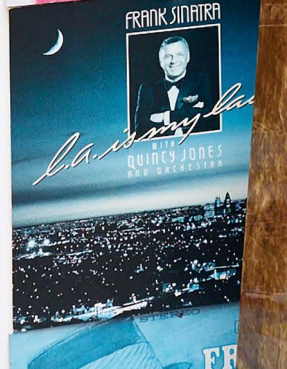
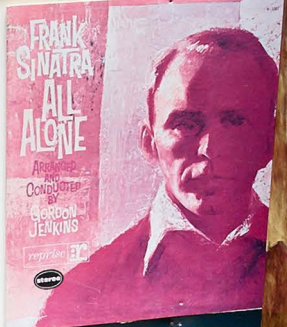
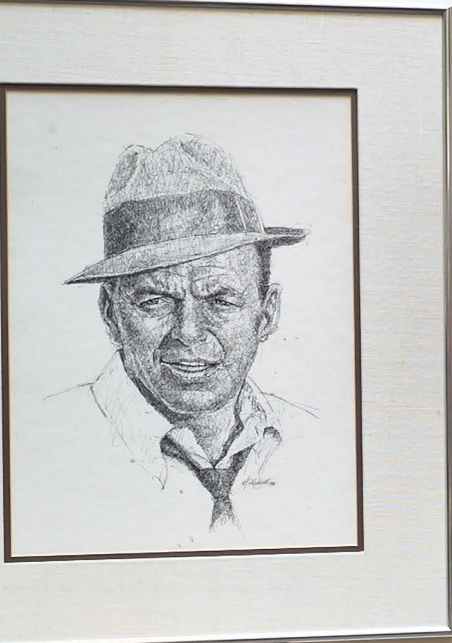
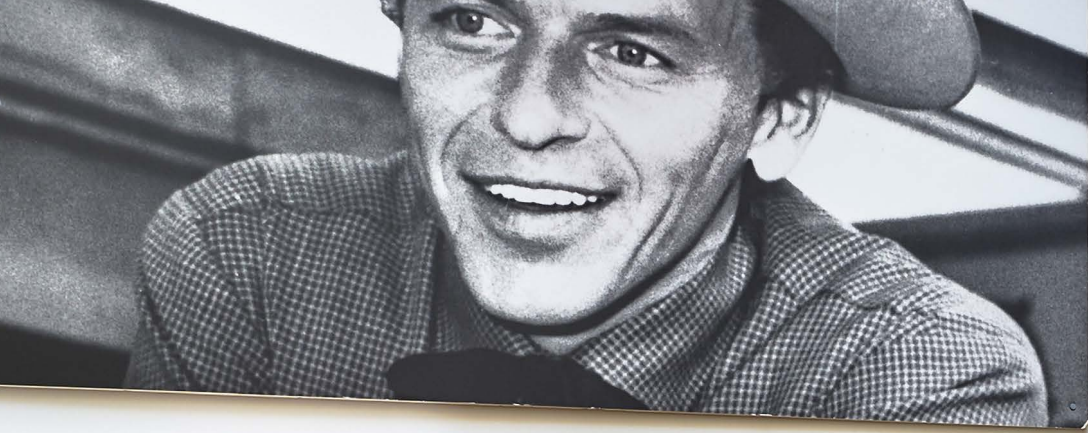


NEW YORK | 6 DECEMBER 2018

Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA

Sotheby's EST.
1744



Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA



Photograph courtesy of The Estate of Barbara Sinatra

Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA

AUCTION IN NEW YORK

6 December 2018

SALE No9963

2:00 PM

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AND OPEN TO THE PUBLIC

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Photograph courtesy of the Estate of Barbara Sinatra

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

FINE ART

Kayla Carlsen
Head of Department
American Art
kayla.carlsen@sothebys.com

Colton Klein
Associate Cataloguer
American Art
colton.klein@sothebys.com

Charlotte Mitchell
Associate Specialist
American Art
charlotte.mitchell@sothebys.com

Emma Hart
Associate Specialist
Contemporary Art
emma.hart@sothebys.com

Harrison Tenzer
Specialist
Contemporary Art
harrison.tenzer@sothebys.com

Katherine Elliott-Moskwa
Associate Cataloguer
Prints
katherine.elliott-moskwa@sothebys.com

John Maher
Associate Specialist
Prints
john.maher@sothebys.com

AT HOME

Kimberly Miller
Head of Department
20th Century Design
kimberly.miller@sothebys.com

Katharine Wallace
Associate Specialist & Senior Researcher
20th Century Design
katharine.wallace@sothebys.com

John Ward
Head of Department
Silver & Vertu
john.ward@sothebys.com

Richard Hird
Specialist
Ceramics
richard.hird@sothebys.com

LUXURY & LIFESTYLE

Quig Bruning
Specialist
Jewelry
quig.bruning@sothebys.com

Joanna Wheeler
Associate Cataloguer
Jewelry
joanna.wheeler@sothebys.com

Barney Ruprecht
Specialist
RM Sotheby's
barney.ruprecht@rmsothebys.com

ENTERTAINMENT & OTHER MEMORABILIA

Richard Austin
Head of Department
Books & Manuscripts
richard.austin@sothebys.com

Ella Hall
Associate Specialist
Books & Manuscripts
ella.hall@sothebys.com

Dr. Kalika Sands
Associate Cataloguer
Books & Manuscripts
kalika.sands@sothebys.com

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Post Sale Manager
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Photograph courtesy of the Estate of Barbara Sinatra

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Photograph courtesy of the Estate of Barbara Sinatra

“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.”

Barbara Sinatra in Lady Blue Eyes: My Life with Frank, p. 184

THE PROPERTY OF BARBARA AND FRANK SINATRA

The year Barbara Marx married Frank Sinatra was a very good year. It was 1976 and it had taken them years of flirting before they finally said, ‘I do.’ It took another year before she grew accustomed to the idea that she carried his iconic name. At first, she’d almost whisper when booking a beauty parlour. Even to say ‘Mrs. Sinatra’ out loud felt like bragging.


For a long time she had to pinch herself almost daily to believe that she, Barbara Ann Blakeley, the gangly kid in pigtails from the whistle-stop town of Bosworth, Missouri, had somehow become the wife of the man often known only as ‘Francis Albert.’ It seemed impossible that a former model and Las Vegas showgirl was married to the singer whose voice she’d first heard at a drive-in as a teenager in bobby sox.

Their love affair began almost thirty years later, long before they took the wedding-day vows that were to last for more than two decades. The couple met in Palm Springs, California, in the early 1960s when Barbara was a divorcee with a young son unhappily remarried to Zeppo Marx, the youngest of the famous comedy brothers. Frank, recently divorced from the actress Ava Gardner, was Zeppo’s next-door neighbour and a

fellow golf fanatic. The frisson between him and Barbara was instant, but it was ten years before he kissed her at a party thrown by Eva Gabor. When he pursued her on a vacation to Monaco, he finally stole her heart.

As Barbara said in her memoir, *Lady Blue Eyes*, “I knew that I was about to become another conquest, and the thought snatched away what little breath he’d left me... such was the power of the Sinatra magnetism that I didn’t really have a choice.”

The life that Barbara led with Frank from the day she left Zeppo in 1971 was, in her own words, like ‘some sort of dream’. Through him she met Jack Kennedy a few months before he was assassinated, was flown to the White House to attend Richard Nixon’s inaugural gala, and became close to Princess Grace and Prince Rainier of Monaco, old friends of Frank’s. She gradually came to know and love the mercurial man behind the myth, someone who was a stickler for manners and class. As well as looking immaculate, he spoke impeccably well and tried to behave in a gentlemanly way. He expected others to do the same and when they didn’t, he’d lash out in frustration and disappointment.



“Even to say ‘Mrs. Sinatra’ out loud felt like bragging. For a long time she had to pinch herself almost daily to believe that she, Barbara Ann Blakeley, the gangly kid in pigtails from the whistle-stop town of Bosworth, Missouri, had somehow become the wife of the man often known only as ‘Francis Albert.’”





When he announced his decision to come out of retirement and record his bestselling album *Ol' Blue Eyes is Back*, only Barbara knew that his change of heart was a way of keeping her from Zeppo's disapproving friends. The song he chose as the opening track was *You Will be My Music*, which she watched him record. "That was such a romantic moment in a lifetime of romantic moments," she wrote. "Frank looking directly at me as he sang that song with all the tenderness in his heart. He told me afterwards, 'This is our story, baby.'"

In 1974, the couple embarked on a series of world tours in which Barbara was instructed to sit up front so that Frank could sing *My Funny Valentine* to her before introducing her as his 'room-mate.' She also learned that from the moment he woke up, to the minute he closed his eyes, her hyperactive lover liked to be busy. He was an avid reader of everything especially historical, political and biographical books. He loved opera

(which he played very loud), and he read and reread all his song lyrics and screenplays, annotating many of them. Few roles ever matched up to that of which he was most proud in *The Man with The Golden Arm*.

Frank was also a prolific writer, crossword addict, model railway enthusiast, and an admirer of novelists and poets. Barbara was surprised to learn that he was a talented artist and a keen collector of art. He especially liked the Impressionists and the Cubists and copied their style, along with that of Japanese artists. He loved Miró and Picasso, Matisse, Leroy Neiman and David Hockney. He not only thought Tony Bennett was 'the best singer in the business,' but said he was a much better artist than Frank and bought several of his works.

"Frank was very particular about which artists he liked. There was one Brooklyn-born artist he admired called Walt Kuhn who specialised in painting

circus and vaudeville entertainers. Frank painted clowns too—he called them self-portraits because I think he identified with the mask they wear—but his clowns were never sad or evil looking. He bought two paintings of Kuhn's clowns, but I didn't share his enthusiasm for them. I finally told him, 'You know, Frank I don't like mean art and I really don't care to live with those clowns anymore.' He didn't say anything but within a day or two they were gone. Two gentle landscapes appeared instead, hung in their place."

Whenever Frank emerged from his art studio, railway caboose or study, though, he needed a Jack Daniels in one hand, a cigarette in the other, and to be surrounded by people. Depending on which city they were in they'd dine with the likes of Ingrid Bergman or Cary Grant, Lauren Bacall, or Sophia Lauren. Kirk Douglas and his wife were good friends as was Gregory Peck, David Niven and a plethora of comedians like Don Rickles and Dean Martin, who



Left to right: Cary Grant, Barbara Sinatra, Frank Sinatra, Dean Martin
 Photo Credit: Sam Siegel



Left to right: Roger Moore, Bernadette Chirac (First Lady of France), Altovise Davis, Jacques Chirac (President of France), Barbara Sinatra, Frank Sinatra, Liza Minelli, Gregory Peck, Sammy Davis, Jr.
 Photo Credit: Courtesy of The Estate of Barbara Sinatra



Photo taken at the 25th wedding anniversary party for Princess Grace and Prince Rainier at the Sinatra's home in Palm Springs, 1981. Left to right: HRH, Princess Caroline of Hanover and Monaco, Frank Sinatra, Barbara Sinatra, HSH, Princess Grace of Monaco (Grace Kelly), HSH Prince Rainier III of Monaco, HSH Princess Stéphanie of Monaco, Prince Albert II of Monaco (reigning monarch) and Robert Marx (Barbara's son)
 Photo Credit: Courtesy of Berliner Studios/Beimages

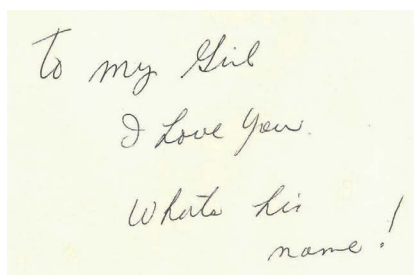
“Frank was, without doubt, the most romantic man I had ever met. Not only did he make a point of telling me how much he cared for me every day but he’d leave little notes and cards around the place for me to find.”

Barbara Sinatra in *Lady Blue Eyes: My Life with Frank*, p. 144

Frank said was the funniest of them all.

It wasn’t all Hollywood glitz, though. Barbara might equally find herself eating Frank’s signature pasta dish with some obscure musician, nightclub owner, or comic he’d worked with years earlier but never lost contact with and whom, she would often later discover, he’d been helping out financially for years. His generosity extended far beyond his inner circle and he was often kindest of all to strangers. Barbara would wander into a room and hear him on the phone to his accountant talking about some tragic story he’d read in the newspaper. “Make sure the family have everything they need,” he’d say. “And don’t tell them who sent the cheque.”

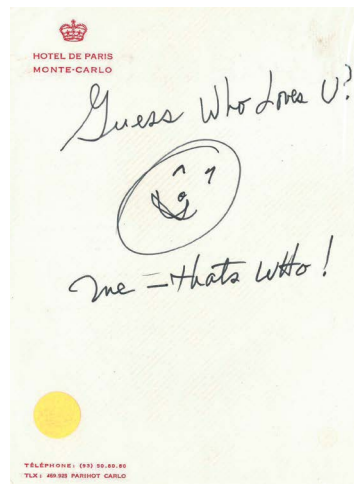
Frank was, without doubt, the most romantic man Barbara ever met. He not only made a point of telling her how much he cared for her every day - always whispering ‘I love you’ last thing at night - he’d leave little notes and cards for her secreted inside her handbag, slipped under her pillow, or stuck to the refrigerator door. He’d draw a smiley face wearing a bowtie and write, ‘*Good morning pretty—I love you, F.*’ Another might say ‘*Sweetheart, I love you so much I may quit drinking,*’ or ‘*To my Girl, I love you. What’s-his-name.*’



Even in the middle of a busy world tour with its punishing rehearsal and performance schedules, such as the one he did with Liza Minnelli and Sammy Davis Jr., Frank always took time out to surprise Barbara with dinner plans or unexpected excursions. He might fly her favourite pizza in from Chicago or whisk her to Paris, and he never stopped showering her with expensive gifts. One night as they were preparing to go out in Monte Carlo, he pulled an exquisite diamond and emerald necklace out of his dinner jacket pocket and draped it nonchalantly around her neck.

After four years of courtship, Frank finally decided to make Barbara his fourth and final wife. In typically understated style, he threw two huge jewels onto the bed - including an emerald cut 20-carat diamond - and said, “Pick one.” She kept both and when her chosen stone had been set, he dropped it into her glass of champagne. As he still hadn’t proposed, she made him publicly choose which finger to put it on.

In their final years together, the couple bred cavalier King Charles spaniels, played tennis, poker and golf, and enjoyed a cosy domestic life in homes decorated with his awards, posters, gold and platinum discs, as well as signed photographs from fellow entertainers, presidents and kings. They also worked tirelessly for her eponymous Children’s Centre for victims of sexual abuse in Palm Springs. Frank helped Barbara break the ground on the site on his seventieth birthday in 1985 and donated many of his paintings to raise the money it needed. Friends including



Tony Curtis, Dinah Shore, Claudette Colbert, Anthony Quinn and James Cagney kindly donated sculptures, paintings and prints. The Sinatra annual celebrity charity golf tournaments Barbara organised later raised millions for the non-profit centre, and the couple produced a charity cookbook featuring often hilarious recipes from many of their famous friends.

Frank Sinatra died of a suspected heart attack on May 14, 1998. She never dated again and grieved for him until the day she died, aged ninety, in July 2017. As she wrote, “How could anyone ever follow Frank?” At the end of each performance, Frank would tell his audience, “Sleep warm. May you live to be a hundred years old and may the last voice you hear be mine.”

For his devoted widow, it was.

Lady Blue Eyes: My Life with Frank Sinatra, by Barbara Sinatra with Wendy Holden, published by Cornerstone Digital, is available online.

www.wendyholden.com



Breaking ground for the Barbara Sinatra Children's Center in Palm Springs on Frank's seventieth birthday, December 12, 1985

Photo Credit: Courtesy of Marc Glassman, Palm Desert, CA

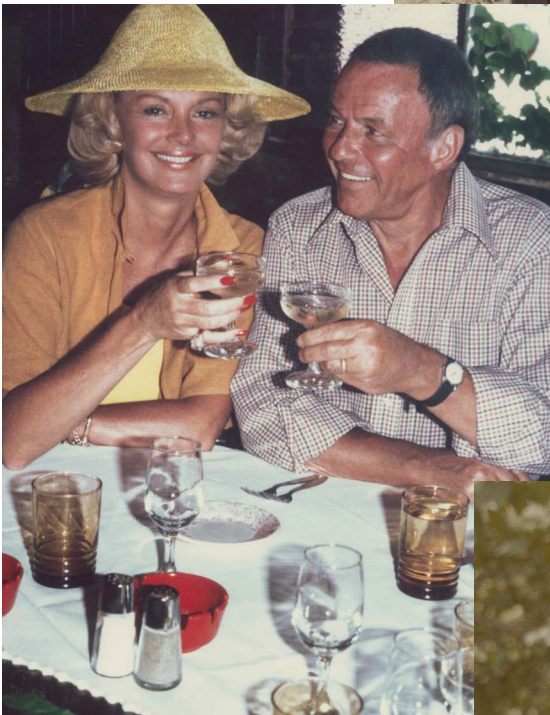


Photo Credit: Courtesy of the Estate of Barbara Sinatra



Photo Credit: Courtesy of the Estate of Barbara Sinatra

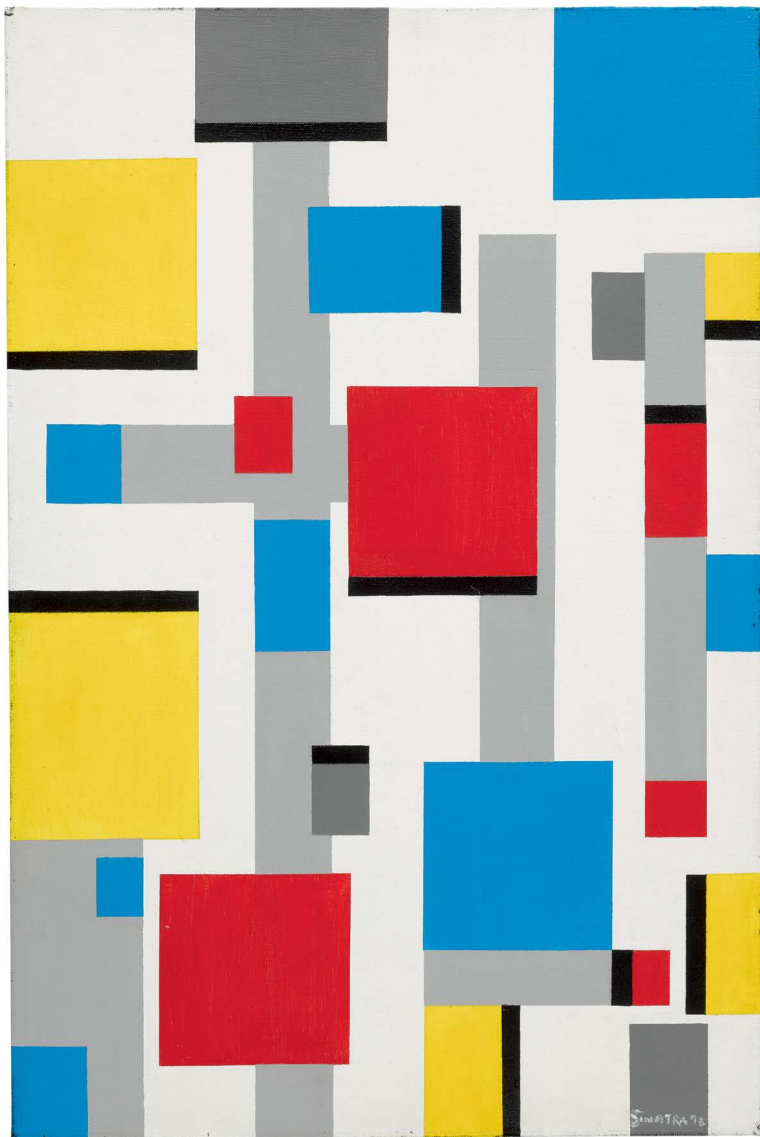


Fine Art

LOTS 1-40

“As with his singing, Frank never had any proper art training; he just picked up a few tips along the way. There were no artists in his family; his was a natural talent. My theory is that if you’re talented in one area of the arts, then you can do almost anything. Great singers can act. They can often paint and dance; they are naturally artistic.”

Barbara Sinatra in *Lady Blue Eyes: My Life with Frank*, New York, 2012, p. 294



1

I

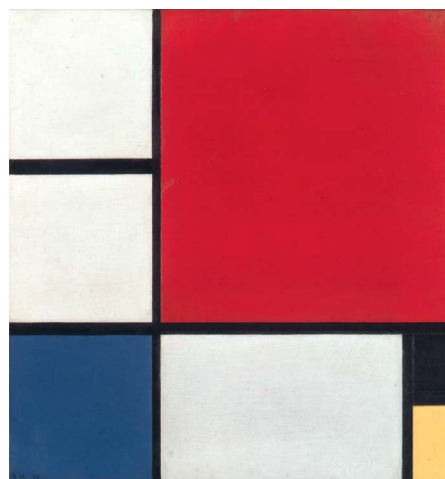
FRANK SINATRA

1915-1998

Untitled

signed *Sinatra* and dated 91 (lower right); also signed *Frank Sinatra*, dated 1991 and inscribed *Rancho Mirage/Cal.* (on the reverse)
oil on canvas, in artist's chosen frame
framed: 31¼ x 21¼ in.; 79.4 x 54 cm

\$ 10,000-15,000



Piet Mondrian, *Composition 2, with Red, Black, Blue, and Yellow*, 1929. Image © National Museum, Belgrade, Serbia / Scala / Art Resource, NY. 2018 © Mondrian / Holtzman Trust



2

“His art was mostly abstract in style and often Cubist, with precise blocks of bright colors, carefully delineated.”

Barbara Sinatra

2

FRANK SINATRA
1915-1998

Untitled

signed *Sinatra* and dated '90 (lower right); also signed *Frank Sinatra*, dated 1991 and inscribed *Rancho Mirage* (on the reverse)
acrylic and graphite on canvas, in artist's chosen frame
framed: 32 x 25 $\frac{7}{8}$ in.; 81.3 x 65.7 cm

\$ 12,000-18,000

3

NORMAN ROCKWELL

1894 - 1978

Sinatra: An American Classic
(Portrait of Frank Sinatra)

signed *Norman/Rockwell* (lower right)

oil on canvas

18¾ x 13 in.; 47.6 x 33 cm

Painted in 1973.

\$ 80,000-120,000

PROVENANCE

Commissioned from the artist, 1973

LITERATURE

Rosalind Russell, "Sinatra: An American Classic," *Ladies' Home Journal*, November 1973, p. 26, illustrated

Christopher Finch, *Norman Rockwell's America*, New York, 1975, illustrated opp. p. 319

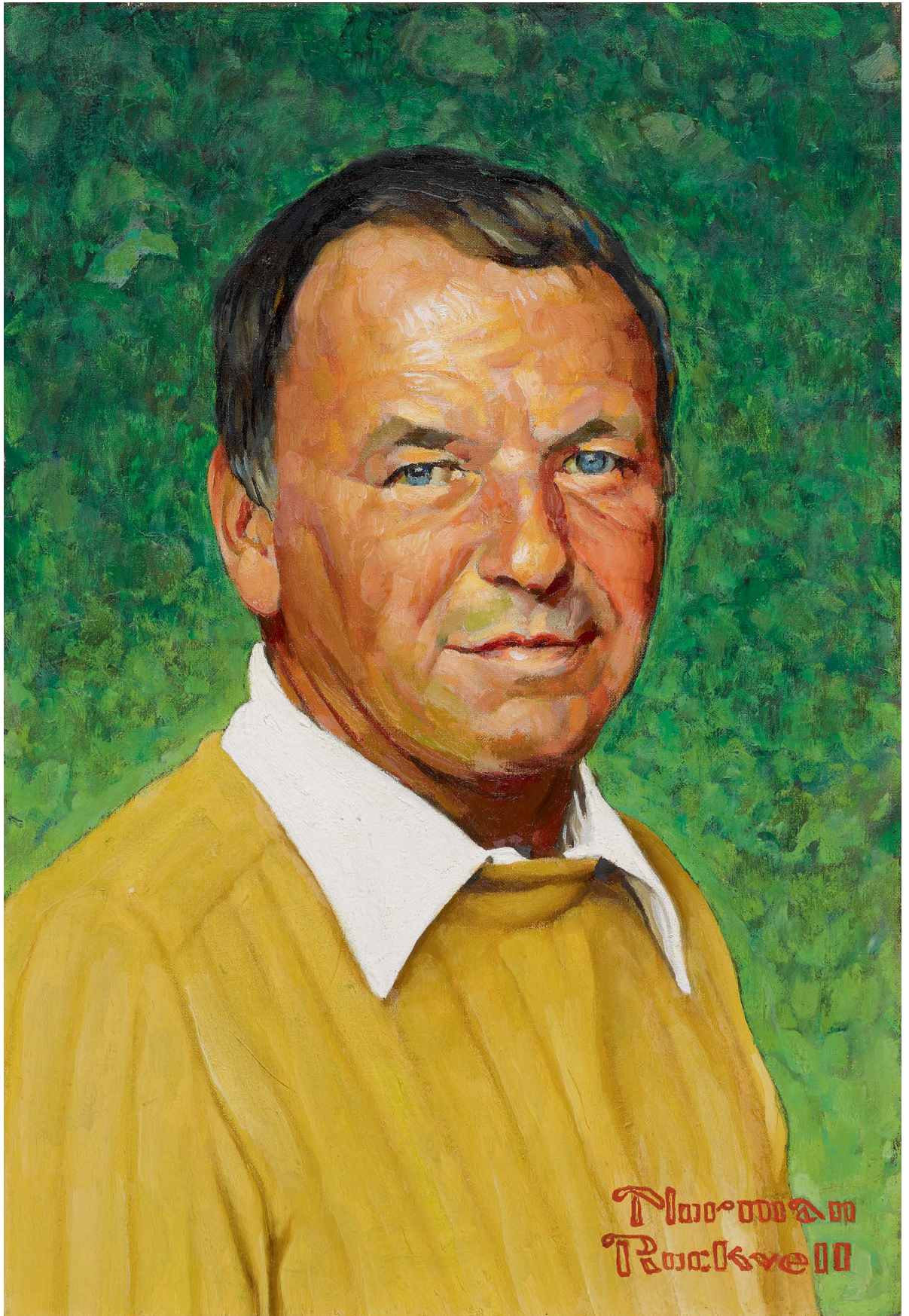
Mary Moline, *Norman Rockwell Encyclopedia: A Chronological Catalog of the Artist's Work 1910-1978*, Indianapolis, Indiana, 1979, p. 208

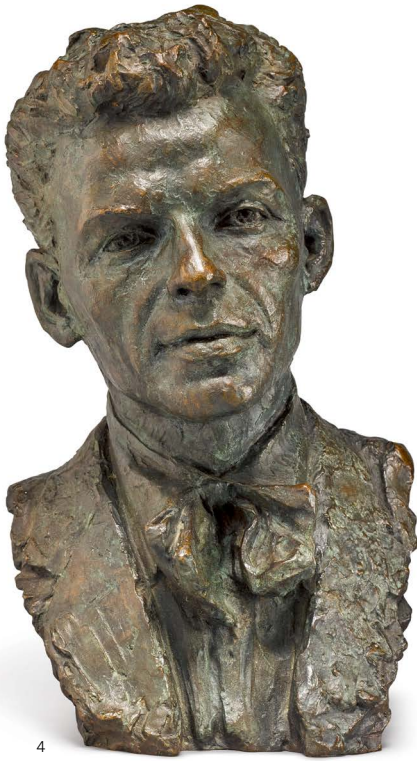
Laurie Norton Moffatt, *Norman Rockwell: Catalogue Raisonné*, vol. II, Stockbridge, Massachusetts, 1986, no. S399, p. 692, illustrated

Deborah Solomon, *American Mirror: The Life and Art of Norman Rockwell*, New York, 2013, p. 432



Frank Sinatra and Norman Rockwell in Stockbridge, MA
Printed by permission of the Norman Rockwell Family Agency
© Norman Rockwell Family Entities





4

JO DAVIDSON

1883 - 1952

Frank Sinatra

inscribed *Jo DAVIDSON © 1946* (on reverse of the collar)

bronze with greenish brown patina

height: 19 in.; 48.3 cm

\$ 5,000-7,000



□ 5

MICHAEL NOAKES

b.1933

Portrait of Frank Sinatra

signed *Michael Noakes* (lower left); also titled *Frank Sinatra* and inscribed extensively (on the reverse)

oil on Masonite

20 x 16 in.; 50.8 x 40.6 cm

Painted in 1977.

