure blue diamond with the level of saturation required to grade it as Fancy Vivid is truly extraordinary.

Historically, most of the famous blue diamonds were mined from one of two sources: the Golconda mines of India and the Premier/Cullinan mine in South Africa. The famous gem dealer and explorer Jean-Baptiste Tavernier first documented the presence of blue diamonds in India in the late 17th century and he is widely believed to have acquired the 112.50 carat diamond which was later re-cut into the famous Hope Diamond. The Cullinan mine is known for producing notable colorless diamonds such as the Cullinan Diamond and the Taylor-Burton Diamond. In recent years, the Cullinan mine has become the most significant source of blue diamonds in the world and is where the Blue Moon of Josephine was discovered in January 2014, and later sold at Sotheby's Geneva in November 2015 for $48,468,158.

The present diamond exhibits a pure blue hue and boasts a saturation so remarkable as to achieve a Fancy Vivid rating. Depending on the degree of natural light and the viewing angle, this diamond can appear as deep blue as the Pacific Ocean and is truly mesmerizing. The presence of blue in a rough diamond is often unevenly distributed, posing a great challenge to the diamond cutter. The cutter can spend months studying the material in order to produce the finest proportion, color and brilliance in the finished product, making the attainment of a Fancy Vivid Blue rating a great triumph in diamonteering.

Sotheby's has had the privilege of handling some of the world's greatest colored diamonds, and we are honored to present this superlative example.

NOTABLE FANCY VIVID BLUE DIAMONDS SOLD AT SOTHEBY'S



USD 48,468,158 / CHF 48,634,000

The Blue Moon of Josephine

The fancy vivid blue diamond weighing 12.03 carats
Internally Flawless, Type IIb, Excellent polish
Price per Carat: USD 4,028,941
Sotheby's Geneva, November 2015

WORLD AUCTION RECORD PRICE-PER-CARAT FOR A DIAMOND OR GEMSTONE
WORLD AUCTION RECORD FOR A FANCY VIVID BLUE DIAMOND AT THE TIME
WORLD AUCTION RECORD PRICE-PER-CARAT FOR A FANCY VIVID BLUE DIAMOND
WORLD AUCTION RECORD FOR ANY DIAMOND, ANY GEMSTONE AND ANY JEWEL AT THE TIME



USD 32,645,000

The Zoë Diamond

The fancy vivid blue diamond weighing 9.75 carats
VVS2 clarity, Potential
Price per Carat: USD 3,348,205
Sotheby's New York, November 2014

WORLD AUCTION RECORD PRICE-PER-CARAT FOR ANY DIAMOND AT THE TIME
WORLD AUCTION RECORD FOR A FANCY VIVID BLUE DIAMOND AT THE TIME



USD 31,830,766 / HKD 248,280,000

De Beers Millennium Jewel 4

The fancy vivid blue oval brilliant cut diamond weighing 10.10 carats
Internally Flawless
Price per Carat: USD 3,151,561
Sotheby's Hong Kong, April 2016

AUCTION RECORD FOR A FANCY VIVID BLUE DIAMOND IN ASIA
ASIA AUCTION RECORD PRICE-PER-CARAT FOR A FANCY VIVID BLUE DIAMOND

GIA®

GIA NATURAL COLORED DIAMOND REPORT

October 13, 2018

Report Type ..... Grading Report

GIA Report Number 12988260

Shape and Cutting Style ..... Pear Modified Brilliant

Measurements ..... 19.33 x 11.82 x 6.95 mm

Carat Weight ..... 10.62 carat

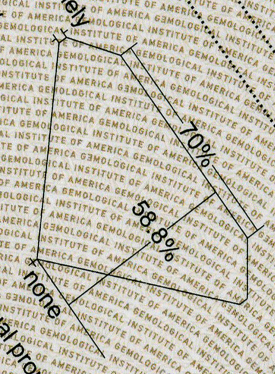
Color Grade ..... Fancy Vivid Blue

Color Origin ..... Natural

Color Distribution ..... Even

Clarity Grade VVS1

Proportions



Polish ..... Good

Symmetry ..... Good

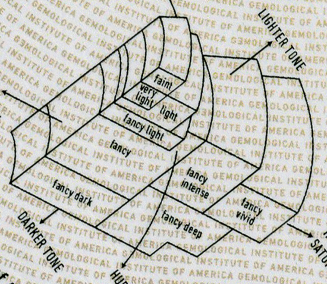
Fluorescence ..... None

Comments: Internal graining is not shown in proportions. Profile not to actual proportions

ADDITIONAL INFORMATION

GIA REPORT
12988260
Verify this report at GIA.edu

GIA COLORED DIAMOND SCALE



GIA CLARITY SCALE

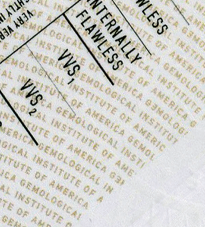
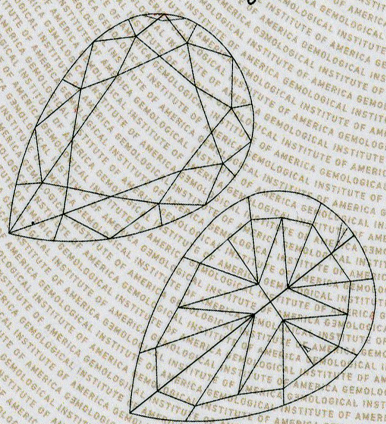


Illustration of GIA fancy color grade interrelationships

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

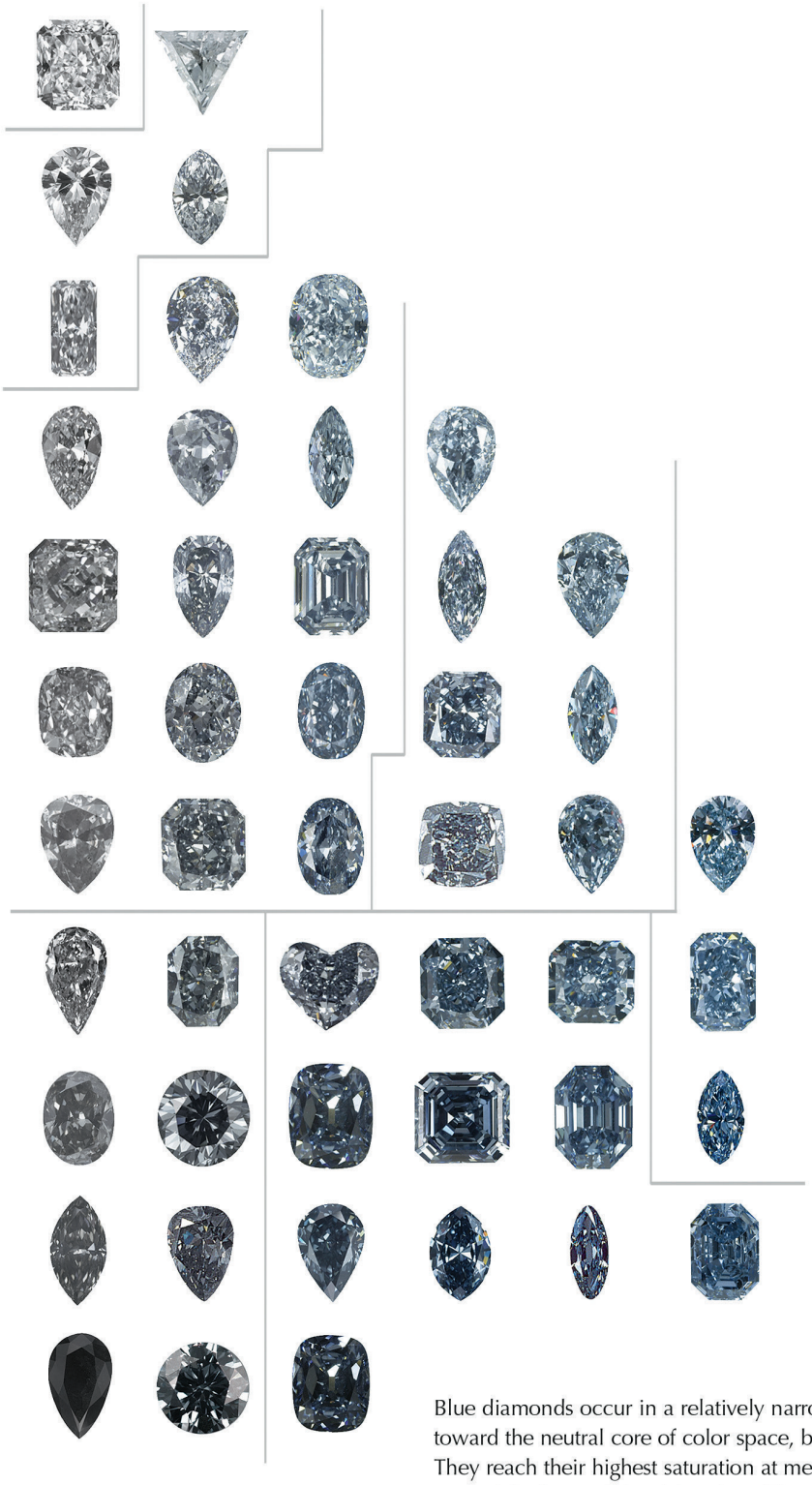
Chip

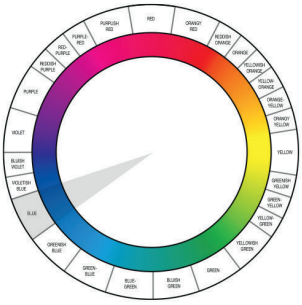
Feather

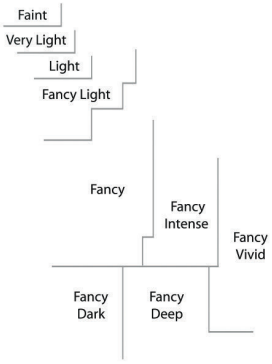
^ Extra Facet

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









Blue diamonds occur in a relatively narrow saturation range, typically toward the neutral core of color space, but they vary widely in tone. They reach their highest saturation at medium to dark tones, which are toward the lower right of the chart. The diamonds in the column on the far left represent an area of little discernable saturation where different appearances are primarily due to tone.

Image Courtesy of the Gemological Institute of America



98

98

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

A HIGHLY IMPORTANT FANCY VIVID BLUE DIAMOND RING

Set with a pear-shaped Fancy Vivid blue diamond weighing 10.62 carats, accented by round diamonds, *size 6½, with maker's mark for Daniel Sechaud.*

Accompanied by GIA report no. 12988260 stating that the diamond is Fancy Vivid Blue, Natural Color, VVS1 clarity.

US$ 20,000,000-30,000,000





Frank and Barbara Sinatra, Barbara Sinatra wearing lot 126
Courtesy of the Estate of Barbara Sinatra

Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA

A PORTION OF THE SALE PROCEEDS TO BENEFIT
THE BARBARA SINATRA CHILDREN'S CENTER

LOTS 99-138

Born in Missouri soon after the Great Depression, Barbara Ann Blakeley's happiest childhood days were spent "in [her] grandfather's general store where the all-male members of the 'Spit 'N Argue Club' gathered around the pot-bellied stove chewing tobacco and complaining about the price of corn."

After relocating with her family to California, Barbara became a typical teenager in bobby socks who sneaked to her local drive-in to listen to Frank's songs, as Sinatra-mania gripped the country. She went on to open a modelling school, launched her own cosmetics line, and became a consultant to the first Miss Universe pageant. Her son Robert – "the best thing I ever did" – was born in between. When her first marriage to Bob Oliver ended, Barbara found work as a showgirl at the Riviera on the famous Las Vegas strip, where she caught the eye of every man she met, including Zeppo Marx of the Marx Brothers. They married in 1959 and she moved with him to Palm Springs.

Frank Sinatra was their next-door neighbour and they socialised frequently with him at cocktail parties and card games. As one of the so-called 'desert rats', Barbara grew close to Tony Curtis and Janet Leigh, Gregory and Veronique Peck, Dinah Shore, and the Kirk Douglases. She was chatted up by John F Kennedy and met Marilyn Monroe – "the girl with the saddest eyes".

Marx, a jealous womaniser, repeatedly warned Barbara against Frank. But by the time "Mr S" kissed her, Barbara was smitten. "I fell so hard for him that I didn't really have a choice."

With her marriage to Marx over, Barbara rarely left Frank's side for the next 26 years, although it wasn't always easy. The emerald-cut 20-carat diamond ring offered in this sale – Lady Blue Eyes: Property of Barbara and Frank Sinatra – was one of two given to her in a pivotal moment in their four tempestuous years of courtship. Frank threw the two huge jewels onto the bed and told her to pick one. Once her chosen stone had been set, he dropped it into her glass of champagne, but he still hadn't proposed – until she made him choose which finger to put it on.

The couple were married in 1976 at Sunnylands in Palm Springs, surrounded by some of the world's greatest privately held art. Frank was 60, Barbara 49, and they both shed tears of joy. He showered her with gifts and flowers, including diamond bracelets slipped into the pocket of her dressing gown. He always left her loving notes whenever he had to go away. She kept them all.

Barbara came to know and love Dean Martin and Sammy Davis Jr. and was often in the front row at their legendary 'Rat Pack' shows, and at all of Frank's concerts. He helped her set up the Barbara Sinatra Center for Abused Children, and auctioned some of his paintings to raise funds. Barbara's passion for the tranquil non-profit centre endured until her final days, and each year she buttonholed her wealthy friends for donations. Every spring she hosted a celebrity invitational golf tournament that raised millions and always ended with a black-tie gala at which the likes of Quincy Jones, Julio Iglesias, Smokey Robinson and Barry Manilow performed. "Coming face to face with those innocent little children who had been so mistreated tore my heart out," she told me. "That's when I knew I had to get more involved."

When Barbara and Frank weren't on the road or involved in fundraising, they bred Cavalier King Charles spaniels, played tennis, poker and golf, and enjoyed a cozy domestic life where he sat filling in the crossword "in ink" every day. They both wept once more as they retook their vows on their 20th wedding anniversary.

Frank died in 1998. Barbara's grief was lifelong and deeply private. Until the day she died last July, she played his music from morning till night, and kept her home filled with his belongings, like a shrine.

Wendy Holden is the author of Lady Blue Eyes: My Life with Frank Sinatra *by Barbara Sinatra (Three Rivers Press, Arrow)*

"Being Mrs. Frank Sinatra took some getting used to, but my romantic husband went out of his way to make me feel loved and cherished every day, taking the time to express his feelings. He turned every day into Christmas."

Mrs. Barbara Sinatra



99



100

99

PAIR OF CORAL AND DIAMOND EARCLIPS AND RING

Set with oval coral cabochons, highlighted with round diamonds, the earclips accented by hammered gold, the ring with beaded gold accents, *ring size 6, inscribed 'Made in France' earclips stamped with French workshop and export marks.*

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

◉ US$ 4,000-6,000

100

PAIR OF GOLD AND DIAMOND EARCLIPS, DAVID WEBB

Of door knocker design, composed of hammered gold lined with round diamonds, *signed Webb, numbered 8012.*

US$ 6,000-8,000



101

101

GOLD, CORAL AND CHRYSOPRASE PENDANT-NECKLACE, VAN CLEEF & ARPELS, FRANCE

Composed of a long textured gold chain set with alternating coral and chrysoprase cabochons, suspending a similarly-set detachable pendant-brooch, *length 28 inches, chain detaches into four 7-inch segments for a variety of wear, signed Van Cleef & Arpels and VCA, numbered 20948, 1120128, 20129, 120130, 120131, with French workshop and assay marks; circa 1970.*

Potential bidders who intend to export this lot are advised that certain permits are required for export. If you are interested in this lot, please contact the Jewelry Department before bidding.

- US$ 25,000-35,000



102

102

TURQUOISE, ROCK CRYSTAL AND DIAMOND NECKLACE, DAVID WEBB

Composed of turquoise cabochons with faceted rock crystal links, accented with round diamonds, *length 15¾ inches, necklace signed David Webb.* With signed pouch.

US$ 25,000-35,000



103

DIAMOND RING, VAN CLEEF & ARPELS, FRANCE

Designed as overlapping bombé forms, pavé-set with round diamonds, *signed Van Cleef & Arpels, numbered 25348, with French assay and maker's marks.*

US$ 15,000-20,000

104

PAIR OF DIAMOND EARCLIPS, VAN CLEEF & ARPELS, FRANCE

Of bombé design, pavé-set with round diamonds, *signed V.C.A., numbered 25443, with French assay and maker's marks.*

US$ 30,000-50,000

105

PAIR OF TURQUOISE AND DIAMOND EARCLIPS AND A RING, DAVID WEBB

Set with turquoise cabochons within polished gold and platinum mountings, accented by round diamonds, *signed Webb.*

US$ 8,000-12,000



106



107

106

DIAMOND CLIP-BROOCH

Set with round, pear and marquise-shaped diamonds.

US$ 8,000-12,000

107

EMERALD AND DIAMOND PENDANT-NECKLACE

Set with an emerald-cut emerald weighing approximately 18.85 carats, topped with a pair of marquise-shaped diamonds, suspended from a detachable line necklace composed of round and marquise-shaped diamonds, *length 14¾ inches.*

Accompanied by AGL report no. 1092091 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: modern.

US$ 25,000-35,000



108



109

108

PAIR OF ROCK CRYSTAL AND DIAMOND EARCLIPS AND RING, DAVID WEBB

Composed of fluted rock crystal highlighted with lines of round diamonds, *ring size 6, signed Webb.*

US$ 8,000-12,000

109

ROCK CRYSTAL AND DIAMOND CUFF-BRACELET, DAVID WEBB

Of hinged design, composed to two fluted segments of rock crystal, the terminals accented with round diamonds, *internal circumference 5¾ inches, signed Webb.*

US$ 25,000-35,000



110

110

CULTURED PEARL AND DIAMOND NECKLACE

Composed of 61 cultured pearls measuring approximately 15.2 to 11.9 mm, the clasp pavé-set with round diamonds, *length 36½ inches.*

US$ 8,000-12,000



111

111

GOLD AND DIAMOND MINAUDIÈRE, VAN CLEEF & ARPELS, FRANCE

The rectangular gold basketweave case measuring approximately 5½ x 3⅛ x ¾ inches, monogramed 'BAS' in round diamonds, suspended from a double snake chain strap, opening to reveal multiple compartments for powder, a comb, lipstick holder, and a mirror, total gross weight approximately 337 dwts, *signed Van Cleef & Arpels, numbered 51311 and 3273, with French assay and maker's marks.*

US$ 10,000-15,000



112



113



114

112

TWO ENAMEL AND DIAMOND BRACELETS, DAVID WEBB

Each of hinged geometric design, set with round diamonds and finished with black enamel, total gross weight approximately 69 dwts, *internal circumference 6¼ inches, signed Webb.*

US$ 6,000-8,000

113

PAIR OF ONYX AND DIAMOND EARCLIPS, MARINA B, FRANCE

Set with oval-shaped diamonds of light yellow hue weighing approximately 2.10 and 2.25 carats, topped by near colorless pear-shaped diamonds, against an onyx background, *signed Marina B, numbered C847, with maker's marks, French assay marks and workshop marks.* With signed box.

