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MAGNIFICENT JEWELS

7 DECEMBER 2021 NI0805

MAGNIFICENT JEWELS

NEW YORK | 7 DECEMBER 2021



Sotheby's EST. 1744



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MAGNIFICENT JEWELS

AUCTION IN NEW YORK
7 DECEMBER 2021
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MAGNIFICENT JEWELS
SESSION I



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LOTS 52 & 53

NEW YORK
7 DECEMBER 2021
10 AM
LOTS 1-107



1

PROPERTY OF A LADY

VAN CLEEF & ARPELS | PAIR OF DIAMOND 'À CHEVAL' PENDANT-EARCLIPS

The surmounts of cluster design suspending detachable articulated pendants, set throughout with round diamonds, signed Van Cleef & Arpels, numbered N.Y. 45051; circa 1965.

\$ 20,000-30,000



1

2



2

PROPERTY OF A LADY

VAN CLEEF & ARPELS | DIAMOND NECKLACE

Designed as a loop, set with round diamonds, internal circumference 15 inches, signed Van Cleef & Arpels, numbered N.Y. 45180; circa 1965. With signed pouch.

\$ 50,000-70,000



3

PROPERTY FROM THE COLLECTION OF DANIELLE STEEL

VAN CLEEF & ARPELS | DIAMOND AND ENAMEL 'MIDNIGHT IN PARIS' WRISTWATCH

The deep blue dial decorated with enamelled constellation motifs, framed and accented with baguette diamonds, completed by a black crocodile strap and a round diamond-set buckle, manual movement, dial, case back and strap signed Van Cleef & Arpels, internal circumference adjustable, numbered 2, 3530121 and HH25845, with maker's mark and Swiss hallmarks.

\$ 30,000-40,000



3



4

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

CARTIER | PAIR OF DIAMOND 'TRINITY' EARCLIPS, FRANCE

Of hoop design, composed of three interlocking bands set with round diamonds, signed Cartier, numbered 806383, with French assay and workshop marks.

\$ 20,000-30,000



4



5



6



7



8



5

PROPERTY OF A LADY

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

Of floral design, centering a baroque cultured pearl measuring approximately 17.0 x 14.4 x 13.0 mm, the petals accented by round diamonds, the partially sprung stem decorated with baguette diamonds, signed *Van Cleef & Arpels*, numbered N.Y. 29647; circa 1960. With signed box.

\$ 15,000-20,000

6

PROPERTY OF A LADY

VAN CLEEF & ARPELS | CULTURED PEARL AND DIAMOND RING

Centering a button-shaped cultured pearl measuring approximately 14.1 x 9.5 mm, surrounded by round diamonds, size 6¼, signed *V.C.A.*, numbered N.Y. 3224; circa 1960.

\$ 12,000-18,000



7

PROPERTY OF A LADY

VAN CLEEF & ARPELS | GOLD, RUBY AND DIAMOND CLIP-BROOCH

Designed as a pair of birds perched on a branch beside a gold nest with eggs, the heads and bodies set with round and single-cut diamonds, the eyes highlighted by round rubies, the branch further decorated with a round ruby, signed *VCA*, numbered 32992; circa 1950.

LITERATURE

For a brooch of similar design, see Set in Style: The Jewelry of Van Cleef & Arpels by Sarah D. Coffin, page 125.

\$ 12,000-18,000

8

PROPERTY OF A LADY

VAN CLEEF & ARPELS | PAIR OF DIAMOND EARCLIPS

Designed as flowerheads, centering old mine-cut and baguette diamonds, the petals further set with old mine-, old European- and single-cut diamonds, signed *Van Cleef & Arpels*, numbered N.Y. 6280; circa 1935. With signed pouch.

\$ 20,000-30,000



9



10



11



9

PAIR OF DIAMOND EARRINGS

Composed of cascading lines of round and pear-shaped diamonds.

Accompanied by 25 GIA reports dated from December 8, 2020 to January 23, 2006 stating that the diamonds weighing 1.17 to 0.47 carats range from D to F color, Internally Flawless to SI1 clarity. Please contact the jewelry department for full certificate information.

\$ 50,000-70,000



10

TIFFANY & CO. | DIAMOND RING

Featuring a cushion-cut diamond weighing 5.60 carats, accented by round diamonds, size 6, signed Tiffany & Co.

Accompanied by a Tiffany & Co. Certificate numbered 22867164/101240313 stating the diamond is E color, VVS2 clarity.

\$ 100,000-150,000



11

PROPERTY OF A LADY, BOSTON, MASSACHUSETTS

TIFFANY & CO | PAIR OF FIRE OPAL AND DIAMOND PENDANT-EARRINGS

Designed as a graduated line of round fire opals, framed and spaced by round diamonds, suspending two drop-shaped fire opals capped by round diamonds, length 3³/₈ inches, signed T & Co. With signed box.

LITERATURE

For a pair of earrings of similar design, see the 2007-2008 Tiffany & Co. Blue Book, page 97.

\$ 15,000-20,000



12

TIFFANY & CO. | ONYX AND DIAMOND PENDANT-NECKLACE, FRANCE

Suspending an articulated pendant of geometric design, set with square- and rectangular-cut onyx and square-, emerald-cut and baguette diamonds, the necklace composed of alternating bezel-set square-cut and baguette diamonds, length 16⁵/₈ inches, signed Tiffany & Co., numbered 33835612, with French assay and workshop marks.

\$ 15,000-20,000



13



13

PROPERTY FROM A PRIVATE COLLECTION

SAPPHIRE AND DIAMOND RING

Featuring a cushion-cut sapphire weighing 4.51 carats, framed and decorated by round diamonds, size 6¼, with French import mark.

Accompanied by AGL report no. 1113539 dated March 23, 2021 stating that the sapphire is Classic Kashmir, with no indications of heating.

14



14

DIAMOND BRACELET

Designed as a wide, highly flexible band of round, pear- and heart-shaped diamonds, length 7¼ inches, signed Assil NY.

Accompanied by 56 GIA reports dated from December 4, 2019 to January 21, 2005 stating that the diamonds ranging from 1.25 to 0.51 carats are E to J color, VS1 to SI2 clarity. Please contact the jewelry department for full certificate information.

\$ 180,000-220,000

Accompanied by Gübelin report no. 21021054 dated February 18, 2021 stating that the sapphire is of Kashmir origin, with no indications of heating. Together with a folio attesting to the rarity and importance of the sapphire.

Accompanied by SSEF report no. 116364 dated February 26, 2021 stating that the sapphire is of Kashmir origin, with no indications of heating.

\$ 120,000-150,000



15



15

TIFFANY & CO. | EMERALD AND DIAMOND BROOCH

Of openwork design, featuring foliate and geometric motifs, centering a square-cut emerald weighing 9.11 carats, set throughout with old European-cut diamonds, partially signed Tiffany & Co.; circa 1900. With signed box.

Accompanied by AGL report no. 1109464 dated August 21, 2020 stating that the emerald is of Colombian origin, clarity enhancement: none.

Accompanied by Gübelin report no. 21032037 dated May 17, 2021 stating that the emerald is of Colombian origin, clarity enhancement: insignificant.

\$ 280,000-320,000



16



16

PROPERTY FROM A PRIVATE COLLECTION, BOZEMAN, MONTANA

PAIR OF RUBY AND DIAMOND EARCLIPS

Featuring two oval-shaped rubies weighing 6.58 and 6.02 carats, framed by pear-shaped diamonds.

Accompanied by two AGL reports: no. 1116138 dated July 21, 2021 stating that the ruby weighing 6.58 carats is of Burmese origin with no indications of heating and no. 1116139 dated July 21, 2021 stating that the ruby weighing 6.02 carats is of Burmese origin with no indications of heating.

\$ 80,000-120,000



17

HARRY WINSTON | DIAMOND 'ROULA' WRISTWATCH

The dial set with an octagonal portrait-cut diamond, within a double frame of baguette diamonds, on an articulated band composed of baguette diamonds, quartz movement, internal circumference 6¼ inches, caseback and dial signed Harry Winston, caseback and clasp with maker's mark, with Swiss assay marks, caseback numbered 008996 and inscribed *PIECE UNIQUE*. With fitted presentation box and Certificate of Authenticity from Harry Winston stating the 'Roula' to be a unique timepiece and a copy of a letter from Harry Winston attesting to the watch's exceptional quality and craftsmanship.

Accompanied by a copy of SSEF report no. 11668 dated October 31, 2002 stating that the portrait-cut diamond is D color, VS2 clarity.



17

A great Winston jewel is a marvel of craftsmanship, the epitome of glamour. It is engineered to highlight the beauty and brilliance of each stone through an intricate network of barely-there wires, all to dazzling effect. Showstopping stones hang gracefully from earclips, and clusters of diamonds form effortlessly to the wrist. In its simplest form, a great Winston jewel is the quintessential solitaire, an impressive emerald-cut diamond with broad shoulders and a high crown. This cutting style has become so inextricably linked with the house's identity that the shape has been applied to everything from its store windows to watches, as found in the spectacular example offered here.

The "Roula" is a one-of-a-kind creation, made by special request to join what has been described by Harry Winston as the "Ultimate Collection." To the uninformed admirer, its most noteworthy feature is the impressive bracelet set

with 193 emerald-cut diamonds. With the additional 40 diamonds on the bezel, there are 40.30 carats in total, all stated to boast a color range and clarity of E to F and Internally Flawless. The most sensational element of the watch reveals itself in stages. The keen observer will appreciate the artful faceting to the perimeter of its crystal. However, it is only when the piece is exposed to light that its true magic made known: spectral colors dance around what is not, in fact, a simple watch crystal, but a diamond weighing over 13 carats. The crystal builds upon the tradition of portrait-cut diamonds such as the 27-carat example set upon a miniature portrait of Czar Alexander I, now housed by the Russian Diamond Fund in Moscow. Only diamonds of the greatest purity may be used for this purpose, and a significant amount of this precious material was likely sacrificed to re-create the shape of the classic Winston emerald-cut, making this a timepiece of extraordinary luxury.

\$ 500,000-700,000





18



19



18

BOUCHERON | SAPPHIRE AND DIAMOND RING, FRANCE

Centering an emerald-cut sapphire weighing 23.72 carats, flanked by bullet-shaped diamonds and accented by single- and rose-cut diamonds, size 5¾, signed *Boucheron Paris*, numbered X3125, with French assay mark, one small rose-cut diamond missing; circa 1930.

Accompanied by AGL report no. CS 70653 dated December 15, 2015 stating that the sapphire is of Classic Burmese origin, with no indications of heating. Together with a letter stating that this color variety of sapphire may also be called 'royal blue' based on AGL reference standards and attesting to the rarity and importance of the sapphire.

Accompanied by SSEF report no. 119465 dated November 9, 2021 stating that the sapphire is of Burmese origin with no indications of heating. Together with a letter attesting to the rarity and importance of the sapphire and noting that the color and properties are characteristic of the finest sapphires from Mogok.

PROVENANCE

The Estate of Gladys (Patsy) Pulitzer Preston, Christie's New York, Magnificent Jewels, December 9, 2015, lot 121

\$ 1,400,000-1,800,000



19

EMERALD AND DIAMOND RING

Centering an emerald-cut emerald weighing 9.97 carats, framed and accented by pavé-set round diamonds, size 5¾.

Accompanied by AGL report no. 1105964 dated January 23, 2020 stating that the emerald is of Classic Colombian origin, clarity enhancement: none. Together with a folio attesting to the rarity and importance of the emerald.

Accompanied by SSEF report no. 112635 dated February 19, 2020 stating that the emerald is of Colombian origin, clarity enhancement: none.

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





20



20

PROPERTY OF AN EAST COAST FAMILY

VAN CLEEF & ARPELS | PAIR OF RUBY, EMERALD, SAPPHIRE AND DIAMOND 'DOMINO' EARCLIPS, FRANCE

Of domed design, accented by round diamonds, interspersed with round rubies, emeralds and sapphires, *signed Van Cleef & Arpels, numbered M38150, with French assay and workshop marks.* With signed pouch.

\$ 20,000-30,000



21

PROPERTY OF AN EAST COAST FAMILY

DIAMOND RING

Centering an emerald-cut diamond weighing 2.37 carats, framed by round and baguette diamonds in a ballerina-style setting, *size 6¼.*

\$ 10,000-15,000



21



22



22

PROPERTY OF AN EAST COAST FAMILY

DIAMOND RING

Centering a pear-shaped diamond weighing 11.91 carats, flanked by two tapered baguette diamonds, *size 6.*

Accompanied by GIA report no. 1226070433 dated October 5, 2021 stating that the center diamond is D color, VS2 clarity.

\$ 400,000-600,000



23



23

PROPERTY OF AN EAST COAST FAMILY

VAN CLEEF & ARPELS | SAPPHIRE AND DIAMOND RING

Centering an oval-shaped sapphire weighing 6.70 carats, framed and accented by round diamonds, further decorated by pear-shaped diamonds, *size 6, signed Van Cleef & Arpels, numbered NY60411.*

Accompanied by AGL report no. 1118448 dated October 27, 2021 stating that the sapphire is of Burmese origin, with no indications of heating.

Accompanied by Gübelin report no. 9308064 dated August 19, 1993 stating that the sapphire is of Burmese origin, with no indications of heating.

\$ 60,000-80,000



24



24

PROPERTY OF AN EAST COAST FAMILY
VAN CLEEF & ARPELS | MYSTERY-SET RUBY AND DIAMOND BRACELET, FRANCE

Composed of a flexible strap of calibré-cut rubies, bordered by round diamonds, *length 6⁷/₈ inches, signed V.C.A. Made in France. With two signed pouches.*

LITERATURE

For a bracelet of similar design, see Van Cleef & Arpels, the catalogue for the exhibition at the Palais Galliera, Paris 1992, Editions Paris Musées, page 84.

\$ 80,000-120,000



25



25

PROPERTY OF AN EAST COAST FAMILY
VAN CLEEF & ARPELS | PAIR OF MYSTERY-SET RUBY AND DIAMOND EARCLIPS

Centering domed bands of calibré-cut rubies, bordered by square-cut rubies, bordered by square-cut diamonds, *partially signed Van Cleef & Arpels, numbered NY55266.*

\$ 60,000-80,000



26



26

PROPERTY OF AN EAST COAST FAMILY
VAN CLEEF & ARPELS | RUBY AND DIAMOND NECKLACE

Designed as a flexible band of square-cut rubies, bordered on the interior by square-cut and baguette diamonds, *internal circumference 13¹/₄ inches, signed V.C.A. France, numbered NY54516, with French assay and workshop marks.*

\$ 80,000-120,000



27

**BULGARI | DIAMOND
'SERPENTI' NECKLACE**

Designed as a snake composed of scale-like links set with round diamonds, the eyes accented by pear-shaped diamonds, gross weight approximately 141 dwts, length 39 inches, adjustable, signed Bulgari, numbered 263987, with Italian assay and registry marks.

\$ 350,000-550,000

27



28



28

DIAMOND RING

Centering a marquise-shaped diamond weighing 14.78 carats, accented by round diamonds, size 6½.

Accompanied by GIA report no. 2225033157 dated September 16, 2021 stating that the diamond is I color, VVS2 clarity.

\$ 300,000-400,000



29



29

PROPERTY OF A LADY

**VERY LIGHT PINK DIAMOND
RING, FRANCE**

Set with a pear-shaped Very Light Pink diamond weighing 15.64 carats, size 6, with French assay mark.

Accompanied by GIA report no. 2135133888 dated March 16, 2011 stating that the diamond is Very Light Pink, Natural Color, SI1 clarity.

\$ 500,000-700,000



30



31



30

PROPERTY OF A PALM BEACH LADY

**FANCY BLUE DIAMOND,
COLORED DIAMOND AND
DIAMOND RING**

Featuring a 4.88-carat oval modified brilliant-cut Fancy Blue diamond bordered by round near-colorless diamonds and diamonds of pink hue, size 5.

Accompanied by GIA report no. 6173126521 dated May 15, 2015 stating that the diamond weighing 4.88 carats is Fancy Blue, Natural Color, VS1 clarity. Together with a letter from the GIA stating that the blue diamond has been determined to be Type IIb.

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

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



31

PROPERTY OF A PALM BEACH LADY

**FANCY PINK DIAMOND,
COLORED DIAMOND AND
DIAMOND PENDANT-NECKLACE**

Suspending a 3.29 carat pear-shaped Fancy Pink diamond, bordered by round diamonds of pink hue, further framed and set on the basket with round near-colorless diamonds, the fine link chain unillustrated, length 18 inches.

Accompanied by GIA report no. 6193422273 dated January 7, 2019 stating that the diamond weighing 3.29 carats is Fancy Pink, Natural Color, Internally Flawless.

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

\$ 500,000-700,000





PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

LOTS 32-40

Among all of the collecting categories, it is jewelry that most fully expresses an individual's eye and taste. Each jewel expresses something unique about its owner or tells a story about a specific place and time. The Important Jewels from the Collection of Victoria Principal embody this ethos, reflecting Victoria's honed aesthetic and elegance, as well as her deep passion for jewelry craftsmanship and history.

Thanks in large part to her Golden Globe-nominated role as Pamela Ewing on the legendary drama Dallas, Victoria Principal was one of the most renowned television stars of the late 70s and early 80s. She continued to act and formed her own production company, but it was in 1989 that she found her true passion.

Stemming from a lifelong pursuit of self-improvement, Victoria founded a global skin care line and became a best-selling author. She is a leading philanthropist, raising millions of dollars and galvanizing scores of people, with a focus on environmental issues and wildlife causes. She has realized a lifelong dream by owning and maintaining a ranch for the rescue and rehabilitation of neglected and abused animals.

Victoria's extraordinary dedication and passion for her heartfelt causes is mirrored in her jewelry collecting. With a keen eye for elegance, she pursued works of art from the greatest maisons, in particular Cartier and Van Cleef and Arpels. From Art Deco Cartier to modern Van Cleef, with an equal focus on exceptional gemstones and craftsmanship, Victoria Principal's jewels fit exquisitely into any collection as they await their next chapter.





32



32

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

CARTIER | DIAMOND BAND RING, FRANCE

Of openwork foliate design, set throughout with round diamonds, *size 5¼, signed Cartier, numbered 951 125, with French assay and workshop marks.* With signed box.

\$ 6,000-8,000



33



33

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

VAN CLEEF & ARPELS | PAIR OF DIAMOND 'SNOWFLAKE' EARCLIPS

Centering fleurettes, surrounded and accented by round diamonds, *signed Van Cleef & Arpels, numbered NY61231, with maker's mark.* With signed box.

\$ 15,000-20,000



34



34

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

VAN CLEEF & ARPELS | PAIR OF DIAMOND EARCLIPS, FRANCE

Of pinwheel design, set throughout with round diamonds, *signed Van Cleef & Arpels, numbered 141992, with French assay and maker's marks.* With signed box.

\$ 20,000-30,000



35



35

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

VAN CLEEF & ARPELS | DIAMOND CLIP-BROOCH, FRANCE

Of pinwheel design, set throughout with round diamonds, *signed Van Cleef & Arpels, numbered 141.991, with French assay and maker's marks.* With signed box.

\$ 30,000-50,000



36

36

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

VAN CLEEF & ARPELS | DIAMOND 'À CHEVAL' BRACELET

Designed as a flexible strap of round diamonds, length 7 inches, signed VCA, numbered NY60817. With signed box.

\$ 60,000-80,000



37

37

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

VAN CLEEF & ARPELS | EMERALD AND DIAMOND RING

Centering a square emerald-cut emerald weighing 13.97 carats, accented by round diamonds, size 5½, signed Van Cleef & Arpels, numbered SU0098. With signed box.

Accompanied by AGL report no. 1118946 dated November 5, 2021 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

\$ 100,000-150,000



38

38

PROPERTY FROM THE COLLECTION OF VICTORIA PRINCIPAL

MOUNTED BY VAN CLEEF & ARPELS | DIAMOND RING

Featuring an emerald-cut diamond weighing 13.53 carats, size 4½, signed VCA MTG, numbered N.Y. 4835 S.O. With signed box.

Accompanied by GIA report no. 5222126793 dated November 1, 2021 stating that the diamond is G color, VVS2 clarity.

\$ 400,000-600,000



39



40



39

PROPERTY FROM THE COLLECTION OF
VICTORIA PRINCIPAL

CARTIER | TWO DIAMOND CLIPS

The clips of shield design, one set with old European-, single-cut and baguette diamonds, centering an old European-cut diamond, *signed Cartier Made in England*; the second set with round, baguette, single- and French-cut diamonds, *unsigned*; circa 1930. With signed box.

\$ 20,000-30,000



40

PROPERTY FROM THE COLLECTION OF
VICTORIA PRINCIPAL

CARTIER | DIAMOND BRACELET

Of openwork design, set throughout with numerous old European-, old mine- and single-cut diamonds, *length 6¾*, *signed Cartier, numbered 25932*; circa 1930. With signed box.

PROVENANCE

The Estate of Martha Hicks Lee, Christie's New York, Magnificent Jewels, April 21, 1993, lot 288

\$ 120,000-150,000





41



42



43



41

PROPERTY OF A DISTINGUISHED FAMILY
EMERALD AND DIAMOND RING

Centering an emerald-cut emerald weighing 3.06 carats, accented with two triangle-shaped diamonds, size 5¼.

Accompanied by AGL report no. 1081144 dated January 24, 2017 stating that the emerald is of Colombian origin, clarity enhancement: none.

\$ 100,000-150,000



42

J.E. CALDWELL | EMERALD AND DIAMOND BROOCH

Of pierced geometric design, centering a square-cut emerald, flanked by two pear-shaped diamonds, set throughout with old-European diamonds and accented by baguette diamonds, signed J.E.C. & Co., numbered P889; circa 1925.

Accompanied by Gübelin report no. 18092004 dated September 24, 2018 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

\$ 60,000-80,000



43

OSCAR HEYMAN & BROTHERS | EMERALD, ONYX AND DIAMOND BRACELET

Of geometric design, centering an emerald-cut diamond, accented by marquise-shaped diamonds, highlighted with onyx and decorated with square- and rectangular-cut emeralds, further embellished with round, baguette, single-cut and carré-cut diamonds, length 7¼ inches, unsigned; circa 1920. With fitted box.

Accompanied by GIA report no. 1182623803 dated July 25, 2017 stating that the center emerald-cut diamond weighing 2.79 carats is D color, VVS2 clarity.

Accompanied by a Certificate of Authenticity from Oscar Heyman & Brothers.

\$ 150,000-250,000



44



44

PROPERTY FROM A PRIVATE COLLECTION
**MAUBOUSSIN | SAPPHIRE AND
 DIAMOND PENDANT-BROOCH,
 FRANCE**

Of geometric design, centering a sugarloaf sapphire weighing 11.76 carats, set throughout with old European-, calibre-, whistle-cut and baguette diamonds, the surmount and articulated lower plaque suspending fringe elements, signed Mauboussin, with French assay and workshop marks; circa 1930.

Accompanied by SSEF report no. 101716 dated August 27, 2018 stating that the sapphire is of Kashmir origin, with no indications of heating. Together with a letter stating that this color variety of sapphire may also be called 'royal blue' based on SSEF reference standards, and attesting to the rarity and importance of the sapphire.

Accompanied by Gübelin report no. 18090004 dated September 17, 2018 stating that the sapphire is of Kashmir origin, with no indications of heating. Together with letter attesting to the rarity and importance of the sapphire.

\$ 150,000-250,000



45



45

PROPERTY FROM THE COLLECTION OF THE
 LATE PAULA AND DON GASTON

**CHAUMET | SAPPHIRE AND
 DIAMOND BRACELET, FRANCE**

Featuring five sapphire cabochons, connected by barrel-form links set with old European- and single-cut diamonds, length 7¼ inches, with French assay mark and maker's mark for Chaumet; circa 1930.

Accompanied by AGL report no. 1118143 dated October 13, 2021 stating that the sapphires are of Burmese origin, with no indications of heating.

\$ 50,000-70,000



46



46

PROPERTY OF A DISTINGUISHED COLLECTOR

**FANCY INTENSE BLUE
DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut diamond weighing 6.11 carats, surrounded and accented by round diamonds, size 7.

Accompanied by GIA report no. 11600610 dated September 25, 2021 stating that the diamond is Fancy Intense Blue, Natural Color, VS2 clarity.

\$ 4,500,000-6,500,000



THE BROOCH IS BACK

LOTS 47-53

Is the brooch back? Was it ever really out? Perhaps just waiting in the wings for a second act.

Without question, the brooch is the purist form of the jeweler's art. It offers a totally unencumbered opportunity for expression without the constraints of fitting to a finger, wrist or neck. It affords great potential for three-dimensional renderings; if you can draw it, you can represent it in a brooch.