\$ 1,000-1,500

5

□ 6

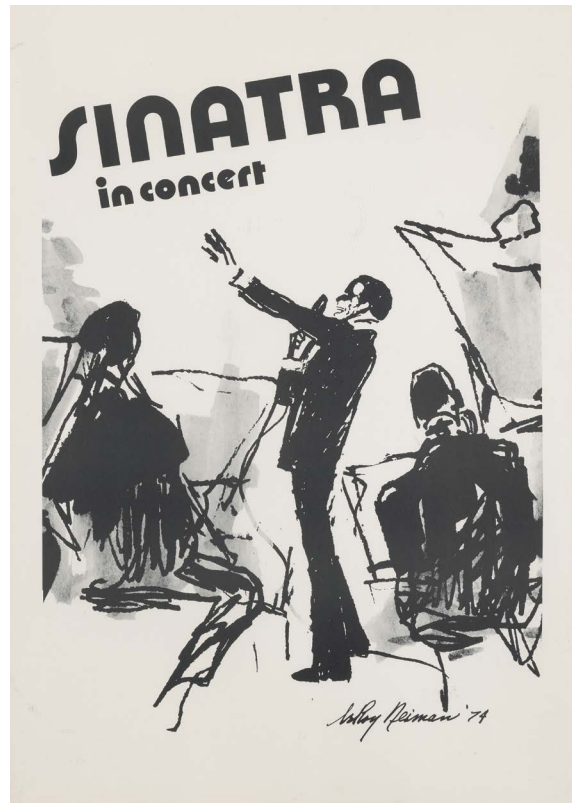
LEROY NEIMAN

b.1926

Sinatra in Concert

offset lithograph, circa 1974, from the edition of unknown size, on wove paper mounted to board, framed
57 x 39 in.; 145 x 99 cm

\$ 800-1,200



6

7

FRANK SINATRA

1915-1998

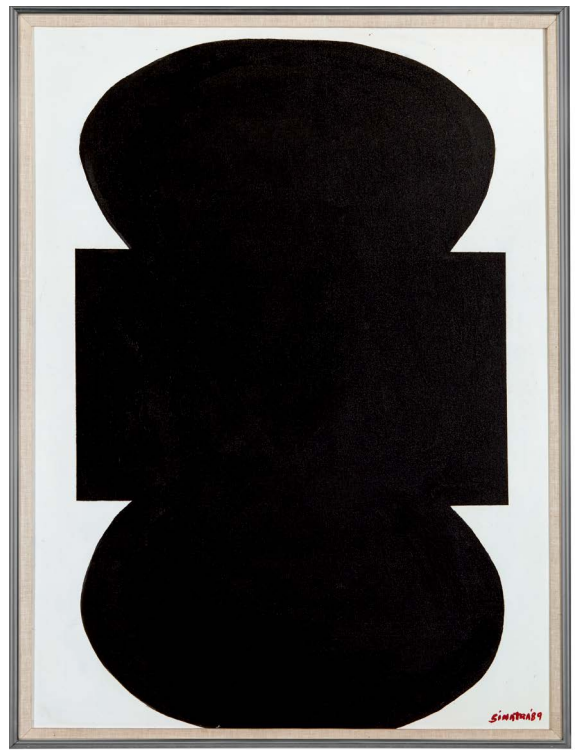
Untitled

signed *Sinatra* and dated '89 (lower right); also signed *Frank Sinatra*, dated 1989 and inscribed *Rancho Mirage* (on the reverse)
oil on canvas, in artist's chosen frame
framed: 39¾ x 30 in.; 101 x 76.2 cm

\$ 10,000-15,000



Robert Motherwell, *Elegy to the Spanish Republic*, 70, 1961
Image copyright © The Metropolitan Museum of Art.
Image source: Art Resource, NY.; Artwork © 2018 Dedalus Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY



7

8

IGOR MITORAJ

b.1944

Centurione

incised *Mitoraj* (on the lower edge); stamped with the foundry mark and number 2/6 (on the lower edge)

bronze, on wooden base

bronze: 35 x 22 x 15 in.; 88.9 x 55.9 x 38.1 cm

overall: 98¼ x 35½ x 35½ in.; 249.6 x 90.2 x 90.2 cm

Executed circa 1986, this work is number 2 from an edition of 6.

\$ 20,000-30,000



□ 9

ROBERT GRAHAM

b.1938

MOCA Torso

incised 100 (on the backside); incised *R. Graham* and *Valentino* (on the underside)
patinated cast bronze

overall: 11 x 4¾ x 5 in.; 27.9 x 12.1 x 12.7 cm

Executed in 1992-1995, this work is number 100 from an edition of 3,500 published by the Museum of Contemporary Art, Los Angeles.

\$ 2,000-3,000



9

IO

WALT KUHN

1880 - 1949

Girl with Turban (Zuleika)

signed *Walt Kuhn* and dated 1938 (lower left);
also titled *Girl with Turban* and inscribed *Zuleika*
twice (on the left tacking edge)

oil on canvas

30 x 40 in.; 76.2 x 101.6 cm

\$ 300,000-500,000

PROVENANCE

Kennedy Galleries, New York

Private collection

Acquired by the present owner *circa* 1980s

EXHIBITED

New York, Kennedy Galleries, *Walt Kuhn*,
March 1972, no. 23, illustrated

Featuring a subject reminiscent of her own early showgirl days, Kuhn's *Girl with Turban (Zuleika)*, always resonated closely with Barbara Sinatra. According to her son, Robert Marx, "That was her favorite painting. She called it her flapper...She always said I'm never going to part with that."



Courtesy of Douglas M. Parker Studio





11

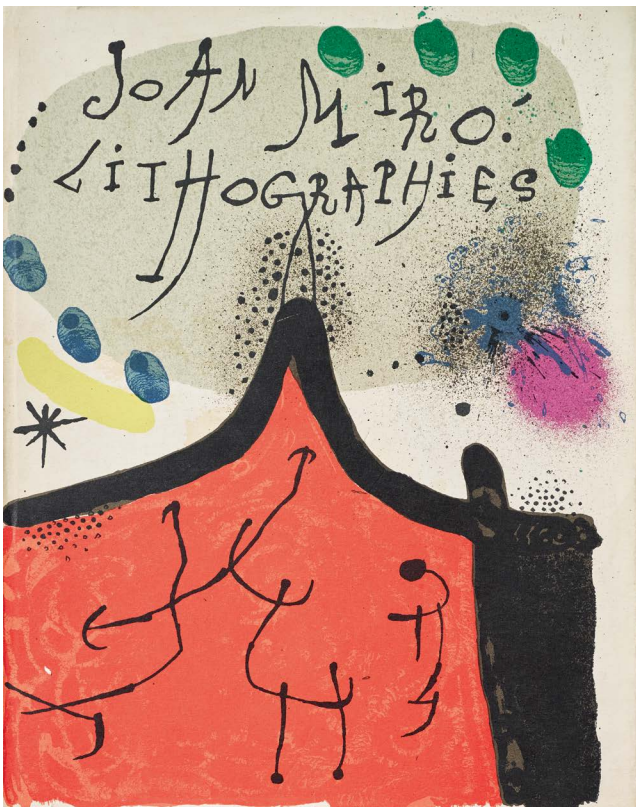
□ II

AFTER HENRI MATISSE

Jazz

The complete book, comprising 20 reproductions printed in colors, after the original 1947 portfolio, 1983, with introduction by Riva Castleman and a translation of the original text by Sophie Hawkes, on wove paper, bound (as issued), published by George Brazillier, Inc., New York, contained in the original cloth-covered boards and dust jacket 15⁵/₈ x 12¹/₈ x 1¹/₄ in.; 39.7 x 30.8 x 3 cm

\$ 800-1,200



12

□ I2

JOAN MIRÓ

1893 - 1983

Lithographies, Vol. I (Cramer Books 160)

The complete book, comprising 11 lithographs printed in colors, 1972, with text by Michel Leiris and Fernand Mourlot, numbered 2221, from the total edition of 5000 (there is also a deluxe French edition of 150), bound (as issued), on wove paper, with the original lithograph dust jacket (11 prints)

13 x 10¹/₈ in.; 33 x 25.8 cm

\$ 400-600



13

□ 13

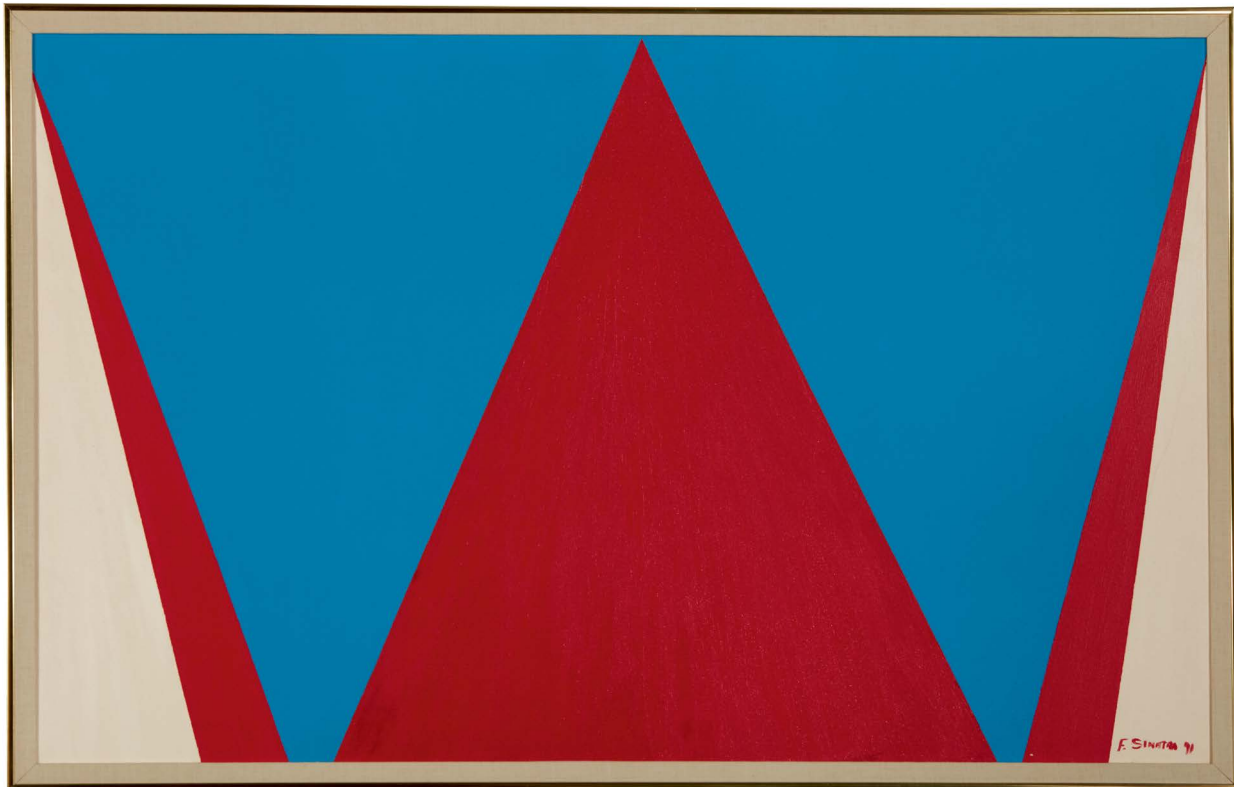
PABLO PICASSO

1881 - 1973

Picasso: Toreros (B. 1014-1017; M. 346, 348-350; Cramer Books 113)

The complete book, comprising four lithographs, one printed in colors, 1961, from the edition of unknown size, with text by Jaime Sabartés, on wove paper, bound (as issued), printed by Mourlot, Paris, published by George Braziller, New York, contained in the original cloth-covered boards and dust jacket 10 x 12⁷/₈ x 1 in.; 25.5 x 32.8 x 2.5 cm

\$ 1,000-1,500



14

I4

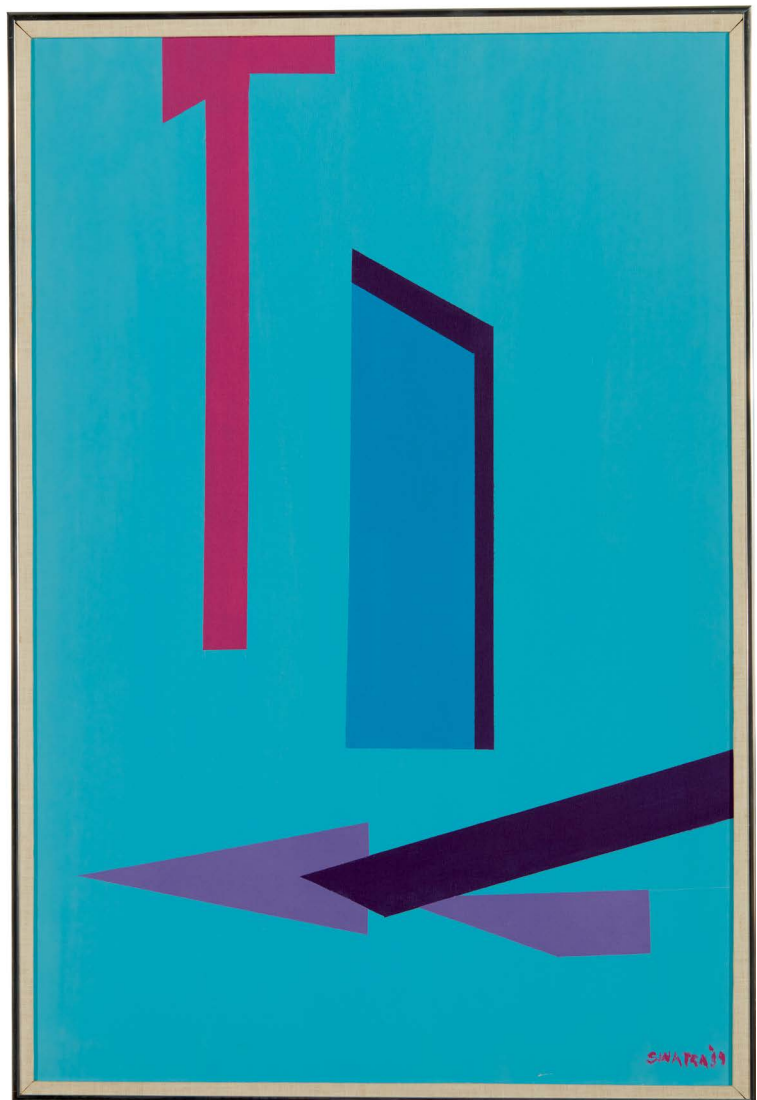
FRANK SINATRA

1915-1998

Untitled

signed *F. Sinatra* and dated *91* (lower right);
also signed *Frank Sinatra*, dated *1991* and
inscribed *Rancho Mirage* (on the reverse)
oil on canvas, in artist's chosen frame
framed: 31 $\frac{7}{8}$ x 50 in.; 81 x 127 cm

\$ 18,000-25,000



15



Kazimir Malevich, *Suprematism (Supremus, no. 58 Black and Yellow)*, 1916. Image © Russian State Museum, St. Petersburg, Russia / Scala / Art Resource, NY

I5

FRANK SINATRA

1915-1998

Untitled

signed *Sinatra* and illegibly dated (lower right); also signed *Frank Sinatra*, dated 1990 and inscribed *Ranch Mirage* (on the reverse)
oil on canvas, in artist's chosen frame
framed: 37 by 25¼ in.; 94 by 64.1 cm

\$ 12,000-18,000



16

□ 16

DAVID HOCKNEY

b.1937

Celia Reclining (Museum of Contemporary Art, Tokyo 225)

Lithograph, 1979, signed in pencil, dated, and numbered 50/100 (total edition includes 24 artist's proofs), on Twinrocker handmade paper, framed
22⁷/₈ x 21³/₄ in.; 58.2 x 55.1 cm

\$ 3,000-5,000



17

I7

MARC CHAGALL

1887 - 1985

The poet (Mourlot 442)

Lithograph printed in colors, 1966, signed in pencil and numbered 5/50 (total edition includes 25 artist's proofs), on Arches wove paper, framed
25 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in.; 65.7 x 46.8 cm

\$ 7,000-10,000

CHILDE HASSAM

1859 - 1935

Bather and Cloud Reflections

signed *Childe Hassam* and dated 1914 (lower left); also signed with initials *CH*, dated again and titled *Bather and Cloud/Reflections*. (on the reverse)

oil on canvas

35 x 40 in.; 88.9 x 101.6 cm

This work will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

\$ 200,000-300,000

PROVENANCE

The artist

American Academy of Arts and Letters, New York, 1935 (bequest from the above)

[With]Milch Galleries, New York, 1959

Mr. Harry Fleishman, New York, 1959

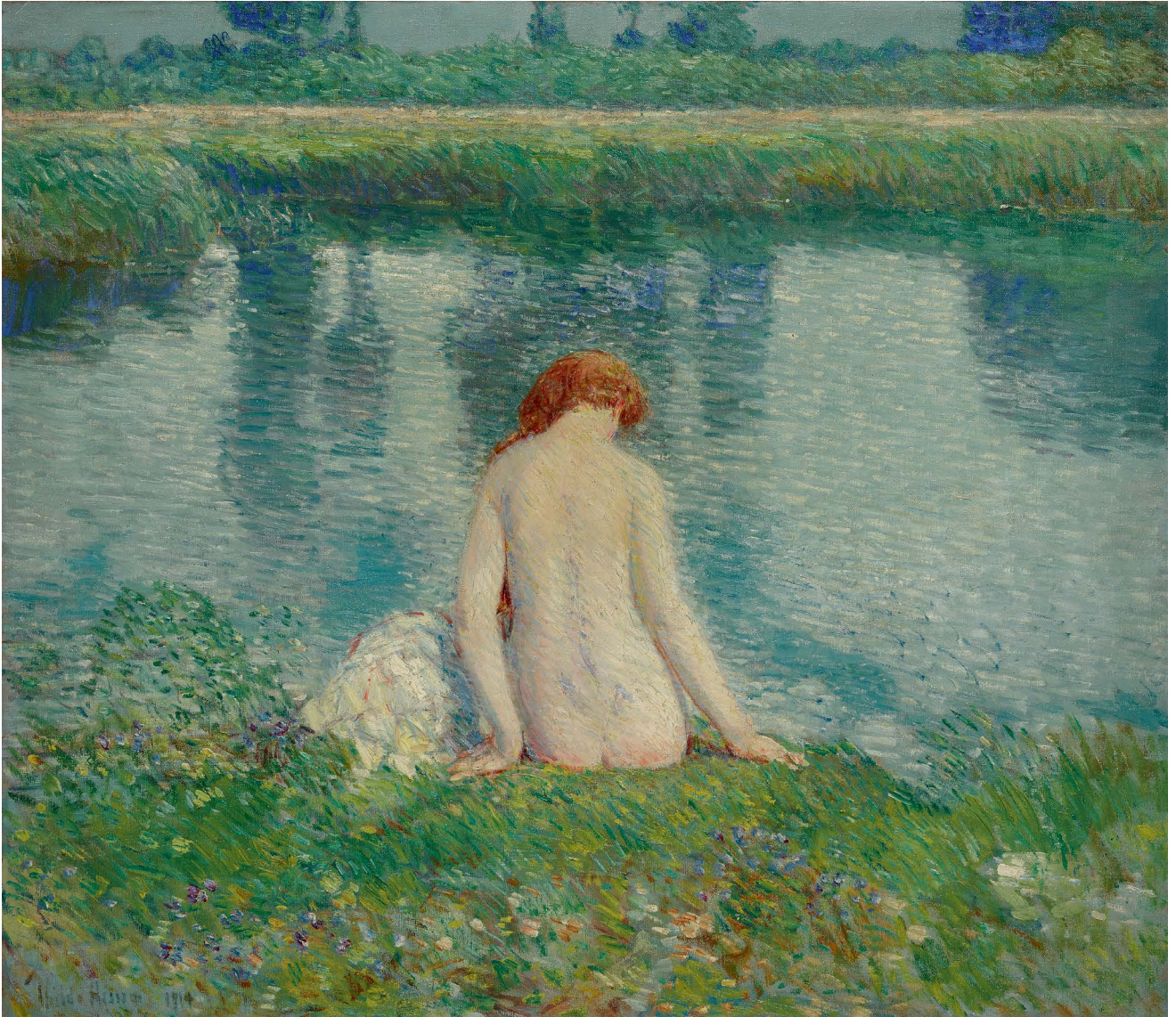
[With]M. Knoedler & Co., New York, by 1973

[With]Chapellier Galleries, New York, 1973

Acquired by the present owner from the above, 1973

EXHIBITED

New York, Milch Galleries, *Long Island Paintings by Childe Hassam*, February-March 1958, no. 1
 East Hampton, New York, Guild Hall Museum, *Pleasures of Summer*, July-August 1958, no. 30
 New York, Hammer Galleries, *Childe Hassam*, February 1969, no. 14, illustrated





19

19

PABLO PICASSO

1881 - 1973

Visage au trait oblique (A.R. 587)

Terre de faïence plaque, partially glazed and painted in colors, 1968, numbered 35/100, inscribed 'J. 126 B', with the Empreinte Originale de Picasso and Madoura stamps, framed

8 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in.; 21.8 x 21.8 cm

\$ 3,000-4,000

20

PABLO PICASSO

1881 - 1973

Masque (A.R. 311)

Terre de faïence plaque, painted in colors and partially glazed, 1956, numbered 90/250, inscribed 'K. 120', 'Edition Picasso' and 'Madoura', framed
7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.; 20 x 20 cm

\$ 6,000-8,000



20

21

PABLO PICASSO

1881 - 1973

Masque (A.R. 310)

Terre de faïence plaque, painted in colors and partially glazed, 1956, numbered 100/300, inscribed 'K. 121', 'Edition Picasso' and 'Madoura', framed
7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.; 20.1 x 20.1 cm

\$ 6,000-8,000



21



22

22

PABLO PICASSO

1881 - 1973

Horloge à la langue (A.R. 327)

Terre de faïence plate, partially glazed and painted in colors, 1956, numbered 25/100, with the Empreinte Originale de Picasso and Madoura stamps
16 $\frac{7}{8}$ in.; 42.8 cm

\$ 4,000-6,000



23

23

PABLO PICASSO

1881 - 1973

Visage (A.R. 534)

Terre de faïence plate, 1965, numbered 16/100, inscribed 'T120', with the Empreinte Originale de Picasso and Madoura stamps
10 $\frac{1}{2}$ in.; 26.8 cm

\$ 4,000-6,000



24

24

PABLO PICASSO
1881 - 1973

Centaure (A.R. 102)

Terre de faïence plate, partially painted, 1950, numbered 58/250, incised 'N. 108', 'Edition Picasso' and 'Madoura', with the Edition Picasso and Madoura stamps
15 $\frac{3}{8}$ in.; 39 cm

\$ 7,000-10,000



25

25

FRANK SINATRA

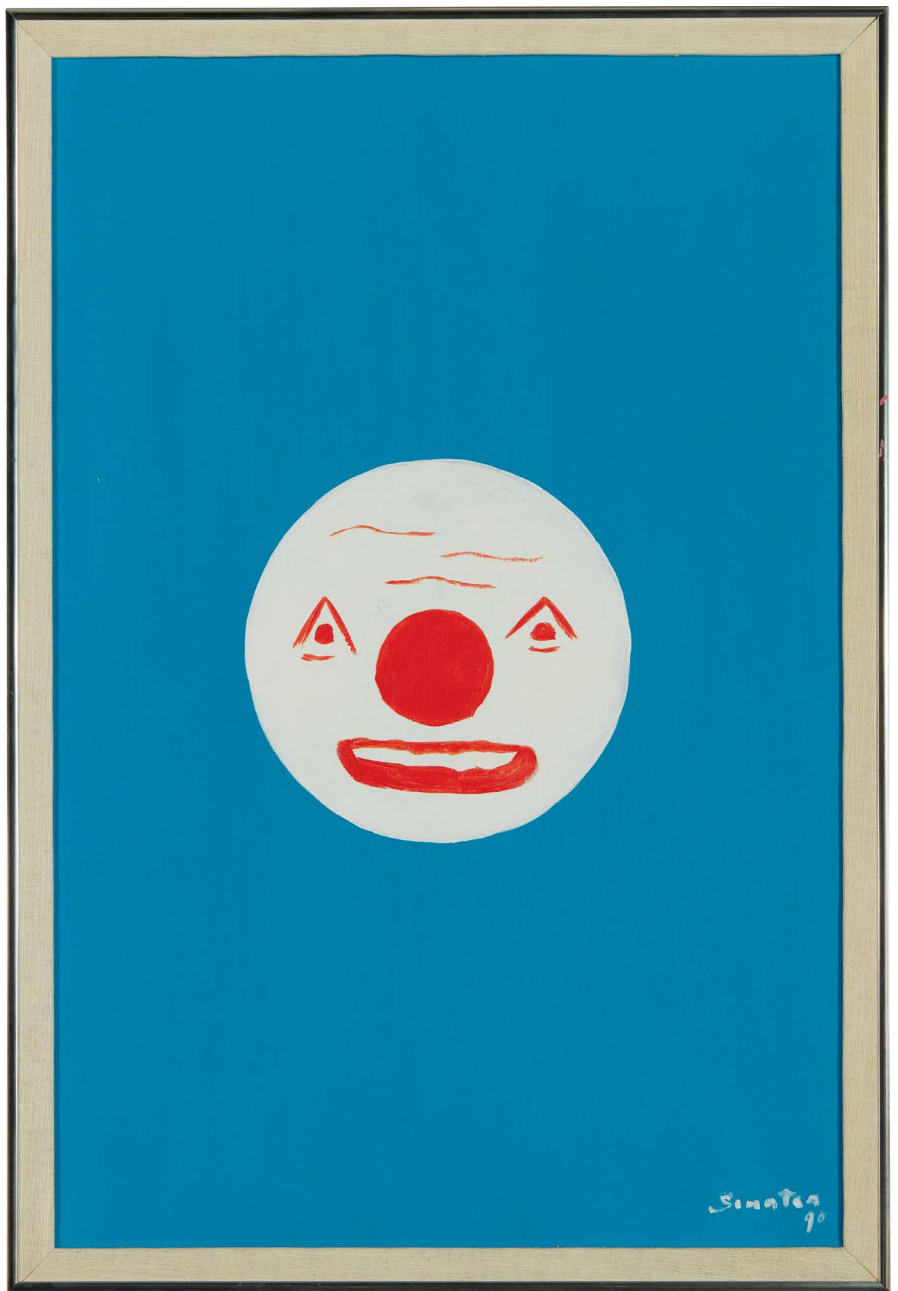
1915-1998

Untitled

oil on canvas, in artist's chosen frame
framed: 16¾ x 16¾ in.; 42.5 x 42.5 cm
Executed circa 1990.

\$ 6,000-9,000

Frank Sinatra considered his clown paintings to be a sort of self portrait, as a performer he identified with the mask they wear.



26

26

FRANK SINATRA

1915-1998

Untitled

signed *Sinatra* and dated 90 (lower right);
signed *Frank Sinatra* dated 1990 and inscribed
Rancho Mirage (on the reverse)
oil on canvas, in artist's chosen frame
framed: 31 $\frac{3}{4}$ x 21 $\frac{7}{8}$ in.; 80.6 x 55.6 cm

\$ 10,000-15,000

41



27

□ 27

LARRY RIVERS

1925 - 2002

Stencilpack Camel

Lithograph printed in colors on wove paper with pochoir and graphite on acetate, 1978, signed in pencil, dated, and numbered 31/120 (total edition includes 25 artist's proofs), framed 24⁷/₈ x 21³/₈ in.; 63.3 x 54.3 cm

\$ 1,200-1,800



28

28

GWYNN MURRILL

b.1871

Coyote IV

inscribed G MURRILL/85/1/6 (along inside of hind leg)

bronze with lacquered brown patina

height: 22 in.; 55.9 cm; length: 48 in.; 121.9 cm

\$ 6,000-9,000

29

GWYNN MURRILL

b.1871

Untitled (Coyote)

inscribed *G MURRILL 3/14 85* (along the underside)

bronze with lacquered brown patina

height: 11 in.; 27.9 cm; length: 33 in.; 83.8 cm

\$ 5,000-7,000



29

30

FRITZ SCHOLDER

1937 - 2005

Indian on a Blue Horse

signed *Scholder* (lower left)

oil on canvas

50 x 40 in.; 127 x 101.6 cm

Executed in 1968.