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

US$ 10,000-15,000

114

SODALITE, EMERALD AND DIAMOND 'PISCES' PENDANT, VAN CLEEF & ARPELS

The circular sodalite disk with a ropetwist border, set with a pair of fish representing the astrological sign Pisces, their eyes set with round emeralds, centering on a round diamond-set star, gross weight approximately 41 dwts, *signed VCA, numbered 16V240-13.*

US$ 4,000-6,000



115

115

SUITE OF GOLD AND DIAMOND 'ONDA' JEWELRY, MARINA B, FRANCE

Comprising: a flexible choker-necklace, a flexible cuff-bracelet and a ring, each highlighted at the front with round diamonds on a blackened gold band, total gross weight approximately 109 dwts, *internal circumference of necklace and bracelet expandable, ring size 3½, each signed Marina B, France, the choker numbered B178, the bracelet numbered B62, the ring numbered B116, with maker's and French assay marks.* With signed pouch.

In 1978, Marina Bulgari, the granddaughter of Sotirio Bulgari, founder of the Bulgari dynasty, decided to strike out on her own and establish her own brand. Seeking to distinguish her work from the iconic designs of her family firm, she drew inspiration from her Greek heritage, along with architectural motifs and themes from nature, to create instantly recognizable, statement-making jewels.

Signature pieces from Marina B are prized for their seamlessly integrated geometric patterns and colorful gemstones, resulting in bold and playful creations. Her use of ingenuous methods of construction, such as sprung mountings for chokers, as exemplified in lots 115 and 116, as well as her creative color combinations, seen in lots 118 and 119, have resulted in instantly recognizable, inherently wearable designs.

LITERATURE

For additional information on the 'Onda' collection, see Marina B, The Art of Jewellery Design *by Viviane Jutheau de Witt, page 15; a drawing of the present choker is illustrated on page 17 of the same book.*

US$ 8,000-12,000



Courtesy of Marina B Archives



116

116

SUITE OF TURQUOISE, ONYX AND DIAMOND JEWELRY, MARINA B, FRANCE

Comprising: a flexible choker-necklace and cuff-bracelet, and a pair of earclips, composed of oval-shaped motifs set with turquoise cabochons, round diamonds, and calibré-cut polished onyx, *internal circumference of necklace and bracelet expandable, each signed Marina B, necklace numbered C972, bracelet numbered C345, earclips numbered C1574, with French assay, maker's and workshop marks.*

US$ 50,000-70,000



Courtesy of Marina B Archives



Courtesy of Marina B Archives





117



118

117

MULTI-COLORED SAPPHIRE AND DIAMOND CUFF-BRACELET

Of hinged design, set with various hues of oval-shaped blue, pink and yellow sapphires, and oval-shaped rubies, each framed by round diamonds, *internal circumference 6½ inches.*

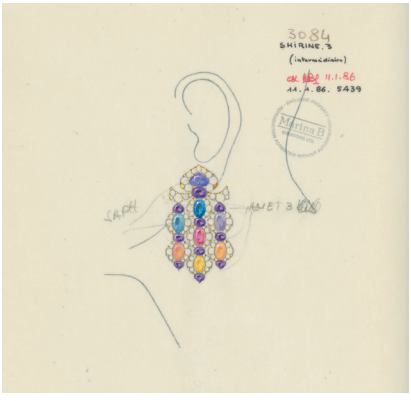
US$ 40,000-60,000

118

PAIR OF MULTI-COLORED SAPPHIRE AND DIAMOND EARCLIPS, MARINA B, FRANCE

Of chandelier design, set with oval and pear-shaped multi-colored sapphires, framed by round diamonds, *signed Marina B, numbered 113/286, with maker's and French assay marks.* With signed box and pouch.

US$ 30,000-50,000



Courtesy of Marina B Archives





119



Barbara Sinatra wearing lot 119
Courtesy of the Estate of Barbara Sinatra



119

PAIR OF GEM-SET EARCLIPS AND CULTURED PEARL AND GEM-SET CHOKER, MARINA B, FRANCE

The earclips set with two oval-shaped sapphires weighing approximately 10.50 carats and 9.30 carats, accented by numerous round diamonds, further accented by onyx and ruby cabochons, *signed Marina B. France, numbered Q87, with French assay and maker's marks;* the choker centering an oval-shaped sapphire weighing approximately 26.25 carats, highlighted by numerous round diamonds, further set with onyx and ruby cabochons, completed by six rows of cultured pearls measuring approximately 4.7 to 4.3 mm, *internal circumference expandable, signed Marina B., France, numbered B87, with French assay, maker's and workshop marks.*

Accompanied by AGL report no. 1092093 A and B stating that the sapphires in the earclips are of Ceylon origin, with no indications of heating.

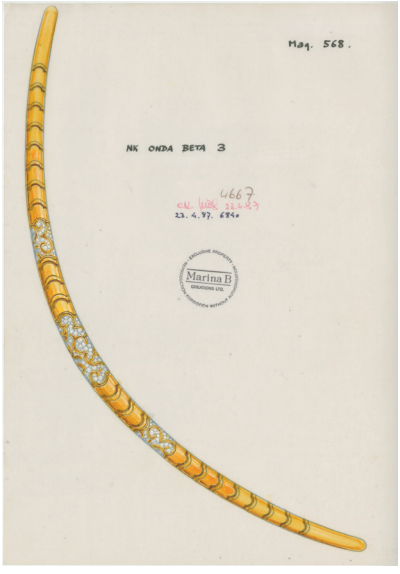
Accompanied by AGL report no. 1092092 stating that the sapphire in the choker is of Ceylon origin, with indications of heating.

US$ 20,000-30,000



Courtesy of Marina B Archives

120



Courtesy of Marina B Archives

120

SUITE OF GOLD AND DIAMOND 'ONDA' JEWELS, MARINA B, FRANCE

Comprising: a pair of choker-necklaces and a cuff-bracelet of flexible design, together with a ring, ornamented with wave motifs accented by round diamonds, total gross weight approximately 179 dwts, *internal circumference of necklace and bracelet expandable, ring size 3¼, each signed Marina B, France, with maker's and French assay marks, the chokers numbered B 177 and B 179, the bracelet numbered B 61, the ring numbered B115.* With signed pouch.

US$ 15,000-20,000



121

121

PLATINUM, DIAMOND AND GOLD COIN NECKLACE, BULGARI

Set with an 1857 United States one-dollar gold coin, framed by round diamonds, on a platinum chain further set with round diamonds, *length 15 inches, signed Bulgari, numbered BB15.* With signed box and pouch.

One of Bulgari's most iconic and heralded collections is that of the Monete. Anchored by alluring antique Greek and Roman coins, which are a nod to the brand's Greco-Italian roots, the Monete Collection has been coveted by collectors since its inception by Nicola Bulgari in the 1960s. As Nicola Bulgari expresses in the preface to Marion Fasel's 2014 book, Monete Collection*, "I was so impressed by those tiny objects that documented, within their rounded contours, dynastic triumphs and the mythology and customs of past epochs and civilizations, and that still have the power to make us dream." The coins are given new life when incorporated into bold, modern designs through the use of sumptuous mountings and even silk cords, at times enhanced by diamonds and colored stones. The exceptional design of the necklace offered here, composed of platinum and covered in its entirety with diamonds—both unusual choices for Bulgari—was perfectly suited to Barbara Sinatra, the wife of an Italian American legend.*

US$ 15,000-20,000



Frank and Barbara Sinatra, Mrs. Sinatra wearing lot 124
Courtesy of the Estate of Barbara Sinatra



122

123

124

122

RUBY AND DIAMOND RING, VAN CLEEF & ARPELS

Composed of three oval-shaped rubies weighing approximately 1.65, 1.30 and 1.30 carats, flanked by marquise-shaped diamonds within an openwork mounting, highlighted with round diamonds, *size 5¾, signed VCA, numbered CS03127.*

US$ 10,000-15,000

123

RUBY AND DIAMOND BRACELET

Each openwork section centered on three oval-shaped rubies, framed by variously-cut diamonds, *length 7¼ inches.*

US$ 30,000-50,000

124

DIAMOND BRACELET

The wide openwork bracelet of geometric design, set with numerous old European and single-cut diamonds, accented by marquise and baguette diamonds, *length 7⅛ inches, numbered 19925; circa 1935.*

US$ 20,000-30,000



125

125

EMERALD AND DIAMOND NECKLACE

Composed of fluted emerald beads accented by spacers set with round and tapered baguette diamonds, the fluted emerald pedant measuring approximately 18.5 x 17.4 x 28.5 mm, *length 17¼ inches, with Italian registry marks.*

US$ 40,000-60,000



127



126

126

PAIR OF EMERALD AND DIAMOND EARCLIPS

Set with two pear-shaped emeralds weighing approximately 5.80 and 5.90 carats, framed and suspended from marquise and round diamonds, *pendants detachable.*

US$ 20,000-30,000

127

EMERALD AND DIAMOND RING, MOUNTED BY CARTIER

Set with an emerald-cut emerald weighing 8.85 carats, framed by numerous round diamonds, *size 6¾, signed Cartier MTG., numbered 88054*. With signed pouch.

Accompanied by AGL report no. 1092090 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 40,000-60,000



Frank and Barbara Sinatra, Mrs. Sinatra wearing lots 124, 126 and 127
Photo by Vernon Shibla/New York Post



128



129



130

128

EMERALD AND DIAMOND BANGLE-BRACELET, VAN CLEEF & ARPELS

The clasp set with a cabochon emerald framed by round diamonds, on a hinged bangle composed of a line of calibré-cut emeralds, bordered by round diamonds, *internal circumference 6 inches, signed Van Cleef & Arpels, numbered N.Y. 50264.*

US$ 25,000-35,000

129

RUBY AND DIAMOND BANGLE-BRACELET, VAN CLEEF & ARPELS

The clasp set with a cabochon ruby framed by round diamonds, on a hinged bangle composed of a line of calibré-cut rubies, bordered by round diamonds, *internal circumference 6 inches, signed Van Cleef & Arpels, numbered N.Y. 50156.*

US$ 40,000-60,000

130

DIAMOND BANGLE-BRACELET, VAN CLEEF & ARPELS

The clasp set with an emerald-cut diamond, framed by round and pear-shaped diamonds, on a hinged bangle composed of a line of baguette diamonds, bordered by round diamonds, *internal circumference 6¼ inches, signed Van Cleef & Arpels, numbered N.Y. 49132.*

US$ 25,000-35,000



Barbara Sinatra wearing lots 118, 127, 128, 129, 130 and 134.

Photo © Sam Siegel



132



133



131

131

PAIR OF RUBY AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS

One earring set with a sugarloaf cabochon ruby weighing approximately 7.60 carats, the other set with a cabochon ruby weighing approximately 5.30 carats, framed by baguette diamonds, *signed Van Cleef & Arpels, numbered N.Y. 49853, with maker's marks.*

US$ 7,000-9,000

132

EMERALD AND DIAMOND RING

Bezel-set with a cabochon emerald weighing approximately 34.00 carats, within a mounting set with round and calibré-cut diamonds, *size 6¼.*

US$ 12,000-15,000

133

PAIR OF EMERALD AND DIAMOND EARCLIPS

Set with two cabochon emeralds together weighing approximately 80.00 carats, framed by round and marquise-shaped diamonds.

US$ 30,000-50,000



134

134

DIAMOND RING

Centering an emerald-cut diamond weighing 20.60 carats, flanked by two triangular-shaped diamonds, *size 5¾*.

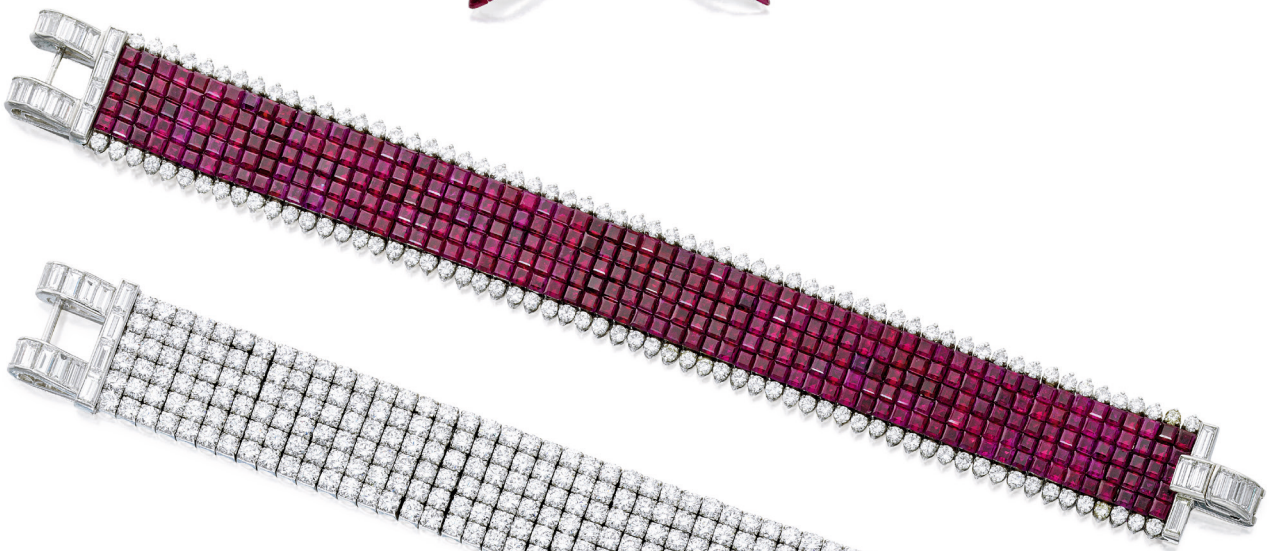
Accompanied by GIA report no. 2195301718 stating that the diamond is D color, VVS1 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

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





135



136

137

135

MYSTERY-SET RUBY AND DIAMOND BROOCH, VAN CLEEF & ARPELS

Designed as a butterfly with mystery-set calibré-cut ruby wings, accented with pavé-set round and baguette diamonds, the body set with two marquise-shaped diamonds, *signed Van Cleef & Arpels and V.C.A., numbered NY 56052.* With signed box.

Accompanied by photocopies of the Van Cleef & Arpels Insurance Valuation and receipts dated April 8, 1988.

US$ 125,000-175,000

136

MYSTERY-SET RUBY AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Composed of a flexible strap of calibré-cut rubies, bordered by round diamonds, completed by a decorative buckle clasp set with baguette diamonds, *length 7 inches, signed VCA. N.Y., numbered 47974.*

For a bracelet of similar design, see Van Cleef & Arpels *by Sylvie Raulet, page 255.*

US$ 150,000-250,000

137

DIAMOND BRACELET, VAN CLEEF & ARPELS

Designed as a highly flexible band of round diamonds, the decorative buckle clasp set with baguette diamonds, *length 7¼ inches, signed Van Cleef & Arpels, numbered N.Y. 48073, with maker's mark.*

US$ 80,000-120,000





ICONS

A CELEBRATION OF THE WORLD'S MOST COVETED JEWELS

LOTS 138-145

What makes an icon? Icons are timeless and compelling even when capturing a particular moment or sensibility; they reside in our collective consciousness triggering multiple—at times provocative—associations. Iconic status, when applied to jewelry, isn't dependent upon monetary value; it can be achieved through any number of characteristics: rarity, creator, provenance, artistry, and, of course, significant gemstones. The greater the number of elements, the more perfect the storm. It is with this philosophy that Sotheby's New York is presenting its second annual "impossible collection" of iconic jewels, pieces we might hope to find in the hands of one connoisseur, but likely never will. Our collection is further refined by an awareness that jewelry is fashion's most precious iteration, and that these jewels should be worn and enjoyed as often as possible.

ILLUSTRATIONS: FASHION STROKES BY ELLY AZIZIAN



138

138

LADY BLUE EYES: PROPERTY OF
BARBARA AND FRANK SINATRA

PAIR OF MYSTERY-SET RUBY AND DIAMOND PENDANT-EARCLIPS, VAN CLEEF & ARPELS

The surmounts designed as stylized wings pavé-set with round diamonds, suspending detachable drop-shaped pendants mystery-set with calibré-cut rubies, capped by round diamonds, *signed Van Cleef & Arpels, numbered N.Y.46933, with maker's mark.*

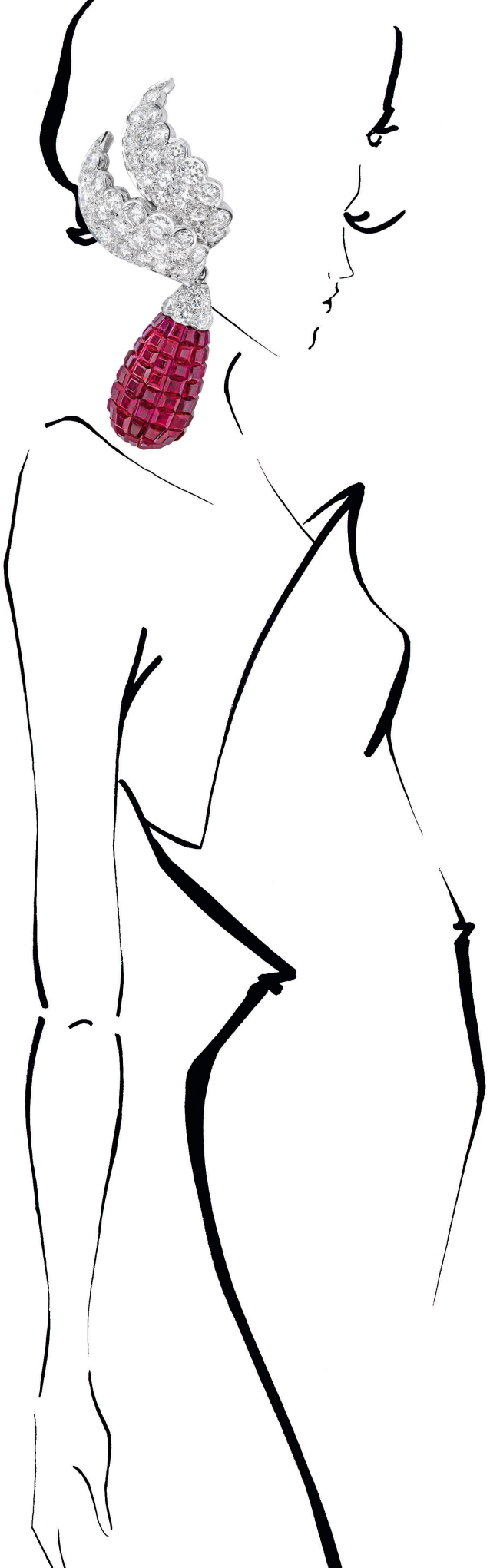
For over one hundred years, the house of Van Cleef & Arpels has been at the forefront of high design. Among their many innovations, their most celebrated is doubtless the "mystery setting." Patented in 1933, the technique has given rise to some of the twentieth century's most spectacular jewels, such as the Duchess of Windsor's holly leaves brooch (1936) and Princess Faiza of Egypt's remarkably naturalistic peony clip. The painstaking process requires approximately 90 minutes per gemstone, each grooved so it may be slid onto a system of rails, eliminating the need for prongs that would otherwise disrupt the passage of light. After hundreds, even thousands, of hours of labor, a jewel of extraordinary fluidity is created. With only a handful of pieces created each year, Van Cleef's mystery settings are the ultimate in haute joaillerie and a requirement for anyone wishing to have the complete canon of jewelry design.

