

MAGNIFICENT JEWELS

NEW YORK | 17 APRIL 2019



Sotheby's ESTD 1744



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MAGNIFICENT
JEWELS





MAGNIFICENT JEWELS

AUCTION IN NEW YORK
17 APRIL 2019
SALE N10051
10:00 AM

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AND OPEN TO THE PUBLIC**

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

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THE ART OF JEWELS

At Sotheby's, we are fortunate to spend our days in a perpetually revolving museum, surrounded by awe-inspiring works of art. There are times, however, when we are so absorbed with the world of extraordinary jewels that a phenomenal exhibition will come and go without our ever having left the vault room. This spring, as Sotheby's unveils its spectacular redesigned galleries in New York, we are

inspired to find new ways of engaging with everything from Antiquities to Modern Art. In so doing, we have been reminded that jewelry is very much an extension, and highly personal form, of art. The pairings that follow have been selected for their compelling visual narratives, from the literal to the conceptual. We encourage you to view them through your own lens, drawing your own conclusions.

INDIA, KANGRA OR GULER, CIRCA 1920
AN ILLUSTRATION TO THE HARIVAMSA:
KRISHNA AND HIS COMPANIONS (DETAIL)
ESTIMATE \$60,000-80,000

TO BE SOLD IN NEW YORK HIMALAYAN &
SOUTHEAST ASIAN ART AUCTION
21 MARCH 2019

PRECIOSITY



Francesca Greppi Fani (1658-1732) was born in Lake Como, Italy, the daughter of a prominent banker. In 1671, she married Fabio Fani, only to be widowed 9 years later. This portrait, likely executed around the time of her engagement, speaks to Francesca's youth, signaled by the froth of flowers in her hair, and to her high birth, announced by the presence of rich silks, sumptuous

pearls and an abundance of lace. Lace was a highly valued luxury item in the 17th century, made over the course of many painstaking hours and reserved for the very wealthy.

In the 21st century, Tiffany & Co. reinterpreted this prized material to create the bracelet shown here, graced with diamond-set tracery and delicate seed pearls.

FERDINAND VOET *PORTRAIT OF FRANCESCA GREPPI FANI*
ESTIMATE \$15,000-20,000

TO BE SOLD IN NEW YORK MASTER
PAINTINGS AUCTION
22 MAY 2019



ENCHANTMENT



Krishna is among the most revered of all Hindu gods, an exemplar of compassion, tenderness, and love. Here, on the banks of the Yamuna, he and his companions celebrate, bedecked in exquisite jewels and finery of many colors. Krishna is the divine enchanter, his music rousing some guests to dance while lulling others into a state of blissful serenity. Even the fish from the river have surfaced, ineluctably drawn to Krishna's magnetic presence. It is a scene of fantastical bounty and beauty.

It is this vision of India that so captivated the West, the promise of adventure, exoticism and unforetold riches. It is also

the dream that Jacques Cartier pursued when he travelled to India in 1911 and the dream he delivered to his clients when he created jewels such as the rare example shown here. Its pendeloque form, designed to be worn high on the shoulder, takes inspiration from the Indian *turah*, a jeweled turban pin. The Mughal aesthetic continues with the carved emerald pendant reminiscent of the Taj Mahal's onion domed finial and the coral and pearl grape cluster motif, a symbol of pleasure in miniature paintings.

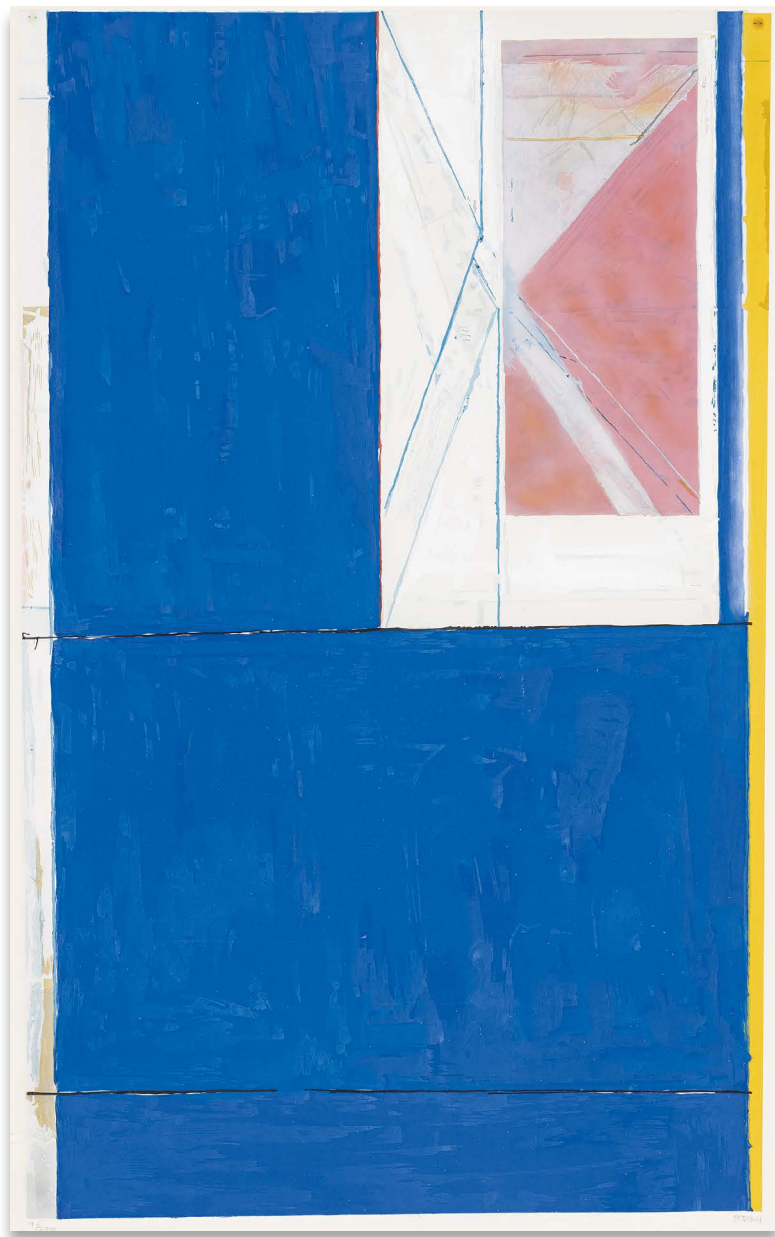
Both painting and jewel were created when the world was a far bigger place, but their power to enchant remains to this day.

INDIA, KANGRA OR GULER, CIRCA 1920
AN ILLUSTRATION TO THE HARIVAMSA:
KRISHNA AND HIS COMPANIONS
ESTIMATE \$60,000-80,000

TO BE SOLD IN NEW YORK HIMALAYAN &
SOUTHEAST ASIAN ART AUCTION
21 MARCH 2019



LIGHT



For fourth- and fifth-generation jewelers Alfredo Aletto and his sons Luigi and Mario, each piece is a labor of love. Nowhere is this more apparent than in their extraordinary invisibly-set jewels. Painstaking precision is required, particularly when applied to curved surfaces, as seen here with the dramatic undulations of a sapphire bracelet. The stones must be perfectly aligned to allow light to wash smoothly over its surface like gently rolling waves.

In the late 1960s, against a backdrop of war and protest, Richard Diebenkorn executed a group of life-affirming canvases known as the Ocean Park series. Although more commonly associated with the Pacific Ocean, they are in fact studies in light as seen through his studio window, capturing the shimmering tranquility of the sun as it passes over the neighboring hillside.

RICHARD DIEBENKORN *BLUE*, 1984
ESTIMATE \$20,000-30,000

TO BE SOLD IN NEW YORK PRINTS &
MULTIPLES EVENING AUCTION
29 APRIL 2019

© RICHARD DIEBENKORN FOUNDATION



SKY



AN EGYPTIAN BRONZE FIGURE OF THE HORUS
FALCON, 26TH DYNASTY, 664-525 B.C.
ESTIMATE 25,000-35,000 GBP

TO BE SOLD IN LONDON ANCIENT SCULPTURE
AND WORKS OF ART AUCTION
2 JULY 2019

In ancient Egypt, the sky was the dominion of Horus, and with it the sun and the moon. These celestial bodies formed the god's right and left eyes, the moon shining less brightly only after it was gouged by his Uncle Set, god of chaos, in a battle over Egypt. Horus was not unavenged, however, for he conferred upon Set a less apparent but far more personal injury.

Protector of pharaohs and all beings on earth below, Horus is frequently depicted as a falcon, bathed in shades of blue.



CIRCUS



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Matisse's *Jazz* series is a celebration of contrasts born out of necessity. At the age of 74, the artist underwent surgery for abdominal cancer, leaving him almost immobile. No longer able to paint or sculpt, he channeled his imagination into the arrangement of colored paper cut-outs, ultimately leading to a total of twenty

compositions. Rendered in riotous colors with crisp, often jagged outlines, each form captures energy in various stages of release: the trapeze artist, the knife thrower, the wolf. Though a shadow of his former physical self, Matisse thus became even more vibrant, more vital, through his work.

HENRI MATISSE *JAZZ*, 1947
ESTIMATE \$800,000-1,200,000

TO BE SOLD IN NEW YORK PRINTS &
MULTIPLES EVENING AUCTION
29 APRIL 2019



HEAVEN



048-10 TWO PUTTI ON A CLOUD
Attributed to Charles-Dominique
Eisen - Amsterdam

Rosy-cheeked and golden-curled, putti are alternately protectors and instigators. The side to which a putto falls may be derived from context. Drawing an arrow? He's an emissary of love. Wearing a mask? Then he's is up to no good. A pair of putti, frolicking on a cloud, therefore, surely signals sweet dreams.

As symbols, putti have been employed since antiquity, taking on both secular

and ecclesiastical meanings. Sometimes, however, they are simply motifs, designed to enhance the aesthetic and character of a piece. It is not known if the putti found on Paulding Farnham's extraordinary sautoir and earrings carry any special significance, but here, joined by caryatids, mermaids, and knights, they form an enthralling example of Renaissance Revivalism.

FOLLOWER OF CHARLES-DOMINIQUE-
JOSEPH EISEN *TWO PUTTI ON A CLOUD*
HOLDING FLOWERS
ESTIMATE \$3,000-5,000

TO BE SOLD IN OLD MASTERS ONLINE
AUCTION 16 APRIL-1 MAY 2019



PASSION



© 2019 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

With parted lips, lowered eyes, and not the slightest crease to mar her skin, Marilyn is immortalized by Andy Warhol as the ultimate sex symbol. His commentary on Monroe as a product—of fame, consumerism, sensationalism—is made all the more poignant by the fact that she herself created the product,

transforming Norma Jean Baker into an object of infatuation. Not all infatuations, however, lead to unfortunate endings. They can fuel our passions, drive us to reach new heights and, in the case of beautiful jewel, permit us to indulge in something truly wonderful.

ANDY WARHOL *MARILYN*, 1967
ESTIMATE \$150,000-250,000

TO BE SOLD IN NEW YORK PRINTS &
MULTIPLES EVENING AUCTION
29 APRIL 2019

“I’ve never met a person I couldn’t call a beauty.”

– Andy Warhol



POWER



*TOLIMA GOLD FIGURAL PENDANT,
CIRCA 500-1000 A.D.
ESTIMATE \$15,000-25,000*

TO BE SOLD IN NEW YORK ART OF AFRICA,
OCEANIA & THE AMERICAS AUCTION
13 MAY 2019



David Webb built his reputation on unabashedly bold designs for confident women. He drew inspiration from a multitude of sources including weekly visits to the Metropolitan Museum of Art. From galleries filled with ancient Greek, Chinese and African art, Webb developed a stunning visual vocabulary, wrought in hammered gold and monumental gemstones.

Here, we have the ultimate power cuff. Its scroll-form shoulders, evocative of Pre-Columbian art, support a tiger's-eye quartz that is positively monolithic. Place it on the wrist and watch as confidence soars.

FORM



MEZCALA STONE FIGURE, CIRCA 300-100 B.C.
ESTIMATE \$20,000-30,000

TO BE SOLD IN NEW YORK ART OF AFRICA,
OCEANIA & THE AMERICAS AUCTION
13 MAY 2019

The Mezcala culture is believed to have developed between 300 and 100 B.C. in southwestern Mexico. What little we know of its people has been derived from highly abstract stone sculptures such as the one shown here. Simple forms can be mesmerizing. Minimal distraction, no getting lost in the details. A nearly blank canvas on which to project all we wish to see.



NURTURE



Jean Arp maintained that art is like “fruit growing out of man, like the fruit out of a plant, like the child out of the mother.” It is the interference of reason, he argued, that compels man to ignore his nature and become tragic.

THE GERALD L. LENNARD
FOUNDATION COLLECTION
JEAN ARP *NID ENCHANTEUR*, 1972
ESTIMATE \$250,000-350,000

TO BE SOLD IN NEW YORK IMPRESSIONIST &
MODERN ART DAY SALE, INCLUDING WORKS
FROM THE COLLECTION OF JOE R. AND
TERESA L. LONG
15 MAY 2019

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CHROMOPHILIA



Chemist Michel Eugène Chevreul (1786-1889) was asked to aid a Parisian tapestry firm in crisis: their dyes were too weak. The dyes, he contended, were just fine. It was the perceived weakening of color when the individual threads were woven together that created the problem. The wrong combination of colors diminishes their vibrancy, but the correct adjacencies will strengthen it. Chevreul's findings laid the foundation for the Pointillist movement in France, but their impact

resonated around the world, for decades to come, as seen here with a work by Mexican artist Pedro Coronel (1922-1985). Coronel began his career as a student of famed muralist Diego Rivera before moving to Paris in 1946, where he studied under Victor Brauner and Constantin Brancusi. The painting represents a synthesis of these influences, merging rich hues with form, line and abstraction to create a striking yet harmonious composition.

PEDRO CORONEL *SIN TÍTULO*. 1964
ESTIMATE \$40,000-60,000

TO BE SOLD IN NEW YORK IMPRESSIONIST
ART DAY SALE
15 MAY 2019



METAMORPHOSIS



MAORI GREENSTONE PENDANT, HEI TIKI
ESTIMATE \$12,000-15,000

TO BE SOLD IN NEW YORK PACIFIC ART FROM
THE COLLECTION OF HARRY A. FRANKLIN,
BEVERLY HILLS AUCTION
13 MAY 2019

Hei tiki pendants were worn by high ranking officials. The *mana*, or power, contained within these figures was thought to grow stronger with each generation, creating a cumulative inheritance. What these objects represent is a mystery. They possess both animal (birds and amphibians) as well as human characteristics, suggesting a connection to nature, and to one's ancestors.

