

JEWELLERY AND SILVER

To include an Important Private Collection
of Silver Miniatures

Wednesday 2 December 2015

Edinburgh



Bonhams



JEWELLERY AND SILVER

To include an Important Private Collection
of Silver Miniatures

Wednesday 2 December 2015 at 10am
22 Queen Street, Edinburgh

BONHAMS

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ILLUSTRATIONS

Front cover: Lot 212
Back cover: Lot 308
Inside front cover: Lot 334-335,
337-338 (all part illustrated)
Inside back cover: Lot 252

IMPORTANT INFORMATION

**The United States
Government has banned the
import of ivory into the USA.**
Lots containing ivory are
indicated by the symbol Φ
printed beside the lot number
in this catalogue.

Please note that as a result
of recent legislation 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.
Items affected are marked
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Important Notice Regarding Importation Into The United States of Rolex & Piaget Watches

Bonhams cannot arrange for
the delivery of Rolex or Piaget
watches into The United States.
The buyer or designated agent
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Consultant)
Mark Jones (Snaffles Consultant)

JEWELLERY

Lots 1 - 261





1

1
A GARNET NECKLACE, CIRCA 1830

Formed as a graduated row of cushion-cut garnets, the settings with beaded decoration, all leading to a detachable drop of cross design, similarly-set throughout, *length 38cm*, together with a pair of pendent earrings, of complimentary design, *length 26mm (2)*

£2,000 - 3,000

Provenance

Gifted to Mrs. Notman, of 88 East Claremont Street by Miss A. M. Maitland's Trust in 1935. Thence by descent.

Agnes Mary Maitland of 2 Douglas Gardens, Edinburgh, the daughter of Col. Keith Ramsay Maitland, was born in 1863 and died aged 71 on 30th September 1934. Having never married she decided to leave her two houses to her cook and maid as well as bequests to several Edinburgh institutions.

2

AN EMERALD AND DIAMOND NECKLACE, BY CARRERA Y CARRERA

The fancy-link neckchain suspending a frontispiece formed as a pair of hands holding a diamond necklace with pear-cut emerald drop, *length 47cm*, the emerald estimated to weigh approximately 0.19ct, stamped '750', numbered '49764' and signed 'Carrera y Carrera', to maker's pouch

£800 - 1,200

3

A PAIR OF DIAMOND STUDS

Each collet-set with a round brilliant-cut diamond, to post and scroll fittings, mounted in 18ct white gold, *the diamonds estimated to weigh approximately 0.84ct in total*

£500 - 700

4

A VICTORIAN DIAMOND CLUSTER RING

Of marquise form, set centrally with a cushion-cut diamond, to a claw setting, surrounded by a frame of old round brilliant-cut diamonds, between tapered shoulders to a plain hoop, with a personal inscription to the inner hoop, *size P*, *the diamonds estimated to weigh approximately 1.94cts in total*

£1,200 - 1,500



5 (part)



7 (part)



6



8

5

TWO 19TH CENTURY GEM-SET RINGS

The first an 18ct gold mourning ring, London 1828, set centrally with a pink sapphire surrounded by a frame of half pearls with black enamel border, between carved trifurcated shoulders set with trios of half pearls to a reeded hoop, *size R½, pearls untested*, the second a turquoise and diamond ring, London 1878, of intertwined serpent design, *size Q*

£800 - 1,000

6

A GEORGIAN GARNET BROOCH/PENDANT

Of Maltese cross design, set throughout with vari-cut garnets, all to foiled closed-back settings, *width 38mm*

£400 - 600

7

TWO 19TH CENTURY GEM-SET CROSS PENDANTS

Both of Latin cross form and suspended from a woven-link neckchain, the first set with half pearls and with rose-cut diamond accents, *length including bale 47mm, pearls untested*, the second set with an old round brilliant-cut diamond and fancy-cut garnets, *length including bale 27mm*

£800 - 1,000

8

A VICTORIAN SMOKEY QUARTZ CROSS PENDANT

Set throughout with vari-cut smokey quartz, with spherical bead accents, *length including bale 80mm*

£600 - 800



9

9
A VICTORIAN ARCHAEOLOGICAL REVIVAL BANGLE

The hinged bangle with a stylised frontispiece, formed from ropetwist detailing, beadwork and applied motifs, *inner width 60mm, weight 65g, to a fitted case*

£600 - 800



10

10
A VICTORIAN DIAMOND BANGLE

Of stylised belt design, the frontispiece set with an old round brilliant-cut diamond, with an applied border of geometric design, *inner width 56mm, to original fitted case retailed by Henry Pidduck & Sons, Manchester*

£500 - 800

12
A CULTURED PEARL AND DIAMOND CLUSTER RING
Set centrally with a cultured pearl, framed by a surround of old round brilliant-cut diamonds, between tapered shoulders to a plain hoop, *size Q, stamped '9ct', the diamonds estimated to weigh approximately 0.18ct in total*

£250 - 350

11
A VARI-COLOURED HARDSTONE CAMEO BRACELET

Formed from five oval panels of vari-coloured agates and jaspers, each carved to depict a different Greek Goddess, including Dionysus, Eos and Demeter, *length 18cm, damages*

£400 - 600

13
A LADY'S 'MUST DE CARTIER' WRISTWATCH, BY CARTIER
The rectangular cream dial with black Roman chapters, inner minute track and baton hands, the bezel plain, to a leather strap, *the dial signed 'Must de Cartier', the strap and plated case signed 'Cartier', the case stamped '925' and numbered '3 148678'*

£400 - 500

14
A DIAMOND CLUSTER RING

Of stepped flowerhead design, set with round brilliant-cut diamonds, framed by a surround of single-cut diamonds, between tapered shoulders to a plain hoop, *size K, the diamonds estimated to weigh approximately 1.24cts in total*

£800 - 1,200

15

A 19TH CENTURY LONGCHAIN, PRESENTED BY SIR ARTHUR WELLESLEY, LATER DUKE OF WELLINGTON

Formed as a series of stylised flowerheads to a barrel clasp, *length 188cm, weight 71g, to a case stamped 'A Gold Trichinopoly Rose Chain / The Gift of / Sir Arthur Wellesley, / Afterwards Duke of Wellington, / To / Mrs General Walker, / Mrs Findlay Anderson's Mother.'*

£3,000 - 5,000

16

A DIAMOND THREE-STONE RING

Set with a slightly graduated row of round brilliant-cut diamonds, all to claw-settings, between tapered shoulders to a plain hoop, *size N, stamped '18ct', the diamonds estimated to weigh approximately 0.90ct in total*

£600 - 800

17

A DIAMOND SINGLE-STONE RING

Set with a round brilliant-cut diamond, between tapered shoulders to a plain hoop, mounted in 18ct gold, *size P½, the diamond estimated to weigh approximately 0.83ct*

£500 - 600

18

A VICTORIAN TURQUOISE LOCKET PENDANT

The locket with an applied cabochon-cut turquoise-set star, the reverse plain, suspended from a later fancy curb-link chain, *pendant length including bale 47mm, chain length 50cm*

£300 - 400

19

A LADY'S CIGARETTE CASE

Of rectangular form, with engine turned geometric design and gem-set button, the interior with personal inscription, *length 72mm, weight 47g, stamped '585', together with a lady's powder compact, length 52mm, weight 40g, stamped '750', and a further box, diameter 50mm, weight 36g, stamped '585' (3)*

£800 - 1,200

20

A 9CT GOLD HALF-HUNTER POCKET WATCH, BY SS & CO., LONDON 1925

The circular white enamel dial with black Roman chapters, outer minutes track, subsidiary seconds dial at 6 o'clock and blued steel spade hands, the case with blue enamel Roman chapters and inner minutes track, the reverse plain, *diameter 53mm, weight 109g, the movement signed 'SS&Co', the case and cuvette numbered '2622', together with a 9ct gold Albert watch chain, length 35cm, weight 15g (2)*