\$ 20,000-30,000



30



31

□ 31

GUSTAVO NOVOA

b.1941

Memory

signed GNovoa (lower right); also titled "Memory" and inscribed *Beverly Hills Show* (on the reverse)

acrylic on Masonite
42 x 31 in.; 106.7 x 78.7 cm

\$ 3,000-5,000



32

32

GUSTAVO NOVOA

b.1941

Purity II

signed GNovoa and dated 1979 (lower right); also titled "Purity II" and inscribed *Beverly Hills Show* (on the reverse)

acrylic on Masonite
51¼ x 38¼ in.; 130.2 x 97.2 cm

\$ 4,000-6,000



33

33

**ANNA MARY ROBERTSON
(GRANDMA) MOSES**

1860-1961

Harvest Time

signed © MOSES. (lower right); also dated *Aug. 2 1955*, numbered 1686 and titled *Harvest Time* (on an original Grandma Moses label affixed to the reverse; copyright reserved to Grandma Moses Properties, New York)
oil on Masonite
18 x 24 in.; 45.7 x 61 cm

PROVENANCE

Hammer Galleries, New York
Sold: Christie's, New York, November 30, 1995, lot S73
Acquired by the present owner at the above sale

LITERATURE

Artist's record book, p. 65
Otto Kallir, *Grandma Moses*, New York, 1973, no. 1195, p. 315, illustrated

\$ 60,000-80,000

34

LOUIS RITMAN

1889 - 1963

Nude in a Row Boat

signed L. RITMAN (lower left)
oil on canvas
36¼ x 36¼ in.; 92.1 x 92.1 cm
Painted circa 1913.

PROVENANCE

Signature Galleries, Chicago, Illinois

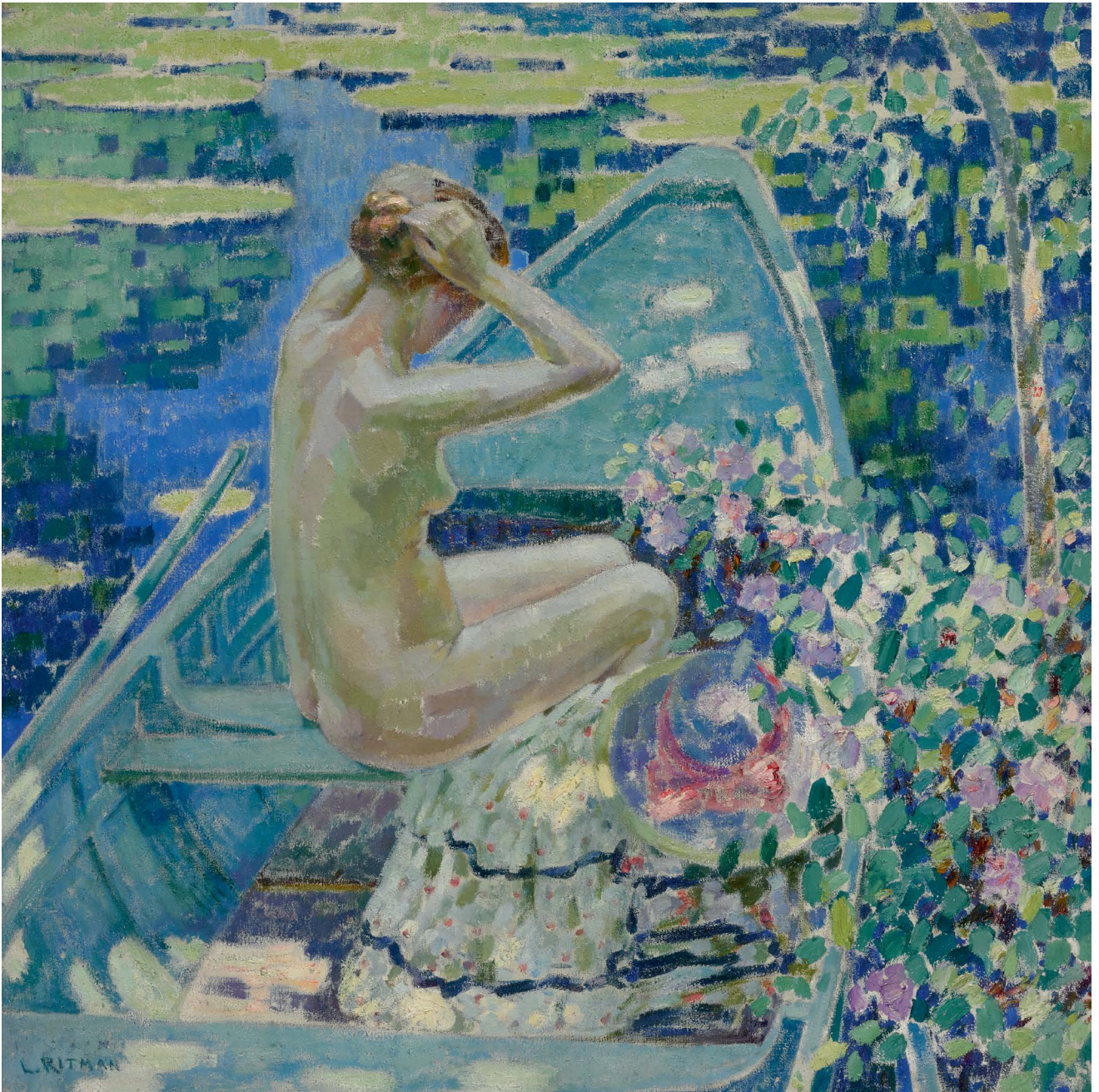
EXHIBITED

Chicago, Illinois, Signature Galleries, *The Paintings of Louis Ritman (1889-1963)*, September-November 1975, no. 9, n.p., cover illustration

\$ 150,000-250,000



Frank Sinatra on the evening of his and Barbara's wedding with the Ritman in their Palm Springs home.
Courtesy of the Estate of Barbara Sinatra





35

□ 35

JOHN OKULICK

b.1947

Untitled

metallic paint on wood
53¾ x 81 x 10 in.; 136.5 x 205.7 x 25.4 cm
Executed circa 1990.

\$ 1,200-1,800

36

ARMAN

1928 - 2005

Braque 1912

incised *Arman* and with the number 3/8
(on the reverse)

bronze

38 x 14 x 12 in.; 96.5 x 35.6 x 30.5 cm

Executed in 1981, this work is number 3 from an
edition of 8 and is recorded in the Arman Studio
Archives, New York under APA# 8202.81.003.

\$ 15,000-25,000



36

□ 37

MASATOYO KISHI

1924 - 2017

Untitled

incised *Kuki* and with the number 39/200
(on the underside)

marble

19½ x 20 x 18½ in.; 49.5 x 50.8 x 47 cm

\$ 400-600



37



38

□ 38

ROSS BLECKNER

b. 1949

Untitled

oil on linen
20 x 16 in.; 50.8 x 40.6 cm
Executed in 1983.

PROVENANCE

Mary Boone Gallery, New York
Private Collection, California, 1986 (acquired
from the above)
Acquired from the above by the present owner

\$ 2,000-4,000



39

39

JENE HIGHSTEIN

b.1942

Abstract Compositions in Black and
White: a group of six

each signed *Highstein* and dated 1985 (lower
right)

charcoal and graphite on paper
each framed: 63¼ x 43¼ in.; 160.7 x 109.9 cm

\$ 8,000-12,000

“He was, of course, Charlie Neat when it came to painting; there was rarely any mess. He only ever had one “Jackson Pollock moment” that I knew of. I walked into his studio one day and found him reaching into pots of paint with his fingers and hurling it at the canvas. I don’t think he even knew I was there. Watching him lost in a world of his own creativity, I knew that art was another kind of therapy for him.”

Barbara Sinatra



40



Frank Sinatra with stepson Robert Marx at a dinner party in the Sinatra’s home with *Untitled* (Lot 40). Courtesy of the Estate of Barbara Sinatra

40

FRANK SINATRA

1915-1998

Untitled

signed *Frank Sinatra* and dated 1986 (lower right), also signed *Sinatra* and dated '86 (lower right)

oil on canvas, in artist’s chosen frame
framed: 56 $\frac{3}{8}$ x 38 $\frac{3}{8}$ in.; 143.8 x 98.1 cm

LITERATURE

Frank Sinatra, *A Man and His Art*, New York 1991, pp. 92-93, illustrated in color

\$ 18,000-25,000



At Home

LOTS 41-54

“Some of the best times were when we’d stay in, just the two of us, and Frank would prepare me a romantic meal. He’d spend an entire afternoon in the kitchen he’d designed himself, cooking up a series of delicious Italian dishes. He’d light the candles, arrange the flowers, and woo me all over again.”

Barbara Sinatra in *Lady Blue Eyes: My Life with Frank*, New York, 2012, p. 190





41

TIFFANY STUDIOS

"Peony" Table Lamp

circa 1915

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1505*

base impressed *TIFFANY STUDIOS/NEW YORK/531*

31¼ in. high; 79.4 cm

22½ in. diameter of shade; 57.2 cm

\$ 70,000-100,000



42

42

A FABERGÉ JEWELLED
GOLD AND HARDSTONE
BOX, WORKMASTER
MICHAEL PERCHIN,
ST. PETERSBURG,
CIRCA 1890

The base carved of rock crystal, the lid inset
with a diamond-bordered moss agate panel
within rococo gold frame

Struck inside rim with workmaster's initials and
Fabergé in Cyrillic, 56 standard, rim engraved
12 and scratched 53717, 41483, and with other
scratched codes

Length 1¾ in.; 4.5 cm

PROVENANCE

The collection of King Farouk of Egypt, sold,
Sotheby's, Cairo, 10 March 1954, lot 145,
illustrated

\$ 15,000-20,000

*Frank Sinatra often purchased
Fabergé boxes such as the
present lot to commemorate
special occasions.*

43

A FABERGÉ VARICOLOR
GOLD, ENAMEL AND
PEARL-SET FRAME,
1899-1908

The surface of translucent pink enamel over sunburst design, rim of yellow gold laurel leaves on rose gold base, with rose gold rosettes at lower corners, seed pearl bezel, replaced silver-gilt strut

Struck on base rim incuse K.Fabergé in Cyrillic beneath the Imperial Warrant, 56 standard, scratched inventory numbers 25883 and 62303
Height 4¼ in.; 10.8 cm

\$ 20,000-30,000



43



44

44

A FABERGÉ GOLD, ENAMEL, AND DIAMOND-SET BUCKLE, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1899-1903

The reeded surface enameled translucent mauve, overlaid with rose-cut diamond-set crossed ribbons

Struck with workmaster's initials and Fabergé in Cyrillic, 56 standard, inventory numbers 2129 and 4428B

Length 2¼ in.; 5.6 cm

\$ 6,000-8,000



45

45

THE CRUISER BAYAN: A FABERGÉ COMMEMORATIVE SILVER PLAQUE, WORKMASTER VICTOR AARNE, ST PETERSBURG, DATED 1899

Engraved with an image of the ship and the date of the laying of the keel, the reverse with the names of state officials

Struck with workmaster's initials and Fabergé in Cyrillic, 84 standard

Length 5¾ in.; 14.6 cm

The cruiser Bayan was the class leader of the Bayan-class armoured cruisers built for the Imperial Russian Navy, to be used as scouts. It was 449 feet overall, with a battery of guns and armored plating. The ship was built in France, at La Seyne-Sur-Mer, and completed in February, 1903.

Dispatched to Port Arthur, the ship was involved in several of the naval engagements of the Russo-Japanese War. Trapped in Port Arthur, the Bayan was sunk at her mooring by Japanese bombing on December 9, 1904. After the war, she was refloated by the Japanese and used as a training ship.

\$ 5,000-7,000

46

A FABERGÉ SILVER-GILT
BOX, WORKMASTER
JULIUS RAPPOPORT,
ST PETERSBURG,
CIRCA 1895

In Empire style with swags and flowerheads,
animal paw feet

*Struck on base and cover with workmaster's
initials and Fabergé in Cyrillic beneath the
Imperial Warrant, 88 standard, scratched
inventory number 4468*

Length 5 in.; 12.8 cm

\$ 4,000-6,000



46

47

A RUSSIAN SILVER AND
ENAMEL FRAME,
ST PETERSBURG,
1908-1917

The surface enameled translucent light blue
over sunray pattern, Louis XVI ornament of
laurel-swags, rosettes, and ribbon bow
marked on base rim, back, strut and bow,
maker's mark I.K. Cyrillic, 84 standard, and with
Fabergé in Cyrillic

Height 5 3/8 in.; 13.6 cm

\$ 5,000-7,000



47



48



49

48

**AN AMERICAN 14 KARAT
GOLD PLATE WITH THE
ARMS OF SINATRA,
CIRCA 1950-60**

with textured border, the center engraved with coat of arms of a lion rampant crowned, the back with maker's mark AW conjoined, stamped Handwrought, and with winged putto and motto Tace Vigila (Silent Vigil)

13 oz 10 dwt

420 g

Diameter 8 $\frac{1}{8}$ in.; 20.6 cm

The arms shown are those of Sinatra, Barons, a 17th century Sicilian family originally from Mineo, now part of Catania.

\$ 7,000-9,000



50

49

**AN ITALIAN SILVER
AND 18 KARAT GOLD
CIGARETTE BOX,
BULGARI, 1972**

rectangular, the silver box mounted with an 18 karat gold band set through with a coin of Robert the Wise, King of Naples 1309-1343, identified on the inside; cedar-lined
Length 7 in.; 17.8 cm

\$ 2,500-3,500

50

**AN ASSEMBLED ENGLISH
SILVER HANOVERIAN
PATTERN EXTENSIVE
FLATWARE SERVICE,
MOST TIFFANY & CO.,
LONDON AND CJ VANDER
LTD., SHEFFIELD,
C. 1968-C. 1978**

Some variation in the forms between the sets, comprising:

- 29 pistol-handled dinner knives
- 91 dinner forks
- 24 pistol-handled lunch knives
- 27 lunch forks
- 30 salad forks
- 37 butter spreaders, flat and pistol-handled
- 18 dessert forks
- 25 cocktail forks
- 29 soup spoons

- 36 dessert spoons
- 29 teaspoons
- 2 tablespoons
- 5 serving forks
- 5 serving spoons
- 8 large salad servers, *silver-plated*
- 395 *pieces*
- Approx. 523 oz weighable
- 16,265 g

\$ 6,000-8,000

51

AN ASSEMBLED DODIE
THAYER POTTERY
LETTUCEWARE PART
SERVICE
20TH CENTURY

comprising: a large tureen, cover and stand; two small tureens, covers and stands; two large oval platters; two large circular platters; three tureen stands in sizes; two circular deep serving dishes; two square deep serving dishes; thirty-two kidney-shaped dishes; two leaf-shaped dishes; a crudité dish; thirty-six large dinner plates; thirty-five dinner plates; three triple hors d'oeuvres bowls; two double hors d'oeuvres bowls; thirty-five soup bowls; three bowls; twenty-one canapé plates; forty-one butter pads; thirty-seven small candlesticks; a large footed candlestick; two lettuce head-form candlesticks; two twin-handled sugar bowls; two creamers; three cups, saucers and covers; eleven saucers; two teapots and covers; six spoons; and two covers, *various incised marks*. 307 pieces.

As noted by her son, Barbara Sinatra personally traveled to Palm Beach to acquire this pottery lettuceware service directly from Dodie Thayer, which she then frequently used when entertaining.

\$ 50,000-70,000



□ 52

CHARLES HOLLIS JONES

"Metric Line" Table, Model No. CHJ-499

circa 1970

glass, lucite, polished brass over steel

24 x 48 x 24 in.; 61 x 122 x 61 cm

\$ 1,000-1,500



52

53

KARL SPRINGER

Bench

circa 1970s
brass, fabric upholstered cushion
22¾ x 73¼ x 24 in.; 57.8 x 186.1 x 61 cm

LITERATURE

Todd Merrill and Julie V. Iovine, eds., *Modern Americana: Studio Furniture from High Craft to High Glam*, New York, 2008, p. 209

\$ 2,000-3,000



53

□ 54

KARL SPRINGER

Writing Desk

circa 1970s
with two drawers
lacquered parchment
29¼ x 60¾ x 30¼ in.; 74.3 x 153.4 x 76.8 cm

\$ 1,500-2,000



54



Luxury & Lifestyle

LOTS 55-75

“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.”

Barbara Sinatra in *Lady Blue Eyes: My Life with Frank*, New York, 2012, p. 184



56



55

55

**GOLD, EMERALD AND
DIAMOND CHOKER-
NECKLACE**

Set with a pear-shaped emerald weighing approximately 10.15 carats, framed by round and marquise-shaped diamonds, on a detachable gold curb link chain, length 14½ inches, signed Cartier.

\$ 5,000-7,000

56

**CORAL, ROCK CRYSTAL
AND DIAMOND CLIP-
BROOCH**

Designed as a fluted rock crystal basket filled by carved coral fruits and leaves, accented with round diamonds, with Italian assay and registry marks.

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

\$ 1,500-2,000



57

□ 57

**GOLD, STEEL AND
SIMULATED DIAMOND
CHOKER-NECKLACE,
MARINA B**

Of flexible design, composed of gold links over a blackened steel band, bezel set with three simulated diamonds, *signed Marina B, France, numbered B49, with maker's mark.*

\$ 3,000-5,000



58

58

**GOLD, ONYX, ENAMEL
AND DIAMOND DESK
CLOCK, CARTIER,
FRANCE**

The rectangular gold case measuring approximately $2\frac{3}{8} \times 1\frac{1}{4} \times \frac{7}{8}$ inches, applied with black enamel geometric motifs, with an onyx base and top, the front door applied with rose-cut diamonds, opening to reveal a silver engine-turned dial and blue steeled hands, framed with black enamel Roman numerals, the back doors opening to reveal the winding movement, *dial signed Cartier, caseback signed E.W.C. Co. Made in France, numbered 42732 and 6294, with French assay marks.*

\$ 1,500-2,000



59

60

59

**SEED PEARL AND
DIAMOND CHOKER-
NECKLACE**

The central plaque set with a marquise-shaped diamond weighing approximately 1.40 carats, within a decorative open-work frame of round, baguette and French-cut diamonds, flanked by 16 rows of seed pearls, accented by three bar links set with round diamonds, length 13½ inches.

\$ 6,000-8,000

60

**CULTURED PEARL AND
DIAMOND RING, OSCAR
HEYMAN & BROTHERS**

Set with a cultured pearl measuring approximately 13.3 mm, framed within a ballerina setting of round, marquise, tapered baguette and baguette diamonds, size 6¼, with sizing band, numbered 64813, with maker's mark.

\$ 4,000-5,000





61

61

PAIR OF CULTURED PEARL AND DIAMOND PENDANT-EARCLIPS

Set with two cultured pearl drops measuring approximately 14.5 x 12.6 mm and 14.5 x 11.9 mm, capped with pavé-set round diamonds, suspended from detachable bar links set with round diamonds, from a surmount designed as a cluster of round, pear and marquise-shaped diamonds.

\$ 4,000-6,000



62

62

PAIR OF CULTURED PEARL AND DIAMOND EARCLIPS

Set with two cultured pearls measuring approximately 14.4 x 14.2 x 17.3 mm and 14.3 x 14.3 x 16.0 mm, topped by a foliate surmount pavé-set with round diamonds.

\$ 2,000-3,000



63

63

**DIAMOND AND
CULTURED PEARL
BRACELET**

Composed of white gold chain links pavé-set with round diamonds, embellished with a row of eight cultured pearls measuring approximately 13.8 to 12.3 mm, length 7¼ inches.

\$ 20,000-30,000



64

64

SEED PEARL AND RUBY LARIAT-NECKLACE

Composed of a rope of seed pearls terminating on a seed pearl tassel capped by faceted ruby beads, the opposite end designed with a loop, embellished with two woven bands of faceted ruby beads, *length adjustable*.

\$ 3,000-5,000

65

PAIR OF DIAMOND EARCLIPS

Designed as chain links pavé-set with round diamonds, embellished with open work gold accents.

\$ 3,500-5,500

66

RUBY AND DIAMOND RING

Set with a cabochon ruby weighing approximately 58.00 carats, within a decorative shank designed as a stylized vine set with round diamonds, size 6½.

\$ 5,000-7,000



65



66



BENTLEY

A WONDERFUL CONDITION 2007 BENTLEY CONTINENTAL FLYING SUPR.
VIN: SCBBR93W87C050403. INDICATED MILEAGE: 22,669

In 1998 the famous British manufacturer was acquired by the Volkswagen Group. No longer an independent organization, Bentley almost immediately began producing new models with German engineering underneath. The second model produced following the VW takeover, the Continental Flying Spur added much needed rear space to the highly successful Continental GT.

Adding two doors, 12.6 inches in wheelbase and 19.8 inches in length the car was transformed from a coupe into more of a limousine. With a base price approaching \$200,000 before customization, the Flying Spur was the ultimate luxury car of the time. The cars were fanatically engineered and use a twin-turbo W-12 engine which was shared between the VW Phaeton and Audi A8. In addition to the W-12 the cars make use of sophisticated computer-controlled air springs and shock absorbers to produce the signature Bentley ride quality. True to the brand's Le Mans history the car will accelerate freely to 195 MPH where its class peers are electronically limited to 155 MPH.

This example is presented in an attractive and classic combination of white over tan. At the time of cataloging mileage indicated is 22,669. The tan interior benefits from attractive wood trim throughout the front dash, center console and rear picnic tables.

This work is being offered for sale from the catalogue and is not subject to Sotheby's standard pickup policy. Interested parties may contact a RM Sotheby's car specialist at +1 203 912 7168 for further inquiries.

\$ 30,000-50,000







Image courtesy of Robert Kaufman

□ 68

U.S. DRINKING TEAM JACKET

Men's baseball-style jacket (size: custom). Blue satin, with quilted red stain lining, "U.S. Drinking Team" embroidered patch on breast, embroidered American flag patch on sleeve, and large "Coach" applique on back.

Frank Sinatra had a set of these U.S. Drinking Team jackets custom made for him and a group of his closest friends. His read "Coach" on the back, and the others had the last names of his friends. Frank and his cohort wore them out to dinner, and while at leisure in Palm Springs. Members of the USA Drinking Team included Leo Durocher (former player and manager of the Brooklyn Dodgers, who was a very close friend of Frank's), as well as Jilly Rizzo (Frank's best friend), Pat Henry (a comedian who often opened for Frank), and Robert Marx (Frank's stepson).

\$ 300-500





69



□ 69

WINDBREAKER

"It's Sinatra's World | We're just living in it!"

Windjammer, Inc. windbreaker (size: women's small). Blue acrylic with white cotton lining, "Barbara Sinatra" embroidered on breast, "It's Sinatra's World | We're just living in it!" printed on back.

Though this windbreaker bears Barbara's name, it was actually Frank's friend and fellow Rat Pack member, Dean Martin, who coined the phrase "it's Frank's world, we just live in it." This was meant as a self-deprecating shrug, which still seems to accurately address the magnitude of Sinatra's enduring fame.

\$ 300-500



70

□ 70

FRANK SINATRA CELEBRITY INVITATIONAL BLAZERS

A pair of his and hers blazer, with straw hat

2 Izod blazers (his: no size, hers: 12), navy wool, satin lined, with "Frank Sinatra Celebrity Invitational 1990" embroidered on breast pocket in gray, red, and green. [With]: Ladies Cali-fame straw hat (one size fits most), tan and gray, with black cloth band and bow, embroidered with Frank Sinatra Celebrity Invitational insignia as above.

FRANK AND BARBARA SINATRA'S GOLF BLAZERS, WITH MATCHING STRAW HAT

The Invitational, which evolved into an annual event, was planned by Frank and Barbara, the proceeds of which benefited the Barbara Sinatra Center for Abused Children. The theme of the 1990 Invitational was "Frank Sinatra—The Man and His Music" (after Sinatra's 1965 TV special). Throat cancer prevented Sammy Davis Jr. from performing with Sinatra, as was originally planned and advertised, but Steve Lawrence and Eydie Gorme stepped in, and joined Sinatra at the Marriott Desert Springs Resort Ballroom, and the attendance doubled to 1,000 people.

\$ 1,000-2,000



71



72

□ 71

FLYING JACKET

Men's bomber-style jacket. Orange satin, with "FAS" applique to back.

Sinatra famously hated travelling by car. It would seem, however, that he relished air travel, particularly on his private jet. Frank often wore the present jacket (a bold orange—his favorite color) while flying.

\$ 200-300

□ 72

LOUIS VUITTON

Tall Monogram Hat Box

Hatbox (diameter: 15 in.; 381 mm, height: 14 in.; 355 mm). Monogram canvas and natural cowhide on a wood structure, zipper with brass closure, brass feet; trim rubbed, one or two paint smudges, lacking key.

A CLASSIC PIECE OF LOUIS VUITTON LUGGAGE, USED BY ONE OF THE WORLD'S MOST GLAMOROUS COUPLES

\$ 1,000-2,000



Kissing my "pilot" in front of his plane, the *Lady Barbara*. Photograph courtesy of the Estate of Barbara Sinatra



73

□ 73

YARMULKE

Hand-crocheted yarmulke, with musical note and “frank” border

Yarmulke (approximate diameter: 6 in.). Hand-crocheted in black, red, and white, with musical staff and notes, and “frank” around border.

Sinatra was a lifelong sympathizer with Jewish causes, and was awarded the Hollzer Memorial Award by the Los Angeles Jewish Community in 1949. On the 1st of November 1972, he raised \$6.5 million in bond pledges for Israel, and was subsequently given the Medallion of Valor for

this effort. He was also awarded an honorary Oscar for his performance in *The House I Live In* (RKO Radio Picture, 1945), a short film in which Sinatra—apparently playing himself—intervenes when he witnesses a group of children chasing a Jewish boy. Sinatra goes on to argue that one American’s blood is as good as another’s, and that all religions ought to be respected (see lot).

\$ 200-400



Photograph courtesy of the Estate of Barbara Sinatra

74

CYRIL CASTLE TUXEDO AND DI FABRIZIO SHOES

Custom tuxedo loafers

Cyril A. Castle tuxedo (size: custom tailored). Black wool trousers and tailcoat with satin stripes, lapels, and buttons, white textured cotton and satin waistcoat; one or two spots and minor yellowing to waistcoat.

Di Fabrizio loafers (size: custom). Black patent leather with red leather lining, black grosgrain ribbon accents; minor wear to trim.

Cyril Castle was a noted London tailor, and made suits for Roger Moore, which he wore in *The Saint* (ITC Entertainment, 1962-1969) and *James Bond* (United Artists, 1973-1985). Di Fabrizio Shoes, located 5,000 miles away from London on North Fairfax Avenue in Los Angeles, found its first celebrity client in Dean Martin. Dozens of others—to include Sinatra—soon followed.

\$ 700-1,000



74

□ 75

GEORGIO ARMANI

Velvet evening dress and structured jacket

Giorgio Armani dress (size: 48). Black velvet with zipper, polyester and elastam; minor pilling to interior of yoke.

Giorgio Armani jacket (size 50). Black acetate, silk, wool, and acrylic, with dramatic bell sleeves; one or two minor pulls to silk lapels.

Armani was a designer that Barbara Sinatra had an appreciation for. In her autobiography, *Lady Blue Eyes: My Life with Frank* (2011), she wrote: "One memorable summer Kirk Kerkorian leased Robert Maxwell's fifty-five-meter superyacht *Lady Ghislaine* and sailed a group of us including Michael Caine, Roger Moore, and their wives to St.-Tropez for lunch and some retail therapy. We girls not only had the greatest fun shopping but then had the chance to dress up every night in clothes by our favourite designers, like Pucci and Armani, as well as our finest jewellery, including a few knuckle bender and the Holy Shit Necklace."

LITERATURE

Sinatra, Barbara. *Lady Blue Eyes: My Life with Frank*. New York: Three Rivers Press, 2011. Pg. 221

\$ 1,000-2,000



75



Entertainment & Other Memorabilia

LOTS 76-123

“As Frank stepped onto that high center stage, the crowd exploded. I had to cover my ears to protect them from the roar. The fans who had waited a lifetime went absolutely crazy, and the waves of noise that rippled from the far end of the stadium to the stage and back again almost knocked him off his feet.”

Barbara Sinatra in *Lady Blue Eyes: My Life with Frank*, New York, 2012, p. 266



76

□ 76

SOUVENIR REPLIC
OF FRANK SINATRA'S
MUSICAL STAR ON THE
HOLLYWOOD WALK OF
FAME

While the present souvenir star is for music, Sinatra in fact has three stars on the Walk of Fame, for television, film and his recording career.