Jeweler Mario Masenza (1913-1975) established the "School of Rome" in the 1940s with a group of artists including Cannilla, Guerrina, Afro and Basaldella. They adopted an experimental approach, combining ancient metalwork techniques with contemporary aesthetics to create jewels with a surrealist, metamorphic quality: attenuated female figures, skeletonized fish and humanoids, all abstracted to the point of intriguing indecipherability.





1

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**GOLD AND DIAMOND NECKLACE,
DAVID WEBB**

Supporting a geometric openwork pendant set with round diamonds, the chain composed of similarly designed links alternating with octagonal gold links, gross weight approximately 115 dwts, length 22³/₄ inches, signed Webb.

US\$ 20,000-30,000

2

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**GOLD AND DIAMOND CUFF-
BRACELET, DAVID WEBB**

Of hinged design, the central buckle motif embellished with round diamonds, gross weight approximately 54 dwts, internal circumference 6 inches, signed Webb.

US\$ 12,000-15,000



3



4



5

3

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**PAIR OF GOLD, EMERALD, DIAMOND
AND ENAMEL EARCLIPS, DAVID WEBB**

Designed as a pair of tigers, with bands of black enamel and round diamonds forming the stripes, the eyes set with cabochon emeralds, total gross weight approximately 20 dwts, signed Webb.

US\$ 10,000-15,000

4

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**GOLD, DIAMOND, EMERALD AND
ENAMEL CLIP-BROOCH, DAVID WEBB**

Designed as a tiger, the body applied with stripes of black enamel and round diamonds, the eyes accented with pear-shaped emeralds, gross weight approximately 28 dwts, signed Webb.

US\$ 8,000-12,000

5

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**GOLD AND DIAMOND NECKLACE-
BRACELET COMBINATION, VAN
CLEEF & ARPELS, FRANCE**

Composed of lozenge and pear-shaped links set with round diamonds, bracelet lengths $7\frac{1}{8}$ inches, bracelets may be worn together as a choker-necklace, each signed VCA, with French export and workshop marks.

US\$ 15,000-20,000



6



7

6

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**GOLD AND RUBY PENDANT-BROOCH,
DAVID WEBB**

Designed as a textured gold Maltese cross,
centering a cabochon ruby, gross weight
approximately 38 dwts, *signed Webb*.

US\$ 5,000-7,000

7

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**PAIR OF GOLD, JADE AND DIAMOND
EARCLIPS, DAVID WEBB**

Each centering a jade plaque carved with a
foliate motif, accented with round diamonds,
within hammered gold frames, *signed Webb*.
Fitted with posts.

US\$ 6,000-8,000



8

PROPERTY FROM A PRIVATE COLLECTION,
LAS VEGAS, NEVADA

**GOLD, JADE AND DIAMOND
PENDANT-NECKLACE, DAVID WEBB**

Of curvilinear design, the chain composed of hammered gold, suspending a carved jade pendant, embellished with round diamonds, gross weight approximately 126 dwts, length 17 inches, pendant detachable for wear as a brooch, signed Webb.

LITERATURE

Featured in a 1971 David Webb advertisement featuring a selection of jade jewelry, illustrated on page 277 of David Webb, The Quintessential American Jeweler by Ruth Peltason.

US\$ 30,000-50,000



9



10

9

**GOLD, TIGER'S-EYE QUARTZ AND
DIAMOND CUFF-BRACELET,
DAVID WEBB**

Featuring a tiger's-eye quartz cabochon measuring approximately 2 x 1¼ inches, in a stylized hammered gold mounting, accented by round diamonds, gross weight approximately 82 dwts, *internal circumference 6¾ inches, signed Webb.*

US\$ 20,000-30,000

10

**PROPERTY OF A LADY
GOLD, EMERALD, RUBY & DIAMOND
'RAJA TEARS' BRACELET, DAVID
WEBB**

Of buckle design, set with a pear-shaped cabochon emerald and a pear-shaped cabochon ruby, encircled by round diamonds, round rubies, round and single-cut emeralds, on a hinged and fluted gold bracelet, gross weight approximately 72 dwts, *internal circumference 7 inches, signed Webb; circa 1969.*

LITERATURE

Illustrated in David Webb, The Quintessential American Jeweler by Ruth Peltason, page 240.

US\$ 25,000-35,000





11

**PAIR OF RUBY AND DIAMOND
EARCLIPS, VAN CLEEF & ARPELS**

The surmount designed as flowerheads, set with oval-shaped rubies, accented by round diamonds in heart motifs, suspending a fringe of oval-shaped rubies, *signed Van Cleef & Arpels, numbered N.Y. 54521*. Fitted with posts.

US\$ 60,000-80,000



12

12

PROPERTY OF A LADY
**GOLD, DIAMOND AND RUBY CLIP-
BROOCH, SCHLUMBERGER FOR
TIFFANY & CO., FRANCE**

Designed as a stylized fruit, set with round diamonds, highlighted by round rubies, further adorned by gold accents, *signed Tiffany, Schlumberger, Made in France*.

US\$ 25,000-35,000



13

13

GOLD, RUBY AND DIAMOND CUFF-BRACELET, MARIO BUCCELLATI

Of hinged design, the brushed gold cuff featuring three oval-shaped rubies, highlighted with round diamonds, gross weight approximately 54 dwts, *internal circumference 6¾ inches, signed M. Buccellati Italy, with Italian registry mark. With signed box.*

US\$ 35,000-45,000



14

14

GOLD AND DIAMOND CUFF-BRACELET, MARIO BUCCELLATI

The brushed gold cuff of hinged design, set with round diamonds, gross weight approximately 64 dwts, *internal circumference 6¼ inches, signed M. Buccellati Italy, with Italian registry mark. With signed box.*

US\$ 30,000-50,000



16

15

15

**GOLD AND DIAMOND NECKLACE,
CARTIER**

Composed of rectangular and oval-shaped gold links, accented by round diamonds, gross weight approximately 88 dwts, length 31 inches, signed Cartier, numbered 32092.

US\$ 30,000-50,000

16

**RUBY AND DIAMOND RING,
VAN CLEEF & ARPELS**

Centering an oval-shaped cabochon ruby measuring approximately 13.0 x 10.3 x 8.4 mm, framed and accented by round diamonds, size 6½, signed VCA, numbered 773H-1; circa 1985.

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

US\$ 25,000-35,000



17

17

PROPERTY OF A LADY
**PAIR OF EMERALD AND DIAMOND
 EARCLIPS, VAN CLEEF & ARPELS,
 FRANCE**

Of cascading cluster design, set with round diamonds, accented by oval-shaped and round emeralds, *signed Van Cleef & Arpels, numbered 94280, with French assay and workshop marks.*

US\$ 40,000-60,000



18

18

**DIAMOND, EMERALD AND RUBY CLIP-
 BROOCH, DAVID WEBB**

Designed as a unicorn, pavé-set throughout with round diamonds, the eye set with a marquise-shaped ruby, accented by pear-shaped emeralds, *signed David Webb, one diamond missing.*

US\$ 30,000-50,000



19

20

19

PROPERTY OF A LADY, TEXAS

DIAMOND PENDANT, JULIUS COHEN

Centering an emerald-cut diamond weighing 10.44 carats, framed and accented by baguette diamonds, *signed Julius Cohen*.

Accompanied by GIA report no. 2191494665 dated July 9, 2018 stating that the diamond is U-V color, VS2 clarity.

US\$ 25,000-35,000

20

PROPERTY OF A LADY

DIAMOND NECKLACE, HARRY WINSTON

Set with three rows of round diamonds, *internal circumference 15¼ inches, with maker's mark for Harry Winston.*

US\$ 40,000-60,000



21

21

PROPERTY FROM A NEW YORK COLLECTION
**PAIR OF DIAMOND EARCLIPS, HARRY
WINSTON**

The flexible hoops set with round diamonds,
*signed Winston, with maker's mark for Jacques
Timey.*

US\$ 40,000-60,000



22

22

**GOLD AND DIAMOND RING, CARTIER,
FRANCE**

Of bombé design, set with round diamonds,
*size 7½, signed Cartier, numbered 678 331,
with French assay mark.*

US\$ 15,000-20,000



23



(ALTERNATE VIEW)



24



25

23

PROPERTY OF A LADY

**GOLD AND DIAMOND BRACELET,
CANNILLA FOR MASENZA**

The hammered openwork gold forming an organic design, studded with round and old European-cut diamonds, gross weight approximately 56 dwts, inner circumference 6½ inches, signed Cannilla Masenza Roma, with Italian assay and registry marks; circa 1950s.

Mario Masenza (1913-1985) was heir to the jewelers who supplied the Italian Royal Family. In Rome, trading under the family name Masenza, their jewelry shop was founded in 1924. In the 1940s Mario Masenza established the 'School of Rome.' This group of artists including Cannilla, Guerrini, Afro and Mirko Basaldella, adopted an experimental and creative approach to fashioning jewelry, fusing ancient metalwork techniques with contemporary aesthetics.

US\$ 6,000-8,000

24

**ROCK CRYSTAL, DIAMOND AND
ENAMEL RING, DAVID WEBB**

Centered on a navette-shaped arch of faceted rock crystal, set between lines of round diamonds and black enamel, size 6½, signed Webb.

US\$ 15,000-20,000

25

DIAMOND RING, CARTIER

Designed as three rows of square-cut diamonds, size 5, signed Cartier, with British hallmarks. With signed box.

US\$ 15,000-20,000

26



27



26

**GOLD, RUBY, DIAMOND AND ENAMEL
BRACELET, DAVID WEBB**

Designed as a tiger's head, the eyes bezel-set with pear-shaped rubies, accented by round diamonds, and applied throughout with black enamel, gross weight approximately 88 dwts, *internal circumference 6¾ inches, signed David Webb.*

US\$ 30,000-50,000

27

**ONYX AND DIAMOND BRACELET,
ALETTO BROTHERS**

Designed as a band of onyx beads each studded with a bezel-set round diamond, *length 7 inches, signed Aletto Bros, numbered 52. With signed pouch.*

US\$ 12,000-15,000



28

PROPERTY OF A LADY, TEXAS

PAIR OF SAPPHIRE AND DIAMOND EARCLIPS

Centering two oval-shaped sapphires weighing 12.51 and 11.34 carats, each framed by tapered baguette diamonds, *signed Wander, France, with French export marks.*

Accompanied by AGL report no. 1098937 A and B dated March 7, 2019 stating that the sapphires are of Madagascar origin, with no indications of heating.

Accompanied by two GIA reports:

No. 6193572403 and no. 1192572525, each dated August 16, 2018, stating that the sapphires are of Ceylon origin, with no indications of heating.

US\$ 45,000-65,000

29

PROPERTY FROM A NEW YORK COLLECTION

GOLD AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Of ropetwist design, composed of interlocking gold hoops, accented by round diamonds, gross weight approximately 100 dwts, length 7½ inches, *signed Van Cleef & Arpels, numbered 40851.* With signed pouch.

US\$ 25,000-35,000

30

PROPERTY OF A LADY, TEXAS

SAPPHIRE AND DIAMOND RING, OSCAR HEYMAN & BROTHERS

Centering a cushion-cut sapphire weighing 22.46 carats, framed by tapered baguette diamonds, size 6½, *numbered 29530, with maker's mark for Oscar Heyman & Brothers.*

Accompanied by AGL report no. 1098936 dated March 7, 2019 stating that the sapphire is of Madagascar origin, with no indications of heating.

Accompanied by GIA report no. 2195494631 dated July 19, 2018 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 50,000-70,000



31

31

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

Composed of a long textured gold chain set with alternating coral and chrysoprase cabochons, suspending a similarly-set detachable pendant-brooch, length 37½ inches, chain detaches into five segments for a variety of wear, signed Van Cleef & Arpels and VCA, numbered B.2060.1.36, B2060.1.3, B2060.1.60, B1053K13, with French assay and workshop marks; circa 1970.

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

• US\$ 60,000-80,000



32



33

32

PROPERTY OF A LADY

**PAIR OF AQUAMARINE AND LACE
AGATE EARCLIPS, HEMMERLE**

Suspending boules interwoven with lace agate beads, from domed surmounts pavé-set with round aquamarines, *signed Hemmerle, with maker's mark.*