£500 - 600



21

21

A BERLIN IRONWORK SUITE

Comprising a matched necklace, brooch and earrings, all of openwork design, with foliate and Gothic tracery detailing, *necklace length 40cm, to a later fitted case*

£2,500 - 3,500

22

A SMALL COLLECTION OF SCOTTISH AGATE JEWELLERY

Comprising two Scottish agate and paste brooches, a pair of agate pendent earrings, and an agate and seed pearl ring, *size L½, stamped '9CT9CT', pearl untested (4)*

£400 - 600

23

A PAIR OF BANDED AGATE PENDENT EARRINGS

Each of articulated cross design, the cardinal points each set with a spherical agate bead, to hook fittings, *length 42mm, stamped '9CT'*

£400 - 600

24

A VICTORIAN SCOTTISH AGATE, QUARTZ AND PEARL BROOCH

Of stylised openwork design, with engraved detailing, set with vari-coloured agate plaques, an oval-cut citrine and amethyst, and two freshwater pearls, mounted in gold, *width 40mm, one agate deficient, pearls untested*

£800 - 1,200

This lot is subject to a license issued to us by Scottish Natural Heritage, Species Licensing department. This states that the lot contains only freshwater pearls legally taken from the wild prior to 27 March 1991 and requires the buyers' details to be passed on to Scottish Natural Heritage.



25

25
A VICTORIAN SCOTTISH AGATE AND QUARTZ BRACELET
 Set with four oval-cut citrines, spaced by trifurcated panels, formed from three vari-coloured carved agates, mounted in gold, with scrolling and geometric detailing, to a shield-shaped padlock clasp, inlaid with vari-coloured agates, *length 18cm*

£800 - 1,200

26 ≈
AN ARTS & CRAFTS GEM-SET BROOCH, BIRMINGHAM SCHOOL, PROBABLY BY HENRY WILSON, JOHN PAUL COOPER OR BERNARD INSTONE
 Of penannular form, the circular body embellished with leaf motifs and beadwork, set with fire opal, jadeite and agate cabochons of varying shapes, the sliding pin terminating in a head of oval form, decorated with beadwork and set with emerald, agate and fire opal cabochons of varying shapes, *total length 10cm*

£800 - 1,200

Provenance
 Phillips, 'Art Nouveau, Decorative Arts & Studio Ceramics', 24 March 1987, lot 185, where attributed to the Birmingham school, probably Henry Wilson or John Paul Cooper.

27
AN 18CT GOLD OPEN-FACED CHRONOMETER POCKET WATCH, BY JOHN LECOMBER, CHESTER 1886
 The circular white enamel dial with Roman chapters, outer minutes/seconds track, spade hands and blued steel centre chronograph hand, the case with a scrolled and foliate design, the reverse plain, *diameter 57mm, weight 150g, the movement and dial signed 'John Lecomber Maker To The Queen', 'Liverpool & London', the movement numbered '61607'*

£500 - 700

28
A VICTORIAN GARNET SUITE
 Comprising a brooch, of scrolled design with foliate motifs, set with pear-cut garnets and circular-cut paste accents, and a pair of pendent earrings, of complimentary design, *brooch width 55mm, earring length 45mm, to a fitted case*, together with a further Victorian garnet brooch/pendant, of foliate knot design, set with oval-cut garnets, *width 36mm, to original fitted case*

£700 - 900



26



29

29

A VICTORIAN EMERALD AND DIAMOND BRACELET

The frontispiece formed as a domed openwork cartouche, set centrally with an old cushion-cut diamond, with an octagonal-cut emerald to either side, the surround with engraved scroll detailing, to a two-row serpent-link bracelet, with scrolled ties throughout, *length 18cm, to original fitted case*

£1,500 - 2,000

30

AN AQUAMARINE SINGLE-STONE RING

Set with a circular-cut aquamarine, the gallery of openwork geometric design, between plain shoulders to a plain hoop, *size L½, the aquamarine estimated to weigh approximately 6.30cts*

£250 - 350

31

A DIAMOND SINGLE-STONE EARSTUD

Set with a round brilliant-cut diamond, to a claw setting and threaded post fitting, *the diamond estimated to weigh approximately 0.79ct*

£250 - 350

32

A VICTORIAN DIAMOND CRESCENT BROOCH

Of openwork design, set with a row of old round brilliant-cut diamonds, terminating with rose-cut diamond accents, the inner and outer scalloped borders further set with a row of rose-cut diamonds, *width 35mm, the principal diamonds estimated to weigh approximately 0.65cts in total*

£600 - 800

33

AN 18CT GOLD PEARL AND DIAMOND RING, LATER MOUNTED BY GARRARD & CO., LONDON

Converted from an earring, set centrally with a pearl, measuring approximately 5.85 x 5.91mm, framed by a surround of old round brilliant-cut diamonds, between tapered shoulders to a plain hoop, with resizing beads, *size L, signed 'G & Co / LD', the diamonds estimated to weigh approximately 0.79ct in total, pearl untested*

£500 - 600

34 ≈

A DIAMOND SPRAY BROOCH

Of flowering branch design, set throughout with old round brilliant-cut diamonds, *length 32mm*, together with a ruby, sapphire and diamond dress ring, of openwork design, *size M½, bearing French control mark, one ruby deficient (2)*

£500 - 600

35

AN EDWARDIAN SEED PEARL AND DIAMOND NECKLACE

The frontispiece of articulated floral design, set throughout with half-seed pearls, the principal flower further set with old round brilliant-cut diamond accents, all suspended from a belcher-link chain, *length 43cm, pearls untested*

£500 - 700

36

A VICTORIAN AMETHYST AND DIAMOND BROOCH

Set centrally with an oval-cut amethyst, framed by a surround of rose-cut diamonds, *width 45mm*, together with a further Victorian amethyst brooch/pendant, set with an oval-cut amethyst, framed by a surround of half-pearls, with a blue enamel scrolled border, with personal inscription to the reverse, *width 33mm, pearls untested (2)*

£800 - 1,000



37

37
A VICTORIAN TURQUOISE BRACELET

Formed as a double-row woven-link chain, knotted at five intervals, each knot framing an oval cabochon-cut turquoise and suspending a turquoise-set heart-shaped locket with glazed reverse, *length 17.50cm, to original fitted case retailed by Kitching & Abud., London*

£1,000 - 1,500

Provenance

Mary Louisa, Countess of Elgin.
 Sotheby's, 'Fine Jewels and Jewels for the Collector', London, 23 May 1985, lot 378.