\$ 500-700

Printed card and souvenir medallion (11½ x 11½ in.; 29 x 29 cm).



77

77

[CONCERT POSTER]

The London Palladium... two weeks only...
Frank Sinatra 10 July 1950

Printed by Tribe Bros. Ltd., London and St. Albans (30 x 20 in.; 76.5 x 50.5 cm). Original multi-color poster with inset portrait; backed, middle crease, some fading.

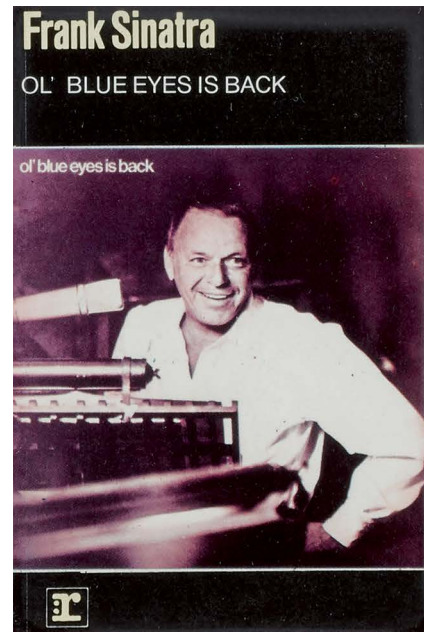
SINATRA'S FIRST CONCERTS OUTSIDE OF AMERICA

This two-week run of shows in 1950 marked Sinatra's international debut. He covered songs from Gershwin, Kern, Rodgers and Hart and Rodgers and Hammerstein. The shows generated hysteria and became legendary as some of his greatest performances.

\$ 5,000-7,000



78



Lot 78 (DETAIL)

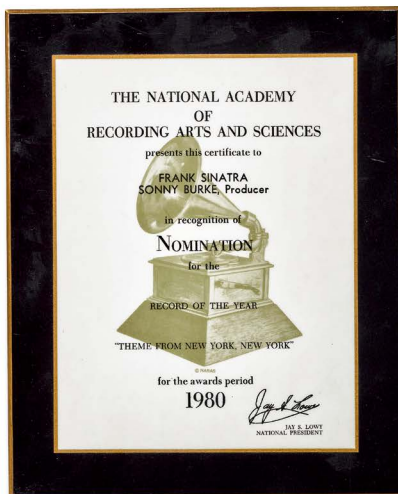
□ 78

OL' BLUE EYES IS BACK

Gold record presented to Frank Sinatra by the British Phonographic Industry to recognise the sale in the United Kingdom of more than £150,000 worth of Reprise edition of *Ol' Blue Eyes is Back*, 1974.

Framed gold record and plaque (21½ x 17½ in.; 54.6 x 44.4 cm), with red matt.

\$ 2,000-3,000



79



80

□ 79

[GRAMMY AWARDS]

TWO NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES NOMINATING CERTIFICATES FOR FRANK SINATRA (1980)

The first for Record of the Year, *Theme from New York, New York*, 1980, the second for Best Pop Vocal Performance, Male, *Theme from New York, New York*, 1980, both mounted (10½ x 8¼ in.; 26 x 21 cm).

Though he ultimately didn't win in 1980, Sinatra achieved 31 nominations and 9 wins over his stellar career, including being nominated in the first Grammy awards, for his 1959 album *Frank Sinatra Sings Only for the Lonely*.

\$ 1,500-2,500

□ 80

[CONCERT POSTER]

FRAMED CONCERT POSTER OF MONTE CARLO SPORTING CLUB FEATURING FRANK SINATRA AND SAMMY DAVIS, JR., [5 August 1983]

(47 x 31½ in.; 125 x 95 cm). White lettering on red background. Plexi frame.

\$ 300-500





81

□ 81

DUETS

Platinum award presented to Frank Sinatra by the Recording Industry Association of America to commemorate the sale of more than 1,000,000 copies of the 1993 Capitol Records album "Duets"

Framed platinum record with compact disc and cassette (21½ x 17½ ins; 54.6 x 44.4 cm).

An enormous popular success, the album assembled a variety of performers to sing to previously recorded tracks. It debuted at No. 2 on the Billboard chart upon its release and remains the only Sinatra album to achieve triple platinum status.

\$ 2,000-3,000



82

□ 82

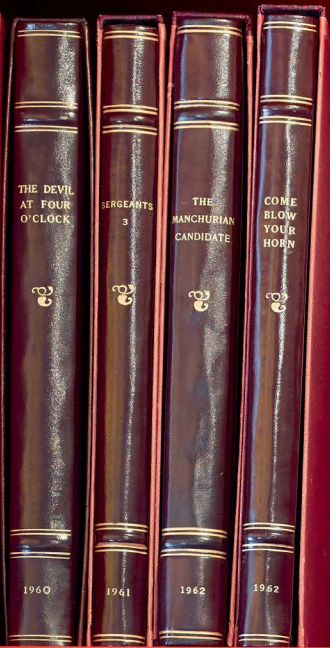
DUETS

Multi-Platinum award presented to Frank Sinatra by the Recording Industry Association of America to commemorate the sale of more than 3,000,000 copies of the 1993 Capitol Records album "Duets"

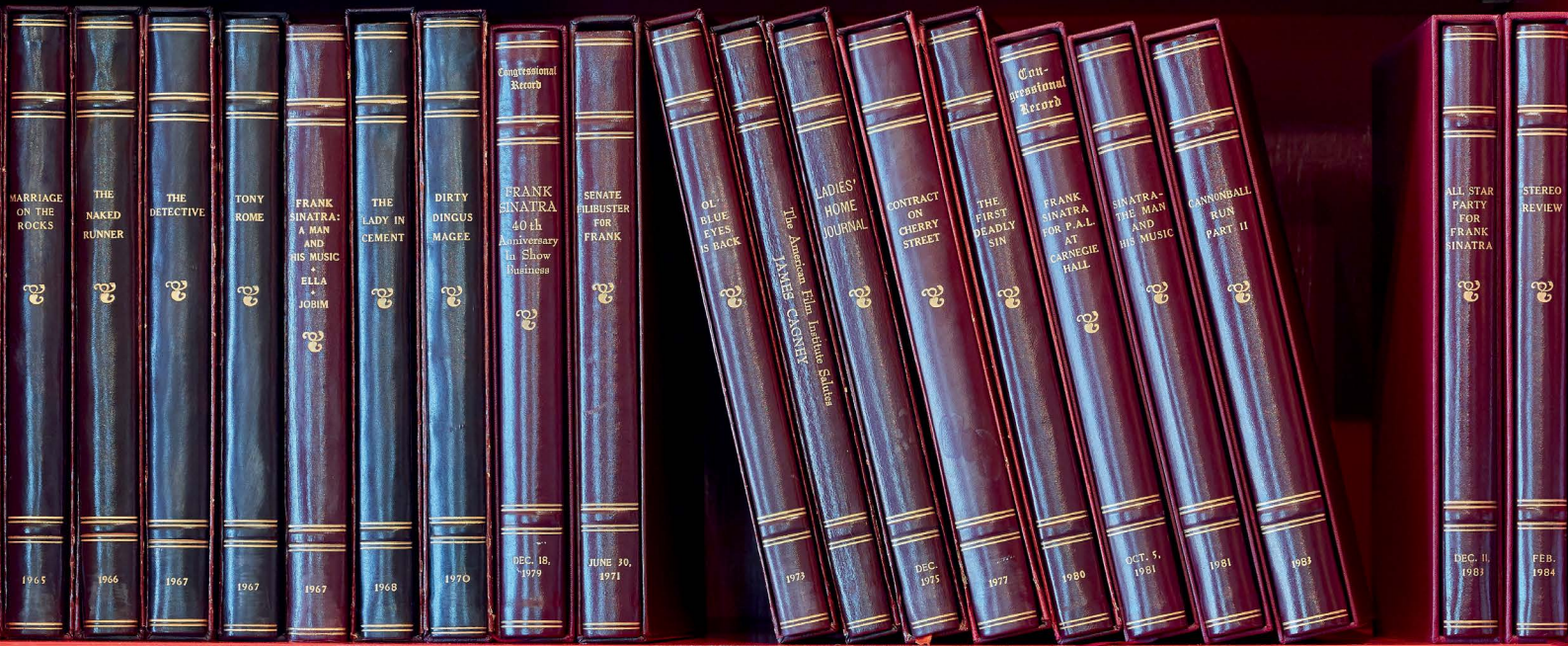
With plaque reading *Presented to Frank Sinatra to commemorate the sale of more than 3,000,000 copies of the Capitol Records Inc. album, cassette and C.D. 'Duets.'*

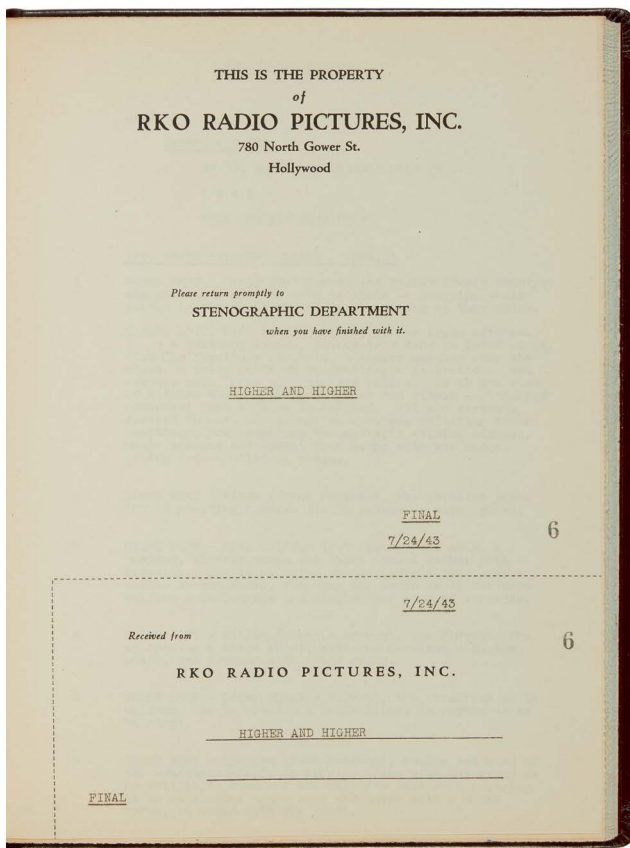
Framed platinum record with compact disc and cassette (21½ x 17½ in.; 54.6 x 44.4 cm)

\$ 2,000-3,000



THE PRESIDENT JOHN F. KENNEDY FOUNDATION
JOHN F. KENNEDY AWARD
FRANK SINATRA
FRANK SINATRA, WHO HAS BEEN IN THE
FRONT RANKS OF THE ENTERTAINMENT
INDUSTRY SINCE HIS DEBUT IN 1945,
RECEIVED THE AWARD AT A DINNER AT THE
CARNegie HALL, NEW YORK, ON
MAY 11, 1963.





83

83

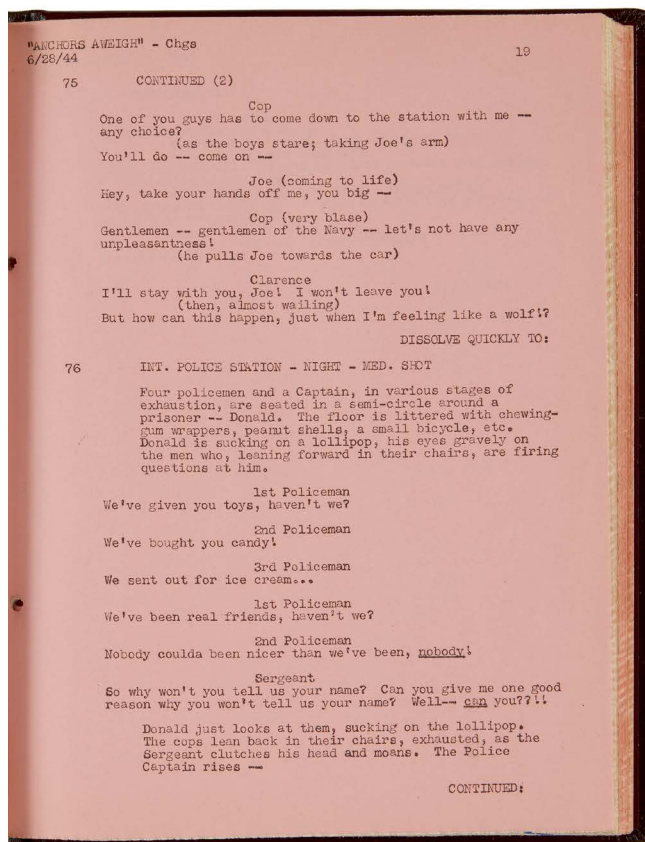
[HIGHER AND HIGHER]

Revised Script for *Higher and Higher* (1943)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm), 136 pages with numerous colored script change pages, bound by California Bookbinding in gilt calf, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

SINATRA'S SECOND FILM ROLE. It received one Academy Award nomination for Best Original Song.

\$ 2,000-3,000



84

84

[ANCHOR'S AWEIGH]

Revised Final Script for *Anchors Aweigh* (1944)

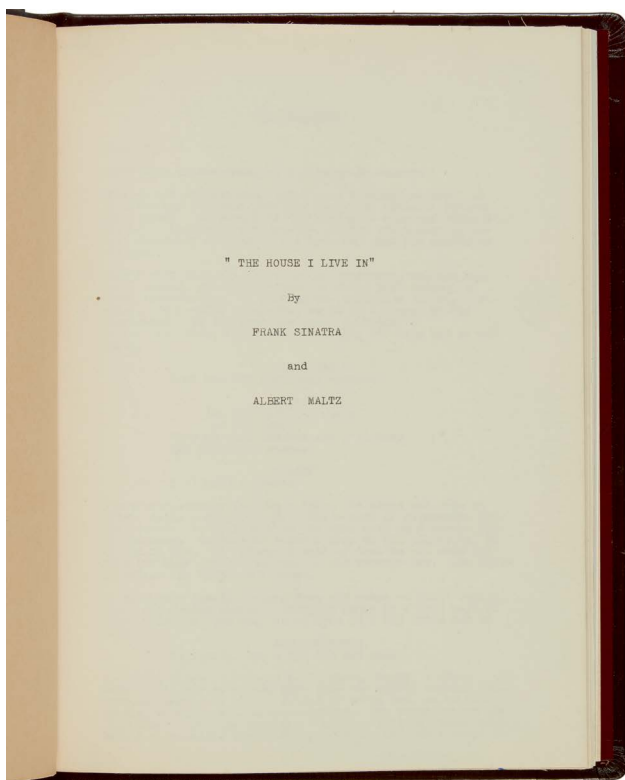
Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm), 149 pages with numerous colored script change pages, by Natalie Marchin and dated 6 April 1944; bound in red calf gilt by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

Nominated for five Academy Awards and winning for Best Score, the film featured a classic sequence of Gene Kelly dancing with an animated Jerry mouse.

\$ 2,000-3,000



Screen Actor's Guild President George Murphy & entertainer Frank Sinatra, who has just been presented with a special Academy Award for his participation in the short film 'The House I Live In'
Image courtesy of the LIFE Picture Collection/Getty



85

85

[THE HOUSE I LIVE IN]

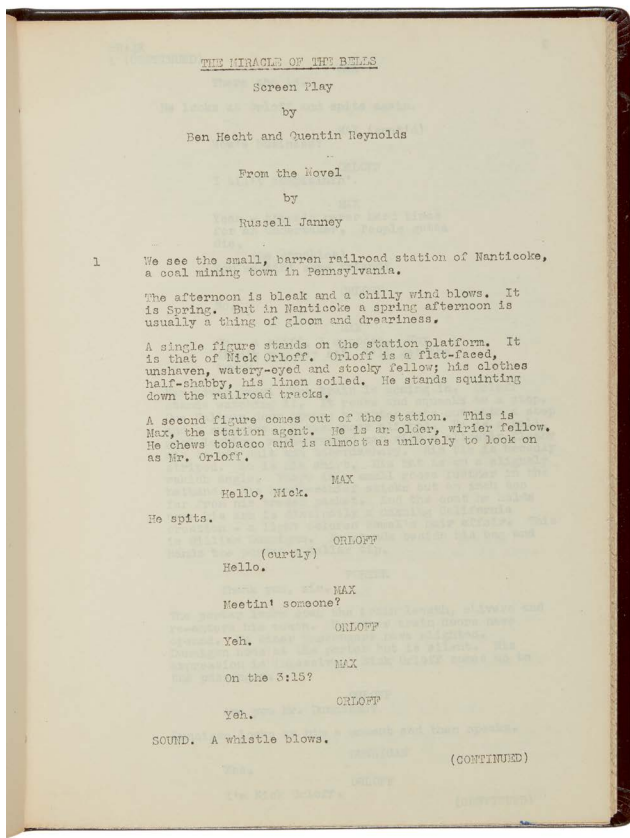
Final Script for *The House I Live In* (1945)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm) by Frank Sinatra and Albert Maltz, bound in gilt calf by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*, card slipcase. With a few penciled annotations in Frank Sinatra's hand.

SINATRA'S SHORT FILM COMBATting ANTI-SEMITISM

Though usually credited to Maltz alone, the present script gives Sinatra co-authorship. A short film promoting the American value of religious freedom, it's message against anti-Semitism was seen as particularly relevant immediately following World War II. It won an honorary Academy Award and was eventually selected for the National Film Registry.

\$ 2,000-3,000



86

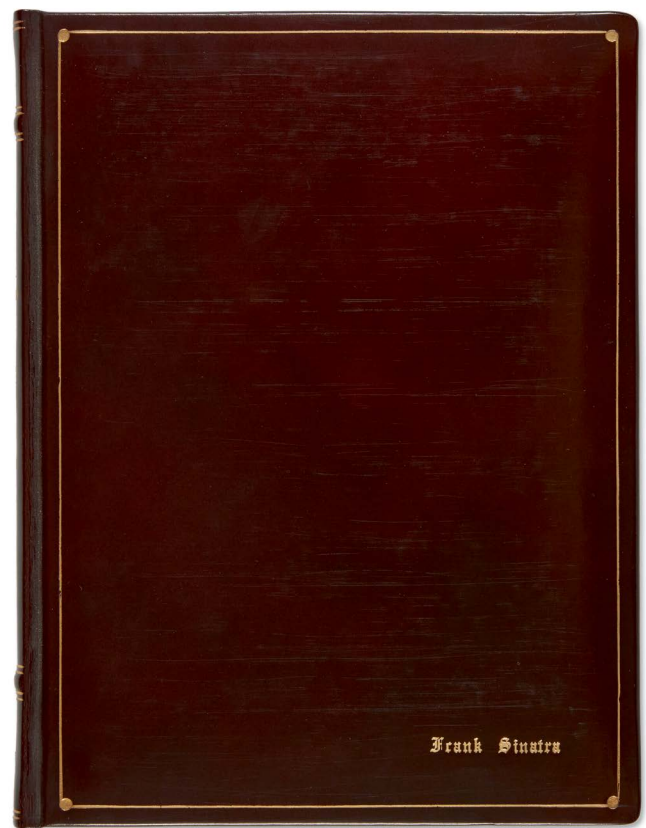
86

[THE MIRACLE OF THE BELLS]

Final script for *The Miracle of the Bells* (1947)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm), by Ben Hecht and Quentin Reynolds from the Russell Janney novel, bound in gilt calf by California Bookbinders, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

\$ 2,000-3,000



87

87

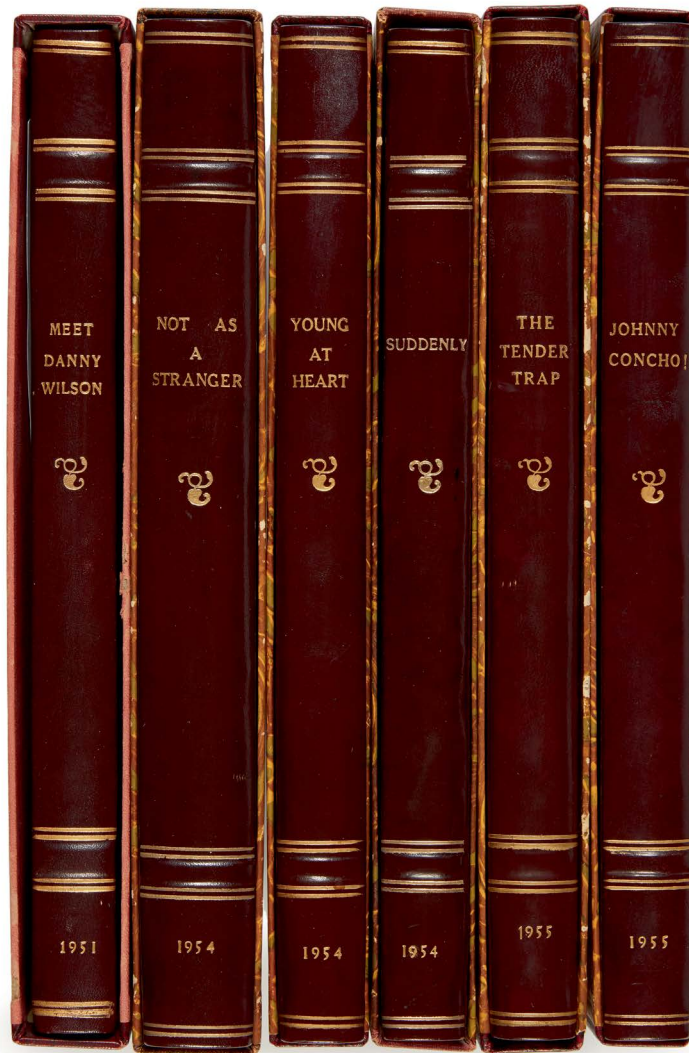
[ON THE TOWN]

Final Script for *On the Town* (1949)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm) adapted by Adolph Green and Betty Comden from their musical of the same name bound in gilt calf by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

Directed by Gene Kelly who also starred, the film remains notable for the choreography and location filming at New York City landmarks. An immediate commercial success, it won an Academy Award for the Leonard Bernstein score.

\$ 2,000-3,000



88

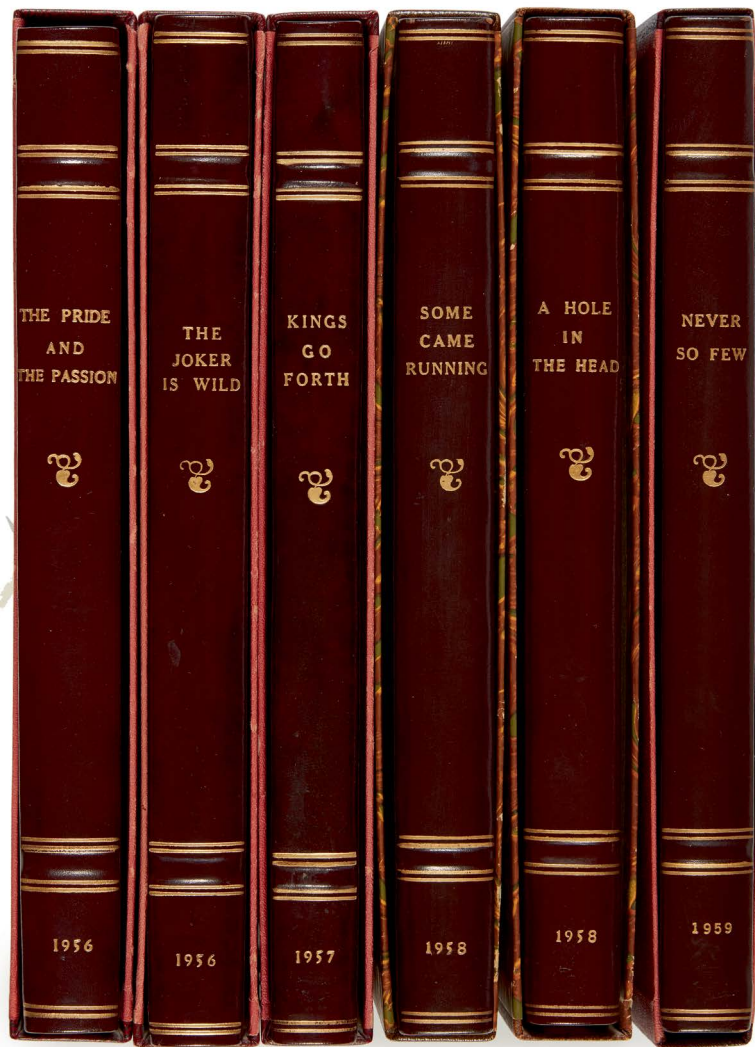
88

A COLLECTION OF FRANK SINATRA'S WORKING SCREENPLAYS

All uniformly bound in gilt calf by California Bookbinding with film title and *Frank Sinatra* in gilt on upper covers, including: *Meet Danny Wilson* (1951) - *NOT AS A STRANGER* (1954) - *Suddenly* (1954) - *Young At Heart* (1954) - *Johnny Concho!* (1955) - *The Tender Trap* (1955). Each in card slipcase.

Meet Danny Wilson, filmed during the fallow period in Sinatra's career, was a notoriously hard shoot, with he and costar Shelley Winters having such an aversion to each other she punched him in the face. *Johnny Concho!* has Sinatra playing against type as a bullying villain (though he is redeemed at the end).

\$ 2,000-4,000



89

89

A COLLECTION OF FRANK SINATRA'S WORKING SCREENPLAYS

All uniformly bound in gilt calf by California Bookbinding, with film title and *Frank Sinatra* in gilt on upper cover, including: *The Pride and the Passion* (1956) - *The Joker is Wild* (1956) - *Kings Go Forth* (1957) - *Some Came Running* (1958) - *A Hole in the Head* (1958) - *Never So Few* (1959). All in card slipcases.

The Pride and the Passion had a troubled production, with Sinatra only taking the role to be near Ava Gardner while she shot another film, and costar Cary Grant signed on in the hopes of furthering his romance with Sophia Loren. It did boast a George Antheil soundtrack,

however. To friends like Grant, Sinatra referred to *The Pride and the Passion* as "the cannon movie," jokingly implying that real star of the film was the cannon. *The Joker is Wild* chronicled the life of Joe E. Lewis (played by Sinatra), a Chicago night-club entertainer who was invited to work for the Mob during the Prohibition era. Sinatra and Joe E. Lewis were, in reality, close friends. *A Hole in the Head* introduced what latter became a Sinatra standard "High Hopes" to wide audience. Both Peter Bogdanovich and Martin Scorsese have praised particular scenes in *Some Came Running* and Sinatra and Dean Martin were lauded for their performances: "Sinatra gives a top performance, sardonic and compassionate, full of touches both instinctive and technical. It is not easy, either, to play a man dying of

a chronic illness and do it with grace and humor, and this Martin does without faltering" (Variety).

Steve McQueen replaced Sammy Davis Jr's part in *Never So Few* at Sinatra's request and it was the actor's first time working with John Sturges, a relationship that would result in the classic *The Great Escape*.

