

FINE JEWELLERY

Including Selected Jewels from the
Collection of Barbara Taylor Bradford

Thursday 5 December 2013 at 1pm
New Bond Street, London



Bonhams

LONDON



FINE JEWELLERY

242



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110^o

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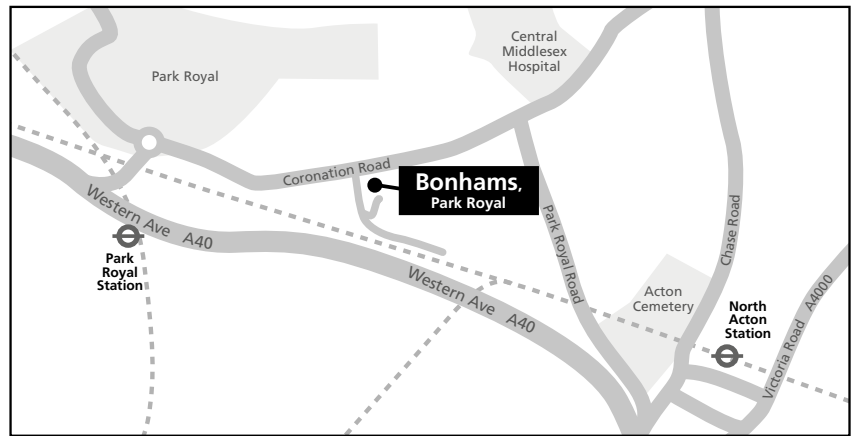
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Collection of Barbara Taylor Bradford

Thursday 5 December 2013, at 1pm
101 New Bond Street, London

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CATALOGUE

£20

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Portrait of Barbara Taylor Bradford by Lord Lichfield

SELECTED JEWELS FROM THE COLLECTION OF

Barbara Taylor Bradford

Barbara Taylor Bradford is a worldwide publishing phenomenon. The celebrated writer and novelist has sold over 88 million books in over 40 languages and in more than 90 countries to date and many of her books have been made into movies and TV mini-series. Her novel, *A Woman of Substance*, ranks among the top ten bestselling fiction books of all time with more than 32 million copies sold. Ten of her books have been produced as TV films or drama series starring actors including Liam Neeson, Anthony Hopkins, Jenny Seagrove, Deborah Kerr, Sir John Mills and Elizabeth Hurley.

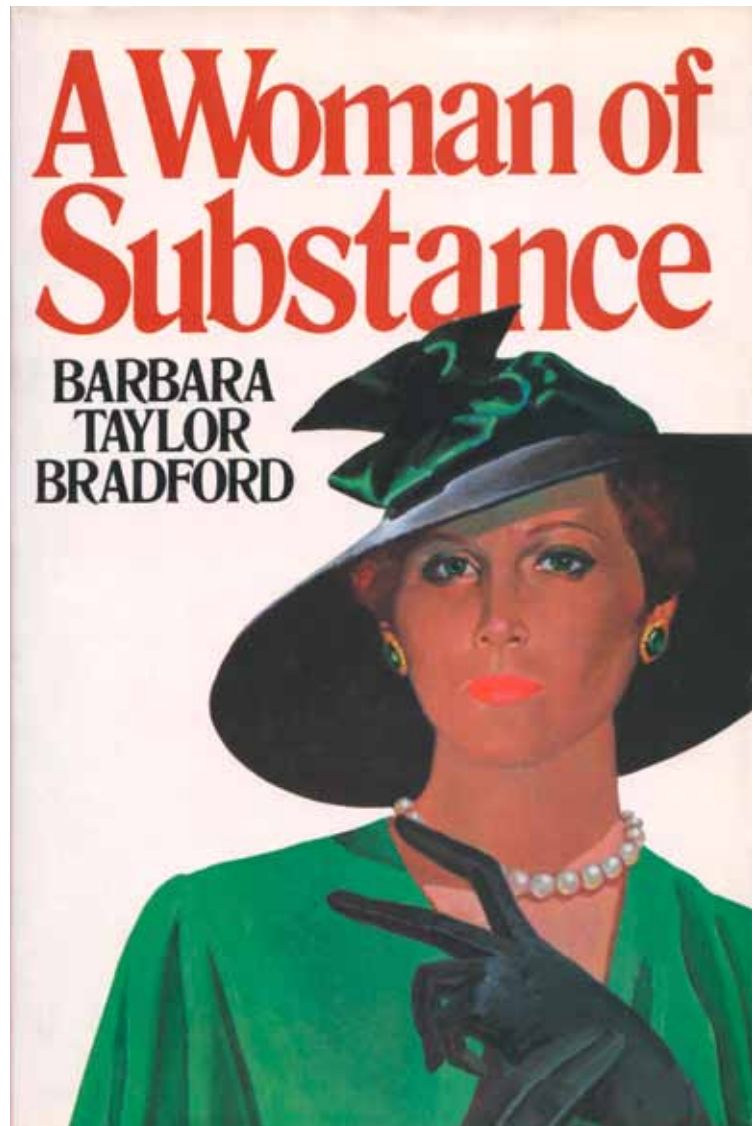
In 2007 Barbara Taylor Bradford was awarded an OBE (Order of the British Empire) by HM Queen Elizabeth II for her services to literature.

Born and raised in Yorkshire, England, she left school at 15 for the typing pool at the Yorkshire Evening Post. At 16 she was a reporter and at 18 she became the paper's first woman's page editor. At 20, she moved to London and became a fashion editor and columnist on Fleet Street, interviewing stars such as Omar Sharif and Sean Connery.

In 1963, Barbara married debonair American film producer Robert Bradford and on 24 December 2013 the couple will celebrate their golden wedding anniversary. Over the course of their gloriously happy 50-year marriage Bob has presented Barbara with an exquisite piece of jewellery for every wedding anniversary, every birthday, at Christmas and also whenever she finished a new book or when he had just made a movie of one of them. In Barbara's words:

"Each of the 40 pieces offered at Bonhams was purchased by my darling husband. When I reviewed my collection, what really struck me is that it reveals the story of my marriage to Bob, a wonderfully romantic love affair which has lasted 50 years. I appreciate what a charmed life we have together, along with very successful careers. I write the books, he makes the movies. It's been quite an adventure and still is! I thought how silly it was to have jewels in a safe that I only wear occasionally. Beautiful things need to be on display and admired. I want someone else to own and wear these pieces I have cherished and enjoyed. I really want these stunning

pieces of jewellery to give someone else the joy that they have given me. I want the jewellery to live again. Bob suggested that if we sold them, we could give our heirs a nest-egg with the proceeds. I've had a wonderful marriage and I can offer these jewels at auction because I still have the man who gave them to me."



A Woman of Substance original cover, 1979



Barbara Taylor Bradford pictured with husband Robert Bradford after she had just received her OBE from HM The Queen.

In the early 1980s, Bob and I got married again, just for the fun of it. The second wedding took place on an island in the Caribbean and I wore a short white dress and carried a bouquet of flowers. Bob gave me yet another wedding ring, this time a three-color gold Trinity ring. I have a lot of wedding rings from him, but this was a favourite at that particular time.”



1

19

A “TRINITY” RING, BY CARTIER

Three interlocking hoops, each of different colour, *signed Cartier, numbered, ring size L-M approximately, fitted case by Cartier*

£1,000 - 1,500

US\$1,600 - 2,400

Gift from Robert Bradford in 1984.

Although I mostly eat lunch at my desk, a bad habit acquired in my years as a journalist working on newspapers, I sometimes do go out to lunch, usually to celebrate a friend's birthday. Bob decided I needed a bracelet for these occasions. When he asked a jeweller friend if she had anything simple but elegant, she produced this. I loved wearing it because it was so good-looking but understated. It is versatile, and I also wore it in the evening. The bracelet is composed of seven gold links and seven diamond links."



29

A DIAMOND-SET BRACELET

Composed of openwork textured rope-twist links, connected by single-cut diamond spacers, diamonds approximately 1.00 carat total, bracelet length 18.2cm

£2,000 - 3,000

US\$3,200 - 4,800

Gift from Robert Bradford in 2000.

2

Most women love gold jewellery and have since the time of the Incas. I'm no exception. Apart from its basic beauty, gold goes with anything, and can be worn during the day or at night, in the country or the city. Bob picked out a striking set for me when we were in Capri one year. What I loved about the necklace and matching bracelet was the heavy look, which was created by the plaiting of the 18 carat gold. I wore it for years around the clock and always received compliments."



3^Ω

A NECKLACE AND BRACELET SUITE

Each of plaited design, *unsigned, necklace length 45.9cm, bracelet length 19.4cm, maker's pouches*

£4,800 - 5,200

US\$7,700 - 8,400

Gift from Robert Bradford. Purchased from Alberto e Lina, Capri.

3

Because Bob likes jewels that match, I frequently receive additional gifts so that he can complete a set for me. It's something like a hobby, I suppose. But I am always the beneficiary. He found this unusual bracelet at David Morris in London. The use of cabochon sapphires and diamonds with gold makes for a striking effect. It completed a set which started with a sapphire and diamond ring."

4



4^Ω

AN 18 CARAT YELLOW GOLD, SAPPHIRE AND DIAMOND BANGLE, BY DAVID MORRIS

The reeded hinged bangle elaborately decorated at the front with cabochon sapphire lozenges between polished gold knot motifs against grounds of brilliant-cut diamonds, *diamonds approximately 1.90 carats total, rubbed maker's mark DM, rubbed UK import marks, David Morris case*

£4,000 - 6,000

US\$6,400 - 9,600

Gift from Robert Bradford.

When I broke my right wrist in the early 1980s, I still wrote even though my hand and arm were in a cast. We even went on holiday at Christmas to Las Brisas in Acapulco. At my request Bob had arranged for me to have a typewriter there, and I continued to work on 'Voice of the Heart', my second novel, wearing the cast. When we returned to New York, Bob came home one evening bearing a gift. As he placed a gold and diamond bangle on my left arm, he called it my badge of honour for being a real professional. It was a lovely thought, a superb gift, and once the cast was off I could wear it on my right wrist."



5^Ω

A DIAMOND-SET BANGLE, BY BULGARI, 1982

The central arrow-shaped buckle motif highlighted by pavé-set brilliant-cut diamonds, on a polished sprung bangle of ridged design, diamonds approximately 2.65 carats total, signed Bulgari, numbered, inner diameter 4.2cm approximately, Bulgari case

£2,000 - 2,500

US\$3,200 - 4,000

Gift from Robert Bradford in 1982 to celebrate Barbara's finishing "Voice of the Heart".

Much to my surprise, my novel, 'A Woman of Substance', was a bestseller in foreign languages. In particular, it was a great hit in France and made many of the French bestseller lists. To celebrate this unexpected little triumph, Bob took me to Madame Perrin's shop when we were in Paris, where we picked out a bracelet-watch together. I feel lost if I'm not wearing a watch, but Bob felt I should have one that looked dressier. Hence the diamond-and-gold Piaget he bought me. I've always liked this watch for its daintiness as well as its chicness."



6

6^Ω

A DIAMOND WRISTWATCH, BY PIAGET

The rectangular dial set with brilliant-cut diamonds, the glass signed Piaget, on an integral-link brilliant-cut diamond bracelet strap, diamonds approximately 10.50 carats total, case signed and numbered, French marks, length 17.8cm

£3,500 - 4,500

US\$5,600 - 7,200

Gift from Robert Bradford in 1981 to celebrate the French edition of "A Woman of Substance".

One morning when we were visiting Capri, Bob left me sitting on the hotel terrace reading a book. He said he was going for a walk. Rather a long time elapsed and I began to wonder where he was. Then he returned carrying a shopping bag stuffed with newspapers, plus a cream box. This he gave to me. 'Some flowers for you,' he said offhandedly. Flowers indeed! Multicoloured sapphire flowers set in a gold and diamond necklace. What a thrilling gift to receive in the middle of the morning, and given to me in such a lovely, casual way, and with much love from my husband."



7

7^Ω

A DIAMOND AND MULTI-COLOURED SAPPHIRE NECKLACE,

The collar of graduating brilliant-cut diamond circular links connected by floral clusters set with brilliant-cut diamonds and oval-cut sapphires of blue, pink, yellow and orange tint, *diamonds approximately 8.10 carats total, length 47.8cm, maker's case*

£5,500 - 6,500

US\$8,800 - 10,000

Gift from Robert Bradford in 2004 on publication of "Emma's Secret".
Purchased from Alberto e Lina, Capri.

In 2004 we happened to return to Capri to meet some friends for a long weekend. And naturally Bob found a pair of multicolored sapphire chandelier earrings when he went to say hello to Lina at her jewellery shop, La Campanina. He explained when he gave them to me that they would match the necklace he had bought me a few weeks before. What a lucky girl."



8

8^Ω

**A PAIR OF DIAMOND AND MULTI-COLOURED SAPPHIRE
CHANDELIER EARCLIPS, ALBERTO E LINA, CAPRI**

Each brilliant-cut diamond cluster surmount suspending a similarly cut diamond line, terminating in a fringe of multi-coloured sapphire briolettes, with brilliant-cut diamond cupola cap, *diamonds approximately 4.00 carats total, length 7.5cm*

£2,000 - 3,000

US\$3,200 - 4,800

Gift from Robert Bradford in 2004 on publication of "Emma's Secret".
Purchased from Alberto e Lina, Capri.

*H*edy Martinelli, the Roman jeweller, combined several natural stones to make this unique modern brooch. Stone, carved lava, gold, amethyst and topaz come together to create this unique 'little man's head'. Although his face looks a bit wrinkled, I felt very affectionate toward him and called him Augustus, because Bob bought him for me one August. It was a lovely surprise gift, and also drew lots of comments and questions."



9

9Ω

A LAVA, HARDSTONE, CITRINE AND AMETHYST BROOCH, BY HEDY MARTINELLI

Designed as a Chinese dignitary with carved lava head, wearing a headdress composed of carved and fluted hardstones and a citrine briolette, his oval hardstone chest inset with foiled amethyst, *signed H Martinelli, maker's suede pouch*

£700 - 900

US\$1,100 - 1,400

Gift from Robert Bradford.

Bob and I discovered the amusing and whimsical jewellery designs of Hedy Martinelli in the 1990s. This Roman designer crafts many of her pieces from unusual materials, including lava. When Bob saw this unique brooch by her, he realised it would match a pair of orange enamelled earrings studded with peridots, which he had purchased earlier. It was the coral turban which linked them. Hedy Martinelli's "heads" are a modern take on the blackamoor brooches of Venice, and whenever I wore one everyone was fascinated and asked where I had bought it. In fact, most of her jewellery designs are talking points."



10

1024

A LAVA, CORAL AND DIAMOND BROOCH, BY HEDY MARTINELLI

Modelled as a Chinese man, his clean-shaven, laughing face carved in lava, wearing a branch coral (*corallium rubrum*) headdress and robe with brilliant-cut diamond decoration, *diamonds approximately 0.95 carat total, length 7.8cm, maker's suede pouch*

£1,400 - 1,800

US\$2,300 - 2,900

Gift from Robert Bradford in 1999 to celebrate Barbara's birthday.

If you've read these little stories so far, you will understand that my husband has a love of jewellery, a great eye and a knack of finding unique things for me. He was apparently well aware that I did not have lava earrings to match the stone-and-lava carved head by Hedy Martinelli. So he went looking for them and found a pair in New York. The brown lava is carved in the manner of a cameo and set in eighteen carat gold. The earrings worked beautifully with the carved head of Augustus, as I call him. I could only marvel at Bob's ability to find such unusual pieces when he presented me with the earrings."

11



11^Ω

A PAIR OF LAVA COMEEO EARCLIPS, BY TAMBETTI

Each circular lava cameo depicting the head of a Bacchante in profile, *signed Tambetti, Tambetti pouch*

£350 - 450

US\$560 - 720

Gift from Robert Bradford.

We were in Venice with friends, and they wanted to meet Attilio Codognato, who runs his family's centuries-old jewellery and antiques shop. When we arrived I immediately zeroed in on a pair of rock-crystal and lapis table lamps which had been made by Codognato for King Farouk's yacht. After the king was deposed, Codognato's bought them back and sold them to me that day. Meanwhile, Bob had asked to see some of the famous blackamoor brooches, made by the Codognato family for years. His eyes lighted on this beauty made in 1940. The carved ebony torso is encased in a hand-carved and embellished gold waistcoat, and the huge turban is made of diamonds and pink sapphires set in gold. The blackamoor even has earrings! I was happily surprised when Bob insisted on buying it for me. As my husband pinned it on my white jacket to see how it looked, I immediately thought of Shakespeare's Othello, and that's what I called him ever after. The blackamoor graced my coats, dresses and jackets for years. My unique Othello was always much admired, never failed to fascinate everyone. It's time for another person to show him off, and enjoy wearing him as much as I did."



12

12⁹

AN EBONY, PINK AND PURPLE SAPPHIRE AND DIAMOND BROOCH, BY CODOGNATO

The carved ebony bust of a Moor wearing a turban pavé-set with circular-cut pink and purple sapphires and brilliant-cut diamonds, wearing a similarly set waistcoat and a pair of brilliant-cut diamond earrings, the turban and waistcoat with additional engraved decoration, *diamonds approximately 18.60 carats total, signed A Codognato, length 7.7cm*

£10,000 - 15,000
US\$16,000 - 24,000

Gift from Robert Bradford in 1995 to celebrate publication of "Dangerous to Know".