38
A DIAMOND CROSS PENDANT

Set throughout with round brilliant-cut diamonds, suspended from a fancy belcher-link chain, mounted in 18ct white gold, *pendant length including bale 35mm, chain length 40.50cm, the diamonds estimated to weigh approximately 1.65cts in total*

£500 - 700

39
A NAVAL IDENTITY BRACELET, BY CARTIER, LONDON

Of fancy-link design, with an engraved central plaque, *length 22.50cm, numbered 'w.3225', signed 'Cartier London'*, together with a Cartier pen, with later money clip attached, *the pen and clip bearing French control marks, the pen signed 'Cartier'*, an Art Deco sapphire money clip, *bearing French control mark*, and a further collection of gentleman's jewellery, etc., (qty)

£500 - 700

40
A GENTLEMAN'S DRESS SET

Comprising cufflinks, buttons and studs, of hexagonal bi-colour design, *stamped '18CT & PLAT'*, *to original fitted case*, together with a further gentleman's dress set, of rectangular design, with black enamel to the centre, within a white enamel Greek key border, *to original fitted case*, together with four miscellaneous studs (qty)

£500 - 700

41 Y Φ
A 19TH CENTURY PORTRAIT MINIATURE BRACELET, FRENCH

Formed as a series of oval panels, each with a black enamel twist frame, all but one set with photographic portraits, one with a painted miniature of a gentleman, *length 21cm, width of largest panel 43mm, bearing French control marks, the miniature signed 'W.Blane'?*, together with a brooch set with a portrait miniature, the reverse glazed locket compartment set with hair, *length 44mm, the miniature signed 'P.D. 1851'*, and another glazed locket brooch (3)

£500 - 700

42
A PAIR OF HOOP EARCLIPS

Each of cylindrical design to sprung clasp fittings, together with another single earclip of complimentary design, *diameter 36mm, total weight 30g, the fittings stamped 'ITALY', '18K'*

£400 - 600

43
AN AMETHYST AND CULTURED PEARL BROOCH

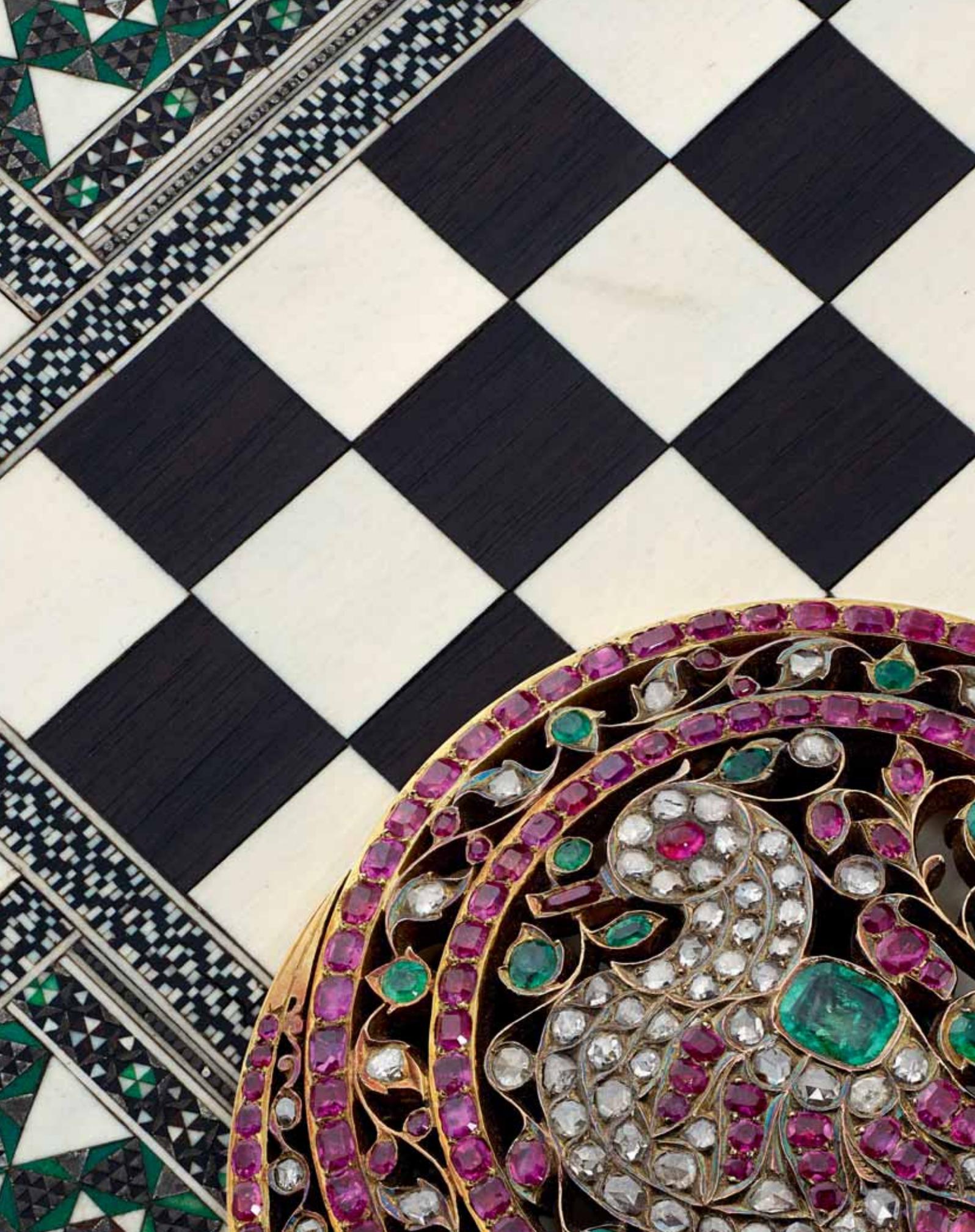
Of openwork scrolled cartouche design, set throughout with vari-cut amethysts and cultured pearls, suspending a similarly-set drop, *width 41mm*, together with a pair of amethyst pendent earrings (2)

£250 - 300

44 ≈
A PAIR OF GEM-SET EARRINGS, INDIAN

Each of chandelier design, set with a large baroque freshwater cultured pearl, suspending a series of vari-cut ruby and seed pearl-set foliate panels, terminating with tassels of freshwater cultured pearls and paste beads, to screw fittings, *length 80mm, pearls untested*

£500 - 700





45

45 ≈

A RUBY AND PEARL BANGLE, INDIAN

The hinged circular broad bangle of openwork foliate design, set with alternating rows of pearls, half pearls and vari-cut rubies, *inner width 50mm, pearls untested*

£1,500 - 2,000

46

A 19TH CENTURY ENAMELLED NECKLACE WITH A FOOTPRINT OF VISHNU (VISHNUPADA) PENDANT, INDIAN

The twisted fancy-link chain strung with pearls and polychrome enamelled beads of various designs, suspending a lobed palmette pendant, decorated with the Feet of Vishnu, framed by a surround of birds and foliage, the reverse with an inscription that reads 'Sita Ram Ji' – an invocation to the Hindu God 'Ram' and his consort 'Sita', to a similar surround, all in enamel, the surmount set with a pearl with two suspension loops to either side, *chain length 41cm, pendant length 28mm, width 33mm, pearls untested*

£3,000 - 5,000

The use of footprints to symbolise a deity has been an ancient practice in Buddhist, Jain and Hindu art and goes as far back as the 2nd century B.C. The continuing tradition in footprint motifs related to deities also owes to the Indian religio-cultural tradition of touching the feet of a revered person as a mark of respect. Of all the footprint symbols, Hindus consider the Vishnupada to be the most sacred. Vishnupada pendants commonly found include some or all of the symbols associated with Vishnu on the sole - the sun, bow, lotus, conch, swastika, moon, banner and mace. Vishnupada amulets are often found enamelled on gold and silver. Those on gold were, and still are, made in Jaipur and Nathadwara in Rajasthan.



46

For further discussion on sacred footprint amulets and other examples, see Oppi Untracht, *Traditional Jewelry of India*, London, 1997, pp. 106-7.

Provenance

Private collection, Scotland.

These rooms 4th December 2013, Auction 20662, lot 261.