US\$ 15,000-20,000

33

PROPERTY OF AN AMERICAN COLLECTOR

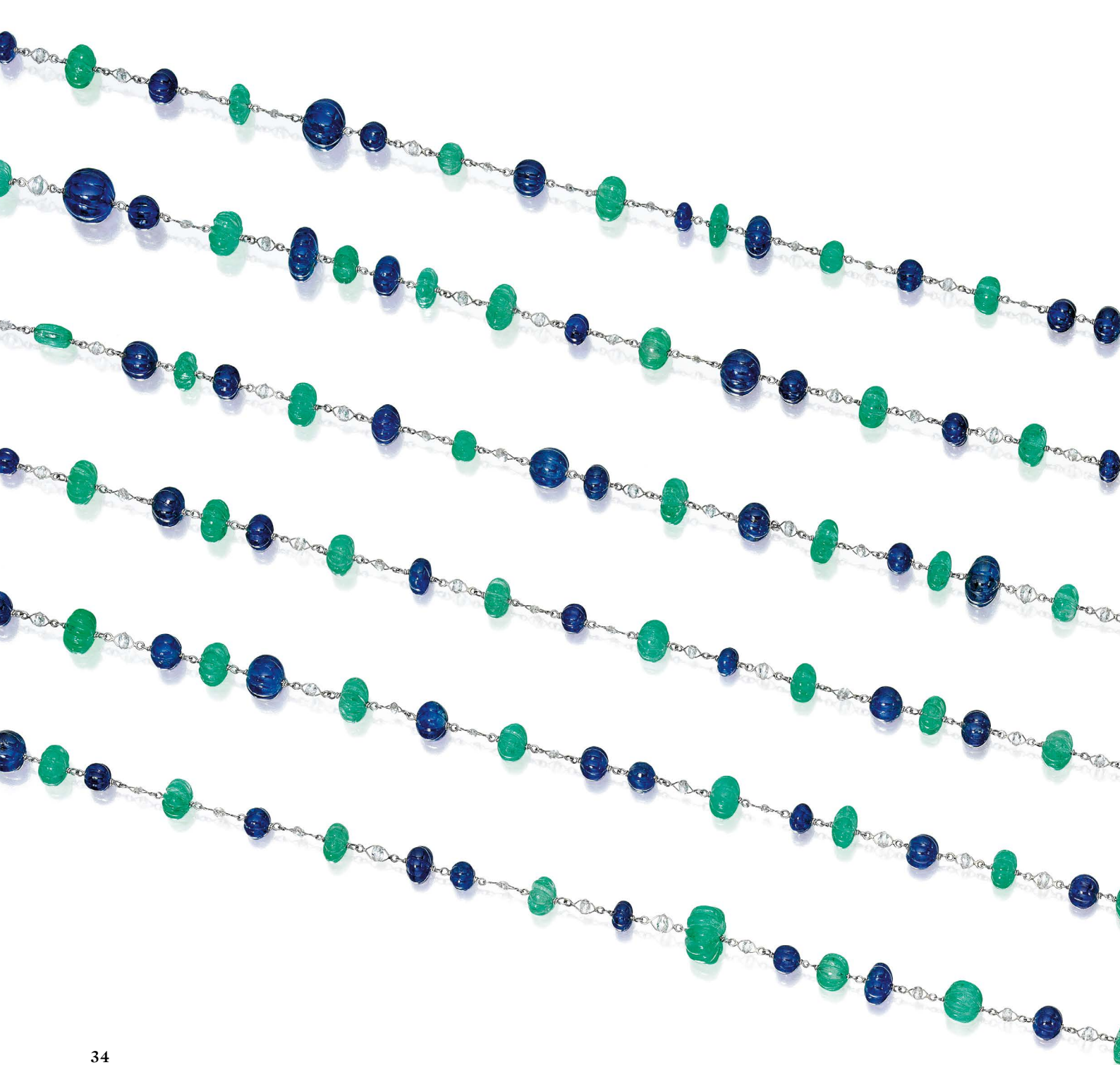
**PAIR OF SAPPHIRE AND DIAMOND
PENDANT-EARCLIPS, BULGARI**

Set with two oval-shaped sapphires weighing 7.53 and 7.02 carats, suspending two pear-shaped sapphires weighing 12.86 and 11.02 carats, spaced by round and baguette diamonds, *signed Bulgari.*

Accompanied by AGL report no. 1097641 A and B dated December 19th, 2018 stating that the sapphires weighing 7.53 and 7.02 carats are of Ceylon origin, with no indications of heating.

US\$ 35,000-55,000



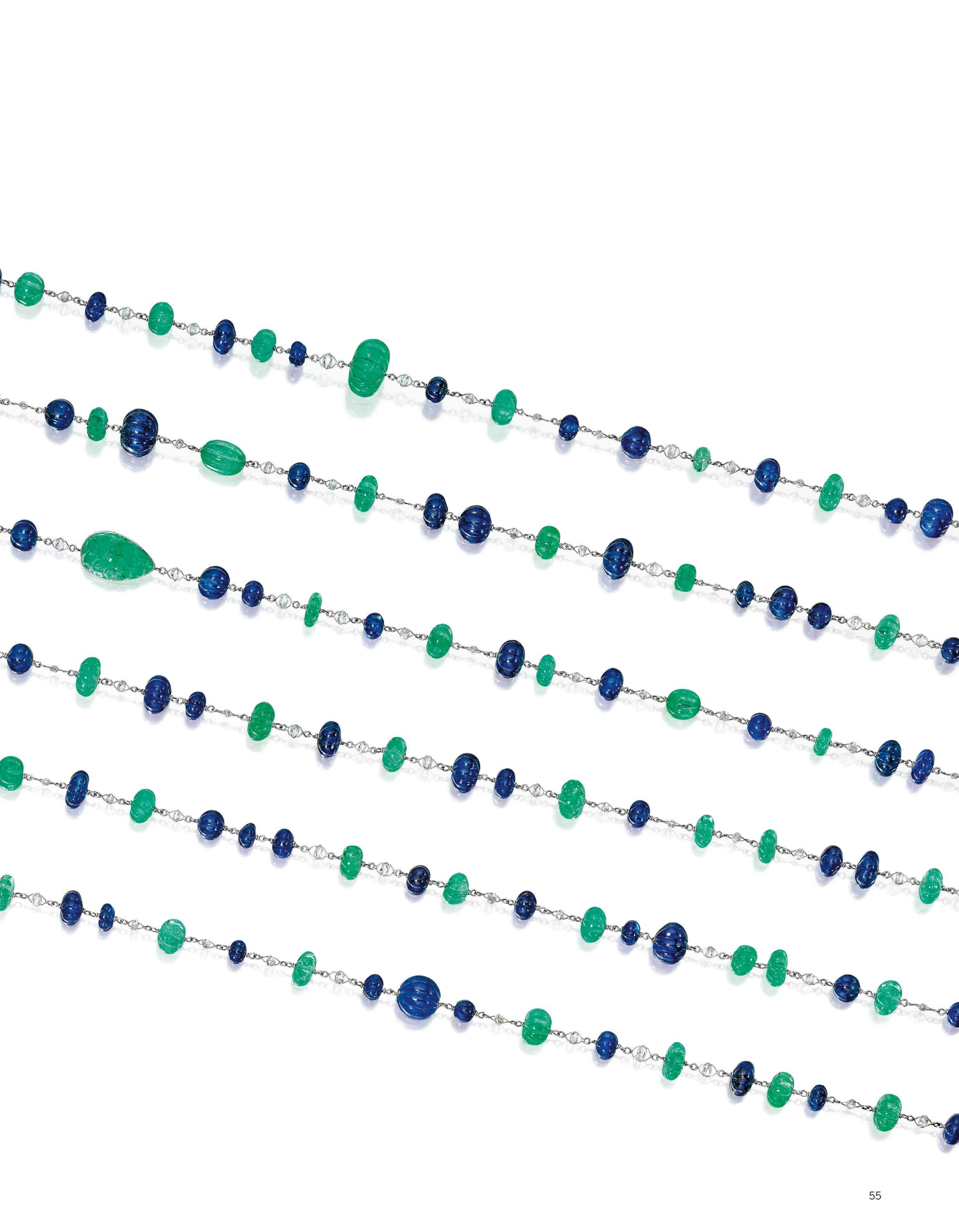


34

**SAPPHIRE, EMERALD AND DIAMOND
LONGCHAIN**

Set with numerous carved sapphire and emerald beads, spaced at intervals by diamond briolettes, *length 175 inches.*

US\$ 30,000-50,000

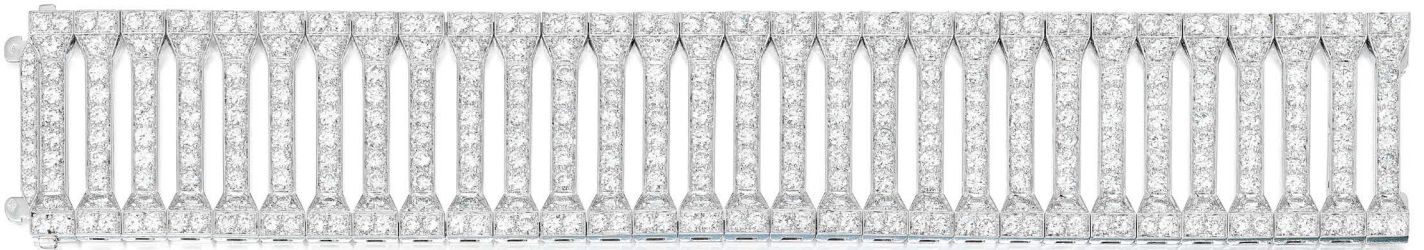




35



36



37

35

WHITE GOLD AND DIAMOND 'PASHA' WRISTWATCH, CARTIER

The circular silvered dial with Arabic numeral and baton indicators, the bezel, bracelet and crown set with round diamonds, automatic movement, *internal circumference 6¼ inches, the dial, clasp and caseback signed Cartier, numbered 87956LX, with Swiss hallmarks and maker's mark.*

US\$ 50,000-70,000

36

DIAMOND, ONYX AND EMERALD 'PARROT' RING, CARTIER, FRANCE

Designed as two opposing parrots, the bodies set with round diamonds, accented by round emerald eyes and onyx beaks, *size 5¼, signed Cartier, numbered WO6522, with French assay and Swiss hallmarks.*

US\$ 30,000-50,000

37

**PROPERTY OF A LADY
DIAMOND BRACELET, CARTIER, FRANCE**

Composed of links resembling columns set with round diamonds, gross weight approximately 93 dwts, *length 7⅞ inches, signed Cartier, numbered 770741, with French assay and workshop marks. With signed box.*

US\$ 60,000-80,000



38

39

38

PROPERTY FROM A PRIVATE COLLECTION,
DALLAS, TEXAS

DIAMOND RING

Set with an oval-shaped diamond weighing
6.69 carats, between a pair of triangle-shaped
diamonds, accented with round diamonds,
size 8¾.

*Accompanied by GIA report no. 5171259845
dated March 11, 2019 stating that the diamond is
K color, VS2 clarity.*

US\$ 40,000-60,000

39

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

DIAMOND NECKLACE

Designed as a line of baguette and square-cut
diamonds splitting at the front into two rows,
set at intervals with emerald-cut diamonds,
length 15½ inches, numbered 122756.

US\$ 50,000-70,000



40

40

**SAPPHIRE AND DIAMOND BRACELET,
ALETTO BROTHERS**

Composed of arched links reminiscent of waves, invisibly-set with calibr -cut sapphires, the sides adorned with round diamonds, gross weight approximately 71 dwts, *internal circumference 6¼ inches, signed Aletto Bros.*

US\$ 150,000-200,000





41



42



43

41

**PROPERTY OF A LADY
DIAMOND RING**

Set with a round diamond weighing 10.11 carats, highlighted by two tapered baguette diamonds, size 4.

Accompanied by GIA report no. 2201057906 dated February 11, 2019 stating that the diamond is H color, SI1 clarity.

US\$ 150,000-250,000

42

**PAIR OF SAPPHIRE AND DIAMOND
EARRINGS**

Suspending two cushion-cut sapphires together weighing 29.63 carats, bordered by round diamonds, surmounted by cushion-cut diamonds.

Accompanied by AGL report no. CS 56513 A and B dated September 4, 2013 stating that the sapphires are of Ceylon origin, with no indications of heating.

Accompanied by GIA report no. 2135473769 dated June 7, 2011 stating that the sapphires are of Ceylon origin, with no indications of heating.

US\$ 100,000-150,000

43

PAIR OF DIAMOND STUDS

The studs set with two round novelty-cut diamonds weighing 4.14 and 4.08 carats.

Accompanied by two GIA reports:

No. 1162105697 dated May 7, 2014 stating that the diamond weighing 4.14 carats is H color, VS1 clarity.

No. 2165253495 dated June 18, 2014 stating that the diamond weighing 4.08 carats is H color, VS1 clarity, with Excellent Polish and Symmetry.

US\$ 80,000-100,000



44

PROPERTY OF A NEW YORK LADY
SAPPHIRE AND DIAMOND RING

Centering a cushion-cut sapphire weighing 2.80 carats, the shoulders set with single-cut diamonds, flanked by two old European-cut diamonds, size 4½; circa 1915.

Accompanied by AGL report no. 1096890 dated November 16, 2018, stating the sapphire is of Kashmir origin, with no indications of heating.

US\$ 30,000-50,000

45

DIAMOND AND CULTURED PEARL NECKLACE, TIFFANY & CO.

Suspending six cascading fan motifs set with round diamonds, on a chain composed of faceted diamond beads alternating with lozenge motifs further set with round diamonds, accented throughout with cultured pearls measuring from approximately 4.4 to 3.2 mm, length 20¼ inches, signed Tiffany & Co., numbered 34093342.

US\$ 25,000-35,000



46



47

46

SAPPHIRE AND DIAMOND RING

Centering an emerald-cut sapphire weighing 8.10 carats, set between two emerald-cut diamonds, size 5¾.

US\$ 12,000-15,000

47

PAIR OF DIAMOND EARCLIPS

Composed of clusters of marquise and pear-shaped diamonds.

Accompanied by 13 GIA reports and one Diamond Dossier dated between July 26, 2012 and June 5, 2018 stating that the diamonds weighing from 0.91 to 1.12 carats are from D to G color, SI1 clarity.

US\$ 45,000-55,000



48

48

**SEED PEARL AND DIAMOND
BRACELET, TIFFANY & CO.**

Composed of five openwork panels of geometric design, set with round and pear-shaped diamonds in millegrained settings, further adorned with numerous strands of seed pearls, length 6³/₄ inches, signed *Tiffany & Co.*, numbered 29362165, with British hallmarks.

US\$ 25,000-35,000



49



50

49

EMERALD AND DIAMOND RING

Set with an emerald-cut emerald weighing 5.33 carats, framed by triangle and trapezoid-shaped diamonds, further highlighted by round diamonds, size 6.

Accompanied by AGL report no. 1082744 dated March 22, 2017 stating that the emerald is of Colombian origin, clarity enhancement: none.

Accompanied by SSEF report no. 88810 dated November 17, 2016 stating that the emerald is of Colombian origin, clarity enhancement: none.

US\$ 150,000-200,000

50

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**PAIR OF DIAMOND EARCLIPS,
DAVID WEBB**

Designed as stylized knots, set with numerous round diamonds, signed Webb.

US\$ 8,000-12,000



51

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NY

DIAMOND RING

Set with an old European-cut diamond weighing
5.55 carats, size 6½.

*Accompanied by GIA report no. 1196711294
dated October 2, 2018 stating that the diamond
is H color, VS2 clarity.*

US\$ 70,000-90,000

52

**CULTURED PEARL AND DIAMOND
NECKLACE**

Composed of 37 pearls measuring
approximately 17.0 to 13.0 mm, completed
by a boule-shaped clasp pavé-set with round
diamonds, length 22¾ inches.