13



One year, when Bob presented me with two navy-blue suede boxes, I knew immediately that he had been to one of my favourite jewellers, Van Cleef & Arpels. When I opened them, I discovered a salmon coral brooch with a diamond centre in one and matching earrings in the other. They made every outfit I wore look special, and the colour was superb. It still is. This gift was truly a big surprise. I had asked him not to buy me a birthday present because I had been given the 'Augustus' a few months earlier. He obviously didn't take my words seriously. However, he did point out that he was giving me the gift on a day that was actually not my birthday. He always has an excuse."

13ΩY

A CORAL AND DIAMOND "ROSE DE NOËL" BROOCH AND EARCLIP SUITE, BY VAN CLEEF & ARPELS

Each flowerhead of carved and polished corallium rubrum petals with brilliant-cut diamond pistils and polished stamens, *signed, numbered, maker's marks, French assay marks, diameter of brooch 5.0cm, diameter of earclips 3.5cm, maker's cases (3)*

£14,000 - 18,000

US\$22,000 - 29,000

Gift from Robert Bradford for Barbara's birthday in 1995.



Bob says he doesn't need an occasion to give me a piece of jewellery, only a reason. These were the words when he offered me a velvet jewellery bag. In it was a string of antique coral beads, and I was thrilled. I had thought how nice it would be to have coral beads to wear with my Van Cleef & Arpels 'Rose de Noël' coral brooch and earrings. Bob found this string through a jeweller friend, and what makes them unique are the larger coral beads in the centre, with diamond rondelles in between. The beads completed the Van Cleef set."

14

14^Ω

A CORAL AND DIAMOND NECKLACE

The single row of graduating corallium rubrum beads, with a fluted corallium rubrum bead at the centre, and four brilliant-cut diamond rondelle accents, to a barley-sugar twist clasp, *diamonds approximately 1.60 carats total, length 50.8cm*

£2,800 - 3,200

US\$4,500 - 5,100

Gift from Robert Bradford. Purchased from Tambetti, New York.

It was during the 1990s that a very chic friend of ours told us about Hedy Martinelli, a jeweller in Rome who made unique brooches and earrings, as well as other items. Certainly the pieces were talking points when worn, and considered highly collectible. All are one of a kind. As a surprise, Bob picked out a mother-of-pearl and diamond brooch, composed of two pieces, and a pair of matching earrings. When fastened next to each other, the two parts of the brooch form a butterfly which looks as if it's just landed! The brooch can be split up, with a 'wing' worn on each lapel of a jacket. Bob, who personally prefers traditional jewellery, was very adventurous when he selected this set, which he considered truly unusual."



15^Ω

A MOTHER-OF-PEARL AND DIAMOND BROOCH, BY HEDY MARTINELLI

Designed as a stylised butterfly, each wing set with a mother-of-pearl plaque between brilliant-cut diamond claws, the body pavé-set with brilliant-cut diamonds, detachable to be worn at two separate brooches, *diamonds approximately 7.00 carats total, signed Martinelli, diameter 8.4cm, maker's suede pouch*

£2,800 - 3,200

US\$4,500 - 5,100

Gift from Robert Bradford in 1999 to celebrate his film of "A Secret Affair".

These unusual mother-of-pearl and diamond earrings in a half-moon shape were designed by Hedy Martinelli to go with the butterfly brooch. They can also be worn with a string of pearls, or on their own because they are large and important.”



16²

**A PAIR OF MOTHER-OF-PEARL AND DIAMOND EARCLIPS,
BY HEDY MARTINELLI**

Each semi-circular mother-of-pearl earclip overlaid with C-shaped sections of pavé-set brilliant-cut diamonds, *diamonds approximately 4.40 carats total, each signed Martinelli, maker's suede pouch*

£1,000 - 1,200

US\$1,600 - 1,900

Gift from Robert Bradford in 1999 to celebrate his film of "A Secret Affair".

Antique jewellery appeals to me as much as modern designs do. Bob and I came across a unique pair of brilliant and baguette-cut diamond and platinum earclips in a jewellery shop in London in 1990. That year saw the publication of 'The Women in His Life', part of which was set in Berlin in the 1930s. Both Bob and I saw the significance of these rather unique earclips, and they reminded us of Ursula Westheim, one of the main characters in the book. Before I could blink Bob had bought them for me. They have been favourites for years and look wonderful with party clothes or tailored outfits. They can also be worn as dress clips."



17^Ω

A PAIR OF DIAMOND EARCLIPS

Each highly stylised bloom with brilliant and baguette-cut diamond stamen, within a concave frame of pavé-set brilliant-cut diamonds and similarly set scroll surmounts, supported by a baguette-cut diamond stem, *diamonds approximately 7.00 carats total, length 4.0cm, cased by N.Bloom & Son, London, W1*

£7,000 - 9,000

US\$11,000 - 14,000

Gift from Robert Bradford in 1990 to celebrate publication of "The Women in His Life".

Whenever a publisher, or somebody I did business with, told me they were about to present me with a gift, I would answer, 'Oh, how lovely, a diamond bracelet, of course'. They knew I was teasing. Bob apparently got tired of hearing this refrain. In 1986 he asked me to write the screen play for 'Hold The Dream'. He was about to start filming, but didn't like the script he had. I wrote one at breakneck speed. When I asked him how much he was paying me, he said he would give me a present later. I told him I'd heard that before. During filming, he invited me to Shepperton Studios outside London to have lunch and see the rushes (latest daily filmed segments). As we were eating in the studio canteen, he reached into his pocket and asked for my hand. I gave it to him. He dropped something cold in it. When I looked, I let out an excited yelp. Bob said, 'Now you don't have to mention that diamond bracelet ever again. I've just given it to you.' Indeed he had. It was a gorgeous antique diamond and platinum bracelet, hunted down by our jeweller friend, Claire Richter."



18

18^Q


A DIAMOND BRACELET, CIRCA 1955

The highly articulated strap composed of three graduated rows of brilliant-cut diamonds connected by baguette-cut diamond spacers, diamonds approximately 30.70 carats total, length 17.5cm

£14,000 - 18,000

US\$22,000 - 29,000

Gift from Robert Bradford in 1986 for writing the screenplay of his movie "Hold The Dream".



One Christmas when we were in Palm Beach, Florida, Bob spotted a really striking Art-Deco style brooch in the window of Lee Havens' shop on Worth Avenue. I was not with him at the time, but the friends who were also admired this eye-catching brooch. My very generous, loving husband gave it to me as a Christmas present. There was much excitement when I opened the box and saw this dazzling piece. Bob had outdone himself, I thought. He just laughed when I said that, and pointed out I'd never know what he had up his sleeve. I also wore the brooch as a pendant on a string of diamonds."

1928

A RUBY AND DIAMOND BROOCH/PENDANT

The openwork elongated triangle vertically set at the centre with three marquise-cut rubies, within crenellated borders of princess, square and baguette-cut diamonds, *diamonds approximately 15.30 carats total, rubies approximately 9.40 carats total, length 7.7cm, cased by Lee Havens, Palm Beach*

£6,800 - 7,200

US\$11,000 - 12,000

Gift from Robert Bradford.



19

In my novel 'A Woman of Substance', the protagonist Emma Harte has green eyes. The great love of her life, Paul McGill, gives her emeralds to match them. The first green stones Bob gave me were a pendant and matching ring of tourmalines, each surrounded by diamonds. They had been found for him by our friend, Claire Richter, who owned a jewellery shop on Fifth Avenue. It was Claire who located the perfect diamond chain for the pendant. When Bob gave the set to me he said they matched my green eyes. I was thrilled by this gift and wore the set for years."



20

20^Ω

A TOURMALINE AND DIAMOND NECKLACE, BY TAMBETTI

The rivière of graduating brilliant-cut diamonds in scalloped collets with a detachable pendant set with a large step-cut green tourmaline within a brilliant-cut diamond frame, suspended from a line of baguette and brilliant-cut diamonds, *diamonds approximately 9.80 carats total, tourmaline approximately 39.50 carats, pendant signed Tambetti, necklace length 42.2cm, pendant length 6.5cm*

£6,800 - 7,200

US\$11,000 - 12,000

When Barbara's first novel, "A Woman of Substance" was published in 1979 it went from bestseller to super seller within its first year and stayed on the New York Times' list for 55 weeks. The book tells the story of Emma Harte and the machinations and intrigue of a family retail empire. Barbara described Emma Harte as "a woman who was strong, independent, driven, ambitious, courageous – willing to go out and put herself on the line and do something. I created a woman who wanted to conquer the world."

Gift from Robert Bradford in 1984 to celebrate the Bob and Barbara's 21st wedding anniversary.

The green tourmaline and diamond ring which matches the pendant is large and dramatic, and it always looked wonderful worn with cream, white and pale blue. Some years after Bob gave it to me, the ring was redesigned, as was the pendant. New York jeweller Dvora of Tambetti, Inc created new diamond settings which show off the tourmalines to great effect. The additional diamonds add to the sparkle. Now someone else can wear the ring and pendant whether they have green eyes or not."



21^Ω

A TOURMALINE AND DIAMOND RING, BY TAMBETTI

The large step-cut tourmaline between pierced shoulders set with brilliant-cut diamonds, *tourmaline approximately 29.70 carats, diamonds approximately 2.90 carats total, signed Tambetti, ring size O½*

£3,500 - 4,500

US\$5,600 - 7,200

Gift from Robert Bradford in 1984 to celebrate Bob and Barbara's 21st wedding anniversary.

One summer when we were in Paris on vacation Bob remarked that he had never bought me something green to wear around my wrist; that was the way he put it. I told him it was not important, because I had plenty of bracelets. Five days later, in Capri, he presented me with a box. When I opened it, I found a rather unusual bracelet made of emerald beads, diamonds and platinum. It was a solid bangle, hinged in two places, and so easy to put on. The other great thing about it was that it could be worn during the day, as well as in the evening. It also matched my emeralds and green tourmalines, and went with diamonds as well."

22



22^Ω

AN EMERALD AND DIAMOND BANGLE

The wide polished cuff with recessed front strung with eight rows of emerald beads connected by two vertical lines of brilliant-cut diamonds, diamonds approximately 1.40 carats total, inner diameter 5.0cm

£5,500 - 6,500

US\$8,800 - 10,000

Gift from Robert Bradford in 1998 for Barbara's birthday. Purchased from Alberto and Lina, Capri.

Bob's liking for green stones never wavered, and he looked for a long time for emerald earrings to match the ring he had given me. Eventually he came across a pair he liked on the beautiful Isle of Capri; the earrings were beautiful too...large square slabs from Colombia, with three natural diamonds at the bottom of each one. They matched my other emeralds and the green tourmalines as well. I mostly wore them with pale blue clothes."

Some years ago Bob and I were having dinner at La Grenouille in New York when he was called to the foyer by the maitre d'. When he returned to the table, he had a huge grin on his face, but wouldn't explain why. Later, I discovered that our friend, jeweller Claire Richter, had found him a fabulous emerald ring. Because we were leaving for London the next morning, she had sent it over with her assistant for Bob's approval. He gave it to me for writing the screenplay of his film 'Voice of the Heart', based on my novel."



23



24

23^Ω

A PAIR OF EMERALD AND DIAMOND EARCLIPS

Each step-cut emerald supported by a trio of brilliant-cut diamonds, emeralds approximately 20.20 and 16.50 carats, diamonds approximately 2.40 carats total, unsigned, length 2.2cm

£6,800 - 7,200

US\$11,000 - 12,000

Gift from Robert Bradford to celebrate publication of "A Secret Affair" in 1996. Purchased from Alberto e Lina, Capri.

24^Ω

AN EMERALD AND DIAMOND CLUSTER RING, BY CLAIRE RICHTER

The oval-cut emerald, weighing 15.45 carats, within a two-tiered border of brilliant-cut diamonds, diamonds approximately 2.30 carats total, unsigned, ring size N½

£10,000 - 12,000

US\$16,000 - 19,000

Gift from Robert Bradford in 1990 for writing the screenplay of "Voice of the Heart".

I like jewellery that is versatile, and this beautiful yellow diamond brooch is such a piece. It can be worn pinned on the shoulder, clipped onto the side of a V-neckline dress, or hung on a gold chain as a pendant. The mixture of white, yellow and cognac colored diamonds is unique, and the design of a flower with a 'frame' adds to its allure. I liked to wear this with yellow diamond earrings."

A few years ago London jeweller David Morris was showing some wonderful jewellery at an antiques and jewellery fair in New York. We were invited to attend the opening; Bob had long admired their jewels, and so had I. Bob has a great eye, and he selected a brooch and earrings for me. The beautiful pansy brooch is composed of fancy yellow and white diamonds, with matching pansy flower earrings. They look spectacular with any color, and really glow. We learned that the set had belonged to Prince Jeffrey of Brunei, who had asked the London jeweller to sell the set for him. I was excited when Bob gave them to me."



25



26

25²

A DIAMOND AND FANCY-COLOURED DIAMOND BROOCH/CLIP/PENDANT, BY DAVID MORRIS

Designed as a stylised bouquet of flowers, set throughout with vari-cut diamonds of yellow, pink, brown and near-colourless tint, in a scrolling ribbon border channel-set with brilliant-cut diamonds, *diamonds approximately 13.80 carats total, diamonds untested, length 5.0cm, David Morris case*

£8,000 - 10,000
US\$13,000 - 16,000

Gift from Robert Bradford.

26²

A DIAMOND AND COLOURED DIAMOND BROOCH AND EARCLIP SUITE, BY DAVID MORRIS

Each designed as a pansy in bloom, the petals pavé-set with brilliant-cut diamonds, some of yellow and near-colourless tint, the stamens with brilliant-cut diamonds of yellow tint, *diamonds approximately 19.10 carats total, unsigned, French marks, diameter of brooch 5.0cm, diameter of earclips 3.0cm, cased by David Morris London*

£20,000 - 26,000
US\$32,000 - 42,000

Gift from Robert Bradford.

I know that Bob finds fancy yellow and fancy pink diamonds irresistible, and obviously he couldn't resist the extraordinary brooch he spotted at Alisa Moussaieff's beautiful shop; I call it an Aladdin's cave since it has such lovely jewellery. Although Bob bought it in December 2005, he gave it to me in January of 2006 on the publication of a new book. This particular brooch reminds me of a large heart, and it certainly came with a lot of love. It can be worn as a pendant on a chain which means it's very versatile."



27

27^Ω

**A DIAMOND AND FANCY-COLOURED DIAMOND
BROOCH/PENDANT**

The stylised flowerhead with a princess-cut yellow diamond stamen, within petalled openwork borders of pear-shaped diamonds, brilliant-cut pink diamonds, brilliant, princess and oval-cut yellow diamonds, suspending a princess and oval-cut yellow diamond pendant, *diamonds approximately 21.75 carats total, untested, length 7.5cm, cased by Moussaieff*

£22,000 - 26,000

US\$35,000 - 42,000

Gift from Robert Bradford in 2006 to celebrate publication of "The Ravenscar Dynasty".

Struck by the beauty of a pair of gorgeous diamond tassel earrings at Moussaieff, Bob decided they were perfect for me to wear with the various long black gowns I favour. Bob thought they said it all, that I didn't need any other jewellery when I wore them. He was correct. They make quite a statement. A superb present from a generous husband."



28

28^Q

A PAIR OF DIAMOND CHANDELIER EARRINGS

Each marquise-cut diamond surmount within a similarly shaped frame of brilliant-cut diamonds, suspending a brilliant-cut diamond trefoil, terminating in marquise-cut diamond cluster pendants of unequal length, connected by lines of brilliant-cut diamonds, diamonds approximately 12.00 carats total, cased by Moussaieff, London, Genève

£7,000 - 10,000

US\$11,000 - 16,000

Gift from Robert Bradford in 2007 to celebrate publication of "The Heirs of Ravenscar".

I have been addicted to brooches ever since I was in my twenties and have collected them over the years. Many were bought for me by my husband. He came back from a London trip one December, bringing a special gift. It was a glamorous brooch he had found at the Bond Street jeweller Moussaieff. The large Keshi pearl 'star' was encrusted with diamonds and it was a show stopper. It made a dramatic statement on evening gowns, dresses and jackets, and you would be surprised how many people wanted to buy it right off my dress."



29

29^Ω

A KESHI PEARL AND DIAMOND BROOCH

Designed as a sea anemone with radiating keshi pearl tentacles of various shapes and sizes, some with pavé-set brilliant-cut diamond tips, the central pavé-set brilliant-cut diamond disc issuing fine brilliant-cut diamond tendrils, *unsigned, diameter approximately 11.5cm, Moussaieff presentation case*

£7,000 - 9,000

US\$11,000 - 14,000

Gift from Robert Bradford to celebrate Bob and Barbara's 42nd wedding anniversary in 2005.

In the late 1990s one of the fashion favourites in jewellery was black diamonds. They were all the rage and very dramatic. Bob bought me two black-and-white diamond brooches, with matching black-and-white diamond earrings. They were much admired, and made a great statement with white or black dresses. I always enjoyed them but now I want to pass them on to someone else who can have the pleasure of wearing them."