47 ≈

A GEM-SET BANGLE, INDIAN

The hinged bangle of openwork floral and foliate form, set throughout with vari-cut emeralds, rubies and pearls, *inner width 58mm, pearls untested*

£600 - 800

48 ≈

A GEM-SET BANGLE, INDIAN

The hinged bangle of openwork floral and foliate form, set throughout with vari-cut emeralds, rubies, pearls and a red paste, *inner width 58mm, pearls untested*

£500 - 700



49

49 ≈

A RUBY, EMERALD AND DIAMOND JEWEL, CIRCA 1900

Probably South Indian or The Straits in origin, the jewel formed as a series of concentric vari-cut ruby-set circles, with vari-cut ruby, vari-cut emerald and rose-cut diamond-set foliate decoration and centring on a similarly-set bird motif, the back with four loop fittings, width 95mm, the largest octagonal-cut emerald measuring approximately 8.80 x 7.50mm

£4,000 - 6,000

50

A LADY'S ENAMEL FOB WATCH

The circular white enamel dial with stylised gold-coloured detailing, Roman chapters, outer minutes track and spade hands, the textured case with an enamel sailing boat scene behind an iris flower, diameter 32mm, weight 25g, the case stamped '18K', the case and cuvette numbered '102970', together with a belcher-link chain, length 62cm

£250 - 350

51

A PAIR OF DIAMOND EARSTUDS

Each set with a round brilliant-cut diamond, to post and scroll fittings, the diamonds estimated to weigh approximately 0.96ct in total

£500 - 700

52

A SAPPHIRE AND DIAMOND ETERNITY RING

Set with an alternating row of circular-cut sapphires and round brilliant-cut diamonds, size S, the sapphires estimated to weigh approximately 1.84cts in total, the diamonds estimated to weigh approximately 1.12cts in total

£1,700 - 2,000

53

A DIAMOND CLUSTER RING

Set centrally with three rectangular-cut diamonds framed by a row of round brilliant-cut diamonds, between tapered shoulders to a plain hoop, mounted in 18ct gold, size L, the diamonds estimated to weigh approximately 1.51cts in total

£800 - 1,200

54 ≈

A JADEITE AND DIAMOND BRACELET

The frontspiece with an engine-turned starburst design, set with heart-shaped cabochon-cut jadeites and round brilliant-cut diamonds, to a broad fancy-link bracelet, length 20cm, stamped '14K', weight 90g

£1,200 - 1,500



55

55

AN EMERALD AND DIAMOND BEAD NECKLACE

The emerald beads, measuring approximately 3.50 x 2.30 - 10.00 x 7.60, strung as a two-row necklace, interspersed by diamond-set rondels, to a similarly-set clasp, *length of shortest row 40cm, stamped '750'*

£2,000 - 3,000

56

AN EMERALD AND DIAMOND THREE-STONE RING

Set centrally with an octagonal-cut emerald, with a trillion-cut diamond to either side, between tapered shoulders to a plain hoop, *size J, stamped 'au750', the emerald estimated to weigh approximately 2.52cts, the diamonds estimated to weigh approximately 0.62ct in total*

£3,000 - 5,000

57

AN EMERALD AND DIAMOND BAR BROOCH

Of stylised flowerhead design, *width 62mm*, together with a moonstone and seed pearl bar brooch, of heart design, and a further bar brooch of heart design, *pearls untested (3)*

£300 - 500

58

A DIAMOND TWO-STONE RING

Of crossover design, set with two round brilliant-cut diamonds, between shoulders set with single-cut diamond accents, to a plain hoop, the inner shank with personal inscription, *size R, stamped 'PLAT', the diamonds estimated to weigh approximately 1.28cts in total*

£1,000 - 1,500

59 Y

A VICTORIAN CORAL BEAD ROSARY

The corallium rubrum beads interspersed by yellow metal beads, leading to a pierced plaque suspending a similarly-set cross, *drop length 13cm, necklace length 70cm, weight 62g*, together with a giltmetal corallium rubrum brooch of foliate design, *length 55mm*

£500 - 700

60

A 19TH CENTURY PASTE RIVIÈRE NECKLACE

Formed as a series of graduated cushion-cut pastes, all to pinched collet closed-back settings, *length 38cm*

£500 - 700



56



61

61

AN OPAL BEAD NECKLACE

The opal beads, measuring approximately 5.10 x 5.30mm, strung intermittently knotted as a double-row necklace, to an earlier pearl and garnet cluster clasp, *length of shortest row 44cm, pearls untested*

£750 - 850

62

AN EDWARDIAN GREEN TOURMALINE AND PEARL PENDANT

Of stylised openwork form, set centrally with a cushion-cut tourmaline, surrounded by a scrolled and foliate frame, set throughout with half-pearls, suspending a pear-cut tourmaline drop, all to a belcher-link chain, *pendant length including bale 47mm, chain length 44cm, the pendant engraved '15CT', the chain stamped '9C', the principal tourmaline estimated to weigh approximately 4.34cts, the tourmaline drop estimated to weigh approximately 0.74ct, pearls untested*

£400 - 600

63

A CULTURED PEARL NECKLACE, BY MIKIMOTO

The cultured pearls, measuring approximately 7.12 x 7.40mm, strung knotted as a uniform single-row necklace, to a stylised bow clasp set with a further cultured pearl, *length 51cm, clasp stamped '750', signed 'M', with case by Mikimoto*

£400 - 600

64

A 19TH CENTURY ENAMEL AND TOPAZ SERPENT BRACELET

The blue enamel body of articulated sprung-hinge design, the head set with an oval-cut yellow topaz, the eyes each set with a rose-cut diamond and a cabochon-cut garnet, the mouth open, *length 24cm, damages*

£500 - 700

65

A CULTURED PEARL AND DIAMOND CLUSTER RING

Set centrally with a half cultured pearl, framed by a surround of old round brilliant-cut diamonds, between tapered shoulders to a plain hoop, *size K, the diamonds estimated to weigh approximately 0.60ct in total*

£300 - 500

66

A SAPPHIRE AND DIAMOND DRESS RING

Of crossover design, set with two pear-cut sapphires, between a scrolled and tapered border of baguette-cut diamonds, *size P, the sapphires estimated to weigh approximately 1.04cts in total*

£300 - 500

67

A MULTI GEM-SET FLOWERSPRAY BROOCH

Set throughout with oval cabochon-cut moonstones, circular-cut blue zircons, and vari-cut blue, yellow and pink sapphires, *length 90mm, stamped '18CT', the pink sapphire estimated to weigh approximately 1.22cts, the yellow sapphires estimated to weigh approximately 10.78cts in total, the blue sapphires estimated to weigh approximately 13.67cts in total, to a case retailed by Hamilton & Inches, Edinburgh*

£2,000 - 3,000

According to the vendor, this brooch was mounted by Hamilton & Inches

68

A STAR SAPPHIRE PENDANT

Set with an oval cabochon-cut star sapphire, to a four claw setting, mounted in 18ct gold, *length 18mm, the sapphire estimated to weigh approximately 9.51cts*

£800 - 1,200

69

AN EDWARDIAN DIAMOND BROOCH

Of stylised openwork design, set centrally with an old round brilliant-cut diamond, with a seed pearl accent to either side, *width 35mm, the diamond estimated to weigh approximately 0.72ct, pearls untested*

£500 - 700

70

AN EDWARDIAN SEED PEARL FRINGE NECKLACE

The frontispiece formed as a series of stylised crescent and foliate drops, set throughout with seed pearls and half-seed pearls, suspended from a fancy disc-like chain, *length 42cm, pearls untested*

£300 - 400

71

A PAIR OF OPAL AND DIAMOND EARRINGS

Each set with a pear-shaped cabochon-cut opal framed by a surround of round brilliant-cut diamonds, to a similarly-cut diamond surmount, to post and scroll fittings, *earring length 17mm, the opals estimated to weigh approximately 0.73ct in total, the diamonds estimated to weigh approximately 0.82ct in total*

£1,000 - 1,500

72

A BLUE JOHN BRACELET, BIRMINGHAM 1909

Formed as a series of circular cabochon-cut Blue John plaques, to closed back collet settings, with double-row chain connectors between, mounted in silver, *length 19cm, maker's mark 'H.P'*

£500 - 700



67

68



73

73 ≈

A PAIR OF RUBY AND DIAMOND EARRINGS

Each of flowerhead design, set centrally with three oval-cut rubies, the petals pavé-set throughout with round brilliant-cut diamonds, to post and clip fittings, *length 20mm, the rubies estimated to weigh approximately 2.20cts in total, the diamonds estimated to weigh approximately 1.80cts in total*

£2,400 - 2,600

74 ≈

A VICTORIAN RUBY AND DIAMOND BAR BROOCH

Of tapering design, set with an alternating row of oval-cut rubies and old round brilliant-cut diamonds, *length 90mm, the rubies estimated to weigh approximately 1.06cts in total, the diamonds estimated to weigh approximately 1.09cts in total*

£600 - 800

75 ≈

A PAIR OF RUBY CUFFLINKS, BY TIFFANY & CO.