The present earrings, from the celebrated collection of Barbara and Frank Sinatra, showcase the pinnacle of mystery setting. The Sinatras were aficionados of mystery set jewels, also purchasing a similar bracelet and butterfly brooch, and Barbara wore this pair frequently. Blending together nearly a century of jewelry making tradition with legends of Hollywood glamour, these earrings can truly be labeled icons.

US$ 100,000-150,000



Frank and Barbara Sinatra, Mrs. Sinatra wearing lots 135 and 138
Courtesy of the Estate of Barbara Sinatra





139

139

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

RUBY, SAPPHIRE AND DIAMOND 'PLUMES' NECKLACE, SCHLUMBERGER FOR TIFFANY & CO.

Of winged design, set with numerous round diamonds and square-cut diamonds, highlighted by pear-shaped rubies and round sapphires, *signed Tiffany & Co., Schlumberger.* With signed box.

Jean Schlumberger began his career in the mid-1930s, catering to a well-heeled clientele that included the Princess de Faucigny, the Duchess of Kent and Daisy Fellowes. It was his collaboration with Tiffany & Co. starting in 1956, however, that sealed his reputation as one of the greatest jewelry designers of the 20th century.

Schlumberger's fantastical brand of creativity flourished in the non-conformist spirit of the 1960s and '70s, his designs embraced by women wanting something slightly unorthodox while remaining well within the realm of good taste. Jacqueline Kennedy Onassis and Mrs. Paul "Bunny" Mellon were among his many notable devotees, as well as the great New Zealand-born beauty, Baroness Fiona von Thyssen-Bornemisza, for whom he designed the spectacular "Plumes" necklace in 1960. The piece was recreated for Tiffany's 1999-2000 Blue Book, from which it was directly acquired. Nature was a constant source of inspiration for Schlumberger as evinced by the use of sharply tapering feathers, each articulated to form along the neck and collarbone. Bold color contrasts, as seen here between the deep red rubies and steely blue sapphires, is another trademark of this designer who diverged from the ordinary in order to appeal to extraordinary women. The "Plumes" necklace is but of many pieces by Jean Schlumberger we have the honor of featuring this December from an Important Private American Collection.

LITERATURE

Featured in the 1999-2000 Tiffany & Co. Blue Book, page 59.

US$ 80,000-120,000





140

140

PROPERTY OF A NEW YORK COLLECTOR

CULTURED PEARL AND DIAMOND NECKLACE

Composed of 27 cultured pearls measuring approximately 20.8 to 17.1 mm, completed by a boule-shaped clasp pavé-set with round diamonds, *length 20¼ inches.*

A strand of pearls is a wardrobe essential. With the advent of the cultured pearl, made available by Mikimoto to a general jewelry-buying audience in the 1920s, pearls became the most important piece in a woman's jewelry box, second only to her wedding ring. From a girl's first gift of akoyas to a society darling's marble-sized collier, pearls are eminently tasteful and timeless. Coco Chanel wore ropes upon ropes of them, while Grace Kelly highlighted her beauty with a single strand set high on the neck. And Jackie Kennedy's famous three-row necklace, despite being simulated, set the standard to this day, worn with everything from a simple sweater to an Oleg Cassini evening gown. The present lot, a highly important strand of South Sea pearls, is exceptional in every respect: impressive size, a pure white body color, smooth skins and superlative luster. No collection is complete without a pearl necklace, and lucky is the woman who adds this to her trove.

US$ 100,000-150,000





141

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

MOONSTONE, SAPPHIRE AND DIAMOND PENDANT-NECKLACE, TIFFANY & CO., DESIGNED BY LOUIS COMFORT TIFFANY

The pendant centered on an oval-shaped cabochon moonstone measuring approximately 42.0 x 24.0 mm within a frame of round sapphires, accented by old European-cut diamonds, suspended from an ornate chain set with clusters of round sapphires alternating with cabochon moonstones, *length 23 inches, signed Tiffany & Co.; circa 1920.*

Moonstones and sapphires were a favored combination used by Louis Comfort Tiffany. Although he was not trained as a gemologist, the high quality stones he selected to achieve his desired effects would likely have been supplied by Tiffany's chief gem specialist, George Frederick Kunz. Translucent moonstones highlighted by their unmistakable billowy blue adularescence are perfectly complemented by the twilight blue of the sapphires. Tiffany was a master in the use of color, and although he thought little of diamonds, he approved the restrained use of them as can be noted in the exquisite necklace offered here. Drawing from his studies as a painter, he has captured the essence of the soft glowing moonlight in an early evening sky as twinkling stars begin to appear.

The Tiffany Blue Book first advertised articles of platinum jewelry in 1912. Some of the earliest designs pairing moonstones with sapphires can be dated to this period when Tiffany's workshop was headed by Julia Munson, often incorporating platinum filigree work. From 1914-1933, when Meta Overbeck managed the department, many variations of moonstone and sapphire jewels appear, but as we see in the bracelet from the same collection (lot 50), there emerges a more geometric pattern linking the gemstones, in contrast to the organic flow of platinum curlicues as in the necklace. While made from the same materials and clearly acquired to be worn together, the two pieces reveal a subtle shift in the visual vocabulary employed by the workshop, from the curvilinear to the symmetrical—or, framed another way, from Arts & Crafts to Art Deco—over the course of a few years. Both examples exhibit one of the key hallmarks of a Tiffany designed jewel; their beauty is evident not only on the front but may also be seen in the details of the fine finish on the back. Through a combination of distinct materials, design and craftsmanship, these pieces are instantly recognizable as the work of Louis Comfort Tiffany, a true artist-jeweler.

LITERATURE

A similar example of this design is illustrated in Bejewelled by Tiffany 1837-1987 *by Clare Phillips, page 246.*

US$ 25,000-35,000





142

142

PROPERTY FROM A FAMILY COLLECTION, TEXAS

AN EXCEPTIONAL SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire weighing 16.46 carats, flanked on either side by three marquise-shaped diamonds, *size 8¼.*

Accompanied by AGL report no. 1087732 stating that the sapphire is of Kashmir origin, with no indications of heating.

Accompanied by SSEF report no. 101746 stating that the sapphire is of Kashmir origin, with no indications of heating, this color variety of sapphire may also be called 'royal blue' based on SSEF reference standards.

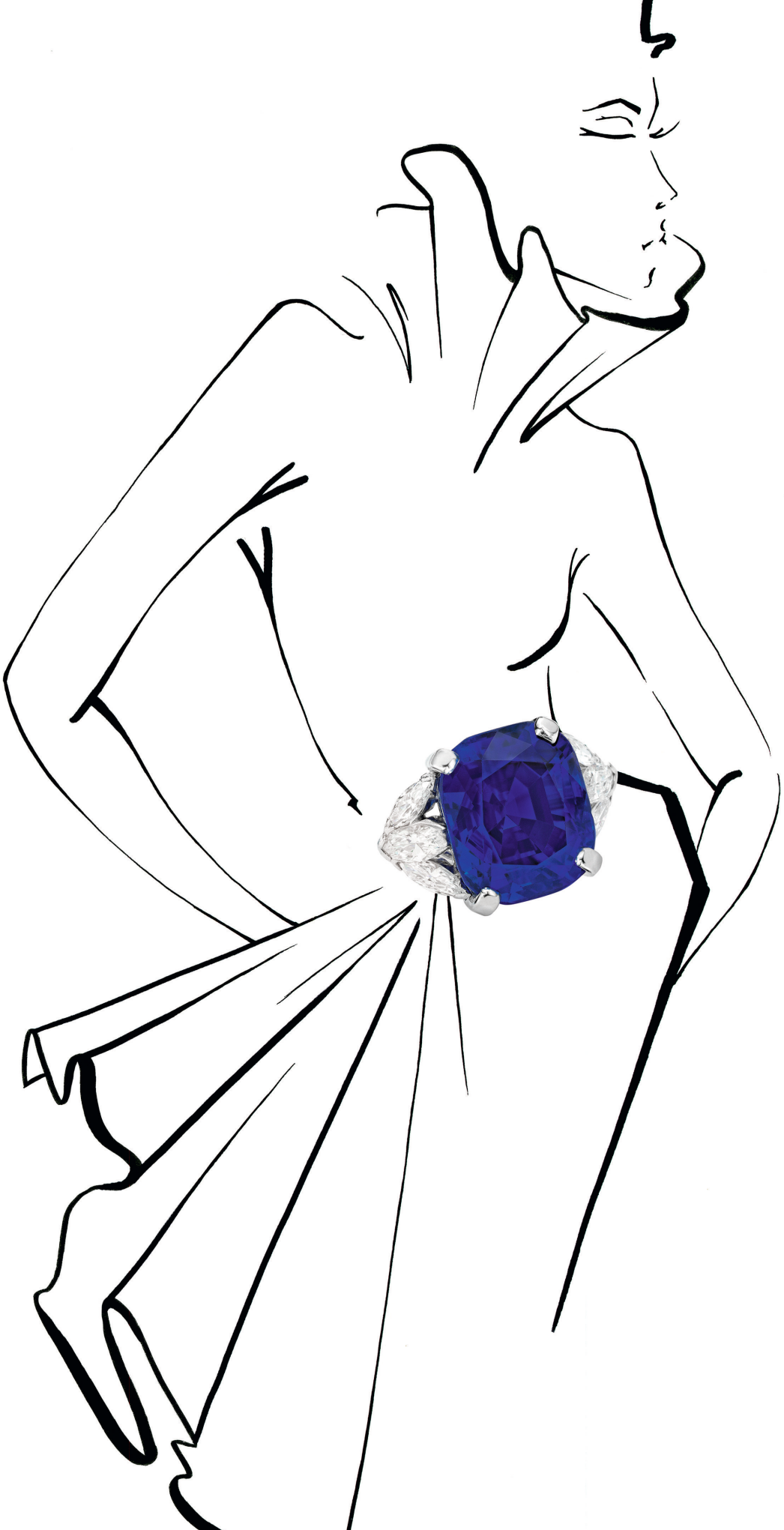
Accompanied by Gübelin report no. 17102109 stating that the sapphire is of Kashmir origin, with no indications of heating.

It is one of nature's most generous acts of serendipity, a story nearly one hundred and forty years old. Following a landslide, intensely blue crystals were revealed in a remote valley amidst the towering Himalayas. Though only active for a brief time, the cache of precious stones that was recovered would make their mark on history. So momentous was this discovery that the region would become synonymous with the world's finest sapphires: Kashmir.

At the root of their legendary status is the luxuriant, "velvet" nature of their blue color. This nearly ineffable quality results from a delicate, intricate interplay of its chemistry. Though all blue sapphires share the coloring agents of iron and titanium, the resulting hue can vary infinitely. Only those scant examples with great strength of color stand out as true gems. The treasured stones from Kashmir elevate this equation beyond just incredible color, introducing distinctive clarity characteristics. Those familiar with the beauty of star sapphires know how rutile "silk" inclusions can manipulate light into a six-rayed display of asterism. In a unique occurrence, Kashmir sapphires incorporate an extremely fine form of this "silk" in a layered effect within the crystal. In the hands of a skilled lapidary, these eccentricities can produce a luminous ultramarine color prized for its depth and evenness.

The present stone should be noted with distinction for its combination of sought-after attributes. Precious at any size, the 16.46 carat weight of this sapphire places it in truly rarefied company. Unlike most large sapphires from any source, this cushion cut gem displays a remarkably high degree of clarity. Perhaps its most desirable trait, the finely-cut proportions and inherent quality of the stone create an "open" yet intense color which is neither too deep nor too light. Even amongst Kashmir sapphires, only a small selection achieve what the SSEF Laboratory noted as a "Royal Blue" hue. It truly embodies that rare culmination of all that makes Kashmir the benchmark of blue gems.

US$ 1,300,000-1,800,000





143

143

PROPERTY OF A DISTINGUISHED GENTLEMAN

PAIR OF DIAMOND EARCLIPS, GRAFF

The floral tops supporting fringes set with pear-shaped and round diamonds, *signed Graff, numbered 3295.*

A simple definition for the word girandole is a radiating form or composition. The term finds its roots in antiquity from the Latin "girare"; to turn or gyrate. A popular style of earring during the Roman Imperial period (circa 27 B.C. to 330 A.D.) was formed with a central element suspending drops that moved independently from its surmount. Throughout history there have been many variations, however the style that became most popular in Europe during the 17th and 18th centuries was used not only for earrings, but also for brooches. The girandole came to be more narrowly defined as a bow-shaped top or circular gemstone suspending three "pendeloques" or pear-shaped drops.

This stunning pair of diamond earrings designed by Graff exemplifies the elements of the girandole, also referred to as the "chandelier" style of earring. The tops are formed with a scintillating array of pear-shaped and round diamonds with three pear-shaped diamonds suspended freely at the bottom. This look is a very modern, updated interpretation of the classic girandole. The brilliant, high-quality diamonds are transformed into tiny chandeliers bringing light, energy and life to the wearer.

US$ 75,000-100,000





144

144

PROPERTY FROM A PROMINENT
AMERICAN FAMILY

COLORED STONE, DIAMOND AND ENAMEL 'TUTTI FRUTTI' BRACELET, CARTIER

The flexible openwork foliate band set with carved sapphires, rubies and emeralds, accented by round and triangle-shaped sapphire cabochons, further set with onyx beads, highlighted by old European and single-cut diamonds, applied with black enamel, *length 6 ¾ inches, unsigned; circa 1930, four small diamonds and one onyx bead missing.*

Epitomizing the marriage of Eastern exoticism on Art Deco design, tutti frutti *jewels by Cartier are held up as masterpieces of the jeweler's art. After first being exhibited at the 1925* Exposition Internationale des Arts Décoratifs et Industriels Modernes *in Paris, the style rapidly gained popularity among the most fashionable women and discerning jewelry collectors of the day, including Mrs. W.K. Vanderbilt, Daisy Fellowes and Mrs. Cole Porter.*

The bracelet offered here is notable for its preponderance of telltale elements: carved colored stones of varying shades and qualities (in-keeping with the Moghul style); scrolling diamond vines highlighted by drill-set onyx beads; enameled saw tooth patterns applied at the terminals; and a foldover tab clasp. In style and size, it is strikingly similar to the tutti frutti *bracelet from the Evelyn H. Lauder Collection sold by Sotheby's New York in 2014 and featured in Hans Nadelhoffer's seminal book,* Cartier: Jewelers Extraordinary. *Unlike the Lauder bracelet, which had only emeralds and rubies, here we find the addition of sapphires, therefore endowing the piece with all the "fruits," or, quite literally,* tutti frutti. *In this regard, the bracelet more closely resembles two examples made for Mrs. Cole Porter between 1925 and 1929, also illustrated in Nadelhoffer's book. The association with the Mrs. Cole Porter continues, for this piece is known to have been in the collection of Linda Lee Colgate, the niece and namesake of Mrs. Porter,* née *Linda Lee. The bracelet, along with a complementary double-clip brooch (lot 217) descended through the family, first as a wedding gift and, more recently, as an inheritance.*

Sotheby's has had the pleasure of offering several jewels from the collection of Mrs. Cole Porter, and we are honored to present today this quintessential tutti frutti jewel from a member of her extended family.

LITERATURE

For bracelets of similar design, see *Cartier: Jewelers Extraordinary* (1984 edition), Hans Nadelhoffer, color plates 44 and 46.

US$ 500,000-700,000





145

145

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

STAR SAPPHIRE, SAPPHIRE, EMERALD, AND DIAMOND 'PANTHÈRE' CLIP-BROOCH, CARTIER, FRANCE

Designed as a panther, centered on a cabochon star sapphire weighing 8.03 carats, its spots set with calibré-cut buff-top sapphires, the eyes set with pear-shaped emeralds, the nose with an onyx cabochon, set throughout with round diamonds, sitting atop a line of baguette diamonds, *signed Cartier, numbered 13747C, with French assay and maker's marks; circa 2005*. With signed box.

Accompanied by a Certificate of Authenticity from Cartier.

Accompanied by a photocopy of Laboratoire Français de Gemmologie report no. 187934 dated February 16, 2009 stating that the star sapphire is of Ceylon origin, with no indications of heating.

Embodying the perfect balance between strength and elegance, power and refinement, panther jewels by Cartier have occupied an exalted position among jewelry's most enduring designs since the early 20th century. What began as a playful motif by Jeanne Toussaint in 1914 evolved into fully three-dimensional felines that moved with the same sensuality and litheness of their real world counterparts. As striking manifestations of Cartier's superlative artistry and workmanship, these jeweled cats have graced the likes of the Duchess of Windsor, Barbara Hutton and Princess Nina Aga Khan as well as other women of great style and means, many of whom commissioned panther creations as extensions of their own feminine might.

Lot 145 brings to mind the Duchess of Windsor's legendary example where the panther, teeth bared, is ready to leap from her star sapphire perch. Here, however, we have a younger and sweeter cat, her paw dangling over a diamond-set ledge with her tail curling around the sapphire, clearly not worried about her next meal. This jewel, along with the other panther jewels offered in this sale (lots 272, 274 and 278) illustrate the endless interpretations allowed by this iconic theme. While Cartier's vision has developed over time, its Great Cat jewels have maintained the allure that defined their initial inception. As an indispensable category in any comprehensive jewelry collection, these bold and clever panthers exemplify how the classics are always contemporary, and that true glamour is eternal.

US$ 125,000-175,000

END OF SESSION ONE





THIS PAGE
LOTS 70, 71, 88



SESSION TWO

NEW YORK
TUESDAY
4 DECEMBER 2018
2PM

LOTS 146-299



146



147

146

‘RABBIT OUT OF A HAT’ GEM-SET DRESS SET, MICHAEL KANNERS

Comprising: a pair of cufflinks and four studs, the cufflinks designed as carved cocholong rabbits emerging from black onyx top hats, the spring backs of the cufflinks designed as cocholong and onyx magic wands, the studs designed as black onyx top hats, *the cufflinks signed Kanners.*

The third generation from a family of gemstone and jewelry dealers dating back to 1927, Michael Kanners splits his time between Europe and the United States, designing and creating some of the most coveted cufflinks for discerning men throughout the world. The intricately-crafted pieces are often one of a kind and are never produced in more than a limited series.

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

US$ 7,500-10,000

147

‘THE FINEST VINTAGE’ GEM-SET CUFFLINKS, MICHAEL KANNERS

Designed as bottles of wine and corresponding wine corks, the bottle of wine set with rhodolite garnet, red jasper and rock crystal quartz, the spring backs designed as corks composed of petrified palm tree, *signed Kanners*.

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

◉ US$ 6,000-8,000



148

148

‘THE BIG 5’ GEM-SET DRESS SET, MICHAEL KANNERS

Comprising: a pair of cufflinks designed as carved tiger’s-eye and rock crystal lion heads and paws, a carved obsidian and rock crystal rhinoceros stud, a carved jasper and rock crystal elephant stud, a carved fossilized wood and rock crystal leopard stud, and a fossilized wood and rock crystal buffalo stud, all with enamel detailing, *all signed Kanners*.