US\$ 25,000-35,000



53



54

53

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

EMERALD AND DIAMOND NECKLACE

Composed of a line of 35 emerald-cut emeralds spaced by pairs of baguette diamonds, *length 17 inches.*

US\$ 30,000-50,000

54

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

EMERALD AND DIAMOND BRACELET

Set with 15 emerald-cut emeralds, spaced by pairs of baguette diamonds, *length 7 inches.*

US\$ 15,000-20,000



55



56

55

PROPERTY OF A COLLECTOR

PAIR OF EMERALD, NATURAL PEARL AND DIAMOND EARRINGS

One earring suspending a drop-shaped emerald measuring approximately 11.5 x 10.9 mm, the other supporting a natural pearl measuring approximately 10.7 x 9.8 mm, each capped and accented by single-cut and old European-cut diamonds.

Accompanied by AGL report no. 1097911 dated January 8, 2019 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

Accompanied by a photocopy of GIA report no. 2155153321 dated December 18, 2012 stating that the pearl is natural, saltwater.

US\$ 30,000-50,000

56

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND RING

Set with a pear-shaped diamond weighing 5.07 carats, size 6½.

Accompanied by GIA report no. 5202033397 dated February 4, 2019 stating that the diamond is F color, VS2 clarity.

US\$ 70,000-90,000



57

**EMERALD AND DIAMOND RING,
TIFFANY & CO.**

Centering a round cabochon emerald weighing 3.93 carats, framed and accented by old European-cut diamonds, size 5½, signed *Tiffany & Co*; circa 1920. With signed box.

Accompanied by AGL report no. CS 72310 dated December 21, 2015 stating that the emerald is of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US\$ 75,000-100,000



58

**PROPERTY OF A LADY
RUBY AND DIAMOND RING**

Set with an oval-shaped ruby weighing approximately 3.90 carats, the mounting set with round diamonds, size 4½.

Accompanied by AGL report no. 1084819 dated June 22, 2017 stating that the ruby is of Classic Burmese origin, with no indications of heating.

US\$ 250,000-350,000

59 NO LOT





60

60

PROPERTY OF A LADY

DIAMOND BRACELET

Of geometric design, set with old European-cut diamonds, accented with baguette diamonds, length 6½ inches, with French assay and workshop marks; circa 1930.

US\$ 30,000-50,000



61



62

61

DIAMOND BRACELET, TIFFANY & CO.

The central element of scrolled abstract design, set with baguette and round diamonds, on a band of eight rows of similarly cut diamonds, length 7 inches, signed *Tiffany & Co.*, numbered 29896852.

US\$ 50,000-70,000

62

PROPERTY OF A LADY

PAIR OF DIAMOND EARCLIPS, CARTIER

Centering marquise-shaped diamonds, surrounded by ribbons of radiating design set with round diamonds, accented with baguette diamonds, signed *Cartier*.

US\$ 40,000-60,000



63

PROPERTY OF A LADY

FANCY VIVID YELLOW DIAMOND AND DIAMOND RING

Set with an emerald-cut Fancy Vivid Yellow diamond weighing 5.66 carats, flanked by two triangle-shaped diamonds, size 6¼.

Accompanied by GIA report no. 6192799745 dated October 30, 2018 stating that the diamond is Fancy Vivid Yellow, Natural Color, VVS1 clarity.

US\$ 125,000-175,000

64

PROPERTY OF A LADY

SAPPHIRE AND DIAMOND RING

The cushion-cut sapphire weighing 11.94 carats, set between two pear-shaped diamonds, accented with four round diamonds, size 5¼, with sizing band.

Accompanied by AGL report no. 1097909 dated January 8, 2019 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 100,000-150,000

65

PROPERTY OF A LADY

DIAMOND NECKLACE

Of fringe design, suspending 15 pear-shaped diamonds, set with baguette diamonds, further embellished with round diamonds, length 15½ inches.

Accompanied by GIA report no. 2191992939 dated January 21, 2019 stating that the diamond weighing 3.70 carats is E color, VVS2 clarity.

US\$ 80,000-120,000





66

67

66

PROPERTY OF A GENTLEMAN

FANCY LIGHT YELLOW DIAMOND AND DIAMOND RING

Centering a round-cornered rectangular mixed-cut Fancy Light Yellow diamond weighing 19.95 carats, framed by round near colorless diamonds, the shoulders further accented with round diamonds, size 7.

Accompanied by GIA report no. 5191894423 dated December 4, 2018 stating that the diamond is Fancy Light Yellow, Natural Color, VSI clarity.

US\$ 150,000-250,000

67

DIAMOND AND CITRINE NECKLACE

Supporting a pendant featuring an emerald-cut citrine weighing 12.45 carats, framed by round diamonds and surmounted by an emerald-cut diamond, suspended from a chain of round and marquise-shaped diamonds, length 16¾ inches, with Italian registry mark.

US\$ 25,000-35,000



68



69

68

**FANCY DEEP YELLOW DIAMOND AND
DIAMOND RING**

Set with a round Fancy Deep Yellow diamond weighing 3.47 carats, accented by round diamonds, size 7, with Italian registry marks.

Accompanied by GIA report no. 2268493324 dated August 7, 2017 stating that the diamond is Fancy Deep Yellow, Natural Color, VS2 clarity, with Excellent Polish and Symmetry.

US\$ 100,000-150,000

69

**FANCY COLORED DIAMOND AND
DIAMOND RING**

Set with a cushion-cut Fancy Intense Bluish Green diamond weighing 0.40 carat, a cut-cornered rectangular modified brilliant-cut Fancy Vivid Purplish Pink diamond weighing 0.61 carat and a diamond of yellow hue weighing 0.42 carat, bordered by three rows of round diamonds, size 6.

Accompanied by two GIA reports:

No. 2185772903 dated October 11, 2017 stating that the diamond weighing 0.40 carat is Fancy Intense Bluish Green, Natural Color, I1 clarity.

No. 1182469387 dated June 15, 2017 stating that the diamond weighing 0.61 carat is Fancy Vivid Purplish Pink, Natural Color.

Please note that the diamond of yellow hue has not been tested for natural origin of color.

US\$ 60,000-80,000



70



71

70

PROPERTY OF A LADY, NEW YORK, NY
DIAMOND RING, GRAFF

Set with a square emerald-cut diamond weighing 5.21 carats, flanked by two tapered baguette diamonds, size 6.

Accompanied by GIA report no. 12721578 dated June 15, 2018 stating that the diamond is D color, Internally Flawless.

US\$ 200,000-300,000

71

EMERALD AND DIAMOND RING, BULGARI

Set with an emerald-cut emerald weighing 4.34 carats, flanked by two cushion-cut diamonds weighing 2.14 and 2.08 carats, size 6, signed Bulgari.

Accompanied by AGL report no. 1097296 dated November 27, 2018 stating that the emerald is of Classic Colombian origin, with no clarity enhancement.

Accompanied by two GIA reports:

No. 1122674643 dated January 21, 2011 stating that the diamond weighing 2.14 carats is F color, VS1 clarity.

No. 2125718553 dated January 21, 2011 stating that the diamond weighing 2.08 carats is F color, VS1 clarity.

US\$ 300,000-400,000





72



73



74

72

**SAPPHIRE AND DIAMOND RING,
CHAUMET, PARIS**

Set with an octagonal step-cut buff-top sapphire weighing 15.87 carats, flanked by two baguette diamonds, size 4¼, signed *Chaumet, Paris*, with French assay and maker's marks.

Accompanied by SSEF report no. 103220 dated October 10, 2018 stating that the sapphire is of Ceylon origin, with no indications of heating.

US\$ 80,000-120,000

73

PROPERTY OF A PRIVATE COLLECTOR,
SCOTTSDALE, ARIZONA

DIAMOND BRACELET

Composed of triangle-shaped diamond clusters on a pavé-set band of old European and single-cut diamonds, embellished with open metalwork, length 6½ inches; circa 1930s.

US\$ 25,000-35,000

74

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

**PAIR OF DIAMOND PENDANT-
EARRINGS**

Suspending two round diamonds weighing approximately 7.90 and 7.30 carats, surmounted by round diamonds weighing approximately 1.10 and 1.05 carats.

US\$ 150,000-200,000



75



76



77

75

PROPERTY OF A GENTLEMAN
DIAMOND RING

Centering a marquise-shaped diamond weighing 7.54 carats, flanked by two pear-shaped diamonds, size 5¼.

Accompanied by GIA report no. 2191885257 dated December 5, 2018 stating that the diamond is D color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless. Also with a letter from the GIA stating that the diamond has been determined to be Type IIa.

US\$ 250,000-350,000

76

**SAPPHIRE AND DIAMOND
'TROMBINO' RING, BULGARI**

Set with an octagonal step-cut sapphire weighing 16.98 carats, shouldered by baguette diamonds, further highlighted by round diamonds, size 5¾, signed Bulgari.

Accompanied by SSEF report no. 86738 dated July 4, 2016 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 180,000-220,000

77

**DIAMOND JABOT PIN, CARTIER,
FRANCE**

Of geometric design, the terminals set with two pear-shaped portrait-cut diamonds, accented by rose-cut diamonds, signed Cartier, numbered 72411, with workshop mark; circa 1920. With signed box.

US\$ 20,000-30,000



78

79

78

PROPERTY OF A COLLECTOR, JACKSON,
WYOMING

**DIAMOND, EMERALD, SAPPHIRE AND
AMETHYST BROOCH**

Of floral design with an articulated stem, set throughout with old European and single-cut diamonds, accented by calibré-cut emeralds, sapphires and amethysts, *one emerald and two amethysts missing, with Austrian hallmarks; circa 1925.*

US\$ 15,000-20,000

79

PROPERTY OF A COLLECTOR, JACKSON,
WYOMING

SAPPHIRE AND DIAMOND BRACELET

Of geometric openwork design, channel-set with square-cut sapphires, highlighted with round diamonds, *length 6¾ inches.*

US\$ 15,000-20,000





80

RUBY AND DIAMOND RING

Bezel-set with an oval mixed-cut ruby weighing approximately 6.50 carats, flanked by pear-shaped diamonds, within a decorative mounting embellished with round diamonds, *size 7*.

Accompanied by AGL report no. 1090182 dated February 19, 2018 stating that the ruby is of Burmese origin, with no indications of heating.

US\$ 150,000-200,000

81

UNMOUNTED NATURAL PEARL

Comprising a gray button-shaped natural pearl measuring approximately 17.7 x 15.3 mm, weighing 135.04 grains.

Accompanied by a photocopy of GIA report no. 16941904 dated June 2, 2014 stating that the pearl is natural, saltwater.

US\$ 30,000-50,000

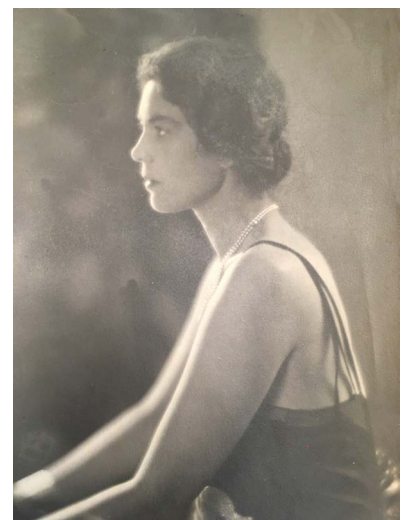
82

PROPERTY FROM A PRIVATE COLLECTION

DIAMOND NECKLACE

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

US\$ 50,000-70,000



Mrs. Ida May Swift Minotto



83

(ALTERNATE VIEW)



84



85

83

PROPERTY FROM THE ESTATE OF IDAMAY SWIFT MINOTTO, THENCE BY DESCENT

DIAMOND RING

The twin-stone ring set with a pair of old European-cut diamonds weighing 4.78 and 4.56 carats, the decorative gallery embellished with single-cut diamonds, size 7¾; circa 1925.

Accompanied by two GIA reports:

No. 5192991057 dated January 16, 2019 stating that the diamond weighing 4.78 carats is J color, VS2 clarity.

No. 5191991051 dated January 16, 2019 stating that the diamond weighing 4.56 carats is J color, VS1 clarity.

PROVENANCE

Ida May Swift, daughter of Louis F. Swift of the famed Swift Meat Packing Company, was born in 1861 in Lake Forest, Illinois. Miss

Swift made her debut into Chicago society, often being called the most beautiful woman in the United States in the pages of the Chicago Tribune. In 1916 she married Count James Minotto from Venice, Italy. They lived in New York City for a time and were there for the birth of their son Demetrius in 1917. Daughter Ida May was born in Lake Forest, Illinois in 1920. In 1925, because of their love of the West, the family purchased a ranch in a remote area of Yavapai County, Arizona. Many celebrities such as Will Rogers, Clark Gable and Betty Davis visited the famous Z Triangle Ranch, home to cowboys, rodeos and evenings filled with music and dancing. Ida May Swift Minotto died in 1943 in Phoenix, Arizona. Her granddaughters still live on ranches in Arizona today.

US\$ 60,000-80,000

84

PROPERTY FROM THE ESTATE OF IDAMAY SWIFT MINOTTO, THENCE BY DESCENT

DIAMOND BRACELET, DREICER & CO.

The line bracelet set with 30 old European-cut diamonds, length 7¾ inches, signed Dreicer & Co.

US\$ 20,000-30,000

85

NATURAL PEARL AND DIAMOND PENDANT-NECKLACE

Suspending a drop-shaped natural pearl measuring 13.3 x 12.6 mm, capped by rose-cut diamonds, further accented with single and rose-cut diamonds, length 11¾ inches.

Accompanied by GIA report no. 5192633464 dated September 14, 2018 stating that the pearl is natural, saltwater.

US\$ 20,000-30,000



86



(REVERSE)

86

PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

GOLD, PEARL, RUBY AND ENAMEL PENDANT, CARLO GIULIANO

Of Renaissance revival-style, the openwork lozenge-shaped plaque decorated with a geometric pattern of blue, black and white enamel, adorned with pearls measuring approximately 5.2 to 3.0 mm and cabochon rubies, the reverse similarly applied with blue, white and pink enamel, *signed C.G.; circa 1874-1895*. With original gilt-embossed leather case signed C. Giuliano.

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

PROVENANCE

Sotheby's New York, December 6, 2006, *Castellani & Giuliano, The Judith H. Siegel Collection*, lot 88.

US\$ 12,000-15,000





87



88

87

PERIDOT AND ENAMEL RING, RENÉ LALIQUE

The lozenge-shaped frosted peridot depicting carved bleeding hearts, the mounting designed as stylized cranes, applied with green enamel, size 2¾, signed *Lalique*; circa 1900.