\$ 2,000-4,000

90

[FROM HERE TO
ETERNITY]

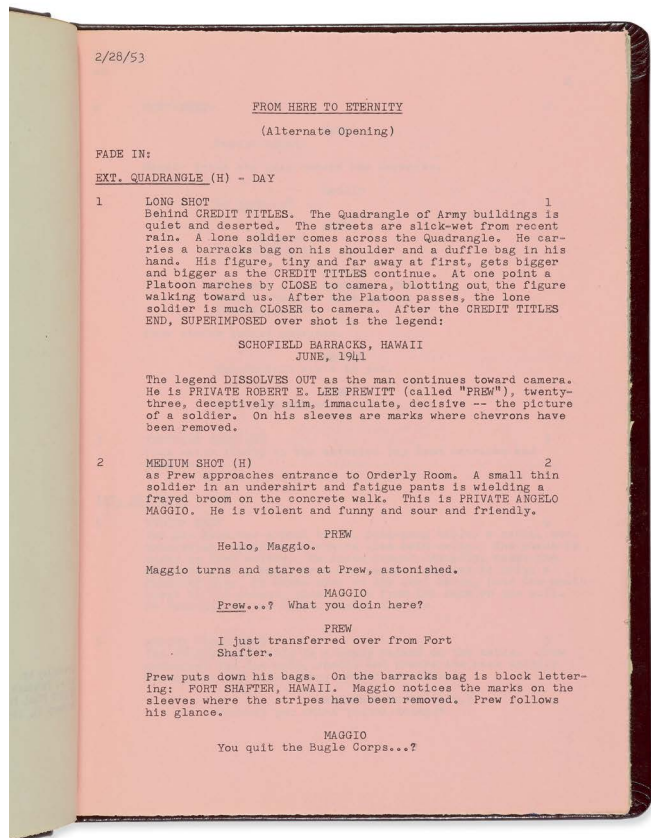
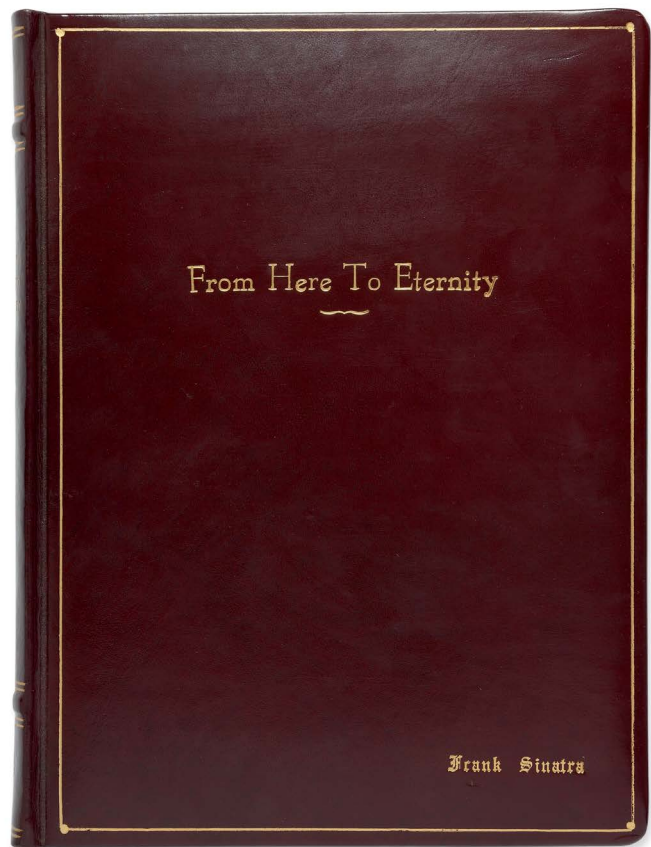
Revised Final Script for *From Here to
Eternity* (1953)

Mimeograph screenplay (11 x 8¼ in.; 28 x
21 cm), 167 pages with numerous colored script
change pages, adapted by Daniel Taradash
and dated 23 February 1953; bound in gilt calf
by California Bookbinding, upper cover gilt-
stamped with the film's title and *Frank Sinatra*,
with marbled card slipcase.

FRANK SINATRA'S OSCAR WINNING ROLE

Adapted from the novel by James Jones,
starring Burt Lancaster, Montgomery Clift,
Deborah Kerr, and Frank Sinatra as Private
Angelo Maggio, in THE ROLE THAT WON HIM AN
ACADEMY AWARD FOR BEST SUPPORTING ACTOR.

\$ 7,000-9,000





Actors Frank Sinatra and Donna Reed pose for a portrait after winning Best Supporting Actor and Best Supporting Actress Oscars for their roles in 'From Here to Eternity'
Image courtesy of Michael Ochs Archive/Getty



91

□ 91

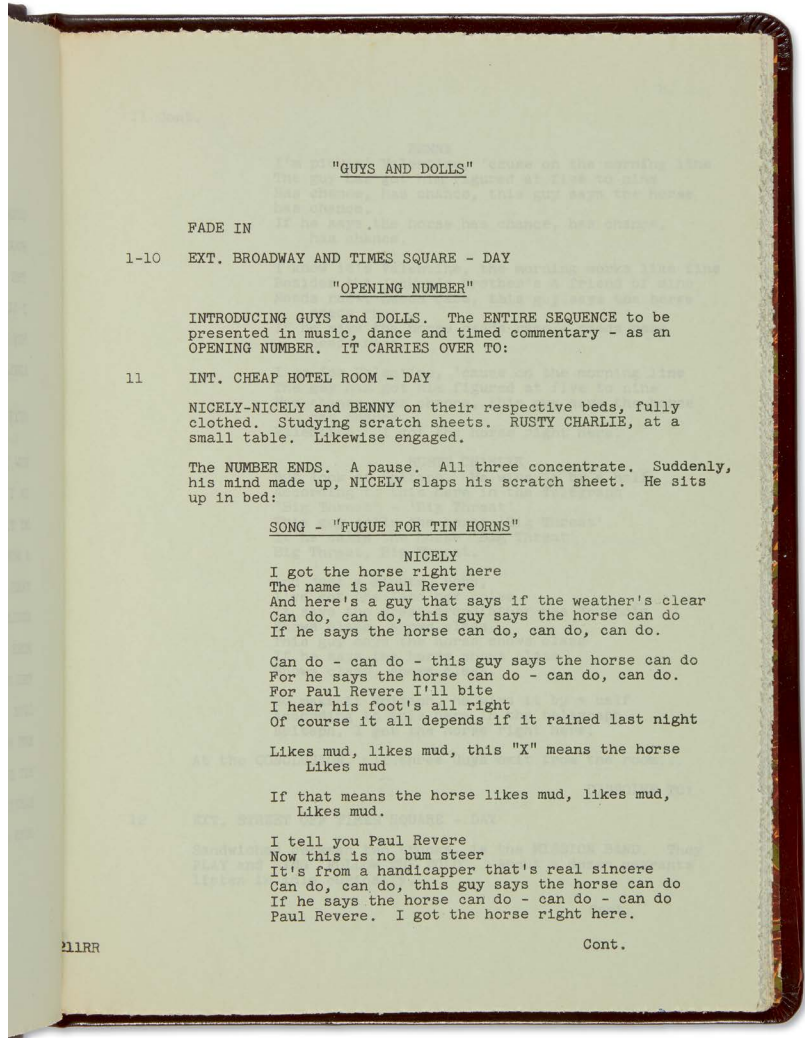
[SUDDENLY]

United Artists film insert poster, 1954

Single sheet (36 x 14 in.; 91.5 x 35.5 cm) on card stock. Matted and framed.

Directed by Lewis Allen, the plot of *Suddenly* opens in a small town in California bearing the same name. In advance of a presidential visit to the small, a group of FBI agents enters the Benson family's home to assess security risks, but once inside, the leader John Baron (Frank Sinatra) reveals himself as a psychopathic assassin.

\$ 200-400



92

92

[GUYS AND DOLLS]

Final Script for *Guys and Dolls* (1955)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm) by Joseph Makiewicz and dated 26 February 1955, bound in gilt calf by California Bookbinding, upper cover gilt-stamped with film's title and *Frank Sinatra*, with marbled card slipcase.

The film adaptation of the Broadway musical (which was in turn adapted from Damon Runyon stories) was directed by Joseph Mankiewicz, and starred Marlon Brando, Vivien Blaine and Jeane Simmons along with Frank Sinatra. Though it was nominated for four Academy Awards, and was the top-grossing film of 1956, Sinatra felt it had been miscast.

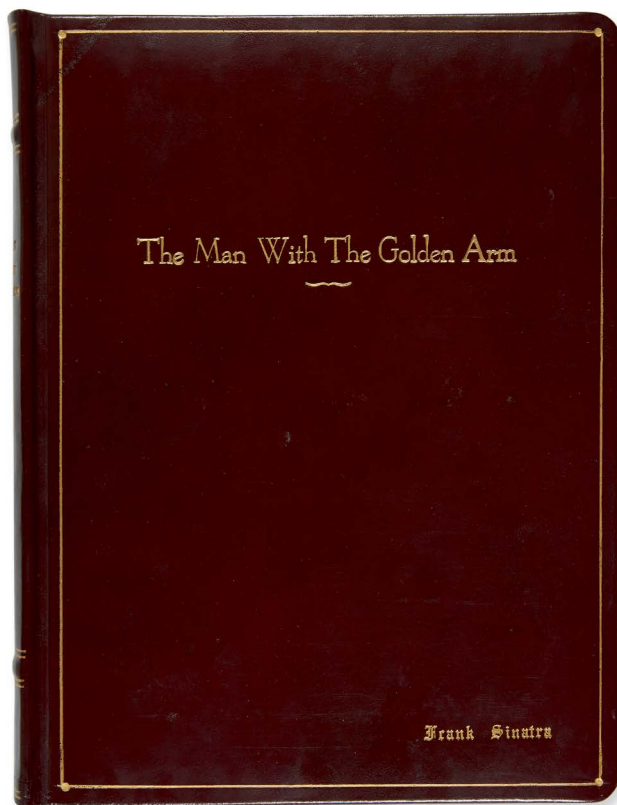
\$ 6,000-8,000



Smiling as they walk hand in hand are, from left to right Sky Masterson (Marlon Brando), Sarah Brown (Jean Simmons), Nathan Detroit (Frank Sinatra), and Miss Adelaide (Vivian Blaine) in 'Guys and Dolls'; Image courtesy of the John Springer Collection/Getty



Kim Novak and Frank Sinatra in 'The Man with the Golden Arm'
Image courtesy of Mondadori Portfolio/Getty



93

93

[THE MAN WITH THE GOLDEN ARM]

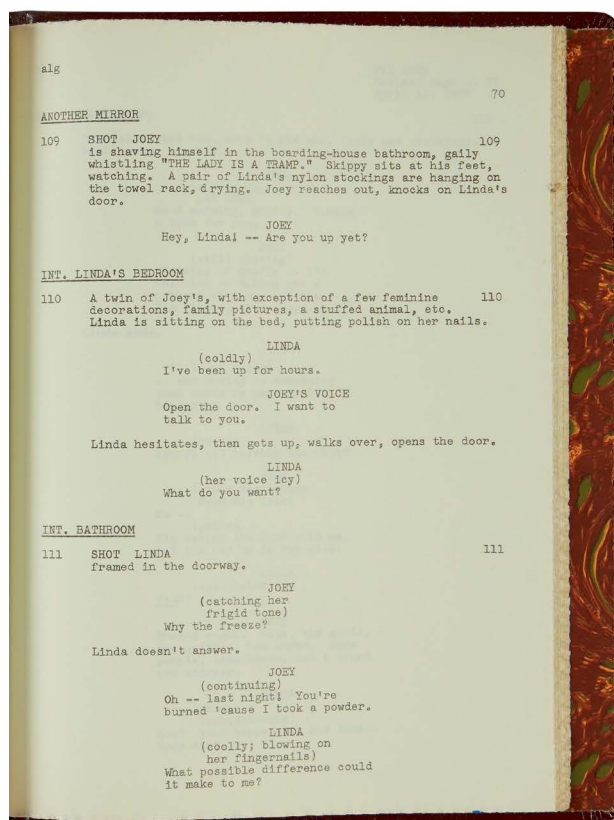
Final Script for *The Man with the Golden Arm* (1955)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm), by Walter Newman adapted from the Nelson Algren novel; bound in gilt calf by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

The monkey never dies for Frankie Machine.

Nominated for three Academy Awards (including one for Sinatra as Best Actor), the film generated controversy for its unusually intense depiction of heroin addiction. Sinatra prepared for his role by spending time with junkies undergoing "cold turkey" withdrawals and beat out Brando for the role. Sinatra felt that his performance in *The Man with the Golden Arm* was the best of his acting career, with *The Joker Is Wild* coming in as a close second.

\$ 4,000-6,000



94

94

[PAL JOEY]

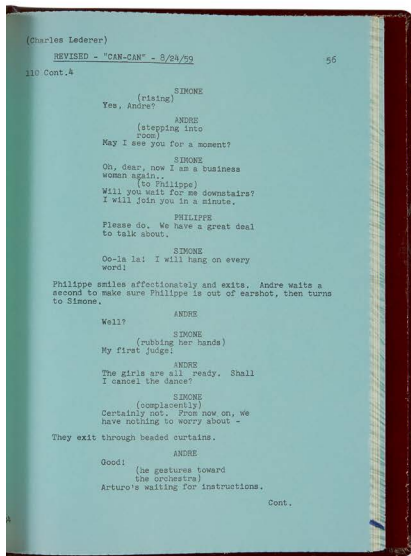
Final Script for *Pal Joey* (1957)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm) by Dorothy Kingsley and dated 30 January 1957, bound gilt calf by California Bookbinding, upper cover gilt-stamped with film's title and *Frank Sinatra*, with marbled card slipcase.

SINATRA'S GOLDEN GLOBE ROLE

Starring Rita Hayworth and Kim Novak alongside Sinatra, this film adaptation of the Rodgers and Hart stage musical was an enormous success and received four Academy Award nominations and one Globe nomination, which Sinatra won for his role as Joey Evans. His longtime musical collaborator, Nelson Riddle, handled the arrangements.

\$ 2,000-3,000



95

95

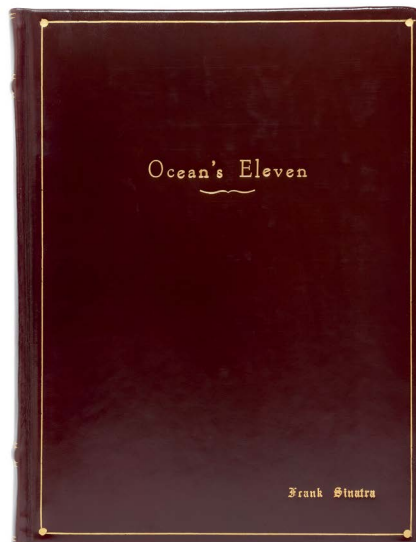
[CAN - CAN]

Final revised script for *Can-Can* (1959)

Mimeographed screenplay (11 x 8 1/4 in.; 28 x 21 cm) 137 pages with numerous colored script change pages, by Dorothy Kingsley and Charles Lederer, bound in gilt calf by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

Sinatra's starring role here fulfilled his contractual obligation to 20th Century Fox following his walking away from the *Carousel* film set. He received a percentage of the profits and the film script was revised extensively from the stage version, making his character the lead.

\$ 2,000-3,000



96

96

[OCEAN'S II]

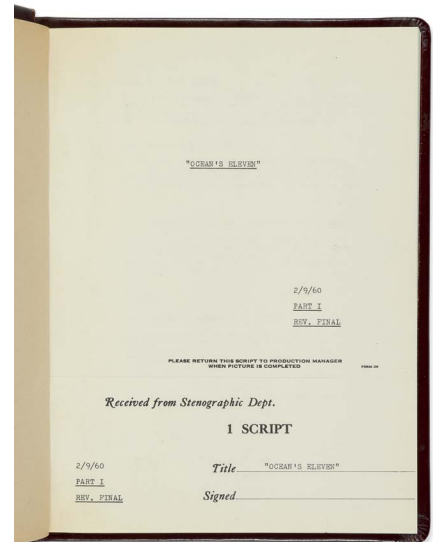
Revised Final Script for *Ocean's II* (1960)

Mimeograph screenplay (10 3/4 x 8 1/4 in.; 27.2 x 21 cm) 157 pages with numerous colored script change pages, dated 9 February 1960; bound in calf gilt by California Bookbinding, upper cover gilt-stamped with the film's title and *Frank Sinatra*, with slipcase.

"KEEP YOUR EYE ON DANNY OCEAN, HE'S THE QUIET GUY IN THE MIDDLE OF IT ALL, HE'S THE GUY WITH THE BIG IDEA"

Starring Frank Sinatra alongside Rat Pack pals Dean Martin, Sammy Davis, Jr., Peter Lawford, and Joey Bishop. The film set the template for the impossible heist genre and the idea that the audience would have almost as much fun watching the movie as the actors had on the set.

\$ 10,000-15,000



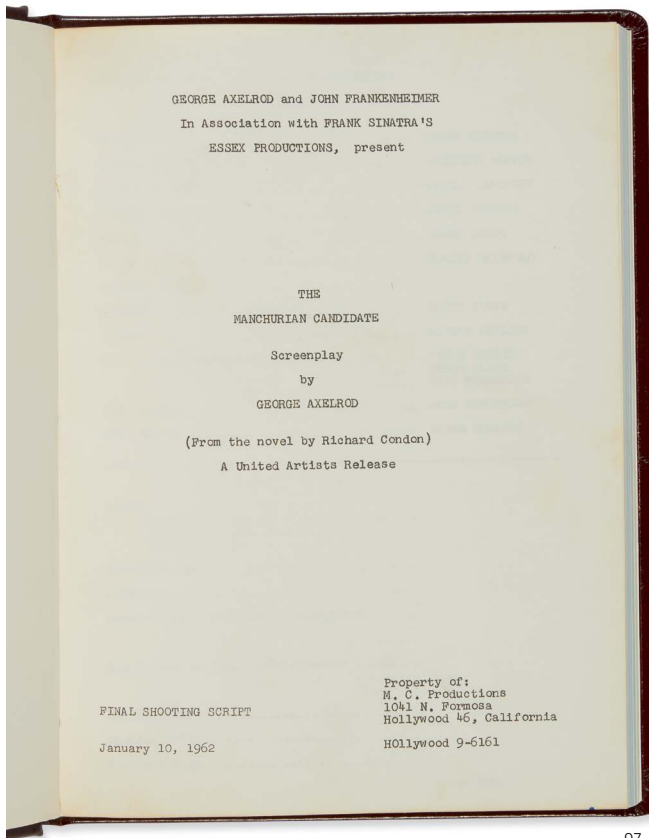
96



Frank Sinatra points to Peter Lawford and Dean Martin in a scene from the Film 'Ocean's Eleven'
Image courtesy of TCD/Prod.DB/Alamy Stock Photo



Korean War veteran and Army Intelligence Major Ben Marco (Frank Sinatra), ponders the mysterious importance of the Queen of Diamonds in the 1962 film 'The Manchurian Candidate'.
Image courtesy of the John Springer Collection /Getty



97

97

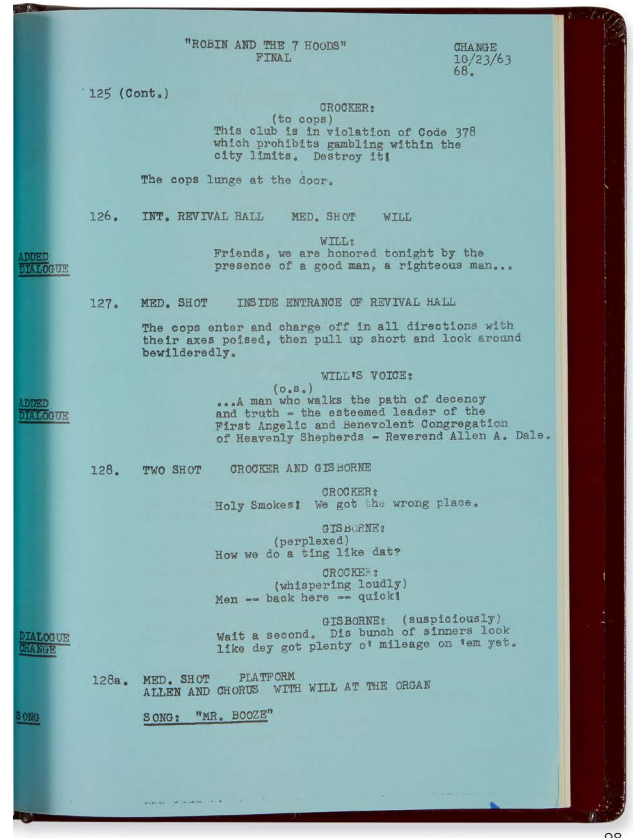
[THE MANCHURIAN CANDIDATE]

Revised Final Script for The Manchurian Candidate (1962)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm) 126 pages with numerous colored script change pages, by George Axelrod from the Richard Condon novel and dated 10 January 1962; bound in gilt calf by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*.

This Cold War classic of enemy sleeper agents directed by John Frankenheimer has entered the popular lexicon for the false hero and enemy within. It was selected by the Library of Congress for the National Film Registry.

\$ 7,000-9,000



98

98

[ROBIN AND THE 7 HOODS]

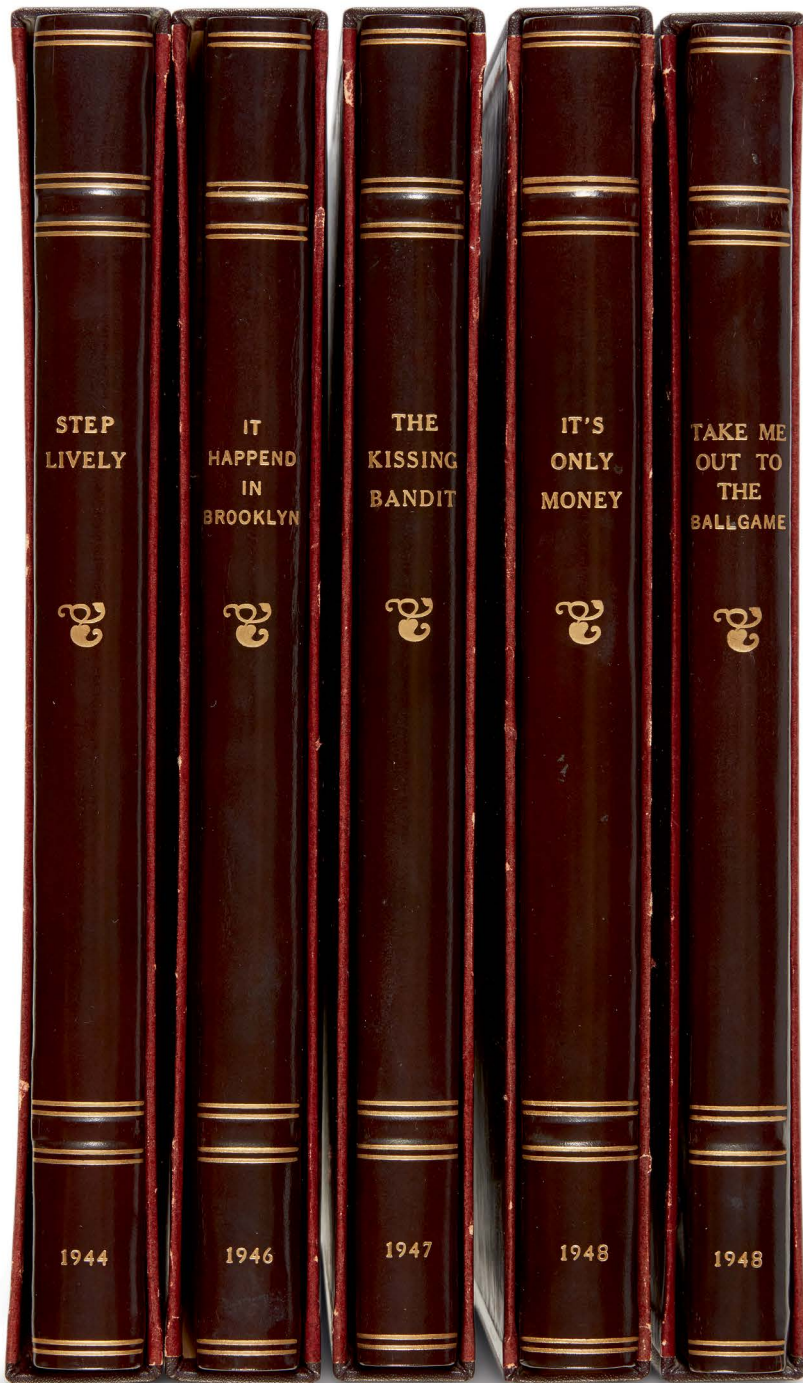
Final Revised Script for *Robin and the 7 Hoods* (1963)

Mimeographed screenplay (11 x 8¼ in.; 28 x 21 cm) 102 pages with numerous colored script pages, by David Schwartz, bound in gilt calf for Frank Sinatra, by California Bookbinding, upper cover gilt-stamped with title and *Frank Sinatra*, in card slipcase.

SINATRA DISSES LAWFORD

Sinatra produced the film and cast most of the Rat Pack, including Dean Martin, Sammy Davis Jr. and himself, but pointedly excluded Peter Lawford, whom he had expelled from his circle after an aborted visit to Sinatra's home by President Kennedy. Lawford was blamed for not interceding more strongly to support the visit on Frank's behalf. Kennedy instead stayed at Bing Crosby's home and it was Crosby that was cast in the film role that was originally Lawford's.

\$ 2,000-3,000



99

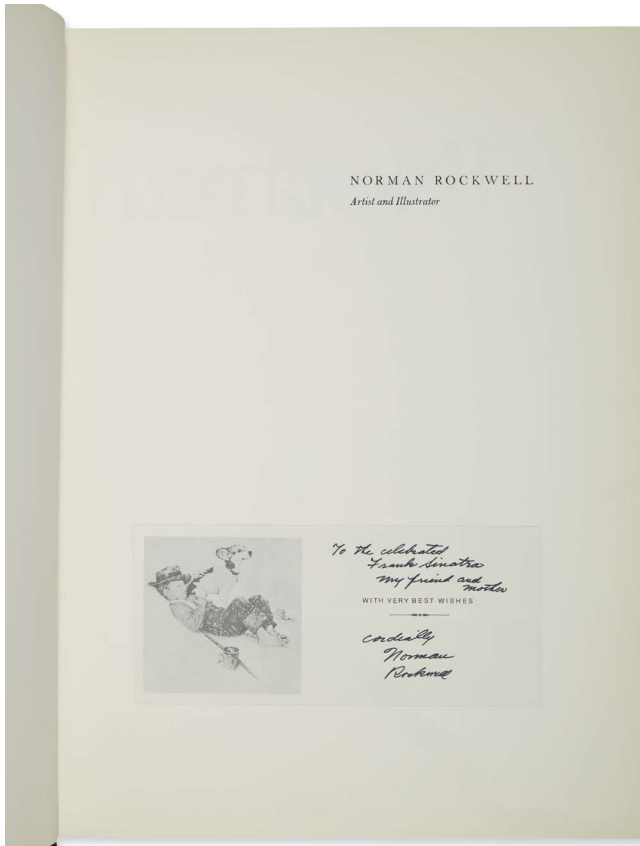
COLLECTION OF FRANK
SINATRA'S FINAL DRAFT
SCREENPLAYS

All uniformly bound in gilt calf by California Bookbinding, with film title and *Frank Sinatra* in gilt on upper cover, with colored revision pages bound in: *Step Lively* (1944) - *It Happened in Brooklyn* (1946) - *The Kissing Bandit* (1947) - *It's Only Money* (1948) - *Take Me Out to the Ballgame* (1948). Each in card slipcase.

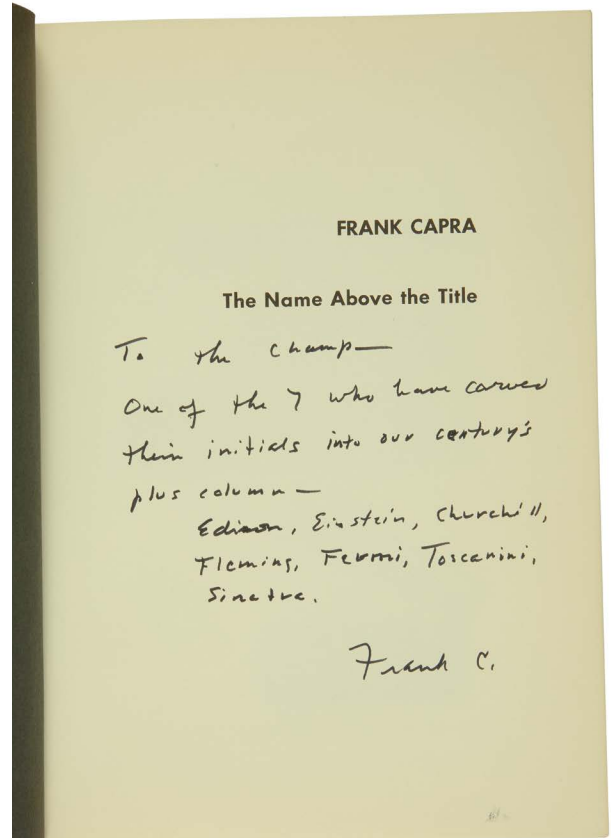
A selection of Sinatra's lesser-known films in the 1940's. *Take me Out to the Ballgame* has received some critical reappraisal as a fine musical, in spite of Esther Williams being somewhat out of her element (though she and Frank Sinatra did become friends while on set).

\$ 5,000-7,000





100



101

□ IOO

NORMAN ROCKWELL

Artist and Illustrator. *New York: Abrams, 1970*

Folio (17 x 12 in.; 330 x 310 mm). Color and black and white illustrations. Original cloth; minor wear to spine ends.