- US$ 12,000-15,000



149

149

PROPERTY OF A LADY

GOLD, CULTURED PEARL, EMERALD, SAPPHIRE AND RUBY NECKLACE AND PAIR OF EARCLIPS, DAVID WEBB

The necklace composed of fluted emerald beads, fluted sapphire beads, ruby beads and baroque cultured pearls measuring approximately 22.8 to 15.2 mm, capped and spaced by gold ropetwist accents, *length 19 inches, signed Webb;* and a pair of hammered gold earclips, centered on fluted emeralds, accented by round diamonds, *signed David Webb.*

US$ 25,000-35,000





150

150

TWO GOLD AND GEM-SET CLIP-BROOCHES, VAN CLEEF & ARPELS, FRANCE

Designed as two strolling ducks, the bodies set with two oval-shaped cabochon green beryls, accented by single-cut diamonds and calibré-cut rubies, *signed Van Cleef & Arpels, numbered 59103 and G1.102, with French assay and workshop marks; circa 1940.*

US$ 25,000-35,000



151

152

151

PROPERTY OF A LADY, NEW YORK

PAIR OF CITRINE, EMERALD AND DIAMOND EARCLIPS, DAVID WEBB

Each centering an emerald-cut citrine, encircled by round emeralds, further framed by heart-shaped motifs set with round diamonds, *signed Webb, numbered*.

Accompanied by a Certificate of Authenticity from David Webb.

US$ 5,000-7,000

152

PROPERTY OF A LADY, NEW YORK, NY

GOLD, YELLOW SAPPHIRE, EMERALD AND DIAMOND SAUTOIR, DAVID WEBB

Suspending a pendant centering a square mixed-cut yellow sapphire within a frame of round emeralds and diamonds, the necklace further set with variously-cut yellow sapphires, cabochon emeralds and round diamonds within fringed and granulated gold links, *length 24¾ inches, adjustable, pendant detachable for wear as a clip-brooch, signed Webb.*

US$ 40,000-60,000



154



153



(ALTERNATE VIEW)

153

PROPERTY OF A LADY, NEW YORK, NY

YELLOW SAPPHIRE, EMERALD AND DIAMOND RING, DAVID WEBB

Centering an oval-shaped yellow sapphire weighing approximately 22.00 carats, encircled by baguette and round diamonds, further framed by round emeralds, *size 5¾, signed David Webb.*

US$ 20,000-30,000

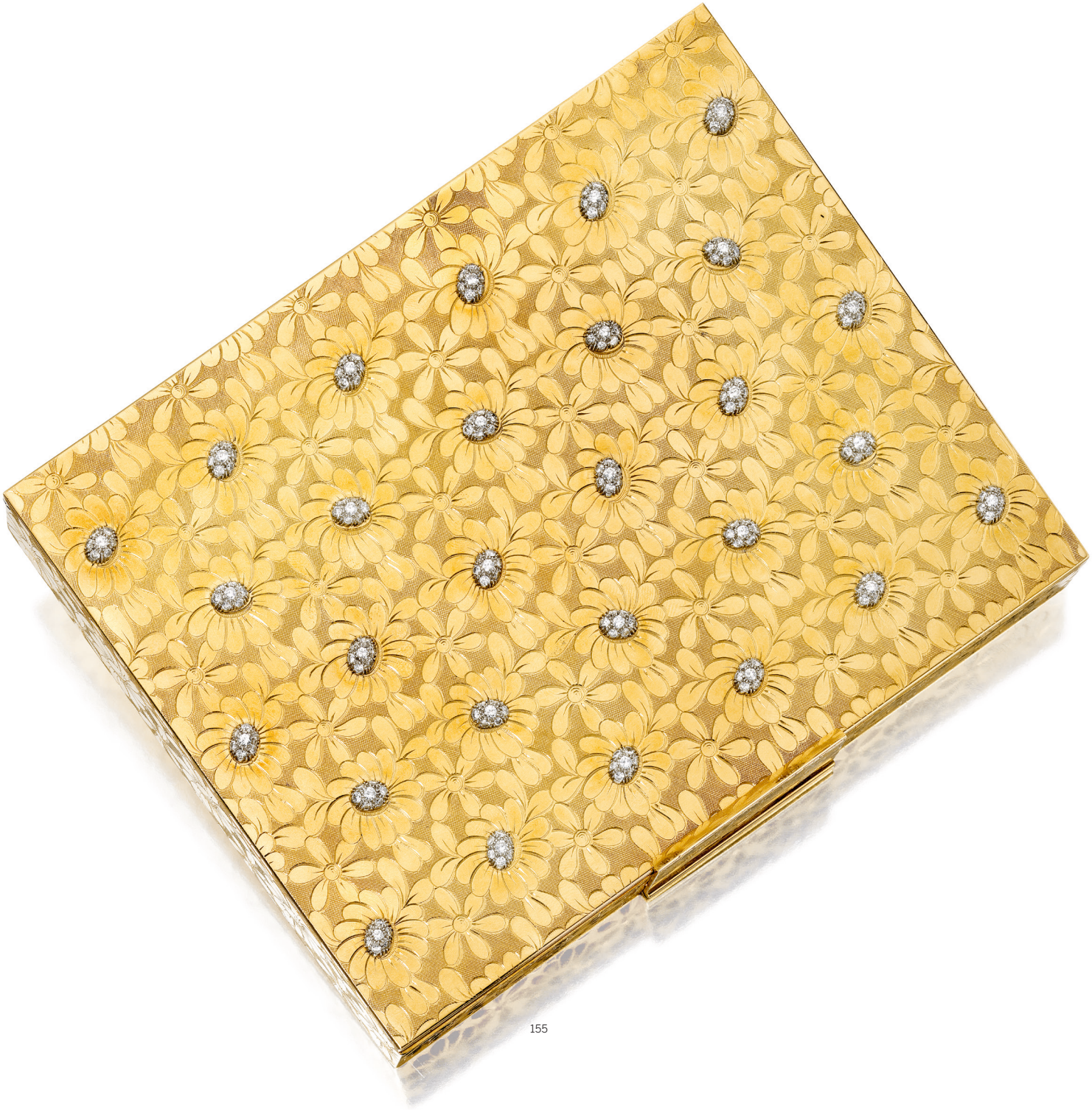
154

PROPERTY OF A LADY, NEW YORK, NY

GOLD, DIAMOND AND RUBY BRACELET, DAVID WEBB

Designed as a rhinoceros with an articulated ring set with round diamonds through its mouth, the eyes set with cabochon rubies, the bracelet composed of textured gold, gross weight approximately 93 dwts, *internal circumference 6 inches, signed Webb.*

US$ 20,000-30,000



155

155

PROPERTY OF A LADY, NEW YORK, NY

GOLD AND DIAMOND MINAUDIÈRE, VAN CLEEF & ARPELS, FRANCE

The rectangular gold case measuring approximately 6 x 4⅝ x ¾ inches, engraved with a floral pattern, the top with pavé-set round diamond clusters, opening to reveal a mirror, a gold lip stick holder with diamond-set slider, a gold lighter, a removable gold powder compact with fitted mirror, and two additional compartments, one with a clear glass lid, total gross weight approximately 535 dwts, *signed La Minaudière de Van Cleef & Arpels, numbered 63713, lipstick holder signed Van Cleef & Arpels 'Le Venarp" Brevete S.G.D.G., numbered 64422, lighter numbered 6726, powder compact numbered 63713, with French assay and maker's marks. With black silk carrying case signed Van Cleef & Arpels; and gold plated comb signed Judith Leiber, Made in Italy.*

US$ 20,000-30,000



156

156

PROPERTY OF A LADY, NEW YORK, NY

GOLD AND DIAMOND NECKLACE, FRANCE

Designed as a collar of gold leaves, embellished throughout with round and single-cut diamonds, *internal circumference 13 inches, with French assay marks.*

US$ 20,000-30,000



157



158

157

GOLD, DIAMOND AND RUBY BANGLE-BRACELET, SEAMAN SCHEPPS

Of hinged crossover design, composed of polished and fluted gold, embellished with round and old European-cut diamonds within star-settings, the boules each with a round diamond-set collar, the hinges accented with cabochon rubies, gross weight approximately 72 dwts, *internal circumference 6½ inches, signed Seaman Schepps; circa 1940.*

PROVENANCE

Formerly from the collection of Andy Warhol. *Sotheby's New York, December 4, 1988, The Andy Warhol Collection, Jewelry and Watches Part II, Sale No. 5800,* lot 137.

EXHIBITED

National Jewelry Institute at the Forbes Gallery, Field Museum, Treasures of the Titans: 1950 - Present*, Chicago, Illinois, 23 January - 3 June 2007.*

The Andy Warhol Museum, Possession Obsession: Objects from Andy Warhol's Personal Collection, *Pittsburgh, Pennsylvania, 2 March - 19 May 2002.*

US$ 40,000-60,000

158

RUBY AND DIAMOND BRACELET, OSCAR HEYMAN & BROTHERS

Set with alternating bands of pear-shaped rubies and diamonds, *length 6¾ inches, numbered 303473, with maker's mark for Oscar Heyman & Brothers.*

US$ 20,000-30,000


Elsa Schlumberger Bracelet
SOTHEBY'S • NEW YORK
137
The
Andy Warhol
Collection



159



160

159

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

MYSTERY-SET RUBY RING, VAN CLEEF & ARPELS, FRANCE

Of bombé design, the front mystery-set with calibré-cut rubies, *size 6, signed Van Cleef & Arpels, numbered ML 1262, with French assay and maker's marks.* With signed box.

US$ 20,000-30,000

160

PROPERTY FROM A DISTINGUISHED FAMILY

DIAMOND AND RUBY NECKLACE, VAN CLEEF & ARPELS, FRANCE

Of stylized pleated design, set throughout with round diamonds, highlighted by round rubies, *internal circumference 14½ inches, signed Van Cleef & Arpels, Made in France, numbered N.Y. 54627, with French assay and maker's marks.*

US$ 30,000-50,000



161



162



163

161

PROPERTY OF A LADY

PAIR OF CORAL AND DIAMOND 'ROSE DE NOËL' EARCLIPS, VAN CLEEF & ARPELS, FRANCE

Of floral design, the petals composed of carved white coral, the pistils set with round diamonds, *signed VCA, numbered NY 3K908.11, with French assay and maker's marks*. With signed box.

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

◉ US$ 10,000-15,000

162

PROPERTY OF A LADY

GOLD, DIAMOND AND MOTHER-OF-PEARL WRISTWATCH, CARTIER

The square mother-of-pearl dial applied with Roman numerals and dot indicators, the bezel framed by single-cut diamonds, the crown reverse-set with a round diamond, the bracelet of floral motif, decorated with round diamonds, *internal circumference 6 inches, the dial, caseback and bracelet signed Cartier, numbered 1280 2 and MG252226, with Swiss hallmarks and maker's mark.* With three extra gold links.

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

US$ 10,000-15,000

163

PROPERTY SOLD TO BENEFIT THE ROBERT G. & ELLEN S. GUTENSTEIN FAMILY FOUNDATION

GOLD AND DIAMOND BRACELET, VAN CLEEF & ARPELS, FRANCE

Composed of textured gold links alternating with rows of round and single-cut diamonds, *length 6½ inches, signed VCA, Made in France, with French export marks.*

US$ 25,000-35,000



164



165

164

PROPERTY OF A LADY

RUBY, EMERALD AND DIAMOND BRACELET, DAVID WEBB

The torsade of ruby beads decorated with a buckle-shaped clasp pavé-set with round diamonds, terminating in two gold lion heads embellished with cabochon emerald eyes, *length 7¾ inches, signed David Webb.*

US$ 20,000-30,000

165

PROPERTY OF A LADY

EMERALD AND DIAMOND BRACELET, BULGARI

Set with 17 emerald-cut emeralds, spaced by numerous emerald-cut diamonds, further highlighted by round diamonds, *length 7½ inches, signed Bulgari; circa 1965.* With signed box.

PROVENANCE

Formerly from the Estate of David Niven

David Niven, through his effortless charm and dry wit, was one of Hollywood's most bankable stars from the late 1940s into the '70s, often portraying an extension of his own persona: the quintessential English gentleman. He won the Academy Award in 1958 for *Separate Tables*, but he is perhaps best known for his performances in hugely popular films such as *The Pink Panther* and *Around the World in 80 Days*. The sophisticated bracelet offered here, made by Bulgari and thought to date from the 1960s, would have been the perfect accessory for any woman lucky enough to sit beside Mr. Niven at a dinner party as he held a martini aloft, ready to charm his audience.

US$ 75,000-100,000





166



167

166

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

FANCY INTENSE YELLOW DIAMOND AND COLORED DIAMOND RING, CARVIN FRENCH

The cut-cornered rectangular modified brilliant-cut Fancy Intense Yellow diamond weighing 12.30 carats, the prongs and shank set throughout with round diamonds of yellow hue, *size 6, with maker's mark for Carvin French.*

Accompanied by GIA report no. 1192450727 stating that the diamond weighing 12.30 carats is Fancy Intense Yellow, Natural Color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

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

US$ 150,000-200,000

167

PROPERTY OF A LADY

PAIR OF FANCY YELLOW DIAMOND STUDS

Set with rectangular modified brilliant-cut Fancy Yellow diamonds weighing 6.37 and 6.21 carats.

Accompanied by two GIA reports:

No. 11158483 dated May 11, 2000 stating that the diamond weighing 6.37 carats is Fancy Yellow, Natural Color, VS2 clarity.

No. 11152953 dated May 9, 2000 stating that the diamond weighing 6.21 carats is Fancy Yellow, Natural Color, VVS2 clarity.

US$ 75,000-100,000



169



168

168

PAIR OF EMERALD AND DIAMOND PENDANT-EARCLIPS, MOUNTED BY VERDURA

Set with two cushion-cut emeralds weighing approximately 18.85 and 17.45 carats, spaced by round diamonds, suspending two pear-shaped emerald pendants weighing approximately 51.70 and 46.90 carats, *mounted by Verdura, with workshop marks for Verdura.* With signed box.

Accompanied by AGL report no. 1092678 A and B stating that the emeralds are of Colombian origin, clarity enhancement: minor, type: modern.

US$ 500,000-700,000

169

GOLD AND EMERALD RING, SCHLUMBERGER FOR TIFFANY & CO.

Centered on a cabochon emerald weighing approximately 23.00 carats, framed by smaller cabochon emeralds, *size 5¾, signed Tiffany Schlumberger, MFG.*

Accompanied by AGL report no. 1093742 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 125,000-175,000



170

170

PROPERTY SOLD TO BENEFIT A CHARITABLE ORGANIZATION

DIAMOND RING

Set with an oval-shaped diamond weighing 7.11 carats, flanked by two pear-shaped diamonds, *size 6¾.*

Accompanied by GIA report no. 2195691567 stating that the diamond is F color, SI1 clarity.

US$ 80,000-120,000

171

PROPERTY FROM AN ESTATE

GOLD, CORAL AND MALACHITE NECKLACE, CARTIER, PARIS

Composed of fluted coral and polished malachite beads, embellished with gold chains, suspending a similarly-set tassel, *internal circumference 22 inches, signed Cartier, Paris, with French assay and partial workshop marks.*

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

◉ US$ 20,000-30,000

171





172

172

PROPERTY OF A LADY

ARCHAEOLOGICAL-REVIVAL GOLD AND ENAMEL 'MELOS' NECKLACE

The woven gold mesh band supporting a fringe of amphora, heart and rosette motifs, accented with granulated details, highlighted with blue and green enamel, *length 15 inches; circa 1860.*

US$ 30,000-50,000

This necklace offered here is very similar to one made by Carlo Giuliano shortly after his arrival in London at a time when he was still very much influenced by his master Alessandro Castellani. It is a replica of an original Hellenistic necklace dating from 330-300 B.C. and discovered at Melos. The British Museum purchased the original from Castellani in 1872. The 'Melos' necklace was well known before it arrived at the museum and served as the prototype for several other versions of this design made by Revivalist jewelers including Castellani, Giuliano and Melillo.

LITERATURE

Necklaces of similar design are illustrated in Castellani and Italian Archaeological Jewelry *ed. Susan Weber Soros and Stefanie Walker, page 210; and* Castellani and Giuliano, Revivalist Jewellers of the 19th Century, *by Geoffrey C. Munn, pages 105-115, plates 115, 116, 119 and 126.*

Other examples of designs from the Greek Classical period that served as inspiration for many archaeological revival necklaces of the 19th century are illustrated in Necklaces, From Antiquity to the Present, *by Daniela M`ascetti and Amanda Triossi, pages 12-13; for Classical revival examples by different makers, see pages 112-113.*





173



(ALTERNATE VIEW)



174

173

GOLD AND CITRINE BANGLE-WATCH, JAEGER-LECOULTRE

Of scroll motif, the polished gold bangle-watch set with emerald-cut and cabochon citrines, the concealed round dial with Arabic and baton indicators, manual movement, *internal circumference 6 inches, signed Jaeger-LeCoultre; circa 1940.*

US$ 25,000-35,000

174

CITRINE AND DIAMOND CLIP-BROOCH, CARTIER

Of floral design, centering an emerald-cut citrine within a surround of round citrines, accented by old European-cut diamonds, *signed Cartier, London, numbered 94546, with partial workshop marks; circa 1940.* With signed box.

US$ 25,000-30,000





175

176

175

GEM-SET CLIP-BROOCH, RENÉ BOIVIN, FRANCE

Of foliate design, the oval bezels set with round gemstones including peridots, sapphires, citrines and amethysts, *signed René Boivin, with French assay and maker's marks; circa 1938.*

LITERATURE

Similar examples of this design are illustrated in Rene Boivin Jeweller *by Françoise Cailles, page 235.*

US$ 30,000-40,000

176

GOLD AND AMAZONITE NECKLACE, TIFFANY & CO.

Composed of round amazonite beads measuring approximately 15.0 mm, capped and spaced by granulated gold links, *length 38 inches, signed Tiffany, Italy, detachable for wear as two necklaces.*

US$ 12,000-15,000



“She will always look right.”

Norman Norrell



Image Courtesy of Rockefeller Archive Center

PROPERTY FROM THE COLLECTION OF NELSON & HAPPY

ROCKEFELLER

A Collecting Legacy

LOTS 177-194

Nelson Aldrich Rockefeller (1908-79) and Margaretta Large Fitler Murphy "Happy" Rockefeller (1926-2015) were widely known for their civic and philanthropic achievements. Throughout their lives they surrounded themselves with a collection that was in part inherited and in part deliberate, blended together in elegant refinement and exhibiting the consummate tastes of their time.

Happy Rockefeller's collection demonstrates an appreciation for jewelry as an art form. Anchored by a group of jewels by Van Cleef & Arpels, it is remarkable for its timelessness, revealing a woman who enjoyed the process of curation and wore her jewels with ease. Like the artworks she acquired with Nelson, there is an appreciation for sculptural, at times "primitive"—to borrow a contemporaneous term—forms, as seen in her tumbled sapphire and emerald bracelet as well as in her openwork gold bead pieces. To satisfy her aesthetic inclinations, she frequently collaborated with Van Cleef & Arpels on "Special Order" items, resulting in a group of jewels that is cohesive, visually interesting and truly one-of-a-kind.

As a woman in the public eye, Happy was always appropriate, and this attentiveness was carried through to her jewelry: bold, gold jewels for daytime and glamorous diamond jewels for evening. The designer Norman Norell, whose clothes Happy often wore while campaigning, said of her "She will always look right" and her jewelry reflects this. Sotheby's is honored to offer these jewels which serve as the perfect complement to the thoughtfully acquired art and design found in the greater Collection of Nelson and Happy Rockefeller.