30

30²

A DIAMOND AND BLACK DIAMOND FLOWER BROOCH AND EARCLIP SUITE

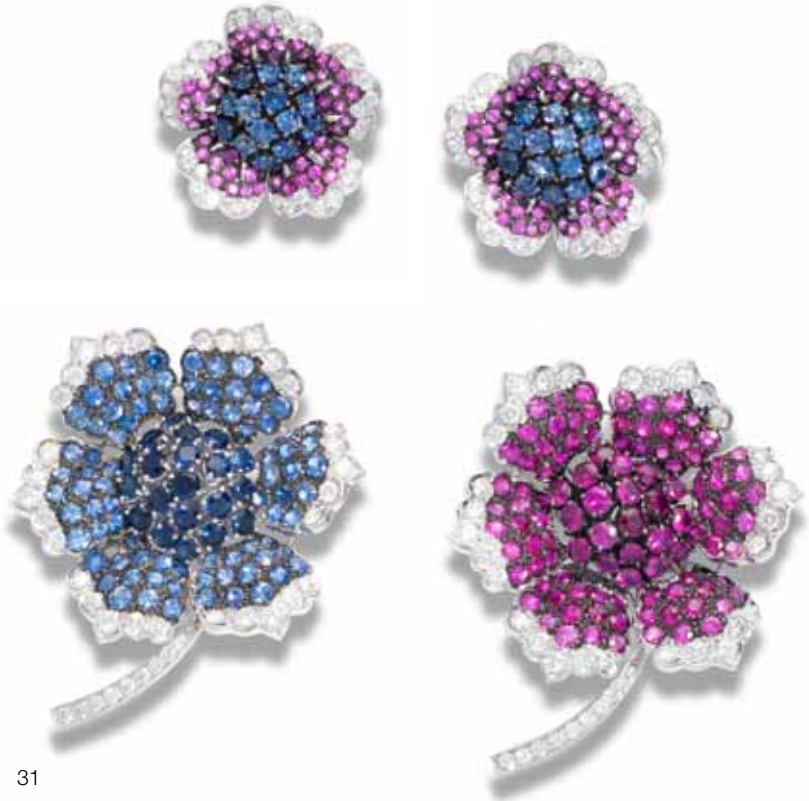
Comprising two brooches, each designed as a flower in bloom, the stamens of one set with brilliant-cut diamonds, the petals with brilliant-cut diamonds of black tint, the other brooch set vice versa, the pair of earclips en suite, *white diamonds approximately 27.10 carats total, black diamonds approximately 21.50 carats total, brooch diameter 5.0cm, earclip diameter 2.8cm*

£8,000 - 10,000

US\$13,000 - 16,000

Gift from Robert Bradford. Purchased from Ada du Maurier, New York.

*W*earing two brooches next to each other on a shoulder was a fashion trend in the late 1990s, early 2000s, and I wore this set with evening clothes. Bob found them in New York, and thought they were perfect for the summer, but they can be worn all year round. He gave them to me for finishing yet another book, as generous as always.”



31

31^Q

A SAPPHIRE AND DIAMOND BROOCH AND EARCLIP SUITE

Comprising: a pair of flower brooches, one set with circular-cut blue sapphires and brilliant-cut diamonds, the other set with circular-cut pink sapphires and brilliant-cut diamonds, the flowerhead earclips set with circular-cut pink and blue sapphires and brilliant-cut diamonds, diamonds approximately 7.40 carats total, brooch length 6.0cm, earclip diameter 3.0cm

£5,500 - 7,500

US\$8,800 - 12,000

Gift from Robert Bradford.



32

*P*earls seem to be my trademark, as far as my fans are concerned. If I'm not wearing pearls at a book event they're attending, they get quite upset. It doesn't matter if they're my white, pink or golden pearls, as long as a string is around my neck they're happy. It was Bob who found a fine row of Tahitian dove grey pearls which are quite extraordinary. They appear to change color in different light, and with what I'm wearing. The pearls can acquire a silvery sheen, turn very dark, even almost black. I always enjoyed wearing them, and had many comments and questions about them over the years. The Tahitian grey earrings with diamonds in a half moon shape are equally as beautiful. When Bob gave them to me I was astonished, and thrilled. He told me it took the jeweller quite a long time to collect the pearls, since they're all about the same size."

32^Ω

A GREY CULTURED PEARL NECKLACE AND PAIR OF EARCLIPS, BY DAVID MORRIS

The single-row necklace composed of 13.9-15.3mm cultured pearls of silver grey tint, to a barrel clasp set with baguette-cut diamonds, the earclips each set with a 16.4mm cultured pearl of silver grey tint with marquise and pear-shaped diamond spray surmount, *diamonds in necklace approximately 3.00 carats total, diamonds in earclips approximately 5.00 carats total, unsigned, necklace length 46.4cm, earclip length 2.5cm, earclips with David Morris pouch*

£20,000 - 25,000
US\$32,000 - 40,000

Gift from Robert Bradford for Christmas.



33

I've found two beautiful South Sea pearls on a string,' Bob told me one afternoon. We were on a summer vacation and stopped off in Capri on our way to Venice. Immediately I knew he had been to see Alberto and Lina at their shop, La Campanina. He went back, with me in tow, to look at the pearls again. The string turned out to be a double-strand diamond necklace. So much for Bob's inimitable understatement. I wore them that evening, and they were much admired, and still are."

33^Ω

A DIAMOND AND CULTURED PEARL NECKLACE

The highly articulated rivière of brilliant-cut diamonds set to the centre with a South Sea cultured pearl, suspending at the front a brilliant-cut diamond swag terminating in a brilliant-cut diamond cluster and drop-shaped South Sea cultured pearl pendant, *diamonds approximately 19.80 carats total, length 42.5cm, cased by Alberto e Lina, Capri*

£10,000 - 12,000

US\$16,000 - 19,000

Gift from Robert Bradford for Barbara's birthday in 1996. Bought to match diamond and pearl drop earrings already owned. Purchased from Alberto e Lina, Capri.

My husband likes matched sets of jewellery, and having given me a sapphire and diamond ring and a brooch, he finally found the perfect earrings. They are beautiful, oval sapphires and diamonds set in a cluster, and have always been admired.”

I love all the movies Bob has made of my books, and I especially enjoy seeing what is known as the ‘rough cut’. I remember watching ‘Everything to Gain’, and thinking what a splendid production it was. I was thrilled to see my characters come alive on the screen. Later that evening, over dinner, Bob gave me the famous blue-leather box from Harry Winston. Inside was a gorgeous sapphire and diamond ring. ‘In lieu of applause for being up there on the screen,’ Bob said. ‘You produced the movie and should have the applause. And the ring!’ I answered. He just laughed. The sapphire ring was always a lovely reminder of that book and movie for years. I wore it a lot, and now some other lucky lady can do the same.”



34

34^Ω

A PAIR OF SAPPHIRE AND DIAMOND EARCLIPS

Each oval-cut sapphire within a tiered surround of brilliant-cut diamonds, *sapphires approximately 17.45 carats total, diamonds approximately 11.20 carats total, French marks, length 3.0cm*

£10,000 - 15,000

US\$16,000 - 24,000

Gift from Robert Bradford in 1999. Purchased from Alberto e Lina, Capri.

35^Ω

A SAPPHIRE AND DIAMOND RING, BY HARRY WINSTON

The cushion-shaped sapphire, weighing 18.37 carats, between epaulette-shaped diamond single-stone shoulders, *diamonds approximately 2.00 carats total, signed Winston, maker’s mark, ring size O, maker’s case*

£100,000 - 150,000

US\$160,000 - 240,000

Accompanied by a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of heating. Report number 13080104, dated 14 August 2013.

Accompanied by a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of heating. Report number 9210051, dated 23 October 1993.

Gift from Robert Bradford in 1994 to commemorate his movie of “Everything to Gain”.



35



Portrait of Barbara Taylor Bradford by Lord Lichfield

I always wear a watch, whether day or evening. I think this habit goes back to the start of my journalistic career, when I never wanted to be late for anything. Bob knows my obsession with watches, and he's given me quite a few over the years. However, he does like watches that are also jewellery, hence his choice of this beautiful diamond-faced watch that looks like a bracelet. Perfect to wear with evening clothes, and a stunning accessory."



36

36²

A LADY'S DIAMOND BRACELET WATCH, BY DAVID MORRIS

The oblong baguette-cut diamond dial within bezel and lugs of tapered baguette and fancy-cut diamonds, on an articulated bracelet strap of baguette-cut diamonds, to a concealed clasp, *diamonds approximately 26.90 carats total, unsigned, French marks, length 17.0cm, cased by David Morris London*

£55,000 - 75,000
US\$88,000 - 120,000

Gift from Robert Bradford.

Coloured stones have always appealed to Bob, especially yellow diamonds. In London he found a pair of fancy yellow natural diamond earrings that had an elbow (hook) on the back of each, on which could be hung a drop. He decided I should have these and bought them as a surprise. And they were. When he gave them to me for my upcoming birthday, he said they were perfect for a sunny natured girl, which I thought was a lovely compliment."

37^Ω

A PAIR OF DIAMOND EARCLIPS, BY DAVID MORRIS

The cushion-shaped diamonds, weighing 8.05 and 8.11 carats, each supported by a smaller octagonal-cut diamond, *each signed David Morris, length 1.65cm, maker's case*

£55,000 - 65,000

US\$88,000 - 100,000

Gift from Robert Bradford for Barbara's birthday in 1998.

37



Bob is very good at keeping secrets and hiding things. His movie of my novel, 'Her Own Rules', was aired in America on the CBS Network in October of 1996. It was only then that he gave me a pair of wonderful South Sea pearl and diamond earrings, which he had actually purchased months before. The box had been hidden in our apartment until the film went on air. The earrings are very special in their design and quality, and I always wore them with pride, and love for Bob."

38^Ω

A PAIR OF CULTURED PEARL AND DIAMOND PENDENT EARRINGS, BY HARRY WINSTON, 1996

Each surmount designed as a cluster of marquise and pear-shaped diamonds, suspending a detachable drop-shaped South Sea cultured pearl capped by brilliant-cut diamonds, *diamonds approximately 15.50 carats total, length 4.0cm, maker's case*

£55,000 - 75,000

US\$88,000 - 120,000

Gift from Robert Bradford in 1996 to celebrate his film of "Her Own Rules".



38

*S*apphires are my favorite stone, and when Bob saw a magnificent sapphire and diamond brooch on display in a jeweller's shop in London he bought it. The moment I saw it I was impressed. I realised it was probably Victorian. I then wondered who it had belonged to before. The central large sapphire is an extraordinary blue and is surrounded by a diamond line border and a border of larger diamonds. It matched my sapphire ring perfectly, as Bob had known it would. The brooch actually gave me an idea for a novel, which I plan to write soon."

39*

A 19TH CENTURY SAPPHIRE AND DIAMOND BROOCH

The cushion-shaped sapphire, weighing 44.41 carats, within a tiered surround of cushion-shaped diamonds, mounted in silver and gold, *diamonds approximately 15.70 carats total, later pin with partial French assay mark, width 4.5cm, fitted case by S.J.Phillips*

£65,000 - 75,000

US\$100,000 - 120,000

Accompanied by a report from Gübelin stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 13080105, dated 14 August 2013.

Gift from Robert Bradford to celebrate Bob and Barbara's 33rd wedding anniversary in December 1996. Purchased from S.J.Phillips, London.

39



A MAGNIFICENT DIAMOND SINGLE-STONE RING

When you wear this, you don't need any other jewellery,' Bob said as he slipped a very large diamond on my finger. He was correct. The ring was gorgeous, a dazzler! And I was certainly dazzled by it."

40



40^Ω

A MAGNIFICENT DIAMOND SINGLE-STONE RING, BY DAVID MORRIS

The cushion-shaped diamond, weighing 14.07 carats, within an architectural scrolling mount of brilliant-cut diamonds in micro-pavé settings, *signed David Morris, ring size O, maker's case*

£330,000 - 430,000

US\$530,000 - 690,000

Accompanied by a report from GIA stating that the diamond is G colour, VS1 clarity. Report number 1152466968, dated 21 May 2013.

Gift from Robert Bradford for Barbara's birthday.





FINE JEWELLERY

Lots 41 - 245





41



42

41

A PEARL AND DIAMOND NECKLACE

The single row of graduated 2.8mm-9.0mm natural pearls and three cultured pearls, with an old brilliant-cut diamond and bouton pearl cluster clasp, *diamonds approximately 0.60 carat total, length 69.0cm*

£6,000 - 8,000
US\$9,600 - 13,000

Accompanied by a report from The Gem & Pearl Laboratory stating that three of the pearls are cultured and the remainder are natural, saltwater. Report number 08748, dated 22 October 2013.

42*

A DIAMOND PENDANT, CIRCA 1900

The cushion-shaped diamond, weighing 4.41 carats, in an eight-claw setting suspended beneath a knife-edge bar to a similar diamond surmount, mounted in silver and gold, *length 3.0cm*

£10,000 - 15,000
US\$16,000 - 24,000

43

A DIAMOND CLUSTER RING

The principal old brilliant-cut diamond, weighing 4.24 carats, in a lozenge-shaped surround of old brilliant-cut diamonds, *remaining diamonds approximately 3.40 carats total, ring size N*

£25,000 - 35,000
US\$40,000 - 56,000

43



44

A DIAMOND CLUSTER RING

The central cushion-shaped diamond, weighing 6.69 carats, within a border of old brilliant and brilliant-cut diamonds, collet settings throughout, *ring size R½*

£10,000 - 15,000

US\$16,000 - 24,000

45

A DIAMOND RIVIÈRE, FIRST HALF OF THE 20TH CENTURY

The central brilliant-cut diamond, weighing 3.18 carats, on a graduating chain of old brilliant-cut diamonds in tulip-shaped collets, *remaining diamonds approximately 15.40 carats total, necklace detaches into five sections, length 47.5cm*

£9,000 - 12,000

US\$14,000 - 19,000

46

AN EMERALD AND DIAMOND BROOCH

Set to the centre with an oval double-sided cabochon emerald, within an openwork frame of highly stylised floral and foliate motifs, collet-set with cushion-shaped, old brilliant and rose-cut diamonds, mounted in silver and gold, 19th century with later adaptations, *emerald very approximately 10.00 carats, diamonds very approximately 4.00 carats total, length 6.0cm*

£8,000 - 9,000

US\$13,000 - 14,000

Accompanied by a report from CISGEM stating that the emerald is natural, with a minor amount of oil/resin in fissures. Report number 58804, dated 9 June 2010.

47

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.31 carats, in an eight-claw setting, the tapered mount set with single-cut diamond shoulders, *ring size P (sizing band)*

£20,000 - 30,000

US\$32,000 - 48,000



46

45



47



44



48

48

A PAIR OF LATE 19TH CENTURY DIAMOND EARRINGS

The cushion-shaped diamonds, weighing 3.31 and 3.69 carats, each with a smaller old brilliant-cut diamond surmount and yellow gold hook fitting, *length 1.80cm, fitted case by A. Nees, Bad Kissingen*

£20,000 - 25,000
US\$32,000 - 40,000

49

A DIAMOND CRESCENT BROOCH

Set with five brilliant-cut diamonds weighing 1.29, 1.32, 1.53, 1.67, and 2.40 carats, *length 4.2cm*

£10,000 - 15,000
US\$16,000 - 24,000



49

50

A DIAMOND CRESCENT BROOCH, FIRST HALF OF 20TH CENTURY

The series of graduating old brilliant-cut diamonds in simple collet settings on a curved knife-edge mount, *principal diamond 1.51 carats, remaining diamonds approximately 6.60 carats total, length 6.7cm*

£4,500 - 5,500
US\$7,200 - 8,800

51^y

A GOLD, ENAMEL AND CORAL PARURE, CIRCA 1865

Comprising a fringe necklace, a brooch, a pair of pendent earrings and a bracelet, each set with corallium rubrum cameos depicting idealised Roman goddesses, within gold borders decorated with black enamel palmette motifs, the necklace, earrings and brooch suspending round and pear-shaped corallium rubrum pendants connected by lengths of gold chain, the bracelet designed as a triple-tiered woven gold strap, *French marks, necklace length 36.0cm, brooch length 9.5cm, earrings length 6.0cm, bracelet length 18.0cm, fitted case by Mellerio dits Meller, 9 Rue de la Paix, Paris*

£15,000 - 20,000
US\$24,000 - 32,000



50



MÉDAILLE D'HONNEUR

LONDRES · 1862

ANCIENNE MAISON

pe 253
Caillet, Poch & Guillemin Frères

MÉDAILLE D'OR

PARIS · 1878



TÉLÉPHONE
233-73

FABRIQUE · DE · JOAILLERIE · BIJOUTERIE · ORFÈVRE · RIE ·
· OBJETS · D'ART ·

GUILLEMIN FRÈRES


· RUE · DES · MOULINS · 2 ·

Paris, 1^{er} le 20 - 2 1906

Doit Monsieur Delorme

		NUMÉROS	FR	C
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<i>30 un pendentif en or unis, existence de poche</i>				
		<i>40/10</i>	<i>105</i>	
			<i>Retenir 1395</i>	

Pour acquies



52

AN ART NOUVEAU GOLD, ENAMEL, PEARL AND DIAMOND NECKLACE, BY GUILLEMIN FRÈRES, CIRCA 1905

The pendant designed as a cluster of stylised teasels, with baroque pearl flowers, the leaves decorated with old brilliant and rose-cut diamonds and translucent green enamel, terminating in a baroque pearl drop, suspended from a fancy-link gold chain connected at intervals by smaller baroque pearls and gold knot motifs, length of pendant 8.5cm, French assay marks, accompanied by original bill of sale dated 1906, fitted case

£15,000 - 20,000

US\$24,000 - 32,000



52

53



53

A DIAMOND PENDANT/BROOCH, CIRCA 1910

The scrolling openwork cartouche, set throughout with brilliant-cut diamonds and highlighted by three further old brilliant-cut diamonds suspended from floral surmounts, accompanied by a backchain extension and brooch fitting with screwdriver, *principal diamond weighing 1.11 carats, remaining diamonds approximately 3.70 carats total, length 3.8cm*

£5,000 - 7,000
US\$8,000 - 11,000

54*

AN ART DECO JADE, SAPPHIRE AND DIAMOND PENDANT, CIRCA 1920

The annular jade pendant applied with sapphire and diamond decorative motifs with millegrain detail, suspended from a fine trace-link chain, *jade untested, indistinct mark, pendant length 4.9cm*

£1,500 - 2,500
US\$2,400 - 4,000

55



55

A SAPPHIRE AND DIAMOND RING, CIRCA 1930

The cushion-shaped sapphire, weighing 9.95 carats, between scrolling shoulders, set with single and baguette-cut diamonds, *ring size L½*

£7,000 - 9,000
US\$11,000 - 14,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 08690, dated 5 October 2013.