US\$ 25,000-35,000

88

PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

PERIDOT, PEARL AND ENAMEL PENDANT, PHILLIPS BROS.

Centered on a rectangular step-cut peridot within an openwork border applied with black and white *piqué* enamel, accented by four button-shaped pearls measuring approximately 4.8 to 4.5 mm, and supporting a drop-shaped pearl measuring approximately 5.6 mm, with *maker's mark* for *Phillips Bros.*; circa 1869-1874.

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

According to Geoffrey Munn, it is likely that this pendant was made by Giuliano to the order of Phillips and was sold by them in their shop on Cockspur Street between 1869 and 1874. The

work on this jewel is almost identical to that of a piece bearing Giuliano's maker's mark, offered as lot 105 in Castellani & Giuliano, The Judith H. Siegel Collection, Sotheby's New York, December 6, 2006.

PROVENANCE

Sotheby's New York, December 6, 2006, *Castellani & Giuliano, The Judith H. Siegel Collection*, lot 120.

EXHIBITED

Castellani and Giuliano, Revivalist Jewellers of the Nineteenth Century, Wartski, London, March 12-17, 1984, no. 106.

US\$ 8,000-12,000





89

PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

GOLD, ENAMEL AND GEM-SET PENDANT, CARLO GIULIANO

Of Renaissance revival-style, the lozenge-shaped openwork plaque decorated with square-cut emeralds and sapphires and cushion-cut rubies, further enhanced with seed pearls and an old mine-cut diamond in the center, within borders of white, blue, black and pink enamel, anchored by a pearl drop, the reverse decorated in a pastel floral pattern of pink, blue and white *champlevé* enamel, the center with a circular compartment for a souvenir, signed C.G.; circa 1880. With fitted box.

PROVENANCE

Sotheby's New York, December 6, 2006, *Castellani & Giuliano, The Judith H. Siegel Collection*, lot 123.

LITERATURE

Geoffrey C. Munn, Castellani and Giuliano, Revivalist Jewellers of the 19th Century, plates 167-168.

US\$ 15,000-20,000





91



90

90

**HARDSTONE COMEIO BROOCH,
NICOLA MORELLI**

The agate cameo depicting a bearded man in profile, collet-set within a gold frame, *cameo signed Morelli; early 19th century.*

Nicola Morelli (1771-1838) was a renowned cameo portraitist and was frequently called on by Napoleon I and his family. In this cameo, three strata of the agate are utilized to render the Roman sitter, the uppermost layer illuminating the laurel crown, beard and cloak. Similar cameos by Morelli may be seen in the Metropolitan Museum in New York and the British Museum in London.

US\$ 10,000-15,000

91

PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

GOLD AND HARDSTONE INTAGLIO BRACELET, CARLO GIULIANO

Set with eight agate intaglios depicting classical figures, framed with gold and joined by cylindrical links, *length 7¼ inches, signed C.G.; early 19th century.*

LITERATURE

For a bracelet of similar design by Giuliano, see Castellani and Giuliano, Revivalist Jewellers of the 19th Century, by Geoffrey Munn, plate 59.

US\$ 7,000-9,000





92



93

92

PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

DIAMOND AND PEARL PENDANT, CARLO GIULIANO

Of Renaissance revival-style, the lozenge-shaped panel set with alternating pearls and old mine-cut diamonds, suspending a drop-shaped pearl, *signed C.G.; circa 1870*. Fitted box by Wartski.

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

The geometric design of this jewel, which appears strikingly modern, is actually based on an Elizabethan prototype; gemstones decorated in square panels can be found in portrait jewels of the time. A portrait of Elizabeth Brydges, maid-of-honor to Queen Elizabeth, shows the subject wearing a full parure of Renaissance jewelry including a brooch similar to the present one on her collar. See Ancestral Jewels by Diana Scarisbrick, pg. 13.

PROVENANCE

Sotheby's New York, December 6, 2006, *Castellani & Giuliano, The Judith H. Siegel Collection*, lot 124.

US\$ 15,000-20,000

93

PROPERTY OF A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

GOLD, EMERALD, RUBY, DIAMOND AND ENAMEL PENDANT, CASTELLANI

Of Renaissance revival-style, centered on an emerald cameo depicting the Madonna, held within a clawed collet applied with black enamel, within an openwork frame of scroll design decorated with green and red enamel, alternately set with old mine-cut diamonds and cushion-cut rubies, the latter in high squared black enameled collets, *unsigned; circa 1870*. With fitted box.

The style of the clawed collet holding the emerald in the center of this brooch, as well as the squared collets of the rubies, all enameled in black, are identical to those found in Castellani's repertoire, illustrated in color by Geoffrey Munn, Castellani and Giuliano, Revivalist Jewellers of the 19th Century, pl. 181-183.

PROVENANCE

Sotheby's New York, December 6, 2006, *Castellani & Giuliano, The Judith H. Siegel Collection*, lot 95.
Sotheby's London, July 12, 1984, lot 176.

EXHIBITED

Castellani and Italian Archaeological Jewels, The Bard Graduate Center, New York November 2004 - February 2005, p. 368, no. 142. Also exhibited at Somerset House, London, May - September 2005 and Villa Giulia, Rome, November 2005 - February 2006.

US\$ 15,000-20,000





94

94

GOLD AND INTAGLIO NECKLACE AND BRACELET

Of Archaeological revival-style, the necklace set with 15 intaglios, the bracelet set with 11 intaglios, composed of various gemstones including emerald, amethyst, carnelian, sardonyx, quartz and lapis lazuli, engraved with images of various Greek and Roman gods, one engraved 'Hermes', mounted with intricate gold work, necklace gross weight approximately 29 dwts, bracelet approximately 56 dwts, lengths 15½ and 7½ inches; late 19th century to early 20th century. Bracelet with signed Giacinto Melillo box.

Archaeological discoveries during the 19th century at sites such as Pompeii and Herculaneum inspired imitations of gold ornaments from antiquity. The Roman jewelers Castellani sought to achieve the techniques of gold granulation and metalwork developed by the ancient Etruscans. The Castellani shop in Rome became the destination for Grand Tourists seeking mementos of the past. Giacinto Melillo (1845-1915) joined Alessandro Castellani at his workshop in Naples as a teenager with his apprenticeship only partially completed. By 1870 he was managing the workshop on his own and continued to make jewels in the

"Archaeological style." similar to those in lots 94 and 95, often using ancient hardstone intaglios. He was awarded the Grand Prix and Legion d'Honneur at the Paris Exhibition in 1900. Usually unsigned, the jewelry of Giacinto Melillo is identified by signed wooden cases as offered here with the present lot. For an informative discussion see "Giacinto Melillo, A Pupil of the Castellani" by Geoffrey Munn, The Connoisseur, Sept. 20, 1977, pages 20-22.

US\$ 40,000-60,000





95

(REVERSE)

95

PROPERTY OF A PROMINENT AMERICAN FAMILY

GOLD BRACELET

Of Archaeological revival-style, composed of nine gold plaques embellished to the front and reverse with granulation and filigree, gross weight approximately 50 dwts, length 8 inches; circa 1870. With fitted case signed Ls. Casalta, Naples.

EXHIBITED

A similar bracelet by Melillo may be seen in the Hull Grundy Collection in the British Museum, London. See *The Art of the Jeweller: A Catalogue of the Hull Grundy Gift to the British Museum*, by Charlotte Gere et al., plate 45.

US\$ 15,000-20,000





96

GOLD, BOULDER OPAL AND MULTI-COLORED GARNET NECKLACE

Of fringe design, suspending drop-shaped boulder opals from a tiered necklace of decorative gold wirework, accented with alternating round orange and purple garnets, further highlighted by demantoid garnets, *length 15 inches; early 20th century.*

US\$ 6,000-8,000

96



97

97

GOLD, GREEN BERYL AND SEED PEARL NECKLACE, CASTELLANI

Designed as a fringe of gold batons supporting cushion-cut green beryls set within square motifs, alternating with seed pearls, suspended from a ropework chain, length 16 $\frac{3}{4}$ inches, with maker's mark; circa late 19th century. With fitted box.

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

US\$ 20,000-30,000



PROPERTY FROM A NOBLE COLLECTION

AN EXCEPTIONALLY RARE ENAMEL AND DIAMOND DEMI-PARURE, TIFFANY & CO.

Of Renaissance revival-style, comprising a sautoir and pair of earrings set with rose-cut diamonds framed with old European and single-cut diamonds, the links and mountings lavishly embellished with sculpted figures including nymphs, naiads, gargoyles, jardinières and shield shapes, with two Knights Templar, tied together with fleurs-de-lys, floral garlands and scrolls, applied with shaded polychrome enamel, length 33 inches, earrings signed *Tiffany & Co.*, necklace unsigned, pendant detachable, necklace separates into 3 segments, earrings fitted with screw backings; circa 1904 with later modifications. With fitted and signed case.

PROVENANCE

This demi-parure originates from a pendant-necklace created by Paulding Farnham and exhibited by Tiffany & Co. at the 1904 Louisiana Purchase Exposition, in St. Louis. The original chain remains intact, paired with a modified pendant. The original larger pendant could be divided into smaller pendants and a pair of earrings. The current pendant is assembled from the original central diamond and one of the pear-shaped rose-cut drops. Also made from the original pendant was a seed pearl and diamond sautoir. The seed pearl sautoir was made by Tiffany & Co. in 1915, using three of the rose-cut diamonds from the St. Louis pendant. Purportedly created for silent film star Norma Talmadge (see page 147 of Loring's book *Paulding Farnham*), it was sold in 1992 by Sotheby's New York as lot 151.

LITERATURE

This necklace appears in its original state on page 146 of John Loring's Paulding Farnham: Tiffany's Lost Genius. A detail of the original necklace along with a photograph of the current modified version appears on page 167 of John Loring's Tiffany Jewels.

For additional information on the present lot, see The Rediscovery of Paulding Farnham, Tiffany's Designer Extraordinaire, Part I: Jewelry by Janet Zapata, Antiques 139, No. 3 (1991), pages 566-567.

US\$ 200,000-300,000



PROPERTY FROM A NOBLE COLLECTION

Paulding Farnham (1859-1927) was the creative genius responsible for the original design of this necklace, which was the only jewel by him that Tiffany & Co. displayed at the 1904 St. Louis World's Fair, an exhibition to celebrate the centennial of the 1803 Louisiana Purchase. Just like the 1893 Columbia World's Exhibition in Chicago, and the 1901 Pan American exhibition in Buffalo, the St. Louis World's Fair was a combination of trade show, civic pride and cultural achievement. As the Missouri State archives describes: "The Fair showcased the grandiose ambition of the Gilded Age, forming a kind of collective tribute to the nineteenth century's international understanding of the furtherance of peace, prosperity and progress." Tiffany & Co. had participated in all of these international exhibitions and as chief designer of jewelry for the firm, Paulding Farnham contributed greatly to the international notoriety, distinction and success of the company. The Paris Exposition Universelle of 1889 became another milestone for Tiffany & Co., when Farnham presented for the first time his fabulous gold and enamel orchid jewels, the likes of which the world had never seen.

"The Rediscovery of Paulding Farnham, Tiffany's Designer Extraordinaire," was an important two-volume article by Janet Zapata in 1991 published in the magazine *Antiques*, followed by John Loring's book in 2000, *Paulding Farnham, Tiffany's Lost Genius*. Both tell the tale of a man who was extremely talented and who rose to great heights during his tenure at the firm for more than twenty years, spanning both the late

19th and early 20th centuries. At the St. Louis World's Fair, Farnham's other contributions to Tiffany & Co.'s display included his sculptures of Psyche, the White Rock sparkling water trademark, and the dog "Nipper" for the Victor Talking Machine Co.'s life size version of its world famous "His Masters Voice Trademark," but the Renaissance revival necklace offered here was however the only jewel exhibited by him. It is one of his last achievements to be celebrated by Tiffany & Co at that time. Zapata adds these footnoted accounts in 1904 about the necklace: "The chain and pendant took 3,600 hours to make and included 43 large and 980 small diamonds." She added that one reviewer called it "a jewel that might have been worn by the Queens of Charles V, Francois I, or Henry VIII." Of course now modeled into its newest version, the necklace takes on the streamlined look of a sautoir from the Art Deco period of the 1920s, but is no less grand.

At first glance the necklace appears to be decorated with a synthesis of motifs borrowed from Renaissance art and architecture. Stylized jardinières, nymphs and naiads, gargoyles, shield shapes, palmettes, acanthus leaves, scrolls and arabesques, are all gracefully combined into a harmonious flowing pattern decorated with colorful enamel. However, upon closer inspection towards the back of the necklace near the clasp, Farnham has specifically included two figures of the Knights Templar, which would likely be historical references to the French King Louis IX who led the Seventh Crusade (1248-1254 A.D.) and after whom the city of St. Louis is named.

The *fleur-de-lys* is another recurrent motif throughout the design of the necklace and also quarters each of the platinum settings surrounding the rose-cut diamond-set links. It is of course the symbol associated with the city of St. Louis which appears on the flag of the city to this day, and it is surely why Farnham intentionally chose it for this jewel. He continued using this motif in his silver Renaissance flatware designs patented in 1905. Drawing upon the rich heritage of historical revival jewels which became so popular in the second half of the 19th century, Farnham's *en ronde bosse* enamel figures conjure up images of works by famous European jewelers such as Falize and Giuliano, whose creations may have been a source of inspiration for Farnham.



Programme for the World's Fair in St. Louis, 1904

© SZ Photo / Sammlung Megele / Bridgeman Images





Yet by 1904, the trends in jewelry design were moving in another direction, and Tiffany now had at its helm a new director, Louis Comfort Tiffany, who had his own ideas for jewelry designs. As Zapata points out “one can only speculate that he and Louis Comfort Tiffany clashed on artistic matters and that after he lost the support of his uncle Charles Cook, Tiffany’s president until his death in 1907, he felt his position at the company was no longer tenable.” And so it happened that Paulding Farnham, the self-described “painter, draughtsman, sculptor, expert mechanic,

sailorman, traveler, writer,” would eventually drift off into utter obscurity. Even in their titles, the aforementioned article and book allude to a loss which Tiffany & Co. would experience after Farnham’s departure in 1908. As John Loring so aptly summarized: “In the twenty-two and a half years he spent with Tiffany & Co., Farnham won more honors at home and abroad than any other designer of his time and brought Tiffany & Co. and the United States international respect as the undisputed leader in jewelry design in the last decade of the nineteenth century.”