In order to embrace the brooch's full potential, one must remember that it may be worn in a wide variety of ways. No need to stick to the lapel. Empress Elisabeth of Austria dressed her legendary locks with a galaxy of diamond starbursts. Mrs. Cole Porter wore her Cartier scarab brooch as a belt buckle. Princess Ira

Fürstenberg wore a series of Tiffany dragon brooches—one offered here as lot 50—draped across her bare belly on gold chains. And who can forget Sarah Jessica Parker securing her GAP cardigan with a cluster of brooches at her hip, or adorning her evening glove at the Met Ball with a line of Victorian stunners?

Today, you can't watch a red carpet without seeing a multitude of stylish men sporting jeweled lapels. Remember Chadwick Bozeman donning three Schlumberger brooches at the Oscars? Billy Porter at the Tonys wearing Oscar Heyman? And Timothée Chalamet sporting vintage Cartier on a Prada track suit? There is truly no limit to how, where and when one can wear this most versatile of jewels.



47



47

VAN CLEEF & ARPELS | PAIR OF DIAMOND BROOCHES, FRANCE

Designed as a nightingale and a thrush in flight, set throughout with rose-cut diamonds, the eyes highlighted with chalcedony cabochons, *unsigned*, nightingale numbered 16646, thrush numbered 16645, each with French assay and workshop marks; circa 1920.

Accompanied by two Van Cleef & Arpels certificates of authenticity.

LITERATURE

For brooches of similar design, see Set in Style: The Jewelry of Van Cleef & Arpels by Sara D. Coffin, pages 114-115 and 120.

\$ 30,000-50,000



48



48

PROPERTY OF A PRIVATE COLLECTION, DESTIN, FLORIDA

CARTIER | EMERALD DOUBLET, EMERALD AND DIAMOND CLIP, FRANCE

Of geometric design, centering a carved emerald doublet, accented by old European- and single-cut diamonds and buff-top emeralds, *signed Cartier Paris Londres New York Made in France*, numbered 05751, with French assay and workshop marks; circa 1925.

The present carved emerald clip brooch, an elegant example from the revered period of Cartier design that produced the "Tutti Frutti" aesthetic, hails from the collection of Margaret White Shands. Born in Tennessee in 1914, Ms. White became a registered nurse and married Robert E. Shands. Dr. Robert Shands, a

decorated surgeon for the Marine Corp in the Asian Pacific theatre, notably helped develop the artificial lung and was also reprimanded for providing aid not only to wounded Marines but also to enemy soldiers, for which the good Doctor was posthumously honored. Post-war, the couple relocated to Mississippi where Dr. Shands had a thriving medical career and the two enjoyed traveling the world together until his untimely passing in 1963. Embarking on a new stage in life, Ms. Shands moved to the West Coast and settled in Santa Monica, California. There she quickly became a fixture in the illustrious Hollywood crowd, enjoying close friendships with the likes of Mrs. Darryl Zanuck and Mrs. Alfred Newman amongst others. This jewel was a favorite, worn when attending the many extravagant parties and functions of the day.

\$ 60,000-80,000



49



49

FROM THE COLLECTION OF MARGARET ROGERS

CARTIER | LAPIS LAZULI, CORAL, EMERALD AND DIAMOND BROOCH, FRANCE

Designed as a vase of fluted lapis lazuli, completed by flowers of carved coral and leaves of carved emeralds, accented by branches set with single-cut diamonds, *signed Cartier*, numbered 11107 and 03441, with French assay and workshop marks; circa 1930.

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

© **\$ 8,000-12,000**



50



51



50

PROPERTY OF A PRIVATE COLLECTOR

**DONALD CLAFLIN FOR
TIFFANY & CO. | RUBY AND
DIAMOND BROOCH**

Designed as a Chinese dragon, set throughout with round and single-cut diamonds, the eyes accented with cabochon rubies, the tongue set with a pear-shaped ruby, completed by articulated spicules along the spine, signed *Tiffany & Co.*, numbered 17001; circa 1968. With signed box.

LITERATURE

For a brooch of identical design, see Tiffany's 20th Century: A Portrait of American Style by John Loring, page 182.

\$ 40,000-60,000



51

PROPERTY OF A PRIVATE COLLECTOR

**MAUBOUSSIN | SAPPHIRE,
RUBY, CITRINE AND DIAMOND
CLIP-BROOCH, FRANCE**

Designed as a bouquet of flowers, decorated with round sapphires, rubies, citrines and diamonds, signed *Mauboussin Paris*, numbered 4909, with French assay and maker's marks; circa 1950.

\$ 15,000-20,000



52



52

TIFFANY & CO.
SCHLUMBERGER | GOLD,
SAPPHIRE AND DIAMOND
'STARFISH' CLIP-BROOCH

Set throughout with round diamonds, further highlighted by round sapphires and fluted gold, signed *Tiffany & Co. Schlumberger*, numbered 15872217; circa 1966. With signed box.

LITERATURE

For a brooch of identical design, see *Tiffany Colored Gems* by John Loring, page 85.

\$ 30,000-50,000



53



53

PROPERTY OF A LADY, SAN JUAN, PR
TIFFANY & CO. | YELLOW
SAPPHIRE, TOURMALINE
AND DIAMOND 'FIREWORKS'
BROOCH

Of domed design, centering an oval-shaped yellow sapphire, accented by round tourmalines and round diamonds, signed *Tiffany & Co.* With signed box.

LITERATURE

For brooches of similar design, see *Tiffany's 20th Century* by John Loring, page 194.

\$ 30,000-50,000





54



54

**FANCY VIVID BLUE-GREEN,
FANCY VIVID ORANGY
YELLOW AND DIAMOND RING**

Of crossover design, featuring a cut-cornered rectangular modified brilliant-cut Fancy Vivid Blue-Green diamond weighing 1.02 carats and a cut-cornered rectangular modified brilliant-cut Fancy Vivid Orangy Yellow diamond weighing 1.01 carats, accented by round diamonds, size 6¼, signed Valentin Magro.

Accompanied by two GIA reports: no. 17483430 dated July 30, 2020 stating that the diamond weighing 1.02 carats is Fancy Vivid Blue-Green, Natural color, I1 clarity. No. 15196509 dated July 30, 2020 stating that the diamond weighing 1.01 carats is Fancy Vivid Orangy Yellow, Natural color, I1 clarity.

EXHIBITED

Both diamonds were originally part of the Olympia Diamond Collection, exhibited at the American Museum of Natural History in New York in 2009-2010.

\$ 250,000-350,000



55



55

THE CHROME COLLECTION
**FANCY GRAY-BLUE DIAMOND
AND DIAMOND RING**

Centering a square emerald-cut Fancy Gray-Blue diamond weighing 1.01 carats, framed by shield-shaped diamonds, size 6.

Accompanied by GIA report no. 1216278381 dated January 18, 2021 stating that the center diamond is Fancy Gray-Blue, Natural color, Internally Flawless.

\$ 150,000-250,000



56



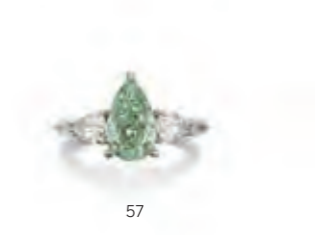
56

THE CHROME COLLECTION
**FANCY RED DIAMOND AND
DIAMOND RING**

Featuring a cut-cornered rectangular step-cut Fancy Red diamond weighing 1.03 carats, framed by shield-shaped diamonds, size 6.

Accompanied by GIA report no. 2215278365 dated February 9, 2021 stating that the center diamond is Fancy Red, Natural color, SI1 clarity.

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



57



57

THE CHROME COLLECTION
**FANCY GREEN DIAMOND AND
DIAMOND RING**

Featuring a pear-shaped Fancy Green diamond weighing 2.01 carats, flanked by pear-shaped diamonds weighing a total of 0.67 carat, size 6.

Accompanied by three GIA reports: no. 5202597843 dated February 11, 2020 stating that the center diamond is Fancy

Green, Natural color, VS2 clarity. No. 7346712165 dated January 25, 2020 stating that the pear-shaped diamond weighing 0.34 carat is D color, VVS1 clarity. No. 5376295436 dated January 18, 2021 stating that the pear-shaped diamond weighing 0.33 carat is D color, VVS2 clarity.

\$ 150,000-250,000



58



□ 58 SOLD WITHOUT RESERVE

UNMOUNTED DIAMOND

The heart-shaped diamond weighing 15.01 carats.

Accompanied by a copy of GIA report no. 6194879261 dated December 5, 2018 stating that the diamond is D color, Internally Flawless.

Lauren Harwell Godfrey is the founder and designer of Harwell Godfrey, a bold line of fine jewelry based in the San Francisco Bay Area in California. With aesthetic roots in ancient textiles and ethnic patterns, the collection is handcrafted in gold with precious

gemstones, hardstone inlay and vivid enamel. Designed with healing energy in mind, each gemstone is thoughtfully selected to enhance the wearer's experience. From literal references to the Four Elements to figurative references to block printing and weaving in cultures from long ago, the collection brings a sense of history to modern day precious heirlooms. No detail is left unfinished: most pieces even feature delicate engravings on the backs, reinforcing the intentions of the design with beautifully-rendered motifs.

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

SKETCHES FOR PROPOSED MOUNTINGS BY HARWELL GODFREY

Lauren Harwell Godfrey is the founder and designer of Harwell Godfrey, a bold line of fine jewelry based in the San Francisco Bay Area in California. With aesthetic roots in ancient textiles and ethnic patterns, the collection is handcrafted in gold with precious gemstones, hardstone inlay and vivid enamel.

Designed with healing energy in mind, each gemstone is thoughtfully selected to enhance the wearer's experience. From literal references to the Four Elements to figurative references to block printing and weaving in cultures from long ago, the collection brings a sense of history to modern day precious heirlooms. No detail is left unfinished: most pieces even feature delicate engravings on the backs, reinforcing the intentions of the design with beautifully-rendered motifs.





59



59

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

DAVID WEBB | RUBY AND DIAMOND BRACELET

Designed as a garland of flowers, set throughout with oval-, pear- and marquise-shaped rubies and round diamonds, gross weight approximately 53 dwts, internal circumference $6\frac{3}{4}$ inches, signed Webb.

\$ 50,000-70,000



60
(NOT ACTUAL SIZE)



60

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

VAN CLEEF & ARPELS | GOLD, PLATINUM AND DIAMOND EVENING BAG

Designed as a stylized beehive of woven gold, accented by round diamonds, opening to reveal a mirror, completed by a silk tassel, gross weight approximately 305 dwts, signed Van Cleef & Arpels, numbered 40693.

\$ 30,000-50,000



61



61

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

DIAMOND BRACELET

Designed as a line of graduated rectangular- and square- cut diamonds, length 7½ inches.

\$ 120,000-180,000



62

62



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

DIAMOND NECKLACE

One half designed as a graduated line of round and old European-cut diamonds, terminating in a scroll motif, the other set with two rows of baguette diamonds, internal circumference 15 inches.

Accompanied by two GIA reports: no. 2221099433 dated October 21, 2021 stating that the diamond weighing 4.03 carats is L color, VS2 clarity. No. 2221098999 dated October 22, 2021 stating that the diamond weighing 3.85 carats is I color, SI1 clarity.

\$ 200,000-300,000



63



64



63

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

DIAMOND RING

Featuring an emerald-cut diamond weighing 9.63 carats, flanked by tapered baguette diamonds, size 5½, with maker's mark for Jacques Timey.

Accompanied by GIA report no. 653070 dated October 27, 2021 stating the diamond is D color, Internally Flawless.

\$ 400,000-600,000



64

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

HARRY WINSTON | PAIR OF DIAMOND PENDANT-EARCLIPS

Composed of round, pear- and marquise-shaped diamonds, the pendants detachable for wear as brooches, with maker's mark for Jacques Timey. Fitted with posts.

\$ 80,000-120,000



65



65

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

HARRY WINSTON | RUBY AND DIAMOND BROOCH

Designed as an overlapping ribbon of baguette diamonds, accented by a clusters of round rubies and pear-shaped diamonds, with maker's mark for Jacques Timey.

Accompanied by AGL report no. 1119087 dated November 2, 2021 stating that the rubies are of Burmese origin, with no indications of heating.

\$ 25,000-35,000



66



66

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

VAN CLEEF & ARPELS | EMERALD AND DIAMOND RING

Centering a cushion-cut emerald weighing 7.67 carats, flanked by shield-shaped diamonds, fits like a size 5 due to the presence of sizing spheres, signed Van Cleef & Arpels, numbered 46894. With signed box.

Accompanied by AGL report no. 1118750 dated October 21, 2021 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

\$ 200,000-300,000



67



67

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

DIAMOND RING

Featuring an emerald-cut diamond weighing 15.76 carats, flanked by two tapered baguette diamonds, size 3.

Accompanied by GIA report no. 5060676 dated October 18, 2021 stating that the center diamond is F color, VS2 clarity.

\$ 500,000-700,000



68



68

PROPERTY TO BE SOLD FOR THE BENEFIT OF A CHARITABLE FOUNDATION

EMERALD AND DIAMOND RING

Centering an emerald-cut emerald weighing 20.83 carats, framed by two rows of round diamonds, size 5¼.

Accompanied by AGL report no. 1116978 dated August 17, 2021 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

Accompanied by GIA report no. 2193447730 dated June 28, 2018 stating that the emerald is of Colombian origin, clarity enhancement: minor.

\$ 800,000-1,500,000



69



69

PROPERTY FROM THE COLLECTION OF THE LATE PAULA AND DON GASTON

HARRY WINSTON | EMERALD AND DIAMOND BRACELET

Featuring 11 square emerald- and emerald-cut emeralds, accented by pear- and marquise-shaped diamonds, length 7¼ inches, unsigned, numbered 8279, with maker's mark for Jacques Timey; circa 1976.

Accompanied by AGL report no. 1118147 dated September 27, 2021 stating that the emeralds are of Classic Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

\$ 150,000-200,000



70



71



70

FANCY INTENSE PINK DIAMOND RING

Featuring a cut-cornered rectangular mixed-cut Fancy Intense Pink diamond weighing 6.69 carats, size 6.

Accompanied by GIA report no. 2205963705 dated November 25, 2020 stating that the diamond is Fancy Intense Pink, Natural color, VS2 clarity.

\$ 4,000,000-6,000,000



71

FANCY VIVID BLUE DIAMOND AND DIAMOND RING

Centering a cushion-cut Fancy Vivid Blue diamond weighing 3.01 carats, flanked by two heart-shaped diamonds weighing 0.41 carat each, size 6.

Accompanied by three GIA reports: no. 5201974368 dated July 22, 2020 stating that the center diamond is Fancy Vivid Blue, Natural color, VVS1 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIb. No. 2394294880 dated July 5, 2021 stating that one of the heart-shaped diamonds is D color, VVS1 clarity. No. 1399156842 dated June 21, 2021 stating that the other heart-shaped diamond is D color, VVS1 clarity.

\$ 3,000,000-4,500,000





72



73



□ 72 SOLD WITHOUT RESERVE

SAPPHIRE AND DIAMOND RING

Featuring a cushion-cut sapphire weighing 18.70 carats, framed and accented by single-cut diamonds, 5¾, with Swiss hallmarks.

Accompanied by AGL report no. 1102082 dated November 20, 2019 stating that the sapphire is of Burmese origin, with no indications of heating.

\$ 150,000-250,000



73

FROM THE COLLECTION OF CLOTILDE CAVENDISH-BENTINCK, THENCE BY DESCENT

CARTIER | DIAMOND AND SAPPHIRE BRACELET

Composed of rectangular brick links set with round diamonds, each terminated by a square-cut sapphire, length 7 inches, signed Cartier, numbered 8549, 8548 and 84891 circa 2nd quarter, 20th century.

\$ 40,000-60,000





74



74

PROPERTY OF A LADY
**DAVID WEBB | RUBY AND
DIAMOND NECKLACE**

Of fringe design, featuring oval-shaped rubies surrounded and accented by round rubies and diamonds, length 16½ inches, signed Webb; circa 1965. With signed pouch.

This spectacular ruby and diamond necklace epitomizes the high glamour of the 1960s, a time when Babe Paley and Gloria Guinness swanned through the Plaza Hotel; Elizabeth Taylor dripped in diamonds from Richard Burton; and Sophia Loren, Gina Lollobrigida and Ava Gardner graced the red carpet, giving performances as awe-inspiring as those on the silver screen.

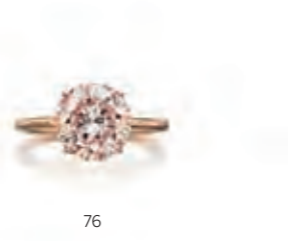
With a fringe of ruby and diamonds clusters, the necklace represents a departure for David Webb, best known

for bold, sculptural jewels enhanced with enamel and large, sumptuous cabochons. In a refreshing twist, diamond-framed rubies alternate with ruby-on-ruby drops, a design choice more in-keeping with works by 21st century jewelers. The piece was selected by a prominent entrepreneur who, known for his creativity and appreciation for the rare and unusual, purchased the necklace as a gift for his beloved daughter

\$ 120,000-180,000



75



76



77



75

FANCY DEEP BLUE DIAMOND AND DIAMOND RING

Featuring an oval-shaped Fancy Deep Blue diamond weighing 1.15 carats, accented by round diamonds, size 5¾.

Accompanied by GIA report no. 6193401393 dated August 6, 2018 stating that the diamond is Fancy Deep Blue, Natural color, VS2 clarity.

\$ 500,000-700,000



76

FANCY PINK DIAMOND RING

Featuring a round Fancy Pink diamond weighing 3.64 carats, size 6½.

Accompanied by GIA report no. 1162587333 stating that the diamond is Fancy Pink, Natural Color, Internally Flawless.

\$ 800,000-1,200,000



77

FANCY INTENSE GREEN DIAMOND, FANCY INTENSE PINK DIAMOND AND DIAMOND RING

Centering a marquise-shaped Fancy Intense Green diamond weighing 3.51 carats, flanked by two pear-shaped Fancy Intense Pink diamonds weighing 0.36 and 0.35 carat, within frames and further accented by round diamonds, size 6.

Accompanied by three GIA reports: no. 6331142196 dated November 26, 2019 stating that the center diamond is Fancy Intense Green, Natural color, VS2 clarity. No. 5176621627 dated July 16, 2014 stating that the diamond weighing 0.36 carat is Fancy Intense Pink, Natural color, VS2 clarity. No. 6167674458 dated November 5, 2014 stating that the diamond weighing 0.35 carat is Fancy Intense Pink, Natural color.

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

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

LOTS 78-107

MONETE JEWELS BY BULGARI

LOTS 78-80

The practice of mounting coins for wear as jewelry has a long history dating back to ancient Roman times. Coins were not only minted as a unit of value for transactions, but the images appearing on them could be symbols of power, sometimes talismanic, and could represent alliances between countries.

Nicola Bulgari, grandson of the founder of the firm, who developed an interest in coin collecting, can be credited as the “influencer” who was responsible for the launch of Bulgari’s modern tradition of mounting ancient coins in the mid-1960s. The use of ancient Greek and Roman coins also forged a firm connection with Bulgari’s proud Hellenic and Roman cultural heritage.

Coins used in Bulgari jewels date from the 5th century B.C. to the 20th century A.D., depending in part on what is available in the market. Each coin has been thoroughly researched and the reverse of each mounting is inscribed with the name of the individual or region featured and the year of issue, inscribed in Roman font. Coins with irregular contours are mounted in such a way that the integrity of the coin is uncompromised; the mounting follows the shape of the coin so not to diminish its numismatic value. The scholarly aspect of Bulgari’s “*Gemme Nummarie*” (coin gems, derived from Latin), sets them above all others. Also referred to as simply “*Monete*” (coins, in Italian), Bulgari coin jewels can bestow status upon the wearer and be the source of stimulating intellectual conversation, but most importantly they show great respect for tradition while successfully linking antiquity with the present.



78

EXCEPTIONAL JEWELS FROM A PROMINENT
AMERICAN COLLECTOR

PAIR OF TWENTY-KARAT GOLD, ANCIENT COIN AND DIAMOND EARCLIPS

Featuring two ancient silver coins of Augustus and Nero in profile, the bezel reverse inscribed ‘Augustus 42 B.C. - 14 A.D.’ and ‘Nero 54 - 69 A.D.’, accented by round diamonds, gross weight approximately 17 dwts, *signed Bulgari Made in Italy; circa 1985.*

\$ 10,000-15,000

79

EXCEPTIONAL JEWELS FROM A PROMINENT
AMERICAN COLLECTOR

BULGARI | GOLD, ANCIENT COIN AND DIAMOND ‘MONETE’ NECKLACE

Featuring three bezel-set ancient gold coins, the center coin depicting Roman Emperor Domitian in profile, the bezel signed ‘Domiziano 72 - 96 d.c.’; the two accenting coins depicting Emperors Trajan and Nero, signed ‘Trajano 98 - 117 d.c.’ and ‘Nerone 54 - 68 d.c.’, on a curb link chain, the chain and center bezel accented with round diamonds, gross weight approximately 108 dwts, *length 19½ inches, signed partially Bulgari.* With signed fitted box.

\$ 30,000-40,000



80
(NOT ACTUAL SIZE)



80

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | GOLD, ANCIENT COIN, RUBY AND DIAMOND 'MONETE' NECKLACE

Featuring a bezel-set antique coin depicting Apollo profile, the reverse inscribed 'Sicily Leontin 430 - 400 B.C. Tetradrachm', accented by round diamonds and cabochon rubies, suspended from a curb link chain accented by round diamonds, gross weight 90 dwts, length 15 inches, signed Bulgari and numbered BD5219, with Italian assay and registry marks. With signed pouch.

\$ 25,000-35,000



81



81

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | EMERALD AND DIAMOND RING

Featuring a square emerald-cut emerald stated to weigh 11.54 carats, accented by triangle-shaped and baguette diamonds, size 3¼, signed Bulgari, numbered C2173; circa 1985. With signed box.

Accompanied by AGL report no. 1116933 dated August 20, 2021 stating that the emerald is of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

\$ 80,000-120,000



82



82

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | PAIR OF EMERALD AND DIAMOND EARCLIPS

Centering two round emeralds weighing 4.41 and 4.10 carats, framed and accented by marquise-shaped diamonds, gross weight approximately 14 dwts, signed Bulgari; circa 1985. With signed box.

Accompanied by AGL report nos. 1116928 A and B dated August 20, 2021 stating that the emeralds are of Colombian origin, clarity enhancement: insignificant to minor; type: traditional.

\$ 60,000-80,000



83



83

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

FANCY INTENSE YELLOW DIAMOND RING

Set with a cut-cornered square modified brilliant-cut Fancy Intense Yellow diamond weighing 12.24 carats, size 6½; circa 1985.

Accompanied by GIA report no. 5212954617 dated August 10, 2021 stating that the diamond is Fancy Intense Yellow, Natural Color, VS1 clarity.

\$ 150,000-250,000



84



84

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | PAIR OF FANCY INTENSE YELLOW DIAMOND AND DIAMOND EARCLIPS

Centering two round Fancy Intense Yellow diamonds weighing 6.77 and 6.31 carats, accented by marquise- and triangle-shaped diamonds, signed Bulgari, with maker's marks, workshop marks and French import marks; circa 1985.

Accompanied by two GIA reports: No. 6214949272 dated August 9, 2021 stating that the diamond weighing 6.77 carats is Fancy Intense Yellow, VVS1 clarity. No. 2211951978 dated August 10, 2021 stating that the diamond weighing 6.31 carats is Fancy Intense Yellow, VVS2 clarity.

\$ 350,000-550,000



85
(NOT ACTUAL SIZE)



85

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | FANCY INTENSE YELLOW DIAMOND AND DIAMOND NECKLACE

Featuring an oval-shaped Fancy Intense Yellow diamond weighing 20.27 carats, the pendant and chain accented throughout with near-colorless round and baguette diamonds, signed Bulgari with maker's mark and Italian assay mark; circa 1985. With signed pouch.

Accompanied by GIA report no. 6214954641 dated August 9, 2021 stating that the central diamond is Fancy Intense Yellow, Natural Color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

\$ 400,000-600,000



86
(NOT ACTUAL SIZE)



86

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | RUBY AND DIAMOND NECKLACE AND PAIR OF EARCLIPS

The necklace composed of arch-shaped links, each set with an oval-shaped ruby, framed and accented by round diamonds; the earclips similarly set,

total gross weight approximately 77 dwts, necklace internal circumference 14½ inches, all pieces signed Bulgari, with maker's marks, necklace numbered C325, earclips numbered C1340; circa 1985. With signed box.

Accompanied by two AGL reports: no. 1116930 dated August 18, 2021 stating that the 26 rubies in the necklace are of Burmese origin, numbers 2-7, 9, 10, 12-14,

18, 19, 22, 23 and 25 from the tongue with no evidence of heating and numbers 1, 8, 11, 15-17, 20, 21, 24 and 26 from the tongue with evidence of heating. No. 1116931 A and B dated August 18, 2021 stating that the two rubies in the earclips are of Burmese origin with no evidence of heating.