56

A PAIR OF EARLY 20TH CENTURY ENAMEL, SEED PEARL AND DIAMOND PENDENT EARRINGS

Each old brilliant-cut diamond surmount suspending pairs of black enamel baton links and brilliant-cut diamonds, with rose-cut diamond terminals, terminating in a seed pearl sphere, *later surmounts and post fittings, length 5.7cm*

£1,800 - 2,200
US\$2,900 - 3,500

57

A DIAMOND BAR BROOCH, 1907

Set with two old brilliant-cut diamonds, the largest weighing 2.81 carats, within a knifewire heart-shaped border, mounted in platinum, *smaller diamond approximately 0.85 carat, engraved 'both brilliants were cut from the same rough diamond weighing 7 5/16 carats from Sir John Willoughby's mines, Rhodaisia' and 'MCB from GCTB 12 Oct 1907', diameter 4.7cm*

£7,000 - 9,000
US\$11,000 - 14,000

58

A PEARL AND DIAMOND BOW BROOCH, BY CARTIER, CIRCA 1915

The twisting central cluster set with old brilliant-cut diamonds, between radiating rows of seed pearls bordered by rose-cut diamonds, *signed Cartier Paris, numbered, French assay mark, length 5.6cm*

£8,000 - 10,000
US\$13,000 - 16,000

59

A BELLE ÉPOQUE SEED PEARL AND DIAMOND BRACELET, CIRCA 1905

The lozenge-shaped plaque with central old brilliant-cut diamond, against a ground of vertical courses of seed pearls and rose-cut diamonds, within a similarly cut diamond garland border, on a finely woven seed pearl strap of lacework motifs, mounted in platinum, *numbered, length 16.9cm*

£15,000 - 25,000
US\$24,000 - 40,000

56



57



58



59





60

60*

A NATURAL PEARL, SEED PEARL AND DIAMOND SAUTOIR, CIRCA 1915

The natural pearl necklace with central old brilliant and single-cut diamond and seed pearl cartouche, suspending a large baroque natural pearl drop with diamond cap and seed pearl and diamond cartouche surmount, *length 38.8cm*

£20,000 - 30,000

US\$32,000 - 48,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearl drop is natural, saltwater.



61

61

A BELLE ÉPOQUE DIAMOND NECKLACE, CIRCA 1900

The central ribbon bow cartouche on an articulated chain of twisting ribbons, suspending garland swags and terminating in pear-shaped drops, millegrain-set throughout with variously shaped rose-cut diamonds in foiled closed-back settings, mounted in platinum and gold, brooch pin fitting, necklace length approximately 39.5cm, fitted case by A S Bonebakker & Zoon, Hofleveranciers, Amsterdam

£6,000 - 8,000

US\$9,600 - 13,000

The Dutch jewellery firm Bonebakker has enjoyed a long and illustrious history of patronage. Since its foundation in 1792 its list of patrons have included Napoleon, the Princes of Orange and Anna Pavlova, Queen Consort of the Netherlands. In 1840, Bonebakker was commissioned to create the Royal Crown of Holland for William II, Prince of Orange. Today antique jewels by Bonebakker can be found in the permanent collections of the Amsterdam Museum and the Rijksmuseum in Holland.

62

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 3.97 carats, between baguette-cut diamond shoulders, ring size G

£14,000 - 16,000

US\$22,000 - 26,000

Accompanied by a report from AnchorCert stating that the diamond weighing 3.97 carats is I colour, SI1 clarity. Report number 20012254, dated 8 October 2013.

63

A DIAMOND SINGLE-STONE RING

The cushion-shaped diamond, weighing 6.39 carats, in an eight-claw setting, ring size P

£18,000 - 25,000

US\$29,000 - 40,000



62



63

64

A NATURAL PEARL NECKLACE, CIRCA 1910

The graduated row of natural pearls to a brilliant, old brilliant and single-cut diamond clasp with millegrain detail, *length 40.0cm, cased by Boucheron*

£8,000 - 12,000

US\$13,000 - 19,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater.

65

A BELLE ÉPOQUE YELLOW SAPPHIRE PENDANT NECKLACE, CIRCA 1905

The pear-shaped yellow sapphire, weighing 29.60 carats, claw-set within a surround of single-cut diamonds, suspended by a single-cut diamond surmount, all with millegrain detail, mounted in platinum and gold, on a detachable trace-link chain, *European assay mark, rubbed, chain length 44.0cm*

£10,000 - 15,000

US\$16,000 - 24,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the yellow sapphire is natural, with no evidence of heat treatment. Report number 08725, dated 17 October 2013.

Accompanied by a report from Nederlands Edelsteen Laboratorium stating that the sapphire is of Sri Lankan origin, with no indications of heat treatment. Report number E 15790, dated 15 July 2013.

66

A DIAMOND SINGLE-STONE PENDANT

The old brilliant-cut diamond, weighing 2.71 carats, in an eight-claw setting to a single and brilliant-cut diamond surmount and trace-link chain, *pendant length 2.5cm*

£6,000 - 8,000

US\$9,600 - 13,000

67

AN ART DECO YELLOW SAPPHIRE AND DIAMOND RING, CIRCA 1925

The oval-cut sapphire, weighing 16.14 carats, between stepped baguette-cut diamond shoulders, *ring size K*

£4,000 - 6,000

US\$6,400 - 9,600

Accompanied by a report from The Gem & Pearl Laboratory stating that the yellow sapphire is natural, with no evidence of heat treatment. Report number 08839, dated 2 November 2013.

68

A PAIR OF DIAMOND PENDENT EARRINGS, CIRCA 1915

The two old brilliant-cut diamonds, weighing 2.21 and 2.45 carats, suspended from an articulated line of similarly cut diamonds, *remaining diamonds approximately 0.55 carat total, length 2.3cm*

£8,000 - 10,000

US\$13,000 - 16,000

69

AN ART DECO SAPPHIRE SINGLE-STONE RING, CIRCA 1925

The octagonal step-cut sapphire, weighing 25.63 carats, between baguette-cut diamond shoulders, *ring size O*

£6,000 - 8,000

US\$9,600 - 13,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment.



64



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70

A PAIR OF DIAMOND PENDENT EARRINGS

Each old brilliant-cut diamond, weighing 2.61 and 2.76 carats, suspended from an articulated row of four brilliant-cut diamonds and a similarly cut diamond surmount, *remaining diamonds approximately 1.55 carats total, length 2.4cm*

£10,000 - 12,000
US\$16,000 - 19,000



71

71

A BELLE ÉPOQUE NATURAL PEARL AND DIAMOND PENDANT NECKLACE, CIRCA 1910

The articulated pendant of ribbon bow and garland design, set with old brilliant and rose-cut diamonds and millegrain detail throughout, suspending two natural pearl drops, on a trace-link chain, mounted in platinum, *pendant length 8.0cm, chain length 50.5cm*

£5,000 - 8,000
US\$8,000 - 13,000

Accompanied by a report from The Gem & Pearl Laboratory stating that both pearls are natural, saltwater.

72

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 3.15 carats, in a ten-claw setting, between single-cut diamond shoulders, *one single-cut diamond deficient, ring size N*

£10,000 - 12,000
US\$16,000 - 19,000



72

73

AN ART DECO EMERALD AND DIAMOND BRACELET, CIRCA 1925

The articulated strap composed of a series of rectangular links set alternately with brilliant-cut diamond and calibr -cut emerald connecting spacers, *diamonds approximately 11.30 carats total, French assay marks, length 18.4cm, cased by James R. Ogden*

£10,000 - 15,000
US\$16,000 - 24,000

75

A DIAMOND BRACELET, CIRCA 1950

Composed of three curving articulated openwork panels set with brilliant and single-cut diamonds, connected by pierced spacers set with single and baguette-cut diamonds, *diamonds approximately 7.20 carats total, length 18.0cm*

£5,000 - 7,000
US\$8,000 - 11,000

74

AN EMERALD AND DIAMOND STRAP BRACELET, CIRCA 1915

The central octagonal emerald within a pierced surround of old brilliant-cut diamonds, on a tapering articulated strap of similarly cut diamonds, the openwork central section accented with circular and lozenge-shaped diamond collets, mounted in platinum, *diamonds approximately 8.60 carats, French assay marks, length 17.1cm*

£12,000 - 13,000
US\$19,000 - 21,000



76



76*

A DIAMOND SINGLE-STONE RING, CIRCA 1930

The step-cut diamond, weighing 4.10 carats, in a four-claw setting, between graduated baguette-cut diamond shoulders, *ring size G*

£35,000 - 40,000

US\$56,000 - 64,000

Accompanied by a report from GIA stating that the diamond is G colour, VS1 clarity. Report number 6157668011, dated 25 September 2013.

77

A BLACK OPAL DRESS RING, CIRCA 1915

The oval cabochon black opal, in an eight-claw setting, between single-cut diamond-set shoulders with millegrain detail, *opal approximately 6.30 carats, ring size N*

£7,500 - 9,500

US\$12,000 - 15,000

77



78°

A DIAMOND BRACELET

The double row of brilliant-cut diamonds spaced by baguette-cut diamonds, the three central spacers set with trios of square-cut diamonds, the rectangular cluster clasp set with brilliant-cut diamonds, the largest at the centre, *diamonds approximately 8.15 carats total, length 16.0cm, cased by Cartier*

£6,000 - 8,000

US\$9,600 - 13,000

79

AN ART DECO JET AND DIAMOND CIGARETTE HOLDER, BY CARTIER, CIRCA 1925

The tapering cylinder of jet capped with a diamond-set trefoil terminal, signed Cartier, numbered, *length 19.0cm*

£3,000 - 4,000

US\$4,800 - 6,400

78



79





80

80

**AN ART DECO BLACK ONYX, ENAMEL AND DIAMOND BOX,
BY CARTIER, CIRCA 1920**

Of rectangular form, the lid set with a black onyx panel and in the centre a Persian-style enamel plaque of floral design between rose-cut diamonds, the sides of the box engraved with a decorative motif, *signed Cartier, Paris, Londres, New-York, numbered 0791, dimensions 8.5 x 5.5 x 1.2cm*

£4,000 - 6,000

US\$6,400 - 9,600

For similar examples see Fundación Colección Thyssen-Bornemisza, 'The Art of Cartier', pp.146-147.

81°

A SPINEL AND DIAMOND RING

The cut-cornered step-cut spinel, weighing 3.53 carats, in a four-claw setting between tiered baguette-cut diamond shoulders, *ring size K*

£10,000 - 15,000

US\$16,000 - 24,000

Accompanied by a report from Gübelin stating that the spinel is of Burmese origin, with no indications of heating. Report number 13070099, dated 19 July 2013.



81



83

82

A DIAMOND RING, BY DAVID MORRIS

The central brilliant-cut diamond, weighing 6.01 carats, between smaller brilliant-cut diamond shoulders, mounted in platinum, *remaining diamonds approximately 1.75 carats total, maker's mark DM, ring size L½*

£15,000 - 20,000
US\$24,000 - 32,000

83

AN EMERALD AND DIAMOND FLOWER BROOCH, CIRCA 1960

The two flowerheads set with step-cut emeralds, weighing 3.20 and 2.87 carats, each within a surround of marquise-cut diamonds, to brilliant and baguette-cut diamond stems and leaves, *diamonds approximately 3.40 carats total, length 5.0cm, cased by Garrard & Co.*

£6,000 - 8,000
US\$9,600 - 13,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald weighing 3.20 carats is of Colombian origin, with evidence of moderate clarity enhancement. Report number 08569, dated 17 September 2013.



82

84

A DIAMOND AND CULTURED PEARL CLIP BROOCH AND EARCLIP SUITE, BY VOURAKIS

The clip brooch modelled as a flowerhead, each petal and leaf pavé-set with brilliant-cut diamonds, surrounding a cultured pearl stamen and brilliant-cut diamond pistils, accompanied by a pair of matching earclips, *diamonds approximately 6.25 carats total, brooch length 3.4cm, earclip length 2.0cm*

£5,000 - 7,000
US\$8,000 - 11,000

85

A DIAMOND CLUSTER RING

The central brilliant-cut diamond, weighing 3.15 carats, within a surround of brilliant-cut diamonds, *remaining diamonds approximately 1.50 carats total, ring size P, cased by Asprey*

£20,000 - 25,000
US\$32,000 - 40,000

86

A CULTURED PEARL NECKLACE AND BRACELET SUITE, BY STERLÉ, CIRCA 1955

The three rows of graduating cultured pearls continuing to the back as two rows of cultured pearls, spaced by brilliant and baguette-cut diamond crosses, accompanied by a three-row cultured pearl bracelet of matching design, *signed Sterlé Paris, numbered, necklace length 35.0cm, bracelet 17.5cm (2)*

£6,000 - 8,000
US\$9,600 - 13,000



84

85



86





87



88



89

87

AN ART DECO DIAMOND BROUCH/PENDANT, CIRCA 1930

The lozenge-shaped openwork plaque of pierced geometric design, set throughout with old brilliant-cut diamonds, *principal diamonds approximately 1.70 and 1.40 carats, remaining diamonds approximately 4.80 carats total, pendant length 5.0cm*

£5,000 - 7,000

US\$8,000 - 11,000

88

A DIAMOND PLAQUE BROOCH, CIRCA 1925

The lozenge-shaped plaque with a central panel of baguette and brilliant-cut diamonds, over a pierced stylised scroll of similar design, between angular shoulders pavé-set with brilliant-cut diamonds, *diamonds approximately 5.40 carats total, French assay mark, width 4.8cm*

£4,800 - 5,200

US\$7,700 - 8,400

89

AN ART DECO PEARL AND DIAMOND BRACELET, CIRCA 1925

The two highly articulated, spindle-shaped plaques decorated with vertical bands of baguette and old brilliant-cut diamonds, between three rows of graduating natural and cultured pearls and brilliant-cut diamond terminals, connected by similarly cut diamond buckle links, *French assay mark, length 19.2cm*

£8,000 - 10,000

US\$13,000 - 16,000

Accompanied by a report from CISGEM.

90

A GOLD AND WHITE ENAMEL VANITY CASE, BY BULGARI, CIRCA 1960

Of rectangular form, the lid, sides and base decorated with repeating geometric motifs of white enamel, with concealed push-piece, the interior with mirrored lid, *signed Bulgari, numbered, indistinct maker's mark, length 8.0cm*

£4,000 - 5,000

US\$6,400 - 8,000



90



91

A GOLD AND DIAMOND MINAUDIERE, BY VAN CLEEF & ARPELS, CIRCA 1935-40

Rectangular with fine engine-turned decoration, the polished clasp with baguette and brilliant-cut diamond buckle motif, opening to reveal a mirrored, sectioned compartment with additional cigarette lighter, diamond-set lipstick holder, powder compact and comb, signed *La Minaudiere de Van Cleef & Arpels*, numbered, rubbed maker's mark, French assay marks, dimensions 15.0 x 11.2cm, suede pouch marked *Minaudiere Or et diamants*

£18,000 - 20,000

US\$29,000 - 32,000



91



93



94



96

92

A DIAMOND STRAP BRACELET

Designed as integral trios of princess-cut diamonds, mounted in white gold, *diamonds approximately 29.90 carats total, partial hallmark, inner diameter approximately 5.8cm*

£10,000 - 15,000
US\$16,000 - 24,000

93

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 7.31 carats, in a four-claw platinum mount, *UK hallmark, ring size M*

£15,000 - 20,000
US\$24,000 - 32,000

94

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 11.85 carats, in a four-claw setting between trilliant-cut diamond shoulders, *ring size P*

£10,000 - 15,000
US\$16,000 - 24,000

Accompanied by a report from Gübelin stating that the emerald is of Colombian origin, with minor clarity enhancement. Report number 13010196, dated 28 January 2013.

95

AN INTERLOCKING DIAMOND CLUSTER RING

The central marquise-cut diamond, weighing 3.36 carats, between tapered baguette-cut diamond shoulders, within a detachable frame of undulating tapered baguette-cut diamonds, marquise-cut diamond ring may be worn separately, *ring size M*

£5,000 - 7,000
US\$8,000 - 11,000

96

A DIAMOND CASCADE BROOCH, CIRCA 1960

The principal old brilliant-cut diamond, weighing 2.89 carats, within a raised spiral of baguette and tapered baguette-cut diamonds, issuing an articulated spray of brilliant and marquise-cut diamonds, *remaining diamonds approximately 9.60 carats total, length 6.5cm*

£7,000 - 10,000
US\$11,000 - 16,000



95



92



AN EMERALD AND DIAMOND BRACELET

Set to the centre with a step-cut emerald, weighing 5.18 carats, between a tapering articulated strap composed of alternating marquise and princess-cut diamonds, *diamonds approximately 22.00 carats total, length 18.3cm*

£35,000 - 40,000

US\$56,000 - 64,000

Accompanied by a report from Gübelin stating that the emerald is of Colombian origin, with evidence of moderate clarity enhancement. Report number 11110080, dated 21 November 2011.