Double-sided, each octagonal panel set with a diagonal row of baguette-cut rubies, with chain-link connectors, *panel width 14mm, the connectors stamped '14', the panels stamped '10% IRID PLAT' and signed 'Tiffany & Co'*

£800 - 1,200

76

A VICTORIAN PEARL AND DIAMOND RING

Set centrally with a pearl, measuring approximately 8.34 x 7.20mm, flanked by a pair old round brilliant-cut diamonds, between stylised shoulders to a plain hoop, *size J, pearl untested*

£250 - 350

77

AN EDWARDIAN AMETHYST AND PEARL BROOCH/PENDANT

The cushion-cut amethyst with trefoils of seed pearls to each cardinal point, suspending a knife-edge bar set with a blister pearl to each end, *length 46mm, the amethyst estimated to weigh approximately 5.91cts, pearls untested*

£400 - 600

78

A VICTORIAN GEM-SET BRACELET

Formed as a series of graduated vari-cut pink topazes and aquamarines, each framed by a stylised open surround, *length 19.50cm, one stone a later synthetic spinel replacement*

£1,200 - 1,500

79

A NATURAL PEARL NECKLACE WITH A 19TH CENTURY CLASP

The pearls, measuring approximately 2.39 - 3.20mm, strung knotted as a two-row necklace, the clasp set with half pearls, *length of shortest row 37.50cm, clasp width 13mm, pearls untested, damages*

£400 - 600



74



75

80

A LADY'S DIAMOND WRISTWATCH, BY BAUME & MERCIER

The circular blue dial with arrow-hands, the bezel set with a continuous row of single-cut diamonds, the button gem-set, all to a tapered strap bracelet, width 26mm, length 16.50cm, weight 55g, the dial signed 'Baume & Mercier', the case variously numbered, the clasp stamped '750' and 'BMG', the diamonds estimated to weigh approximately 0.54ct in total

£700 - 900

81

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND JABOT PIN

Of fleur-de-lys design, the terminal and head set throughout with various cut sapphires and diamonds, length 94mm, one diamond deficient

£800 - 1,200

82

A PAIR OF LATE GEORGIAN PENDENT EARRINGS

Each set with a circular-cut quartz, suspending a pear-cut quartz, terminating with a circular-cut topaz drop, all to closed-back foiled settings, to French fittings, length 40mm

£300 - 400

83

AN OPAL AND DIAMOND CLUSTER RING

Set with an oval cabochon-cut opal, framed by a surround of round brilliant-cut diamonds, between stylised trifurcated shoulders, to a plain hoop, size K½, stamped '18CT', the opal estimated to weigh approximately 3.30cts, the diamonds estimated to weigh approximately 1.12cts in total

£1,000 - 1,500

84

A SAPPHIRE AND DIAMOND CLUSTER RING

Set centrally with an oval-cut sapphire, framed by a surround of round brilliant-cut diamonds, between tapered shoulders to a plain hoop, mounted in 18ct white gold, size K, the sapphire estimated to weigh approximately 1.08cts, the diamonds estimated to weigh approximately 0.70ct in total

£500 - 700

85

AN 18CT GOLD POCKET WATCH, BY MUIRHEAD & ARTHUR OF GLASGOW, LONDON 1848

The gold coloured dial with a cartouche to the centre with foliate detailing, Roman chapters, outer minutes track, subsidiary seconds dial at 6 o'clock, and blued steel spade hands, the case with scrolled and foliate decoration with a blank cartouche to the centre, diameter 53mm, weight 121g, the movement signed 'Muirhead & Arthur', 'Argyle Street / Glasgow', the movement and case numbered '24429', the cuvette numbered '429', together with a watch key and further fob, and a wooden watch stand for display, height 15cm

£500 - 700

86

A DIAMOND FIVE-STONE RING

Set with a graduated row of five old round brilliant-cut diamonds, between tapered shoulders to a plain hoop, size O½, stamped 'PLAT', 'H&T', the diamonds estimated to weigh approximately 2.21cts in total

£1,000 - 1,500



80



81



87

87
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH

The stylised elongated plaque of openwork design, set with three oval-cut sapphires, all within a frame set throughout with various cut diamonds, *width 76mm, the sapphires estimated to weigh approximately 2.34cts in total, the diamonds estimated to weigh approximately 1.60cts in total*

£600 - 800

88
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND CLUSTER RING

Of panel design, set centrally with an octagonal-cut sapphire, the shaped surround set with circular-cut diamonds, between diamond-set shoulders to a plain hoop, *size P, stamped 'Pt', the sapphire estimated to weigh approximately 3.48cts, the diamonds estimated to weigh approximately 0.50ct in total*

£1,500 - 2,000



88

89 ≈
A RUBY AND DIAMOND CLUSTER RING

Set with an oval-cut ruby, to a closed-back setting, inlaid with a diamond accent, all within a frame of alternating trapezoid and round brilliant-cut diamonds, between tapered shoulders to a plain hoop, *size L*

£300 - 400

90 ≈
A RUBY AND DIAMOND DRESS RING

Of crossover design, set with two old round brilliant-cut diamonds, each with a pear-cut ruby to one side, between knife-edge shoulders, to a plain hoop, *size J½, the rubies estimated to weigh approximately 0.78ct in total, the diamonds estimated to weigh approximately 0.47ct in total*

£400 - 500

91
A PROPELLING PENCIL, BY SAMSON MORDAN

Of reeded design, together with a watch winder of complimentary style, *total weight 32g, the winder stamped 18ct (2)*

£400 - 600

92
AN EDWARDIAN SEED PEARL NECKLACE

Set throughout with seed pearls, the frontispiece of fringe design, with crescent moon and star motifs, all leading to a detachable drop of stylised flowerhead design, with brooch and pendant fittings, *length 41cm, pearls untested*

£500 - 700



93

93
AN ART DECO AQUAMARINE AND DIAMOND BROOCH, BY LIBERTY, CIRCA 1930

Of elongated lozenge form, set centrally with an octagonal-cut aquamarine, within a geometric surround of openwork design, set throughout with circular-cut diamond accents, with four baguette-cut diamonds to the cardinal points, *length 53mm, signed 'LIBERTY', the aquamarine estimated to weigh approximately 21.02cts*

£3,000 - 4,000

Provenance

Lord Reith of Stonehaven, thence by descent.

The 1st Baron Reith (1889–1971), KT, GCVO, GBE, CB, TD, PC, was employed as General Manager by the BBC in its initial guise as the British Broadcasting Company Ltd in 1922. He became the first Director-General of the British Broadcasting Corporation upon its creation as a public corporation under Royal Charter in 1927. The term 'Reithian' was coined to describe a particular set of principles in respect of broadcasting. Lord Reith oversaw the broadcast of Edward VIII's abdication speech from Windsor Castle and introduced the former King as 'His Royal Highness the Prince Edward' to the nation. In 1967, he was appointed as Lord High Commissioner to the General Assembly of the Church of Scotland.

