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MAN ON A MISSION



Frank Everett, Senior Vice President and Sales Director for Sotheby's Jewelry (New York), explains the uniqueness of his modus operandi

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Photos courtesy of Sotheby's



Above Mrs. Mary Duncan Sanford with Mildred "Brownie" McLean; **Left** Ruby, Emerald and Diamond Pendant-Necklace by Van Cleef & Arpels

Frank Everett, Senior Vice President and Sales Director for Sotheby's Jewelry (New York), knows a rare thing when he sees one since he has spent a good number of years within the veritable university of jewellery that is Sotheby's. At the more rarefied end of the spectrum, Everett, who has previously held roles at Bulgari, Tiffany & Co, David Yurman, and Harry Winston, remains a vanguard of divinely decadent jewels. He trots the globe to find the most relevant and sublime treasures for collectors and clients.

If I had a personal vision, it would be to continue to help collectors. That's my passion and that's what I love doing – finding the right piece for the right person and at the right time. Whether it is building a big collection or buying one piece of jewellery for an anniversary, my goal is to help people find pieces that really suits them, their collection, and suit their style and budget.

Opposite page:

Left Pair of Amethyst, Turquoise, Spinel and Multi-Colored Sapphire Earclips, David Michael

Right Gold and Diamond Ring by Schlumberger for Tiffany & Co

I have favourites from different categories. But if I'm looking at the Sotheby's New York 'Magnificent Jewels' sale, I think of all the Art Deco jewels. There's this perfect, big diamond bracelet from Boucheron that I absolutely love. It is a very classic diamond bracelet, very indicative of the period and of the best quality – and I happen to like Boucheron and because it's a little unexpected. Boucheron holds a lot of romance and elegance in my mind and I happen to love that piece.

There are also two necklaces both from the collection of Mary Duncan Sanford, a silent movie star. She had two great Van Cleef & Arpels necklaces – one is a classic sort of mid-century fringe of diamonds and another from around the '70s using all those great Mughal carved emeralds and rubies. They took the Mughal carved stones that were popular in the Art Deco and re-invented them in a bigger way for the jewels of that period. Then, there's



Morganite and Diamond
Brooch by Harry Winston

a fabulous brooch by Harry Winston featuring a gorgeous morganite surrounded by diamonds. It's one of the most beautiful pieces of morganite I have ever seen, and it's not something that you see in high jewellery too often. These are some of my favourites from the New York sale.

When you work in retail and represent one brand and one style, it's somewhat limiting. But because I have everything [at Sotheby's] at my disposal, I learn every season – and I learn something new either about different periods or styles of jewellery. Right now, because we have been getting great 19th century jewellery, one of my colleagues did a masterclass for us in cameos and intaglios – the 19th century sort of archaeological revival jewellery. There are some seasons when I love necklaces; I'm all about a big statement necklace. There are also other seasons where I'm really just about earrings. You could also say I take my cues from my clients and find what they are looking for.

There is a renewed interest in vintage jewellery and it is funny; some of it comes from the fact that fashion designers and costume jewellers have started using those jewels as inspiration. Therefore, the real thing

becomes a lot more attractive. When you see something at a fashion show, it sparks interest in those designs from the real jewellers. More people are buying it at auctions, but I still think we have a long way to go before private clients feel comfortable, enjoy, and understand the process. At auctions, once they see the value, they are hooked. It's a fun process.

We don't set trends at auctions; we follow them. The things that do well at auctions are those that are fashionable. Fashion houses, magazines, and jewellery buyers often dictate it. I remember when dangly earrings were very out of fashion and all of a sudden, on the red carpet, everybody was wearing chandelier earrings. Then, at one point, the statement necklace came back. We can't really dictate season-to-season what's coming to us, so it depends on what collectors and estates offer – and that's what really ties into our sales.

I'm fascinated by the great women who collect jewellery and every component of the lifestyle they led. When you look at some of these ladies, you think about the beautiful interior designs of their home, the beautiful fashions that they wore, and the beautiful parties that they created as entertainers. Jewels



Charlotte Ford; **Above right** Pair of Gold, Fancy Intense Yellow Diamond, Colored Diamond and Emerald Earclips, Van Cleef & Arpels

don't stand alone – they have to be part of a lifestyle. To be worn with a dress, with a hairstyle, to an event, in a room – all of these things come together to make a whole.

A good example was when we sold the Bunny Mellon collection about five years ago. I had to read a couple of biographies on her and I had to learn about her style, garden design, and even horticulture. I had to learn more about her than just the fact that she had a lot of Schlumberger jewellery.

The brooch is the purest expression of the jeweller's art because it is

unencumbered by any body part – it doesn't have to sit on a finger, it doesn't have to go around a neck, it doesn't have to hang from the ear. It's simply a little sculpture that you pin on. I think jewellers take a free rein and create the most beautiful work in a brooch. People just forget that you don't just have to put a brooch on your lapel; you can wear it in your hair, in the centre of a bodice, or even on the waist or as a belt buckle. I think it is still the most overlooked and underappreciated thing. People look at brooches and think, "Oh, you know that's old fashioned" or "That's my grandmother's jewellery." You've got to have a brooch and you have to think about how to wear it.

When we are in New York, you never know what's going to go through the door. I have colleagues going out every day, flying all over the US and the world, and you just never know what you're going to see. For me, a typical day at work is not knowing what's going to happen. We are always in the stage of planning another sale because we do sell year-round in Hong Kong, Geneva, London, and New York, as well as a number of sales online. There's always something nice available for clients; they don't necessarily wait for the season to roll around and we can always find something for them. So that's what a typical workday is like – it is so atypical that there is really no predicting what's going to happen! 🌀