PRESENTATION COPY inscribed on label affixed to half title "To the celebrated Frank Sinatra my friend and mother cordially Norman Rockwell."

\$ 800-1,200

□ IOI

CAPRA, FRANK

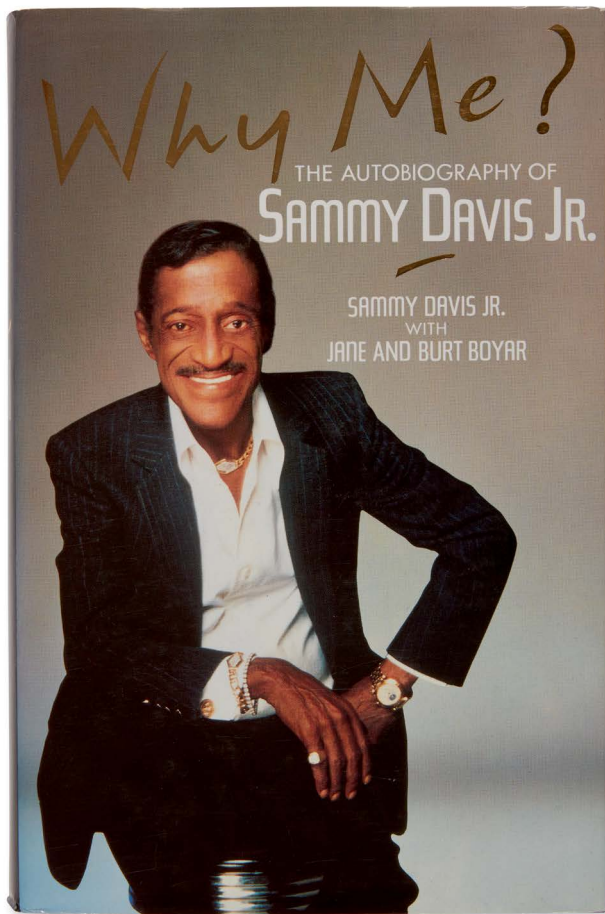
The Name Above the Title. New York: Macmillan, 1971

8vo. Half title INSCRIBED by CAPRA to SINATRA; minor toning. Full red cloth, spine stamped in black and gilt lettered, publisher's dust jacket; minor toning to jacket, chips to corners, one or two closed tears.

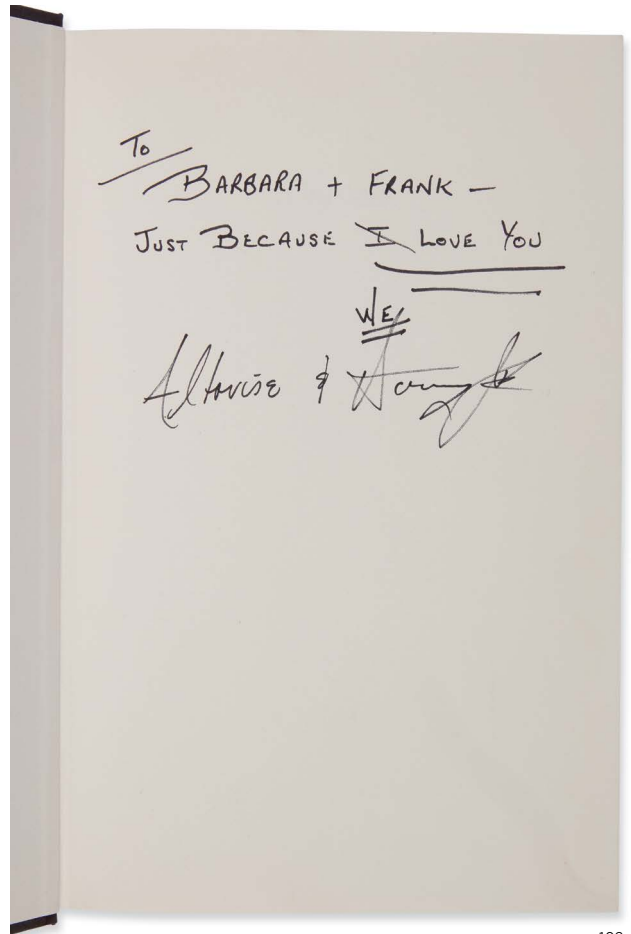
INSCRIBED BY CAPRA: "To the champ— One of the 7 who have carved their initials into our century's plus column— Edison, Einstein, Churchill, Fleming, Fermi, Toscanini, Sinatra. Frank C."

Capra directed Sinatra in *A Hole in the Head* (United Artists, 1959). In the film, Sinatra played the character of Tony Manetta, who, along with two friends, moved from the Bronx to Miami in search of wealth and success.

\$ 2,000-3,000



102



102

□ 102

SAMMY DAVIS JR.

Why Me? The Autobiography of Sammy Davis Jr. London: Michael Joseph, 1989

8vo. Publishers black boards, spine gilt lettered, SIGNED and INSCRIBED BY DAVIS and his wife on front free endpaper.

First edition. Inscribed "To Barbara + Frank— | Just Because I love You | We | Altovise & Sammy Davis Junior", with the "I" struck through, and the "we love you" underlined twice.

A charming inscription from one Rat Pack member to another.

\$ 1,000-1,500



From: "A Collection of Framed Photographs," to be offered in Lady Blue Eyes: Property of Barbara and Frank Sinatra Online Auction, November 27th to December 7th.



103

□ 103

[GOLF]

Frank Sinatra's All-American Collegiate Golf Foundation John F. Kennedy Award, 1973

Bronze head of Kennedy on wooden base (height: 10 in.; 25.5 cm), plaque reads: *Entertainment "Man of the Year" in golf | for his dedicated sponsorship of the "Day With the All-Americans" Fundraising Tournament | Presented at the Waldorf Astoria Hotel, New York | July 31 1973*

Awarded to Sinatra at the 9th Annual All-American Collegiate Golf Foundation Dinner.

\$ 1,000-2,000

104

SINATRA'S GOLF CLUBS

Frank Sinatra's personal golf clubs, with customized bag and other equipment

A partial set of golf clubs, comprising 8 irons and 4 woods: True Temper First Flight "eagle" custom steel shaft irons 3-8 WITH FACSIMILE OF FRANK SINATRA'S SIGNATURE IN ORANGE ON THE HEADS and Golf Pride Traction Action grips; MacGregor MT Tourney steel shaft irons 7-8 with MacGregor Tourney grips; True Temper First Flight "eagle" Model K steel shaft woods 1, 3-5 with Golf Pride Classic "Pro Only" grips, the 4 and 5 woods with knit orange and black head covers. The clubs contained in a black and burnt orange leather bag with carrying

strap and five zippered compartments, bag personalized with the moniker THE THIN ONE in orange letters silhouetted against black, bag with two of Sinatra's membership tags from the Hillcrest Country Club, Los Angeles.

The bag and clubs are accompanied by a white leather and orange nylon Gino Paoli left-hand glove; 15 vintage gold balls, including First Flight, Tourney, and Titleist, four of the First Flight balls additionally printed "Frank Sinatra" and three others printed "The Thin One"; four unopened sleeves of Wilson Ultra 500 golf balls printed with the logo of the Frank Sinatra Invitational; a large quantity of vintage wooden tees; and a nylon wheel-board travel bag with the logo of the Frank Sinatra Celebrity Invitational.



104

Frank Sinatra was a dedicated recreational golfer, but he was not serious about the game in the way his contemporaries Bing Crosby, Bob Hope, and Dean Martin were. He liked the game for its camaraderie and the opportunity it provided to talk about music and business. In his memoir *Mr. S: My Life with Frank Sinatra*, Sinatra's valet, George Jacobs, wrote that the singer "only played at playing golf." In a later interview with Golf.com, Jacobs described Martin as the only truly dedicated golfer among the Rat Pack: "Dean would leave a party early and get up at five or six so he could play. Sammy and Frank, if they hit their ball in the rough, wouldn't look for it. Just drop another ball and play on. Frank could hit it pretty well off the tee, but that was about it. He would hack it around, having fun, you know?"

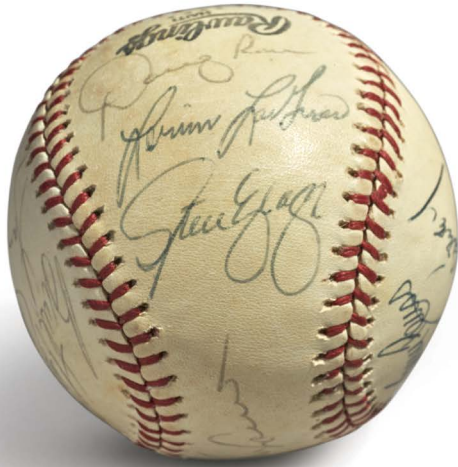
Having fun was one of Sinatra's principal pursuits, so it is appropriate that he extended that to the golf course. Early in his career when he was singing with Tommy Dorsey's orchestra, the

trombonist and vocalist soon discovered that they both operated on very little sleep. Sinatra recalled, "I'd sit up playing cards with Tommy until maybe 5:30 every morning. ... I'd fall off to bed about then, but around 9:30 A.M. a hand would shake me awake and it'd be Tommy saying, 'Hey pally—how about some golf?' So I'd totter out on to the gold course" (quoted in Summers & Swan, *Sinatra: The Life*).

Philanthropy was another of Sinatra's principal avocations, and in the 1980s, he and Barbara founded the Frank Sinatra Celebrity Invitational to support the Barbara Sinatra Center for Abused Children. (In 1963, Sinatra hosted a one-time PGA event at the Canyon Club, Palm Springs, Frank Sinatra Open Invitational.) In keeping with his general sense of fairness and equality, it is worth noting that when Sinatra joined a Los Angeles country club, he chose Hillcrest, a traditionally Jewish club.

"The Thin One"—emblazoned on the present golf bag as well as some of the personalized golf balls—was an early Sinatra nickname that was eventually displaced by more familiar ones: The Voice, Ol' Blue Eyes, and The Chairman of the Board. But it had enough cachet still in 1962 that the composer and arranger Neal Hefti—perhaps best known for writing the themes to the *The Odd Couple* movie and TV series and the *Batman* series—supposedly wanted to name the second of his two terrific collaborations with Sinatra, which was released as *Sinatra and Swingin' Brass*, "Hefti Meets The Thin One." One version of the story is that Sinatra would not agree to this rather tortured pun and Hefti, irritated, did not work with him again. Hefti maintained that he decided he could never top that album—Mark Steyn calls it one "of the best in the history of recorded sound"—and simply gave up vocal arranging.

\$ 5,000-7,000



105



105

□ 105

PERSONALIZED DESK SET

With baseball signed by members of the Los Angeles Dodgers, and Waterford Crystal pens

Desk set (10 x 4½ in.; 254 x 114 mm). Marble base, with steel plaque engraved "Frank & Barbara Sinatra," 2 Waterford Crystal ballpoint pens in mounts, 1 baseball SIGNED by the Los Angeles Dodgers circa 1980; one mount detached and seemingly supplied from another set.

Frank and Barbara frequently attended Dodgers' games together, and Frank was a life-long fan of the team. The baseball is SIGNED by Tommy Lasorda, Steve Garvey, Bill Russell, Dusty Baker, Jerry Reuss, Burt Hooton, Bob Welch, Red Adams, Steve Yeager, and other members of the Dodgers.

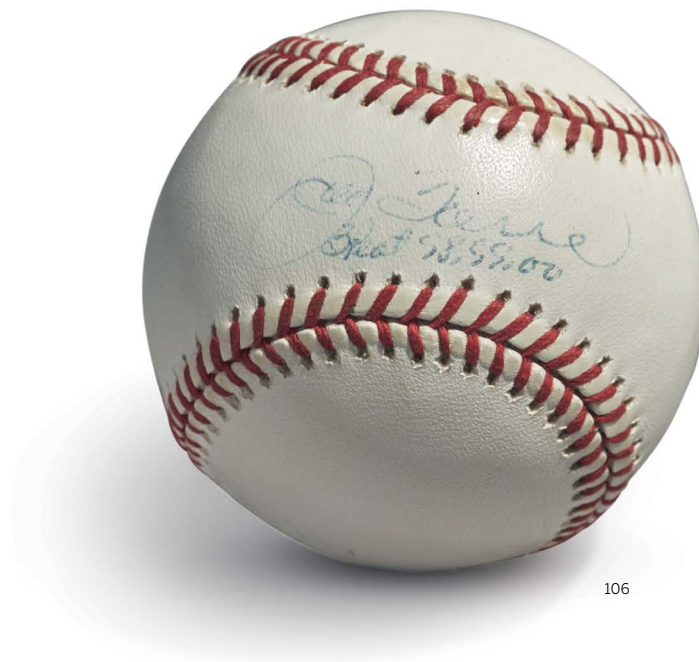
LITERATURE

Sinatra, Barbara. *Lady Blue Eyes: My Life with Frank*. New York: Three Rivers Press, 2011. Pg. 241-2

\$ 1,200-1,800

"Without a doubt, my happiest times with Frank were spent in the company of friends at home or at play," Barbara writes. "He was never more relaxed than when he was off duty. As an ardent fan of baseball, he had boxes at the Dodger and Yankee stadiums, which were always great fun to go to... At Yankee Stadium, Frank would don a baseball cap and bomber jacket and watch the game sitting with the likes of Yogi Berra... At Dodger Stadium in L.A., Frank would go to the locker room and give a pep talk to the players. Frank would sit on the first-base side, across from Tommy Lasorda in the dugout, eating hot dogs and drinking beer. Tommy was a huge Sinatra fan and had a wall in his office crammed with photographs of Frank."

Barbara Sinatra in Lady Blue Eyes: My Life with Frank, p. 241



106

□ 106

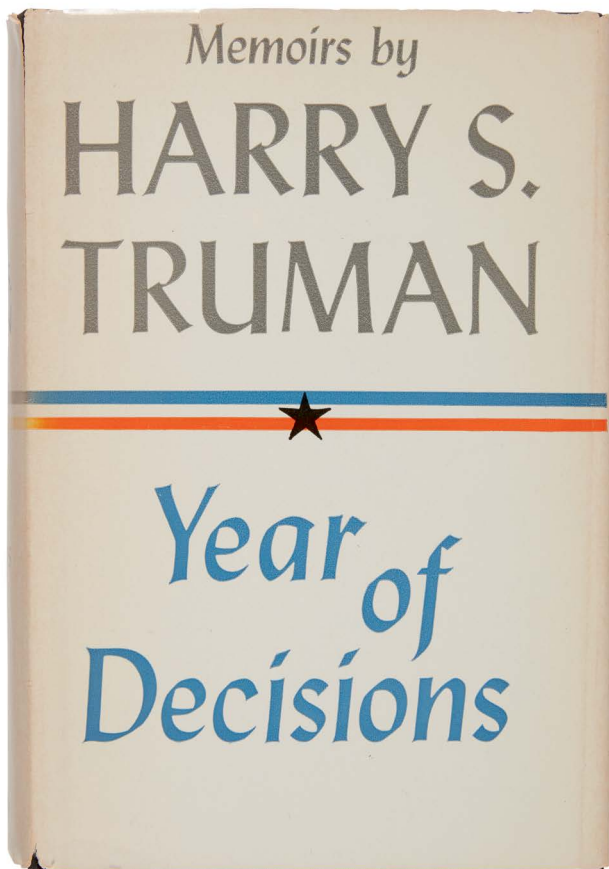
JOE TORRE

2000 World Series Ball, signed

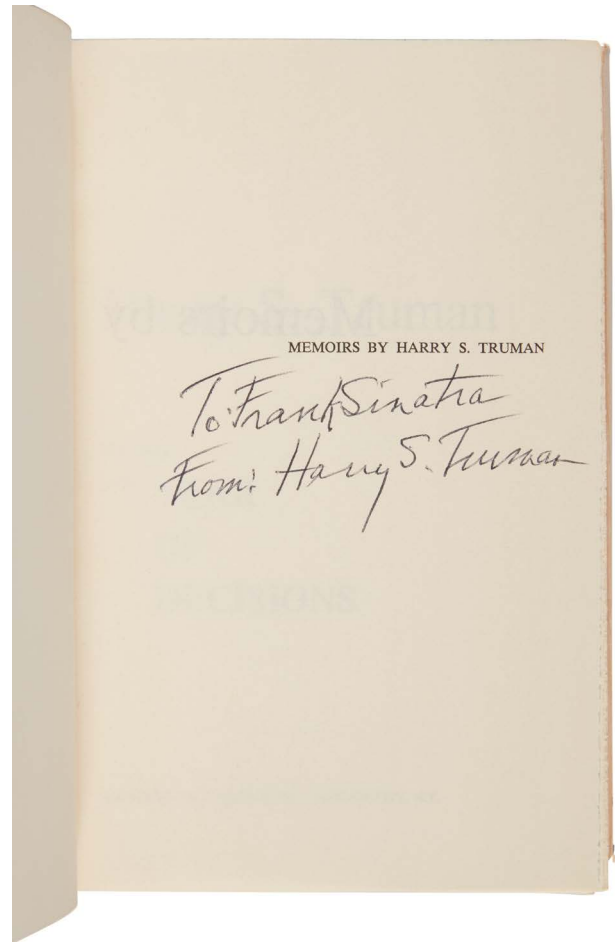
Official Rawlings 2000 World Series Ball.
SIGNED on the sweetspot "Joe Torre | 3peat 98, 99, 00" in blue ink; some fading to signature.

Torre — who famously served as the New York Yankees' manager under George Steinbrenner, who was notorious for firing his team's managers — led the team to the postseason each of the twelve seasons he was with the club. Whilst Torre was manager, the Yankees won six American League pennants and four World Series.

\$ 500-700



107



□ 107

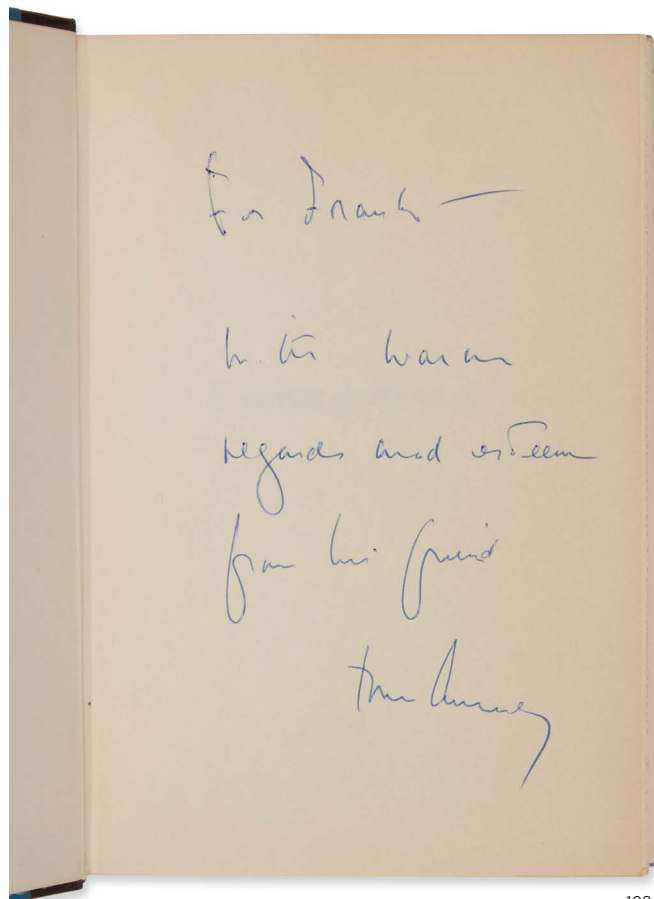
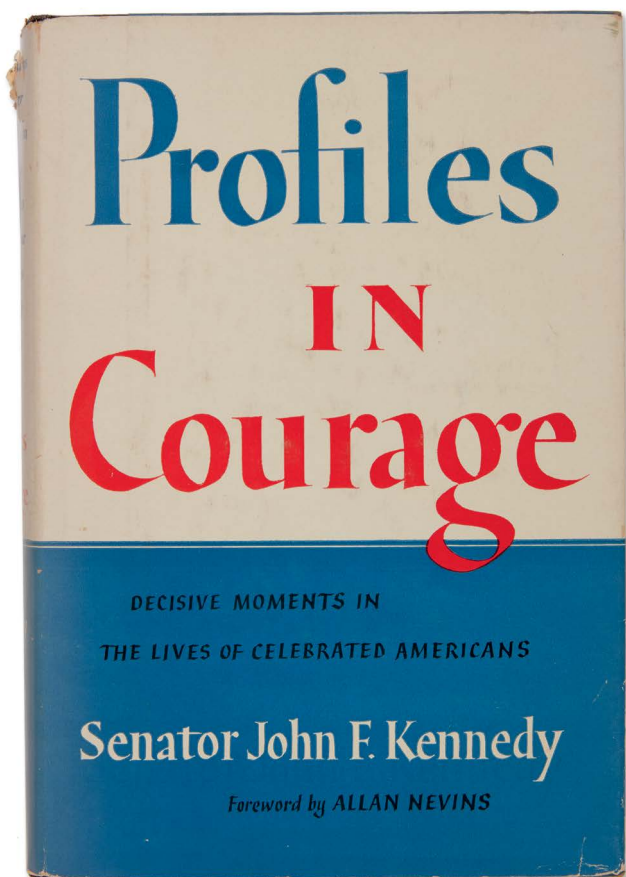
HARRY S. TRUMAN

Year of Decisions. New York: Doubleday, 1955.

2 volumes. 8vo. Original publisher's cloth in dust jackets; jacket spines faded, a few nicks and minor closed tears.

PRESENTATION COPY, INSCRIBED AND SIGNED BY HARRY S. TRUMAN TO FRANK SINATRA: "TO: FRANK SINATRA FROM: HARRY TRUMAN."

\$ 2,000-4,000



108



"Framed color Photograph of Frank Sinatra and John F. Kennedy," from Lady Blue Eyes: Property of Barbara and Frank Sinatra Online Auction, November 27th to December 7th.

108

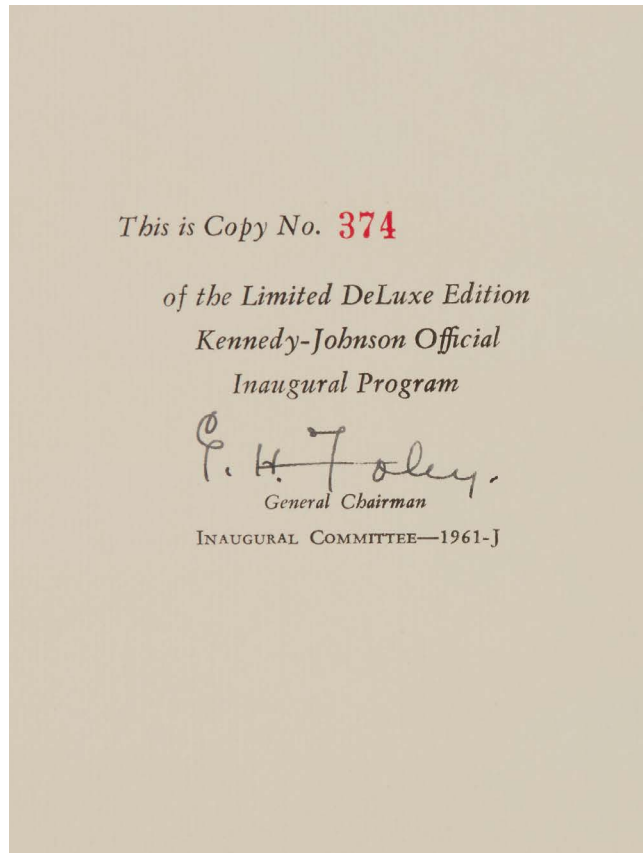
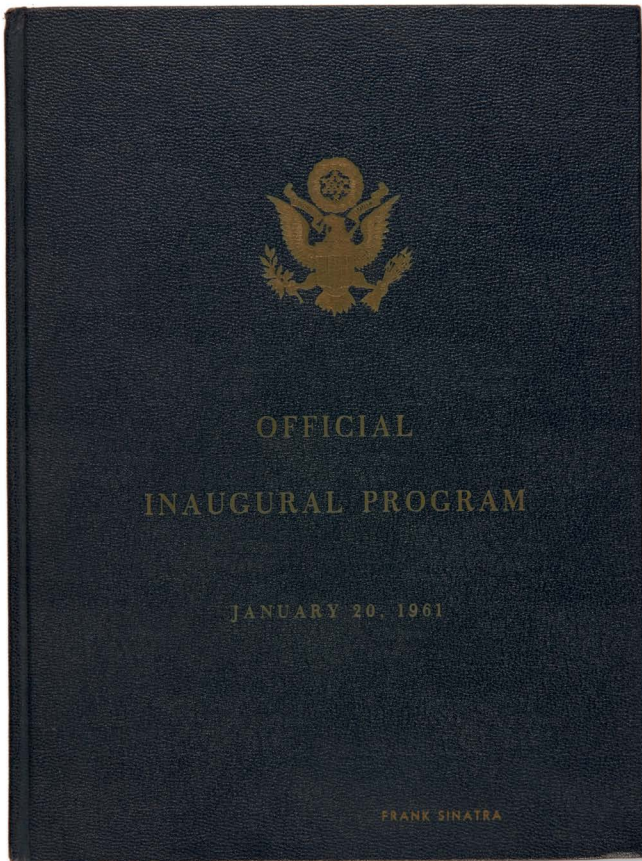
JOHN F. KENNEDY

Profiles in Courage. New York: Harper & Brothers, 1955 (but a later edition, ca. 1959)

8vo. Photographic illustrations. Publisher's cloth, black spine gilt over blue covers. Original dust-jacket: spine a bit faded, one small gouge with loss to spine and some other very minor marginal tears or chips.

PRESENTATION COPY, INSCRIBED AND SIGNED BY THEN-SENATOR KENNEDY TO FRANK SINATRA on the front free endpaper: "For Frank—with warm regards and esteem from his friend John Kennedy." This book would have been given to Sinatra about the time Kennedy became the frontrunner for the 1960 Democratic presidential nomination.

\$ 6,000-8,000



109

□ 109

**JOHN F. KENNEDY &
LYNDON B. JOHNSON**

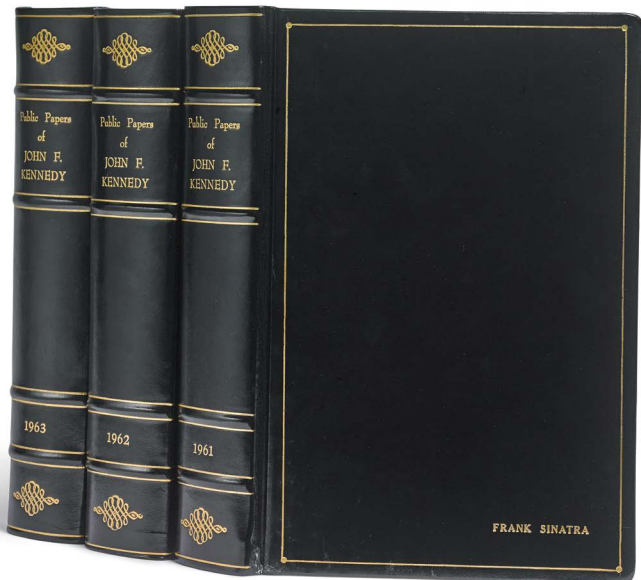
Official Program Inaugural Ceremonies of John F. Kennedy, Thirty-Fifth President of the United States, and Lyndon B. Johnson, Thirty-Seventh Vice President of the United States, Washington, D.C., January 20, 1961. *Washington, D.C.: Merkle Press for 161 Kennedy-Johnson Inaugural Committee, 1961*

Small folio (11 x 8¾). Profusely illustrated, bound preceding "A Pictorial Review 1961 Inauguration, Including the Complete Text of the Presidential Inaugural Address." Original blue pebbled cloth, front cover gilt with Presidential Seal, title, date, and supralibros of Frank Sinatra, original wrappers bound in; extremities just rubbed, a bit shaken.