\$ 400,000-600,000



87
(NOT ACTUAL SIZE)



87

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | GOLD, EMERALD, RUBY AND DIAMOND NECKLACE AND PAIR OF EARCLIPS

The necklace featuring five oval-shaped emerald cameos carved as Greco-Roman portraits, on a link chain accented by baguette diamonds and

cabochon rubies, the pair of earclips similarly designed, total gross weight approximately 107 dwts, necklace length 14 inches, each signed Bulgari with maker's marks, necklace numbered C1150, earclips numbered C1151; circa 1983. With two signed pouches.

\$ 70,000-90,000



88



89



90



91



88

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | RUBY AND DIAMOND RING

Centering an elongated oval-shaped cabochon ruby stated to weigh 12.23 carats, accented with round and baguette diamonds, size 3¾, signed *Bulgari*, numbered C 1616; circa 1985. With signed box.

Accompanied by AGL report no. 1116934 dated August 18, 2021 stating that the ruby is of Burmese origin, with indications of heating.

\$ 20,000-30,000



89

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

DAVID WEBB | COLORED STONE, ENAMEL AND DIAMOND PENDANT-BROOCH

Designed as a Maltese cross centering a cabochon ruby framed by round diamonds, accented by cabochon emeralds, ruby and sapphire beads, each topped by a round diamond, bordered by round diamonds and green enamel, signed *David Webb*.

\$ 25,000-35,000



90

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

GOLD AND DIAMOND RING

Featuring an emerald-cut diamond weighing 4.42 carats, size 3.

Accompanied by GIA report no. 5212950054 dated August 10, 2021 stating that the diamond is F color, VVS2 clarity.

\$ 60,000-80,000



91

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

DAVID WEBB | YELLOW SAPPHIRE, EMERALD AND DIAMOND PENDANT-BROOCH

Centering a cushion-cut yellow sapphire measuring approximately 21.0 x 17.2 x 8.35 mm, accented by cushion-cut emeralds and round diamonds, signed *David Webb*.

\$ 25,000-35,000



92



92

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

VERDURA | GOLD AND DIAMOND 'DOUBLE CRESCENT' BRACELET

Composed of a series of gold annular links, centering on a pavé-set interlocking motif with round diamonds weighing approximately 5.00 carats, gross weight approximately 78 dwts, length 7¼ inches, signed Verdura. With signed box.

LITERATURE

For a bracelet of similar design, see Verdura, The Life and Work of a Master Jeweler by Patricia Corbett, pages 116-117.

\$ 25,000-35,000



93



93

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

VERDURA | PAIR DIAMOND 'TWISTED HORN' EARCLIPS

Of crossover design, set with round diamonds accented by gold wire, *unsigned, the clips later added.*

\$ 20,000-30,000



94



94

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

VERDURA | GOLD, ZIRCON AND RUBY 'POMEGRANATE' BROOCH

Designed as a pomegranate, set with round, oval-shaped and cushion-cut green and yellow zircons and cabochon rubies, *signed Verdura.* With signed box.

\$ 20,000-30,000



95

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

PLATINUM, CULTURED PEARL AND DIAMOND NECKLACE

The inner strand composed of 47 round cultured pearls measuring approximately 13.8 to 10.0 mm; the outer strand composed of 51

round cultured pearls measuring approximately 14.0 to 10.0 mm, the clasp set with baguette and marquise-shaped diamonds, *internal strand length 23 inches.*

\$ 40,000-60,000

95
(NOT ACTUAL SIZE)



96



96

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

VAN CLEEF & ARPELS | PAIR OF EMERALD AND DIAMOND EARCLIPS

Of floral design, centering two square emerald-cut emeralds weighing approximately 2.48 and 2.33 carats, the petals pavé-set with old mine- and single-cut diamonds, *signed Van Cleef & Arpels and numbered N.Y. 17900.*

Accompanied by AGL report no. 1116927 A and B dated August 20, 2021 stating that the emeralds are of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

\$ 40,000-60,000



97



97

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

VAN CLEEF & ARPELS | MYSTERY-SET DIAMOND BRACELET

Composed of a flexible strap of square emerald-cut diamonds, completed by a decorative buckle clasp set with baguette diamonds, *length 6½ inches, signed Van Cleef & Arpels, numbered N.Y. 14440.*

\$ 200,000-300,000

MYSTERY-SET JEWELS BY VAN CLEEF & ARPELS



98



98

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

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

Designed as a flower centered by round diamonds, the petals embellished with calibré-cut rubies, the detachable stem and leaves set with marquise-shaped and baguette diamonds, signed V.C.A., numbered N.Y. 44020-1; circa 1970.

Van Cleef & Arpels was granted the French patent for its "serti mystérieux" or "mystery-setting" in 1933, a technique

that was originally limited to flat surfaces. The process takes no less than 300 hours to complete, requiring months of work by a crew of artisanal craftsmen to produce a single jewel. Rubies and sapphires, favored for this type of design due to their hardness, are selected for uniformity of color, originally in square or rectangular cuts. However, later on a new technique was patented and perfected by Van Cleef & Arpels which allowed jewelers to use other cuts such as triangles, trapeziums or polygons in order to fill in spaces and create curved areas with graceful transitions. This breakthrough allowed

for a variety of dimensional forms beyond just a flat surface. The secret to the "mystery setting" technique is the precision with which the stones are cut so they be slotted into a gold wire framework which is only visible from the underside. The result can be observed in the ruby and diamond flower brooch offered here, where the monochromatic mosaic of pure color is fused together without any noticeable metal. Van Cleef & Arpels mystery-set jewels are prized by buyers and sellers the world over for their iconic design and the quality and perfection of their craftsmanship.

\$ 300,000-500,000





99

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

MARCHAK | DIAMOND BRACELET, FRANCE

Of openwork design, set with marquise-shaped, round and baguette diamonds, length 7 inches, *signed A. Marchak, numbered 1.511, with French assay and workshop marks; circa 1930.*

\$ 60,000-80,000



100

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

CARTIER | PAIR OF DIAMOND CLIPS

Of geometric design, featuring marquise-shaped diamonds, further set with baguette, square- and rectangular-cut diamonds, *signed Cartier London; circa 1935. With signed box.*

\$ 100,000-150,000



100



99



101



101

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

LEBOLT & CO. | RUBY AND DIAMOND BRACELET

Featuring emerald-cut rubies, set throughout with old European-, single-cut, bullet-shaped and half moon-shaped diamonds, completed by rectangular-cut rubies *length 7 1/8 inches, signed LeBolt, numbered 93184 and 21532; circa 1925.*

Accompanied by AGL report no. 1116932 dated August 18, 2021 stating that the five largest rubies are of Burmese origin with no indications of heating.

\$ 200,000-300,000



102

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

CULTURED PEARL AND DIAMOND SUITE OF JEWELS

The necklace composed of 23 round cultured pearls measuring from approximately 18.2 to 15.4 mm, completed by a boule-shaped clasp pavé-set with round diamonds; the bracelet of similar design composed of 12 round cultured pearls measuring from approximately 15.4 to 15.1 mm; the earclips each composed of one round cultured pearl measuring approximately 18.1 and 17.8 mm, necklace length 16 inches, bracelet length 8¼ inches.

\$ 100,000-150,000

102



103

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

DIAMOND AND COLORED STONE BRACELET

The wide flexible band of openwork design centering a marquise-shaped diamond surrounded marquisse-shaped and round diamonds, the bracelet accented by four floral motifs set with round and marquise-shaped diamonds and calibré-cut natural and synthetic sapphires, further accented and bordered by round diamonds and calibré-cut natural and synthetic sapphires, length 7½ inches; circa 1930.

PROVENANCE

Sotheby's, April 27, 1987, lot 255

\$ 75,000-100,000

103



104
(NOT ACTUAL SIZE)



104

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

VAN CLEEF & ARPELS | DIAMOND BRACELET, FRANCE

Centering a line of round diamonds bordered by scrolls set with round and baguette diamonds, completed by a square link bracelet and clasp accented by round and baguette diamonds, gross weight approximately 70 dwts, length adjustable, signed Van Cleef & Arpels, numbered 50.952 with French assay and partial workshop marks; circa 1936.

PROVENANCE

A Private Collection of Jewellery from a Member of the Arpels Family, Sotheby's Geneva, February 18, 2004, lot 110

LITERATURE

For a bracelet of similar design, see Van Cleef & Arpels, the catalogue for the exhibition at the Palais Galliera, Paris 1992, Editions Paris Musées, no. 49, p. 139.

\$ 100,000-150,000



105



106



105

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | DIAMOND PENDANT-BROOCH

Featuring a modified octagonal step-cut diamond weighing 9.26 carats, flanked by two modified kite step-cut diamonds weighing 5.94 and 5.91 carats, signed Bulgari, accompanied by a chain; circa 1986. With signed box.

Accompanied by three GIA reports: no. 2215950423 dated August 16, 2021

stating that the center diamond is D color, VVS1 clarity; no. 6217949611 dated August 18, 2021 stating that the diamond weighing 5.94 carats is D color, VS1 clarity; and no. 5211949629 dated August 23, 2021 stating that the diamond weighing 5.91 carats is D color, VVS2 clarity. Each certificate together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

\$ 500,000-700,000



106

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | DIAMOND RING

Centering an emerald-cut diamond weighing 26.54 carats, flanked by two triangle-shaped diamonds and accented by baguette diamonds, size 5 1/4, signed Bulgari, numbered C1748; circa 1985.

Accompanied by GIA report no. 6217947304 dated August 10, 2021 stating that the center diamond is D color, VVS1 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

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





107



107

EXCEPTIONAL JEWELS FROM A PROMINENT AMERICAN COLLECTOR

BULGARI | DIAMOND BRACELET

Of semi-flexible design, featuring 25 emerald-cut diamonds weighing a total of 64.92 carats, the largest six weighing 7.16, 4.71, 4.36, 3.33, 3.15 and 2.57 carats, accented on the sides by baguette and square-cut diamonds, internal circumference 6 inches, signed Bulgari, numbered C1827; circa 1986. With signed box.

Accompanied by six GIA certificates: no. 2211956597 dated August 13, 2021 stating that the diamond weighing 7.16

carats is D color, VVS1 clarity, together with the original working diagram stating that the diamond maybe potentially Internally Flawless; no. 5211956596 dated August 19, 2021 stating that the diamond weighing 4.71 carats is D color, VVS1 clarity; no. 6214957204 dated August 14, 2021 stating that the diamond weighing 4.36 carats is E color, VVS1 clarity, together with the original working diagram stating that the diamond maybe potentially Internally Flawless; no. 6214986954 dated August 26, 2021 stating that the diamond weighing 3.33 carats is E color, VVS1 clarity, together with the original working diagram stating that the diamond maybe potentially

Internally Flawless; no. 2215986857 dated August 25, 2021 stating that the diamond weighing 3.14 carats is E color, VS1 clarity; and no. 5212986952 dated August 25, 2021 stating that the diamond weighing 2.57 carats is E color, VVS1 clarity, together with the original working diagram stating that the diamond maybe potentially Internally Flawless.

Additionally accompanied by 19 GIA certificates from 1980-1984 stating that the remaining emerald-cut diamonds weighing a total of 39.63 carats range from 2.84 to 1.31 carats, E-F color, Internally Flawless to VS1 clarity.

\$ 700,000-1,000,000

SESSION II

LOTS 108-209



This page
LOTS 203 & 208



This page
LOTS 202 & 204





108



109



110



108

PROPERTY OF A PRIVATE COLLECTOR
**VAN CLEEF & ARPELS | RUBY
AND DIAMOND RING**

Centering a cabochon ruby measuring approximately 14.7 x 12.3 x 6.6 mm, accented by round diamonds, *size 6, signed Van Cleef & Arpels, numbered N.Y. 3333 S.O., with French maker's mark.* With signed box and pouch.

\$ 8,000-12,000



109

PROPERTY OF A PRIVATE COLLECTOR
**VAN CLEEF & ARPELS | RUBY
AND DIAMOND EARCLIPS**

Of fringe design, centering pear-shaped cabochon rubies, framed by round diamonds, suspending pear-shaped cabochon rubies and round diamonds, *maker's mark for Van Cleef & Arpels; circa 1979.* Fitted with posts. With signed box and pouch.

\$ 15,000-20,000



110

PROPERTY OF A PRIVATE COLLECTOR
**VAN CLEEF & ARPELS | RUBY
AND DIAMOND PENDANT-
NECKLACE**

The pendant featuring four cabochon rubies, each surrounded by round diamonds, further accented by pear-shaped diamonds, the necklace composed of round and navette-shaped links set with round diamonds, gross weight approximately 30 dwts, *pendant fitted with pinstem for wear as a brooch, length 15¾ inches, pendant signed Van Cleef & Arpels and numbered N.Y. 3444 S.O., necklace signed VCA and numbered NY46852.1; circa 1980.*

\$ 25,000-35,000



111

111

PROPERTY OF A PRIVATE COLLECTOR

BOUCHERON | GOLD AND DIAMOND EVENING BAG AND GOLD ACCESSORIES, PARIS

Comprising an evening bag, compact, lipstick holder, comb, lighter and cigarette case, all of two-tone gold basketweave design, the evening bag accented with round and single-cut diamonds, the compact opening to reveal a mirror, total gross weight approximately 444 dwts, *the bag, compact, lighter and cigarette case all signed Boucheron Paris, the evening bag numbered 46345, the cigarette case numbered 64088 and 4502, evening bag and cigarette case with French assay and workshop marks.*

\$ 20,000-30,000



112



113



114



112

PROPERTY OF A PRIVATE COLLECTOR

VAN CLEEF & ARPELS | PAIR OF CULTURED PEARL AND DIAMOND PENDANT-EARCLIPS

Suspending two detachable cultured pearls measuring approximately 14.4 x 13.2 and 13.9 x 13.4 mm, capped by round diamonds, the surmounts designed as clusters, set with round, marquise- and pear-shaped diamonds, with maker's mark, numbered NY 43421; circa 1978. Fitted with posts.

\$ 18,000-22,000



113

PROPERTY OF A PRIVATE COLLECTOR

RETZIGNAC | NATURAL PEARL AND DIAMOND BROOCH

Of floral design, each flowerhead centering a button-shaped natural pearl, the petals accented with single-cut diamonds, the stems embellished with baguette diamonds, signed *Retzignac*.

Accompanied by GIA report no. 6227111879 dated November 11, 2021 stating that the pearls are natural, saltwater.

\$ 10,000-15,000



114

PROPERTY OF A PRIVATE COLLECTOR

SAPPHIRE, RUBY AND DIAMOND DOUBLE-CLIP BROOCH

Centering two columns set with single-cut diamonds, terminated by ruby beads, accented by cabochon rubies and baguette diamonds, further set with cabochon sapphires, decorated with bezel-set old European-cut diamonds; circa 1935.

\$ 12,000-18,000



115



115

PROPERTY OF A PRIVATE COLLECTOR

DIAMOND RING, FRANCE

Centering an emerald-cut diamond weighing 6.85 carats, flanked by tapered baguette diamonds, size 7, with French assay and workshop marks.

Accompanied by GIA report no. 2221093341 dated October 28, 2021 stating that the diamond is D color, VVS2 clarity. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa and the original working diagram stating that the diamond may be potentially Internally Flawless.

\$ 150,000-250,000



116



116

PROPERTY OF A PRIVATE COLLECTOR

PAIR OF DIAMOND PENDANT-EARCLIPS, FRANCE

Each suspending an emerald-cut diamond, supported by a line of round and baguette diamonds, topped by a cluster of round, baguette and pear-shaped diamonds, with French assay and workshop marks.

\$ 25,000-35,000



117



117

PROPERTY OF A PRIVATE COLLECTOR

CHARLES HOLL | DIAMOND NECKLACE, FRANCE

Designed as a double-strand of round diamonds, supporting swags of round and baguette diamonds, completed by a clasp set with baguette diamonds, internal circumference 15 inches, numbered 73278, with French assay mark and maker's mark for Charles Holl.

\$ 30,000-40,000



118



119



118

PROPERTY OF A PRIVATE COLLECTOR

HERMÈS | DIAMOND CLIP-BROOCH AND PAIR OF EARCLIPS, FRANCE

The clip-brooch designed as a star, composed of interwoven rows of round and baguette diamonds, the earclips similarly set, *signed Hermès Paris, each with French assay and workshop marks. With signed box.*

\$ 20,000-30,000



119

PAIR OF NATURAL PEARL AND DIAMOND PENDANT-EARCLIPS

Suspending two semi-baroque drop-shaped natural pearls measuring approximately 20.2 x 11.7 x 13.1 and 21.5 x 11.6 x 12.9 mm, capped by baguette and single-cut diamonds, supporting a line of tapered baguette and round diamonds, the surmounts set with round, baguette and marquise-shaped diamonds. Fitted with posts.

Accompanied by SSEF report no. 118487 dated September 6, 2021 stating that the pearls are natural, saltwater.

\$ 100,000-150,000



120

121



120

SPINEL AND DIAMOND RING

Featuring a cushion-cut spinel, framed and accented by single-cut diamonds, size 6½, numbered 17647.

Accompanied by AGL report no. 1117045 dated September 3, 2021 stating that the spinel is of Classic Burmese origin, with no indications of treatment.

\$ 30,000-50,000



121

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

DIAMOND NECKLACE

Designed as a graduated line of claw-set old European- and old mine-cut diamonds on knife-edge links, length 14¾ inches, unsigned, numbered 016413, with French assay marks; circa 1910.

\$ 25,000-35,000



122



122

PROPERTY OF A LADY

RENÉ LALIQUE | ENAMEL AND DIAMOND BROOCH

Designed as a bird in flight, applied with blue enamel and accented by old mine- and rose-cut diamonds, the eyes highlighted by ruby cabochons, with French assay mark and maker's mark; circa 1890.

\$ 25,000-35,000



123



123

TIFFANY & CO. | DIAMOND BROOCH

Designed as a four-leaf clover, featuring pear-shaped diamonds weighing 3.39, 2.86, 2.77 and 2.49 carats, further accented by round diamonds, signed Tiffany; circa 1910.

Accompanied by four GIA certificates: no. 110110717688 dated November 20, 2019 stating that the diamond weighing 3.39 carats is D color, VS1 clarity; no. 11011717687 dated November 20, 2019

stating that the diamond weighing 2.86 carats is D color, Internally Flawless; no. 110110717686 dated November 20, 2019 stating that the diamond weighing 2.77 carats is D color, Internally Flawless; and no. 110110717685 dated November 20, 2019 stating that the diamond weighing 2.49 carats is D color, Internally Flawless. Each certificate together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

\$ 180,000-220,000



124

CARTIER | DIAMOND PENDANT NECKLACE

The fringed pendant of geometric design, set throughout with old mine-, old-European- and single-cut diamonds, supported by a necklace composed of lozenge-shaped links set with old European-cut and baguette diamonds, spaced by bezel-set old European-cut diamonds, length 21 inches, each signed Cartier, the necklace with French import marks; circa 1925.

\$ 100,000-150,000

124



125



125

FROM THE COLLECTION OF MARGARET ROGERS

SAPPHIRE AND DIAMOND RING

Centering an octagonal-cut sapphire, flanked by baguette diamonds, size 8¾; circa 1930.

Accompanied by AGL report no. 1118947 dated November 2, 2021 stating that the sapphire is of Ceylon origin, with no indications of heating.

\$ 20,000-30,000



126



126

CARTIER | YELLOW SAPPHIRE, ONYX, ENAMEL, SEED PEARL AND DIAMOND PENDANT-EARCLIPS

Each designed as stylized fuchsia, the onyx stem leading to a black enameled cap, suspending a lily of the valley fringe and round pearl, anchored by pear-shaped yellow sapphires, set throughout with old European- and single-cut diamonds, one earclip signed Cartier; circa 1919. With fitted box.

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

LITERATURE

For earclips of nearly identical design, see Cartier, Innovation through the 20th Century, the catalogue for the Moscow Kremlin Museums exhibition 25 May - 25 August 2007, page 106; Cartier by Hans Nadelhoffer, page 192; Cartier l'Album by José Alvarez; Retrospective Louis Cartier: One Hundred and one Years of the Jeweler's Art, by Hans Nadelhoffer, cat. 24; L'Art de Cartier, by Thérèse Burolet, Yves Chazal and Sylvie-Jan Piver-Soyez, cat. 178; Cartier 1900-1939 by Judy Rudoie, cat. 177; and El Arte de Cartier - Resplandor del Tiempo by Rafael Tovar, Geraldo Estrada, Éric Nussbaum, Carlos Monsivais, Agustín Arteaga, and Alfonso Alfaro, p. 132.

\$ 40,000-60,000



127



127

COLORED DIAMOND AND DIAMOND BROOCH

Designed as a wasp holding a round diamond of yellow hue, accented with single-cut and baguette colorless diamonds and diamonds of yellow and brown hue, numbered 252; circa 1930.

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

\$ 15,000-20,000



128



128

PROPERTY OF A LADY

BOUCHERON | CORAL, ONYX AND DIAMOND BRACELET

Featuring three emerald-cut diamonds, framed by round and single-cut diamonds, the bracelet composed of coral and onyx beads, length 7¼ inches, signed Boucheron Paris, with French assay and import marks; circa 1930.

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

• \$ 30,000-50,000



129



129

PROPERTY OF A LADY

BULGARI | GOLD, CORAL AND RUBY 'SERPENTI' BRACELET-WATCH

Designed as a coiled serpent, set with carved coral, the eyes set with pear-shaped rubies, the mouth opening to reveal a circular dial, gross weight approximately 18 dwts, expandable, dial signed Jaeger LeCoultre, caseback

signed Bulgari and numbered A561048, with Italian assay mark; circa 1970.

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

• \$ 250,000-350,000





130



130

PROPERTY OF A LADY

SCHLUMBERGER FOR TIFFANY & CO. | PAIR OF EMERALD AND DIAMOND PENDANT-EARCLIPS

Suspending two detachable emerald drops, capped by marquise-shaped diamonds, the surmounts designed as overlapping ribbons, accented by round and marquise-shaped diamonds, *signed Tiffany & Co. Schlumberger Studios.*

Accompanied by Gubelin report no. 13097099 dated September 12, 2013 stating that the emeralds are of Brazilian origin, clarity enhancement: minor.

\$ 250,000-350,000



131

PROPERTY OF A LADY

CARTIER | CORAL AND DIAMOND BRACELET, FRANCE

The torsade composed of eight strands of coral beads, completed by a clasp of floral design, set with carved coral and round and single-cut diamonds, *length 8 inches, adjustable, signed Cartier Paris and numbered 015816, with French assay and maker's marks; circa 1960.*

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

\$ 30,000-50,000



132



132

HARRY WINSTON | PAIR OF DIAMOND EARCLIPS

Of cluster design, set with pear- and marquise-shaped diamonds, *unsigned, numbered 5808.* With signed box

Accompanied by a Harry Winston Letter of Authenticity.

\$ 150,000-250,000



133



133

DIAMOND RING

Featuring a modified octagonal step-cut diamond weighing 9.67 carats, accented by round diamonds, *size 5¾.*

Accompanied by GIA report no. 5182593873 dated July 14, 2017 stating that the center diamond is I color, VS2 clarity.

\$ 160,000-260,000



134

DIAMOND LONGCHAIN

Designed as a line of spectacle-set round diamonds, length 54 inches.

\$ 80,000-120,000



135



135

PROPERTY FROM THE COLLECTION OF DANIELLE STEEL

GRAFF | COLORED DIAMOND AND DIAMOND CLIP-BROOCH, FRANCE

Designed as a teddy bear, with movable limbs and a rotating head, set throughout with round diamonds of yellow hue and near-colorless diamonds, the eyes and nose decorated with blackened gold, signed Graff, with French assay and workshop marks.

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

\$ 50,000-70,000



136



136

PAIR OF DIAMOND STUDS

Set with two cut-cornered rectangular modified brilliant-cut diamonds weighing 12.29 and 12.20 carats.

Accompanied by two GIA reports: no. 2191582076 dated June 3, 2019 stating that the diamond weighing 12.29 carats is Y-Z color, VS2 clarity. No. 5141845611 dated June 3, 2019 stating that the diamond weighing 12.20 carats is U-V color, VS2 clarity.

\$ 180,000-220,000

ENDURING ICONS OF DESIGN

LOTS 137–145

The creation of a great jewel is the challenge, and burden, of the designer. It must be striking, innovative, wearable and timeless. Van Cleef & Arpels and Cartier have mastered this art, conceiving many of today's most iconic and enduring designs.