Accompanied by a report from GIA stating that the diamond weighing 1.32 carats is D colour, VS2 clarity. Report number 1152511616, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 1.47 carats is D colour, VS2 clarity. Report number 5151511628, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.77 carats is D colour, VS1 clarity. Report number 2155511562, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.73 carats is E colour, VS1 clarity. Report number 5151511508, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.70 carats is F colour, VS1 clarity. Report number 5151511569, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.71 carats is F colour, VS1 clarity. Report number 2155511488, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.71 carats is F colour, VS1 clarity. Report number 1152511498, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.75 carats is E colour, VS1 clarity. Report number 2155511549, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.76 carats is E colour, VVS2 clarity. Report number 1152511602, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.77 carats is E colour, VVS2 clarity. Report number 2155511594, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.84 carats is H colour, VS1 clarity. Report number 2155511584, dated 14 June 2013.

Accompanied by a report from GIA stating that the diamond weighing 0.85 carats is D colour, VVS2 clarity. Report number 1152511515, dated 14 June 2013.



98

98

A PAIR OF DIAMOND PENDENT EARRINGS, CIRCA 1950

Each suspending an articulated old brilliant-cut diamond two-stone drop within a pear-shaped openwork frame of alternately-set old brilliant and baguette-cut diamonds, *principal diamonds weighing 1.78 and 1.94 carats, remaining diamonds approximately 3.40 carats total, earring length 2.9cm*

£8,000 - 12,000
US\$13,000 - 19,000

99

A DIAMOND BRACELET WATCH, CIRCA 1955

The square dial with baton numerals on an articulated strap of graduated square-cut diamonds, *diamonds approximately 18.40 carats total, Swiss assay mark, length 16.5cm*

£5,000 - 6,000
US\$8,000 - 9,600

100^a

A DIAMOND DRESS RING

Set with a step-cut diamond, weighing 3.04 carats, between elaborate shoulders of scrolling wirework decoration and courses of brilliant-cut diamonds, *ring size L*

£22,000 - 25,000
US\$35,000 - 40,000

Accompanied by a report from GIA stating that the diamond weighing 3.04 carats is G colour, VVS2 clarity. Report number 2155265479, dated 19 February 2013.



99

101

A DIAMOND LINE BRACELET, CIRCA 1959

Composed of a graduated row of alternating brilliant and baguette-cut diamonds, *diamonds approximately 9.05 carats total, length 17.0cm*

£5,000 - 7,000
US\$8,000 - 11,000

Accompanied by an original purchase receipt from Joaillerie Leysen Frères, dated 12 May 1959.

102

A DIAMOND NECKLACE/BROOCH AND EARRING SUITE, CIRCA 1950

The highly articulated necklace set throughout with brilliant and baguette-cut diamonds, culminating at the centre in a stylised ribbon bow, the earrings of similar design, *diamonds approximately 35.00 carats total, detachable double clip brooch, fittings supplied, fitted case*

£17,000 - £20,000
US\$27,200 - \$32,000

100



101





102



103

103*

A PAIR OF RUBY AND DIAMOND EARCLIPS

Each pear-shaped ruby within a surround of brilliant-cut diamonds, suspended from a floral surmount of brilliant-cut diamonds, *diamonds approximately 4.20 carats total, length 5.4cm*

£6,000 - 8,000
US\$9,600 - 13,000

104

A DIAMOND LINE BRACELET

Composed of brilliant-cut diamonds, *diamonds approximately 14.40 carats total, length 18.5cm*

£10,000 - 12,000
US\$16,000 - 19,000



104

105

AN EMERALD AND DIAMOND CLUSTER RING

The oval-cut emerald, within a surround of brilliant-cut diamonds, suspending a fringe of articulated marquise-cut diamonds, *diamonds approximately 4.50 carats total, ring size N*

£8,000 - 10,000
US\$13,000 - 16,000

106

A DIAMOND CLUSTER RING, CIRCA 1960

The brilliant-cut diamond, weighing 2.29 carats, within a scrolling surround of marquise-cut diamonds and two channels of baguette-cut diamonds, *remaining diamonds approximately 2.25 carats total, ring size J, box by Joaillerie Leysen Frères*

£15,000 - 20,000
US\$24,000 - 32,000

Accompanied by a report from AnchorCert stating that the diamond weighing 2.29 carats is D colour, VS1 clarity. Report number 20012579, dated 29 October 2013.

Accompanied by an original purchase receipt from Joaillerie Leysen Frères, dated 2 November 1961.



105



106

107~

AN EMERALD, RUBY, SAPPHIRE AND DIAMOND BIRD BROOCH

Designed as a stylised bird of paradise, the feathered head set with brilliant-cut diamonds and a marquise-cut yellow sapphire crest, the body set with a cabochon emerald within a surround of brilliant-cut diamonds, on a perch of calibr -cut yellow sapphires, suspending a cascading articulated tail set with pear-shaped and oval-cut rubies and brilliant-cut diamonds, one diamond deficient, *diamonds approximately 3.05 carats total, length 11.1cm*

 6,000 - 8,000

US\$9,600 - 13,000



107

108

A DIAMOND BRACELET, CIRCA 1960

Of scrolling design, set throughout with brilliant, baguette and marquise-cut diamonds, *diamonds approximately 16.20 carats total, length approximately 19.0cm*

 10,000 - 15,000

US\$16,000 - 24,000



108



109≈

A RUBY AND DIAMOND BRACELET, CIRCA 1935

The three pierced and articulated lozenge-shaped panels of floral and foliate design set with old brilliant and single-cut diamonds, connected by openwork double-chevrons and circular-cut ruby-set spacers, *diamonds approximately 22.25 carats total, maker's mark for Goineau, French assay marks, length 17.5cm*

£15,000 - 20,000

US\$24,000 - 32,000

109

110



110

AN ART DECO RUBY AND DIAMOND DOUBLE CLIP BROOCH, CIRCA 1935

Of scrolling design, set with cabochon rubies and brilliant and baguette-cut diamonds, mounted in platinum, *diamonds approximately 2.95 carats total, length 5.4cm*

£6,500 - 7,000
US\$10,000 - 11,000

112

A DIAMOND SINGLE-STONE RING, CIRCA 1925

The brilliant-cut diamond, weighing 2.44 carats, in a raised collet, within a pierced surround of brilliant and marquise-cut diamonds, millegrain detail throughout, mounted in platinum, *ring size N*

£12,000 - 15,000
US\$19,000 - 24,000

Accompanied by a report from GIA stating that the diamond is H colour, VS2 clarity. Report number 1146582161, dated 6 June 2012.

111

A DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 3.05 carats, between triangular-cut diamond shoulders, *remaining diamonds approximately 0.90 carat total, signed Wyton, ring size J*

£40,000 - 50,000
US\$64,000 - 80,000

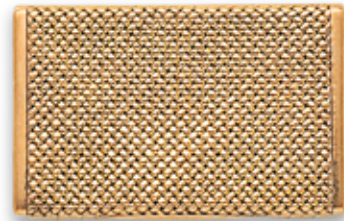
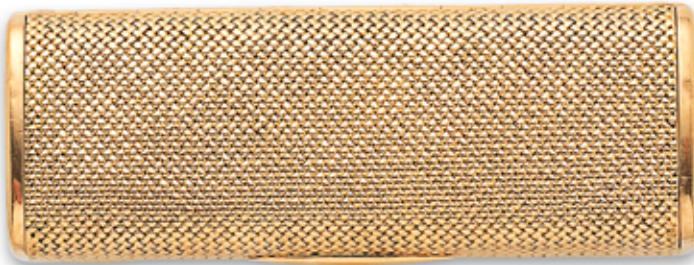
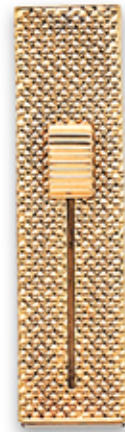
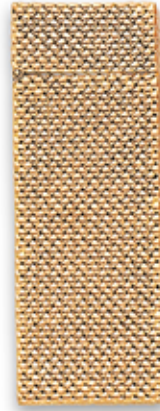
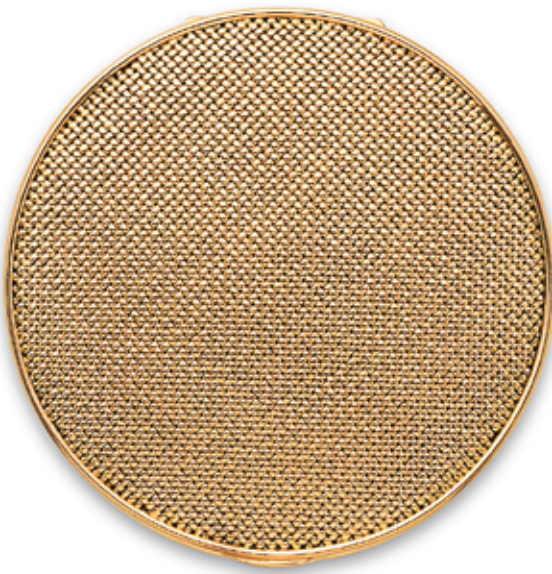
Accompanied by a report from GIA stating that the diamond weighing 3.05 carats is D colour, VVS1 clarity. Report number 7198419, dated 6 April 1991.

112



111





113



117



114



118

113

A COLLECTION OF LADY'S EVENING ACCESSORIES, BY STERLÉ, CIRCA 1955

Comprising a purse of woven mesh design with brilliant-cut diamond highlights, a lipstick holder, a compact, a lighter, a vesta case and cigarette case, *all signed Sterlé Paris, numbered, length of purse 12.1cm, length of lipstick holder 5.5cm, diameter of compact 7.5cm, length of lighter 5.4cm, length of vesta case 4.5cm, length of cigarette case 8.9cm (6)*

£4,000 - 6,000
US\$6,400 - 9,600

114^a

AN EMERALD AND DIAMOND RING

The square-cut emerald between triangular-cut diamond shoulders, *ring size L*

£4,000 - 6,000
US\$6,400 - 9,600

Accompanied by a report from The Gem & Pearl Laboratory.

115^a

A DIAMOND HINGED BANGLE

Set with a continuous row of old brilliant-cut diamonds, *diamonds approximately 6.20 carats total, inner diameter 5.3cm*

£4,000 - 6,000
US\$6,400 - 9,600

116^{a, b}

A PAIR OF RUBY HINGED BANGLES

Each channel-set with a continuous row of calibré-cut rubies, between engraved galleries, *inner diameter 5.4cm*

£4,000 - 6,000
US\$6,400 - 9,600

Accompanied by a report from The Gem & Pearl Laboratory.

117

A DIAMOND DRESS RING, BY DE GRISOGONO

Of crossover design, pavé-set with brilliant-cut diamonds, mounted in rose gold, *diamonds approximately 6.25 carats, signed de Grisogono, numbered, European assay and convention marks, ring size N*

£7,000 - 9,000
US\$11,000 - 14,000

118^a

A RUBY AND DIAMOND CLUSTER RING, BY VAN CLEEF & ARPELS

The central circular-cut ruby within a border of brilliant-cut diamonds, between bevelled shoulders of similarly cut diamonds, *signed VCA, numbered, ring size I*

£15,000 - 20,000
US\$24,000 - 32,000

Accompanied by a report from SSEF stating that the ruby is of Burmese origin, with no indications of heating. Report number 68851, dated 26 June 2013.



115

116



119

119

A DIAMOND-SET BRACELET WATCH, BY GAUCHERAND, CIRCA 1940

Of polished and woven buckle design with single-cut diamond bar, opening to reveal a rectangular dial with baton and dot hour markers, on a woven double-link articulated bracelet strap, *signed Gaucherand Paris, workshop mark, French assay marks, length 17.0cm*

£3,500 - 4,500

US\$5,600 - 7,200

120

A SAPPHIRE AND DIAMOND BRACELET, BY MARCHAK, CIRCA 1955

The front designed as an openwork wirework leaf decorated with cushion-shaped sapphires and brilliant-cut diamonds, on a supple strap of 'armadillo' linking, *signed Marchak Paris, numbered, workshop mark, French assay marks, length 18.0cm*

£6,000 - 8,000

US\$9,600 - 13,000

For design drawings of Marchak jewels of similar articulated scale-linking from the 1950s and 1960s, see Marguerite de Cerval, *Marchak, Paris, 2006*, pp 115, 118-119.



120



121

121

A TURQUOISE, SAPPHIRE AND DIAMOND PARROT BROOCH, BY CARTIER, CIRCA 1950

The body and head set with cabochon turquoise, with circular-cut sapphire highlights around the neck, the eye set with a circular-cut sapphire and single-cut diamonds, the wing with circular-cut sapphires, with polished beak and engraved tail, the perch inset with a tapered baguette-cut diamond, *signed Cartier Paris, numbered, Cartier maker's marks, French assay marks, length 5.8cm*

£6,000 - 8,000
US\$9,600 - 13,000

123

A SAPPHIRE HEART-SHAPED BROOCH, BY DORRIT MOUSSAIEFF

Of convex form, the layered circular sapphire beads of varying size set in place by polished studs, *signed Dorrit, width 5.2cm, cased by Moussaieff*

£4,000 - 6,000
US\$6,400 - 9,600

122

AN ORANGE TOPAZ, TURQUOISE AND DIAMOND TURTLE BROOCH, BY VAN CLEEF & ARPELS, CIRCA 1955

The carapace set with a central step-cut orange topaz with reeded borders of cabochon turquoise, with engraved legs and head and single-cut diamond eyes, *topaz approximately 7.00 carats, signed Van Cleef & Arpels, numbered, length 4.8cm*

£8,000 - 12,000
US\$13,000 - 19,000



122



123



124

124^y

A GOLD AND SAPPHIRE NÉCESSAIRE, FIRST QUARTER OF THE 20TH CENTURY

The rectangular case with rounded corners and horizontal banded decoration, with trace-link chain handle and cabochon sapphire pushpieces, opening to reveal various compartments, mirrors and an aide memoire (pencil in hinge), *French assay marks, length 15.2cm*
£8,000 - 10,000
US\$13,000 - 16,000

125

A DIAMOND SINGLE-STONE RING

The central collet-set brilliant-cut diamond, weighing 3.76 carats, to an elliptical polished mount of abstract design, *maker's mark, ring size P*
£10,000 - 15,000
US\$16,000 - 24,000

126

A DIAMOND SINGLE-STONE PENDANT

The brilliant-cut diamond, weighing 3.30 carats, in a four-claw mount, suspended from an integral-link chain, *length of chain 39.8cm*
£8,000 - 12,000
US\$13,000 - 19,000



125



126

128



127

127

A DIAMOND COCKTAIL RING, CIRCA 1960

Designed as a highly stylised flower in bud, the elongated bombé central section pavé-set with brilliant-cut diamonds, within polished tendrils and reeded mount, *diamonds approximately 6.00 carats total, ring size N*

£2,500 - 3,500

US\$4,000 - 5,600

128

A GOLD AND JADE COCKTAIL RING, CIRCA 1950

Set with two dark green oval cabochons, within reeded borders, *ring size J*

£2,500 - 3,500

US\$4,000 - 5,600

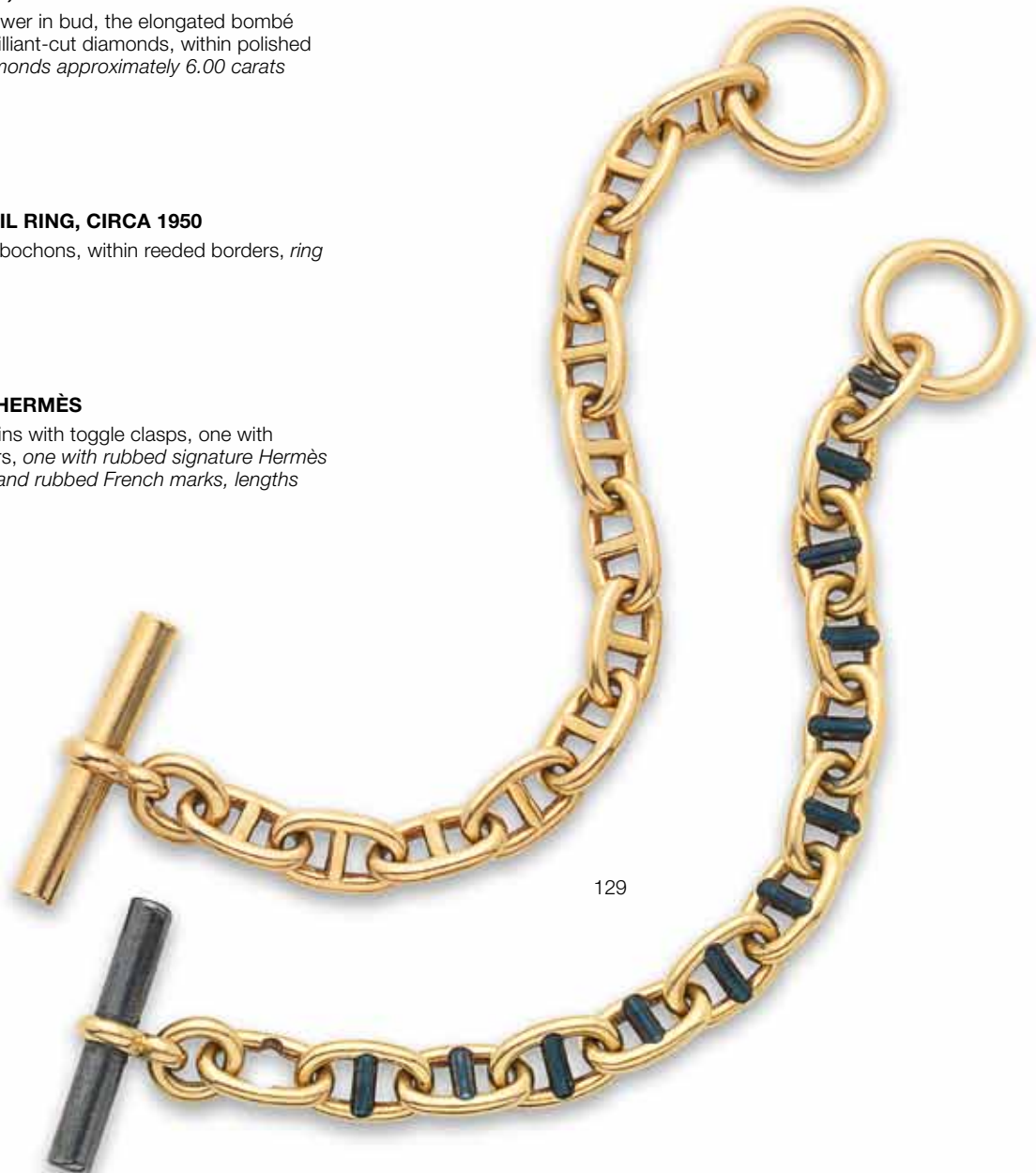
129

A PAIR OF BRACELETS, BY HERMÈS

Both formed as anchor-link chains with toggle clasps, one with blackened toggle and cross-bars, *one with rubbed signature Hermès Paris, both with partially struck and rubbed French marks, lengths 21.0cm and 21.4cm (2)*

£4,000 - 6,000

US\$6,400 - 9,600



129



130

AN EARLY 20TH CENTURY NATURAL PEARL NECKLACE

The graduated row of natural pearls with a barrel-shaped clasp set with old brilliant-cut diamonds, *length 59.5cm*

£4,000 - 6,000

US\$6,400 - 9,600

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater.