94

A TOURMALINE AND DIAMOND THREE-STONE RING

Set centrally with an octagonal fancy-cut tourmaline, with an octagonal-cut diamond to either side, between tapered shoulders to a plain hoop, *size Q½, stamped '750', the tourmaline estimated to weigh approximately 2.44cts, the diamonds estimated to weigh approximately 0.80ct in total*

£1,000 - 1,500

95

A DIAMOND THREE-STONE RING

Set with a slightly graduated row of round brilliant-cut diamonds, to claw settings, between tapered shoulders to a plain hoop, *size M, the diamonds estimated to weigh approximately 1.04cts in total*

£500 - 700

96

A DIAMOND CLUSTER RING

Of abstract flowerhead design, set centrally with a round brilliant-cut diamond, with similarly-cut diamond accents to the stylised petal surround, between broad tapering and textured shoulders, extending partially in to the hoop, *size P½, the principal diamond estimated to weigh approximately 0.81ct*

£1,000 - 1,500

97

A GEM-SET PENDANT

Of scrolled openwork design, suspending complimentary drops, set throughout with oval-cut gems, to include amethyst, rock crystal and aquamarine, *chain length 44cm, pendant length 55mm*

£400 - 600

98 † ≈

A COLLECTION OF LOOSE GEMSTONES

Including a selection of oval-cut emeralds, sapphire and rubies, oval cabochon-cut sapphires, rubies and chrysoberyl cat's-eye, rough diamond crystals, etc.,

£700 - 900



94



99

99 ≈

A GEM-SET BROOCH, CIRCA 1970

The domed brooch formed as a series of abstract wirework loops, each set centrally with either a round brilliant-cut diamond, circular-cut ruby, sapphire or emerald, *width 44mm, the diamonds estimated to weigh approximately 0.50ct in total*

£500 - 700

100

A CULTURED PEARL AND DIAMOND RING, BY ARTHUR KING

Of openwork free-form design, set with a baroque cultured pearl and a round brilliant-cut diamond, *size P, stamped '18K', signed 'King', the diamond estimated to weigh approximately 0.13ct*

£500 - 700

Arthur King was born in New York in 1921. A self-taught jeweller and goldsmith, he opened his first shop in the city of his birth and with commercial success eventually offered his jewels through eighteen locations including Miami, Cape Cod and Fortnum & Mason in London. His pieces are distinctive, organic, somehow fluid, and are created using the lost wax technique with no two being identical. He died in 1991.

101

A DIAMOND FIVE-STONE RING

Of carved half-hoop design, set with a graduated row of five old round brilliant-cut diamonds, between scrolled shoulders to a plain hoop, *size O, the diamonds estimated to weigh approximately 0.38ct in total*

£500 - 700

102

A 'LOVE' RING, BY CARTIER

The polished ring with screw-head motifs, *size L½, weight 8g, stamped '750', numbered 'GO 1200 52', signed 'Cartier', with original case retailed by Cartier*

£300 - 400

103

A LADY'S 18CT GOLD WRISTWATCH, BY LONGINES, LONDON 1937

The circular white enamel dial with Arabic chapters, outer minutes track, subsidiary seconds dial at 6 o'clock and blued steel spade hands, the case initialled 'A.N.M', to a later expandable bracelet, *width 26mm, weight 23g, the movement and dial signed 'LONGINES', the movement, cuvette and case numbered '5174293', the bracelet marked '14CT'*

£250 - 350

104

A SUITE OF JEWELLERY

Comprising a necklace, bracelet and earrings, all formed as a series of stylised flowerhead motifs, *necklace length 42cm, weight 94g, bracelet length 17cm, weight 44g, earring length 25mm, weight 13g, the necklace and earrings stamped '9999', the bracelet stamped '900'*

£3,000 - 5,000

Accompanied by a report from Edinburgh Assay Office stating that all items are predominately made of 999‰ gold and the catch/posts on the items are 916‰ gold. Report number 40265542, dated 30 October 2015.

105 ≈

A VICTORIAN RUBY AND PEARL BRACELET

The openwork frontispiece of stepped lozenge form, engraved with a foliate design and set centrally with a cushion-cut ruby, with a half-pearl to each cardinal point, the reverse with a glazed compartment, the articulated bracelet of complimentary design, set throughout with half-pearls, *length 17cm, pearls untested*

£400 - 600

106 ≈

A RUBY & DIAMOND BROOCH AND EARRINGS SUITE, BY KUTCHINSKY

The brooch of stylised bow design set with a series of circular-cut rubies and round brilliant-cut diamonds issuing a series of alternating twist and plain spokes with circular-cut ruby-set terminals, the earrings of complimentary design, to clip fittings, both mounted in 18ct gold, brooch width 70mm, brooch signed 'Kutchinsky', one ruby deficient, the diamonds estimated to weigh approximately 0.39ct in total, earring length 30mm, earrings signed 'KLd', the diamonds estimated to weigh approximately 0.30ct in total

£1,000 - 1,500

107

A MALACHITE AND DIAMOND DRESS RING

The front with a band of pavé-set diamonds, between radiating lobes of malachite, size M

£600 - 800

108

AN EARLY 20TH CENTURY AMETHYST, PERIDOT AND CULTURED PEARL BROOCH

Of openwork foliate design, set centrally with a cluster of half cultured pearls, with oval-cut peridots to each cardinal point, with similarly-cut amethysts between, width 35mm, stamped '9CT'

£250 - 300

109 ≈

A JADEITE AND DIAMOND BI PENDANT

The jadeite bi disc set centrally with a round brilliant-cut diamond accent, within a stylised surround of drop form, set throughout with similarly-cut and trapezoid-cut diamond accents, suspended from a curb-link chain, pendant length including bale 45mm, chain length 40cm, bi disc diameter 21mm, the bale stamped '750', jadeite untested

£1,500 - 2,000

110

A DIAMOND BROOCH

Of stylised bouquet design, the three ribbon-like scrolls set throughout with single-cut diamonds, interspersed by old round brilliant-cut diamonds and similarly-cut diamonds of yellowish brown hue, width 33mm, stamped '18CT', the diamonds estimated to weigh approximately 2.24cts in total, diamonds untested for natural colour

£400 - 600

111

A SAPPHIRE AND DIAMOND THREE-STONE RING, BY HAMILTON & INCHES

Set centrally with a circular-cut sapphire, with an old cushion-cut diamond to either side, all to claw settings, between broad shoulders, to a tapered hoop, size N, stamped '18ct' and 'H&I', the sapphire estimated to weigh approximately 1.27cts, the diamonds estimated to weigh approximately 0.74ct in total

£1,000 - 1,500



106

112

AN 18CT GOLD OPEN-FACED POCKET WATCH, LONDON 1841

The circular dial with floral motifs to the centre, Roman chapters, outer minutes track and tri-coloured foliate border, the case with scrolled and floral decoration, with a blank cartouche to the reverse, diameter 43mm, weight 72g, the movement and cuvette numbered '11904'

£1,200 - 1,800



107



113

114

113

AN EARLY 20TH CENTURY PEARL AND DIAMOND CLUSTER RING

Set centrally with a half pearl, measuring 8.40mm x 11.50mm, within a surround of old round brilliant-cut diamonds, between tapered shoulders, to a plain hoop, *stamped '18ct', the diamonds estimated to weigh approximately 0.28ct in total*

£1,000 - 1,500

Accompanied by a report from GCS stating that the half pearl is natural, saltwater with no indications of treatment. Report number 5755-2387, dated 2 July 2015.

114

A NATURAL PEARL AND DIAMOND THREE-STONE RING

Set centrally with a pearl, measuring approximately 7.10 - 7.20 x 6.50mm, with an old round brilliant-cut diamond to either side, between tapered shoulders to a plain hoop, *size N, the diamonds estimated to weigh approximately 1.85cts in total*

£2,000 - 3,000

Accompanied by a report from GCS stating that the pearl is natural saltwater. Report #5775-2687, dated 29 July 2015.