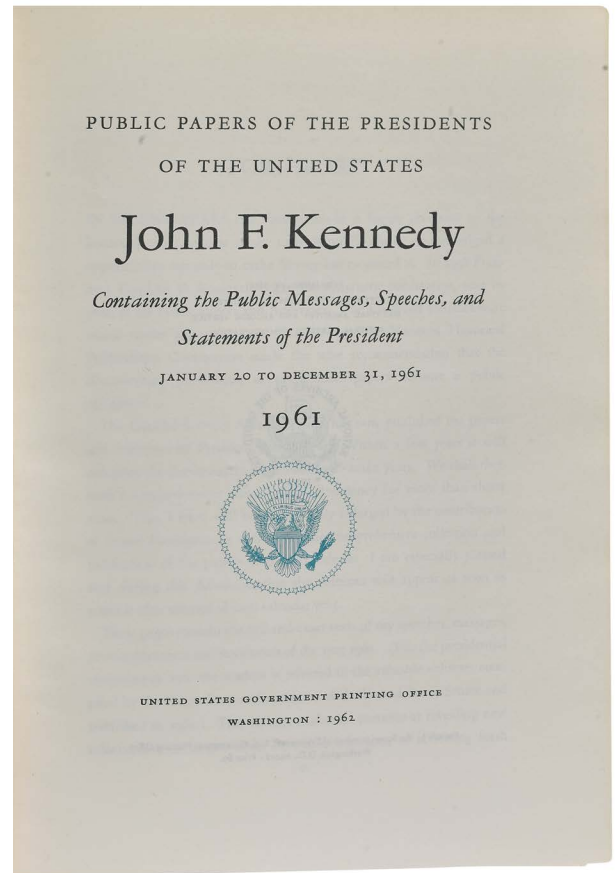
THE LIMITED DELUXE EDITION OF THE KENNEDY-JOHNSON INAUGURAL PROGRAM, signed by Edward H. Foley, the General Chairman of the Inaugural Committee. This copy is no. 374, specially bound for presentation to Frank Sinatra.

After tirelessly campaigning for Jack Kennedy, Sinatra was named the producer of the inaugural gala, for which the President told the glittering crowd, I know we're all indebted to a great friend—Frank Sinatra."

\$ 3,000-5,000



110



110

IIO

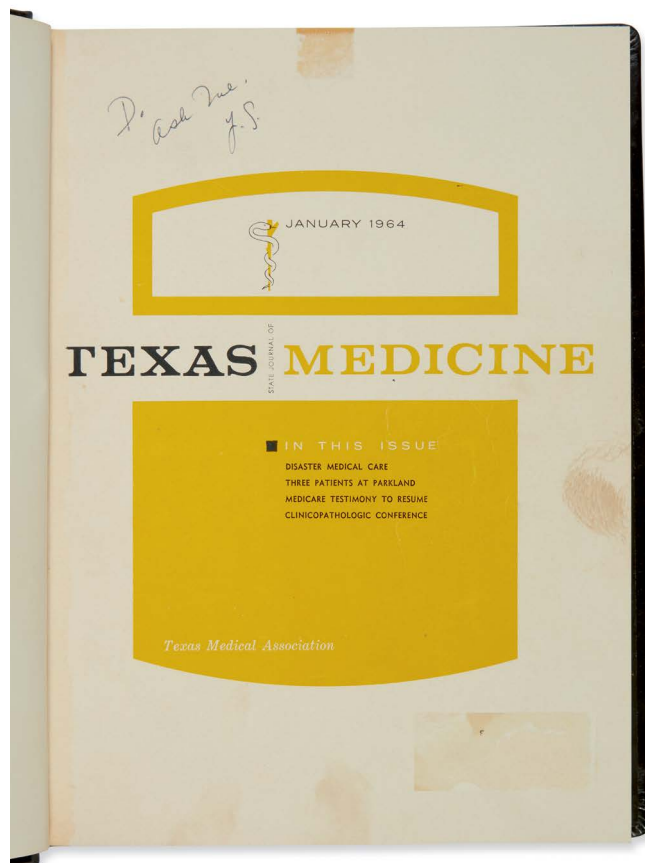
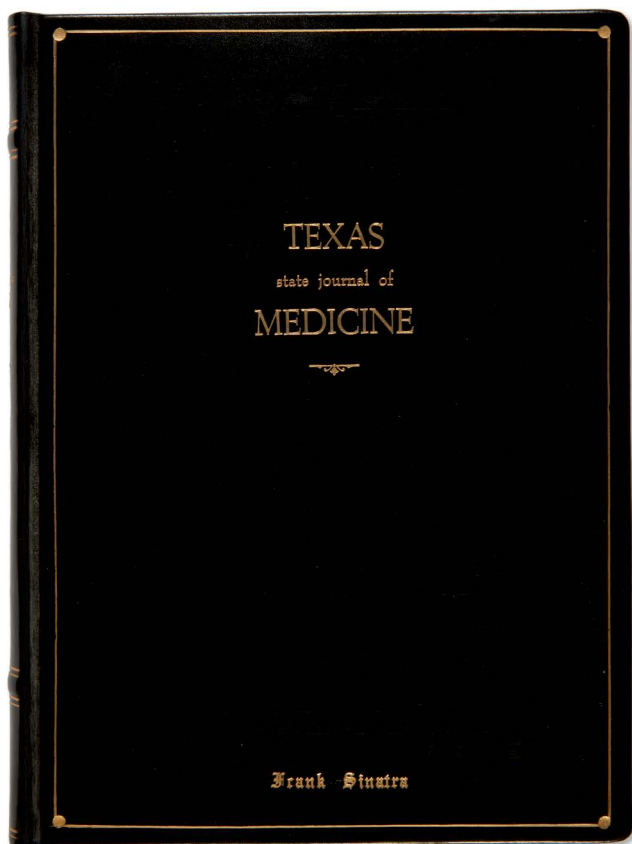
JOHN F. KENNEDY

Public Papers of the Presidents of the United States: John F. Kennedy, Containing the Public Messages, Speeches, and Statements of the President, 1961 (-1963). *Washington: United States Government Printing Office, 1962-1964*

3 vols., large 8vo (9¾ x 6¾ in.). Photographic frontispiece portrait of Kennedy in each vol. Black calf by California Bookbinding (with ticket), front cover gilt-rule frame and supralibros of Frank Sinatra, spines gilt in five compartments, black endpapers; lightest rubbing to extremities.

FIRST EDITIONS. Sinatra likely chose the somber binding of these volumes as a memorial to the assassinated President.

\$ 4,000-6,000



111

□ III

(JOHN F. KENNEDY)

"Three Patients at Parkland," in *Texas State Journal of Medicine*, Vol. 60 (January 1964): 60–74

Single issue, folio (10¾ x 7⅞ in.). Binding bulked out with blank leaves at end; small portion torn from pp. 15/16. Black calf by California Bookbinding (with ticket), front cover with gilt-rule frame and supralibros of Frank Sinatra, spine gilt in three compartments, black endpapers, original wrappers bound in.

As the article describes, "The assassination of President Kennedy, the wounding of Governor [John] Connally, and the fatal shooting of [Lee Harvey] Oswald ... have special, personal meaning for Texans. So because a Texas hospital and Texas physicians figured prominently in this tragedy, the *Texas State*

Journal of Medicine records for its readers of the medical profession a full account of the treatment given to the never-to-be-forgotten trio." Sinatra was profoundly affected by Kennedy's assassination. Here he has turned down the top corner of the first page of this article and he has annotated the front wrapper of the magazine "D. Ask me. F. S."—evidently a note to remind Sinatra to give binding instructions to an assistant.

\$ 300-500



112

□ II2

RICHARD NIXON

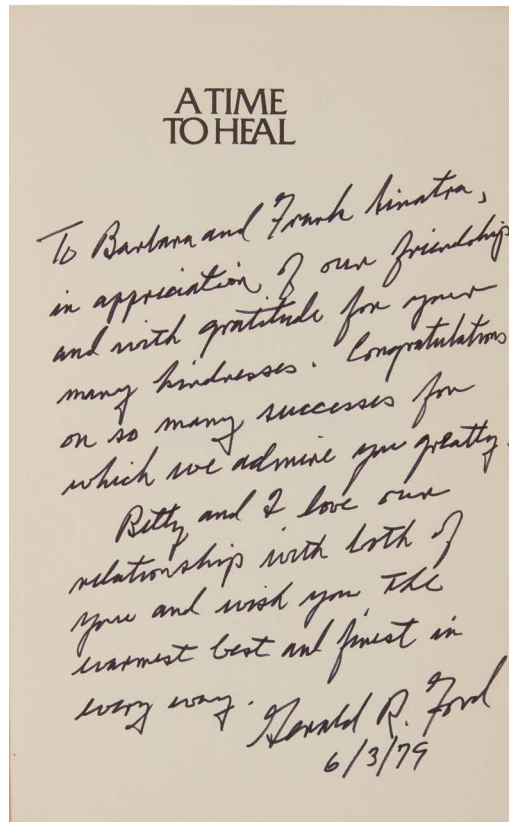
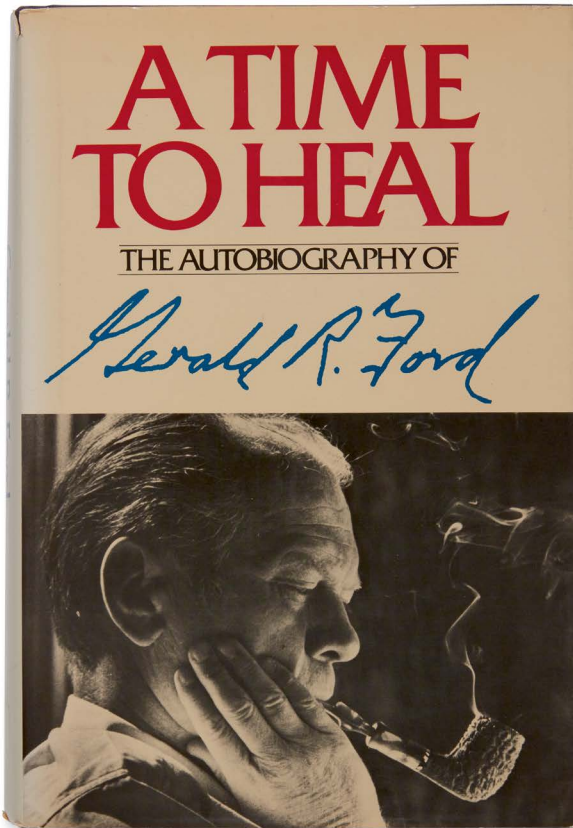
Black and White Signed Photograph of Richard Nixon and Frank Sinatra shaking hands.

(14 x 11 in.; 250 x 280 mm). With autograph caption: "To Frank Sinatra With Appreciation and best wishes,"

SIGNED "RICHARD NIXON, AUGUST 27, 1972"

After years of famously supporting Democrats, particularly John Kennedy, by 1972 Nixon felt that the party had shifted too far to the left and supported Nixon over McGovern. Sinatra visited the Nixon White House many times, and the two men became quite friendly. Nixon and Sinatra would meet for dinner, and saw one another every New Year's Eve.

\$ 3,000-5,000



113

□ 113

GERALD FORD

A Time to Heal. New York, 1979

First edition. 8vo. Original gilt-stamped blue cloth in original dust jacket (some minor fading).

WARMLY INSCRIBED BY FORD TO BARBARA AND FRANK SINATRA "IN GRATITUDE FOR YOUR MANY KINDNESSES..."

"...Betty and I love our relationship with both of you and wish you the warmest, best and finest in every way..." Additionally, Ford has signed the page preceding the title and enclosed a Presidential notecard signed "Hope you enjoy it. Jerry."

\$ 3,000-5,000

□ II4

JIMMY CARTER

Color photograph of Frank Sinatra with Jimmy Carter, inscribed by Carter

(8 x 10 in.; 20 x 25 mm). Matted and Framed.

"BEST WISHES TO FRANK SINATRA JIMMY CARTER"

\$ 2,500-3,500



115

□ II5

GEORGE BUSH

Color photograph of George and Barbara Bush with Frank and Barbara Sinatra inscribed by George Bush

(8 x 10 in.; 20 x 25 cm). Framed.

"TO BARBARA AND FRANK - LOVE FROM BARBARA AND ME - G BUSH"

Sinatra was a fixture at the Reagan White House and served on the Inauguration Committee for Reagan/Bush in 1980.

\$ 3,000-5,000



114



116



117



117

□ II6

RONALD REAGAN

Ribbon and medal from the Reagan inaugural identifying Frank Sinatra as Entertainment Director

Three bars with pin on verso of top bar (Inaugural Committee) backed with red, white and blue silk ribbon.

January 20, 1981. Frank Sinatra, Entertainment Director.

See lots 117-120

\$ 1,000-2,000

□ II7

A PAIR OF PRESIDENTIAL INAUGURAL GALA JACKETS

His and hers Velour and Satin Jackets

RD and ME Encino (no size). Black velour, embroidered on breast in gold "Mr. S.," and embroidered on back in gold "50th American Presidential Inaugural Gala, 1985"

RD and ME jacket (no size). White satin, embroidered on breast in gold "Barbara," and on back in gold "50th American Presidential Inaugural Gala, 1985"

A pair of personalised jackets from the all-star party that honored President Ronald Reagan and his wife, Nancy, on the occasion of his inauguration to his second term.

\$ 300-500

□ II8

RONALD REAGAN

Black and white photograph of Ronald Reagan and Frank Sinatra shaking Hands

(8 x 10 in.; 200 x 250 mm). Framed. Inscription very lightly faded.

"HERE I WAS IN EGYPT AND ALL OF A SUDDEN IT WAS NEW JERSEY. FRANK - THANKS. RONALD REAGAN."

Sinatra donated millions to Reagan's 1980 campaign and many appearances on the candidate's behalf. Once Reagan was elected, Sinatra was more a celebrity fixture of the White House than he had been during any presidency since Kennedy.

\$ 1,200-1,800



118

II9

[RONALD REAGAN] CAMP DAVID FLOWN PRESIDENTIAL FLAG

Flag of the President of the United States displaying the presidential coat of arms on a deep blue background

(50 x 34 ins.) Matted and framed with presentation plaque. "This Presidential Flag which flew over Camp David Maryland on March 30, 1985 was presented by President Ronald Reagan to his friend Frank Sinatra on April 2, 1985."

Sinatra was an ardent supporter of Reagan, fundraising heavily on his behalf and personally donating a reported 4 million dollars toward his 1980 campaign. It was the closest relationship he had with a president since JFK and he organized galas for both.

\$ 7,000-9,000



119



120

120

FOUR PRESIDENTS SIGNED PHOTOGRAPH

Color photograph inscribed to Frank Sinatra by Ronald Reagan, Gerald Ford, Jimmy Carter and Richard Nixon.

(11 x 14 in.; 350 x 280 mm). Matted and framed.

Reagan signs with humor "Dear Francis Albert Who said Barber Shop Quartets were passe?" and Nixon adds "All this lacks is our top White House performer, with you in it what a quintet."

\$ 10,000-15,000

THE WHITE HOUSE
WASHINGTON

December 9, 1996

Frank Sinatra
Sinatra Enterprises
Suite 455
East Tower
9100 Wilshire Boulevard
Beverly Hills, California 90212

Dear Frank:

Happy Birthday! Hillary and I send our best wishes for a joyous celebration and a year filled with great happiness and good health.

Sincerely,

Bill Clinton

121



Photograph courtesy of the Estate of Barbara Sinatra

□ 121

CLINTON, BILL

Typed letter signed on White House stationery wishing Frank Sinatra a happy birthday.

1 page, 4to (8 x 6 in.; 220 x 160 mm).
Washington, 9 December, 1996

"Happy Birthday! Hillary and I send our best wishes for a joyous celebration..."

\$ 800-1,200

129

THE WHITE HOUSE
WASHINGTON

June 10, 1997

PERSONAL

Mrs. Barbara Sinatra
Barbara Sinatra Children's Center
Eisenhower Medical Center
39000 Bob Hope Drive
Rancho Mirage, California 92270

Dear Barbara:

Thank you so much for your warm note and kind invitation. I'm glad I could join with Congress in honoring Frank with a Congressional Gold Medal. He has been such a staunch supporter of America and its ideals, and I know that you must be very proud of him. I have referred your thoughtful suggestion about the presentation of the award on to my schedulers for consideration.

In the meantime, I've enclosed a note to Frank expressing my pleasure at his selection for this special honor, along with a commemorative copy of the legislation that authorizes the award of the Medal and the pen that I used to sign the Act.

I also want you to know that Hillary and I appreciated receiving the signed copy of *The Sinatra Celebrity Cookbook*. We are pleased you chose to include our recipe and are delighted to learn of the book's success.

Best wishes to you and Frank.

Sincerely,



121

122

BILL CLINTON

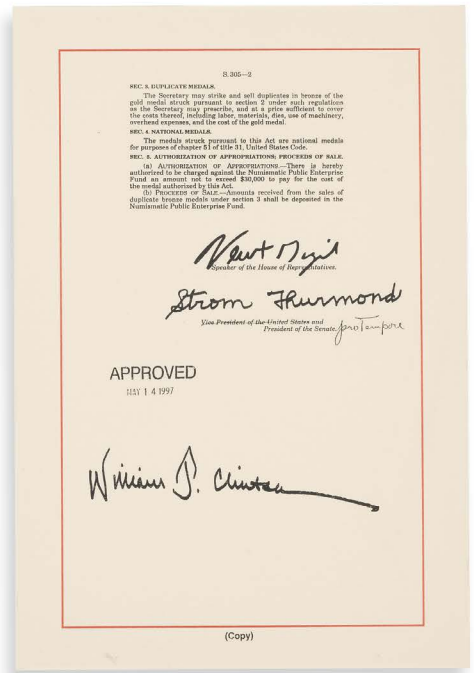
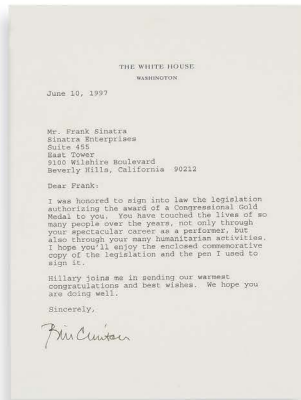
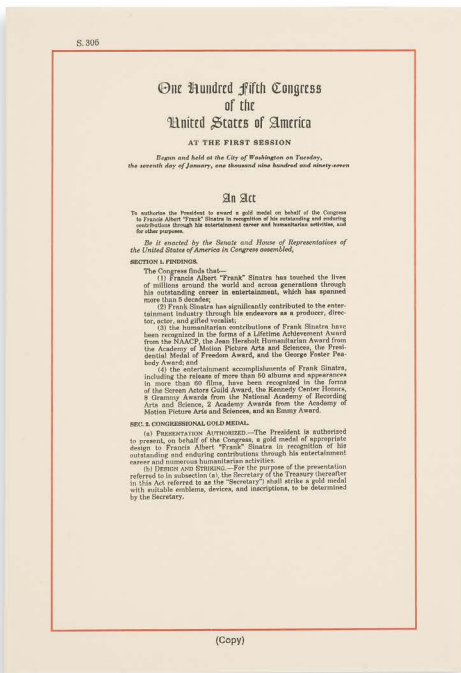
Typed letter signed on White House stationery to Barbara Sinatra regarding the Congressional gold medal presented to Frank Sinatra on May 14, 1997.

1 page, 4to (8 x 10 in.; 255 x 200 mm), 10 June 1997, to Barbara Sinatra. Matted and framed.

"I'm glad I could join with Congress in honoring Frank with a Congressional Gold Medal. HE HAS BEEN SUCH A STAUNCH SUPPORTER OF AMERICA AND ITS IDEALS."

Clinton continues by thanking Barbara for sending a signed copy *The Sinatra Celebrity Cookbook*, a bestseller that included the Clinton's recipe for chicken enchiladas.

\$ 4,000-6,000



□ I23

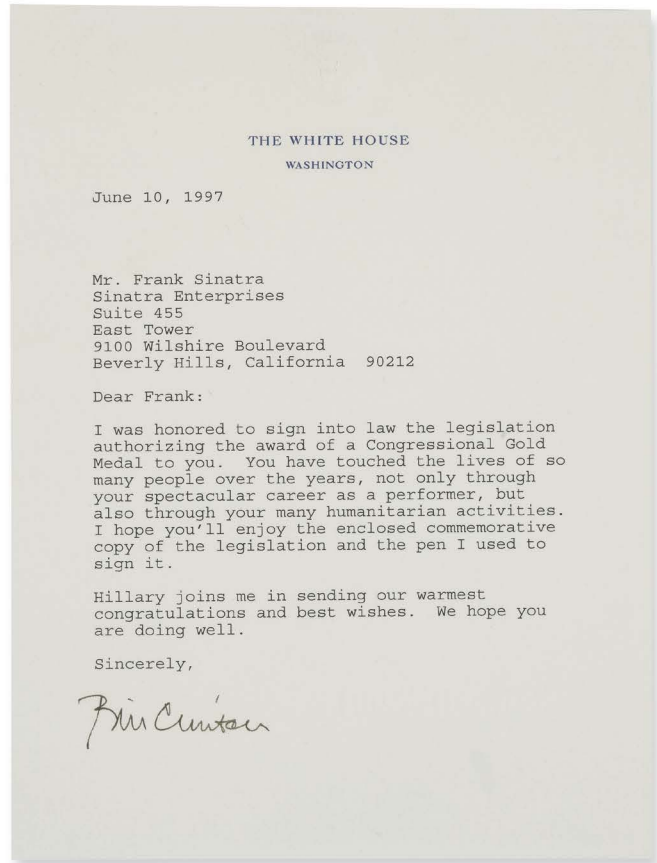
BILL CLINTON

Typed Letter Signed on White House Stationery to Frank Sinatra presenting the pen used to sign the legislation for his Congressional Gold Medal award.

1 page (8½ x 6½ ins; 255 x 200 mm). 10 June 1997, to Frank Sinatra. Matted and framed with pen and a two page facsimile of the act.

“You have touched the lives of so many people over the years, not only through your spectacular career as performer, but also through your many humanitarian activities.”

\$ 2,000-3,000



END OF SALE

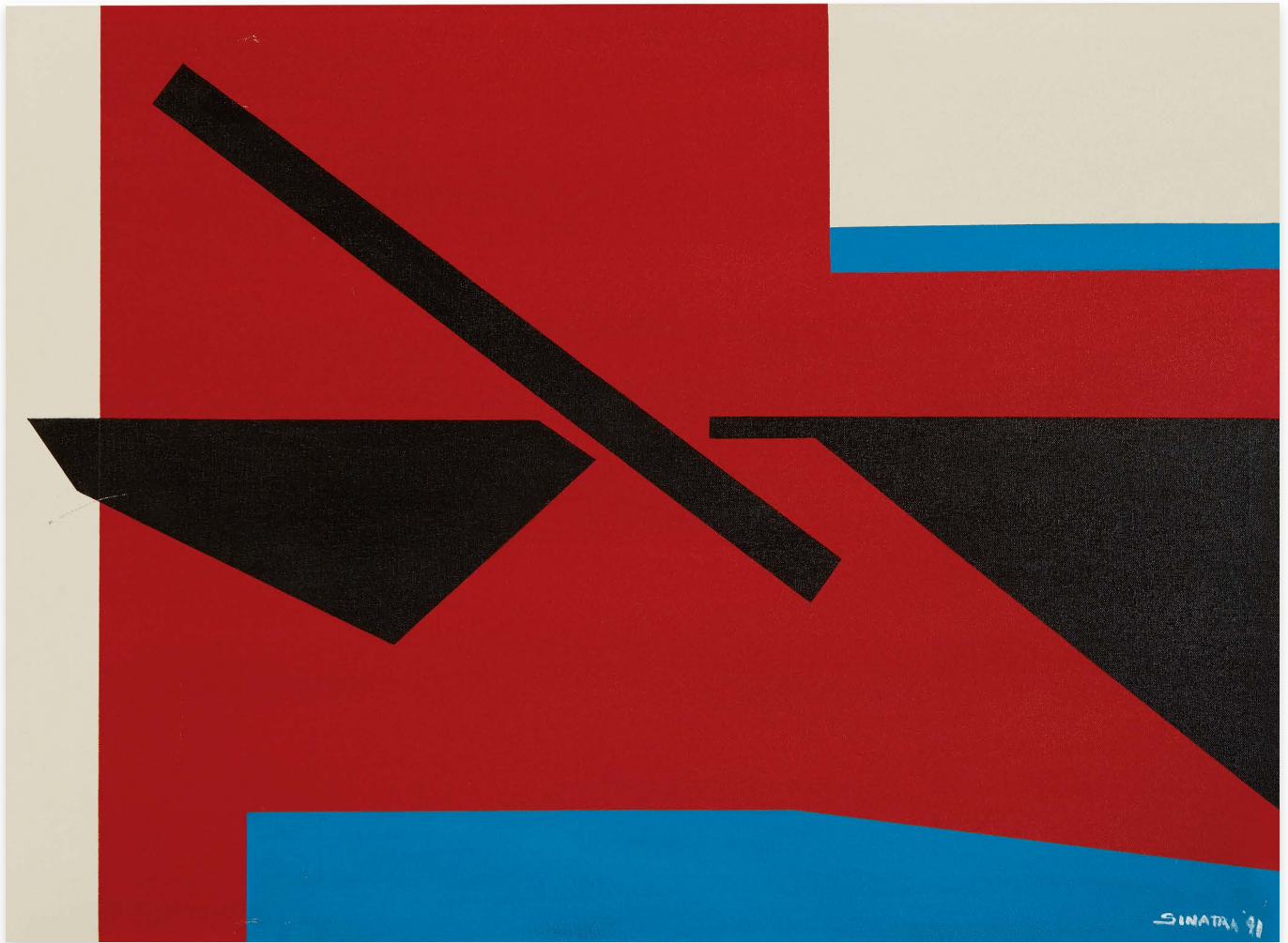


Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA
ONLINE

ONLINE AUCTION 27 NOVEMBER–7 DECEMBER

1334 YORK AVENUE, NEW YORK, NY 10021
ENQUIRIES +1 212 606 7385 SINATRAENQUIRIES@SOTHEBYS.COM
SOTHEBYS.COM/SINATRAONLINE #SOTHEBYS



FRANK SINATRA
Untitled, 1991
Estimate \$12,000– 18,000

Opposite Top
Gold and Diamond Evening Bag
Estimate \$7,000–9,000

Opposite Bottom
Gold Plated and Enamel Badge
Estimate \$500–800



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Sotheby's EST.
1744



Mystery-Set Ruby and Diamond
Brooch, Van Cleef & Arpels
Estimate \$125,000–175,000

Lady Blue Eyes

PROPERTY OF
BARBARA AND FRANK SINATRA

TO BE SOLD IN MAGNIFICENT JEWELS
AUCTION NEW YORK 4 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 30 NOVEMBER–4 DECEMBER

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

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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 of or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under

the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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

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

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

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

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

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

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

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

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

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

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

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

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

TERMS OF GUARANTEE

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for

any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

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

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online

bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

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

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

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

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

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

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

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

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form

the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

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

○ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. 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.

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

Hammer Price and the Buyer's Premium

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

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

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

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

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an

economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

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

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

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

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

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

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

Collection and Delivery

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance

that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation 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 bills@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.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7170.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7130.

Important Notice Regarding

Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Notice Regarding Endangered Species

☉ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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 and 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 movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair. Watches in water-resistant cases have no warranties that are made that the watches are currently water-resistant. Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

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

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

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:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED

MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY

COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED

MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman

, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer

, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer

, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer

, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer

, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

Photography:

Bonnie Morrison
Ellen Warfield
Elliot Perez
Peter Kutscher

GUIDE TO BUYING AT RM SOTHEYBY'S AUCTION [LOT 67 ONLY]

CONTRACTUAL OBLIGATIONS

Please consult the Bidders' Conditions of Business for details on your contractual obligations of bidding at this or any other RM Auctions, Inc. d.b.a. RM Sotheby's ("RMS") auction.

POST-SALE SETTLEMENT

In the event of a successful bid, our Administration department will e-mail you a copy of your Bill of Sale and wire transfer instructions following the sale. Payment is due in full on or before 5:00 p.m. of the next business day following the auction, and payment is to be made to RMS. All payments must be in the form of cash or certified funds unless other arrangements have been approved in advance. Cash payments will be reported according to U.S. federal government requirements.

ADDITIONAL FEES AND TAXES

The final bid price does not include the Buyers' Premium or applicable taxes on each lot purchased. The Buyer is responsible to pay all city, state, federal, provincial, territorial, and any all other taxes due for which the Buyer does not qualify as exempt, subject to RMS verification; proof of exemption is the Buyers' responsibility. The Buyer is responsible for any applicable duty, import tariffs, charges, or any and all other required payments that are due upon the import of the lot to its final destination.