In 1935, Van Cleef & Arpels created the Ludo bracelet, taking its name from Louis “Ludo” Arpels. It was during this period and the years that followed that Van Cleef pushed the boundaries of the goldsmith's art, acting as couturiers of precious materials, devising jewels as supple as silk. Textile motifs poured forth from their workshops in the form of bows, tassels, ribbons, pompoms, zippers and, in the case of the Ludo, a highly flexible strap with a buckle-form clasp. Lots 140, 141 and 143 all take their inspiration from this period of sartorial exploration and are distinguished by their 21st century stone combinations such as the turquoise and pink sapphires found in the “Liane” sautoir, a style that first appeared in 1946.

Among the most collectible of Van Cleef's designs are their Alhambra jewels which, since their introduction in 1968, have surpassed pearls as a woman's first significant jewelry acquisition. There have been subtle variations to the Alhambra line over the past five decades, from new materials to alternating sizes and arrangements, but the four-leaf clover motif—a universally recognized symbol of good luck—remains unchanged. The most sought-after pieces are those not readily available in the market, with examples in

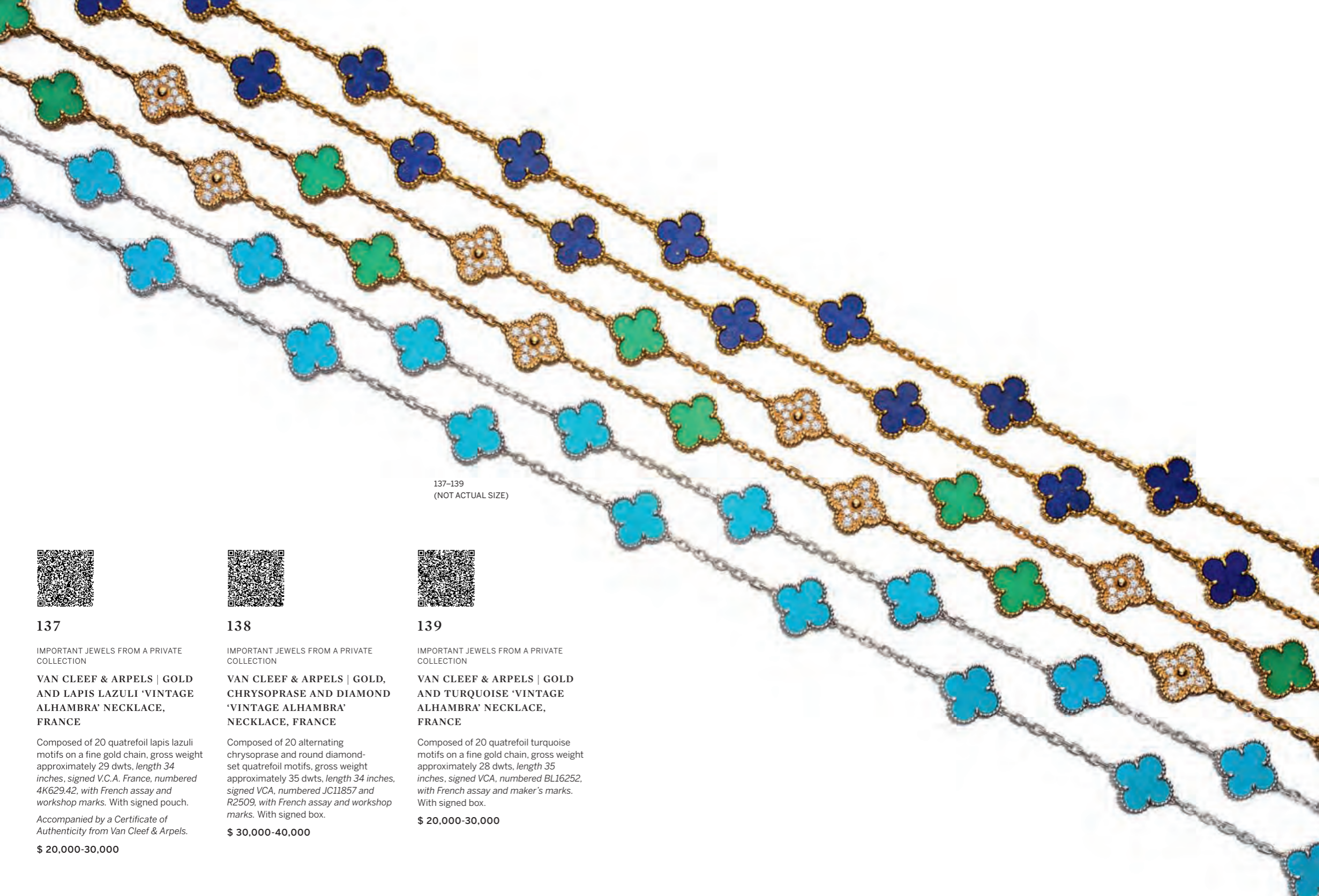
turquoise (lot 139), coral and lapis lazuli (lot 137) being particularly desirable as well as those made in limited numbers (lot 138).

A few years later, Van Cleef introduced the Etruscan cuff, drawing inspiration from ancient goldwork and capturing the free-form, highly textured looks championed by the artist-jewelers of the 1970s. Paired with a Halston dress—as seen on Jacqueline Kennedy Onassis—the Etruscan cuff has been experiencing a renaissance, fueled by the current popularity of 1970s design, prompting Van Cleef decided to re-issue the design (lot 142).

Van Cleef is not alone in borrowing from their own design books. Cartier's “Harmonie” diamond jewels (lots 144 and 145) capture the delicate femininity of the Belle Epoque period. Similar to their predecessors, the Harmonie set may be worn in a remarkable variety of combinations, from an impressive collar with a chandelier-form centerpiece to a simple diamond drop. The set surpasses many jewels from the late 19th and early 20th centuries, however, by its strict use of only the cleanest, whitest stones.

The jewels on the pages that follow represent a small selection of the iconic designs offered in this sale. They are joined by Van Cleef mystery-set jewels, a Cartier coffee bean bracelet and a Lalique swallow brooch, which combined showcase the finest jewelry design of the last century.





137-139
(NOT ACTUAL SIZE)



137

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

VAN CLEEF & ARPELS | GOLD AND LAPIS LAZULI 'VINTAGE ALHAMBRA' NECKLACE, FRANCE

Composed of 20 quatrefoil lapis lazuli motifs on a fine gold chain, gross weight approximately 29 dwts, length 34 inches, signed V.C.A. France, numbered 4K629.42, with French assay and workshop marks. With signed pouch.

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

\$ 20,000-30,000



138

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

VAN CLEEF & ARPELS | GOLD, CHRYSOPRASE AND DIAMOND 'VINTAGE ALHAMBRA' NECKLACE, FRANCE

Composed of 20 alternating chrysoprase and round diamond-set quatrefoil motifs, gross weight approximately 35 dwts, length 34 inches, signed VCA, numbered JC11857 and R2509, with French assay and workshop marks. With signed box.

\$ 30,000-40,000



139

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

VAN CLEEF & ARPELS | GOLD AND TURQUOISE 'VINTAGE ALHAMBRA' NECKLACE, FRANCE

Composed of 20 quatrefoil turquoise motifs on a fine gold chain, gross weight approximately 28 dwts, length 35 inches, signed VCA, numbered BL16252, with French assay and maker's marks. With signed box.

\$ 20,000-30,000



140



140

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

VAN CLEEF & ARPELS | GOLD, SAPPHIRE, LAPIS LAZULI, TURQUOISE AND DIAMOND 'LUDO HEXAGONE' BRACELET, FRANCE

Designed as a flexible band of hexagonal-shaped links, each centering a round sapphire, the clasp further accented by round diamonds and detailed with lapis lazuli and turquoise,

gross weight approximately 48 dwts, length 6 inches, accompanied by three additional links, signed Van Cleef & Arpels, numbered JH007765, with French assay and workshop marks and Swiss hallmarks. With signed box.

Accompanied by a folio from Van Cleef & Arpels, including a Certificate of Authenticity and original sketch of the bracelet.

\$ 25,000-35,000



141



141

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

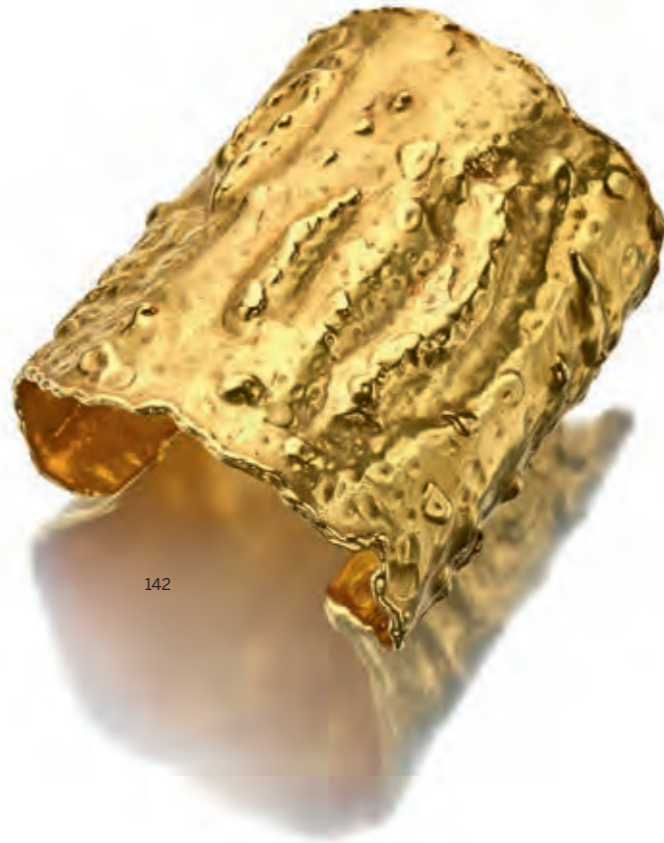
VAN CLEEF & ARPELS | WHITE GOLD, DIAMOND AND ONYX 'LUDO HEXAGONE' BRACELET, FRANCE

Designed as a flexible band of hexagonal-shaped links, each centering a round diamond, the clasp further accented by round diamonds and detailed with onyx, gross weight approximately 56 dwts, length 6 inches,

accompanied by three additional links, signed Van Cleef & Arpels, numbered JH007705, with French assay and workshop marks and Swiss hallmarks. With signed pouch.

Accompanied by a folio from Van Cleef & Arpels, including a Certificate of Authenticity and original sketch of the bracelet.

\$ 25,000-35,000



142



142

**VAN CLEEF & ARPELS | GOLD
'MANCHETTE' CUFF**

Of hammered free-form design, gross weight approximately 108 dwts, internal circumference 5½ to 6½ inches, signed Van Cleef & Arpels, numbered NY2V702 4A. With signed box.

A pair of similar 'Manchette' cuffs by Van Cleef & Arpels was offered in Jewelry from the Estate of Jacqueline Kennedy Onassis, Sotheby's New York, April 24-25, 1996, lot 451.

These cuff-bracelets in the Etruscan style illustrate how successfully the designers of Van Cleef & Arpels were able to blend the old and new. Exotic themes were a constant source of

inspiration for the Arpels family resulting from extensive foreign travel and the ever increasing number of international clients. The cuff-bracelets offered here, although inspired by the hammered gold work of an ancient culture, are thoroughly modern in design and typical of the bold sculptural jewels of the 1970s.

LITERATURE

For a cuff-bracelet of similar design see Van Cleef & Arpels: The Art of High Jewelry by Évelyne Possémé, page 205

\$ 25,000-35,000



143

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

**VAN CLEEF & ARPELS | GOLD,
TURQUOISE, PINK SAPPHIRE
AND DIAMOND 'LIANE'
SAUTOIR, FRANCE**

The gold rope chain suspending two tassels, featuring stations accented by round pink sapphires, carved turquoise and round diamonds, gross weight approximately 109 dwts, length 29¼ inches, adjustable, signed Van Cleef and Arpels, with maker's mark, French assay mark and Swiss hallmark, numbered JH008344. With signed box.

Accompanied by a folio from Van Cleef & Arpels, including a Certificate of Authenticity and original sketch of the necklace.

LITERATURE

For a sautoir of similar design, see Set In Style: The Jewelry of Van Cleef & Arpels by Sarah Coffin, page 80.

\$ 40,000-60,000

143



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144

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

CARTIER | TWO CONVERTIBLE DIAMOND 'HARMONIE' NECKLACES

Comprising two necklaces and a pendant, one necklace designed as an openwork collar set with round, marquise- and pear-shaped diamonds, the second necklace composed of two lines of round diamonds, interspersed with navette motifs, centering a pear-shaped diamond, together with a chandelier-form pendant attachable to either necklace, featuring round, pear- and marquise-shaped diamonds, the central pear-shaped diamond detaches for wear as a single diamond pendant, collar necklace internal circumference 15 inches, the other necklace length 20½ inches, detachable for wear as a 6 inch bracelet, each signed Cartier, both necklaces numbered CXJ319, with French assay and workshop marks. With signed boxes and Cartier paperwork and portfolio.

Accompanied by six GIA reports: no. 7211078006 dated November 4, 2015 stating that the pear-shaped diamond weighing 3.01 carats is E color, VVS2 clarity. No. 2141682356 dated October 11, 2016 stating that the marquise-shaped diamond weighing 2.06 carats is D color, VVS1 clarity. No. 10024641 dated January 30, 2017 stating that the marquise-shaped diamond weighing 1.62 carats is E color, VVS2 clarity. No. 6211970170 dated March 18, 2016 stating that the pear-shaped diamond weighing 1.59 carats is E color, VVS2 clarity. No. 6225008633 dated March 14, 2016 stating that the pear-shaped diamond weighing 1.53 carats is E color, VVS2 clarity. No. 5171322629 dated February 2, 2017 stating that the marquise-shaped diamond weighing 1.27 carats is F color, Internally Flawless. Additionally accompanied by 25 GIA reports dated from November 7, 2017 to January 26, 2015 stating that the pear- and marquise-shaped diamonds ranging from 0.80 to 0.50 carat are D-F color, IF-VS2 clarity.

\$ 300,000-400,000



144



145

IMPORTANT JEWELS FROM A PRIVATE COLLECTION

CARTIER | PAIR OF DIAMOND 'HARMONIE' EARCLIPS, FRANCE

Of chandelier design, set with pear- and marquise-shaped diamonds and embellished with round diamonds, signed Cartier, numbered CXJ307, with French assay and maker's marks. With signed box.

Accompanied by four GIA reports: No. 6177940232 dated October 11, 2016 stating that the pear-shaped diamond

weighing 0.80 carat is E color, VS1 clarity. No. 6177940249 dated October 11, 2016 stating that the pear-shaped diamond weighing 0.79 carat is F color, Internally Flawless. No. 2173940811 dated October 11, 2016 stating that the marquise-shaped diamond weighing 0.62 carat is D color, Internally Flawless. No. 5171940821 dated October 13, 2016 stating that the marquise-shaped diamond weighing 0.56 carat is D color, Internally Flawless.

\$ 15,000-20,000



146



147



148



146

PROPERTY OF A PRIVATE COLLECTOR

SUZANNE BERPERRON | SAPPHIRE AND CHALCEDONY RING

Of domed design, the ring made of carved blue chalcidony, featuring a bezel-set cabochon sapphire, size 3¾; circa 1932-1955.

Accompanied by a Belperron Certificate of Authenticity.

PROVENANCE

Previously from the Collection of Bo Legendre

LITERATURE

A ring of similar design pictured in Suzanne Belperron by Sylvie Raulet and Olivier Baroin, page 111.

\$ 20,000-30,000



147

DAVID MICHAEL | EMERALD AND DIAMOND RING

Featuring an elongated octagonal-shaped emerald weighing 5.57 carats set in blackened silver-topped gold atop a sculptural yellow gold gallery and shank, framed and accented by round diamonds, size 6½, signed DM. With signed box.

Accompanied by Gübelin report no. 19062033 dated June 18, 2019 stating that the emerald is of Colombian origin, clarity enhancement: none.

Accompanied by two GIA reports: no. 6362490009 dated October 30, 2020 stating that the round diamond weighing 0.34 carat is E color, SI1 clarity. No. 5253367012 dated March 27, 2019 stating that the round diamond weighing 0.33 carat is E color, VS2 clarity.

Accompanied by a David Michael Certificate of Authenticity.

\$ 150,000-200,000



148

DAVID MICHAEL | PAIR OF SAPHIRE, ZIRCON, AQUAMARINE AND TURQUOISE 'BLUE ON BLUE' PENDANT-EARCLIPS

Centering round blue zircons, framed by turquoise cabochons, suspending and accented by square-cut aquamarines, set throughout with round sapphires, signed DM. Fitted with posts. With signed box.

Accompanied by a certificate of authenticity from David Michael Jewels.

\$ 40,000-60,000



149



149

**VANLELES | PAIR OF RUBY
AND DIAMOND 'ENCHANTED
GARDEN' EARCLIPS**

Of floral design, centering oval-shaped rubies, framed by pavé-set round diamonds and rubies, signed Vanleles. Made in Italy, with maker's mark.

"My dream has always been to bring the voice of Africa to fine jewellery, and part of this is ensuring that where possible, I source stones from Africa and produce the jewellery fairly. My mission is for VANLELES to become the world's first African fine jewellery house among the top ten global brands."

-Vania Leles

\$ 80,000-120,000



150



151



152



153



150

PROPERTY OF AN INTERNATIONAL COLLECTOR

CARTIER | GOLD AND DIAMOND 'BAIGNOIRE' BRACELET-WATCH COMBINATION

The oval-shaped dial featuring Roman numeral indicators, the bezel pavé-set with single-cut diamonds, the gold link band further accented with single-cut diamonds, quartz movement, *internal circumference 6 inches, dial and buckle signed Cartier, caseback signed Cartier Paris Swiss Made, caseback numbered 8057912 and 0283.*

\$ 20,000-30,000



151

PROPERTY OF AN INTERNATIONAL COLLECTOR

BOUCHERON | DIAMOND RING, FRANCE

Centering a pear-shaped diamond weighing 11.45 carats, flanked by two triangle-shaped diamonds, *size 4½, signed Boucheron, with French assay and workshop marks.*

Accompanied by GIA report no. 2225025370 dated September 13, 2021 stating that the center diamond is H color, SI1 clarity.

\$ 200,000-300,000



152

PROPERTY OF AN INTERNATIONAL COLLECTOR

THREE GEM-SET BRACELETS

Comprising one bracelet set with square modified brilliant-cut diamonds, one bracelet set with square-cut rubies and one bracelet set with square-cut sapphires, *each 6¼ inches in length, ruby and sapphire bracelets with French assay and workshop marks.*

\$ 30,000-50,000



153

PROPERTY OF AN INTERNATIONAL COLLECTOR

SAPPHIRE AND DIAMOND RING, FRANCE

Centering an oval-shaped sapphire weighing 19.00 carats, flanked by two triangle-shaped diamonds, *size 3¾, with sizing beads, with French assay and workshop marks.*

Accompanied by AGL report no. 1103890 dated October 2, 2019 stating that the sapphire is of Burmese origin, with no indications of heating.

\$ 80,000-120,000



154



155



154

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DAVID WEBB | DIAMOND CLIP-BROOCH

Designed as a flower set with marquise-shaped diamonds, the petals embellished with round diamonds, the stem and leaves set with baguette and pear-shaped diamonds, *signed Webb and David Webb.*

\$ 80,000-120,000



155

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

VAN CLEEF & ARPELS | GOLD AND DIAMOND 'SNOWFLAKE' BANGLE-BRACELET

Of latticework design, featuring clusters of round diamonds, bordered by round diamonds, gross weight approximately 50 dwts, *internal circumference 6½ inches, signed Van Cleef & Arpels, numbered NY 55771; circa 1990.*

\$ 80,000-120,000



156
(NOT ACTUAL SIZE)



156

PROPERTY OF A LADY

RETAILED BY PASPALEY | TWO CULTURED PEARL NECKLACES

One necklace composed of 34 round cultured pearls measuring approximately 18.5 to 12.3 mm, length 20¾ inches, the other necklace composed of 31 round cultured pearls measuring approximately 17.3 to 12.0 mm, length 18½ inches, each completed by a two-tone boule clasp. With two signed boxes.

\$ 30,000-50,000



157



157

SOLD TO BENEFIT BRAIN RESEARCH FOUNDATION

DIAMOND RING

Centering an emerald-cut diamond weighing 5.56 carats, accented by round and baguette diamonds, size 6½, expandable, with sizing spheres.

Accompanied by GIA report no. 6224044078 dated September 24, 2021 stating that the center diamond is F color, VS1 clarity.

Brain Research Foundation exists to accelerate discoveries of the human brain by funding pioneering neuroscience research, ultimately leading to novel treatments and prevention of all neurological diseases.

\$ 100,000-150,000



158



158

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

BUCCELLATI | GOLD, CULTURED BAROQUE PEARL, COLORED DIAMOND AND DIAMOND CLIP

Designed as a butterfly, the body composed of baroque cultured pearls, the wings and body accented by round and single-cut near-colorless diamonds and diamonds of yellow hue, the eyes highlighted by round emeralds, gross weight approximately 31 dwts, signed Buccellati. With signed box.

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

\$ 40,000-60,000



159



159

PROPERTY FROM THE ESTATE OF NATALIE RUBIN JAFFE

BUCCELLATI | GOLD AND DIAMOND CUFF-BRACELET

Of hinged design, featuring an emerald-cut diamond weighing 2.41 carats, further accented with old mine- and old European-cut diamonds within floral motifs, gross weight approximately 45 dwts, internal circumference 6 inches, signed Buccellati Italy.

Accompanied by GIA report no. 2215881134 dated July 19, 2021 stating that the center diamond weighing 2.41 carats is F color, VS1 clarity.

This uniquely beautiful, custom-designed cuff, executed by Buccellati, has exceptionally "sweet" origins. The consignor's mother, Natalie Rubin Jaffe, had both a passion for jewelry design and the good fortune to inherit several exquisite gems from her family's collection. Mrs. Jaffe, along with her husband Jeff Jaffe, worked directly with Buccellati to design the present bracelet. Mr. Jaffe is best known for building the Chunky Chocolate Corporation, makers of the Chunky Bar, into an iconic American treat. Mrs. Jaffe's father, Bert Rubin, was the owner and CEO of none other than Tootsie Roll.

\$ 40,000-60,000



160



160

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

VAN CLEEF & ARPELS | PAIR OF GOLD AND DIAMOND PENDANT-EARCLIPS

Of door knocker design, set with tapered baguette and round diamonds, gross weight approximately 23 dwts, signed Van Cleef & Arpels, numbered N.Y. 55039, with maker's mark. With signed pouch.

\$ 80,000-120,000



161
(ACTUAL SIZE)

161

PROPERTY OF A PROMINENT OKLAHOMA FAMILY

BULGARI | GOLD AND DIAMOND NECKLACE

Featuring three detachable clip-brooches of floral design, accented by round diamonds, on a rectangular brick link necklace, total gross weight approximately 69 dwts, length 18 inches, signed Bulgari; circa 1950.

This Bulgari necklace, featuring stylized snowflakes, comes from a prominent Oklahoma family with roots stretching back to the state's very founding in the late 19th century. Endowed with great entrepreneurial spirit, they worked together to build a successful business,

becoming an integral part of Oklahoma's rich history in the oil industry. This success has been matched by a steadfast commitment to philanthropy that has always been at the heart of their family values. With particular emphasis placed on giving back to the community, they have endeavored to instill a sense of purpose and hometown pride to ensure a strong Oklahoma for future generations.

LITERATURE

For clips of similar design, see The Art of Bulgari, La Dolce Vita and Beyond, 1950-1990, by Martin Chapman and Amanda Triossi, page 46.

\$ 50,000-70,000





162



162

PROPERTY OF AN IMPORTANT
MIDWESTERN COLLECTION

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

The necklace composed of three strands of emerald beads, interspersed with gold links set with cabochon and square-cut rubies, framed and accented by round diamonds, suspending a tassel, further decorated with two pear-shaped diamonds; the earclips similarly set, necklace length 17³/₈ inches, each piece unsigned, necklace numbered NY 51866-1, earclips numbered NY 57865-2, each with French assay marks; circa 1980.

\$ 35,000-55,000



163



163

PROPERTY OF AN IMPORTANT
MIDWESTERN COLLECTION

**CARTIER | EMERALD,
SAPPHIRE AND DIAMOND
CLIP-BROOCH, FRANCE**

Designed as a dragonfly, centering a cabochon emerald, the eyes set with oval-shaped sapphires, the body and articulated wings set throughout with round, baguette, single-cut and oval-shaped diamonds, signed Cartier, numbered 640532, with French assay marks; circa 1990.

LITERATURE

For a brooch of similar design, see Cartier: Innovation through the 20th Century, the catalogue for the Moscow Kremlin Museum exhibition dated May 25-August 2007, page 106.