177



178

177

DIAMOND BROOCH

Of foliate motif, the leaves set with marquise-shaped and single-cut diamonds, the stem highlighted by baguette diamonds.

US$ 1,800-2,200

178

DIAMOND BROOCH

Set with 21 graduated old European-cut diamonds; *circa 1920*.

US$ 2,000-3,000







179





179

GROUP OF JEWELRY

Comprising: a United States of America twenty dollar gold coin watch, opening with a sapphire baguette button to reveal the round dial with baton indicators, manual movement, *dial signed Chopard Genève, case back numbered 1496681056, coin dated 1900;* a pair of fluted gold earclips, *signed Tiffany & Co.;* a rose gold locket, inscribed 'Marion' on one side and '1893' on the other, opening to reveal a lock of hair; and a gold wedding band, *size 8½, with maker's mark for J.R. Wood & Sons.*

US$ 1,200-1,800



180



181

180

GOLD AND DIAMOND CLIP-BROOCH, VAN CLEEF & ARPELS, FRANCE

Designed as a flower, set with numerous round diamonds, *signed Van Cleef & Arpels, Made in France, numbered NY 41104, with French export marks; circa 1970.*

US$ 20,000-30,000

181

PAIR OF DIAMOND EARCLIPS, VAN CLEEF & ARPELS, FRANCE

Of buckle design, set with numerous round diamonds, *signed VCA, Made in France, numbered N.Y. 54581, with French assay and workshop marks; circa 1970.*

US$ 25,000-35,000





182



Image Courtesy of Rockefeller Archive Center

Mrs. Rockefeller wearing lot 182



183

182

GOLD AND DIAMOND CLIP-BROOCH, CARTIER, FRANCE

Composed of textured gold foliate motifs, set with 14 round diamonds, gross weight approximately 20 dwts, *signed Cartier Inc., France, numbered 6683, with French export marks; circa 1965.*

US$ 1,800-2,200

183

PAIR OF SAPPHIRE, RUBY, EMERALD AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS

Centering two cabochon sapphires together weighing 11.75 carats, framed and accented by cabochon sapphires, round rubies, round emeralds and round diamonds, *signed Van Cleef and Arpels, numbered NY 46428; circa 1964.*

US$ 20,000-30,000





184



185

184

GOLD AND DIAMOND 'BELUGA' WRISTWATCH, EBEL

Featuring a round dial with single-cut diamond indicators, the bezel within a partial frame of pavé-set round diamonds, completed by a gold link bracelet, quartz movement, gross weight approximately 51 dwts, *internal circumference 7 inches, the dial, caseback and bracelet signed Ebel, the caseback numbered 866969, with Swiss assay mark, the clasp with maker's mark.*

US$ 3,000-5,000

185

GOLD AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Of woven design, set with numerous round diamonds, gross weight approximately 58 dwts, *internal circumference 7 inches, signed V.C.A., numbered N.Y. 37445; circa 1970.*

US$ 18,000-22,000



187



186

186

GOLD COIN BRACELET, CARTIER

The gold chain-link bracelet suspending a 1926 Guatemalan coin for '20 Quetzales,' gross weight approximately 77 dwts, *signed Cartier*.

US$ 3,500-4,500

187

PAIR OF GOLD AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS, FRANCE

The textured gold hoops of oval shape set with numerous round diamonds, gross weight approximately 21 dwts, *signed Van Cleef & Arpels, Made in France, numbered 41872, with French workshop and export marks, circa 1970.*

US$ 15,000-20,000



188



189

188

GOLD CLOCK, SCHLUMBERGER FOR TIFFANY & CO.

Designed as a sea urchin, composed of textured gold, measuring approximately 2¼ x 2¼ x 1⅛ inches, the base revealing a round silvered dial, gross weight approximately 78 dwts, quartz movement, *dial signed Tiffany & Co. Schlumberger*, *caseback numbered J54195.*

US$ 6,000-8,000

189

PAIR OF CULTURED PEARL AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS

Suspending two cultured pearls measuring approximately 12.5 mm, capped by round diamonds, the tops further set with round diamonds, *signed Van Cleef & Arpels, numbered N.Y. 2402 S.O.; circa 1965.*

US$ 10,000-15,000


ACCUTRON
TIFFANY & Co



190

190

SAPPHIRE AND EMERALD BRACELET

Composed of alternating tumbled sapphire and emerald beads, accented by rondelles set with single-cut diamonds, *length 8¼ inches, numbered.*

Accompanied by AGL report no. 1092812 stating that the sapphires are of Ceylon origin, with no indications of heating, and the emeralds are of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 150,000-250,000





191

191

PAIR OF GOLD AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS AND NECKLACE

The necklace composed of spherical openwork gold beads, the beads to the front set with round diamonds, *length 31¼ inches, unsigned, five diamonds missing;* and a pair of earclips of similar design, *signed Van Cleef & Arpels, numbered N.Y.44140; earclips circa 1970;* gross weight approximately 127 dwts. With ten extra beads.

US$ 25,000-35,000





192

192

PINK TOURMALINE, SAPPHIRE, EMERALD AND DIAMOND PENDANT-NECKLACE AND PAIR OF EARCLIPS, VAN CLEEF & ARPELS

The pendant designed as a flowerhead, centering an oval-shaped pink tourmaline, framed and accented by round diamonds and round emeralds, the necklace further set with two oval-shaped pink tourmalines and four cabochon sapphires, *length 19¼ inches, the detachable pendant signed VCA, numbered 45152, with maker's marks; circa 1970;* the earclips similarly-set with two pear-shaped pink tourmalines, *one earclip signed Van Cleef & Arpels, one earclip numbered N.Y. 46139.* With signed pouch.

US$ 60,000-80,000





193



194

193

DIAMOND CLIP-BROOCH, VAN CLEEF & ARPELS

Of scroll design, set with round and baguette diamonds, *signed VCA, numbered NY41022.2; circa 1965.*

US$ 12,000-15,000

194

DIAMOND BRACELET, VAN CLEEF & ARPELS

Of intertwined design, the four rows set with round and marquise-shaped diamonds, *length 7⅜ inches, signed VCA, numbered NY 34448; circa 1965.*

US$ 125,000-175,000





195

196

195

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK, NY

PAIR OF DIAMOND EARRINGS

Set with two old European-cut diamonds weighing 5.75 and 5.55 carats.

Accompanied by two GIA reports:

No. 5191711297 stating that the diamond weighing 5.75 carats is K color, VS1 clarity.

No. 1196711294 stating that the diamond weighing 5.55 carats is H color, VS2 clarity.

US$ 140,000-180,000

196

EMERALD AND DIAMOND NECKLACE

Composed of graduated emerald-cut emeralds, the central three emeralds weighing approximately 9.25, 8.35 and 7.65 carats, framed and linked by pinched collet-set old European, old mine and single-cut diamonds, *length 15½ inches; late 19th century.*

Accompanied by AGL report no. 1093125 stating that the emeralds are of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US$ 250,000-350,000





197

198

197

FROM THE COLLECTION OF THE BEECHER FAMILY, HARRIET BEECHER STOWE AND HENRY WARD BEECHER

FANCY VIVID YELLOW DIAMOND AND ENAMEL RING

Centering an old European-cut Fancy Vivid Yellow diamond weighing 3.64 carats, set within a decorative gold mounting applied with black enamel, *signed CWS Sons, size 6¾; circa 1890.*

Accompanied by GIA report no. 2195230476 stating that the diamond is Fancy Vivid Yellow, Natural Color, SI1 clarity.

Harriet Beecher Stowe (June 14, 1811 - July 1, 1896) was an American abolitionist and author, best known for her novel Uncle Tom's Cabin *(1852).*

Henry Ward Beecher (June 24, 1813 – March 8, 1887) was an American Congregationalist clergyman and social reformer, known for his support of the abolition of slavery.

US$ 30,000-50,000

198

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND NECKLACE

Of garland design, composed of old European, old mine and rose-cut diamonds, *length 14½ inches; late 19th century.*

US$ 80,000-120,000



199



200

199

PROPERTY OF A LADY

DIAMOND RING

Set with a cut-cornered square-cut diamond weighing 7.59 carats, accented by single-cut diamonds, *size 3¾.*

Accompanied by GIA report no. 1192374460 stating that the diamond is J color, VS2 clarity.

US$ 60,000-80,000

200

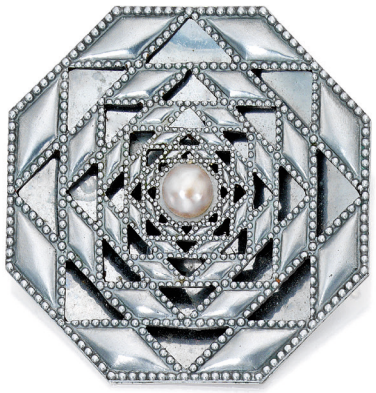
PROPERTY OF A LADY

DIAMOND RING

Set with a cushion-cut diamond weighing 7.70 carats, flanked by two trapeze-cut diamonds, *size 6¾.*

Accompanied by GIA report no. 1196605279 stating that the diamond is J color, VS2 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

US$ 50,000-70,000



201



202

201

STEEL, ALUMINUM AND PEARL BROOCH, RENÉ LALIQUE, FRANCE

Of geometric design, centering a button-shaped pearl measuring approximately 6.9 mm, within an octagonal-shaped openwork polished steel and aluminum frame with beaded accents, *signed Lalique, France*; *circa 1910-1915.*

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

EXHIBITED

Cleveland Museum of Art, Artistic Luxury: Faberge, Tiffany, Lalique, *Cleveland, Ohio, 19 October - 18 January 2009.*

LITERATURE

A brooch of the same design illustrated in The Jewellery of René Lalique, A Goldsmiths Company Exhibition, May 28 to July 24, 1987, *by Vivienne Becker, page 132, no. 123.*

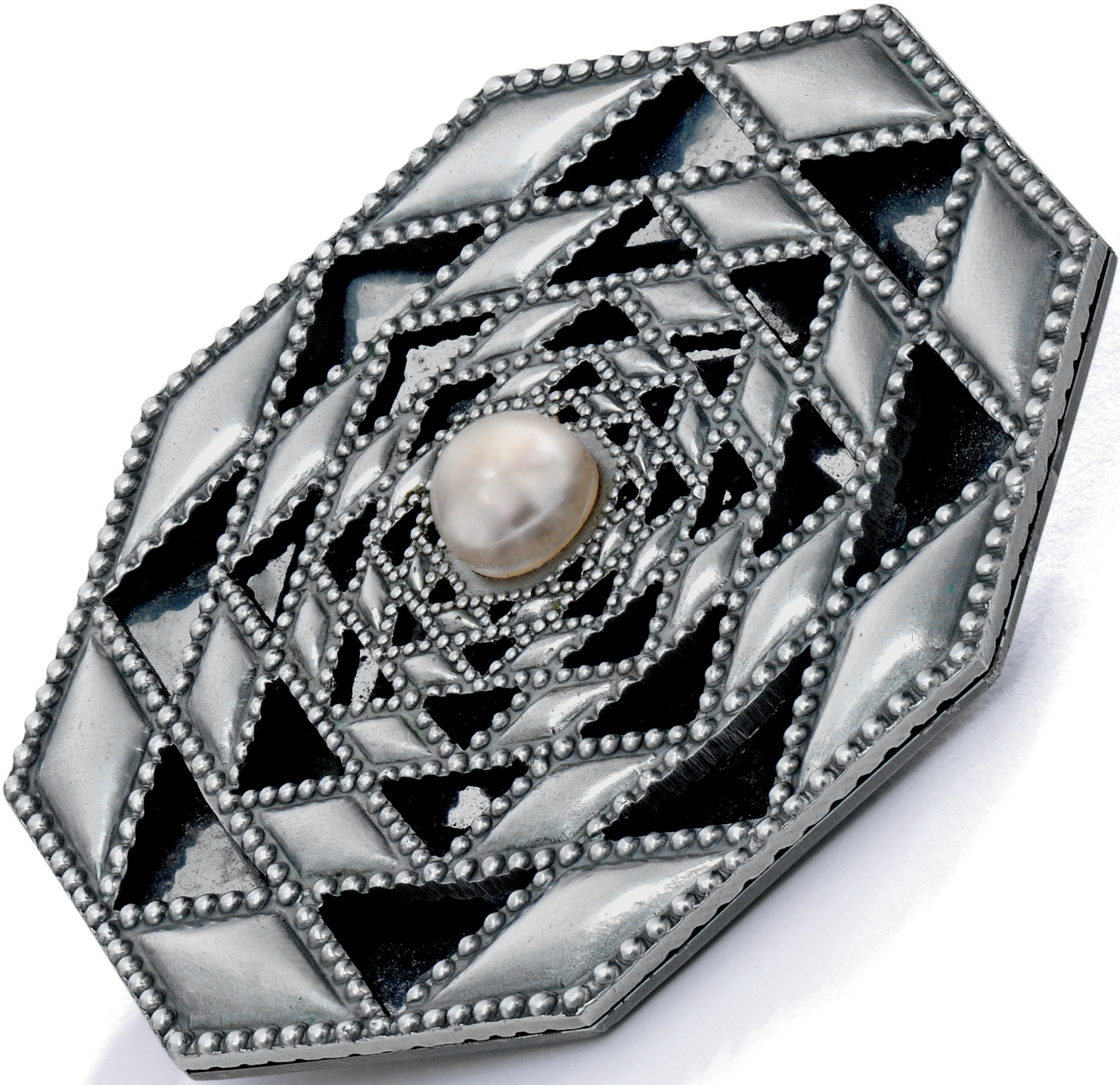
US$ 20,000-30,000

202

SILVER NECKLACE, JEAN DESPRÉS

Composed of hammered graduated silver panels, spaced by silver links, accented by silver beading, gross weight approximately 96 dwts, *internal circumference 14¼ inches, with maker's mark; circa 1939-1940.*

US$ 50,000-70,000





204

203

203

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

SAPPHIRE, PEARL, CHALCEDONY AND DIAMOND NECKLACE, JAR, PARIS

Suspending a chalcedony intaglio with carved Arabic script within a frame of round sapphires, topped by a semi-baroque pearl measuring approximately 8.8 x 8.7 mm further accented by round sapphires, spaced by a single-cut diamond, surmounted by a rondelle set with single-cut diamonds, from a strand of round chalcedony beads, sapphire beads and cultured pearls measuring approximately 6.5 to 5.3 mm, *length 31 inches, signed JAR Paris, with French assay and workshop marks.*

The pendant, inscribed with the nada 'Ali quatrain, *reflects the tradition of carving gemstones for use as talismanic amulets; this incantation was particularly favored in Persia.*

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

US$ 40,000-60,000

204

SAPPHIRE, SPINEL AND DIAMOND RING, GEORLAND

Set with a cushion-cut sapphire weighing 14.23 carats, encircled by round diamonds, the gallery and shoulders pavé-set with single-cut spinels, *size 7¼, signed Georland.*

Accompanied by AGL report no. CS 55708 stating that the sapphire is of Burmese origin, with no indications of heating.

US$ 60,000-80,000





205



206

205

BLACKENED GOLD AND DIAMOND 'PLATONIC' CUFF-BRACELET, SOLANGE AZAGURY-PARTRIDGE

Of openwork geometric design, composed of blackened white gold highlighted with round diamonds, gross weight approximately 39 dwts, *internal circumference 6 inches, with British hallmarks and maker's mark for Solange Azagury-Partridge.*

British designer Solange Azagury-Partridge began her career when she made her own engagement ring in 1987, and has been creating striking, modern jewels ever since. After opening her eponymous London shop in 1995, Solange also spent three years as Creative Director for the Parisian firm Boucheron. Examples of her work can be found in permanent collections of the Victoria & Albert Museum, as well as the Musée des Arts Décoratifs in Paris. Always on the cutting edge of style, blending her pop-art sense of color with edgier dark metal and rose-cut diamonds, Solange's designs are unmistakable. Thoroughly modern, but always with a nod to the past, her designs embody the cool-girl vibe of London, New York and beyond.

US$ 40,000-60,000

206

GOLD, DIAMOND AND ENAMEL 'DAYS OF THE WEEK' RING, SOLANGE AZAGURY-PARTRIDGE

Set with eight square modified brilliant-cut diamonds and two baguette diamonds around an aperture with a revolving dial embellished with enameled days of the week, adjusted by a crown set with round diamonds, on a polished gold mounting, gross weight approximately 30 dwts, *size 7, with British hallmarks and maker's mark for Solange Azagury-Partridge.*

US$ 30,000-40,000





207



208

207

PAIR OF TITANIUM AND COLORED DIAMOND EARRINGS

The blackened titanium plumes highlighted with round diamonds of pink hue, *inscribed 'Argyle Pink Diamonds,' with Italian registry marks.*

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

US$ 25,000-35,000

208

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

PAIR OF FANCY INTENSE YELLOW DIAMOND AND COLORED DIAMOND EARCLIPS, CARVIN FRENCH

Set with two cut-cornered rectangular modified brilliant-cut Fancy Intense Yellow diamonds weighing 10.98 and 10.22 carats, the prongs highlighted with round diamonds of yellow hue, *with maker's marks.*

Accompanied by two GIA reports:

No. 6197450754 stating that the 10.98 carat diamond is Fancy Intense Yellow, Natural Color, VS1 clarity.

No. 1192450738 stating that the 10.22 carat diamond is Fancy Intense Yellow, Natural Color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

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

US$ 250,000-350,000





209

209

GOLD AND DIAMOND PENDANT-NECKLACE, DAVID WEBB

Of ropetwist design, the pendant set with round diamonds, suspended from a hammered gold chain, gross weight 157 dwts, *necklace length 27 inches, pendant detachable for wear as a brooch, both signed Webb.*

US$ 25,000-35,000



210

210

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

GOLD, STEEL, CITRINE AND DIAMOND CHOKER-NECKLACE, MARINA B, FRANCE

The sprung choker composed of gold and blackened steel, centered on an octagonal-cut citrine measuring approximately 24.8 x 16.4 x 10.8 mm, flanked by shield-shaped diamonds, gross weight approximately 137 dwts, *internal circumference adjustable, signed Marina B, numbered W476, with French assay and workshop marks.* With signed box.

US$ 10,000-15,000



211



211

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

TWO-COLOR GOLD CHOKER-NECKLACE AND PAIR OF EARCLIPS, MARINA B, FRANCE

The sprung choker and hoop earclips designed as lines of stacked triangular motifs composed of polished rose and white gold, total gross weight approximately 184 dwts, *choker circumference adjustable, signed Marina B France, choker numbered F5001, F5002, F5003, earclips numbered A36, with French assay, workshop and maker's marks, choker detachable into three separate necklaces.*

US$ 8,000-12,000



213



212

212

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

PAIR OF CORAL, NEPHRITE AND DIAMOND EARCLIPS, DAVID WEBB

Composed of carved coral and nephrite leaves, accented with round and single-cut diamonds, *signed David Webb.*

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

- US$ 6,000-8,000

213

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

CORAL, NEPHRITE AND DIAMOND CLIP-BROOCH

Designed as a carved coral rose, accented by round and single-cut diamonds, with carved nephrite leaves.