Works by Paulding Farnham rarely appear on the market, but some important pieces have made their way into private collections and museums including the Metropolitan Museum of Art and the Cooper-Hewitt in New York, The Brooklyn Museum, The Walters Art Gallery in Baltimore and the Museum of Fine Arts, Boston. Today, the offer of this jewel on the world stage presents a rare opportunity and once again illuminates the life and work of an artist not to be forgotten or overlooked.





99

99

SOLD TO BENEFIT THE MENDOCINO ART CENTER, CA

GOLD, PLIQUE-À-JOUR ENAMEL, COLORED DIAMOND AND DIAMOND 'MATILIJA POPPY' CLIP-BROOCH, THOMAS HERMAN OF SEVENFINGERS AND PATSY CROFT

Designed as a Matilija poppy (*Romneya coulteri*), composed of opaque white and translucent green *plique-à-jour* enamel, accented with a bud and a small diamond accented spider, the center designed with the stamen highlighted by diamonds of near colorless and yellow hue, signed Patsy Croft, with maker's mark for Thomas Herman of Sevenfingers. With fitted and signed box.

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

The origin of the name "Matilija" can be traced back to the Chumash Indian Chief and his tribe who inhabited the area of present-day Ventura county in Southern California during the 19th century. The legend of Chief Matilija's daughter Amatil and her lost love is retold in various versions from the history of this period. After falling in love with a young brave, Amatil is then captured by Spaniards and taken to work at Mission Buenaventura, but longs to return to Ojai (from the Chumash for "nest"). She manages to escape, but sadly finds that her lover has been mortally wounded during a battle with the Spaniards. It is from this legend, that the "Matilija" poppy became the symbol of the tears of Amatil and her heart of pure gold.

The Chumash like other native California tribes, fought against the domination of the Spanish and the formation of mission culture, so this legend may well be rooted in historical fact. In 1824 near Mission Buenaventura, there is record of Chief Matilija having waged a major battle against the Spanish. In present day Ojai and Ventura the name of Chief Matilija is echoed in many streets, businesses and other manmade landmarks as well as some of the creeks and canyons in the region.

For further information on Mendocino Art Center and the genesis of the Matilija Poppy Project, please refer to the condition report.

US\$ 15,000-20,000





100

**GOLD, CITRINE AND DIAMOND
NECKLACE, BULGARI**

The gold curb link chain set at intervals with pairs of cabochon citrines, each framed by round diamonds, gross weight approximately 153 dwts, length 31 $\frac{3}{4}$ inches, chain detaches into three segments measuring 16 inches, 9 inches and 6 $\frac{3}{4}$ inches for a variety of wear, signed Bulgari Italy.

US\$ 40,000-60,000

100



101

101

**PAIR OF GOLD, RUBY AND DIAMOND
EARCLIPS, DAVID WEBB**

Designed as serpent heads, the scales composed of textured gold, the eyes set with cabochon rubies, accented by round diamonds, gross weight approximately 27 dwts, *signed Webb*.

US\$ 15,000-20,000



102

102

**GOLD, RUBY AND DIAMOND BANGLE-
BRACELET, DAVID WEBB**

The sprung bangle designed as two snake heads, each topped with a ruby cabochon, the eyes similarly-set with ruby cabochons, accented by round diamonds, detailed throughout with textured gold scales, gross weight approximately 87 dwts, *internal circumference 5¼ inches, expandable, signed David Webb*.

US\$ 35,000-55,000



103

103

PROPERTY OF AN INTERNATIONAL COLLECTOR

GOLD AND DIAMOND NÉCESSAIRE, CARTIER, FRANCE

The rectangular gold case measuring approximately 6 $\frac{3}{8}$ x 3 x $\frac{5}{8}$ inches, embellished with a fan design accented with round diamond florets, the thumbpiece set with round diamonds, opening to reveal a mirror, a lipstick holder, and four additional compartments, signed Cartier, numbered OCC 1525, with French assay and maker's marks. With signed box.

US\$ 12,000-15,000



104

104

EMERALD AND DIAMOND RING, TIFFANY & CO.

Set with a round emerald weighing 2.24 carats, flanked by two old European-cut diamonds, size 4 $\frac{1}{2}$, signed Tiffany. With signed box.

Accompanied by AGL report no. 1094984 dated November 20, 2018 stating that the emerald is of Colombian origin, clarity enhancement: none.

US\$ 50,000-70,000



105

105

PROPERTY OF A LADY, NEW YORK, NY

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

Suspending a pendant centering a square mixed-cut yellow sapphire within a frame of round emeralds and diamonds, the necklace further set with variously cut yellow sapphires, cabochon emeralds and round diamonds within fringed and granulated gold links, *length 24 $\frac{3}{4}$ inches, adjustable, pendant detachable for wear as a clip-brooch, signed Webb; circa 1965.*

US\$ 25,000-35,000



106

107

106

PROPERTY OF A LADY

DIAMOND RING

Set with a pear-shaped diamond weighing 10.82 carats, highlighted by two tapered baguette diamonds, size 7¾.

Accompanied by GIA report no. 6194941589 dated December 21, 2018 stating that the diamond is L color, VS2 clarity.

US\$ 80,000-120,000

107

PROPERTY FROM A PRIVATE COLLECTION

**GOLD AND DIAMOND NECKLACE,
DAVID WEBB**

The textured gold coral-inspired links featuring graduated round and pear-shaped diamonds, gross weight approximately 94 dwts, length 14 inches, signed David Webb; circa 1970s.

US\$ 30,000-50,000



108



109

108

PROPERTY FROM A PROMINENT COLLECTION, NEW YORK

EMERALD AND COLORED DIAMOND RING

Centering an emerald-cut emerald weighing 12.64 carats, in a bombé mounting reverse-set with rose-cut diamonds of yellow hue, size 7¼, numbered 1502.

Accompanied by AGL report no. CS81984 dated June 8, 2012 stating that the emerald is of Colombian origin, clarity enhancement: faint, type: modern.

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

US\$ 150,000-200,000

109

PAIR OF DIAMOND EARRINGS

Of graduated design, suspending emerald-cut diamonds weighing 6.01 and 5.86 carats, surmounted by additional emerald-cut diamonds weighing from 3.02 to 0.72 carats, numbered 127038.

Accompanied by six GIA reports:

No. 2171265517 dated August 3, 2015 stating that the diamond weighing 6.01 carats is I color, SI1 clarity.

No. 6173231594 dated September 2, 2015 stating that the diamond weighing 5.86 carats is H color, SI2 clarity.

No. 2227773174 dated March 16, 2017 stating that the diamond weighing 3.02 carats is I color, SI2 clarity.

No. 6173869016 dated September 20, 2016 stating that the diamond weighing 2.35 carats is H color, SI1 clarity.

No. 1248643519 dated January 16, 2017 stating that the diamond weighing 1.01 carats is H color, VS2 clarity.

No. 2248403988 dated December 8, 2016 stating that the diamond weighing 1.01 carats is G color, VS2 clarity.

Additionally accompanied by photocopies of two GIA Diamond Dossiers:

No. 7241638929 dated January 11, 2017 stating that the diamond weighing 0.75 carat is H color, VS2 clarity.

No. 5171477394 dated February 4, 2016 stating that the diamond weighing 0.72 carat is H color, VS1 clarity.

US\$ 200,000-300,000



112



111



110

110

PAIR OF DIAMOND STUDS

Set with two square emerald-cut diamonds weighing 4.03 and 4.01 carats.

Accompanied by two GIA reports:

No. 1182728749 dated September 12, 2017 stating that the diamond weighing 4.03 carats is G color, VS2 clarity, with Excellent Polish and Symmetry.

No. 2185968929 dated December 26, 2017 stating that the diamond weighing 4.01 carats is H color, VS1 clarity.

US\$ 100,000-120,000

111

FANCY VIVID YELLOW DIAMOND AND DIAMOND BRACELET

Composed of alternating oval-shaped diamonds and Fancy Vivid Yellow diamonds, length 7 inches.

Accompanied by 10 GIA reports and Dossiers dated from March 25, 2016 to May 1, 2018 stating that the near colorless diamonds weighing from 2.19 carats to 0.71 carat are from D to F color, VS1 to VS2 clarity.

Accompanied by 10 GIA reports dated from June 24, 2013 to November 8, 2018 stating that the yellow diamonds weighing from 2.46 to 1.01 carats are Fancy Vivid Yellow, Natural Color, Internally Flawless to VS2 clarity.

US\$ 320,000-380,000

112

**PROPERTY FROM A PRIVATE COLLECTION
DIAMOND RING, GRAFF**

Set with a cushion-cut diamond weighing 5.72 carats, flanked by two pear-shaped diamonds, size 5¼, signed Graff.

Accompanied by GIA report no. 2191834552 dated November 14, 2018 stating that the diamond is D color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless. Also with a letter from the GIA stating that the diamond has been determined to be Type IIa.

US\$ 200,000-300,000





113



114

113

TWO GOLD AND DIAMOND 'TRINITY' BANGLE-BRACELETS, CARTIER, FRANCE

Each composed of three interlocking bangles set with round diamonds, total gross weight approximately 70 dwts, *internal circumference 7¼ and 6¾ inches, one signed Cartier Paris, the other signed Cartier, numbered 249042 5.9 and 652401 respectively, each with French assay and workshop marks.*

US\$ 40,000-60,000

114

GOLD AND EMERALD RING, BULGARI

Set with a cushion-cut emerald weighing 10.12 carats, within a matte gold mounting, size 9, *signed Bulgari.*

Accompanied by AGL report no. CS 64654 dated December 3, 2014 stating that the emerald is of Colombian origin, clarity enhancement: insignificant, type: traditional.

US\$ 160,000-180,000



115

116

117

115

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

Designed as a butterfly, centered on a marquise-shaped diamond, the wings pavé-set with round diamonds, bordered by baguette and tapered baguette diamonds, signed Van Cleef Arpels, numbered M38504, with French assay and workshop marks.

US\$ 20,000-30,000

116

**GOLD AND DIAMOND NECKLACE,
VAN CLEEF & ARPELS, FRANCE**

Composed of 38 interlocking gold hoops, set with numerous round diamonds, gross weight 78 dwts, length 16¾ inches, signed Van Cleef & Arpels, numbered BL35028, with French assay mark and maker's marks.

US\$ 100,000-150,000

117

**PAIR OF GOLD AND DIAMOND
'SNOWFLAKE' EARCLIPS, VAN CLEEF
& ARPELS**

Composed of clusters of round diamonds, within frames further set with round diamonds, signed Van Cleef & Arpels, numbered 858H-17. Fitted with posts.

US\$ 40,000-60,000



118



119

118

**CITRINE AND GARNET BROOCH,
RENÉ BOIVIN, FRANCE**

Designed as a flower, the petals set with oval-shaped citrines, the leaf accented by round green garnets, *unsigned, with French assay and workshop marks; circa 1960s.*

Accompanied by a Certificate of Authenticity from Françoise Cailles.

US\$ 15,000-20,000

119

**PAIR OF CITRINE AND GARNET
EARCLIPS, RENÉ BOIVIN, FRANCE**

Designed as flowerheads, the petals set with oval-shaped citrines, the leaves highlighted by round garnets, *unsigned, with French assay and workshop marks; circa 1960s.*

Accompanied by a Certificate of Authenticity from Françoise Cailles.

US\$ 15,000-20,000



120

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**GOLD AND DIAMOND NECKLACE-BRACELET COMBINATION,
VAN CLEEF & ARPELS**

Composed of interlocking gold links decorated with round diamonds, suspending an oval-shaped gold hoop, similarly set with round diamonds, total gross weight approximately 203 dwts, length 23½ inches, chain detaches into 7½-inch bracelet, signed Van Cleef & Arpels, bracelet segment numbered 26785, necklace numbered 26786.

US\$ 40,000-60,000

120



121



122

121

**FANCY VIVID YELLOW DIAMOND AND
DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut diamond weighing 3.06 carats, highlighted with two half-moon-shaped diamonds, size 6½.

Accompanied by GIA report no. 1206001327 dated January 28, 2019 stating that the diamond is Fancy Vivid Yellow, Natural Color, VS2 clarity.

US\$ 55,000-65,000

122

**DIAMOND BRACELET, CARTIER,
PARIS**

Composed of a line of pear-shaped diamonds, length 7 inches, signed Cartier Paris, numbered 161197, with French assay and workshop marks.

US\$ 30,000-50,000



123

124

123

FANCY BROWN-YELLOW AND FANCY YELLOWISH-BROWN DIAMOND RING, WILLIAM GOLDBERG

Of *toi et moi* design, set with an emerald-cut Fancy Brown-Yellow diamond weighing 5.22 carats and a square emerald-cut Fancy Yellowish Brown diamond weighing 4.09 carats, further enhanced by round diamonds, size 5½, signed William Goldberg, numbered R6159.

Accompanied by two GIA reports:

No. 5192122645 dated February 23, 2018 stating that the diamond weighing 5.22 carats is Fancy Brown-Yellow, Natural Color, VS2 clarity.

No. 2191013268 dated January 16, 2018 stating that the diamond weighing 4.09 carats is Fancy Yellowish Brown, Natural Color, VVS1 clarity.

US\$ 70,000-90,000

124

PROPERTY OF A LADY, TEXAS

FANCY DARK YELLOWISH BROWN DIAMOND, COLORED DIAMOND AND DIAMOND PENDANT-NECKLACE

The detachable pendant centering a Fancy Dark Yellowish Brown modified shield mixed-cut diamond weighing 10.50 carats, surmounted by an oval-shaped diamond of yellow hue, the pendant framed by and suspended from a row of round diamonds of various hues, length 16¾ inches.

Accompanied by GIA report no. 2205072952 dated February 19, 2019 stating that the diamond is Fancy Dark Yellowish Brown, Natural Color, VS2 clarity.

Please note that the remaining diamonds of various hues have not been tested for natural origin of color.