\$ 30,000-50,000



164



164

PROPERTY OF AN IMPORTANT
MIDWESTERN COLLECTION

**VAN CLEEF & ARPELS | GOLD,
EMERALD AND DIAMOND
BANGLE-BRACELET**

Centering a cabochon emerald framed by round diamonds, further set with calibr -cut emeralds and round diamonds, internal circumference 6 inches, signed VCA, numbered NY 56763.

\$ 25,000-35,000



165

166



165

PROPERTY OF AN IMPORTANT
MIDWESTERN COLLECTION

**VAN CLEEF & ARPELS | PAIR
OF GOLD AND DIAMOND
EARCLIPS**

Of stylized button design, set
throughout with round diamonds, *signed VCA Made in France, numbered NY59099, with French assay and workshop marks.*

\$ 20,000-30,000

166

PROPERTY OF AN IMPORTANT
MIDWESTERN COLLECTION

**VAN CLEEF & ARPELS |
DIAMOND NECKLACE**

Of crossover design, set with round
and baguette diamonds, *internal
circumference 14½ inches, signed VCA
Made in France, numbered NY55287 and
68758, with French assay and workshop
marks; circa 1990.*

\$ 40,000-60,000



167



167

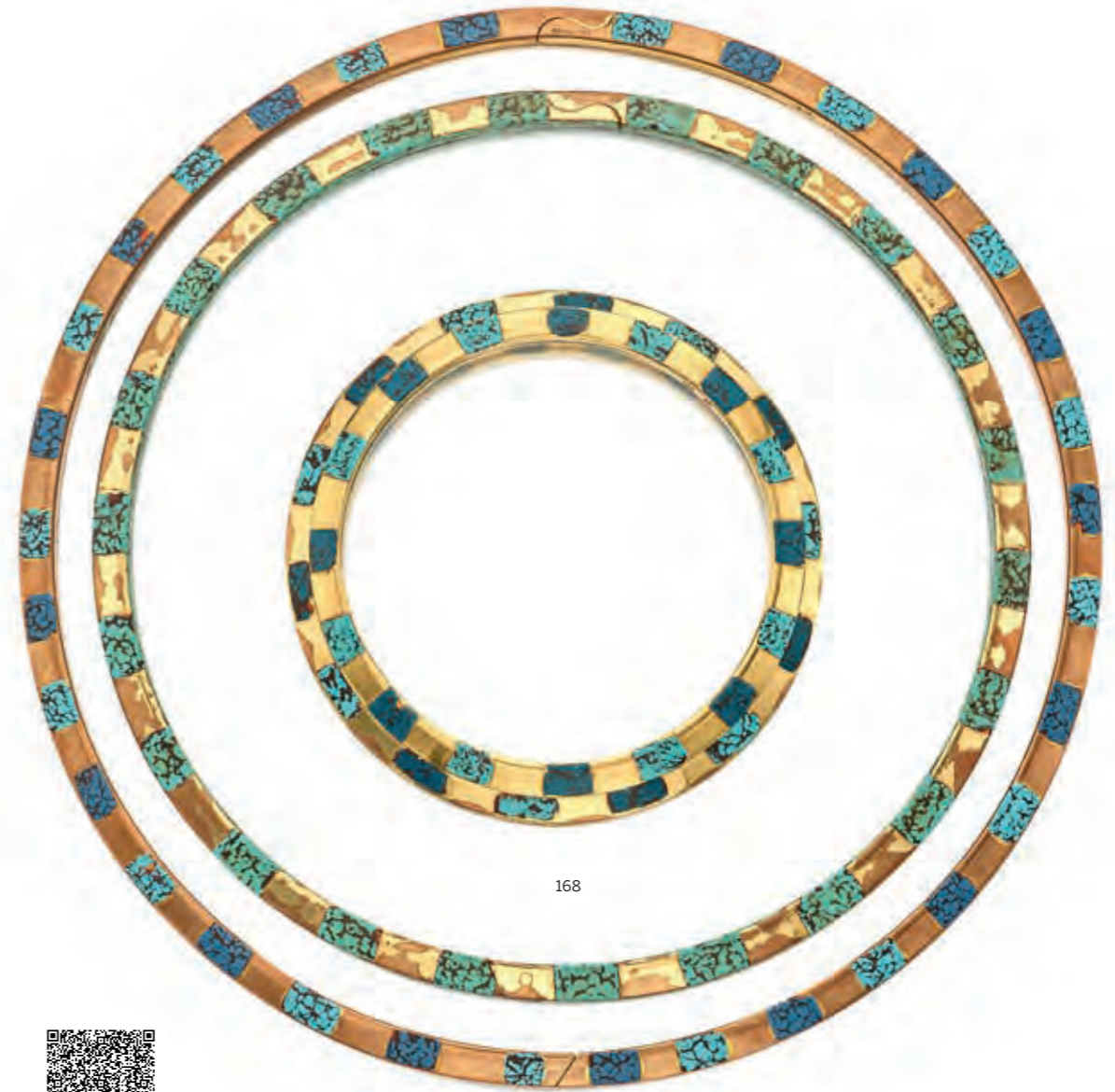
**CARTIER | SAPPHIRE,
EMERALD, COLORED
DIAMOND AND DIAMOND
CLIP-BROOCH, FRANCE**

Designed as an owl perched on a
branch, the body set with an oval-
shaped orange sapphire measuring
approximately 19.3 x 15.6 x 9.2 mm,
the head, wings and tail accented
with round colorless diamonds and
diamonds of yellow hue, the eyes
highlighted with round emeralds and the
beak applied with black enamel, *signed
Cartier, numbered 808723, with French
assay marks.*

*Accompanied by AGL report no.
CS64050 dated October 30, 2014
stating that the sapphire is of Ceylon
origin with no indications of heating.*

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

\$ 80,000-120,000



168



168

JEAN DUNAND | PAIR OF ORÉUM AND LACQUER 'GIRAFFE' NECKLACES AND PAIR OF BANGLE-BRACELETS

The rigid necklaces composed of oréum applied with bands of blue and black lacquer simulating turquoise, the bangle-bracelets similarly designed, necklace internal circumferences 17½ and 14½ inches, bracelet internal circumferences 8 and 7 inches, each signed Dunand, with maker's marks; circa 1927. With signed box.

Jean Dunand's reputation as an avant-garde sculptor and designer was well-established by the time he began

designing jewelry in the mid-1920s. L'Officiel de la Couture, de la Mode de Paris championed his work, writing in 1926, "To encircle delicate necks and wrists, he has fashioned unusual jewelry in which the exoticism of African-style jewelry is combined with the mathematical imagination of an ingenious artist who is able to be both geometrician and poet. The lacquers come alive on the metal, fixed by a clever technique." His iconic "Giraffe" jewels were donned by the likes of Josephine Baker, the sculptor-milliner Madame Agnès and the fashionable elite. Dunand expanded his exploration of lacquerware to portraiture as seen here in the Metropolitan Museum of Art's Juliette de Saint Cyr, showcasing

another set of Giraffe jewels. Born to a New York family whose fortune was built on Turkish cigarettes, Juliette, like a number of other wealthy Americans of the early 20th century, made a successful match to become the Marquise Raoul de Saint Cyr.

Dunand represents the next generation of artist-jewels after Lalique, staying lockstep with the modernist embrace of abstraction and elimination of superfluous detail. The set offered here—particularly noteworthy for its divergence from the artist's typical color palette of red, orange, black and white—is a superlative example of this aesthetic philosophy.

\$ 80,000-120,000



169



□ 169 SOLD WITHOUT RESERVE

DIAMOND PENDANT-NECKLACE

Featuring a modified heart-shaped diamond weighing 8.07 carats, on a fine chain set at intervals with bezel-set round diamonds, *length 17 inches, adjustable.*

Accompanied by GIA report no. 5202995673 dated July 6, 2020 stating that the center diamond is H color, VS1 clarity.

\$ 200,000-300,000



170



170

PROPERTY FROM A PRIVATE FAMILY COLLECTION, NEW YORK, NEW YORK

UNMOUNTED FANCY YELLOW DIAMOND

The old mine-cut Fancy Yellow diamond weighing 83.26 carats.

Accompanied by GIA report no. 1206733633 dated November 13, 2019 stating that the diamond is Fancy Yellow, Natural color, SI1 clarity.

\$ 750,000-1,000,000





171



171

PROPERTY FROM THE SCHOCKEN FAMILY COLLECTION

LOUIS COMFORT TIFFANY | GOLD, OPAL AND DEMANTOID GARNET 'MEDUSA' PENDANT-NECKLACE

Centering a cluster of tumbled opals, from which several stylized snake motifs emerge, the two side motifs articulated,

the coiled tendrils further set with opals and round demantoid garnets, accented by colored gemstones including rubies and amethysts, length 15 inches, signed Louis C. Tiffany artist; circa 1900, numerous small gemstones deficient.

LITERATURE

Illustrated in The Art Work of Louis C. Tiffany by Louis Comfort Tiffany, page



30; *The Jewelry and Enamels of Louis Comfort Tiffany by Janet Zapata, pages 84 and 90; Tiffany Jewels by John Loring, page 172; Louis Comfort Tiffany at Tiffany & Co. by John Loring, page 22; and Bejeweled by Tiffany: 1837-1987 by Clare Phillips, pages 67-69.*

\$ 100,000-200,000

LOUIS COMFORT TIFFANY: THE ART OF JEWELRY

LOT 171

Louis Comfort Tiffany's "Medusa" pendant has been listed as "whereabouts unknown" since it was sold by Parke-Bernet Galleries in 1943 from the estate of Mrs. Henry Walters. The exciting discovery of this piece is of great significance because it is one of the earliest jewels designed by Louis Comfort Tiffany (LCT). Although he had spent the last decades of the 19th century gaining a reputation as an accomplished painter and interior designer, and for his work in glass and enameled decorative art, he first began designs for jewelry in 1902 in preparation for the Louisiana Purchase Exposition of 1904. In a small pamphlet printed at the time of the exposition, twenty-seven items were listed including nine brooches, ten hair ornaments, three necklaces, two pendants, one girdle, one hat pin, and one tiara. Besides the Medusa pendant, only three out of the twenty-seven works from the exposition are known to exist today. The jewels Tiffany exhibited in St. Louis met with positive reviews which exceeded his hopes and expectations. Commentaries appeared in publications such as *The Craftsman*, *The Jeweler's Circular Weekly*, *Vogue*, *The Boston Budget*, *Washington Life and Town and Country*.

From the early period of 1902 to 1907, possibly only a few hundred pieces of jewelry were made by LCT. In Tiffany & Co.'s 2006 exhibition catalogue *Bejewelled by Tiffany 1837-1987* (p. 74), it is stated that "of Tiffany's earliest jewels, only one, the Medusa pendant, bears the signature of Louis Tiffany." Janet Zapata, author of *The Jewelry and Enamels of Louis Comfort Tiffany* also mentions that the numbers assigned to the St. Louis pieces begin around 100, prefixed by the letter "J" for Julia Munson who collaborated with LCT and directed their manufacture. In a Tiffany & Co. archival photograph, the Medusa pendant is numbered J123.

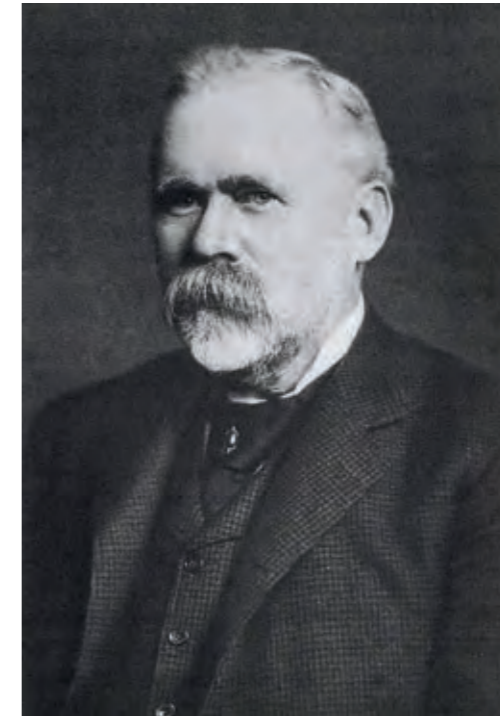
John Loring, former Design Director of Tiffany & Co., notes in *Louis Comfort Tiffany at Tiffany & Co.*, that LCT, in collaboration with Munson, designed his two most important jewels, both shown at the Société des Artistes Français in Paris, 1906. One was the "Peacock" necklace, the other was his "Medusa" pendant which

Loring describes as "more reminiscent of fiddle-head fern shoots and the curiosities of a forest floor after a spring rain than of the fearsome serpent-coiffed head of a Medusa or even of a medusa jellyfish."

Tiffany conceived the Medusa pendant at a time when jewelry design both in Europe and America had begun to turn away from the revival styles that had dominated the second half of the 19th century. Nature became the leading source of inspiration, as is seen in the internationally acclaimed jewels by René Lalique around 1900. Since childhood, the beauty of nature had captivated LCT and his earliest "artistic jewels" clearly reflect his observations of the natural world. In his glassmaking and enamel work, he had explored the chromatic effects he could produce in those media, and together with the wide array of unusual gemstones supplied by George Friedrich Kunz, Tiffany & Company's chief gemologist, Tiffany was able to create jewels of original design with an emphasis on superb craftsmanship. The Medusa pendant is a testament to the artistic vision of Louis Comfort Tiffany and may be considered amongst his greatest triumphs in jewelry making.



HENRY F. WALTERS: COLLECTING IN THE GILDED AGE



Henry Walters, from *The Book of Sport*, 1901

The original purchaser of the Medusa pendant, Henry Walters (1848-1931) was probably the most important male patron of the jeweler's art during America's Gilded Age. Beginning with purchases of Renaissance-style pieces from Hermann Ratzerdorfer in Vienna in 1880, he would go on to patronize Christofle, Cortelazzo, Boucheron, Cartier, particularly Mellilo and Lalique, but more than any other, Tiffany. He bought pieces for his sister Jennie Walters Delano and her daughters, for the public gallery bearing his name in Baltimore (planned from 1900 and opened in 1909), for his private, personal collection, kept in New York, and for his longtime companion Mrs. Pembroke Jones. Born Sadie Green, a charismatic Southern heiress and daughter of a North Carolina senator, she had just been married in the mid-1880s when they met. Henry would live with Sadie and "Pem" Jones in a *ménage à trois*, known and tolerated by New York and Newport society, for over thirty years, until Pem's death during the Spanish Flu epidemic of 1919. Three years later, in 1922, Sadie Jones became Mrs. Henry Walters.

The Walters family had been patrons of Tiffany since the 1860s, but Henry's purchases picked up after his move to New York in 1896. In the late 1890s he acquired jewels, watches, enamel clocks, and gem-set carved ivories, including pieces attributable to Georges Le Saché. Exhibitions were always a favorite buying opportunity for him, and from Tiffany's stand at the 1900 Paris Fair he bought Paulding Farnham's famous "Iris" brooch, with Montana sapphires sourced by George F. Kunz, and a jade frog. From the 1901 Buffalo exhibition (or around the same time) Jennie Walters acquired Farnham's Renaissance-style necklace now at the Museum of Fine Arts, Boston, almost certainly a gift from her brother. Listed in Mrs. Walters' will is a collection of 35 "unset semi-precious stones, bought from Dr. Kuntz of Tiffany," likely purchased in these same years and reminiscent of the collections assembled by Kunz for J.P. Morgan and Jephtha H. Wade II.

At the same time, Henry Walters was also patronizing Louis Comfort Tiffany; not a surprise as the Tiffany Studios stand adjoined that of Tiffany & Co. at the World's Fairs. The Walters Art Gallery would receive a Tiffany glass vase from the mid 1890s and a covered jar in painted enamels, while Henry and Sadie's private collection included a gold and cameo-glass hair ornament by Louis C. Tiffany and a gold-mounted favrile glass flask, probably from the Paris 1900 Exposition. Sherwood, the Newport house he shared with the Pembroke Jones, displayed a "Bamboo" pattern Tiffany glass table lamp in the library.

At the St. Louis World's Fair of 1904 Henry's largest purchases were of Lalique, but he would have noted Paulding Farnham's "Renaissance" pattern silver, of which he and Sadie would own a centerpiece and a chafing dish. Also in the Tiffany booth, though, he would have seen Louis Comfort Tiffany's "Medusa" pendant, with its naturalistic design and wonderful baroque opals, no doubt sourced by George F. Kunz. It is unlikely, though, that Henry acquired the piece in 1904, as it was shown by Louis Comfort Tiffany in the Paris Jewelry Salon of 1906, and Henry was resolutely against loaning works of art, after a borrowed painting had been severely damaged years before.

In the Spring of 1906 Henry was on a motoring tour of Europe with his sister and his nieces; Sadie and Pem Jones were travelling separately, after the

embarrassment of Pem's having been caught up in the *Town Topics* blackmail scandal at the beginning of the year. Henry's trip would have included the requisite annual visit to Paris, and it was probably at the *Salon de la Société des Artistes Français* that he re-saw the "Medusa" pendant, now accompanied by the "Peacock" necklace; he would acquire both pieces. While Farnham's "Iris" brooch of 1900 would be sent to the public gallery in Baltimore, which opened in January 1909, the two Louis Comfort Tiffany jewels would remain in New York, in the private collection with Henry's other favorite items and the gifts that had been presented to Mrs. Pembroke Jones. The "Medusa" would be kept by Sadie until the end of her life, suggesting that this was a gift from Henry, perhaps after Pem's reckless behavior in 1905-06 had forced them to spend time apart rather than risking their unconventional relationship in the public eye.

Both the "Medusa" pendant and the "Peacock" necklace would be reproduced in the lavish 1914 publication *The Art of Louis Comfort Tiffany*, the only two pieces of jewelry shown in the artist's own deluxe summation of his career. Henry Walters' copy is preserved in the Rare Book Room of the Walters Art Museum, with a presentation inscription from Louis Comfort Tiffany: "No. 19. To Mr Henry Walters. My dear Mr Walters - I take pleasure in sending you my book as you have been one to help and encourage me in my work. Louis C. Tiffany Jan. 15. 15."



Large Drawing Room of the Walters New York house at the time of the 1941 Parke-Benet sale

THE SCHOCKEN FAMILY: CONNOISSEURSHIP AND PATRONAGE IN THE MODERN AGE



The Schocken family home in Jerusalem

The Schocken family has always had a deep connection with the world of art and literature. Grand Paterfamilias Salman Schocken (1877-1959) was a world-class entrepreneur and business leader in retail and publishing, whose work spanned three continents and five decades, significantly influencing the lives of millions. Schocken was a passionate bibliophile, art patron and collector. He built one of the largest collections of Judaica and Hebrew books and original letters and manuscripts by the likes of Heinrich Heine, Franz Kafka, and Albert Einstein. In addition, he amassed a collection of fine art including works by Van Gogh, Monet, Chagall, Renoir, Pissarro, Munch, Toulouse-Lautrec, as well as ancient artwork from China, the Middle East and South America. The diverse collection also comprised etchings by important German and Austrian artists like Max Liebermann, Oskar Kokoschka, George Grosz, and Otto Dix, who had been banned and prosecuted by the Nazi regime. In 1935, Schocken managed to relocate his art and book collections to a new home and library in Jerusalem. One contemporary reporter commented that the Schocken collection "is much more than just another private collection. It is a kaleidoscope of the spiritual contributions of Judaism in the past and in the present, as well as a display of the choicest articles from almost every nation in the world."

Salman's son, Gideon Schocken (1919-1981), studied at Hebrew University and Oxford, and fought in

World War II in North Africa and Italy. Following his honorable discharge as a Major in the British army, Gideon helped his father start the Schocken Books publishing in New York, later sold to Random House. He then relocated to Israel, resumed his military career, and rose to the rank of General in the Israeli army. Like his father, Gideon was a passionate art collector and connoisseur. In addition to his acquisitions of modern and naïve art and photography, he also pursued many artistic interests, including designing the first book covers of Franz Kafka's English publications. Gideon's wife, Devora, was a prominent figure in the Israeli art scene, and mentor of many leading Israeli artists. She started and ran the Devora Schocken Gallery, and co-founded Israel's first auction house. She was also co-founder and chairwoman of the Herzliya Museum of Contemporary Art.

It seems that the Louis Comfort Tiffany's Medusa pendant was purchased by Salman Schocken at the 1943 auction, or through an intermediary shortly thereafter. Professor Shimon Schocken, son of Gideon and Devora, knows the pendant since 1959, as a long-held and prized possession of Devora Schocken that was a gift from her father-in-law, Salman. It is truly fortunate, though not surprising, that this rare treasure found its way into such an esteemed collection, where it has been in safekeeping—and its "whereabouts unknown" outside the Schocken family—until today.



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VAN CLEEF & ARPELS | EMERALD AND DIAMOND RING

Centering an oval-shaped emerald weighing 3.19 carats, accented by pear-shaped diamonds, size 4¾, signed Van Cleef & Arpels. With signed box.

Accompanied by AGL report no. 1094412 dated August 28, 2018 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant to minor, type: traditional. Together with a folio attesting to the rarity and importance of the emerald.

\$ 80,000-120,000



173



173

EMERALD AND FANCY YELLOW DIAMOND BRACELET

Designed as a line of emerald-cut emeralds weighing a total of 14.25 carats, spaced by Fancy Yellow cut-cornered rectangular modified brilliant-cut diamonds weighing a total of 7.44 carats, length 6¼ inches.

Accompanied by AGL report no. 1113515/1-10 dated March 26, 2021 stating that the emeralds weighing from 2.06 to 0.96 carats are of Colombian origin, clarity enhancement: none.

Accompanied by ten GIA reports dated July 6, 2020 stating that the yellow diamonds weighing from 0.90 to 0.54 carat are Fancy Yellow, Natural color and range from VVS2-I1 clarity.

\$ 150,000-250,000



174



174

PAIR OF FANCY VIVID YELLOW DIAMOND STUDS

Featuring two heart-shaped Fancy Vivid Yellow diamonds weighing 5.09 and 5.03 carats.

Accompanied by two GIA reports: No. 2185689322 dated August 6, 2018 stating that the diamond weighing 5.09 carats is Fancy Vivid Yellow, Natural color, VVS2 clarity. No. 5181689334 dated August 6, 2018 stating that the diamond weighing 5.03 carats is Fancy Vivid Yellow, Natural color, SI1 clarity.

\$ 250,000-350,000



175



175

PAIR OF EMERALD AND DIAMOND PENDANT-EARCLIPS

Suspending emerald-cut emeralds weighing 3.85 and 3.82 carats, surrounded by marquise- and pear-shaped diamonds, topped by marquise-shaped diamonds and emerald-cut emeralds weighing 2.22 and 2.08 carats. Fitted with posts.

Accompanied by four AGL reports: no. CS 72243 dated January 20, 2016 stating that the emerald weighing 3.85 carats is of Colombian origin, clarity enhancement: minor, type: traditional. No. CS 72244 dated January 20, 2016 stating that the emerald weighing 3.82 carats is of Colombian origin, clarity enhancement: minor, type: traditional. No. CS 72248 dated January 20, 2016 stating that the emerald weighing 2.22 carats is of Colombian origin, clarity enhancement: minor, type: traditional.

No. 72249 dated January 20, 2016 stating that the emerald weighing 2.08 carats is of Colombian origin, clarity enhancement: minor, type: traditional.

Accompanied by four GRS certificates: no. GRS2015-108398 dated October 20, 2015 stating that the emerald weighing 3.85 carats is of Colombian origin, clarity enhancement: insignificant. No. GRS2015-108399 dated October 20, 2015 stating that the emerald weighing 3.82 carats is of Colombian origin, clarity enhancement: minor. No. GRS2015-108395 dated October 20, 2015 stating that the emerald weighing 2.22 carats is of Colombian origin, clarity enhancement: insignificant. No. GRS2015-108396 dated October 20, 2015 stating that the emerald weighing 2.08 carats is of Colombian origin, clarity enhancement: insignificant.

\$ 70,000-90,000

THE MUZO COMPANIES: SUSTAINABLE MINING IN COLOMBIA

LOT 176

Emeralds have been among the most coveted gemstones since ancient times, owing to their unrivalled intense green color. The most prestigious source for top-quality emeralds has always been Colombia, which for centuries has been the world's largest producer of gem-quality emeralds. Most desirable of all, however, are emeralds mined in Muzo. Originally discovered in 1560, Muzo has been enjoying a decade of dynamic renaissance, modernization and revitalization. In addition to building worldwide reputation for producing the most beautiful emeralds in the world, today Muzo Emerald Colombia prides itself on its mine-to-market strategy with full traceability. The Muzo Companies presently manage all the stages of its product from mining to cutting to distributing, ensuring that its processes are respectful to the environment, the surrounding community and the local workforce.