130



131



132

131

A PAIR OF DIAMOND PENDENT EARCLIPS, CIRCA 1935

Each scrolling surmount suspending a detachable tassel pendant, set throughout with brilliant, old brilliant and baguette-cut diamonds, *diamonds approximately 9.50 carats total, length 5.5cm*

£8,000 - 10,000
US\$13,000 - 16,000

132

AN ART DECO DIAMOND PLAQUE BRACELET, CIRCA 1930

Formed as a series of openwork geometric cartouches, on a four-row backchain, set throughout with old brilliant, brilliant, baguette, square and single-cut diamonds, the largest brilliant-cut diamond at the centre within a hexagonal collet, *diamonds approximately 16.50 carats total, one diamond deficient, length 18.1cm*

£10,000 - 15,000
US\$16,000 - 24,000

133^a

A PINK TOURMALINE AND DIAMOND RING

The step-cut pink tourmaline, weighing 4.85 carats, in a four double-claw setting between triangular-cut diamond shoulders, *diamonds approximately 1.00 carats total, maker's mark, ring size K*

£8,000 - 12,000
US\$13,000 - 19,000

Accompanied by a report from Gübelin stating that the rubellite tourmaline is natural, with no indications of treatment. Report number 13070098, dated 19 July 2013.

134

A DIAMOND RING

The cut-cornered step-cut diamond, weighing 1.50 carats, between old brilliant-cut diamond shoulders, *brilliant-cut diamonds approximately 1.00 carat total, ring size N*

£5,500 - 6,000
US\$8,800 - 9,600

Accompanied by a report from GIA stating that the diamond weighing 1.50 carats is H colour, VS1 clarity. Report number 14150990, dated 24 January 2005.

135

A SAPPHIRE AND DIAMOND RING

The circular-cut sapphire, weighing 3.23 carats, in a four-claw setting between geometric shoulders set with single-cut diamonds, *ring size M*

£7,000 - 9,000
US\$11,000 - 14,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Kashmir origin, with no evidence of heat treatment. Report number 04171, dated 27 May 2011.

133



135



134





137

136

A DIAMOND PLUME BROOCH, MOUNTED BY CARTIER, CIRCA 1955

The three curling feathers set with brilliant and baguette-cut diamonds, *diamonds approximately 7.85 carats total, signed MTD Cartier, numbered, length 6.8cm*

£6,000 - 8,000
US\$9,600 - 13,000

137

A PAIR OF CULTURED PEARL AND DIAMOND PENDENT EARCLIPS

Each curving surmount composed of marquise and brilliant-cut diamonds, suspending a large drop-shaped cultured pearl, *diamonds approximately 2.70 carats total, length 4.50cm*

£6,000 - 8,000
US\$9,600 - 13,000



136

138

A SAPPHIRE AND DIAMOND RING, BY BULGARI

The cushion-shaped sapphire, weighing 10.12 carats, between triangular-cut diamond shoulders, *diamonds approximately 0.80 carat total, signed Bulgari, ring size M, maker's case*

£15,000 - 18,000
US\$24,000 - 29,000

Accompanied by a report. Please refer to department for further details.



138



139

139

AN EMERALD BEAD AND DIAMOND NECKLACE, CIRCA 1960

The front section designed as a spray of baguette, square, brilliant and marquise-cut diamonds, suspending a fluted emerald drop, on a three-row necklace of graduating emerald beads, with single-cut diamond highlights in lozenge-shaped collets, continuing to the back as a single-row of emerald beads, between single-cut diamond palmette connectors, *diamonds approximately 4.70 carats total, length 37.0cm approximately*

£12,000 - 15,000
US\$19,000 - 24,000

140

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 4.10 carats, in an eight-claw setting, between baguette-cut diamond shoulders, *ring size L½*

£20,000 - 25,000
US\$32,000 - 40,000

141

A DIAMOND SINGLE-STONE RING

The cut-cornered step-cut diamond, weighing 3.06 carats, between tapered baguette-cut diamond shoulders, *ring size L½*

£12,000 - 15,000
US\$19,000 - 24,000

Accompanied by a report from AnchorCert stating that the diamond weighing 3.06 carats is J colour, VVS1 clarity. Report number 20011846, dated 6 September 2013.

140



141





143

144



142

142

A FANCY-COLOURED DIAMOND AND DIAMOND CLUSTER RING, CIRCA 1960

The fancy purplish pink marquise-cut diamond, weighing 1.32 carats, within a tiered surround of brilliant-cut diamonds, *remaining diamonds approximately 1.00 carat total, ring size M*

£15,000 - 20,000

US\$24,000 - 32,000

Accompanied by a report from GIA stating that the diamond weighing 1.32 carats is fancy purplish pink, natural colour, I1 clarity. Report number 14992375, dated 6 April 2006.

146



143

A DIAMOND FRINGE NECKLACE

The articulated chain of lozenge-shaped links, pavé-set with single-cut diamonds, alternating with single brilliant-cut diamonds, suspending a graduated fringe of similar design, *diamonds approximately 11.10 carats total, length 44.0cm*

£6,500 - 8,000
US\$10,000 - 13,000

144

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 3.49 carats, within a raised hexagonal-claw setting, the gallery and shoulders decorated with single-cut diamonds, *ring size O*

£16,000 - 18,000
US\$26,000 - 29,000

145

A NATURAL PEARL AND DIAMOND RING, CIRCA 1960

The natural bouton pearl of black tint, within a surround of brilliant and marquise-cut and pear-shaped diamonds, the shoulders set with baguette-cut diamonds, *diamonds approximately 1.55 carats total, ring size N*

£6,000 - 8,000
US\$9,600 - 13,000

Accompanied by a report from SSEF stating that the pearl is natural, saltwater. Report number 71315, dated 11 October 2013.

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearl is natural, saltwater. Report number 07829, dated 29 May 2013.



148



146

A NATURAL PEARL AND DIAMOND PENDANT

The natural 11.5mm pearl of grey tint within a double surround of cushion-shaped and old brilliant-cut diamonds in closed-back settings, to a similarly-set surmount, *diamonds approximately 1.80 carats total, length 3.5cm*

£5,000 - 7,000
US\$8,000 - 11,000

Accompanied by a report from SSEF stating that the pearl is natural, saltwater. Report number 59404, dated 28 April 2011.

147

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 5.95 carats, in an eight-claw setting, between baguette-cut diamond shoulders, *French assay mark, ring size I*

£18,000 - 25,000
US\$29,000 - 40,000

148

A DIAMOND SPRAY BROOCH/PENDANT, CIRCA 1955

Designed as a tied bouquet of flowers, set throughout with brilliant and old brilliant-cut diamonds, the five principal diamonds, weighing 1.66, 1.77, 1.94, 2.06 and 2.73 carats, detach and may be set into the accompanying negligée pendant/necklace, *remaining diamonds approximately 6.50 carats total, length 5.6cm (2)*

£15,000 - 20,000
US\$24,000 - 32,000

147



145



150



149

A DIAMOND-SET 'LIPSTICK' WATCH BANGLE, BY DE GRISOGONO

The detachable rectangular cuboid case, entirely pavé-set on five sides with brilliant-cut diamonds, mounted in 18 carat white gold, with two square-cut diamond pushpieces, on a black textured torque bangle, *diamonds approximately 11.00 carats total, dial, case and strap signed de Grisogono, European convention marks, Swiss assay marks, interior diameter of bangle 5.5cm*

£6,000 - 8,000
US\$9,600 - 13,000

151



150

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 5.89 carats, between triangular-cut diamond shoulders, *signed Leo Pizzo, ring size M*

£10,000 - 15,000
US\$16,000 - 24,000

151

A DIAMOND BROOCH

Designed as an openwork cluster of brilliant and marquise-cut diamonds, *diamonds very approximately 11.00 carats total, width 4.0cm*

£6,000 - 8,000
US\$9,600 - 13,000

149





152

152

A SAPPHIRE AND DIAMOND NECKLACE

Composed of a series of oval-cut sapphire and brilliant-cut diamond clusters alternating with brilliant-cut diamond circular openwork clusters, *diamonds approximately 20.40 carats total, length 41.8cm*

£18,000 - 22,000

US\$29,000 - 35,000

153

A SAPPHIRE AND DIAMOND CROSSOVER RING

Each crossover section pavé-set with brilliant-cut diamonds and circular-cut sapphires, with a triangular-cut sapphire terminal, *diamonds approximately 1.90 carats total, ring size N*

£4,000 - 6,000

US\$6,400 - 9,600

153





155



154

154

A DIAMOND TWO-STONE RING

Set with two principal diamonds, weighing 4.11 and 1.06 carats, within a figure-of-eight border of smaller brilliant-cut diamonds and a fringe of marquise-cut diamonds of yellow tint, *remaining diamonds approximately 2.90 carats total, yellow diamonds untested, ring size N*

£14,000 - 18,000
US\$22,000 - 29,000

Accompanied by a report from Institut de Gemmologie Monaco stating that the diamond weighing 1.06 carats is N colour, VVS2 clarity. Report number 2000582502, dated 14 June 2000.

155

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 7.75 carats, in a six-claw detachable mount, *ring size M*

£20,000 - 30,000
US\$32,000 - 48,000

156

AN ENAMEL BANGLE, BY SCHLUMBERGER FOR TIFFANY

Composed of red enamel segments, each with an applied 'X' motif, between reeded spacers, *signed Tiffany & Co Schlumberger, workshop mark, French assay mark, inner diameter 5.5cm, cased by Tiffany*

£5,000 - 7,000
US\$8,000 - 11,000

157

A DIAMOND DRESS RING, BY CARTIER, CIRCA 1950

The cluster of brilliant-cut diamonds, set over a pierced mount of stylised fern leaf design, *signed Cartier Paris, French assay mark, diamonds approximately 2.40 carats total, ring size M*

£4,000 - 6,000
US\$6,400 - 9,600



156

157



158

A RUBY BRACELET

Designed as a series of highly articulated overlapping links set with circular-cut rubies, *maker's mark*, length 20.0cm

£6,000 - 8,000

US\$9,600 - 13,000

Purchased from Frattini.

159

A DIAMOND BRACELET

Designed as a series of highly articulated overlapping links set with brilliant-cut diamonds, *diamonds approximately 10.55 carats total*, *maker's mark*, length 20.3cm

£8,000 - 12,000

US\$13,000 - 19,000

Purchased from Frattini.



158



159



160

160

A DIAMOND PENDANT/NECKLACE

The marquise-cut diamond, weighing 5.49 carats, in a six-claw setting, on an 18ct white gold chain, chain with European convention mark, partial hallmark, *chain length 45.5cm*

£30,000 - 50,000

US\$48,000 - 80,000

Accompanied by a report from AnchorCert stating that the diamond is I colour, VVS1 clarity, Type IIa. Report number 20011943, dated 13 September 2013.

161

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 5.07 carats, in a four-claw mount, *ring size M (illustrated unmounted)*

£35,000 - 40,000

US\$56,000 - 64,000

Accompanied by a report from GEMA CYT stating that the diamond is J colour, VVS2 clarity. Report number 13-DMN-1364, dated 16 September 2013.



161

162

A TURQUOISE AND DIAMOND DRESS RING, BY VAN CLEEF & ARPELS, CIRCA 1970

The large cabochon turquoise within a frame of brilliant-cut diamonds and pierced similarly set diamond shoulders, *faint partial signature, numbered, ring size J½*

£2,000 - 3,000

US\$3,200 - 4,800



162

163

A TOURMALINE, DIAMOND AND TURQUOISE SALAMANDER BROOCH, BY SCHLUMBERGER FOR TIFFANY

The textured body engraved to resemble scales with applied step-cut tourmaline scale highlights, with brilliant-cut diamond feet and cabochon turquoise eyes, *signed Schlumberger Studios, Tiffany & Co, length 5.9cm, cased by Tiffany*

£5,000 - 7,000
US\$8,000 - 11,000



163

164

A DIAMOND BROOCH

The cluster of bi-colour overlapping leaves set with brilliant-cut diamonds, *diamonds approximately 9.00 carats total, maker's mark, width 6.0cm*

£10,000 - 15,000
US\$16,000 - 24,000

Purchased from Frattini.

165

A TURQUOISE, ENAMEL AND DIAMOND 'TRÈS BEAU' BRACELET, BY DAVID WEBB

The six white enamel wire-wrapped panels of square openwork design, each set with a central cabochon turquoise, connected by brilliant-cut diamond spacers, one spare link with two diamonds deficient, *diamonds approximately 1.95 carats total, signed Webb, length 18.0cm*

£12,000 - 15,000
US\$19,000 - 24,000



164



165



167

166

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.55 carats, in an eight-claw setting, on a textured tapering mount, *ring size K½*

£14,000 - 18,000
US\$22,000 - 29,000



166

167

A GOLD AND PYRITE BRACELET WATCH, BY JOHN DONALD, 1967

The hinged watch cover set with a square section of pyrite, opening to reveal a grey dial with baton hour markers, signed Corum, on an labarynthine strap of interlocking squares, some of differing heights, mounted in 18 carat yellow gold, *maker's mark, London hallmark, length 14.7cm*

£2,000 - 2,500
US\$3,200 - 4,000



168

168

A GOLD, TOURMALINE AND DIAMOND BROOCH, BY ANDREW GRIMA, 1967

Designed as a stylised mountain top with cabochon green tourmaline peak, single-cut diamond ring of snow and textured 18 carat yellow gold ski jump foothills, *signed Grima, workshop mark HJCo, London hallmark, diameter 6.0cm*

£6,000 - 7,000

US\$9,600 - 11,000

169

AN AQUAMARINE AND DIAMOND COCKTAIL RING

The large fancy-cut aquamarine in a raised collet mount pavé-set with brilliant-cut diamonds of yellow, brown and near-colourless tints, *diamonds approximately 10.20 carats total, diamonds untested, ring size N*

£8,000 - 10,000

US\$13,000 - 16,000

169





170

170

A PAIR OF DIAMOND FLOWER EARRINGS, BY SCHLUMBERGER FOR TIFFANY

Pavé-set with brilliant-cut diamond pistils and petals, accented with polished stamens, *diamonds approximately 3.25 carats total, signed Schlumberger Std and Tiffany & Co, stud and clip fittings, length 2.3cm, cased by Tiffany*

£4,000 - 6,000
US\$6,400 - 9,600

171^Y

A CORAL AND DIAMOND BROOCH/PENDANT AND RING SUITE

The quatrefoil brooch/pendant of large corallium rubrum cabochons and brilliant-cut diamonds, accompanied by a ring of similar design, *diamonds approximately 13.60 carats total, brooch/pendant length 6.0cm, ring size O (2)*

£6,000 - 8,000
US\$9,600 - 13,000

Purchased from Frattini.



171



172

A DIAMOND AND MULTI GEM-SET BROOCH, BY BULGARI, CIRCA 1988

The tapered brooch, set with a triangular-cut amethyst, oval-cut orange sapphire, oval-cut yellow sapphire and heart-shaped green tourmaline, all within a brilliant-cut diamond border of scrolling motif, *signed Bulgari, numbered, length 5.7cm, maker's case and box*

£25,000 - 35,000
US\$40,000 - 56,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the orange sapphire is natural, with no evidence of heat treatment. Report number 08515, dated 7 September 2013.

For a similar example see Triossi, A, "Between Eternity and History: Bulgari from 1884 to 2009: 125 Years of Italian Design", Skira, Milan, 2009, p228.