BUYERS' PREMIUM

In addition to the Hammer Price, the winning Bidder is required to pay RMS a percentage of the Hammer Price, which RMS retains as the Buyers' Premium for the purchase of each motor car or any other lot ("Buyers' Premium"). The Buyers' Premium will be added to the hammer price and is payable by the Buyer as part of the total purchase price. The Buyers' Premium is 25% of the hammer price up to and including \$300,000 (USD), 20% of any amount in excess of \$300,000 (USD) up to and including \$4,000,000 (USD), and 12.9% of any amount in excess of \$4,000,000.

TITLE TRANSFER

In an effort to ensure all titles are free and clear of liens or encumbrances, RMS manages the process of title reassignments on your behalf. Buyers will receive titles via UPS up to fifteen (15) business days following the auction.

ADMINISTRATION CONTACT INFORMATION

Rebecca Johnson

t: +1 519 437 3006
m: +1 226 229 0662
rjohnson@rmsothebys.com

Tanya Pawlak

t: +1 519 437 3029
m: +1 519 365 7011
tpawlak@rmsothebys.com

Allie Brydges

t: +1 519 437 3049
m: +1 519 360 8982
abrydges@rmsothebys.com

BIDDING INCREMENTS

Under normal circumstances, the auction estimate of the lot being auctioned off will determine the minimum increment the auctioneer will accept according to the following schedule. Please note that due to the nature of a live auction, it is at the auctioneer's sole discretion to accept bids outside of what is being asked for during the live auction.

ESTIMATE MINIMUM INCREMENT

\$50,000-\$2,500
\$100,000-\$2,500
\$250,000-\$5,000
\$500,000-\$10,000

REMOVAL OF PURCHASED LOTS

All purchased lots must be removed from the auction site by 5:00 p.m. on the next business day following the auction. If the lot is not removed by the Buyer by 5:00 p.m. on the next business day following the sale, the Buyer will be charged a removal fee and a daily storage fee until the lot is removed. Please note that the Buyer is required to insure their lot while it is being stored on their behalf.

DOMESTIC SHIPPING

Representatives from Reliable Carriers will be onsite to assist clients wishing to transport an automobile purchased at auction. For further information, please contact:

Reliable Carriers, Inc.

1 800 521 6393
www.reliablecarriers.com

INTERNATIONAL SHIPPING

Please contact Mike Brablec at the numbers provided for recommendations and assistance.

TRANSPORTATION CONTACT INFORMATION

Mike Brablec

t: +1 519 436 8765
mbrablec@rmsothebys.com

INSURANCE

RMS' official insurance partner is Hagerty, the global leader in classic car insurance. Hagerty representatives will be available onsite for assistance. For more information, please contact:

Hagerty

1 800 922 4050
www.hagerty.com

RM SOTHEBY'S CONDITIONS OF BUSINESS [LOT 67 ONLY]

Introduction

1.1 Please ensure that you read and understand these Conditions of Business prior to bidding on a motor car or any other lot at this or any other RM Auctions, Inc. ("RMA") or RM Sotheby's ("RMS") auction (RMA and RMS together "RM"). Even though the RM Bidders' Conditions of Business are standardized, there are unique jurisdictional requirements and terms that may not apply to every auction, and it is each Bidder's responsibility to understand and review these Conditions of Business as they apply. By agreeing to these Conditions of Business, you are agreeing to be bound by these Conditions of Business for both RMS and RMA auctions. Please note that the Bidders' Conditions of Business are subject to change, and it is each Bidder's responsibility to apprise themselves of any changes to the Bidders' Conditions of Business. Bidders are encouraged to contact RM's Client Service department at clientservices@rmsothebys.com with any questions or concerns regarding these Bidders' Conditions of Business.

1.2 RM's contractual relationship with the Bidders is governed by:

- 1.2.1 these Bidders' Conditions of Business;
- 1.2.2 the Bidders' Conditions of Business displayed in the auction salesroom;
- 1.2.3 the Bidders' Conditions of Business displayed on RM's website; and
- 1.2.4 in each case as amended by any salesroom notice, auctioneer's announcement at the auction, or website update.

(Clauses 1.2 to 1.2.4 together "Contractual Obligations")

1.3 As auctioneer, RM acts as the agent for the Consignor, and a sale contract is made directly between the Consignor and the Buyer.

- 1.3.1 Occasionally, RM may own a motor car or any other lot (and, in such circumstances, acts in a principal capacity as the Seller) and/or may have a legal, beneficial, or financial interest in a motor car or any other lot as a secured creditor or otherwise.

2 Services. RM agrees to act as an agent for the Bidders and provide auction services including, but not limited to, a sale facility, clerks, support staff, event advertising, and promotion. In connection with the auction, RM will have absolute discretion with regard to the motor car and any other lot or any RM auction as to (a) consulting any expert either before or after the sale, (b) researching provenance, (c) grouping and providing catalogue and other descriptions as may be appropriate, (d) marketing and promotion of the sale, and (e) any other services required to conduct the sale.

3 Bidding.

3.1 To bid at an RM auction, a Bidder must be at least 21 years of age.

3.2 At auction, there is no "cooling-off period." If you are awarded the final bid, ownership changes hands at the drop of the gavel. You own the motor car or any other lot and are responsible for payment in full. No Bidder may retract a bid made during the sale for any reason.

3.3 The Bidder is responsible for all risk of loss or damage and insurance immediately upon purchase of the motor car or any other lot.

3.4 RM reserves the right to reject any bid. The highest Bidder acknowledged by the auctioneer will be the Buyer. 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 motor car or any other lot in dispute. If any dispute arises after the sale, RM's sale record is conclusive. At RM's discretion, RM will execute order or absentee bids and accept telephone bids and online bids via rmsothebys.com as a convenience to clients who are not present at auctions; RM is not responsible for any errors or omissions in connection therewith. Prospective Bidders should also consult rmsothebys.com for the most up-to-date cataloguing of the motor cars or any other lots.

3.5 By participating in the sale, the Bidder represents and warrants that any bid placed by them, or on their behalf, is not the product of any collusive or other anti-competitive agreement and is otherwise consistent with federal and state antitrust law. RM may require such necessary financial references, guarantees, deposits, and/or such other security, at their absolute discretion, as security for any bid. Please bear in mind that RM is unable to obtain financial references over weekends or public holidays.

4 Purchase Price.

4.1 The Purchase Price shall consist of the following:

- 4.1.1 the Hammer Price of the motor car or any other lot, and

4.1.2 the applicable Buyers' Premium.

(Clauses 4.1 to 4.1.2 together "Purchase Price")

5 Buyers' Premium. In addition to the Hammer Price, the winning Bidder is required to pay RM a percentage of the Hammer Price, which RM retains as the Buyers' Premium for the purchase of each motor car or any other lot ("Buyers' Premium"). The Buyers' Premium will be added to the hammer price and is payable by the Buyer as part of the total purchase price. The Buyers' Premium is 25% of the hammer price up to and including \$300,000 (USD), 20% of any amount in excess of \$300,000 (USD) up to and including \$4,000,000 (USD), and 12.9% of any amount in excess of \$4,000,000.

6. Tax.

6.1 The Buyer is responsible to pay all city, state, federal, provincial, territorial, and any and all other taxes due for which the Buyer does not qualify as exempt, subject to RM verification; proof of exemption is the Buyer's responsibility. The Buyer is responsible for any applicable duty, import tariffs, charges, or any and all other required payments that are due upon the import of the motor car or any other lot to its final destination.

6.2 Although by no means an exhaustive list, please be aware of the tax scenarios below.

6.2.1 For auctions held in the United States, if the Buyer of a motor car or any other lot resides in an American state in which RM is registered to collect/remit sales tax, RM is required to collect/remit sales tax on the purchase of that motor car or any other lot. RM is registered to collect/remit sales tax in the following states: California, Florida, Indiana, Pennsylvania, Arizona, New York, and Michigan. RM reserves the right to collect/remit sales tax from residents from other jurisdictions if RM deems the collection/remittance of tax necessary.

6.2.2 For auctions in the EU, according to the EU VAT Directive, motor cars that have been in use for no more than six (6) months or that have been driven for no more than 6,000 kilometers are considered new means of transport and will be subject to VAT. Payment of VAT is the responsibility of the Buyer. Where applicable, RM may take a deposit from the Buyer equal to the amount of VAT due, which will be refunded upon receiving satisfactory evidence that the motor car has been transported to and registered in another EU country.

7 No Legal or Tax Advice. This agreement is an important legal document. The Bidder acknowledges that the Bidder has had the opportunity to consult an attorney before signing this agreement and has signed this agreement after having the opportunity to consult with an attorney of their own choosing. Notwithstanding any references to any transactions or arrangements in this agreement, or any contemporaneous written, oral, or implied understandings of the Parties relating to the subject matter of this agreement, RM has not provided legal or tax advice or tax planning services to the Bidder or for the Bidder's benefit in connection with the transactions contemplated by this agreement, and no one at RM has acted as the Bidder's attorney or tax advisor. It is the Bidder's responsibility to satisfy themselves and comply with all applicable tax, duty, or any and all other payments associated with the purchase of a motor car or any other lot at an RM auction.

8 Payment.

8.1 Subject to fulfillment of the Contractual Obligations, on the fall of the auctioneer's hammer or equivalent device or mechanism ("Hammer Price"), the contract between the Consignor and the Bidder is concluded; payment is due in full on or before 5:00 p.m. of the next business day ("Payment Deadline"), and payment is to be made to RM.

8.2 For RM North American auctions, all payments must be in the form of cash or certified funds unless other arrangements have been approved in advance. Cash payments will be reported according to U.S. federal government requirements.

8.3 For RM United Kingdom and European auctions, all payments must be in the form of wire transfer unless other arrangements have been approved in advance.

8.4 RM is not obligated to release the motor car or any other lot to the winning Bidder until the winning Bidder has met all of the Contractual Obligations and paid the Purchase Price plus applicable taxes.

8.5 In the event that the winning Bidder does not pay any portion of the Purchase Price plus applicable taxes by the Payment Deadline, the Bidder agrees to and acknowledges the following: If RM elects to pay the Consignor any portion of the Purchase Price plus applicable taxes, RM shall have all of the rights of the Consignor to pursue the Buyer for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Business. The Bidder hereby authorizes RM to deduct the Purchase Price plus applicable taxes from the Bidder's cash deposit or to charge this amount to the credit card that the Bidder has provided. If the Bidder's cash deposit and/or credit

card payment does not cover the Purchase Price plus applicable taxes, in addition to other remedies available by law. RM reserves the right to impose, from the Payment Deadline until the full Purchase Price plus applicable taxes has been made by the Buyer, a late charge of ten percent (10%) interest per annum on the (1) Purchase Price plus applicable taxes, (2) maximum published Sellers' Commission, (3) applicable expenses, (4) any collection costs, attorneys' fees, and court costs incurred to enforce payment, and (5) other damages.

9 All Sales Are "As Is" and "Where Is." The Bidder is responsible for inspections and verification of the condition, authenticity, and completeness of any motor car or any other lot purchased. No warranties or representations of any type whatsoever are made by RM. Statements printed in catalogues, online content, pre-mailers, advertisements, brochures, signs, and window cards, as well as verbal statements made by auctioneers or auction staff, are representations made by the Consignor, and RM has no obligation to verify or authenticate any such claims or representations. Except as herein provided, all motor cars or any other lots are sold as is, where is, with no representations or warranties, expressed or implied. THE CONSIGNORS AND RM DISCLAIM ALL WARRANTIES, EXPRESSED OR IMPLIED, AS TO CONDITION, ORIGINALITY, OR AUTHENTICITY; ORIGIN OR PROVENANCE; PREVIOUS USE OR OWNERSHIP; MANUFACTURING OR RESTORATION PROCESSES; YEAR OR AGE; SERIAL NUMBER, MAKE, OR MODEL; OPTIONS AND TOOLS; ENGINE HOURS; AND MILEAGE OF ANY MOTOR CAR OR ANY OTHER LOT OR COMPONENT OF ANY MOTOR CAR OR ANY OTHER LOT, AND THEY SPECIFICALLY DISCLAIM ANY WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR PURPOSE.

10 Reserves. Motor cars or any other lots not marked as "no reserve" (or similar) are subject to a reserve bid set by the Consignor. When a motor car or any other lot is sold subject to such a reserve bid, the auctioneer may bid on the Consignor's behalf in an amount not to exceed the amount of the reserve bid.

11 Absentee and Telephone Bidding. Absentee and telephone bidding are services provided by RM for the Bidder's benefit, and RM cannot be held responsible for errors or omissions with respect to the bidding process, including failure to execute any bid. By submitting one or more bids, the Bidder has entered into a binding contract to purchase each motor car or any other lot if the Bidder's bid is successful. If the Bidder's bid is successful, the Bidder is to pay the Purchase Price plus applicable taxes, including the Buyers' Premium and sales tax, if not otherwise exempt. It is the Bidder's responsibility to provide proof of exemption from sales tax. By participating in telephone bidding, the Bidder acknowledges that RM has the right to record all telephone calls.

12 Cancellation/Rescission of Auction.

12.1 RM will use reasonable efforts to avoid cancellation/rescission; however, RM has the sole discretion to cancel/rescind the auction and will not be liable to the Bidder for any losses or damages resulting from the cancellation/rescission if RM believes the following events have occurred or have a reasonable probability of occurring:

12.1.1 Force Majeure events including but not limited to:

12.1.1.1 any natural disaster, which despite reasonable efforts, restricts RM from holding the auction;

12.1.1.2 structural damage to the auction venue prior to the auction, which despite reasonable efforts, restricts RM from holding the auction; and

12.1.1.3 any terrorist event, which despite reasonable efforts, restricts RM from holding the auction.

12.1.2 Government/Court action, order, injunction, regulation, or law that necessitates a cancellation.

13 Cancellation/Rescission of Motor Car or Any Other Lot.

13.1 RM will use reasonable efforts to avoid cancellation/rescission; however, RM has the sole discretion to cancel/rescind the sale of a motor car or any other lot and will not be liable to the Bidder for any losses or damages resulting from the cancellation/rescission if RM believes the following events have occurred or have a reasonable probability of occurring:

13.1.1 RM opines that the motor car or any other lot has been intentionally and materially misrepresented by the Consignor or the Bidder;

13.1.2 RM opines that physical damage to the motor car or any other lot, which cannot be sufficiently repaired prior to the auction, occurred after this agreement was signed;

13.1.3 RM is served with a lawsuit from a third party in relation to the motor car or any other lot;

13.1.4 RM faces significant reputational damages that would cause monetary damages for selling the motor car or any other lot;

13.1.5 material issues regarding Title, registration, or transfer of ownership that cannot be reasonably cured;

13.1.6 material issues regarding the provenance, merchantability, or authenticity of the motor car or any other lot that cannot be reasonably cured; or

13.1.7 if there are legitimate claims, accusations, notices, or similar communications made by the Buyer in regard to their purchase of a motor car or any other lot not being authentic, being misrepresented, having an encumbered title or registration, having undisclosed material issue, or having a similar claim, RM has the right to retain the Buyer's funds on account and be the arbitrator as to the merit of the Buyer's claims and to cancel the sale of the motor car or any other lot and reimburse the payment to the Buyer if RM deems the Buyer's claims to be valid.

14 Online Services Are "As Is" and "As Available."

14.1 Bidders may be able to bid via websites, telephone services, applications, and tools (collectively "Services").

14.2 RM tries to keep the Services safe, secure, and functioning properly, but RM cannot guarantee the continuous operation of or access to the Services. Bid update and other notification functionality may not occur in real time. Such functionality is subject to delays beyond RM's control.

14.3 Bidders agree that they are making use of the Services at their own risk and that they are being provided to Bidders on an "AS IS" and "AS AVAILABLE" basis. Accordingly, to the extent permitted by applicable law, RM excludes all expressed or implied warranties, terms, and conditions, including but not limited to implied warranties of merchantability, fitness for a particular purpose, and non-infringement.

15 Currency Display. RM may use a currency display in the salesroom for informational purposes only. The currencies listed on the currency converter are not real-time conversions pegged to market rates and are not to be relied on by anyone. Errors and inaccuracies may occur in the operation of the currency converter. To be clear, the bid price stated by the auctioneer is the prevailing and binding bid price.

16 Bank Letter. Please note that in order to register to bid at an RM sale, RM requires that all Bidders provide a Bank Letter. All Bank Letters must be written on bank letterhead. Please note that RM may waive this requirement at its sole discretion.

17 Credit Card Hold and Pre-authorization.

17.1 Please note that in order to register to bid at an RM sale, RM requires a hold and pre-authorization to be placed on the Bidder's credit card, which is dependent on the particular auction as listed in clause 17.2 ("CC Hold"). If the Bidder fails to pay for a motor car or any other lot purchased on or before 5:00 p.m. of the next business day following the auction, the Bidder acknowledges that their credit card will be charged the applicable CC Hold for the missed payment; please note that the Bidder is still bound to pay their remaining balance. The CC Hold will not be charged to their credit card if the Bidder makes full payment on or before 5:00 p.m. of the next business day following the auction. If the Bidder does not purchase a motor car or any other lot, their credit card will not be charged. If their credit card is not to be charged, the CC Hold should fall off their credit card within ten (10) business days, depending on their credit card company. Please note that RM may waive this requirement at its sole discretion.

17.2 A CC Hold as outlined below will be placed on the Bidder's credit card:

17.2.1 a \$5,000 (USD) CC Hold for RMS North American auctions;

17.2.2 a \$2,000 (USD) CC Hold for RMA North American auctions;

17.2.3 a €5,000 (EUR) CC Hold for RM European auctions; and

17.2.4 a £5,000 (GBP) CC Hold for RMS London, United Kingdom, auctions.

18 Title Transfer. In an effort to ensure all titles are free and clear of liens or encumbrances, RM manages the process of title reassignment on behalf of the Buyer. Buyers will receive titles in the mail up to twenty (20) business days following the auction. A \$75 (USD) administration fee or its equivalent in local currency of the auction location (\$65 [USD] in the State of California) will be assessed per motor car purchased, but this fee will not apply to nostalgia lots.

19 Removal of Purchased Motor Car or Any Other Lot.

19.1 For RM North American and European auctions, all purchased motor cars, including motorcycles, boats, and trailers, must be removed from the auction site by the next business day by five PM (5:00 p.m.) in the applicable time zone where the auction is held ("RM Removal Deadline").

19.1.1 Specifically, for RM North American auctions:

19.1.1.1 If a motor car (including motorcycles, boats, and trailers) is not removed by the RM Removal Deadline, the Buyer will be charged a removal fee of up to \$500 (USD) and a daily storage fee of up to \$30 (USD) until the motor car (including motorcycles, boats, and trailers) is removed.

19.1.1.1.1 Please note that for RM auctions in Auburn, Indiana, no removal fee will apply.

19.1.2 Specifically, for RM European auctions:

19.1.2.1 The Buyer will be charged a removal fee of up to €600 (EUR) plus VAT per motor car, and a daily storage fee of up to €40 (EUR) plus VAT per motor car until the motor car (including motorcycles, boats, and trailers) is removed.

19.1.2.1 Specifically, if a boat lot is not removed by the RM Removal Deadline, RM will remove the boat lot, and the Consignor is required to pay RM a removal fee plus VAT per boat lot and a daily storage fee plus VAT per boat lot. The removal fee and daily storage fee for a boat lot will be determined based on the size of the boat lot and therefore cannot be confirmed until the boat lot is consigned.

19.2 For RMS London, United Kingdom, auctions:

19.2.2 All purchased motor cars, including motorcycles, boats, and trailers, will be removed and taken to the CARS Europe storage facility located in either Chedburgh, Suffolk, United Kingdom, or Fairoaks Chobham, United Kingdom, by the next business day by twelve PM (12:00 p.m.) in the applicable time zone where the auction is held.

19.2.3 The Buyer will be charged a removal fee of up to £600 (GBP) plus VAT per motor car and a daily storage fee of up to £40 (GBP) plus VAT per motor car until the motor car (including motorcycles, boats, and trailers) is removed.

19.3 Regarding the collection of any non-motor car lots, including but not limited to memorabilia, jewelry, and clothing, from the auction site: Once the Buyer has made payment by the Payment Deadline, a direct shipping company will contact the Buyer. Please note that a reasonable memorabilia removal and storage fee will apply.

19.4 Please note that the Buyer is required to insure their motor car or any other lot while the motor car or any other lot is being stored on their behalf.

20 Legal Action.

20.1 For RM North American auctions, in the event that either party brings action against the other, arising from or relating to this auction, the prevailing party, as determined by the court, shall be entitled to recover its reasonable attorneys' fees and costs. Jurisdiction for any action brought shall lie exclusively in a court of competent jurisdiction in the judicial district in which the auction is located.

20.2 For RM European auctions:

20.2.1 These Bidders' Conditions of Business (and any dispute or claim relating to them, their subject matter, their enforceability, or their termination [including non-contractual claims]) are to be governed by and construed in accordance with English law.

20.2.2 The courts of England and Wales shall have jurisdiction to settle any claim, dispute, or issue, whether arising out of or in connection with these Bidders' Conditions of Business or otherwise (including non-contractual claims). In the case of a dispute that is the subject of a claim by RM, such jurisdiction shall be non-exclusive. In any other case, such jurisdiction shall be exclusive, and the Buyer and Consignor agree that it will not institute proceedings in the courts of any country other than England and Wales.

20.3 For RMS' Paris auctions:

20.3.1 These Bidders' Conditions of Business (and any dispute or claim relating to them, their subject matter, their enforceability, or their termination [including non-contractual claims]) are to be governed by and construed in accordance with French law.

20.3.2 The courts of France shall have jurisdiction to settle any claim, dispute, or issue, whether arising out of or in connection with these Bidders' Conditions of Business or otherwise (including non-contractual claims). In the case of a dispute that is the subject of a claim by RM, such jurisdiction shall be non-exclusive. In any other case, such jurisdiction shall be exclusive, and the Buyer and Consignor agree that they will not institute proceedings in the courts of any country other than France.

21 Packing and Shipping. RM is not responsible for the acts or omissions in our packing or shipping of purchased motor car or any other lot or of other carriers or packers of purchased motor car or any other lot, whether or not recommended by RM. Packing and handling of purchased motor car or any other lot are at the entire risk of the Buyer.

22 Data Use. The Bidders agree to allow RM to use their personal information in accordance with RM's Privacy Policy. RM uses your personal information to provide services specifically tailored toward your requirements and to treat you in a personal way; to fulfill your agreements regarding the consignment and purchase of items at RM auctions and private sales; to provide you with information on upcoming sales; to carry out analysis and market research; to undertake targeted online advertising; to send status updates and service communications; to improve our websites, products, and services; to provide payment services; and for management and administrative purposes. The full Privacy Policy can be found at the bottom of the RM website homepage under the Privacy & Terms tab. If you wish to ask any questions regarding the use of your personal information, to request a full accounting of what personal information is on file with RM, or to unsubscribe to any services or purge your personal information from RM's systems, please email privacy@rmsothebys.com.

23 Anti-Money Laundering. The Bidder agrees to provide all information and assistance reasonably requested by RM to comply with RM's internal Anti-Money Laundering process and to comply with any and all Anti-Money Laundering Laws and Regulations in force in the jurisdiction in which the auction is held.

FOR RM CALIFORNIA AUCTIONS SPECIFICALLY:

24 Notice to Buyers as Required by the California Department of Motor Vehicles Code Section 11729. Failure of RM to comply with the terms of this agreement may be in violation of statute, which could result in criminal or administrative sanctions, or both. If you feel RM has not complied with the terms of this agreement, please contact an investigator of the Department of Motor Vehicles.

25 Contract Cancellation Agreement. In the event of a successful bid, if a motor car or any other lot has a combined hammer price and Buyers' Premium equaling less than \$40,000 (USD), under the Car Buyer's Bill of Rights (FFVR 35), RM is required to offer a two (2) day contract cancellation option agreement to the successful Buyer. If the Buyer exercises this contract cancellation option, RM is obligated to return any funds paid by the Buyer and cancel the sale. If the sale is canceled, RM is under no obligation to pay the Consignor for the motor car or any other lot, and the motor car or any other lot will be deemed to have not sold.

FOR RM EUROPEAN AUCTIONS SPECIFICALLY:

26 Motor Car or Any Other Lot Under Temporary Import.

26.1 A temporary import bond is used in all EU sales. If a motor car or any other lot is brought into the EU from a country outside of the EU, the motor car or any other lot must be placed on either RM's bond in the United Kingdom or one of RM's nominated customs agencies for Paris, Monaco, or Italy. Fees and charges vary from sale to sale, and for some countries, this is also determined by the value of the motor car or any other lot.

26.2 Motor cars or any other lots subject to temporary importation restrictions cannot be discharged from RM's custody without the completion of customs procedures and until full payment has been received. Customs charges will be levied appropriately depending on each individual scenario and will be payable directly to the relevant authorities, which RM will provide the details of as and when necessary.

26.3 Should the Buyer decide for the motor car or any other lots to remain in the EU when purchased, the Buyer is responsible to pay any and all import fees for the motor car or any other lots.

27 Translated Bidders' Conditions of Business. If there is a contradiction due to translation in our Bidders' Conditions of Business, please note that the English version of RM's Bidders' Conditions of Business will supersede.

FOR RMS' PARIS AUCTIONS SPECIFICALLY:

28 Guarantee. Please note that RMS has placed a guarantee with Catlin Insurance Company UK Limited, via Aquila Underwriters LLP trading as Vectura Underwriting, with registered offices at 1st floor, 80 Leadenhall Street, London, EC3A 3DH. Contact Stephen Fletcher to secure availability of sale proceeds as required by law.

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The Hon. Hilary M. Weston,
CM, CVO, OOnt

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Lord Poltimore

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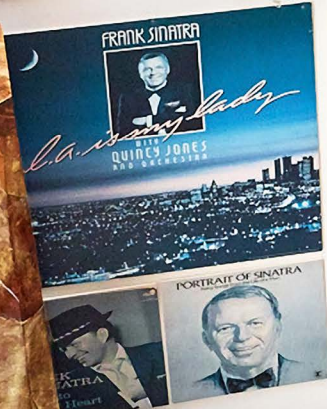
FRANK SINATRA

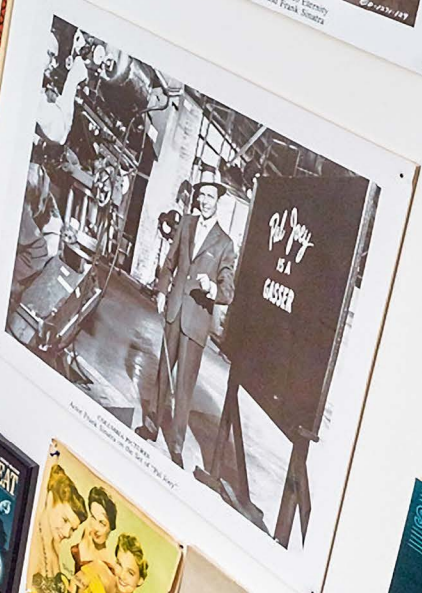
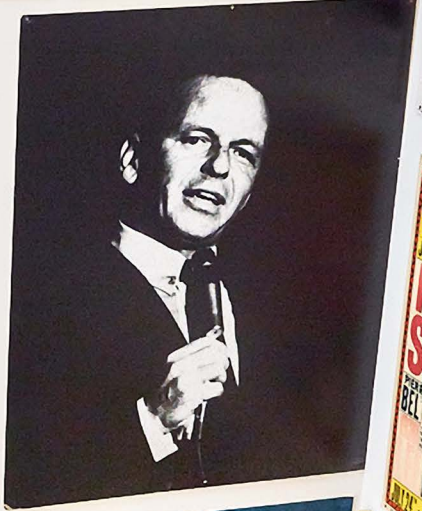
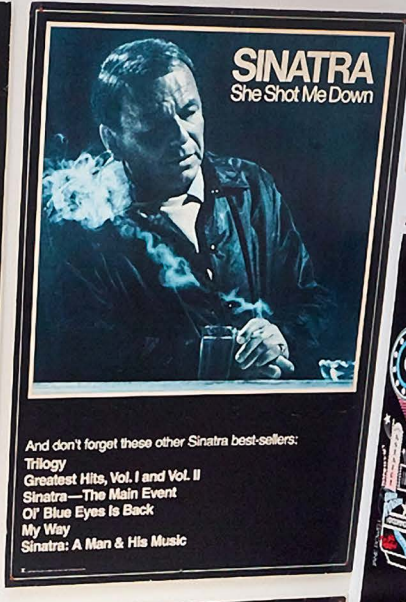
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