115

AN ART DECO STYLE DIAMOND RING

Of square form, set centrally with an old round brilliant-cut diamond, with a baguette-cut diamond to each cardinal point, the corners set with a further round brilliant-cut diamond, to a plain hoop, *size O½, stamped '18CT', the diamonds estimated to weigh approximately 1.00ct in total*

£1,000 - 1,500

116

A RUBY AND DIAMOND CLUSTER RING

Of hexagonal form, set centrally with a round brilliant-cut diamond, framed by a surround of circular-cut rubies, within a further frame of similarly-cut diamonds, between tapered shoulders to a plain hoop, *size J½, stamped '8CT', the rubies estimated to weigh approximately 0.88ct in total, the diamonds estimated to weigh approximately 1.70cts in total*

£500 - 700

117

A VICTORIAN DIAMOND AND PEARL BROOCH

Formed as a stylised bow, set centrally with three rose-cut diamonds, to star-shaped settings, within a blue enamel border, the bow with applied beadwork detailing, with a half-pearl to either side, the reverse with a locket compartment, *width 45mm, pearls untested, to original fitted case retailed by S. H. & D. Gass, London*

£600 - 800

118

A DIAMOND COCKTAIL WATCH, BY ULYSSE NARDIN

The circular champagne-coloured dial with applied baton chapters and hands, the bezel and stylised lugs set throughout with single-cut diamonds, all to a woven-link bracelet, *diameter 16mm, bracelet length 13.50cm, the dial and movement signed 'Ulysse Nardin', the movement numbered '7204806', the clasp stamped '375'*

£300 - 400

119

AN AMBER NECKLACE

The amber beads, measuring approximately 16.40 - 23.60mm, strung knotted as a single-row necklace, *length 44cm, weight 48.55g*

£800 - 1,200

Accompanied by a report from GCS stating that the necklace was found to be natural amber of Baltic origin and with no indications of heating. Report number 5775-2918, dated 16 September 2015.

120

A VICTORIAN ENAMEL BROOCH

The openwork brooch of stylised ribbon form, with blue enamel detailing to the central oval, with engraved decoration throughout, the reverse with a glazed compartment, *width 65mm, together with a pair of Victorian garnet pendent earrings, length 50mm (2)*

£700 - 900

121

A VICTORIAN FRESHWATER PEARL AND ENAMEL STICK PIN

Formed as a green enamel serpent entwined around a freshwater pearl, measuring approximately 7.60mm, *pin length 80mm, to original fitted case retailed by Abud & Collingwood, London*

£700 - 900

Accompanied by a report from GCS stating that the pearl is natural freshwater with no indication of treatment. Report number 5576-3124, dated 14 October 2015.

122

AN EDWARDIAN PEARL PENDANT

Set centrally with a painted photographic portrait of a lady, within a stylised openwork frame, set throughout with half-pearls, *length including bale 50mm, to a fitted case retailed by Smith & Rait, Glasgow, together with a freshwater seed pearl necklace, length 37cm, all pearls untested*

£600 - 800

123

A PAIR OF DIAMOND CLUSTER EARRINGS

Each of flowerhead design, centrally set with a round brilliant-cut diamond, within a frame of similarly-cut diamonds, to post and scroll fittings, *the diamonds estimated to weigh approximately 1.40cts in total*

£1,200 - 1,800

124 ^Y

A COLLECTION OF GENTLEMAN'S JEWELLERY

To include a pair of 9ct gold cufflinks, a mother-of-pearl dress button set, etc., (qty)

£250 - 300

125

A LATE VICTORIAN REVERSE CARVED AND PAINTED ROCK CRYSTAL INTAGLIO BROOCH

The circular cabochon-cut rock crystal reverse carved and painted to depict a pug, *width 20mm*, together with a further reverse carved and painted intaglio brooch, depicting a fox's mask, *length 46mm*

£250 - 350

126

A CULTURED PEARL AND GARNET BROOCH/PENDANT

Set centrally with an oval cabochon-cut garnet, within a lozenge shaped surround, with circular-cut garnets and half cultured pearls to the cardinal points, *length 65mm*, together with a further cultured pearl and garnet brooch/pendant (2)

£200 - 300

127

AN 18CT GOLD COLLAR

Of textured flat ribbon design, with a synthetic ruby-set frontispiece, of stylised foliate design, *length 46cm, weight 63g*

£800 - 1,000



121

128

A SAPPHIRE AND DIAMOND ETERNITY RING

Set with a continuous row of alternating square-cut sapphires and single-cut diamonds, *size P*

£300 - 500



122



131

129

A PAIR OF CULTURED PEARL EARRINGS

Each set with a cultured pearl, measuring approximately 14.56 x 14.58mm and 14.65 x 14.68mm, of silvery-white hue, to post and scroll fittings

£700 - 900

130 ≈

A CULTURED PEARL AND DIAMOND TURTLE BROOCH

The shell set centrally with a pear-shaped cultured pearl, measuring approximately 15.40 x 14.10mm, the outer shell and body set throughout with round brilliant-cut diamonds, the eyes with ruby accents, length 40mm, stamped '750', the diamonds estimated to weigh approximately 2.70cts in total

£1,800 - 2,200

131 Y

A MOTHER-OF-PEARL 'ALHAMBRA' NECKLACE, BY VAN CLEEF AND ARPELS

Formed as a series of mother-of-pearl quatrefoil plaques, with belcher-link chain connectors between, length 44cm, stamped '750', bearing French control mark, maker's mark for Gay Frères, signed 'VCA'

£3,000 - 5,000

132

A DIAMOND ETERNITY RING

Of crossover design, set with a continuous row of round brilliant-cut diamonds, size L½, stamped 'PT950', the diamonds estimated to weigh approximately 1.11cts in total

£400 - 600

133

A CULTURED PEARL NECKLACE

The cultured pearls, measuring approximately 8.40 - 10.20mm, strung knotted as a single-row necklace, to a bow-shaped clasp, inlaid with tapered baguette, pear and round brilliant-cut diamonds, *length 69cm, clasp width 16mm, the diamonds estimated to weigh approximately 2.20cts in total*

£700 - 900

134

A CULTURED PEARL NECKLACE

The cultured pearls, measuring approximately 10.00 - 10.30mm, strung knotted as a two-row necklace, to a clasp of plaque design, set with old round brilliant and cushion-cut diamonds, *length of shortest row 77cm, clasp width 27mm, the diamonds estimated to weigh approximately 1.50cts in total*

£700 - 900

135

A SAPPHIRE AND DIAMOND NECKLACE

The woven frontispiece set with sapphire and diamond accents, leading to a stylised tassel, set centrally with a sapphire and diamond cluster, the tassel ends each terminating with a further round brilliant-cut diamond, mounted in 9ct gold, *length 43cm*

£400 - 600

136

AN 18CT GOLD, SAPPHIRE AND DIAMOND BRACELET, BY BOODLE AND DUNTHORNE

Of articulated design, set with a row of circular-cut sapphires, spaced by round brilliant-cut diamonds, all claw-set, *length 29cm, the sapphires estimated to weigh approximately 4.60cts, the diamonds estimated to weigh approximately 0.92ct in total*

£700 - 900

137

A LATE VICTORIAN EMERALD AND SEED PEARL PENDANT LOCKET

Of oval form, the frontispiece with applied detail set with seed pearls and octagonal-cut emeralds, the reverse plain, glazed compartments within, together with a later woven-link chain, *pendant length 53mm, chain length 45cm, pearls untested*