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

- US$ 10,000-15,000



214



215

214

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

PAIR OF EMERALD, RUBY AND DIAMOND PENDANT-EARCLIPS, DAVID WEBB

The tops set with carved emerald beads framed by round rubies and diamonds, suspending detachable pendants set with cabochon rubies, framed by pavé-set diamonds, and a fringe of carved emerald drops, *signed David Webb.*

US$ 30,000-50,000

215

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

DIAMOND BRACELET AND RING, STERLÉ, PARIS

Composed of interlocking triangle motifs set with round diamonds, total gross weight approximately 24 dwts, *bracelet length 6⅜ inches, ring size 5, each signed Sterlé, Paris, bracelet numbered 10.059, ring numbered 10.265, with French assay and partial maker's marks.*

US$ 12,000-18,000





216

216

PROPERTY FROM THE COLLECTION OF CHARLOTTE FORD

PAIR OF DIAMOND PENDANT-EARCLIPS, HARRY WINSTON

Set with two pear-shaped diamonds weighing 9.63 and 7.66 carats, topped with round diamonds, detachable from surmounts composed of pear-shaped diamond clusters, *numbered 5532, with maker's marks for François Tavernier, a maker for Harry Winston.*

Accompanied by two GIA reports:

No. 5191384972 stating that the diamond weighing 9.63 carats is E color, VS2 clarity.

No. 2195384984 stating that the diamond weighing 7.66 carats is D color, VS2 clarity.

US$ 500,000-700,000





THIS PAGE
LOT 144

CARVED COLORED STONE JEWELRY

LOTS 217-221

After decades of indulging in revivalism, the jewelers of the early 1900s shifted their focus from the distant past to distant lands. The Far East, Persia, Egypt and India provided wellsprings of inspiration, allowing designers to capture the interest of their more sophisticated clientele.

The European craze for Indian-inspired jewels is often credited to Pierre Cartier who, at the request of Queen Alexandra in 1901, created a necklace to complement her collection of Indian gowns, a gift from Lady Curzon, the wife of the Viceroy. This necklace, set with pearls, rubies and emeralds, was appropriately elegant and delicate, in keeping with the aesthetic of the era. As the century wore on, however, the hindou style become more substantial, incorporating large carved colored stones, sometimes acquired directly from the Maharajas themselves and often dating to the Mughal period. As explained by Hans Nadelhoffer, the Indian rulers of the early 20th century "were exclusively interested in Parisian jewelry and had no hesitation in handing over their family treasures for reworking in fashionable European styles." The result of this fortuitous marriage of East and West was the tutti frutti style, blending the sumptuous curves and dazzling colors associated with the perceived exoticism of India, with the techniques of modern European craftsmanship.

Many makers followed Cartier's lead. Mauboussin, for example, was particularly adept at exploring the design opportunities provided by contrasting the rich colors and textures of these relatively inexpensive gemstones with white diamonds (lot 219). By the time the firm moved its headquarters to the Rue de Choiseul near the Place Vendome in 1923, the atelier was enjoying a rise to prominence, attracting important clients such as the Prince of Wales, the Maharajas of Kapurthala and Indore and exhibiting at international exhibitions.

As the decade progressed, so did tutti frutti style, with the introduction of additional colored stones as accents—calibré-cut or carved into sugarloaf cabochons and beads—further highlighted by modern step-cut diamonds (lots 220 & 221). While the carved colored stones were typically set in a pattern or, on occasion, placed seemingly at random to emphasize the contrast with their geometric mountings, some figural examples do exist. These designs range from abstracted tree-of-life motifs to jardinières, an example of the latter beautifully represented in lot 218 where a cabochon sapphire vase gives rise to ripe fruits and foliage intertwined with diamond ribbons.

The tradition of carved colored stones persists in jewelry to this day, with makers from Bulgari to David Webb, and Buccellati to Van Cleef & Arpels proving the timeless appeal of the tutti frutti style.



217

217

PROPERTY FROM A PROMINENT
AMERICAN FAMILY

COLORED STONE, DIAMOND AND ENAMEL 'TUTTI FRUTTI' DOUBLE-CLIP BROOCH, CARTIER

Set with two carved emeralds and carved rubies and sapphires, accented by two sugarloaf sapphire cabochons, old European and single-cut diamonds, further applied with black enamel, *unsigned*; *circa 1930.*

US$ 60,000-80,000



218



219

Courtesy of Mauboussin Archives

218

PROPERTY OF A DESCENDANT OF JOHN DEERE

SAPPHIRE, EMERALD, ONYX AND DIAMOND JABOT PIN

Of jardinière design, the branches set with round and single-cut diamonds, with carved emeralds and sapphires forming the leaves, further decorated with cabochon sapphires and faceted sapphire beads, the base similarly-set with diamonds and a cabochon sapphire, highlighted with square-cut sapphires and onyx beads; *circa 1930.*

In 1837, John Deere established what would become one of America's largest manufacturers of agricultural, construction and forestry equipment, his eponymous company and its leaping deer logo taking on a level of recognition that, to this day, reaches far beyond the bread basket to suburbanites who proudly maintain their piece of the American dream every weekend. Deere's grandson, Willard Lamb Velie, upon graduating from Yale in 1888, journeyed to Montana where he met and married Annie Floweree. In 1908, Willard formed the Velie Car Company in Moline, Illinois, the town that also became the site of his 46-room mansion where he raised his family, including daughter Marjorie Velie.

US$ 12,000-15,000

219

SAPPHIRE, RUBY AND DIAMOND BRACELET, MAUBOUSSIN, FRANCE

Each section centered on a carved sapphire leaf, accented by old European, single-cut and baguette diamonds, spaced by ruby beads, *length 7¼ inches, partially signed Mauboussin, indistinctly numbered, with French assay marks; circa 1929.*

Accompanied by a Certificate of Authenticity from Mauboussin.

US$ 20,000-30,000



220





221

220

RUBY, SAPPHIRE, EMERALD AND DIAMOND DOUBLE CLIP-BROOCH AND RING

Of foliate design, the double clip-brooch set with carved rubies, sapphires and emeralds, accented by variously-cut diamonds; *circa 1935*; the ring similarly-set with carved rubies, sapphires and emeralds, highlighted by a ruby bead, old European and single-cut diamonds, *size 6½.*

US$ 25,000-35,000

221

RUBY, SAPPHIRE, EMERALD AND DIAMOND BRACELET, MAUBOUSSIN, FRANCE

Of foliate design, the flexible band set with carved rubies, sapphires and emeralds, accented by ruby, sapphire and emerald beads, further decorated with old European, square, single-cut and baguette diamonds, *length 7 inches, signed Mauboussin, France, partially numbered 1150, with French assay marks; circa 1930.*

US$ 60,000-80,000





222

222

AN IMPORTANT DIAMOND RING

Set with an emerald-cut diamond weighing 25.03 carats, *size 6½; illustrated unmounted.*

Accompanied by GIA report no. 6193449993 stating that the diamond is D color, Flawless, with Excellent Polish and Symmetry. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

US$ 2,900,000-3,500,000





223

223

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

DIAMOND RIVIÈRE NECKLACE, HARRY WINSTON

Composed of a line of graduated round diamonds, *length 15½ inches, with maker's marks for Jacques Timey, a maker for Harry Winston.*

Accompanied by three photographs and three Insurance Appraisals dated November 18, 1968, March 21, 1969 and May 22, 1969 from Harry Winston.

US$ 35,000-55,000



224



225

224

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

DIAMOND RING, HARRY WINSTON

Centering a marquise-shaped diamond weighing 6.48 carats, flanked by two tapered baguette diamonds, *size 5, signed Winston.* With signed pouch.

Accompanied by GIA report no. 6193525494 stating that the diamond is D color, VVS2 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless. Also with a letter from the GIA stating that the diamond has been determined to be Type IIa.

Accompanied by an Insurance Appraisal from Harry Winston dated April 10, 1972.

US$ 200,000-300,000

225

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

DIAMOND BROOCH, HARRY WINSTON

Designed as two flowers, set with pear, marquise-shaped and round diamonds, *with maker's mark.*

Accompanied by an Insurance Appraisal and photograph from Harry Winston dated December 28, 1970.

US$ 25,000-35,000



226

226

PROPERTY OF PRIVATE COLLECTOR

EMERALD AND DIAMOND SUITE

Comprising: a necklace, a bracelet, a ring and a pair of earclips, set with emerald-cut emeralds weighing a total of approximately 60.00 carats, embellished with stylized garland motifs composed of round diamonds, *necklace length 15¼ inches, bracelet length 7 inches, ring size 7½.* Earclips fitted with retractable posts.

Accompanied by two AGL reports:

No. 1095464 stating that the emerald weighing 5.79 carats is of Colombian origin, clarity enhancement: minor to moderate, type: modern.

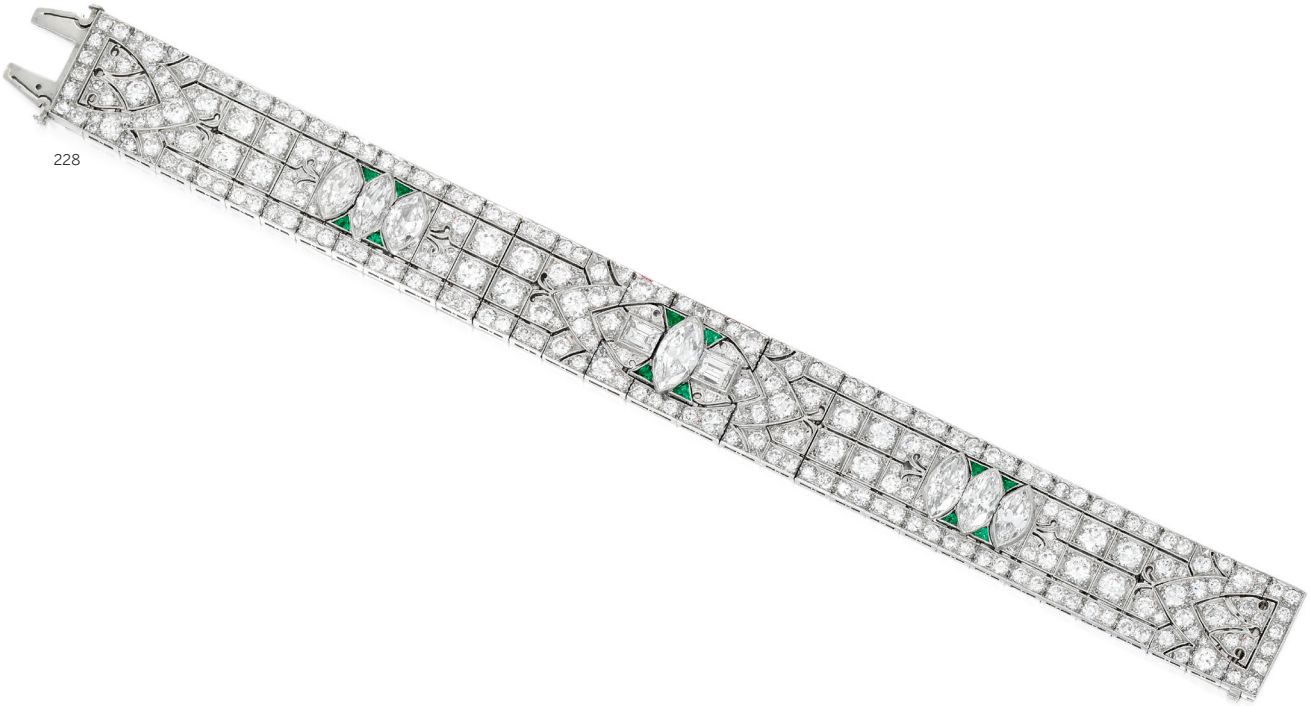
No. 1095461 stating that the emerald weighing 5.41 carats is of Colombian origin, clarity enhancement: minor, type: modern.

US$ 100,000-150,000





227



228

227

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND RING

Centered on a round diamond weighing 9.63 carats, set between tapered baguette diamonds, *size 6¾.*

Accompanied by GIA report no. 1182946102 stating that the diamond is J color, SI2 clarity.

US$ 80,000-120,000

228

DIAMOND AND EMERALD BRACELET

The flexible strap set with baguette, old European, rectangular, single-cut and marquise-shaped diamonds, accented by triangle-shaped emeralds, *length 7 inches; circa 1930.*

US$ 20,000-30,000



229



230



(ALTERNATE VIEW)

229

PROPERTY OF A LADY

FANCY YELLOW DIAMOND AND DIAMOND RING

Centered on a cushion-cut Fancy Yellow diamond weighing 20.12 carat, flanked by triangle-shaped near colorless diamonds, *size 9¼.*

Accompanied by GIA report no. 2191658135 stating that the diamond is Fancy Yellow, Natural Color, VS2 clarity.

US$ 200,000-300,000

230

PROPERTY FROM A MIDWESTERN COLLECTION

SAPPHIRE AND DIAMOND RING

Set with an octagonal step-cut sapphire weighing 14.67 carats, accented by round and single-cut diamonds, *size 5¾.*

Accompanied by AGL report no. 1095817 stating that the sapphire is of Ceylon origin, with no indications of heating.

US$ 30,000-50,000



231



232

231

PROPERTY OF A LADY

SAPPHIRE AND DIAMOND RING

Set with an oval-shaped sapphire weighing 16.45 carats, framed by two rows of round diamonds, the mounting further embellished with round diamonds, *size 7¼.*

Accompanied by AGL report no. 1095408 stating that the sapphire is of Madagascar origin, with indications of heating.

US$ 35,000-45,000

232

DIAMOND RING

Set with an oval-shaped diamond weighing 16.45 carats, *size 6½.*

Accompanied by GIA report no. 1196426434 stating that the diamond is I color, VS2 clarity.

US$ 475,000-575,000



235

234



233

233

DIAMOND PENDANT

Bezel-set with an old European-cut diamond weighing 11.01 carats, suspended from a line of similarly-cut diamonds, the bail further set with single-cut diamonds, *together with a diamond-set ring mounting, size 6¼, mounting not illustrated.*

Accompanied by GIA report no. 2161164215 stating that the diamond is M color, SI2 clarity.

US$ 40,000-60,000

234

PROPERTY FROM A DISTINGUISHED FAMILY

PAIR OF 'MYSTERY-SET' RUBY AND DIAMOND EARCLIPS, VAN CLEEF & ARPELS

Designed as hoops composed of calibré-cut rubies, bordered by round diamonds, *signed Van Cleef & Arpels, numbered N.Y. 43597-2.* Fitted with posts.

US$ 60,000-80,000

235

PROPERTY FROM A DISTINGUISHED FAMILY

'MYSTERY-SET' RUBY AND DIAMOND RING, VAN CLEEF & ARPELS

Of bombé design, set with calibré-cut rubies, bordered by round diamonds, *size 5, partially signed Van Cleef & Arpels.*

US$ 30,000-50,000



236

237

236

FANCY VIVID YELLOW DIAMOND RING

Set with a cut-cornered square modified brilliant-cut Fancy Vivid Yellow diamond weighing 6.57 carats, *size 6¼.*

Accompanied by GIA report no. 5192034411 stating that the diamond is Fancy Vivid Yellow, Natural Color, Internally Flawless.

US$ 250,000-350,000

237

FANCY COLORED DIAMOND AND DIAMOND NECKLACE AND PAIR OF EARRINGS

A necklace and pair of earrings set with rectangular modified brilliant-cut Fancy Light Yellow diamonds and one Fancy Yellow diamond framed and accented by round near colorless diamonds, *necklace length 16¼ inches.*

Accompanied by GIA report no. 2141815675 dated July 24, 2012 stating that the diamond weighing 1.51 carats is Fancy Yellow, Natural Color, VS2 clarity.

Accompanied by nine additional GIA reports dated April 30, 2010 to July 19, 2012 stating that the diamonds weighing 3.25 carats to 0.97 carat are Fancy Light Yellow, Natural Color, Internally Flawless to SI1 clarity.

US$ 50,000-70,000



238



239

238

EMERALD AND DIAMOND RING

Centering a rectangular modified emerald-cut emerald weighing 2.63 carats millegrain-set between a pair of old European-cut diamonds, within an ornately finished gallery, the shoulders set with additional old European-cut diamonds, *size 5¾, inscribed with name, address and the date May 8, 1897.*

Accompanied by AGL report no. 1088821 stating that the emerald is of Colombian origin, clarity enhancement: none.

US$ 60,000-80,000

239

DIAMOND BRACELET

Set with a line of 26 emerald-cut diamonds weighing a total of approximately 40.15 carats, *length 6⅞ inches.*

US$ 100,000-150,000



240

PROPERTY OF A SOUTHERN GENTLEMAN

UNMOUNTED SAPPHIRE

The emerald-cut sapphire weighing 9.55 carats.

Accompanied by AGL report no. 1091044 stating that the sapphire is of Burmese origin, with no indications of heating.

US$ 70,000-90,000

241

PROPERTY FROM A WEST COAST ESTATE

DIAMOND NECKLACE

Of lariat design, set with numerous marquise, pear-shaped and round diamonds, *length 17 inches.*

US$ 40,000-60,000



243



242



244

242

PAIR OF EMERALD AND DIAMOND EARRINGS

Set with two emerald-cut emeralds weighing 1.18 and 1.13 carats, encircled by pear-shaped diamonds, suspending two pear-shaped emeralds weighing 1.11 and 1.03 carats from round diamonds.

Accompanied by four GRS reports stating that the emeralds, ranging in size from 1.18 to 1.03 carats, are of Colombian origin, clarity enhancement: none.

Accompanied by four AGL reports stating that the emeralds, ranging in size from 1.18 to 1.03 carats, are of Colombian origin, clarity enhancement: none.

US$ 35,000-45,000

243

PROPERTY OF A LADY

EMERALD AND DIAMOND BROOCH, CARTIER, PARIS

Designed as a flower, set with an emerald-cut emerald weighing approximately 2.10 carats, accented by round diamonds, *signed Cartier, Paris, with French assay and maker's marks; circa 1935.*

US$ 10,000-15,000

244

PAIR OF EMERALD AND DIAMOND EARCLIPS, DAVID WEBB

The leaf-shaped tops, set with round and baguette diamonds, supporting two detachable drop-shaped emeralds weighing approximately 41.50 and 31.85 carats, capped by round diamonds, *signed Webb, one small diamond missing.*

Accompanied by AGL report no. 1093793 A and B stating that the emeralds are of Colombian origin, clarity enhancement: minor, type: traditional.

US$ 60,000-80,000



245



246

245

PROPERTY OF A DISTINGUISHED GENTLEMAN

DIAMOND RING AND BAND RING, GRAFF

The ring set with a cushion-cut diamond weighing 10.86 carats, accented by round diamonds, *size 4¼, signed Graff, one small diamond missing;* the band ring set with round diamonds, *size 4. With signed box.*

Accompanied by GIA report no. 12822659 dated September 4, 2003 stating that the diamond is H color, VS1 clarity.