US\$ 30,000-50,000



125



126

125

**THREE GOLD AND DIAMOND
BANGLE-BRACELETS**

Comprising three bangle-bracelets, one of yellow gold, one of pink gold and one of white gold, each pavé-set with five rows of round diamonds, total gross weight approximately 51 dwts, *internal circumference 7 inches.*

US\$ 30,000-40,000

126

PROPERTY FROM A PROMINENT
COLLECTION, NEW YORK

**FANCY DEEP GRAYISH GREENISH
YELLOW DIAMOND, DIAMOND AND
DEMANTOID GARNET RING, TAFFIN**

Centering a Fancy Deep Grayish Greenish Yellow emerald-cut diamond weighing 1.35 carats, within a surround pavé-set with single-cut diamonds and round demantoid garnets, *size 6½, signed Taffin, numbered TF2111.* With signed box.

Accompanied by GIA report no. 15318029 dated November 14, 2006 stating that the diamond is Fancy Deep Grayish Greenish Yellow, Natural Color.

US\$ 25,000-35,000



127



128

127

PAIR OF DIAMOND EARRINGS

Centering a row of round diamonds, set between two rows of smaller pavé-set round diamonds.

US\$ 16,000-18,000

128

**PROPERTY OF A LADY, PLEASANTON, CA
GOLD AND DIAMOND PENDANT-NECKLACE, GIANMARIA BUCCELLATI**

The pendant centering a round diamond weighing 3.23 carats, within an openwork design, highlighted throughout with smaller round diamonds, on a white gold chain, length 16 inches, pendant detachable for wear as a brooch, signed Gianmaria Buccellati Italy,

numbered Z2578, with Italian registry mark. With signed box.

Accompanied by GIA report no. 2201017789 dated January 29, 2019 stating that the diamond is G color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

US\$ 40,000-60,000



129

**FANCY BROWNISH REDDISH ORANGE
DIAMOND RING**

Set with a round Fancy Brownish Reddish Orange diamond weighing 2.21 carats, size 5¾.

Accompanied by GIA report no. 12537060 dated January 21, 2019 stating that the diamond is Fancy Brownish Reddish Orange, Natural Color, I1 clarity.

US\$ 100,000-150,000

130

**FANCY INTENSE GREEN DIAMOND
AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut Fancy Intense Green diamond weighing 1.76 carats, flanked by two shield-shaped diamonds, size 7.

Accompanied by GIA report no. 2195092466 dated April 23, 2018 stating that the diamond is Fancy Intense Green, Natural Color, SI2 clarity.

US\$ 120,000-180,000





131



(COLOR CHANGE)



132

131

**GOLD, DIAMOND AND ENAMEL
BRACELET, SCHLUMBERGER FOR
TIFFANY & CO., FRANCE**

The white enameled links spaced by fluted gold accents, decorated throughout with bezel-set round diamonds, gross weight approximately 81 dwts, internal circumference 6⁵/₈ inches, signed Tiffany & Co. Schlumberger France, with French assay marks. With signed box.

US\$ 30,000-50,000

132

**COLOR CHANGE SAPPHIRE AND
DIAMOND RING**

Centering a cushion-cut color change sapphire weighing 12.40 carats, framed by two rows of round diamonds, the shoulders accented by square-cut diamonds, size 6¹/₄.

Accompanied by AGL report no. 8086973 dated September 27, 2017 stating that the sapphire is of Ceylon origin, with no indications of heating.

Accompanied by SSEF report no. 92995 dated June 26, 2017 stating that the sapphire is of Ceylon origin, with no indications of heating.

US\$ 40,000-60,000



133

133

**TURQUOISE, AMETHYST AND
DIAMOND 'DÉLICES DE GOA' SUITE
OF JEWELS, CARTIER, FRANCE**

Comprising a ring, a pair of earclips and a necklace, featuring clusters of turquoise beads measuring approximately 9.0 to 4.0 mm and amethyst beads measuring approximately 10.1 to 4.1 mm, accented by round diamonds, *ring size 6¼, necklace length 14⅞ inches, each signed Cartier, ring numbered 37106A, earclips numbered 32486A, necklace numbered 32348A, each with French assay and workshop marks.*

US\$ 30,000-50,000



134

134

**AMETHYST, CORAL, TURQUOISE
AND DIAMOND BRACELET, CARTIER,
PARIS**

The torsade composed of 11 strands of coral beads measuring approximately 6.8 to 4.0 mm, completed by a clasp centering a round amethyst, framed by turquoise cabochons and accented by round diamonds, length 7¾ inches, signed Cartier Paris, numbered 012002, with French assay and workshop marks; circa 1960s.

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

• US\$ 40,000-60,000



135

135

**CORAL AND GEM-SET CLIP, CARTIER,
PARIS**

Designed as a figure holding an umbrella and wearing a hat, composed of coral, lapis lazuli, amazonite and chalcedony beads, signed Cartier, Paris, with French assay marks.

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

• US\$ 6,000-8,000





136

136

PROPERTY FROM A NEW YORK COLLECTION
**CULTURED PEARL AND
DIAMOND NECKLACE-BRACELET
COMBINATION, VAN CLEEF & ARPELS**

Set with 10 cultured pearls measuring approximately 10.0 mm, on an openwork band set with round diamonds framed by textured gold, length 15 inches, signed Van Cleef & Arpels, V.C.A France, numbered NY44182 and NY48830, separates into three segments for wear as a pair of bracelets, length 7½ inch each, with a ⅝ inch extender.

US\$ 30,000-50,000



137

137

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK, NY

EMERALD AND DIAMOND RING

Set with an emerald-cut emerald weighing 8.05 carats, shouldered by four baguette diamonds, size 5.

Accompanied by AGL report no. 1098672 dated February 8, 2019 stating that the emerald is of Colombian origin, clarity enhancement: insignificant; type: traditional.

US\$ 200,000-300,000



138

138

**FANCY INTENSE YELLOW DIAMOND
AND DIAMOND RING**

Set with an emerald-cut Fancy Intense Yellow diamond weighing 8.88 carats, flanked by two half-moon-shaped diamonds, size 5¾.

Accompanied by GIA report no. 5191638967 dated September 5, 2018 stating that the diamond is Fancy Intense Yellow, Natural Color, VS2 clarity.

US\$ 150,000-175,000



139

**AN IMPORTANT FANCY INTENSE
BLUE DIAMOND AND DIAMOND RING**

Set with a cut-cornered square modified brilliant-cut Fancy Intense Blue diamond weighing 3.24 carats, flanked by two pear-shaped diamonds weighing 0.58 and 0.54 carats, further embellished with round diamonds, size 6¼.

Accompanied by three GIA reports:

No. 2193852912 dated January 8, 2019 stating that the diamond is Fancy Intense Blue, Natural Color, VVS1 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIb.

No. 2181193331 dated March 1, 2017 stating that the diamond weighing 0.58 carat is D color, SI2 clarity.

No. 5181193335 dated February 27, 2017 stating that the diamond weighing 0.54 carat is E color, VS1 clarity.

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



PROPERTY FROM A MID-ATLANTIC COLLECTION

A RARE AND IMPORTANT DIAMOND, CORAL, EMERALD AND SEED PEARL BROOCH, CARTIER

Of pendeloque design, set with numerous old European and single-cut diamonds, the top composed of carved coral, accented by cabochon emeralds, further set with two old European-cut diamonds weighing 3.81 and 3.51 carats, suspending a carved emerald bead surmounted by a diamond-set cap, further highlighted by coral segments, calibr -cut emeralds and seed pearls, signed Cartier; circa 1925.

No. 6187896078 dated December 4, 2017 stating that the diamond weighing 3.81 carats is E color, VVS2 clarity.

No. 2183901037 dated November 29, 2017 stating that the diamond weighing 3.51 carats is F color, VS2 clarity.

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

Of all the works produced by Cartier since its founding in 1847, it is their dazzling creations from the Art Deco period that epitomize the firm's unparalleled innovation, style, and craftsmanship. Instantly recognizable and timeless in design, Cartier's Art Deco jewels represent one of the great highpoints in the history of jewelry.

Cartier's emergence into Art Deco's bold, new aesthetic may be attributed in large part to the artistic vision of Charles Jacques (1885-1968), a pioneering designer who revitalized the staid, Victorian themes of the previous century with vivid colors and stylized foliate motifs drawn from Indo-Persian art and architecture. Throughout the 1920s and 30s, his Eastern-inspired jewels were all the rage in Paris, London, and New York. Cartier's renowned tutti frutti design from this period is the crowning example of synthesizing Mughal aesthetics and Western workmanship: cuff bracelets and collar necklaces were set with Indian-style carved rubies, sapphires, and emeralds to create a brilliantly colored carpet of fantastic gems.

This pendeloque is another illustration of the firm's marriage of Eastern and Western influences. A rare discovery, the piece is a notable contribution to the published canon of Cartier jewels. Its lithe, columnar form—originally intended to drape off the shoulder—was inspired by the Indian turah, a jeweled turban pin that dangled like a tassel over the eyebrow. According to historian Hans Nadelhoffer, Cartier discovered the turah form indirectly through the fanciful orientalist costumes of the Ballet Russes, transforming theatrical fantasy into some of the most popular decorative motifs of the period. In a nod to

contemporary fashion, this piece's attenuated silhouette and highly articulated diamond-set panels echo the increased mobility of drop-waist flapper dresses designed to swing along to the exuberant tones of the Charleston. Further, the graphic geometry of the piece as a whole is strongly architectural: the triangular coral and diamond projections are evocative of the winged roofs of far Eastern pagodas, simultaneously prefiguring New York's iconic Chrysler Building. Returning consistently to its Indian inspiration, the large and beautifully carved emerald bead at the bottom recalls the onion-domed finials of the Taj Mahal.

As much as the piece emphasizes dynamic construction, it draws balance from allusions to the natural world. While Art Deco designs frequently matched sapphires and emeralds, imitating the "peacock" color pairing of Indian jewelry, this pendeloque uses vibrant coral and verdant emeralds to create a warm color palette suggesting the exotic flora and fauna of far-flung locales. The piece terminates in a delicate cluster of pearl and coral beads, pointing to the "cluster of grapes" motif used to represent pleasure in Persian and Mughal miniature paintings. Thus, this jewel derives its sense of sumptuous luxury from the perfect harmony between composition and color, construction and organicism.

What distinguishes the piece as quintessentially Cartier is its exceptional fabrication. Hardly any of the incredibly supple platinum skeleton is visible to the viewer, and wherever possible the structure itself is rendered decorative, as is demonstrated by the coral stirrup and loop at either end of the piece. Even the tiniest details are of the highest quality, such as the pair of dainty emeralds framing the large, vibrantly colored central cabochon. The old European-cut diamonds, each exceeding three carats, are exceptionally limpid and clean, presenting an excellently matched pair. From the details to the raw materials, this pendeloque is a striking and rare example of Cartier's highly coveted Art Deco creations.

• US\$ 250,000-350,000



140





141



142

141

IMPORTANT JEWELS FROM THE PROPERTY OF A DISTINGUISHED LADY

EMERALD AND DIAMOND RING, HARRY WINSTON

Set with a cushion-cut emerald weighing 15.20 carats, between shield-shaped diamond shoulders, size 5¾, with maker's mark for Harry Winston, fitted with sizing beads. With signed box.

Accompanied by AGL report no. 1096695 dated October 25, 2018 stating that the emerald is of Colombian origin, clarity enhancement: insignificant to minor, type: modern.

US\$ 450,000-650,000

142

IMPORTANT JEWELS FROM THE PROPERTY OF A DISTINGUISHED LADY

PAIR OF EMERALD AND DIAMOND PENDANT-EARCLIPS, HARRY WINSTON

Suspending two detachable pear-shaped emeralds weighing 12.71 and 10.29 carats, accented by pear-shaped diamonds, surmounted by cluster tops further set with pear-shaped diamonds, with maker's mark for Harry Winston, numbered 85968. With signed box.

Accompanied by two AGL reports:

No. 1096693 dated October 25, 2018 stating that the emerald weighing 12.71 carats is of Colombian origin, clarity enhancement: minor, type: traditional.

No. 1096692 dated October 25, 2018 stating that the emerald weighing 10.29 carats is of Colombian origin, clarity enhancement: minor, type: traditional.

US\$ 600,000-800,000





143



144

143

IMPORTANT JEWELS FROM THE PROPERTY OF A DISTINGUISHED LADY

PINK SAPPHIRE AND DIAMOND RING

Set with a cushion-cut pink sapphire weighing 14.00 carats, framed and accented by round diamonds, size 5½.

Accompanied by AGL report no. 1096694 dated October 25, 2018 stating that the sapphire is of Madagascar origin, with indications of low temperature heating.

US\$ 40,000-60,000

144

IMPORTANT JEWELS FROM THE PROPERTY OF A DISTINGUISHED LADY

PAIR OF DIAMOND ‘SNOWFLAKE’ EARCLIPS, VAN CLEEF & ARPELS

Composed of clusters of round diamonds, within openwork frames further set with round diamonds, signed Van Cleef & Arpels, numbered BL75038, with maker’s mark.

US\$ 60,000-80,000





145

145

**AN IMPRESSIVE DIAMOND
'SERPENTI' NECKLACE, BULGARI**

Designed as a snake composed of attenuated scales set with round diamonds, the head set with pear-shaped diamond eyes, gross weight approximately 387 dwts, length 41 inches, adjustable, signed Bulgari, numbered 8307, with Italian assay mark.

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





146



147

146

**PROPERTY OF A NEW YORK LADY
DIAMOND RING**

Centering a circular brilliant-cut diamond weighing 10.27 carats, flanked by two baguette diamonds, size 6½.

Accompanied by GIA report no. 2191806234 dated October 30, 2018 stating that the diamond is I color, VS2 clarity.

US\$ 170,000-190,000

147

RUBY AND DIAMOND RING, RAYMOND YARD

Set with an octagonal mixed-cut ruby weighing 3.37 carats, flanked by two window-shaped diamonds, further highlighted with baguette and round diamonds, size 5¾, signed Yard.

Accompanied by AGL report no. 1089546 dated January 25, 2018 stating that the ruby is of Classic Burmese origin, with no indications of heating.

In 1898 at the age of thirteen, Raymond Yard began his career in the jewelry industry as a doorboy at Marcus & Co. in New York. Having impressed his employers and customers, he rose through the ranks learning the skills of jewelry production and salesmanship. His big

break came in 1922 when John D. Rockefeller Jr. encouraged Yard to start his own firm. Yard rarely advertised, instead relying on word-of-mouth accolades from loyal families such as the Vanderbilts, duPonts and Woolworths and celebrities including Joan Crawford and Douglas Fairbanks. Yard's exceptional eye for quality and design elevated him to an icon of American Art Deco jewelry, and under the care of Bob Gibson, the son of Raymond Yard's successor, that exemplary reputation continues today.