Located at the heart of Western Boyacá, 60 miles north-west of Bogota, the Muzo mines are comprised of half a dozen underground galleries which utilise the most modern mining equipment to facilitate geological research and the best possible emerald extraction conditions. In Muzo's Bogotá cutting facility,

Colombian emerald craftsmen closely evaluate the stones, precisely locating the placement of color in order to determine the optimal cut. Unique in the gemstone industry, each Muzo emerald is accompanied with a complete gemstone report, detailing the unbroken chain of custody for each emerald.

The Muzo Companies are highly committed to preserving the environment and respecting the communities in which they operate. The mine and its surrounding areas are further protected through erosion control, conservation, reforestation, and hydro seeding programs. These modernizations have also led to improved conditions for the thousands of people who live in the mine's surrounding areas, who benefit from many partnerships and initiatives by the Muzo Companies, including a complete community medical facility.

Muzo Emerald Colombia has partnered with Scarselli Diamonds, known for over three generations for their mastery of colored diamonds, to select the finest Fancy Vivid Yellows to complement the vibrancy of this spectacular emerald. Sotheby's is excited to partner with this renowned, forward-thinking company to bring this superb emerald to auction.





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MUZO | EMERALD AND FANCY VIVID YELLOW DIAMOND RING

Featuring a 13.49-carat emerald-cut emerald, flanked by two Fancy Vivid Yellow diamonds weighing 2.87 and 2.80 carats, size 6½, signed MUZO.

Accompanied by AGL report no. 1115325 dated June 2, 2021 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

Accompanied by SSEF report no. 110898 dated November 13, 2019 stating that the emerald is of Colombian origin, clarity enhancement: minor.

Accompanied by two GIA reports: no. 2155520777 dated July 30, 2013 stating that the diamond weighing 2.87 carats is Fancy Vivid Yellow, Natural color, VS1 clarity. No. 2155423504 dated September 26, 2013 stating that the diamond weighing 2.80 carats is Fancy Vivid Yellow, Natural color, Internally Flawless.

Accompanied by a certificate of origin and traceability from Muzo Emerald Colombia.

\$ 600,000-800,000





177

178
(NOT ACTUAL SIZE)



177

PROPERTY OF A PRIVATE CANADIAN COLLECTOR

SAPPHIRE AND DIAMOND NECKLACE

Featuring two rows of alternating oval-shaped sapphires and baguette diamonds, gathered at the sides by pear-shaped diamonds, further extending to a single line of round sapphires, spaced by baguette diamonds, length 15½ inches, with maker's mark for Jacques Timey, a known maker for Harry Winston.

\$ 90,000-120,000

178

DIAMOND RING

Featuring a square emerald-cut diamond weighing 9.31 carats, size 6.

Accompanied by GIA report no. 6214088063 dated August 12, 2020 stating that the diamond is E color, VS2 clarity, with Excellent polish and symmetry.

\$ 275,000-375,000



179



180



179

PAIR OF DIAMOND EARCLIPS

Composed of articulated cascading clusters of marquise-shaped diamonds. Fitted with posts.

Accompanied by 24 GIA reports dated from July 22, 2019 to September 7, 1999 stating that the diamonds ranging from 1.62 to 0.51 carat are G-I color, VVS2-SI2 clarity. Please contact the jewelry department for full certificate information.

\$ 90,000-120,000

180

SAPPHIRE AND DIAMOND RING

Centering an oval-shaped sapphire weighing 12.28 carats, accented by round, single-cut and baguette diamonds, size 6¾.

Accompanied by AGL report no. 1118151 dated September 30, 2021 stating that the sapphire is of Burmese origin, with no indications of heating.

\$ 75,000-100,000



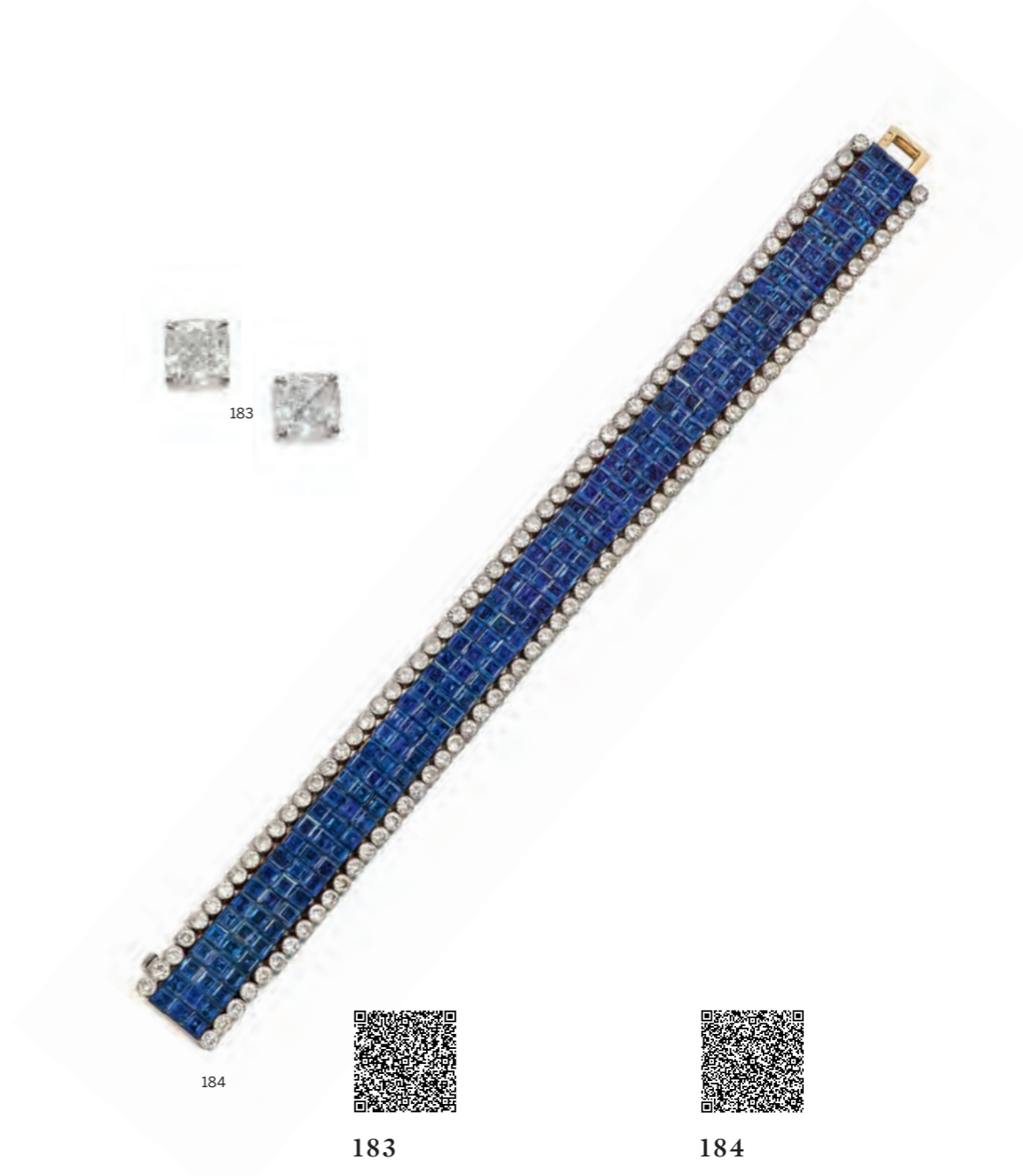
181



182



183



184



181

RUBY AND DIAMOND RING

Of crossover design, featuring a 4.11-carat oval-shaped ruby and a 2.77-carat cushion-cut diamond, further accented by round diamonds and round rubies, size 6.

Accompanied by GIA report no. 1126995218 dated January 24, 2011 stating that the diamond is H color, VS1 clarity.

Accompanied by GRS report no. GRS2014-081307 dated August 14, 2014 stating that the ruby is of Burmese origin, with no indications of heating, this color variety of ruby may also be

called 'pigeon's blood' by members of the trade.

Accompanied by SSEF report no. 78685 dated March 11, 2015 stating that the ruby is of Burmese origin, with no indications of heating, this color variety of ruby may also be called 'pigeon's blood' by members of the trade.

Accompanied by Gübelin report no. 16027012 dated March 1, 2016 stating that the ruby is of Burmese origin, with no indications of heating. Together with a folio attesting to the rarity and importance of the ruby.

\$ 220,000-280,000



182

PAIR OF RUBY AND DIAMOND PENDANT-EARRINGS

Suspending two oval-shaped rubies weighing 3.08 and 3.02 carats within drop-shaped frames accented by round and old European-cut diamonds, surmounted by round diamonds.

Accompanied by two AGL reports: no. 1115494 dated June 22, 2021 stating that the ruby weighing 3.08 carats is of Mozambique origin with no indications of heating. No. 1115491 dated June 22, 2021 stating that the ruby weighing 3.02 carats is of Mozambique origin with no indications of heating.

\$ 100,000-150,000



183

PAIR OF DIAMOND STUDS

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

Accompanied by two GIA reports: no. 2185806947 dated October 18, 2017 stating that one of the diamonds is H color, VS2 clarity. No. 6183898217 dated November 28, 2017 stating that the other diamond is I color, VS1 clarity.

\$ 150,000-200,000



184

PROPERTY FROM A PRIVATE COLLECTION
VAN CLEEF & ARPELS | MYSTERY-SET SAPPHIRE AND DIAMOND BRACELET

Designed as a flexible strap of calibre-cut sapphires, bordered by bezel-set round diamonds, length 6 7/8 inches, signed VCA Made in France, numbered NY65351, with French export and partial workshop marks; circa 1984. With signed pouch.

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

\$ 80,000-120,000



185



185

MAUBOUSSIN | PAIR OF NATURAL PEARL AND DIAMOND EARCLIPS, FRANCE

Of pinwheel design, centering button-shaped natural pearls measuring approximately 12.7 x 11.3 mm and 12.8 x 11.0 mm, within frames of round and baguette diamonds, *signed Mauboussin Paris, with French assay and workshop marks.*

Accompanied by SSEF report no. 116760 dated April 8, 2021 stating that the pearls are natural, saltwater.

\$ 50,000-70,000



186



186

NATURAL PEARL AND DIAMOND BROOCH

Suspending a slightly baroque drop-shaped natural pearl measuring approximately 28.8 x 20.1 x 14.7 mm, capped by single-cut diamonds, surmounted by an oval diamond, framed by single-cut diamonds, supporting a line of baguette diamonds, the reverse enhanced by round, cushion- and single-cut diamonds.

Accompanied by SSEF report no. 118582, stating that the pearl was found to be natural, saltwater, as for many natural pearls, the back side of this pearl has been partly worked; together with an appendix letter attesting to the significance of the pearl.

PROVENANCE

Formerly from the Collection of *Helena Rubinstein*

\$ 150,000-250,000



187



□ 187 SOLD WITHOUT RESERVE

BULGARI | RUBY AND DIAMOND RING

Centering a 14.01-carat cabochon ruby, accented by round and baguette diamonds, *size 6, signed Bulgari.*

Accompanied by Gübelin report no. 13040010 dated April 4, 2013 stating that the ruby is of Burmese origin with no indications of heating.

\$ 200,000-300,000



188



188

CARTIER | DIAMOND CUFF-BRACELET

Of semi-flexible design, set with numerous old European- and single-cut diamonds, embellished with pear-shaped diamonds, *internal circumference 5¼ inches, expandable, signed Cartier; circa 1935.* With signed box.

\$ 200,000-300,000



189



189

PROPERTY FROM A PRIVATE COLLECTION
DIAMOND RING

Centering a 62.65-carat pear-shaped diamond, flanked by two pear-shaped diamonds weighing 2.04 and 2.01 carats, size 6.

Accompanied by GIA report no. 5058379 dated April 21, 2021 stating that the center diamond is D color, VVS2 clarity, with Excellent polish and symmetry. Together with a letter from the GIA stating that the diamond has been determined to be Type IIa.

Accompanied by GIA report no. 2156657968 dated April 8, 2021 stating that the diamond weighing 2.04 carats is D color, VS2 clarity.

Accompanied by GIA report no. 1159680170 dated April 7, 2021 stating that the diamond weighing 2.01 carats is D color, VS2 clarity.

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



190



190

SAPPHIRE AND DIAMOND RING

Centering an oval-shaped sapphire weighing 45.12 carats, flanked by two tapered bullet-shaped diamonds, size 6, signed Valentin Magro.

Accompanied by AGL report no. 1104173 dated October 8, 2019 stating that the sapphire is of Classic Ceylon origin, with no indications of heating.

Accompanied by Gübelin report no. 19097342 dated September 20, 2019 stating that the sapphire is of Ceylon origin with no indications of heating, this color variety of sapphire may also be called 'royal blue' by members of the trade. Together with a letter attesting to the rarity and importance of the sapphire.

Accompanied by GRS report no. GRS2019-087085 dated August 19, 2019 stating that the sapphire is of Sri Lankan origin, with no indications of heating, this color variety of sapphire may also be called 'royal blue' by members of the trade. Together with a letter attesting to the rarity and importance of the sapphire. Further accompanied by a book from the GRS denoting the sapphire as a 'Platinum Rarity' award winner.

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



IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

LOTS 191-209

As an art and architecture historian, Marsha Miro demonstrated how critical attention to design transformed and illuminated her collection of jewelry. Her career as an art historian began in 1968 as a gallery assistant at the Gertrude Kase Gallery in Detroit. There she had the opportunity to work with artists such as Philip Guston, Adolph Gottlieb, Helen Frankenthaler and Robert Motherwell. As an architectural historian from 1995-2005 at Cranbrook Educational Community, a national historic landmark, Miro documented new buildings by architects Steven Holl, Tod Williams, Billie Tsien, and Rafael Moneo, among others. She also wrote as an art critic for the Detroit Free Press for more than 20 years, striving to erase the barriers between the fine arts and other visual media, a view that informed her aesthetic when she began collecting jewelry in the 1980s. The synergy that led Raymond Templier to make a brooch that is a geometric abstraction and that inspired Fulco Verdura to use the abstract shift of color in nature to organize gemstones in a collar was a highly creative and important step in the evolution of the art of jewelry. Her career also included founding and becoming the Founding Director of the esteemed Museum of Contemporary Art Detroit. Miro used her bedrock belief in creativity to establish an institution that helps reinforce creativity in the community, commenting “I’ve always believed art is critical for everybody, not just the artists, the people who can afford to buy it or those initiated in the intellectual ramifications of it. Art adds so much to you as a human being.”

Marsha Miro followed this philosophy when acquiring her jewels, highlighting the importance of exceptional design. Her collection represents the progression of jewelry as an art form from a major turning point around 1900 through the mid-twentieth century. A pivotal point in this progression was the opening of Samuel Bing’s *La maison de l’art nouveau* in December 1895 and the special pavilion at the Paris exhibition of 1900 where works by various artists were displayed

reflecting a new philosophy in design. The emphasis was placed on graceful, curvilinear forms found in nature, the female figure, the use of new techniques and materials, and often there was an underlying theme of transformation or state of metamorphosis. The gold, diamond and enamel brooch by Gaston Lafitte illustrates these concepts by centering upon a female nude, arms outstretched with delicate wings of transparent and opaque enamel, seemingly in a state of transformation, surrounded by a vinous, curvilinear outline of tiny diamonds. The gold and plique-à-jour enamel bracelet by Lucien Gaillard is a series of ginkgo leaf branches in various stages of blossom to decay, with dew drop-like rose-cut diamonds sprinkled throughout, each branch bursting forth from the confines of a rigid framework of gold links. Both these jewels spoke to the spirit of a new age, but inevitably styles and tastes began to change with the approach of the 1920s.

With the end of World War I, the 1920s ushered in the “modern” era, when trains, planes and automobiles changed lives in unimaginable ways. Jewelry was influenced by the changing technology and became more architectural in design. For example, the introduction of the escalator in public transport stations and department stores inspired geometric-like patterns, such as Boucheron’s ‘Escalier’ (moving staircase) bracelet with its raised step-form links that are articulated like a gear mechanism. Evelyn Posséme summarized the transition in this way: “While Art Nouveau favored *bijouterie*, jewelry that predominantly used precious metals, Art Deco saw the rise of *joaillerie*, which made use of gemstones...large and translucent pieces of amethyst citrine or aquamarine...contrasted with boldly colored opaque materials such as onyx, jade lapis lazuli or coral.” In *L’Art Du Notre Temps*, Raymond Templier wrote: “a piece of jewelry is above all, dark and light not just about sparkle.” The aquamarine and diamond brooch in the Miro Collection is the definition of an Art Deco jewel, with its elongated structural form,

contrasting gray metal and black enamel structure, it is highlighted by a section of white diamonds and counterbalanced by an elongated aquamarine crystal.

There are two additional pieces in this collection that vibrantly express “Art Deco” design. One is the coral, onyx and diamond brooch by Cartier, circa 1925. This piece was constructed around the time of the famous 1925 *Exposition internationale des arts décoratifs et industriels* from which the shortened term *arts décoratifs* or “Art Deco” later was coined. The second is the pair of emerald and diamond earrings, also circa 1925. Not only were these designed to suit shorter hair styles of that time, but the carved emerald pendants also hint at the relationship forged by Pierre Cartier with the Indian Maharajas who were trading such stones in favor of updating their jewelry with a more modern design aesthetic.

In the late 1930s and early ‘40s, Cartier began to adopt a bolder aesthetic as noted in the gold and citrine necklace and pair of earclips of 1937 and the pair of gold, citrine and diamond earclips around 1940. Cartier’s ‘Coffee Bean’ bracelet of 1938 was one of a series of jewels (bracelets, earrings and necklaces) which pay a unique tribute to the history of the bean. As Nadine Coleno remarks in her book “Amazing Cartier” these jewels may also have been a nod to New York Café Society and the extravagant parties held by society hostesses such as Elsa Maxwell who invited people who were “full of beans.” These jewels presaged a trend that was to persist during World War II and throughout the 1940s, when platinum had been usurped for the war effort, and semi-precious stones such as native sapphires, garnets, zircons and moonstones had become widely accepted in fine jewelry.

Fulco di Verdura, an Italian count who had designed for Chanel, opened his own jewelry business in New York in 1939. Verdura’s multi-color zircon bib necklace of 1942 adheres to the constants in his work; that the seemingly random placement of stones creates a sense of depth which add to the

fully realized, sculptural quality of his colorful design. Paul Flato, the Texas-born jeweler who would later become known as “jeweler to the stars,” was introduced to Verdura by fashion editor Diana Vreeland and the two quickly became friends and collaborators; both were social butterflies in New York and abroad, and both were extremely clever and very charming. Flato and Verdura shared many of the same interests and this was reflected in the variety of the thematic jewelry they designed. Flato’s strawberry brooches circa 1940 demonstrate his experimentation with different colored stones and setting styles, after his having been so focused on diamond jewelry in the 1930s.

Suzanne Belperron, a pioneer of innovative jewelry created jewels so distinctive, spanning several decades of the twentieth century, did not feel the need to bear her mark or signature and thus spurred her famous quote: “My style is my signature.” The voluptuous gold and diamond leaf brooch attributed to Belperron is akin to the Nike “swoosh” in its simplicity of form while it conveys an abstract quality that is present in all her work.

Marsha Miro’s carefully selected group of jewels show, in her own words, “an important step in the evolution of the art of jewelry...tracing the continuum of innovation” over the better half of a century. Her intention is clear: “The art of jewelry is not about precious stones, but the vision and inventiveness to use the materials to make sculpture that is beautiful and wearable.”





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IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

LUCIEN GAILLARD | GOLD, ENAMEL AND DIAMOND BRACELET

Of openwork design, featuring a series of black enameled ginkgo branches, the leaves applied with green and brown enamel, accented by rose-cut diamonds, *internal circumference 6 inches, signed L. Gaillard, circa 1900; one small diamond missing.*

\$ 20,000-30,000



192

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

GASTON LAFITTE | GOLD, ENAMEL AND DIAMOND PENDANT-BROOCH, FRANCE

Designed as a winged female, the wings applied with green and deep blue *plique-à-jour* enamel, embellished with scrolls of old European and single-cut diamonds, *accompanied by a gold chain and cabochon sapphire clasp for wear as a pendant, with maker's mark and French export mark, circa 1905.*

\$ 15,000-20,000



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IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

CARTIER | LACQUER AND DIAMOND WATCH-CUFF, FRANCE

Featuring a floral motif set with old European- and single-cut diamonds, centering a round dial with a portrait-cut diamond face, completed by a gold band applied with black lacquer, manual movement, *internal circumference 6 inches, dial signed Cartier, case back numbered 74985, with French assay and workshop marks; circa 1935.*

\$ 30,000-50,000



194

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

CARTIER | CORAL, ONYX, ENAMEL AND DIAMOND BROOCH, FRANCE

Designed as a bar, adorned with old European- and single-cut diamonds, studded with onyx and applied with black enamel, further highlighted by fluted coral, *signed Cartier, numbered 0731 and 1327, with French assay and workshop marks; circa 1920. With signed box.*

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

● **\$ 40,000-60,000**



195

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

PAIR OF EMERALD, ENAMEL AND DIAMOND PENDANT-EARCLIPS, FRANCE

Suspending fluted emerald beads, capped by domes of single-cut diamonds and fringes of smaller emerald beads, the tops of geometric design, similarly set with carved emeralds and single-cut diamonds, highlighted with baguette diamonds, accented by black enamel, *with French assay marks; circa 1930, five emerald beads missing.*

\$ 12,000-18,000



196



197



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IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

BOUCHERON | PLATINUM AND DIAMOND 'ESCALIER' BRACELET

Composed of a series of platinum brick-style links, the terminals each set with an old European-cut diamond, length 7½ inches, accompanied by two additional links, signed Boucheron Paris, with French assay marks, circa 1930.

\$ 20,000-30,000



197

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

BOUCHERON | DIAMOND CLIP-BROOCH, FRANCE

Designed as a stylized leaf set with round and single-cut diamonds, bordered by baguette diamonds, signed Boucheron Paris, numbered 15.049, with French assay and workshop marks.

\$ 20,000-30,000



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IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

ATTRIBUTED TO SUZANNE BELLERON | DIAMOND CUFF-BRACELET, FRANCE

Of wave design, set throughout with round, single-cut, old European and old mine-cut diamonds, internal circumference 6 inches, with French assay marks.

\$ 60,000-80,000



199

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

RAYMOND TEMPLIER | AQUAMARINE, ENAMEL AND DIAMOND BROOCH, FRANCE

Of geometric design, centering a rectangular-cut aquamarine, applied with black enamel, accented by old European- and single-cut diamonds, signed Raymond Templier, with French assay marks; circa 1929.



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LITERATURE

For a brooch of similar design, see Raymond Templier, *Le Bijou Moderne* by Laurence Mouillefarine and Véronique Ristelhueber, page 199.

\$ 35,000-45,000



200



201



200

IMPORTANT JEWELS FROM THE
COLLECTION OF MARSHA MIRO

**PAUL FLATO | PAIR OF GOLD,
RUBY AND DIAMOND CLIP-
BROOCHES**

Designed as strawberries, accented
by round rubies, the leaves and stems
embellished with round, baguette and
single-cut diamonds, total gross weight
approximately 29 dwts, *unsigned, one
with French assay marks; circa 1940s.*

\$ 20,000-30,000



201

IMPORTANT JEWELS FROM THE
COLLECTION OF MARSHA MIRO

**SUZANNE BERPERRON | GOLD
AND DIAMOND CLIP-BROOCH,
FRANCE**

Designed as a leaf, accented by old
European-, old mine- and single-cut
diamonds, *with French assay marks and
workshop mark for Groene et Darde;
circa 1940.*

\$ 10,000-15,000



202



202

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

GEORGES FOUQUET | GOLD AND CITRINE PENDANT-NECKLACE, FRANCE

The pendant designed as a stylized wreath, composed of round citrines, surmounted by two gold hoops on black cord, length 23 inches, signed G. Fouquet, numbered 17317, with French assay and workshop marks; circa 1925.

\$ 30,000-50,000



204

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203

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

CARTIER | GOLD AND CITRINE NECKLACE, FRANCE

Featuring five detachable clips of domed design, each set with square- and rectangular-cut citrines on a flexible gold necklace, gross weight approximately 84 inches, length 15 inches, signed Cartier Paris, numbered 0004, with French assay and workshop marks; circa 1940.

\$ 80,000-120,000



204

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

CARTIER | PAIR OF GOLD, CITRINE AND DIAMOND EARCLIPS

The gold navettes bordered by old European and single-cut diamonds, further adorned with pear-shaped citrines, signed Cartier London, partially numbered; circa 1935. Fitted with posts.