173^Y

AN AMETHYST AND CORAL NECKLACE AND BRACELET COMBINATION, BY VAN CLEEF & ARPELS

Each designed as a chain of textured oval links, alternating with cabochon amethysts and corallium rubrum, may be worn as a longchain, a shorter necklace and bracelet suite, or a pair of bracelets, *signed Van Cleef & Arpels, numbered, workshop marks, French assay marks, shorter necklace length 40.0cm, bracelet length 18.4cm, maker's pouch and bracelet case (illustrated as one necklace) (2)*

£6,000 - 8,000
US\$9,600 - 13,000

174

A DIAMOND-SET 'COSMOS' FLOWER RING, BY VAN CLEEF & ARPELS

Modelled as a quatrefoil flowerhead, with a brilliant-cut diamond centre, weighing 6.41 carats, surrounded by four overlapping pavé-set diamond petals, mounted in yellow gold, *diamonds approximately 1.65 carats total, signed VCA, numbered, European convention mark, ring size J½, maker's box*

£5,000 - 7,000
US\$8,000 - 11,000



172



173



174



175

175

A FANCY-COLOURED DIAMOND AND DIAMOND RING

The cushion-shaped diamond, weighing 2.46 carats, within an elongated cluster of brilliant-cut diamonds, *ring size Q½*

£4,000 - 6,000

US\$6,400 - 9,600

Accompanied by a report from AnchorCert stating that the diamond is fancy yellow-orange, natural colour, I2 clarity. Report number 20012390, dated 24 October 2013.

176

A DIAMOND FLOWER RING

Composed of pear-shaped and marquise-cut diamonds, three of yellow tint, *tinted diamonds approximately 0.95, 0.95 and 1.10 carats, remaining diamonds approximately 1.50 carats total, ring size M½*

£13,000 - 15,000

US\$21,000 - 24,000

Accompanied by a report from IGI. Please see department for details.

177

A DIAMOND FLOWER RING

Composed of pear-shaped and marquise-cut diamonds, three pear-shaped diamonds of near-colourless tint, *three principal diamonds weighing approximately 1.25, 0.95 and 1.05 carats, remaining diamonds approximately 1.75 carats total, ring size L½*

£13,000 - 15,000

US\$21,000 - 24,000

Accompanied by a report from IGI. Please see department for details.



176



177

178

AN ENAMEL AND DIAMOND ROSE BROOCH, BY BOUCHERON, CIRCA 1965

Designed as a single bloom, the unfurling petals decorated with rose-pink guilloché enamel, with a pear-shaped diamond dewdrop, the stem channel-set with baguette-cut diamonds, the leaves with brilliant and single-cut diamonds, *signed Boucheron Paris, numbered, maker's mark, French assay marks, length 6.5cm*

£5,000 - 6,000

US\$8,000 - 9,600



178

179

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 6.41 carats, in a six-claw setting, *ring size M*

£25,000 - 30,000

US\$40,000 - 48,000

180

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.62 carats, in a single and double-claw setting, *ring size J*

£12,000 - 18,000

US\$19,000 - 29,000

Accompanied by a report from AnchorCert stating that the diamond weighing 4.62 carats is fancy light yellow, natural colour, SI2 clarity. Report number 20011167, dated 5 August 2013.

180



179





181

181^a

A FANCY-COLOURED DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 2.88 carats, in a six-claw setting, *ring size N*

£10,000 - 15,000
US\$16,000 - 24,000

Accompanied by a report from AnchorCert stating that the diamond is fancy yellow, natural colour, VVS2 clarity. Report number 20012389, dated 24 October 2013.

182

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.38 carats, in a four triple-claw setting, *ring size J½*

£12,000 - 15,000
US\$19,000 - 24,000

183

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 3.24 carats, in a four-claw platinum setting, *London hallmark, maker's mark, ring size K*

£12,000 - 15,000
US\$19,000 - 24,000

184

AN EARLY 20TH CENTURY DIAMOND SPRAY BROOCH

Realistically modelled as two overlapping blooms, amongst leaves and stems, the whole set with cushion, old brilliant and single-cut diamonds, *diamonds approximately 9.50 carats total, length 10.2cm, cased by Dejouy of Dijon*

£6,000 - 8,000
US\$9,600 - 13,000

185

A PAIR OF DIAMOND EARSTUDS

Each brilliant-cut diamond, weighing 6.60 and 5.60 carats, in a six-claw setting, *length 1.3cm*

£40,000 - 45,000
US\$64,000 - 72,000

186

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 2.44 carats, in a six-claw setting between tapered baguette-cut diamond shoulders, *ring size J*

£15,000 - 20,000
US\$24,000 - 32,000

Accompanied by a report from AnchorCert stating that the diamond weighing 2.44 carats is E colour, VS1 clarity. Report number 20012580, dated 29 October 2013.

183



182





185



184



186

189



187

A DIAMOND RING AND A PEARL RING, BY CHANEL

One crossover ring set with a pear-shaped diamond, weighing 2.29 carats, the other with an oval cultured pearl between pavé-set brilliant-cut diamond shoulders, mounted in 18 carat white gold, designed to be worn together, *signed Chanel, London hallmarks, pearl ring size J, diamond ring M*

£8,000 - 10,000

US\$13,000 - 16,000

188

A DIAMOND ROSE RING, BY DIOR

The double blooms against a ground of leaves, on a thorny stem, set throughout with brilliant-cut diamonds and one pear-shaped diamond, *diamonds approximately 3.15 carats total, signed Dior, numbered, French assay mark, ring size L*

£6,000 - 8,000

US\$9,600 - 13,000

189

A FANCY-COLOURED DIAMOND SINGLE-STONE RING

The cushion-shaped diamond, weighing 8.37 carats, in a four-claw mount pavé-set with brilliant-cut diamonds, two diamonds deficient, *ring size L*

£60,000 - 80,000

US\$96,000 - 130,000

Accompanied by a report from GIA stating that the diamond is fancy yellow, natural colour, VVS2 clarity. Report number 16914618, dated 13 March 2008.

190

A CULTURED PEARL ROPE NECKLACE

The single row of graduated 12.0mm-13.9mm cultured pearls to a brilliant-cut diamond ball-clasp, *length 73.2cm*

£10,000 - 12,000

US\$16,000 - 19,000



187



188

190



Jacqueline Kennedy Onassis in Chantecler's shop, Capri, 1968

Chantecler, was founded in 1947 on the beautiful island of Capri, by Pietro Capuano and Salvatore Aprea. Capri in the 1950s was a magnet for the international jet set and glamorous personalities such as Jacqueline Kennedy Onassis, Ingrid Bergman, Grace Kelly, Audrey Hepburn and Greta Garbo, to name but a few, were frequent visitors who soon became aficionados of the colourful, exuberant jewels created by Chantecler's charismatic founders. Today, Chantecler is a prestigious, international brand, run by the Aprea family, still designing jewels that embody the "pure spirit of Capri".

191

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, BY CHANTECLER

Each designed as a cascade of marquise, brilliant and circular-cut diamonds and sapphires, one set with marquise-cut diamonds within borders of pavé-set circular-cut sapphires, the other set vice versa, *diamonds approximately 6.50 carats total, signed Chantecler, length 6.5cm*

£20,000 - 25,000
US\$32,000 - 40,000

192

A PAIR OF SAPPHIRE AND DIAMOND BUTTERFLY EARCLIPS, BY CHANTECLER

Each designed as a butterfly in profile, decorated with brilliant-cut diamonds and cabochon sapphires, *diamonds approximately 1.85 carats total, signed Chantecler, length 3.2cm*

£5,500 - 6,000
US\$8,800 - 9,600

193

A PERIDOT AND SAPPHIRE RING, BY CHANTECLER

The cushion-shaped peridot, horizontally-set in a raised fluted collet, the mount entirely pavé-set with circular-cut yellow sapphires, *peridot approximately 16.20 carats, signed Chantecler, ring size M (sizing band)*

£5,000 - 6,000
US\$8,000 - 9,600

194^y

A PAIR OF EMERALD, CORAL AND DIAMOND BUTTERFLY EARCLIPS, BY CHANTECLER

Each designed as a butterfly in profile alighting on a cabochon white corallium rubrum, the body set with circular-cut emeralds and the wings and head with brilliant-cut diamonds, with further cabochon coral wing highlights, *diamonds approximately 1.86 carats total, signed Chantecler, earclip length 3.3cm*

£4,500 - 5,000
US\$7,200 - 8,000

195^y

A PAIR OF CONCH PEARL AND DIAMOND PENDENT EARRINGS, BY CHANTECLER

Each earring designed as a cascade of brilliant-cut diamonds and conch pearl drops, terminating in a cluster of diamond briolettes, *brilliant-cut diamonds approximately 2.80 carats total, signed Chantecler, length 7.3cm*

£16,000 - 18,000
US\$26,000 - 29,000

196

AN EMERALD, OPAL AND DIAMOND CROSSOVER RING, BY CHANTECLER

The sinuous mount pavé-set with brilliant-cut diamonds, issuing two pear-shaped opal terminals, inset with pear-shaped, rose-cut emeralds, *signed Chantecler, ring size M*

£5,500 - 6,500
US\$8,800 - 10,000

197^y

A PAIR OF CORAL AND DIAMOND FLOWER EARRINGS, BY CHANTECLER

Each cabochon coral radiating petals set with brilliant-cut diamonds, *diamonds approximately 1.00 carat total, signed Chantecler Capri, length 4.0cm*

£5,500 - 6,500
US\$8,800 - 10,000

198^y

A CORAL AND DIAMOND FLOWER BROOCH, BY CHANTECLER

The cabochon coral within radiating petals set with brilliant-cut diamonds, *diamonds approximately 3.40 carats total, signed Chantecler Capri, length 5.6cm*

£5,500 - 6,500
US\$8,800 - 10,000



191



195



194



192



196



193



197



198

You may or may not have heard of Slim Barrett, but you'll have certainly seen his work. The man behind Victoria Beckham's miniature wedding crown, Diana's famous jewels and numerous notable collaborations with Chanel, Versace and Galliano (to mention a few), usually prefers to keep a low profile. Fine artist and master metalworker Slim Barrett is one of the most established and acclaimed jewellery artists in fashion, having frequently been published in almost every major fashion magazine since the eighties and working with a high-profile roster of clients on a regular basis."

Ponystep



Slim Barrett

1999

A GOLD AND DIAMOND 'EAST OF PARIS' REGAL CORONET, WORN BY VICTORIA BECKHAM ON HER WEDDING DAY, BY SLIM BARRETT, 1999

The lattice circlet with four openwork lozenges of irregular outline, each with pavé-set brilliant-cut diamond detail and suspending brilliant and baguette-cut diamond drops, interspersed with four smaller diverse motifs, each with central brilliant-cut diamond bombé section, mounted in 18 carat yellow gold with integral hair comb fitting at base, *maker's mark, London hallmark, diameter 9.0cm, height 9.0cm*

£18,000 - 25,000

US\$29,000 - 40,000

Exhibited:

"100 Tiaras, Past and Present" at The Victoria & Albert Museum, London, 2002

"Diamond Divas" at the Diamond Museum, Antwerp, 2008

Slim Barrett is an internationally recognised artist, designer, jeweller, winner of the Martini Rossi Excellence in Design Award and De Beers International 2000 Award. Acclaimed as a design leader by Vogue, Elle and The Times, his work is in the permanent collections of the Victoria and Albert Museum in London, the Ulster Museum, Belfast and the National Museum in Australia and has been exhibited worldwide in museums such as Le Pompidou in Paris and the Museum of Modern Art, Japan.

In 2008 his diamond jewellery was selected for the prestigious 'Diamond Divas' exclusive diamond jewellery exhibition, starring magnificent jewels of royalty, the rich and famous, and Hollywood stars, at the Province of Antwerp's Diamond Museum.

His jewellery regularly features in leading international fashion magazine editorials such as Vogue, Numero, Harper's Bazaar and it features in major advertising campaigns, including Lavazza, Levis, Cannon and Rimmel. His movie commissions for jewellery include the state crown and sceptres for the film 'Young Victoria', which won an Oscar for costume.

His high profile roster of clients includes Beyonce, Victoria Beckham, for whom he created this diamond encrusted wedding crown, Lady Gaga, Kate Moss, Madonna, Janet Jackson, Halle Berry, Mick Jagger, Lenny Kravitz, Cara Delevingne, Christina Ricci, Lily Cole and Colin Farrell. Slim has created collections for leading fashion houses such as Chanel, Versace, Dior, Karl Lagerfeld, Ungaro and Montana.



199

200

A FANCY-COLOURED DIAMOND SINGLE-STONE RING

The cut-cornered step-cut diamond, weighing 8.04 carats, between colourless step and brilliant-cut diamond shoulders, *remaining diamonds approximately 1.50 carats total, ring size K*

£60,000 - 80,000

US\$96,000 - 130,000

Accompanied by a report from GIA stating that the diamond is fancy yellow, natural colour, VVS2 clarity. Report number 1156685119, dated 27 September 2013.

This diamond was given to the vendor's grandmother upon her engagement to Maxwell Arnold (Jack) Kriendler, president and co-owner of New York's iconic 21 Club. '21', officially opened on 1 January 1930, was one of America's most famous speakeasies from the Prohibition Era, with its own disappearing bar and a secret wine cellar. The 21 Club went on to become a social and political hub frequented by writers, artists, presidents and the rich and famous.

200





201

201

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND LINE BRACELET

The graduating row of cushion-shaped sapphires, connected by clusters of old brilliant and single-cut diamonds, mounted in engraved yellow gold and platinum with millegrain detail, *gallery of central sapphire engraved 'Louis Cartier', French assay marks, central section detaches to form a brooch, screwdriver and fitting supplied, length 17.0cm, fitted case*

£4,000 - 6,000
US\$6,400 - 9,600

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire weighing 1.77 carats is natural, with no evidence of heat treatment. Report number 08840, dated 2 November 2013.

202

A NATURAL PEARL, SAPPHIRE AND DIAMOND SÛRETÉ PIN, BY CARTIER, CIRCA 1920

Designed as an arrow, set with a bouton pearl, vari-cut sapphires and old brilliant and single-cut diamonds, mounted in platinum, *signed Cartier, numbered, partially struck workshop mark, French assay marks, length 7.6cm*

£5,000 - 6,000
US\$8,000 - 9,600

Accompanied by a copy of a report from GIA stating that the pearl is natural, saltwater. Report number 1132555481, dated 20 June 2011.

203

A BELLE ÉPOQUE ENAMEL, SAPPHIRE AND DIAMOND BROOCH, CIRCA 1900

The rounded rectangular plaque with central enamel miniature, in the taste of Fernand Paillet, depicting music-making maidens cavorting with a putto, within a lavender enamel laurel wreath border highlighted by rose-cut diamond flowers and sugarloaf sapphires, mounted in platinum, *French maker's mark, French assay marks, diameter 5.0cm*

£4,800 - 5,200
US\$7,700 - 8,400

204

A SAPPHIRE AND DIAMOND PLAQUE BROOCH, CIRCA 1915

The scalloped, rounded lozenge, composed of pierced palmette motifs, millegrain-set with old brilliant and single-cut diamonds, with a central row of square-cut sapphires and calibré-cut sapphire accents, mounted in platinum, *diamonds approximately 6.60 carats total, diameter 6.2cm*

£3,000 - 4,000
US\$4,800 - 6,400

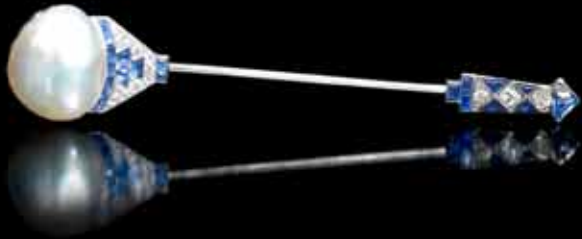
205

A SYNTHETIC SAPPHIRE AND DIAMOND BRACELET, CIRCA 1930

Designed as a supple jarretière, set with old brilliant-cut diamonds bordered by scissor-cut synthetic sapphires, *length 18.2cm*

£3,500 - 4,500
US\$5,600 - 7,200

202



203



204



205





206

**A NATURAL PEARL AND DIAMOND NECKLACE,
CIRCA 1915**

The chain of graduating old brilliant, single and rose-cut diamond elliptical links, alternating with single bouton pearls, suspending at the front a detachable stylised bell-shaped pendant of similarly cut diamonds, terminating in a large baroque pearl drop, mounted in platinum and white gold, *four diamonds have been replaced with colourless paste, French maker's mark, French assay marks, length 39.4cm*

£20,000 - 25,000

US\$32,000 - 40,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater. Report number 08747, dated 20 October 2013.

206



207

207

A BELLE ÉPOQUE NATURAL PEARL AND DIAMOND STOMACHER, CIRCA 1910

The pierced and openwork surmount reminiscent of a Moorish archway, millegrain-set throughout with old brilliant and rose-cut diamonds, with a large natural pearl of pinkish/greyish tint at the centre, suspending a highly articulated fringe of triangular outline, set with similarly cut diamonds, each terminating in a drop-shaped grey pearl, mounted in platinum, *diamonds approximately 11.20 carats total, length 8.2cm, cased by The Goldsmiths and Silversmiths Company Ltd, 112 Regent St, London, W1*

£18,000 - 25,000
US\$29,000 - 40,000

Accompanied by a report from SSEF stating that the pearls are natural, saltwater, except for one which is natural, freshwater. Report number 71314, dated 11 October 2013.



208

208

A BELLE ÉPOQUE DIAMOND CORSAGE ORNAMENT, CIRCA 1910

Of finely pierced parasol design, millegrain-set throughout with cushion-shaped diamonds, suspending a detachable similarly set diamond pendant with pear-shaped diamond terminal, convertible to a pendant, mounted in platinum, *diamonds approximately 15.80 carats total, detachable brooch fitting, screwdriver, pendant fitting with fine chain supplied, fitted case by Lowe, 20 Grafton Street, New Bond Street, W*

£16,000 - 20,000
US\$26,000 - 32,000



209

209

AN ART DECO EMERALD, PEARL AND DIAMOND BRACELET, CIRCA 1935

The central oblong emerald of concave cross section, carved with floral detail, on an articulated openwork strap of geometric and stylised Persian motifs, millegrain-set throughout with old brilliant, single, baguette and marquise-cut diamonds, interspersed with pearls, mounted in platinum, *diamonds approximately 12.80 carats total, length 18.0cm*

£40,000 - 60,000
US\$64,000 - 96,000

Accompanied by a report from The Gem & Pearl Laboratory stating that samples of the pearls were tested and found to be natural, saltwater. Report number 08848, dated 5 November 2013.