US$ 275,000-375,000

246

COLORED DIAMOND NECKLACE

Set with two rows of round diamonds of pink hue, accented at intervals with pear, heart, oval-shaped and cushion-cut diamonds of yellow hue, *length 16½ inches.*

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

US$ 20,000-30,000



247



248

247

PROPERTY OF A LADY

PAIR OF RUBY AND DIAMOND EARCLIPS

The tassels framed with numerous strands of ruby beads terminating in briolette diamonds, the surmounts with round diamonds in geometric millegrain settings, *two briolette diamonds missing.*

US$ 15,000-20,000

248

FANCY COLORED DIAMOND AND DIAMOND BRACELET

Of floral design, set with Fancy Vivid Orangy Yellow to Yellow round diamonds ranging from 0.23 to 0.10 carat, the petals set with near colorless pear-shaped diamonds, *length 6¾ inches.*

Accompanied by 22 GIA reports stating that the diamonds range in color from Fancy Vivid Orangy Yellow to Fancy Vivid Yellow, Natural Color.

US$ 50,000-70,000



250



251



249

249

PROPERTY FROM A PRIVATE COLLECTION, MIAMI

RUBY AND DIAMOND RING

Centered on a cushion-cut ruby weighing 4.11 carats, flanked by pear-shaped diamonds, *size 6¼.*

Accompanied by AGL report no. 1095120 stating that the ruby is of Classic Burmese origin, with no indications of heating.

US$ 150,000-200,000

250

PROPERTY OF A PRIVATE COLLECTOR, AUSTRALIA

DIAMOND RING

Centering a cushion-cut diamond weighing 10.10 carats, accented by round diamonds, *size 5¼.*

Accompanied by GIA report no. 6173713950 stating that the diamond is D color, VVS1 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

US$ 600,000-800,000

251

DIAMOND RING, BULGARI

The stylized flower centering five pear-shaped diamonds, accented by round diamonds, *size 7, signed Bulgari, Made in Italy, with Italian registry marks.*

US$ 20,000-30,000



252

252

PROPERTY OF A NEW YORK COLLECTOR

CULTURED PEARL AND DIAMOND NECKLACE

Composed of 29 cultured pearls measuring approximately 16.8 to 14.9 mm, completed by two boule-shaped clasps pavé-set with round diamonds, *overall length 21 inches with removable 3¼ inch section.*

US$ 50,000-70,000



253

254

253

PROPERTY OF AN AMERICAN FAMILY

FANCY DEEP BROWNISH YELLOWISH ORANGE DIAMOND AND DIAMOND RING

The round Fancy Deep Brownish Yellowish Orange diamond weighing 9.47 carats, encircled by near colorless pear-shaped diamonds weighing approximately 6.00 carats, *size 8½.*

Accompanied by GIA report no. 5191441767 stating that the diamond is Fancy Deep Brownish Yellowish Orange, Natural Color, SI2 clarity.

US$ 60,000-80,000

254

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

FANCY COLORED DIAMOND AND DIAMOND NECKLACE AND PAIR OF EARRINGS, VAN CLEEF & ARPELS, FRANCE

Comprising: a necklace designed as a line of round diamonds splitting at the front into two rows, set at intervals with fancy colored diamonds weighing from 2.01 carats to 0.73 carat, *length 17 inches, signed VCA, numbered ML4178, with French assay and workshop marks*; and a pair of earrings, each set with round Fancy Dark Orangy Brown diamonds weighing 2.22 and 2.08 carats and rectangular diamonds of yellow hue, *signed VCA, numbered SU0516, with maker's mark.* The necklace with signed box.

Accompanied by 13 GIA reports stating that the diamonds weighing between 2.22 carats and 0.73 carat are Fancy Brownish Reddish Orange, Fancy Deep Orange-Brown, Fancy Deep Brownish Orangy Yellow, Fancy Deep Yellow-Orange, Fancy Deep Brownish Yellowish Orange, Fancy Deep Brownish Orange, Fancy Deep Brown-Orange and Fancy Dark Orangy Brown, Natural Color, ranging from SI1 to I3 clarity.

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

The necklace is accompanied by a Certificate of Authenticity from Van Cleef & Arpels dated August 23, 2006, and by Van Cleef & Arpels Insurance Valuation dated September 8, 2006.

US$ 80,000-120,000





255



256

255

PROPERTY OF A LADY

GOLD AND DIAMOND NECKLACE

Suspending a pendant set with a heart-shaped diamond weighing 7.04 carats, from a gold link chain set to the front with round diamonds, gross weight approximately 69 dwts, *length 16½ inches.*

Accompanied by GIA report no. 1196660067 stating that the heart-shaped diamond is N color, VS1 clarity.

US$ 40,000-60,000

256

FANCY VIVID YELLOW DIAMOND AND DIAMOND RING

Set with an emerald-cut Fancy Vivid Yellow diamond weighing 2.03 carats and a near colorless emerald-cut diamond weighing 2.06 carats, *size 6.*

Accompanied by two GIA reports:

No. 5181704547 stating that the diamond weighing 2.03 carats is Fancy Vivid Yellow, Natural Color, VS1 clarity.

No. 12776304 stating that the diamond weighing 2.06 carats is D color, VS2 clarity.

US$ 80,000-100,000



257



258

257

PROPERTY OF A LADY

EMERALD AND DIAMOND RING

Set with a square emerald-cut emerald weighing approximately 3.20 carats, bordered by two marquise-shaped diamonds, accented by single-cut diamonds, *size 5¼; circa 1920.*

Accompanied by AGL report no. 1095514 stating that the emerald is of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US$ 25,000-35,000

258

PROPERTY OF A DESCENDANT OF JOHN DEERE

EMERALD AND DIAMOND BRACELET, OSCAR HEYMAN & BROTHERS

Of openwork design, set with emerald-cut diamonds alternating with emerald-cut emeralds, *length 7 inches, unsigned.*

In 1837, John Deere established what would become one of America's largest manufacturers of agricultural, construction and forestry equipment. This bracelet originally belonged to one of John Deere's great-great granddaughters.

US$ 60,000-80,000



259

259

PROPERTY FROM THE COLLECTION OF
MRS. O. ROY CHALK, THENCE BY DESCENT

SUITE OF SAPPHIRE AND DIAMOND JEWELRY, VAN CLEEF & ARPELS

Comprising: a necklace, a bracelet and a pair of earclips, designed as clusters of variously-cut sapphires and round diamonds, *necklace length 13½ inches, bracelet length 6 inches, necklace signed V.C.A. N.Y., numbered 25027.1, bracelet signed Van Cleef & Arpels N.Y., numbered 31412, earclips signed V.C.A. N.Y., numbered 25027.2; circa 1965.*

In 1972, Claire Chalk and her husband Roy donated a spectacular 37.82-carat Colombian emerald to the Smithsonian's National Museum of Natural History. Now known as the Chalk Emerald, the gemstone was said to have formed the centerpiece of an impressive diamond necklace in the collection of the rulers of Baroda. Harry Winston, recognizing its superlative color and clarity, acquired the emerald and mounted it in its current form of a diamond-set ring. While a patron of Winston, Mrs. Chalk's jeweler of choice was Van Cleef & Arpels, from whom she acquired many pieces throughout her life, including the elegant sapphire and diamond suite offered here. In addition to supporting her husband to build a successful business empire, Claire was involved with many philanthropic endeavors, particularly the American Heart Association and the American Cancer Society.

US$ 150,000-200,000



Mrs. Claire Chalk





PROPERTY OF A PROMINENT AMERICAN PHILANTHROPIST

LOTS 260–299



260

Precision and Perfection. These are the hallmarks of the impressive collection that follows. The woman behind these jewels proves that success and style are not mutually exclusive as she has moved seamlessly from President of the Board to Gala Chair. She embodies the American tradition of extending one's own good fortune through impassioned philanthropy and the American spirit of hard work and determination. From classic gold for day to spectacular gemstones for night, each piece in the collection makes a striking statement befitting any woman who believes in pursuing the very best in her life and for the lives of others.



261

260

AGATE AND DIAMOND 'ROSE DE NOËL' CLIP-BROOCH, VAN CLEEF & ARPELS, FRANCE

Designed as a flower with light grayish blue agate petals, the center set with round diamonds, *signed Van Cleef & Arpels, numbered BL 5859, with French assay and maker's marks.*

US$ 8,000-12,000

261

WHITE CORAL AND DIAMOND 'ROSE DE NOËL' CLIP-BROOCH, VAN CLEEF & ARPELS, FRANCE

Designed as a flower, the center set with round diamonds, *signed Van Cleef & Arpels, Made in France, numbered 1K534-38, with French assay and maker's marks.*

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

◉ US$ 12,000-15,000



262



263

262

GOLD AND DIAMOND BROOCH, VAN CLEEF & ARPELS

Designed as a floral bouquet, set with numerous round diamonds, *signed Van Cleef & Arpels N.Y., numbered 25695.*

US$ 10,000-15,000

263

TURQUOISE AND DIAMOND CLIP-BROOCH, VAN CLEEF & ARPELS, FRANCE

Designed as a butterfly, the body set with three round diamonds, the wings set with four polished turquoise tablets, *signed VCA, numbered B 1999 D30, with French assay and workshop marks.* With signed pouch.

US$ 5,000-7,000



265

264

264

CULTURED PEARL AND DIAMOND NECKLACE

Composed of 27 off-round and near drop-shaped cultured pearls measuring 16.2 x 16.0 to 14.2 x 13.0 mm, the clasp set with round diamonds, *length 17½ inches.*

US$ 5,000-7,000

265

PAIR OF CULTURED PEARL EARCLIPS, CARTIER

Each set with a cultured pearl measuring approximately 15.8 and 15.6 mm in diameter, *signed Cartier, numbered 888230.*

US$ 3,000-4,000



267



266

266

SAPPHIRE AND DIAMOND RING

Centering an oval-shaped sapphire weighing 16.78 carats, surrounded by two rows of marquise-shaped diamonds, *size 5¼*.

Accompanied by AGL report no. 1095287 stating that the sapphire is of Ceylon origin, with no indications of heating.

US$ 30,000-40,000

267

AQUAMARINE AND DIAMOND RING, DAVID WEBB

Set with an emerald-cut aquamarine weighing approximately 7.95 carats, framed with round diamonds, on a hammered gold mounting, *size 6, signed Webb.*

US$ 5,000-7,000



268

268

SUITE OF GOLD 'VANNERIE' JEWELRY, TIFFANY & CO.

Comprising a necklace, bracelet and two pairs of earclips all designed as woven gold bands, the front of one pair of earclips accented with pavé-set round diamonds, total gross weight approximately 127 dwts, *necklace length 15½ inches, bracelet length 7½ inches, necklace and bracelet signed Tiffany & Co., earclips signed T&Co.*

US$ 8,000-12,000





269





270

269

GOLD, CULTURED PEARL AND DIAMOND RING AND PAIR OF EARCLIPS, VAN CLEEF & ARPELS

The ring of swirled design, centered on a round cultured pearl measuring approximately 11.4 x 11.2 mm, accented by round diamonds, *size 6½, signed V.C.A., numbered NY5K925.1;* and a pair of coordinating earclips centered on button-shaped cultured pearls measuring approximately 12.8 and 12.6 mm, within scalloped gold frames highlighted with round diamonds, *signed Van Cleef & Arpels, numbered NY56189, with maker's mark.*

US$ 7,500-10,000

270

GOLD AND DIAMOND BRACELET, VAN CLEEF & ARPELS, FRANCE

Composed of fluted gold links stacked with clusters of round diamonds, gross weight approximately 50 dwts, *length 6⅞ inches, signed Van Cleef & Arpels, Made in France, numbered NY55201, with French workshop and export marks.* Accompanied by additional link.

US$ 12,000-15,000





271



271

TWO GOLD AND DIAMOND BROOCHES, VAN CLEEF & ARPELS, AND A GOLD, DIAMOND AND RUBY BROOCH, CARTIER

Comprising: a brooch designed as a polished gold butterfly, the body pavé-set with round diamonds, gross weight approximately 15 dwts, *signed V.C.A. numbered NY1K458-6;* a brooch designed as a polished gold flower with round diamonds at the center, gross weight approximately 16 dwts, *signed V.C.A., France, numbered NY 1K459-34;* and a brooch designed as a pair of birds each set with a marquise-shaped diamond and cabochon ruby eyes, gross weight approximately 15 dwts, *signed Cartier, numbered L4029.*

US$ 5,000-7,000



272

272

GOLD 'PANTHÈRE' NECKLACE AND PAIR OF EARCLIPS, CARTIER, AND GOLD AND DIAMOND RING, FRANCE

Comprising: a necklace composed of rectangular gold links, *internal circumference 14 inches, signed Cartier, numbered 713029, with French assay and workshop marks;* a matching pair of earclips of hoop design, *signed Cartier, numbered 612242, with French assay and workshop marks;* and a ring *en suite* accented by round diamonds, *size 2½, numbered 613 337, 21 and 50, with partial French assay and workshop marks; total gross weight approximately 104 dwts.*

US$ 10,000-15,000



273

274

273

GOLD BRACELET, CARTIER, FRANCE

Composed of polished gold links, gross weight approximately 44 dwts, *partially signed Cartier, numbered B39199, with French assay and maker's mark.*

US$ 3,500-4,500

274

GOLD AND LACQUER BRACELET, CARTIER, FRANCE

Composed of rectangular and round links, accented by black lacquer spots, *length 7 inches, signed Cartier, numbered 53260A, with French assay and workshop marks.*

US$ 4,000-6,000



275



276

275

CULTURED PEARL AND DIAMOND RING

Set with a cultured pearl measuring approximately 12.7 mm, within swirling domed shoulders pavé-set with round diamonds, *size 5½.*

US$ 6,000-8,000

276

CULTURED PEARL AND DIAMOND CLIP-BROOCH, VAN CLEEF & ARPELS

Set with a button-shaped cultured pearl measuring approximately 15.9 mm, within a radiating floral frame of round, square-shaped and baguette diamonds, *signed VCA, numbered NY60194.* With signed pouch.

US$ 20,000-30,000



277

278

277

GOLD 'BISCAYNE' NECKLACE AND PAIR OF EARCLIPS, TIFFANY & CO.

Composed of interlocking, open gold links, *internal circumference 15 inches;* the earclips of similar square-shaped gold links, total gross weight approximately 86 dwts, *all pieces signed T&Co, Italy*. With two additional gold links.

US$ 5,500-7,500

278

PAIR OF GOLD AND DIAMOND 'MAILLON PANTHÈRE' EARCLIPS AND RING, CARTIER, FRANCE

Composed of stacked fluted gold rows embellished with round diamonds, total gross weight approximately 23 dwts, *ring size 3, signed Cartier, earclips numbered 693052, ring numbered 75445A, with French assay and workshop marks.*

US$ 6,000-8,000



279



280

279

CITRINE, RUBY, DIAMOND AND ENAMEL BROOCH, CARTIER

Designed as a bird, centered on an oval-shaped citrine, the tail feathers and feet set with baguette diamonds, further accented by pavé-set old European and single-cut diamonds, the eye set with a cabochon ruby, highlighted with black enamel, *signed Cartier, numbered HYA398; circa 1935*. With signed pouch.

US$ 15,000-20,000

280

SAPPHIRE AND DIAMOND CLIP, CARTIER, PARIS

Designed as a duck, the head adorned with a cabochon star sapphire, the body set throughout with round and single-cut diamonds and round sapphires, the feet and beak accented by step-cut diamonds, highlighted with small blue enamel cabochons, *signed Cartier Paris, numbered HYA415, with French assay and workshop marks; circa 1935.*

US$ 12,000-15,000





281

282

281

CULTURED PEARL AND DIAMOND NECKLACE, VAN CLEEF & ARPELS, FRANCE

Composed of 28 cultured pearls measuring approximately 12.5 to 11.5 mm, the barrel-shaped clasp pavé-set with round diamonds, *length 15 inches, signed VCA, with French assay marks.*

US$ 10,000-15,000

282

CULTURED PEARL AND DIAMOND NECKLACE, VAN CLEEF & ARPELS

Composed of 29 cultured pearls measuring approximately 14.6 to 11.3 mm, the barrel-shaped clasp pavé-set with round diamonds, *length 17 inches, signed V.C.A., numbered N.Y.56291.* With signed envelope.

US$ 20,000-30,000



283

284

283

CULTURED PEARL AND DIAMOND NECKLACE

Composed of 48 cultured pearls measuring approximately 13.0 to 11.0 mm, the barrel-shaped clasp pavé-set with round diamonds, *length 26 inches.*

US$ 12,000-18,000

284

CULTURED PEARL AND DIAMOND NECKLACE, VAN CLEEF & ARPELS

Composed of 26 cultured pearls measuring approximately 12.2 to 11.6 mm, the barrel-shaped clasp pavé-set with round diamonds, *length 13⅞ inches, signed V.C.A., numbered N.Y.52021.* With signed pouch.

US$ 10,000-15,000



285



286

285

DIAMOND CLIP-BROOCH, DAVID WEBB

Designed as a flower, set with numerous round and single-cut diamonds, the stem highlighted with baguette diamonds, *signed Webb*.

US$ 20,000-30,000

286

PAIR OF DIAMOND EARCLIPS, DAVID WEBB

Of bombé design, each centered on three pear-shaped diamonds, within a surround of numerous round diamonds, *signed David Webb.*

US$ 25,000-35,000





287

287

CULTURED PEARL AND DIAMOND NECKLACE, VAN CLEEF & ARPELS

Composed of 24 cultured pearls measuring approximately 16.9 to 15.3 mm, the ball clasp pavé-set with round diamonds, *length 16⅜ inches, signed Van Cleef & Arpels, numbered NY 61973.*

US$ 30,000-50,000



288



289

288

**DIAMOND BRACELET,
VAN CLEEF & ARPELS**

Designed as a highly articulated domed band set with round diamonds, embellished with a stylized ribbon motif of baguette and triangle-shaped diamonds, *length 7½ inches, signed Van Cleef & Arpels NY, numbered 35611 and 48640, with maker's mark.*

US$ 125,000-175,000

289

**PAIR OF CULTURED PEARL AND DIAMOND EARCLIPS,
VAN CLEEF & ARPELS**

Each centering a cultured pearl measuring approximately 13.3 and 12.9 mm, framed by round, marquise and pear-shaped diamonds, *signed Van Cleef & Arpels, numbered N.Y.53834, with maker's marks.*

US$ 15,000-20,000



290



291

290

DIAMOND RING, VAN CLEEF & ARPELS

Centering a round diamond weighing 10.01 carats, flanked by tapered baguette diamonds, *size 5½, signed Van Cleef & Arpels, numbered N.Y.66546.*

Accompanied by GIA report no. 1192639066 stating that the diamond is F color, VVS1 clarity.

US$ 550,000-750,000

291

PAIR OF DIAMOND PENDANT-EARCLIPS, VAN CLEEF & ARPELS

Suspending detachable pendants centering pear-shaped diamonds weighing 6.27 and 6.25 carats, the surmounts centered on pear-shaped diamonds weighing 5.84 and 5.44 carats, each within frames of pear-shaped and round diamonds, accented by marquise-shaped diamonds, *signed Van Cleef & Arpels, numbered NY4660 S.O., with maker's marks.*

Accompanied by four GIA reports:

No. 5192639077 stating that the diamond weighing 6.27 carats is G color, VVS1 clarity.

No. 5191639081 stating that the diamond weighing 6.25 carats is G color, VVS1 clarity.

No. 6197639069 stating that the diamond weighing 5.84 carats is E color, VVS2 clarity.

No. 1192639074 stating that the diamond weighing 5.44 carats is I color, VVS2 clarity.