\$ 8,000-12,000



205



205

IMPORTANT JEWELS FROM THE
COLLECTION OF MARSHA MIRO

**CARTIER | GOLD, RUBY AND
DIAMOND 'COFFEE BEAN'
BRACELET, FRANCE**

Of bypass design, the braided sprung
band terminating in clusters of textured
bean motifs and gold boules, accented
by old European-cut diamonds and
round ruby beads, gross weight

approximately 68 dwts, *internal
circumference 6 inches, signed Cartier
Paris, numbered 04866, with French
assay mark; circa 1938, one bean motif
and two gold boules missing.*

LITERATURE

*For a bracelet of identical design, see
Amazing Cartier, Jewelry Design since
1937 by Nadine Coleno, page 110.*

\$ 80,000-120,000



206



206

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

BOUCHERON | GOLD, EMERALD AND DIAMOND BRACELET, FRANCE

Of bypass design, the bracelet composed of coiled gold, the terminals accented by sugarloaf emeralds and round diamonds, gross weight approximately 76 dwts, *internal circumference 6 inches, signed Boucheron Paris, numbered 4853, with French assay and export marks; circa 1940.*

\$ 15,000-20,000



207



207

IMPORTANT JEWELS FROM THE COLLECTION OF MARSHA MIRO

CARTIER | GOLD, SAPPHIRE AND DIAMOND COMPACT

The semi-circular gold compact decorated with a reeded pattern, the thumbpiece adorned with square-cut sapphires, and baguette and old European-cut diamonds, opening to reveal a lipstick holder, two powder compartments and a mirror, gross weight approximately 77 dwts, *signed Cartier London, with British hallmarks; 1940s.*

\$ 10,000-15,000





208

209



208

IMPORTANT JEWELS FROM THE
COLLECTION OF MARSHA MIRO

**CARTIER | PAIR OF GOLD AND
CITRINE EARCLIPS, FRANCE**

Designed as lozenge-shaped gold
plaques, each adorned with three
arched rows of square-cut citrines,
signed Cartier, Paris, numbered 0672,
with French assay and workshop marks,
circa 1940.

\$ 5,000-7,000



209

IMPORTANT JEWELS FROM THE
COLLECTION OF MARSHA MIRO

**VERDURA | GOLD AND ZIRCON
NECKLACE**

Of bib design, composed of variously
cut zircons, interspersed with gold
foliate motifs, *internal circumference 14*
inches, signed Verdura; circa 1940s.

LITERATURE

For a necklace of similar design, see
Verdura: The Life and Work of a Master
Jeweler by Patricia Corbett, page 69.

\$ 80,000-120,000



HOW TO BID



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CONDITIONS OF BUSINESS FOR BUYERS in New York Auctions

1. INTRODUCTION

In these Conditions of Business for Buyers, "we," "us" and "our" refers to Sotheby's, Inc. and "you" and "your" refer to Bidders and Buyers. For New York Wine & Spirits auctions, "we," "us" and "our" refers to both Sotheby's, Inc. and Sotheby's Wine. If you are an agent acting on behalf of a principal, "you" and "your" refer to both principal and agent. Capitalized terms will have the meaning set out in Condition 2.

These Conditions of Business for Buyers are the terms and conditions applicable to Bidders and Buyers in our New York auctions (both live and timed auctions). The Conditions of Business for Buyers include the Authenticity Guarantee and any other additional conditions that are expressly stated as applicable to a sale, and they may be amended by any oral or written announcement or notice prior to or during the sale. Our and the Seller's relationship with Buyers and any Bidders in relation to the Lots offered in a sale is governed by the Conditions of Business for Buyers and the express representations and warranties and indemnity given by the Seller (which may differ from any published Conditions of Business for Sellers). In relation to a sale, where applicable, any reference by us to "Conditions of Sale" or "Terms of Guarantee," should be understood to mean these Conditions of Business for Buyers and the Authenticity Guarantee, respectively. As auctioneer, we act as agent for the Seller, unless the Catalogue indicates otherwise, and a sale contract is made directly between the Seller and the Buyer. For New York Wine & Spirits auctions, Sotheby's Wine acts as agent for the Seller, unless the Catalogue indicates otherwise, and Sotheby's Inc. conducts the auction. In some cases, which will be indicated in the Catalogue, Sotheby's may own a Lot and/or may have a legal, beneficial or financial interest in a Lot as a secured creditor or otherwise.

By registering for an auction, including through our Online Platforms, you agree to be bound by the Conditions of Business for Buyers.

We may change these Conditions of Business for Buyers from time to time in our sole discretion, without notice to you or to the Seller, by posting such changes on the Sotheby's website at <http://www.sothebys.com>. It is your and the Seller's responsibility to periodically check the Conditions of Business for Buyers for changes by clicking the link "Conditions of Business for Buyers" applicable to the relevant sale location. You will know if these Conditions of Business for Buyers have been revised since your last review by referring to the "Last Modified" date at the bottom of this page. If you do not agree to the current Conditions of Business for Buyers, you should refrain from registering to bid in an auction.

2. DEFINED TERMS

Authenticity Guarantee: the guarantee we provide as principal to the Buyer in relation to a purchased Lot, as set out in Condition 15. In relation to a sale, where applicable,

any reference by us to the "Terms of Guarantee" should be understood to mean the Authenticity Guarantee.

Bidder: any person or entity registered to bid in a sale.

Buyer: the buyer of record of a Lot.

Buyer's Expenses: any costs or expenses, plus any applicable VAT, due to us from the Buyer in respect of the purchase of a Lot.

Buyer's Premium: the commission the Buyer must pay to Sotheby's as part of the Purchase Price. The Buyer's Premium rate is subject to change at any time. The current Buyer's Premium rate for all auctions except Wine & Spirits is 25% of the Hammer Price for a Hammer Price up to and including \$400,000, 20% of any amount of the Hammer Price in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount of the Hammer Price in excess of \$4,000,000. For Wine & Spirits auctions, the Buyer's Premium rate is 24% of the Hammer Price for all Lots. Buyer's Premium is subject to any applicable VAT or sales tax.

Catalogue: the list of Lots offered in an auction and associated information, available on our website, the Sotheby's App and, in some cases, in printed form.

Hammer Price: for each Lot sold, the last price accepted for the Lot by the auctioneer or acknowledged by the Sothebys online bidding system, or in the case of a post-auction sale, the agreed sale price.

Online Platforms: our website, the Sotheby's App, and any other online means through which we enable Bidders to bid on Lots in our sales.

Overhead Premium: the fee the Buyer must pay to Sotheby's as part of the Purchase Price, as an allocation of overhead costs relating to our facilities, property handling and other administrative expenses. The Overhead Premium rate is subject to change at any time. The current Overhead Premium rate is 1% of the Hammer Price. Overhead Premium is subject to any applicable VAT or sales tax.

Lot: an item (or more than one item grouped as one) of property offered for sale. In some cases, a Lot may be, or may be accompanied by, an experience (an "Experience"). A Lot may be or include an NFT (or more than one NFT), and the term "NFT" may be used to refer to any such Lot.

NFT: a non-fungible token established on a blockchain.

Purchase Price: the Hammer Price plus the Buyer's Premium, Overhead Premium, any applicable VAT and/or sales or use tax, and any applicable artist resale right royalty payable by the Buyer on qualifying Property.

Referenced Content: with respect to an NFT, the metadata, content, digital asset and/or physical item, if any, to which the NFT relates.

Reserve: the confidential minimum Hammer Price at which a Lot can be sold.

Seller: the person(s) or entity(ies) on whose behalf we are offering a Lot for sale. Where we own a Lot, Sotheby's acts in a principal capacity as Seller.

Sotheby's, Inc.: the company incorporated in New York, with its headquarters at 1334 York Street, New York, NY 10021.

Sotheby's Group: the Delaware corporation Sotheby's, Sotheby's Financial Services, Inc., and any entities in which either of them hold, from time to time, directly or indirectly, more than 50% of the issued share capital; and each, a "Sotheby's Group Company."

Sotheby's Wine: the company incorporated as 72nd and York Inc., a wholly owned subsidiary of Sotheby's, Inc., d.b.a. Sotheby's Wine.

VAT: any applicable Value Added Tax or an amount in lieu of Value Added Tax, as the case may be, at the prevailing rate.

3. THE LOTS

(a) All Lots are offered for sale in the condition they are in at the time of the sale. You acknowledge that many Lots are of an age and type such that they are not in perfect condition. Catalogue descriptions and condition reports may refer to imperfections of a Lot or Referenced Content, but Lots or Referenced Content may have other faults not expressly referred to in the Catalogue or condition report. Illustrations are for identification purposes only and may not convey full information as to the actual condition of a Lot or Referenced Content.

(b) You accept responsibility for carrying out your own inspections and investigations of Lots in which you may be interested. You should inspect a Lot before bidding to determine and to satisfy yourself as to its condition, size, description and whether it has been repaired or restored, as applicable, and Sotheby's accepts bids on Lots solely on this basis. Condition reports may be available to assist when inspecting Lots. Lots may be available for viewing in person at our premises or another location and viewing information will be available on our website. For any NFT Lot, in addition to the foregoing, you are solely responsible for reviewing and inspecting the smart contract, if available, prior to your purchase.

(c) You acknowledge that our knowledge of each Lot is partially dependent on information provided by the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot. Information provided to you regarding any Lot, including any estimates, information in the Catalogue, condition reports, or information in respect of the age of hand-coloring in maps, atlases or books, is a matter of opinion only and not a representation of fact, and is dependent upon, among other things, the condition of the Lot, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion, research and scientific or technical analysis at the time of cataloguing. Any estimates should not be relied upon as a prediction of the selling price or value of a Lot and may be revised from time to time in our absolute discretion.

(d) If the Lot is an NFT, you acknowledge and agree that our staff are not information technology or data experts, and that by bidding in the auction of the NFT, you accept that NFTs are subject to inherent technological risks which may affect their performance now

or in the future. You further acknowledge and agree that the characterization and regulatory scheme governing NFTs, cryptocurrencies, and blockchain technology is uncertain and undetermined, that your purchase and receipt of the NFT complies with applicable laws and regulations in your jurisdiction, and that new regulations or policies may materially adversely affect the auction or the NFT.

(e) If the Lot is an NFT, you acknowledge and agree that the NFT may be subject to resale royalties through application of the smart contract on any subsequent resales of the NFT. On any such resale by you, you may be obligated to collect and remit to the appropriate party resale royalties as applicable, and you are responsible for any network fees that may apply to such payments as well as any transaction duties imposed by law.

(f) We reserve the right to withdraw any Lot from an auction or to cancel an auction, whether prior to or during the auction, and we will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses in connection with such withdrawal or cancellation.

(g) Unless otherwise specified, all Lots are offered subject to a Reserve. The Reserve for a Lot cannot exceed the Lot's low estimate. In a timed auction, you acknowledge that we may reduce the Reserve for any Lot at any time during the auction, provided it has been agreed with the Seller prior to any such reduction.

(h) Lots offered will be referenced by the Lot number assigned in the Catalogue. Unless we specify otherwise, bids must be on a per-Lot basis.

(i) Regarding Experiences, we do not plan, host, operate, or fulfill the Experiences, nor do we endorse, verify, vouch for, investigate or vet any Experience. For each Experience, any incidental costs and expenses such as fees for travel, food or lodging are the sole responsibility of the Buyer unless otherwise expressly stated in the Experience description.

(j) DISCLAIMER OF WARRANTIES:

(i) All Lots are offered for sale "AS IS," without any guarantee, representations or warranties by us or the Seller, except for the express representations and warranties given by the Seller (which may differ from any published Conditions of Business for Sellers) and the Authenticity Guarantee, which we, as principal, provide to the Buyer. We and the Seller disclaim all implied warranties, including but not limited to merchantability and fitness for a particular purpose, except in so far as such obligations cannot be excluded by law. Neither we nor the Seller give you any guarantee, representation or warranty as to the correctness of the Catalogue or other images or descriptions of the condition, completeness, size, quality, rarity, value, importance, medium, frame, provenance, exhibition history, or literary or historical relevance of any Lot, and no statement anywhere, whether oral or written, will be deemed such a warranty, representation or assumption of liability. Except as expressly set forth elsewhere in these Conditions, neither we nor the Seller make any representations or warranties as to whether any Lot is subject to copyright or whether the Buyer acquires any copyrights, including but not limited to, any

reproduction rights in any Lot.

(ii) In the case of NFTs, in addition to the above and except for the express representations and warranties given by the Seller (which may differ from any published Conditions of Business for Sellers) and the Authenticity Guarantee, which we, as principal, provide to the Buyer, neither we nor the Seller make any representations or warranties as to the following: (1) whether the NFT or any Referenced Content is subject to copyright; (2) the nature, character, contents, condition, behavior, operation, performance, security, integrity, metadata, persistence, quality, technical details or terms of the smart contract, NFT or the Referenced Content, including without limitation any further iterations of the same; (3) that the smart contract, NFT or Referenced Content or the delivery mechanism for the NFT does not contain vulnerabilities, viruses or malware or other harmful components, or that either will function as any bidder or Buyer expects or without error or mistake; (4) the uniqueness of the Referenced Content; (5) that an NFT is reliable, correctly programmed, compatible with your or others' computer systems, up-to-date, error-free, compatible with your digital wallet or meeting your requirements, or that defects in the NFT can or will be corrected; or (6) the accuracy or reliability of any simulation or videos depicting the intended performance of the NFT or the Referenced Content, whether displayed on our website or on any other platform.

(k) The Buyer is solely responsible for identifying and obtaining any necessary export, import, firearm, endangered species or other permit for a purchased Lot. Any symbols or notices in the Catalogue reflect our reasonable opinion at the time of cataloguing and are included for informational purposes only. Without prejudice to Condition 3(j), neither we nor the Seller make any representations or warranties as to whether any Lot is subject to export or import restrictions or any embargoes. The denial of any permit or license will not justify cancellation or rescission of the sale or excuse any delay in payment. We will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to our satisfaction of compliance with this Condition.

4. BUYER REPRESENTATIONS AND WARRANTIES

(a) You represent and warrant to us and the Seller that at all relevant times:

(i) your bids on any Lot are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws;

(ii) your performance under this agreement has not and will not violate any applicable law, regulation or code in any jurisdiction;

(iii) regarding any alcoholic beverages Lots, where required by applicable law, you are properly licensed, permitted or otherwise authorized to purchase, receive, possess and/or cause to transport alcoholic beverages;

(iv) your purchase of a Lot and, if you are acting as an agent on behalf of a principal, the arrangement between you and your principal, will not facilitate tax crimes;

(v) you have no knowledge or reason to

suspect that (1) the funds used to purchase a Lot are connected with the proceeds of criminal activity, or (2) you or your principal, if applicable (or, if you are an entity, any person(s) or entity(ies) with a beneficial or ownership interest in you), are under investigation, charged with, or convicted of any substantive or predicate money laundering or economic sanctions crime, terrorist activity, tax evasion or act in violation of any anti-bribery or anti-corruption law (including the UK Bribery Act 2010 and the US Foreign Corrupt Practices Act);

(vi) you (and your principal, if applicable) are not, nor are you (or your principal, if applicable) owned (in whole or in part), controlled, or acting on behalf of, an entity or individual that is: (1) the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "**Sanctions**"), or (2) located, organized, or resident in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "**Sanctioned Jurisdictions**");

(vii) you (and your principal, if applicable) are currently in compliance, and for the past five years have complied, with applicable Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws;

(viii) the Purchase Price will not be funded directly or indirectly by or from anyone that is the subject of Sanctions or located, organized, or resident in a Sanctioned Jurisdiction;

(ix) no party directly or indirectly involved in the transaction will be the subject of Sanctions, nor owned (in whole or in part) or controlled by any individual or entity that is the subject of Sanctions or otherwise located, organized, or resident in a Sanctioned Jurisdiction, unless expressly authorized in writing by the government authority having jurisdiction over the purchase and with the prior express written consent of Sotheby's;

(x) if you are acting as agent on behalf of a principal, you have taken steps reasonably designed to ensure compliance with Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws, including but not limited to, conducting appropriate due diligence on your principal and screening source of funds. You will retain and make available upon request the documentation evidencing such due diligence for at least five years after the purchase, and all commissions payable to you for this consignment have been authorized by your principal;

(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws.

(xii) you have full legal authority without any further action or other party's consent to enter into and perform this agreement and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is

incorporated or formed.

(b) We may, in our sole discretion, rescind the sale of a Lot if we reasonably determine any of the Buyer's representations or warranties are inaccurate, incomplete or breached.

5. INDEMNITY

You shall indemnify and hold us, each Sotheby's Group company, our and their respective officers and employees, and the Seller harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees), arising out of or in connection with any inaccuracy, incompleteness or breach of any of your representations or warranties or breach of your obligations under this agreement.

6. BIDDING

(a) You must create an account and provide the requested information in order to bid. We may require financial references, guarantees, deposits or other security, as we determine necessary or appropriate, as security for your bid(s).

(b) To bid on a Lot containing an NFT, prior to bidding, you must have a digital wallet capable of supporting and accepting the NFT.

(c) To bid on any Lot designated as a "Premium Lot," you must complete the required Premium Lot pre-registration application. We must receive your application at least 3 business days prior to the auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

(d) Sotheby's advises Bidders to attend the auction, either in person or through our Online Platforms, but will seek to carry out absentee written bids, endeavoring to ensure that the first received of identical written bids has priority. Sotheby's also offers clients the opportunity to bid through our Online Platforms. If you elect to bid through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

(e) Where available, written bids, telephone bids and online bids are offered as a courtesy for no additional charge, at the Bidders risk and subject to our other commitments at the time of the auction. We will not accept liability for failure to place written, telephone or online bids.

(f) All bidding will be in the currency of the sale location. Online Bidders will not be able to see the currency conversion board that may be displayed in the auction room.

(g) You shall not bid on any Lot unless your bids are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws; and your bidding will not violate any applicable law, regulation or code in any jurisdiction.

(h) We reserve the right to refuse or revoke permission to bid and to remove bidding privileges before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve

the right to deactivate your account at any time prior to, during, or after an auction.

(i) You agree that your bids, regardless of the means by which you have placed the bid, are final and acknowledge that you will not be permitted to amend or retract your bid. Should your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer's Expenses. We are not responsible for any errors that you make or that are made through your Sotheby's account in bidding on a Lot.

7. CONDUCT OF AN AUCTION

(a) An auction is by its nature fast-moving and bidding may progress very quickly. The auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate. The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. Where bidders are permitted to submit online bids in advance of some live auctions, we reserve the right to adjust the opening bid prior to the start of the auction.

(b) In a timed auction, bidding opens at an amount at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If by the online system, Lots will close sequentially in one-minute intervals unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) **NOTICE:** The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

(d) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed", "withdrawn", "returned to owner," "unsold", "bought-in" or the equivalent.

(e) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in

a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. In any such case in which we decide to cancel the sale of a Lot or to re-offer and re-sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(f) Subject to Condition 7(e), the Buyer will be in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses.

(g) Any post-auction sale of Lots will be sold pursuant to these Conditions.

8. PAYMENT

(a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail.

(ii) The Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "**Taxes**"), as well as any applicable ARR, on the purchase of a Lot where and as required by applicable law. Sotheby's will collect any applicable Taxes and ARR on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to Sotheby's from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permits. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot, or payment across multiple credit cards for a single Lot, is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer after we have received the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification has been provided, unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

(b) **Payment in cryptocurrency:** for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and you will be required to provide documentation reasonably requested to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine in our sole discretion that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you and hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances we may require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we, at our

sole discretion, may refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

9. Consequences for Late- or Non-payment

(a) Without prejudice to any rights or remedies the Seller may have, if the Buyer without prior agreement fails to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction, the Buyer will be in default. In any such case, we may in our sole discretion (having informed the Seller) exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(i) store the Lot at our premises or, if the Lot is

an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot;

(iv) apply any payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate from the date on which payment is due to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(vii) exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer of the exercise of any such lien, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the Purchase Price and Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(x) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

10. COLLECTION AND DELIVERY OF PURCHASES

(a) The provisions of this Condition 10(a) apply to all Lots except NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(i), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange

for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) Following the auction, we will provide the Buyer with the invoice, which may include a shipping quote outlining the Buyer's shipping costs (the "**Buyer's Shipping Quote**"). For international Buyers, the Buyer's Shipping Quote will be exclusive of any taxes or duties, and you acknowledge and agree that it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, Buyer's Expenses and the amount stated in the Buyer's Shipping Quote by the payment deadline, we will ship the Lot to you to the address you provided on your account following conclusion of the sale contract between the Seller and the Buyer. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days of the auction, we will store the Lot at the Buyer's expense and risk at Sotheby's or with a third party. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at <https://www.sothebyswine.com/ny/storage>.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. The proceeds of such sale, less all costs incurred by us, will be forfeited unless collected by the Buyer within two years of the original auction.

(b) The provisions of this Condition 10(b) apply to NFTs:

(i) In order to receive the NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, and which you, or the company you have registered to bid as, own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and

that if your wallet does not support storage of the NFT purchased by you, you may lose access to that NFT. You further understand and acknowledge that if you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five (5) business days of the conclusion of the auction, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 herein. You agree that we may require you to follow a security protocol to ensure that the NFT is safely received by you. We will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address, and we are not responsible if the transfer of the NFT to your wallet fails unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

11. RISK AND RESPONSIBILITY FOR LOTS

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) for Lots in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31st calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored by a third party and not available for collection from our premises, your provision to us of instructions authorizing the release to the Buyer shall constitute collection by the Buyer.

(ii) for Lots in Timed Auctions: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent; or (2) if collection by the Buyer is permitted, when the Buyer or the Buyer's designated agent collects the Lot, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the close of the Lot. As a Buyer, you acknowledge that the Lot is at your risk if you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below) and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) For NFTs: After transfer of the NFT to the digital wallet specified by you, you are thereafter responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You further acknowledge that you are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, brute forcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of

losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases each Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

(c) Prior to the time when risk and responsibility for a purchased Lot transfers to the Buyer, we assume liability for loss or damage to a Lot, subject to the exclusions set out in the following subparagraph. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to a maximum of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) occurring during any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or the Seller in connection with the same.

12. CONSUMER CANCELLATION

(a) Timed Auction Cancellation of Purchase

(i) If you are a "**Consumer**" (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a "**Trader**" (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer's specifications) (the "**Consumer Cancellation Right**") for any

reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the “**Consumer Cancellation Period**”). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) for Lots that are not NFTs, return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we arranged for the Lot to be delivered, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, you understand and agree that we, at our sole discretion, may refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent at the time the refund is made of the

amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the - that you provided to us as payment in connection with a refund.

(b) Cancellation of Delivery Services

(i) If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the “**Services Cancellation Right**”) for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the “**Services Cancellation Period**”).

(ii) If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the amount in proportion to the value of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

(c) To exercise a Consumer or Services Cancellation Right, you must notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby’s [insert the name of the company within the Sotheby’s Group conducting the relevant sale]

I/We* hereby give notice that I/We* cancel [my/our online purchase of the following goods[*]] [the provision of the following delivery services [*]].

Ordered on [*]/received on [*].

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

13. EXCLUSIONS AND LIMITATIONS OF LIABILITY

(a) Generally

(i) Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

(ii) We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

(iii) We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

(iv) We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

(v) The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller (which may differ from any published Conditions of Business for Sellers).

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions by the Seller.

(vii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

(viii) With respect to Experiences, no Sotheby’s Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer’s participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys’ fees) arising out of or in connection with the Buyer’s interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our liability to you under this agreement for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(x) Without prejudice to Conditions 13(a)(i)-(viii), the Seller’s liability to you under this agreement for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot, except in the case of the Seller’s willful misconduct or fraud, or in the case of death or personal injury caused by the Seller’s negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition

13(b).

(i) You acknowledge and agree that NFTs are not issued, minted or tokenized by us and we are solely acting as the NFT Seller’s agent to offer the NFT for sale at the auction.

(ii) We are only selling the ownership rights to the NFT and in no way are we associated with or responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment thereof.

(iii) Transfer of ownership to an NFT will not guarantee continuing access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(iv) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(v) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

14. DATA PROTECTION

(a) We will hold and process your personal information and may share it with another Sotheby’s Group company for use as described in, and in line with, our Privacy Policy published on our website privacycompliance@sothebys.com or available on request by email to enquiries@sothebys.com.

(b) We may film auctions or other activities on Sotheby’s premises and such recordings may be transmitted over the internet via our website or other online platforms. Online and telephone bids may be recorded.

15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide a guarantee to the Buyer, subject to the following terms and conditions, that the information provided in the Guarantee Line (as defined) is correct. The “**Guarantee Line**” for each Lot is set out on the respective Lot page in the online Catalogue on our website and, where applicable, in the Guarantee Line Schedule in the hardcopy Catalogue (if any). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Guarantee Line is regarding the authorship of the Referenced Content, if any. The Guarantee Line may be amended by a salesroom or website posting or announcement. Buyers should refer to the glossary of terms, if any, for an explanation of terminology used in the Guarantee Line.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the “**Guarantee Period**”), except as otherwise provided below.