210

A NATURAL PEARL, EMERALD AND DIAMOND NECKLACE

The graduated row of 4.5mm-10.0mm natural pearls to a clasp set with two old brilliant-cut diamonds and a step-cut emerald, *diamonds approximately 1.00 carat total, length 42.8cm*

£20,000 - 30,000
US\$32,000 - 48,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater. Report number 08638, dated 27 September 2013.



210

211

A DIAMOND AND ROCK CRYSTAL RING, CIRCA 1920

The marquise-cut diamond, weighing 3.08 carats, in a similarly-shaped surround of buff-top calibr -cut frosted rock crystal, with similarly set rock crystal shoulders, mounted in platinum, *ring size M*

£18,000 - 25,000

US\$29,000 - 40,000

Accompanied by a copy of a report from GIA stating that the diamond is E colour, SI1 clarity. Report number 15200037, dated 17 August 2006.

212

A DIAMOND SINGLE-STONE RING, CIRCA 1930

The cut-cornered step-cut diamond, weighing 3.43 carats, between baguette-cut diamonds and tapered baguette-cut diamond shoulders, *ring size K*

£15,000 - 20,000

US\$24,000 - 32,000

213

A DIAMOND BRACELET, CIRCA 1930

The highly articulated pierced and openwork cuff, with swooping front section, intended to be worn low over the hand, of stylised floral garland design, millegrain-set throughout with old brilliant and single-cut diamonds, mounted in platinum, *diamonds approximately 20.00 carats total, French maker's mark AP, possibly for Ren  Paillard, French assay marks, length 16.8cm, leather case with tooled initials AP on lid*

£30,000 - 40,000

US\$48,000 - 64,000

The highly original design of this bracelet is a Western European interpretation of the traditional Indian hand ornament. It is evocative of the unusual Indian-inspired cuffs made by Boucheron and Van Cleef & Arpels in the late 1920s.



211



212



213



214

214

A SAPPHIRE AND DIAMOND BRACELET, BY CARTIER, CIRCA 1975

Composed of trios of graduated square-cut diamonds separated by similarly cut sapphires, *diamonds approximately 19.70 carats total, signed Cartier, French assay marks, numbered, maker's mark, maker's pouch, length 17.2cm*

£23,000 - 28,000
US\$37,000 - 45,000

Accompanied by an original bill of sale from 1975.

215

A DIAMOND BRACELET, CIRCA 1960

Designed as a continuous row of step-cut diamonds with a central raised marquise-cut diamond, weighing 2.28 carats, *remaining diamonds approximately 10.00 carats total*

£14,000 - 18,000
US\$22,000 - 29,000

216

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 5.80 carats, in an eight-claw setting, to a reeded mount with single-cut diamond highlights, *ring size M*

£23,000 - 28,000
US\$37,000 - 45,000

217

A DIAMOND SINGLE-STONE RING

The marquise-cut diamond, weighing 5.56 carats, to a tapering mount, *ring size L*

£38,000 - 40,000
US\$61,000 - 64,000

217



216



215





218



219



220

221



218

A PAIR OF PEARL, ONYX AND DIAMOND PENDENT EARRINGS

The half-pearl surmounts suspending articulated geometric drops of calibr -cut onyx quadrilateral and hexagonal links with single-cut diamond connectors, with 11.82 and 11.26mm natural pearl terminals, *one diamond deficient, length 7.5cm, fitted case by G. Accarisi, Piazza S. Trinit  L, Firenze*

 12,000 - 15,000
US\$19,000 - 24,000

Accompanied by a report from GIA stating that the pearls are natural, saltwater, with no indications of treatment. Report number 5151261218, dated 12 March 2013.

219

A PAIR OF ART DECO DIAMOND CLIP BROOCHES, CIRCA 1930

Each openwork clip of radiating fan design, set throughout with brilliant, baguette and single-cut diamonds, mounted in platinum, *diamonds approximately 6.80 carats total, length of each 3.2cm, fitted case by Cartier*

 4,000 - 6,000
US\$6,400 - 9,600

220

A DIAMOND SINGLE-STONE RING

The central cut-cornered step-cut diamond, weighing 6.22 carats, between triangular-cut diamond shoulders, *remaining diamonds approximately 1.20 carats total, ring size L*

 30,000 - 40,000
US\$48,000 - 64,000

Accompanied by a report from AnchorCert stating that the diamond weighing 6.22 carats is K colour, VS1 clarity. Report number 20011945, dated 13 September 2013.

221

AN ART DECO DIAMOND STRAP BRACELET, CIRCA 1935

Of openwork geometric design, the articulated panels set throughout with old brilliant and baguette-cut diamonds, *diamonds approximately 27.75 carats total, length 17.8cm*

 20,000 - 25,000
US\$32,000 - 40,000

222

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 12.20 carats, to an eight-claw setting, between baguette-cut diamond shoulders, *ring size L*

£70,000 - 90,000

US\$110,000 - 140,000

Accompanied by a report from GIA stating that the diamond weighing 12.20 carats is W to X colour, VS1 clarity. Report number 5151303554, dated 4 March 2013.

222





223

223

A PAIR OF DIAMOND EARSTUDS

The old brilliant-cut diamonds, weighing 1.99 and 2.05 carats, in four-claw settings, *length 1.8cm*

£5,000 - 7,000
US\$8,000 - 11,000

224

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 3.18 carats, in an eight-claw setting, *ring size O½*

£10,000 - 12,000
US\$16,000 - 19,000



224

225

A DIAMOND TWO-STONE RING

The pear-shaped diamonds, weighing 1.03 and 1.15 carats, set obliquely on a reeded band, *ring size L*

£6,000 - 8,000
US\$9,600 - 13,000



225

226

A RUBY AND DIAMOND DRESS RING

The central cushion-shaped ruby within a finely pierced oval bezel of meandering scroll motifs and ten old brilliant-cut diamonds, between engraved fleur-de-lys shoulders, *ruby approximately 1.50 carats, diamonds approximately 1.50 carats total, ring size J-K*

£5,000 - 6,000
US\$8,000 - 9,600

227

A PEARL NECKLACE WITH RUBY AND DIAMOND CLASP, CIRCA 1920

The two rows of graduated 3.2-7.4mm pearls to an oval clasp set with a marquise-cut diamond, calibre-cut rubies and single-cut diamonds, *principal diamond approximately 1.00 carat, length 51.0cm*

£40,000 - 60,000
US\$64,000 - 96,000

Accompanied by a report from AnchorCert stating that extensive samples of the pearls were tested and found to be natural. Report number 20009057, dated 22 March 2013.



226



227

228



228

AN ART DECO DIAMOND BRACELET, CIRCA 1925

Composed of a series of old brilliant and rose-cut diamond geometric buckles with similarly set connectors, *diamonds approximately 45.00 carats total, length 18.2cm*

£20,000 - 30,000

US\$32,000 - 48,000

229

AN ART DECO EMERALD AND DIAMOND BROOCH, CIRCA 1925

The central step-cut emerald, between highly stylised anthemion motif shoulders, within a pierced crenellated border, millegrain-set throughout with old brilliant and single-cut diamonds, mounted in platinum, *emerald approximately 9.30 carats, diamonds approximately 3.50 carats total, partial maker's mark, French assay marks, diameter 6.5cm*

£8,000 - 10,000

US\$13,000 - 16,000

230

A DIAMOND SINGLE-STONE RING, CIRCA 1990

The step-cut diamond, weighing 6.68 carats, between baguette-cut diamond shoulders, to a platinum mount, *maker's mark, London hallmark, ring size N½*

£40,000 - 60,000

US\$64,000 - 96,000

231

AN ART DECO EMERALD RING, CIRCA 1920

The step-cut emerald, weighing 19.15 carats, between shoulders set with trios of brilliant-cut diamonds, mounted in platinum, *French assay mark, ring size K*

£20,000 - 25,000

US\$32,000 - 40,000



229



231



230

232

A FANCY INTENSE YELLOW DIAMOND RING, BY GRAFF

The cut-cornered step-cut fancy intense yellow diamond, weighing 9.37 carats, between heart-shaped colourless diamond shoulders, *signed Graff, ring size 1½*

£100,000 - 150,000

US\$160,000 - 240,000

Accompanied by a report from GIA stating that the diamond is fancy intense yellow, natural colour, VVS2 clarity. Report number 10902195, dated 15 December 1999.



232

233

**A SAPPHIRE AND DIAMOND FLOWER NECKLACE AND
EARRING SUITE, BY GRAFF**

The front composed of a graduating fringe of circular-cut and pear-shaped sapphires and brilliant-cut, marquise-cut and pear-shaped diamonds, on an articulated chain of brilliant-cut and pear-shaped diamonds, accompanied by a pair of earrings of matching design, *diamonds approximately 58.30 carats total, sapphires approximately 20.80 carats total, necklace length 46.5cm, earring length 3.1cm, maker's case*

£80,000 - 100,000
US\$130,000 - 160,000

Accompanied by a report from GIA stating that the diamond weighing 1.05 carats is F colour, IF clarity. Report number 10061600, dated 27 December 1996.

Accompanied by a report from GIA stating that the diamond weighing 1.03 carats is D colour, VVS1 clarity. Report number 10099610, dated 20 March 1997.

Accompanied by a report from GIA stating that the diamond weighing 1.01 carats is E colour, VS2 clarity. Report number 10104180, dated 13 March 1997.

Accompanied by a report from GIA stating that the diamond weighing 1.01 carats is G colour, VVS2 clarity. Report number 10104001, dated 13 March 1997.



233



234

235



234

A PAIR OF ART DECO SAPPHIRE AND DIAMOND PENDENT EARRINGS, CIRCA 1930

Each brilliant-cut diamond demi-lune-shaped surmount suspending a cushion-shaped sapphire drop, weighing 6.84 and 6.31 carats, connected by baguette and brilliant-cut diamond connectors, terminating in a baguette-cut diamond tassel, *diamonds approximately 3.20 carats total*

£25,000 - 35,000

US\$40,000 - 56,000

Accompanied by a report from G ubelin stating that the sapphire weighing 6.84 carats is of Madagascan origin, with no evidence of heat treatment. Report number 13100227, dated 22 October 2013.

Accompanied by a report from G ubelin stating that the sapphire weighing 6.31 carats is of Burmese origin, with no evidence of heat treatment. Report number 13100226, dated 22 October 2013.

235*

AN ART DECO DIAMOND BRACELET, BY BOUCHERON, CIRCA 1930

Composed of a series of openwork rectangular panels pav -set with brilliant-cut diamonds and baguette-cut diamond crenellation, each linked by a buckle spacer set with baguette-cut diamonds between channels of buff-top calibr -cut onyx, mounted in platinum, *diamonds approximately 22.95 carats total, signed Boucheron, three onyx deficient, length 18.5cm, maker's pouch*

£40,000 - 50,000

US\$64,000 - 80,000

236

A DIAMOND SINGLE-STONE RING

The Asscher-cut diamond, weighing 4.99 carats, in a four double-claw setting, *ring size L*

£20,000 - 30,000

US\$32,000 - 48,000

236



237

A FINE SAPPHIRE SINGLE-STONE RING

The octagonal sapphire, weighing 11.85 carats, between square-cut diamond shoulders, the gallery and shoulders decorated with single-cut diamonds, *ring size K*

£80,000 - 120,000

US\$130,000 - 190,000

Accompanied by a copy of a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of thermal treatment. Report number 9504017, dated 6 April 1995.



237

238

A DIAMOND SINGLE-STONE RING

The cut-cornered step-cut diamond, weighing 11.73 carats, in a four-claw setting, between calibr -cut diamond shoulders, mounted in platinum, *UK hallmark, ring size L*

 120,000 - 180,000

US\$190,000 - 290,000

Accompanied by a report from GIA stating that the diamond is J colour, VS2 clarity. Report number 2155537633, dated 3 July 2013.

238





239

239

A LATE 19TH CENTURY NATURAL PEARL AND DIAMOND PENDANT

The detachable drop-shaped 11.0 x 16.0mm natural pearl with rose-cut diamond cap, suspended from a cushion-shaped diamond pendant, the loop set with a trio of old brilliant-cut diamonds, *diamonds approximately 0.85 carat total, length 4.5cm*

£10,000 - 15,000

US\$16,000 - 24,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearl is natural, saltwater. Report number 08719, dated 9 October 2013.

240

A PEARL NECKLACE WITH SAPPHIRE AND DIAMOND CLASP, CIRCA 1930

The graduating row of 6.3-11.7mm pearls alternating with seed pearls, with central cushion-shaped sapphire and old brilliant-cut diamond plaque, suspending a 12.4mm pearl drop, *sapphire approximately 2.65 carats, diamonds approximately 2.60 carats total, necklace length 46.5cm*

£30,000 - 50,000

US\$48,000 - 80,000

Accompanied by a report from SSEF stating that 33 pearls are natural, saltwater, two pearls are natural, freshwater and three pearls are cultured. Report number 71532, dated 5 November 2013.

Property of a Spanish Noble Family.



240

241

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 9.35 carats, in a four-claw mount set with brilliant-cut, baguette-cut and bullet-shaped diamonds, *ring size K½*

£80,000 - 120,000
US\$130,000 - 190,000

Accompanied by a report from GIA stating that the diamond weighing 9.35 carats is J colour, VS1 clarity. Report number 6157730201, dated 17 October 2013.



241

242^a

A MAGNIFICENT ART DECO SAPPHIRE RING, CIRCA 1935

The step-cut sapphire, weighing 6.22 carats, in an architectural scrolling mount, *ring size Q½*

£220,000 - 320,000

US\$350,000 - 510,000

Accompanied by a report from Gübelin stating that the sapphire is of Kashmir origin, with no indications of heating. Report number 13070096, dated 10 July 2013.

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin, with no evidence of heat treatment. Report number 71562, dated 5 November 2013.

242



243

A FANCY-COLOURED DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 12.36 carats, in a four-claw setting, between baguette and tapering baguette-cut diamond shoulders, *ring size K (sizing beads)*

£160,000 - 200,000

US\$260,000 - 320,000

Accompanied by a report from GIA stating that the diamond weighing 12.36 carats is fancy intense yellow, natural colour, VVS2 clarity. Report number 2155303562, dated 4 March 2013.



243

244

**AN IMPRESSIVE SAPPHIRE AND DIAMOND RING, BY
BOUCHERON**

The oval mixed-cut sapphire, weighing 31.26 carats, between triangular-cut diamond shoulders, *diamonds approximately 2.30 carats total, signed Boucheron, maker's mark, French assay marks, ring size O½*

£100,000 - 150,000

US\$160,000 - 240,000

Accompanied by a report from Gübelin stating that the sapphire is of Burmese origin, with no indication of heat treatment. Report number 13100141, dated 17 October 2013.

Accompanied by a report from SSEF stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 71531, dated 4 November 2013.

244



A MAGNIFICENT PAIR OF DIAMOND SINGLE-STONE EARRINGS

245



245

**A MAGNIFICENT PAIR OF DIAMOND SINGLE-STONE
EARRINGS**

The cushion-shaped diamonds, weighing 20.54 and 21.24 carats,
suspended from hook fittings

£650,000 - 850,000

US\$1,000,000 - 1,400,000

Accompanied by a report from GIA stating that the diamond,
weighing 20.54 carats, is K colour, SI1 clarity. Report number
210519765423, dated 9 July 2013.

Accompanied by a report from GIA stating that the diamond,
weighing 21.24 carats, is K colour, VS2 clarity. Report number
510119765424, dated 9 July 2013.



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Diamond Grading

Colour

GIA	CIBJO	UK TRADITIONAL
D	Exceptional White +	Finest White
E	Exceptional White	Finest White
F	Rare White +	Fine White
G	Rare White	Fine White
H	White	White
I	Slightly Tinted White	Commercial White
J	Slightly Tinted White	Top Silver Cape
K	Tinted White	Top Silver Cape
L	Tinted White	Silver Cape
M to N	Tinted Colour	Light Cape
O to R	Tinted Colour	Cape
R to Z	Tinted Colour	Dark Cape

Clarity

IF	Internally Flawless	No inclusions and only insignificant surface blemishes when viewed under 10X magnification
VVS1-VVS2	Very, Very Slightly Included	Minute inclusions that are incredibly difficult to see under 10X magnification, generally only visible from the back of the stone and may be removed easily by repolishing
VS1-VS2	Very Slightly Included	Minor inclusions that range from difficult (VS1) to slightly easier (VS2) to see under 10X magnification
S11-2	Slightly Included	Noticeable inclusions that are easy (S11) or very easy (S12) to see under 10X magnification
I1-3	Obvious Inclusions	Obvious inclusions that are easily visible under 10X magnification and in some cases may even be seen without magnification

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: *Bonhams* 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovableity" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Lot* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	10	MISCELLANEOUS	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.1		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.2		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	11	GOVERNING LAW		
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
 - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
 - 3.1.1 the Purchase Price for the Lot;
 - 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders, and
 - 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Football Sporting Memorabilia

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: Fine Jewellery		Sale date: 5 December 2013													
Sale no. 20624		Sale venue: New Bond Street													
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals) <input type="text"/>															
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>													
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Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

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