US$ 600,000-800,000



292



293

292

DIAMOND RING

Set with a round diamond weighing 14.39 carats, *size 5¾.*

Accompanied by GIA report no. 6197632316 stating that the diamond is J color, I1 clarity.

US$ 100,000-150,000

293

DIAMOND CLIP-BROOCH, VAN CLEEF & ARPELS

Designed as a rose, centering a round diamond weighing 3.03 carats, further pavé-set with numerous round diamonds, *signed Van Cleef & Arpels, numbered NY62587.*

Accompanied by GIA report no. 2191639985 stating that the diamond is F color, VS2 clarity.

US$ 60,000-80,000



294

295

294

RUBY AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Set with five oval-shaped rubies, accented by round and pear-shaped diamonds, *length 6¾ inches, signed Van Cleef & Arpels, numbered NY59896.*

Accompanied by AGL report no. 1095251 stating that the rubies are of Thai origin, with indications of heating.

US$ 150,000-250,000

295

RUBY AND DIAMOND NECKLACE, VAN CLEEF & ARPELS

Composed of oval-shaped rubies within frames of round and pear-shaped diamonds, spaced by clusters of similarly-cut diamonds, *internal circumference 17½ inches, signed Van Cleef & Arpels, numbered NY60418.* With signed pouch.

Accompanied by AGL report no. 1095250 stating that the rubies are of Thai origin, with indications of heating.

US$ 300,000-500,000



296



297



298

296

RUBY AND DIAMOND PENDANT-BROOCH, VAN CLEEF & ARPELS, FRANCE

Centered on a cushion-cut ruby weighing 8.21 carats, within an ornate openwork surround set with numerous round diamonds, *signed Van Cleef & Arpels, numbered NY60836 and 9911CS, with French assay marks.* Fitted with pendant hook.

Accompanied by AGL report no. 1095252 stating that the ruby is of Burmese origin, with indications of heating.

US$ 150,000-250,000

297

RUBY AND DIAMOND RING, CARTIER

Centering a cushion-cut ruby weighing 8.48 carats, framed by two rows of marquise-shaped diamonds, *size 5½, signed Cartier, numbered 93712 860846.*

Accompanied by AGL report no. 1095254 stating that the ruby is of Thai origin, with indications of heating.

US$ 70,000-90,000

298

PAIR OF RUBY AND DIAMOND PENDANT-EARCLIPS, VAN CLEEF & ARPELS

Suspending detachable pendants centered on oval-shaped rubies weighing 9.66 and 8.63 carats, the surmounts centering oval-shaped rubies weighing 5.41 and 5.24 carats, each within frames of round diamonds, accented by pear and marquise-shaped diamonds, *signed Van Cleef & Arpels, numbered NY59112, with maker's mark.*

Accompanied by AGL report no. 1095253 A and B stating that the rubies are of Thai origin, with indications of heating.

US$ 150,000-200,000



299

299

AN ELEGANT DIAMOND 'BOREAL' NECKLACE, VAN CLEEF & ARPELS

Of stylized floral design, set with numerous oval-shaped and round diamonds, *internal circumference 14 inches, signed Van Cleef & Arpels, numbered NY61052.*

Accompanied by eight GIA reports:

No. 2195640078 stating that the oval-shaped diamond weighing 3.24 carats is E color, VS1 clarity.

No. 2195640084 stating that the oval-shaped diamond weighing 3.16 carats is D color, VS1 clarity.

No. 5192640080 stating that the oval-shaped diamond weighing 3.16 carats is E color, VS1 clarity.

No. 6197640094 stating that the oval-shaped diamond weighing 3.03 carats is E color, VVS2 clarity.

No. 1196640076 stating that the oval-shaped diamond weighing 3.01 carats is D color, VS1 clarity.

No. 2195639948 stating that the oval-shaped diamond weighing 2.76 carats is E color, VVS2 clarity.

No. 2195640079 stating that the oval-shaped diamond weighing 1.57 carats is D color, VVS2 clarity.

No. 1192640098 stating that the oval-shaped diamond weighing 1.48 carats is E color, VVS1 clarity.

US$ 800,000-1,200,000

END OF SALE



Sotheby's EST. 1744



TIFFANY STUDIOS
"Pony Wisteria" Table Lamp, *circa* 1904
Estimate $300,000–500,000

THE GEYER COLLECTION

MASTERWORKS OF TIFFANY AND PREWAR DESIGN

AUCTION NEW YORK 11 DECEMBER
EXHIBITION FREE AND OPEN TO THE PUBLIC 8–10 DECEMBER

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7170 20THCENTURYDESIGN@SOTHEBYS.COM
SOTHEBYS.COM/DESIGN #SOTHEBYSDESIGN

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



© 2018 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

ANDY WARHOL. *$(4)*, 1982

TREASURE THE ART. UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than $4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

Enquiries
New York +1 212 894 1130
Londres +44 (0) 207 293 6006
Hong Kong +852 2822 8188
services@sothebysfinancial.com
sothebysfinancial.com

Sotheby's EST. 1744
Financial Services

Sotheby's EST. 1744

WALT KUHN
Girl with Turban (Zuleika), 1938
Estimate $300,000–500,000



Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA

AUCTION NEW YORK 6 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 30 NOVEMBER–5 DECEMBER

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7280 SINATRAENQUIRIES@SOTHEBYS.COM

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

Sotheby's EST. 1744

Absentee/Telephone Bidding Form

Sale Number N09951 | **Sale Title** MAGNIFICENT JEWELS | **Sale Date** 4 DECEMBER 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (Telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	**MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID** (EXCLUDING PREMIUM AND TAX)
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

❑ I will collect in person

❑ I authorize you to release my purchased property to my agent/shipper (provide name) _____

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE PRINT NAME DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US$10,000). You will be sent full details on how to pay with your invoice. 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 US$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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 Business, 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 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.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. **As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. **Buyer's Premium** 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 is 25% of the hammer price up to and including $300,000, 20% of any amount in excess of $300,000 up to and including $4,000,000, and 12.9% of any amount in excess of $4,000,000.

4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

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 saleroom 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

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

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

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

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

4. AFTER THE AUCTION

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

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

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

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

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

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

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

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

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

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

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

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

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

Please see the Conditions of Sale for further details.

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

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

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

SELLING AT AUCTION

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

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

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

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Vermont, Washington and Wisconsin. 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

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued $10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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.

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 move ment, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair. Watches in water-resistant cases have no warranties that are made that the watches are currently water-resistant. Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

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

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

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

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

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

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

Photography
SquareMoose
New York
+1 212 643 2505

International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

David Bennett
Worldwide Chairman,
International Jewelry Division

Gary Schuler
Chairman,
North and South America

Daniela Mascetti
Chairman,
Jewelry, Europe

Patti Wong
Chairman, Asia
Chairman, Sotheby's Diamonds

Laurence Nicolas
Global Managing Director,
Jewelry and Watches

Maria Kelly
Deputy Managing Director,
Jewelry and Watches

Andres White Correal
Director of International
Business Development

Yang Bu
Business Director,
North America

Rebecca Spencer
Business Director,
Europe

Scott Roworth
Business Director,
Asia

NORTH AMERICA

NEW YORK
Gary Schuler
Frank Everett
Catharine Becket
Robin Wright
Alexander Eblen
Kendall Reed
+1 212 606 7392

Sotheby's Diamonds
+1 212 894 1400

WEST
Carol Elkins
+1 415 772 9027
Quig Bruning
+1 917 497 1058
Yvonne Teng
+1 310 786 1864

EUROPE

GENEVA
David Bennett
Daniela Mascetti
Jessica Wyndham
Olivier Wagner
Benoit Repellin

Prince Abdul'Aziz Toussoun ‡
Associate, Europe
+41 22 908 48 49

LONDON
Kristian Spofforth
Nikita Binani
Justin Roberts
Andres White Correal
+44 20 7293 6409

MILAN
Sara Miconi
+39 02 295 00201
Daniela Mascetti
+41 22 908 48 49

PARIS
Magali Teisseire
Gabriella Mantegani
+33 1 5305 5337

AMSTERDAM
Albertine Verlinde
+31 20 550 2204

BRUSSELS
Marianna Lora
+32 2 648 0080

LUGANO
Iris Fabbri
+41 91 993 30 60

MADRID
Andres White Correal
+34 91 576 5714

MONACO
Douglas Walker
+377 93 30 8880

MUNICH
Heinrich Graf von Spreti
+49 89 2909 5121

ROME
Luisa Lepri
+39 06 699 41791

TEL AVIV
Sigal Mordechai
+972 3 560 1666

DUBAI
Katia Nounou
Noha Hussein
+44 78 4036 7595

VIENNA
Andrea Jungmann
+43 1 512 4772

ASIA

HONG KONG
Yvonne Chu
Shanne Ng
Cristel Tan
Diana Chang
Uni Kim
Kelly Mark
Jane Ki
Quek Chin Yeow ‡
Flora Wong ‡
Willy Wong ‡
+852 2822 8112

Sotheby's Diamonds
Lisa Chow
Joanne Ma
+852 2822 8113

CHINA

BEIJING
Lei Tang
+86 10 6408 8890

SHANGHAI
Rachel Shen
+86 21 6288 7500

INDONESIA
Jasmine Prasetio
+62 21 5797 3603

JAPAN
Aki Uemura
+81 3 3230 2755

MALAYSIA
Walter Cheah ‡
+60 12 208 3917

PHILIPPINES
Angela Hsu
+63 917 815 0075

SINGAPORE
Esther Seet
+65 6732 8239

TAIWAN
Wendy Lin
Nicolette Chou
+886 2 2757 6689

THAILAND
Wannida Saetieo
+66 2 286 0788

Consultant ‡

Index of Diamonds

COLOR	CLARITY	CARAT WEIGHT	SHAPE	LOT
D (Type IIa)	FL	25.03	Emerald Cut	222
D (Type IIa)	VVS1	20.60	Emerald Cut	134
D (Type IIa)	VVS1	10.10	Cushion	250
D	VVS1	4.02	Round	92
D (Type IIa)	VVS2 (Potential)	6.48	Marquise	224
E	SI1	10.15	Square Emerald Cut	82
F	IF	51.52	Cushion	57
F	VVS1	10.01	Round	290
F	VVS2	4.79	Marquise	45
F	VS2	3.03	Round	293
F	SI1	7.11	Oval	170
G	VS2	10.05	Square Emerald Cut	29
H	VS1	10.86	Cushion	245
H	VS1	5.55	Oval	26
H	SI1	10.02	Cushion	15
I	VS2	16.45	Oval	232
J	VS2 (Potential)	7.70	Cushion	200
J	VS2	7.59	Cut-Cornered Square	199
J	SI1	15.35	Pear	22
J	SI2	9.63	Round	227
J	I1	14.39	Round	292
M	SI2	11.01	Old European	233
N	VS1	7.04	Heart	255
Q-R	VVS1	14.66	Round	20
D / E	VS2 / VS2	7.66 / 9.63	Pear	216
H / I	VS2 / VS1	5.02 / 5.02	Cushion	47
H / K	VS2 / VS1	5.55 / 5.75	Old European	195
Fancy Vivid Blue	VVS1	10.62	Pear	98
Fancy Intense Purple-Pink	VVS1	2.76	Pear	95
Fancy Orangy Pink (Type IIa)	VVS2	6.46	Cut-Cornered Rectangular Step Cut	56
Fancy Deep Brownish Yellowish Orange	SI2	9.47	Round	253
Fancy Vivid Yellow	IF	6.57	Cut-Cornered Square Modified Brilliant	236
Fancy Vivid Yellow	SI1	3.64	Old European	197
Fancy Intense Yellow	VVS1 (Potential)	12.30	Cut-Cornered Rectangular Modified Brilliant	166
Fancy Intense Yellow	VS1	18.94	Square Emerald Cut	31
Fancy Intense Yellow	VS1	10.41	Antique Cushion	33
Fancy Yellow	VS2	20.12	Cushion	229
Fancy Gray-Blue / Fancy Pink	IF / IF	1.07 / 1.03	Round / Round	17
Fancy Intense Yellow	VS1 / VVS1 (Potential)	10.98 / 10.22	Cut-Cornered Rectangular Modified Brilliant	208
Fancy Yellow	VS2 / VVS2	6.37 / 6.21	Rectangular Modified Brilliant	167
Fancy Vivid Yellow / D	VS1 / VS2	2.03 / 2.06	Emerald Cut / Emerald Cut	256

Colored Stone List

RUBY					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
11	Cushion	4.03	Burmese	No Heat	AGL
12	Pear	Approx. 2.25	Burmese	No Heat	AGL
13	Cushion	Total Aprox. 5.50	Burmese	No Heat	AGL
24	Cushion & Oval	Total Aprox. 43.00	Burmese	No Heat	AGL & Gübelin
28	Oval	4.04	Burmese	Heat	AGL & GRS
75	Cushion	Approx. 1.75	Burmese	No Heat	AGL
89	Oval	8.11	Burmese	No Heat	AGL & Gübelin
91	Oval	7.04	Madagascar	No Heat	AGL
249	Cushion	4.11	Classic Burmese	No Heat	AGL
296	Cushion	8.21	Burmese	Heat	AGL
297	Cushion	8.48	Thai	Heat	AGL
298	Oval	Total 28.94	Thai	Heat	AGL

EMERALD					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
2	Emerald Cut	8.76	Colombian	Minor; Traditional	AGL
10	Cushion	Approx. 2.80	Colombian	Insignificant; Traditional	AGL
35	Star	6.46	Classic Colombian	Insignificant; Traditional	AGL
43	Rectangular Step Cut	20.10	Classic Colombian	Insignificant to Minor; Traditional	AGL
48	Emerald Cut	10.14 & 10.06	Colombian	Minor; Traditional	AGL
53	Emerald Cut	Approx. 4.15	Colombian	None	AGL
79	Emerald Cut	12.03	Classic Colombian	None	SSEF & AGL
84	Cushion	18.20	Colombian	Minor to Moderate: Modern	AGL & Gübelin
93	Cushion Pyramidal Cabochon	7.72	Colombian	Minor; Traditional	AGL
107	Emerald Cut	18.85	Colombian	Minor; Modern	AGL
127	Emerald Cut	8.85	Colombian	Minor; Traditional	AGL
168	Cushion / Pear	Total approx. 134.90	Colombian	Minor; Modern	AGL
169	Cabochon	Approx. 23.00	Colombian	Minor; Traditional	AGL
238	Emerald Cut	2.63	Colombian	None	AGL
244	Drop	41.50 & 31.85	Colombian	Minor; Traditional	AGL
257	Square Emerald Cut	Approx. 3.20	Colombian	Insignificant to Minor; Traditional	AGL

SAPPHIRE					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
14	Round	9.47	Burmese	No Heat	AGL
51	Cushion	4.35	Kashmir	No Heat	AGL
52	Emerald Cut	9.50	Burmese	No Heat	AGL
62	Cushion	20.34	Ceylon	No Heat	SSEF, AGL, GIA
74	Cushion	12.39	Madagascar	No Heat	AGL & AGTA
80	Cushion	19.55	Burmese	No Heat	AGL & Gübelin
90	Cushion	9.54	Kashmir	No Heat	SSEF & AGL
119	Oval	10.50 & 9.30 / 26.25	Ceylon	No Heat / Heat	AGL
142	Cushion	16.46	Kashmir	No Heat	SSEF, AGL & Gübelin
145	Cabochon Star	8.03	Ceylon	No Heat	Laboratoire Française de Gemmologie
204	Cushion	14.23	Burmese	No Heat	AGL
230	Octagonal Step Cut	14.67	Ceylon	No Heat	AGL
231	Oval	16.45	Madagascar	Heat	AGL
240	Emerald Cut	9.55	Burmese	No Heat	AGL
266	Oval	16.78	Ceylon	No Heat	AGL

Diamond Clarity Grading

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

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

Glossary of Terms

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

SIGNATURES

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

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

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

Diamond Color Grading

GIA
D
E
F
G
H
I
J
K
L
M ↓ Z
Z+

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

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

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

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

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

Ring Sizes

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

Index of Makers

Maker	Lot
Aletto Brothers	27
Boucheron	30
Buccellati	19
Bulgari	2, 7, 8, 10, 121, 165, 251
Cartier	23, 32, 37, 41, 44, 45, 85, 86, 96, 97, 144, 145, 162, 171, 174, 182, 186, 217, 265, 271, 272, 273, 274, 278, 279, 280, 297
Carvin French	82, 166, 208
David Webb	1, 4, 9, 35, 100, 102, 105, 108, 109, 112, 149, 152, 153, 154, 164, 209, 212, 214, 244, 267, 285, 286
Dorfman	91
Ebel	184
Georland	204
Graff	3, 5, 29, 48, 143, 245
Harry Winston	57, 92, 216, 223, 224, 225
J.E. Caldwell & Co.	51, 52
JAR	203
Jaeger-LeCoultre	173
Jean Després	202
Marina B	113, 115, 116, 118, 119, 120, 210, 211
Mauboussin	219, 221
Michael Kanners	146, 147, 148
Mikimoto	21
Mounted by Cartier	127
Mounted by Verdura	168
Oscar Heyman & Brothers	158, 258
René Boivin	175
René Lalique	201
Schlumberger for Tiffany & Co.	64, 65, 66, 68, 69, 70, 71, 87, 139, 169, 188
Seaman Schepps	157
Solange Azagury Partridge	205, 206
Sterlé, Paris	215
Tiffany & Co.	54, 55, 58, 59, 60, 72, 73, 74, 79, 88, 176, 179, 268, 277
Tiffany & Co., Designed by Louis Comfort Tiffany	50, 141
Van Cleef & Arpels	6, 12, 13, 18, 43, 61, 63, 77, 101, 103, 104, 111, 114, 122, 128, 129, 130, 131, 136, 137, 138, 150, 155, 159, 160, 161, 163, 180, 181, 183, 185, 187, 189, 191, 192, 193, 194, 234, 235, 254, 259, 260, 261, 262, 263, 269, 270, 276, 281, 282, 284, 287, 288, 289, 290, 291, 293, 294, 295, 296, 298, 299
Van Cleef and Arpels	135

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
President and Chief Executive Officer

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

SOTHEBY'S EXECUTIVE MANAGEMENT

Jill Bright
Human Resources & Administration Worldwide

Amy Cappellazzo
Chairman Fine Art Division

Valentino D. Carlotti
Business Development Worldwide

Kevin Ching
Chief Executive Officer Asia

Adam Chinn
Chief Operating Officer Worldwide

Lauren Gioia
Communications Worldwide

David Goodman
Digital Development & Marketing Worldwide

Mike Goss
Chief Financial Officer

Jane Levine
Chief Compliance Counsel Worldwide

Laurence Nicolas
Global Managing Director Jewelry & Watches

Jonathan Olsoff
General Counsel Worldwide

Jan Prasens
Managing Director Europe, Middle East, Russia, India and Africa

Allan Schwartzman
Chairman Fine Art Division

SOTHEBY'S INTERNATIONAL COUNCIL

Robin Woodhead
Chairman Sotheby's International

Jean Fritts
Deputy Chairman

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Amyn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston, CM, CVO, OOnt

CHAIRMAN'S OFFICE

AMERICAS

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
Nina del Rio
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltimore

ASIA

Patti Wong
Nicolas Chow

Quek Chin Yeow



Sotheby's EST. 1744

Collectors gather here.