(c) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within 3 months of receiving any information that causes the Buyer to question the correctness of the Guarantee Line and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the auction at which it was purchased, and providing all the information in the Buyer’s possession in support of the Buyer’s claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

(iii) In addition, we may also require the Buyer to obtain at the Buyer’s cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the Guarantee Line was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Guarantee Line was incorrect at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Guarantee Line is said to be incorrect is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present

at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the correctness of the Guarantee Line; or

(iv) the manner in which the Guarantee Line is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Guarantee Line in respect of a Lot is not correct, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The Buyer acknowledges and agrees that rescission of the sale and the refund of the Purchase Price is the Buyer’s sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Guarantee Period for any claim that the gemstone or pearls are not genuine or of natural origin is 21 days from the date of the auction.

(ii) With respect to Lots sold in a Wine & Spirits auction, the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot’s text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

16. MISCELLANEOUS

(a) You will provide to us, upon our request, verification of identity and any additional

information required to comply with our Know Your Client requirements or to evidence your authority to enter into this agreement. If you are an agent acting on behalf of a principal, you shall disclose to us the identity of the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction, we may prohibit you from bidding, or not complete or cancel the sale of any Lot, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of this agreement and jointly and severally assume your obligations and liabilities under this agreement.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller (which may differ from any published Conditions of Business for Sellers) together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions of this agreement, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) This agreement is binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign your rights or delegate your obligations under this agreement without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

17. LAW AND JURISDICTION

This agreement (which includes these Conditions of Business for Buyers and the express representations and warranties and indemnity given by the Seller) will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though Sotheby's will retain the right to bring proceedings in a court

other than the state and federal courts sitting in the State and County of New York.

Last Modified October 28, 2021

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 Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

1. SYMBOL KEY

▣ Reserves

Unless indicated by a box (▣), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (▣). If every lot in a catalogue is offered without a reserve, the Conditions of Business for Buyers 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. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or 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. From time to time, a Sotheby's shareholder may be an irrevocable bidder. 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 this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. 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 and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-

sale or pre-lot announcement will be made indicating that an interested party may bid 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. Please also refer to the section on Endangered Species in the information on Buying at Auction.

▮ Monumental

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

◇ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ◇ in the lot's specific webpage) you may be required to complete a 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 all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

☞ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

☾ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should 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 include 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, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from

time to time as indicated on the webpage for the sale.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. 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 (subject to any governmental health or safety restrictions) 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, on the sale page 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.

Absentee Bidding for Live Auctions If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer 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.

Advance Bidding for Live Auctions For certain live sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

In Person Bidding for Live Auctions For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

Telephone Bidding for Live Auctions 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 Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. 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 and the Overhead 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 and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

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 Sale results are available on sothebys.com and on the Sotheby's App.

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, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges 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) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue (subject to any governmental health or safety restrictions). Please contact Post Sale Services for more information regarding paying in person.

Payment by Check Please contact Post Sale Services for information regarding payment by check.

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, overhead 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".

Collection and Delivery

Post Sale Services

+ 1 212 606 7444

FAX: + 1 212 606 7043

uspostsaleservices@sothebys.com

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment

has been received and cleared.

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 All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. 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.

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

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

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

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

IMPORTANT NOTICES

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. 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 any 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 or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. 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 All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@sothebys.com and ensure the correct collection location is specified.

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

Important Notice Regarding Packing

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

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

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

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

Treatment and Condition of Gemstones Traditionally, gemstones have been treated by a variety of techniques to enhance color and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve color and clarity. These 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, 8 December
Thursday, 9 December
Friday, 10 December
Monday, 13 December
Tuesday, 14 December

GUARANTEE LINE SCHEDULE

Sotheby's provides a guarantee to the Buyer of a lot, subject to the full terms of the Authenticity Guarantee applicable to this sale, that the information provided in the Guarantee Line (as defined) is correct. Please see below table for details of the guarantee lines in this sale together with corresponding lot numbers. Please refer to the catalogue for this sale for the full terms of the Authenticity Guarantee.

- 1 Van Cleef & Arpels | Pair of Diamond 'À Cheval' Pendant-Earclips
- 2 Van Cleef & Arpels | Diamond Necklace
- 3 Van Cleef & Arpels | Diamond and Enamel 'Midnight in Paris' Wristwatch
- 4 Cartier | Pair of Diamond 'Trinity' Earclips, France
- 5 Van Cleef & Arpels | Cultured Pearl and Diamond Clip-Brooch
- 6 Van Cleef & Arpels | Cultured Pearl and Diamond Ring
- 7 Van Cleef & Arpels | Gold, Ruby and Diamond Clip-Brooch
- 8 Van Cleef & Arpels | Pair of Diamond Earclips
- 9 Pair of Diamond Earrings
- 10 Tiffany & Co. | Diamond Ring
- 11 Tiffany & Co. | Pair of Fire Opal and Diamond Pendant-Earrings
- 12 Tiffany & Co. | Onyx and Diamond Pendant-Necklace, France
- 13 Sapphire and Diamond Ring
- 14 Diamond Bracelet
- 15 Tiffany & Co. | Emerald and Diamond Brooch
- 16 Pair of Ruby and Diamond Earclips
- 17 Harry Winston | Diamond 'Roula' Wristwatch
- 18 Boucheron | Sapphire and Diamond Ring, France
- 19 Emerald and Diamond Ring
- 20 Van Cleef & Arpels | Pair of Ruby, Emerald, Sapphire and Diamond 'Domino' Earclips, France
- 21 Diamond Ring
- 22 Diamond Ring
- 23 Van Cleef & Arpels | Sapphire and Diamond Ring
- 24 Van Cleef & Arpels | Mystery-Set Ruby and Diamond Bracelet, France
- 25 Van Cleef & Arpels | Pair of Mystery-Set Ruby and Diamond Earclips
- 26 Van Cleef & Arpels | Ruby and Diamond Necklace
- 27 Bulgari | Diamond 'Serpenti' Necklace
- 28 Diamond Ring
- 29 Very Light Pink Diamond Ring, France
- 30 Fancy Blue Diamond, Colored Diamond and Diamond Ring
- 31 Fancy Pink Diamond, Colored Diamond and Diamond Pendant-Necklace
- 32 Cartier | Diamond Band Ring, France
- 33 Van Cleef & Arpels | Pair of Diamond 'Snowflake' Earclips
- 34 Van Cleef & Arpels | Pair of Diamond Earclips, France
- 35 Van Cleef & Arpels | Diamond Clip-Brooch, France
- 36 Van Cleef & Arpels | Diamond 'À Cheval' Bracelet
- 37 Van Cleef & Arpels | Emerald and Diamond Ring

- 38 Mounted by Van Cleef & Arpels | Diamond Ring
- 39 Cartier | Diamond Clip || Diamond Clip
- 40 Cartier | Diamond Bracelet
- 41 Emerald and Diamond Ring
- 42 J.E. Caldwell | Emerald and Diamond Brooch
- 43 Oscar Heyman & Brothers | Emerald, Onyx and Diamond Bracelet
- 44 Mauboussin | Sapphire and Diamond Pendant-Brooch, France
- 45 Chaumet | Sapphire and Diamond Bracelet, France
- 46 Fancy Intense Blue Diamond and Diamond Ring
- 47 Van Cleef & Arpels | Pair of Diamond Brooches, France
- 48 Cartier | Emerald Doublet, Emerald and Diamond Clip, France
- 49 Lapis Lazuli, Coral, Emerald and Diamond Brooch
- 50 Donald Claflin for Tiffany & Co. | Ruby and Diamond Brooch
- 51 Mauboussin | Sapphire, Ruby, Citrine and Diamond Clip-Brooch, France
- 52 Tiffany & Co. Schlumberger | Gold, Sapphire and Diamond 'Starfish' Clip-Brooch
- 53 Tiffany & Co. | Yellow Sapphire, Tourmaline and Diamond 'Fireworks' Brooch
- 54 Fancy Vivid Blue-Green, Fancy Vivid Orangy Yellow and Diamond Ring
- 55 Fancy Gray-Blue Diamond and Diamond Ring
- 56 Fancy Red Diamond and Diamond Ring
- 57 Fancy Green Diamond and Diamond Ring
- 58 Unmounted Diamond
- 59 David Webb | Ruby and Diamond Bracelet
- 60 Eighteen-Karat Gold, Platinum and Diamond Evening Bag
- 61 Diamond Bracelet
- 62 Diamond Necklace
- 63 Diamond Ring
- 64 Harry Winston | Pair of Diamond Pendant-Earclips
- 65 Harry Winston | Ruby and Diamond Brooch
- 66 Van Cleef & Arpels | Emerald and Diamond Ring
- 67 Diamond Ring
- 68 Emerald and Diamond Ring
- 69 Harry Winston | Emerald and Diamond Bracelet
- 70 Fancy Intense Pink Diamond Ring
- 71 Fancy Vivid Blue Diamond and Diamond Ring
- 72 Sapphire and Diamond Ring
- 73 Cartier | Diamond and Sapphire Bracelet
- 74 David Webb | Ruby and Diamond Necklace
- 75 Fancy Deep Blue Diamond and Diamond Ring
- 76 Fancy Pink Diamond Ring
- 77 Fancy Intense Green Diamond, Fancy Intense Pink Diamond and Diamond Ring
- 78 Pair of Twenty-Karat Gold, Ancient Coin and Diamond Earclips
- 79 Bulgari | Gold, Ancient Coin and Diamond 'Monete' Necklace
- 80 Bulgari | Gold, Ancient Coin, Ruby and Diamond 'Monete' Necklace

- 81 Bulgari | Emerald and Diamond Ring
- 82 Bulgari | Pair of Emerald and Diamond Earclips
- 83 Fancy Intense Yellow Diamond Ring
- 84 Bulgari | Pair of Fancy Intense Yellow Diamond and Diamond Earclips
- 85 Bulgari | Fancy Intense Yellow Diamond and Diamond Necklace
- 86 Bulgari | Ruby and Diamond Necklace and Pair of Earclips
- 87 Bulgari | Gold, Emerald, Ruby and Diamond Necklace and Pair of Earclips
- 88 Bulgari | Ruby and Diamond Ring
- 89 David Webb | Colored Stone, Enamel and Diamond Pendant-Brooch
- 90 Gold and Diamond Ring
- 91 David Webb | Yellow Sapphire, Emerald and Diamond Pendant-Brooch
- 92 Verdura | Gold and Diamond 'Double Crescent' Bracelet
- 93 Verdura | Pair Diamond 'Twisted Horn' Earclips
- 94 Verdura | Gold, Zircon and Ruby 'Pomegranate' Brooch
- 95 Platinum, Cultured Pearl and Diamond Necklace
- 96 Van Cleef & Arpels | Pair of Emerald and Diamond Earclips
- 97 Van Cleef & Arpels | Mystery-Set Diamond Bracelet
- 98 Van Cleef & Arpels | Mystery-Set Ruby and Diamond Brooch
- 99 Marchak | Diamond Bracelet, France
- 100 Cartier | Pair of Diamond Clips
- 101 Lebolt & Co. | Ruby and Diamond Bracelet
- 102 Cultured Pearl and Diamond Suite of Jewels
- 103 Diamond and Colored Stone Bracelet
- 104 Van Cleef & Arpels | Diamond Bracelet, France
- 105 Bulgari | Diamond Pendant-Brooch
- 106 Bulgari | Diamond Ring
- 107 Bulgari | Diamond Bracelet
- 108 Van Cleef & Arpels | Ruby and Diamond Ring
- 109 Van Cleef & Arpels | Ruby and Diamond Earclips
- 110 Van Cleef & Arpels | Ruby and Diamond Pendant-Necklace
- 111 Boucheron | Gold and Diamond Evening Bag and Gold Accessories, Paris
- 112 Van Cleef & Arpels | Pair of Cultured Pearl and Diamond Pendant-Earclips
- 113 Retznagel | Natural Pearl and Diamond Brooch
- 114 Sapphire, Ruby and Diamond Double-Clip Brooch
- 115 Diamond Ring, France
- 116 Pair of Diamond Pendant-Earclips, France
- 117 Charles Holl | Diamond Necklace, France
- 118 Hermès | Diamond Clip-Brooch and Pair of Earclips, France
- 119 Pair of Natural Pearl and Diamond Pendant-Earclips
- 120 Spinel and Diamond Ring
- 121 Diamond Necklace
- 122 René Lalique | Enamel and Diamond Brooch
- 123 Tiffany & Co. | Diamond Brooch
- 124 Cartier | Diamond Pendant Necklace
- 125 Sapphire and Diamond Ring
- 126 Cartier | Yellow Sapphire, Onyx, Enamel, Seed Pearl and Diamond Pendant-Earclips

- 127 Colored Diamond and Diamond Brooch
- 128 Boucheron | Coral, Onyx and Diamond Bracelet
- 129 Bulgari | Gold, Coral and Ruby 'Serpenti' Bracelet-Watch
- 130 Schlumberger for Tiffany & Co. | Pair of Emerald and Diamond Pendant-Earclips
- 131 Cartier | Coral and Diamond Bracelet, France
- 132 Harry Winston | Pair of Diamond Earclips
- 133 Diamond Ring
- 134 Diamond Longchain
- 135 Graff | Colored Diamond and Diamond Clip-Brooch, France
- 136 Pair of Diamond Studs
- 137 Van Cleef & Arpels | Gold and Lapis Lazuli 'Vintage Alhambra' Necklace, France
- 138 Van Cleef & Arpels | Gold, Chrysoptase and Diamond 'Vintage Alhambra' Necklace, France
- 139 Van Cleef & Arpels | Gold and Turquoise 'Vintage Alhambra' Necklace, France
- 140 Van Cleef & Arpels | Gold, Sapphire, Lapis Lazuli, Turquoise and Diamond 'Ludo Hexagone' Bracelet, France
- 141 Van Cleef & Arpels | White Gold, Diamond and Onyx 'Ludo Hexagone' Bracelet, France
- 142 Van Cleef & Arpels | Gold 'Manchette' Cuff
- 143 Van Cleef & Arpels | Gold, Turquoise, Pink Sapphire and Diamond 'Liane' Sautoir, France
- 144 Cartier | Two Convertible Diamond 'Harmonie' Necklaces
- 145 Cartier | Pair of Diamond 'Harmonie' Earclips, France
- 146 Suzanne Belperron | Sapphire and Chalcedony Ring
- 147 David Michael | Emerald and Diamond Ring
- 148 David Michael | Pair of Sapphire, Zircon, Aquamarine and Turquoise 'Blue on Blue' Pendant-Earclips
- 149 Vanleles | Pair of Ruby and Diamond 'Enchanted Garden' Earclips
- 150 Cartier | Gold and Diamond 'Baignoire' Wristwatch
- 151 Boucheron | Diamond Ring, France
- 152 Three Gem-Set Bracelets
- 153 Sapphire and Diamond Ring, France
- 154 David Webb | Diamond Clip-Brooch
- 155 Van Cleef & Arpels | Gold and Diamond 'Snowflake' Bangle-Bracelet
- 156 Retailled by Paspaley | Two Cultured Pearl Necklaces
- 157 Diamond Ring
- 158 Buccellati | Gold, Cultured Baroque Pearl, Colored Diamond and Diamond Clip
- 159 Buccellati | Gold and Diamond Cuff-Bracelet
- 160 Van Cleef & Arpels | Pair of Gold and Diamond Pendant-Earclips
- 161 Bulgari | Gold and Diamond Necklace
- 162 Van Cleef & Arpels | Emerald, Ruby and Diamond Necklace and Pair of Earclips
- 163 Cartier | Emerald, Sapphire and Diamond Clip-Brooch, France
- 164 Van Cleef & Arpels | Gold, Emerald and Diamond Bangle-Bracelet
- 165 Van Cleef & Arpels | Pair of Gold and Diamond Earclips
- 166 Van Cleef & Arpels | Diamond Necklace
- 167 Cartier | Sapphire, Emerald, Colored Diamond and Diamond Clip-Brooch, France

- 168 Jean Dunand | Pair of Oréum and Lacquer 'Giraffe' Necklaces and Pair of Bangle-Bracelets
- 169 Diamond Pendant-Necklace
- 170 Unmounted Fancy Yellow Diamond
- 171 Louis Comfort Tiffany | Gold, Opal and Demantoid Garnet 'Medusa' Pendant-Necklace
- 172 Van Cleef & Arpels | Emerald and Diamond Ring
- 173 Emerald and Fancy Yellow Diamond Bracelet
- 174 Pair of Fancy Vivid Yellow Diamond Studs
- 175 Pair of Emerald and Diamond Pendant-Earclips
- 176 Muzo | Emerald and Fancy Vivid Yellow Diamond Ring
- 177 Sapphire and Diamond Necklace
- 178 Diamond Ring
- 179 Pair of Diamond Earclips
- 180 Sapphire and Diamond Ring
- 181 Ruby and Diamond Ring
- 182 Pair of Ruby and Diamond Pendant-Earrings
- 183 Pair of Diamond Studs
- 184 Van Cleef & Arpels | Mystery-Set Sapphire and Diamond Bracelet
- 185 Mauboussin | Pair of Natural Pearl and Diamond Earclips, France
- 186 Natural Pearl and Diamond Brooch
- 187 Bulgari | Ruby and Diamond Ring
- 188 Cartier | Diamond Cuff-Bracelet
- 189 Diamond Ring
- 190 Sapphire and Diamond Ring
- 191 Lucien Gaillard | Gold, Enamel and Diamond Bracelet
- 192 Gaston Lafitte | Gold, Enamel and Diamond Pendant-Brooch, France
- 193 Cartier | Lacquer and Diamond Watch-Cuff, France
- 194 Cartier | Coral, Onyx, Enamel and Diamond Brooch, France
- 195 Pair of Emerald, Enamel and Diamond Pendant-Earclips, France
- 196 Boucheron | Platinum and Diamond 'Escalier' Bracelet
- 197 Boucheron | Diamond Clip-Brooch, France
- 198 Attributed to Suzanne Belperron | Diamond Cuff-Bracelet, France
- 199 Raymond Templier | Aquamarine, Enamel and Diamond Brooch, France
- 200 Paul Flato | Pair of Gold, Ruby and Diamond Clip-Brooches
- 201 Suzanne Belperron | Gold and Diamond Clip-Brooch, France
- 202 Georges Fouquet | Gold and Citrine Pendant-Necklace, France
- 203 Cartier | Gold and Citrine Necklace, France
- 204 Cartier | Pair of Gold, Citrine and Diamond Earclips
- 205 Cartier | Gold, Ruby and Diamond 'Coffee Bean' Bracelet, France
- 206 Boucheron | Gold, Emerald and Diamond Bracelet, France
- 207 Cartier | Gold, Sapphire and Diamond Compact
- 208 Cartier | Pair of Gold and Citrine Earclips, France
- 209 Verdura | Gold and Zircon Necklace

Diamond List

COLOR	CLARITY	CARAT WEIGHT	SHAPE	LOT
E	VVS2	5.60	Cushion	10
D	VS2	13.31	Portrait	17
D	VS2	11.91	Pear	22
Very Light Pink	SI1	15.64	Pear	29
Fancy Blue	VS1	4.88	Oval	30
Fancy Pink	IF	3.29	Pear	31
G	VVS2	13.53	Emerald-Cut	38
Fancy Intense Blue	VS2	6.11	Cut-Cornered Rectangular Modified Brilliant	46
Fancy Vivid Blue-Green/Fancy Vivid Orangy Yellow	I1/I1	1.02/1.01	Cut-Cornered Rectangular Modified Brilliant	54
Fancy Gray-Blue	IF	1.01	Square Emerald-Cut	55
Fancy Red	SI1	1.03	Cut-Cornered Rectangular Step-Cut	56
Fancy Green/D/D	VS2/VVS1/VVS2	2.01/0.34/0.33	Pear	57
D	IF	15.01	Heart	58
L/I	VS2/SI1	4.03/3.85	Round	62
D	IF	9.63	Emerald-Cut	63
F	VS2	15.76	Emerald-Cut	67
Fancy Intense Pink	VS2	6.69	Cut-Cornered Rectangular Mixed Cut	70
Fancy Vivid Blue/D/D	VVS1/VVS1/VVS1	3.01/0.41/0.41	Cushion/Heart/Heart	71
Fancy Deep Blue	VS2	1.15	Oval	75
Fancy Pink	IF	3.64	Round	76
Fancy Intense Green/Fancy Intense Pink/Fancy Intense Pink	VS2/VS2	3.51/0.36/0.35	Marquise/Pear/ Pear	77
Fancy Intense Yellow	VS1	12.24	Cut-Cornered Square Modified Brilliant-Cut	83
Fancy Intense Yellow	VVS1/VVS2	6.77/6.31	Round	84
Fancy Intense Yellow	VVS1	20.27	Oval	85
F	VVS2	4.42	Emerald-Cut	90
D/D/D	VVS1/VS1/VVS2	9.26/5.94/5.91	Modified Octagonal Step-Cut/Modified Kite Step-Cut/Modified Kite Step-Cut	105
D	VVS1	25.64	Emerald-Cut	106
D	VVS2	6.85	Emerald-Cut	115
D/D/D/D	VS1/IF/IF/IF	3.39/2.86/2.77/2.49	Pear	123
I	VS2	9.67	Modified Octagonal Step-Cut	133
Y-Z/U-V	VS2/VS2	12.29/12.20	Cut-Cornered Rectangular Modified Brilliant	136
H	SI1	11.45	Pear	151
F	VS1	5.56	Emerald-Cut	157
F	VS1	2.41	Emerald-Cut	159
H	VS1	8.07	Heart	169
Fancy Yellow	SI1	83.26	Old Mine-Cut	170
Fancy Intense Yellow	VVS2/SI1	5.09/5.03	Heart	174
E	VS2	9.31	Square Emerald-Cut	178
H/I	VS2/VS1	5.02/5.02	Cushion	183
D/D/D	VVS2/VS2/VS2	62.65/2.04/2.01	Pear	189
Fancy Vivid Yellow	VS1/IF	2.87/2.80	Cut-Cornered Rectangular Step-Cut	176

Colored Stone List

RUBY					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
16	Oval	6.58/6.02	Burma	No Heat	AGL
86	Oval		Burma	Heat/No Heat	AGL
88	Cabochon	12.23	Burma	Heat	AGL
101	Emerald-Cut		Burma	No Heat	AGL
181	Oval	4.11	Burma	No Heat	Gübelin, SSEF, GRS
182	Oval	3.08/3.02	Mozambique	No Heat	AGL
187	Cabochon	14.01	Burma	No Heat	Gübelin
EMERALD					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
15	Square-Cut	9.11	Colombia	None	AGL, Gübelin
19	Emerald-Cut	9.97	Classic Colombia	None	AGL, SSEF
37	Emerald-Cut	13.97	Colombia	Minor; Modern	AGL
41	Emerald-Cut	3.06	Colombia	None	AGL
42	Square-Cut	Approx. 1.90	Colombia	Minor; Traditional	Gübelin
66	Cushion	7.67	Colombia	Minor; Traditional	AGL
68	Emerald-Cut	20.83	Colombia	Minor; Traditional	AGL, GIA
69	Square Emerald-Cut, Emerald-Cut	Total approx. 27.35	Classic Colombia	Insignificant to Minor; Traditional	AGL
81	Square Emerald-Cut	11.54	Colombia	Insignificant to Minor; Traditional	AGL
82	Round	4.41/4.10	Colombia	Insignificant to Minor; Traditional	AGL
96	Square Emerald-Cut	2.48/2.33	Colombia	Insignificant to Minor; Traditional	AGL
130	Teardrop	Total approx. 87.10	Brazil	Minor	Gübelin
147	Octagonal	5.57	Colombia	None	Gübelin
172	Oval	3.19	Classic Colombia	Insignificant to Minor; Traditional	AGL
173	Emerald-Cut	Total 14.25	Colombia	None	AGL
175	Emerald-Cut	3.85/3.82/2.22/2.08	Colombia	Minor; Traditional	AGL, GRS
176	Emerald-Cut	13.49	Colombia	Minor; Traditional	AGL, SSEF
SAPPHIRE					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
13	Cushion	4.51	Classic Kashmir	No Heat	AGL, Gübelin, SSEF
18	Emerald-Cut	23.72	Classic Burma	No Heat	AGL, SSEF
23	Oval	6.70	Burma	No Heat	AGL, Gübelin
44	Sugarloaf	11.76	Kashmir	No Heat	Gübelin, SSEF
45	Cabochon	Total approx. 60.60	Burma	No Heat	AGL
72	Cushion	18.70	Burma	No Heat	AGL
153	Oval	19.00	Burma	No Heat	AGL
167	Oval	Approx. 23.25	Ceylon (Orange Sapphire)	No Heat	AGL
180	Oval	12.28	Burma	No Heat	AGL
190	Oval	45.12	Classic Ceylon	No Heat	AGL, Gübelin, GRS

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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