US\$ 200,000-300,000

148 NO LOT





149

150

149

PROPERTY FROM A PROMINENT AMERICAN FAMILY

COLORED STONE, DIAMOND AND ENAMEL BRACELET

The flexible openwork foliate band set with carved sapphires, rubies and emeralds, accented by round and triangle-shaped sapphire cabochons, further set with onyx beads, highlighted by old European and single-cut diamonds, applied with black enamel, length 6¾ inches; circa 1930, four small diamonds and one onyx bead missing.

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

Though unsigned, the bracelet offered here is notable for its preponderance of telltale elements: carved colored stones of varying shades and qualities (in-keeping with the Moghul style); scrolling diamond vines highlighted by drill-set onyx beads; enameled saw tooth patterns applied at the terminals; and a foldover tab clasp. In style and size, it is strikingly similar to the tutti frutti bracelet from the Evelyn H.

Lauder Collection sold by Sotheby's New York in 2014 and featured in Hans Nadelhoffer's seminal book, Cartier: Jewelers Extraordinary. Unlike the Lauder bracelet, which had only emeralds and rubies, here we find the addition of sapphires, thereby endowing the piece with all the "fruits," or, quite literally, tutti frutti. In this regard, the bracelet more closely resembles two examples made for Mrs. Cole Porter between 1925 and 1929, also illustrated in Nadelhoffer's book. The association with Mrs. Porter continues, for this piece is known to have been in the collection of Linda Lee Colgate, the niece and namesake of Mrs. Porter, née Linda Lee. The bracelet, along with a complementary double-clip brooch (lot 150) descended through the family, first as a wedding gift and, more recently, as an inheritance.

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

LITERATURE

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

US\$ 100,000-300,000

150

PROPERTY FROM A PROMINENT AMERICAN FAMILY

COLORED STONE, DIAMOND AND ENAMEL DOUBLE-CLIP BROOCH

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

US\$ 15,000-20,000





151

151

DIAMOND RING

Set with a round diamond weighing 14.92 carats, the mounting embellished with round diamonds and diamonds of pink hue, size 6.

Accompanied by GIA report no. 1176487370 dated February 11, 2016 stating that the diamond is D color, VS1 clarity, with Excellent Cut, Polish and Symmetry.

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

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





152



153

152

**AN IMPORTANT DIAMOND RING,
BETTERIDGE**

Centering a round diamond weighing 30.40 carats, the mounting further decorated with round diamonds, size 6½, signed AEB.

Accompanied by GIA report no. 2173538023 dated March 21, 2016 stating that the diamond is H color, VS2 clarity, with Excellent Cut, Polish and Symmetry.

US\$ 900,000-1,100,000

153

**AN EXCEPTIONAL PAIR OF DIAMOND
EARCLIPS, BETTERIDGE**

Set with two round diamonds each weighing 20.27 carats, highlighted by round diamonds.

Accompanied by GIA reports No. 5171539563 dated March 21, 2016 and No. 1172539558 dated March 22, 2016 stating that the diamonds are F color, VS2 clarity, with Excellent Cut, Polish and Symmetry.

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

END OF SALE



Upcoming Jewelry Auctions 2019

2 April

Magnificent Jewels and Jadeite
Hong Kong

17 April

Fine Jewels, New York

17 April

Magnificent Jewels, New York

30 April

Fine Jewels, Paris

14 May

Magnificent Jewels and Noble Jewels
Geneva

21–30 May

Jewels Online

5 June

Fine Jewels, London

13–20 June

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Upcoming Watch Auctions 2019

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3 April

Important Watches, Hong Kong

16 April

Watches, London

15 May

Important Watches, Geneva

31 May–13 June

Watches Online

4 June

Important Watches, New York

8–17 July

Watches Online

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Retailed by Asprey: Ref 2499 possibly unique and highly important, yellow gold perpetual calendar chronograph wristwatch with moon phases made in 1952

Estimate 2,000,000–4,000,000 CHF

Lot sold 3,915,000 CHF, Geneva November 2018





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

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- 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.

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

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

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

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

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

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

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

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and

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

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

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

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

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

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

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

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such

recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

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

TERMS OF GUARANTEE

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

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

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

selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BUYING AT AUCTION

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

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in this 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.

II Monumental

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

👤 Premium Lot

In order to bid on "Premium Lots" (👤 in print catalogue or 🍷 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

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

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

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

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

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

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

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

3. DURING THE AUCTION

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

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

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

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

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

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

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

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

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

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations.

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

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

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

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

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

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot.

Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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 whatsoever 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, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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@slfading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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

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

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

Treatment and Condition of Gemstones Traditionally, gemstones have been treated by a variety of techniques to enhance color and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve color and clarity. These or other techniques, such as dyeing, irradiation,

coating and impregnation, may be used on other gemstones.

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

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

References in the catalogue descriptions to certificates or reports issued by gemological laboratories are included only for the information of bidders and Sotheby's accepts no responsibility for the accuracy, terms or information contained in such certificates or reports. Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. However, the absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. Sotheby's will be pleased to offer condition reports on all lots of the sale to potential purchasers. Please call the jewelry representatives set forth in the front of the catalogue.

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

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

Country of Origin While Sotheby's attempts to obtain accurate information on the country of origin of the gemstones, in accordance with paragraph 1 of the Conditions of Sale, Sotheby's does not

guarantee the correctness of the catalogue or other description of the gemstones including the country of origin.

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

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

In addition, certain manufacturers will not service or repair pieces if all of the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee. Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

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

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

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

Wednesday, 17 April
10:00 am - 5:00 pm
Thursday, 18 April
10:00 am - 5:00 pm
Monday, 22 April
10:00 am - 5:00 pm
Tuesday, 23 April
10:00 am - 5:00 pm
Wednesday, 24 April
10:00 am - 5:00 pm

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For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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Diamond List

COLOR	CLARITY	CARAT WEIGHT	SHAPE	LOT
D	IF	5.21	Square Emerald Cut	70
D (Type IIa)	VVS1 (Potential)	7.54	Marquise	75
D (Type IIa)	VVS1	5.72	Cushion	112
D	VS1	14.92	Round	151
E	VVS2	3.70	Pear	65
F	VS2	5.07	Pear	56
G	VVS1 (Potential)	3.23	Round	128
H	VS2	30.40	Round	152
H	VS2	5.55	Old European	51
H	SI1	10.11	Round	41
I	VS2	10.27	Circular Brilliant	146
K	VS2	6.69	Oval	38
L	VS2	10.82	Pear	106
U-V	VS2	10.44	Emerald Cut	19
E / F	VVS2 / VS2	3.81 / 3.51	Old European	140
F / F	VS1 / VS1	2.14 / 2.08	Cushion	71
F / F	VS2 / VS2	20.27 / 20.27	Round	153
G / H	VS2 / VS1	4.03 / 4.01	Square Emerald Cut	110
H / H	VS1 / VS1	4.14 / 4.08	Round Novelty Cut	43
J / J	VS1 / VS2	4.56 / 4.78	Old European	83
Fancy Intense Blue (Type IIb) / D / E	VVS1 / SI2 / VS1	3.24 / 0.58 / 0.54	CCRMB / Pear / Pear	139
Fancy Brownish Reddish Orange	I1	2.21	Round	129
Fancy Intense Bluish Green / Fancy Vivid Purplish Pink	I1 / N/A	0.40 / 0.61	Cushion / CCRMB	69
Fancy Intense Green	SI2	1.76	CCRMB	130
Fancy Vivid Yellow	VVS1	5.66	Emerald Cut	63
Fancy Vivid Yellow	VS2	3.06	Cut-Cornered Square Modified Brilliant-Cut	121
Fancy Deep Yellow	VS2	3.47	Round	68
Fancy Deep Grayish Greenish Yellow	N/A	1.35	Emerald Cut	126
Fancy Intense Yellow	VS2	8.88	Emerald Cut	138
Fancy Light Yellow	VS1	19.95	Round-Cornered Rectangular Mixed-Cut	66
Fancy Dark Yellowish Brown	VS2	10.50	Modified Shield Mixed-Cut	124
Fancy Brown-Yellow / Fancy Yellowish Brown	VS2 / VVS1	5.22 / 4.09	Emerald Cut / Square Emerald Cut	123

Colored Stone List

RUBY					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
80	Oval	6.50	Burmese	No Heat	AGL
57	Oval	Approx. 3.90	Classic Burmese	No Heat	AGL
147	Octagonal Mixed Cut	3.37	Classic Burmese	No Heat	AGL

EMERALD					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
49	Emerald Cut	5.33	Colombian	Traditional; No Oil	AGL & SSEF
57	Cabochon	3.93	Colombian	Traditional; Insignificant to Minor	AGL
71	Emerald Cut	4.34	Classic Colombian	Traditional; No Oil	AGL
104	Round	2.24	Colombian	Traditional; No Oil	AGL
108	Emerald Cut	12.64	Colombian	Modern; Faint	AGL
114	Cushion	10.12	Colombian	Traditional; Insignificant	AGL
137	Emerald Cut	8.05	Colombian	Traditional; Insignificant	AGL
141	Cushion	15.20	Colombian	Modern; Insignificant to Minor	AGL
142	Pear	12.71 & 10.29	Colombian	Traditional; Minor	AGL

SAPPHIRE					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
28	Oval	12.51 / 11.34	Madagascar / Ceylon	No Heat	AGL & GIA
30	Cushion	Approx. 22.95	Madagascar / Burmese	No Heat	AGL & GIA
33	Oval	7.53 / 7.02	Ceylon	No Heat	AGL
42	Cushion	Total Weight 29.63	Ceylon	No Heat	AGL & GIA
44	Cushion	2.80	Kashmir	No Heat	AGL
64	Cushion	11.94	Burmese	No Heat	AGL
72	Octagonal Step-Cut	15.87	Ceylon	No Heat	SSEF
76	Octagonal Step-Cut	16.98	Burmese	No Heat	SSEF
132	Cushion	12.40	Ceylon (Color Change)	No Heat	AGL & SSEF

Diamond Clarity Grading

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

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

Glossary of Terms

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

SIGNATURES

BOLD TYPE HEADING

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

NAME OF JEWELER

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

MOUNTING BY

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

Diamond Color Grading

GIA
D
E
F
G
H
I
J
K
L
M
↓
Z
Z+

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

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

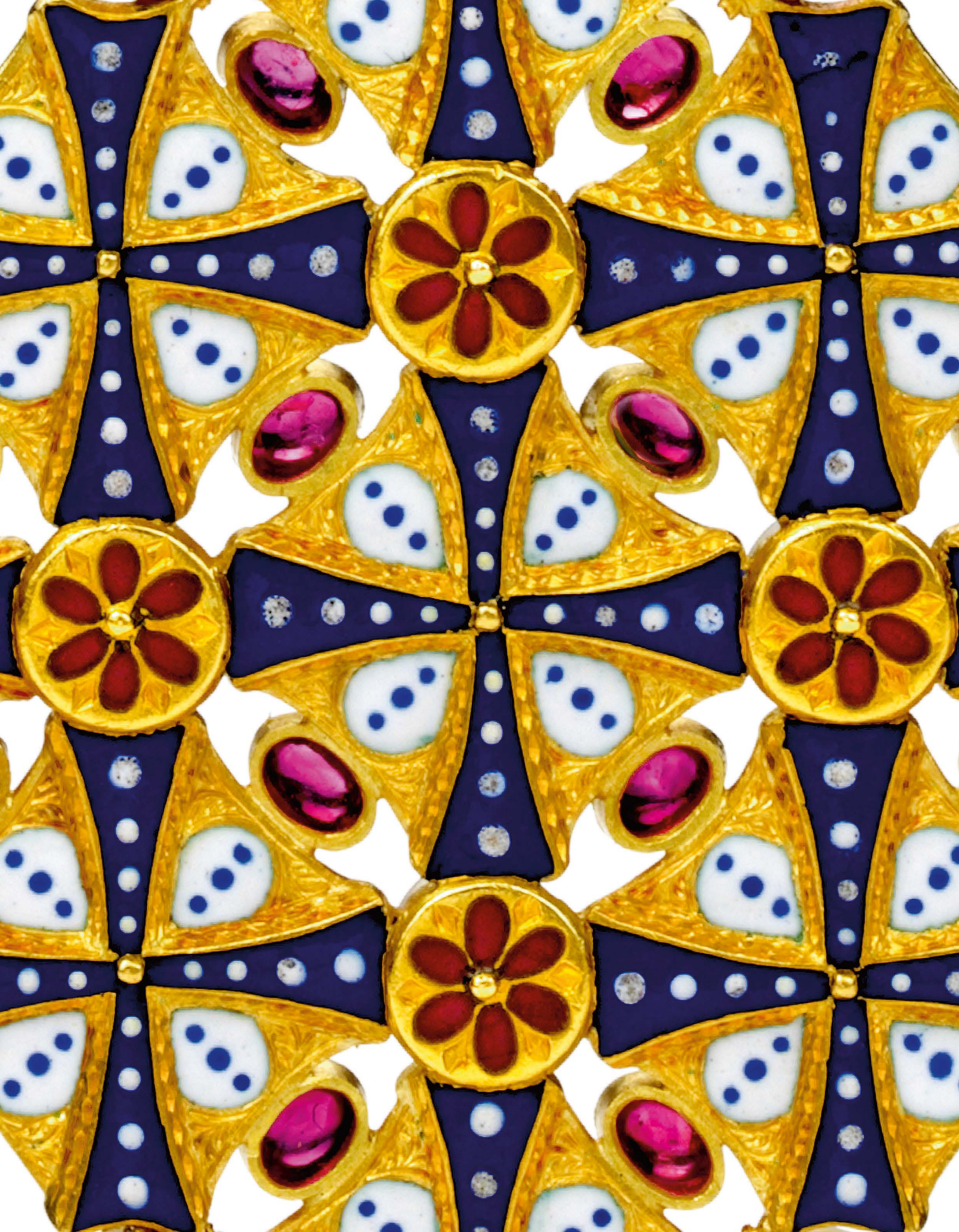
Diamonds graded J, K, L, will have notable traces of color. Small stones in this range will 'face up' colorless when mounted but larger stones will be tinted.

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

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

Ring Sizes

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



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Roxane Zand

ASIA

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