£500 - 700

138

A PAIR OF EMERALD AND DIAMOND CLUSTER EARRINGS

Each of octagonal form, set centrally with an octagonal-cut emerald, framed by a surround of round brilliant-cut diamonds, to post and scroll fittings, *length 11mm, stamped '750', the emeralds estimated to weigh approximately 1.15cts in total, the diamonds estimated to weigh approximately 0.80ct in total*

£1,000 - 1,500

138A

A DIAMOND THREE-STONE RING

Set centrally with an old round brilliant-cut diamond, with a similarly-cut diamond to either side, between tapered shoulders to a plain hoop, *size K½, stamped '9CT', the diamonds estimated to weigh approximately 1.87cts in total*

£1,200 - 1,500





139

A PINK SAPPHIRE AND DIAMOND BROOCH

In the form of a starfish with a brushed finish and scattered with circular-cut pink sapphires and round brilliant-cut diamonds, *width 37mm, stamped '750', the principal diamond estimated to weigh approximately 0.15ct*

£600 - 800



139

140

A SAPPHIRE AND DIAMOND BROOCH

In the form of a leaf, pavé-set with circular-cut sapphires with a rose-cut diamond 'dew drop' accent, the stem set with single-cut diamonds, *length 43mm, stamped '18K', the sapphires estimated to weigh approximately 10.00cts in total, the principal diamond estimated to weigh approximately 0.38ct*

£700 - 900



140

141

A PINK SAPPHIRE AND DIAMOND BROOCH

In the form of a leaf, pavé-set with circular-cut pink sapphires with a rose-cut diamond 'dew drop' accent, the stem set with single-cut diamonds, *length 43mm, stamped '18K', the sapphires estimated to weigh approximately 10.00cts in total, the principal diamond estimated to weigh approximately 0.38ct*

£700 - 900



141

142

A SAPPHIRE AND DIAMOND THREE-STONE RING

Of carved half-hoop design, set centrally with a cushion-cut sapphire, with an old round brilliant-cut diamond to either side, between scrolled shoulders, to a plain hoop, *size M½, the sapphire estimated to weigh approximately 1.65cts, the diamonds estimated to weigh approximately 1.50cts in total*

£2,500 - 3,500



142

143

AN EMERALD AND DIAMOND RING

The tapered hoop set with an oval cabochon-cut emerald, and a round brilliant-cut diamond to each side, *size P½, stamped '750', the emerald estimated to weigh approximately 1.29cts, the diamonds estimated to weigh approximately 0.44ct in total*

£700 - 900



143

144

A YELLOW SAPPHIRE AND DIAMOND CLUSTER RING

Set centrally with a cushion-cut yellow sapphire, framed by a surround of round brilliant-cut diamonds, between banded bifurcated shoulders, each set with a diamond accent, to a plain hoop, *size O, the yellow sapphire estimated to weigh approximately 3.10cts, the diamonds estimated to weigh approximately 1.55cts in total*

£1,800 - 2,200



144



145

145

A PAIR OF PINK TOURMALINE AND DIAMOND PENDENT EARRINGS

Each formed as a wavy panel set with marquise and baguette-cut diamonds, suspending a pear-cut pink tourmaline drop, surrounded by a frame of round brilliant-cut diamonds, to clip and safety hook fittings, *length 50mm, the pink tourmalines estimated to weigh approximately 23.38cts and 22.93cts, the diamonds estimated to weigh approximately 2.76cts in total*

£4,000 - 6,000

146

A PINK TOURMALINE AND DIAMOND CLUSTER RING

Set centrally with an oval-cut pink tourmaline, surrounded by a frame of round brilliant-cut diamonds, between drop shoulders to a bifurcated hoop, *ring size approximately K, the tourmaline estimated to weigh approximately 30.00cts, the diamonds estimated to weigh approximately 1.84cts in total*

£3,500 - 4,500



146

147

A SAPPHIRE AND DIAMOND CLUSTER RING

Set centrally with an oval-cut sapphire, framed by a surround of round brilliant-cut diamonds, between tapered shoulders to a plain hoop, mounted in 18ct white gold, *size M, the sapphire estimated to weigh approximately 1.00ct in total, the diamonds estimated to weigh approximately 1.48ct in total*

£800 - 1,200

148

AN EMERALD AND DIAMOND CLUSTER RING

Set centrally with an oval-cut emerald, with a round brilliant-cut diamond to either side, within a similarly-set frame, to a plain hoop, *size N½, stamped '18CT', the emerald estimated to weigh approximately 1.55cts, the diamonds estimated to weigh approximately 0.80ct in total*

£1,200 - 1,500

149 ≈

A RUBY AND DIAMOND CLUSTER RING

Set centrally with an oval-cut ruby, within a frame of round brilliant and trapezoid-cut diamonds, between trifurcated shoulders to a plain hoop, *size N, the ruby estimated to weigh approximately 1.76cts, the diamonds estimated to weigh approximately 1.24cts in total*

£1,800 - 2,200



147

150

A TOURMALINE AND DIAMOND CLUSTER RING

Set centrally with a fancy octagonal-cut green tourmaline, surrounded by a frame of round brilliant-cut diamonds, between tapered shoulders to a plain hoop, mounted in 18ct white gold, *size O, the tourmaline estimated to weigh approximately 4.90cts, the diamonds estimated to weigh approximately 1.00ct in total*



148



149



150

151

A DIAMOND PENDANT AND PAIR OF DIAMOND EARRINGS

Of complimentary snowflake design, set throughout with round brilliant-cut diamonds, the pendant suspended from a fancy-link chain, pendant length 16mm, chain length 45cm, stamped 'AU750', the diamonds estimated to weigh approximately 0.42ct in total, the earrings to post and scroll fittings, mounted in 18ct white gold, length 11mm, with maker's mark for Hamilton & Inches, the diamonds estimated to weigh approximately 0.98ct in total, both to cases retailed by Hamilton & Inches, Edinburgh

£1,200 - 1,500

152

A DIAMOND BOW BROOCH

Pavé-set throughout with round brilliant-cut diamonds, width 35mm, the diamonds estimated to weigh approximately 3.30cts in total

£1,400 - 1,600

153

A SAPPHIRE AND DIAMOND RING SUITE

Comprising a single-stone diamond ring, the round brilliant-cut diamond to a four-claw setting, to a bifurcated hoop, the hoop to this ring shaped to allow the insertion of either of the two eternity rings, the first of which is set with a uniform row of round brilliant-cut diamonds, the second set with a uniform row of alternating circular-cut sapphires and round brilliant-cut diamonds, size M, the principal diamond estimated to weigh approximately 0.47ct, the diamonds to the first eternity ring estimated to weigh approximately 1.33cts, the sapphires to the second eternity ring estimated to weigh approximately 0.60ct in total, the diamonds estimated to weigh approximately 0.45ct in total (3)

£2,000 - 3,000

154

AN ART DECO STYLE DIAMOND RING

Set with a row of three round brilliant-cut diamonds, within an open frame of stylised cartouche design, similarly-set throughout, between diamond-set shoulders, to a plain hoop, size O, stamped '18CT', the diamonds estimated to weigh approximately 1.30cts in total

£1,200 - 1,500

155

A DIAMOND SINGLE-STONE RING

Set with a princess-cut diamond, to a four-claw setting, between shoulders channel-set with a row of similarly-cut diamonds, to a plain hoop, size L, stamped '750', the principal diamond estimated to weigh approximately 1.02cts in total

£1,800 - 2,200

156

A DIAMOND SINGLE-STONE RING

Set centrally with a round brilliant-cut diamond, to a raised claw setting, framed by a surround of round brilliant-cut diamonds, the gallery and shank similarly-set throughout, the lower shank plain, size M½, stamped '950', the principal diamond estimated to weigh approximately 0.48ct

£700 - 900



151



152



153



155



156



157



158



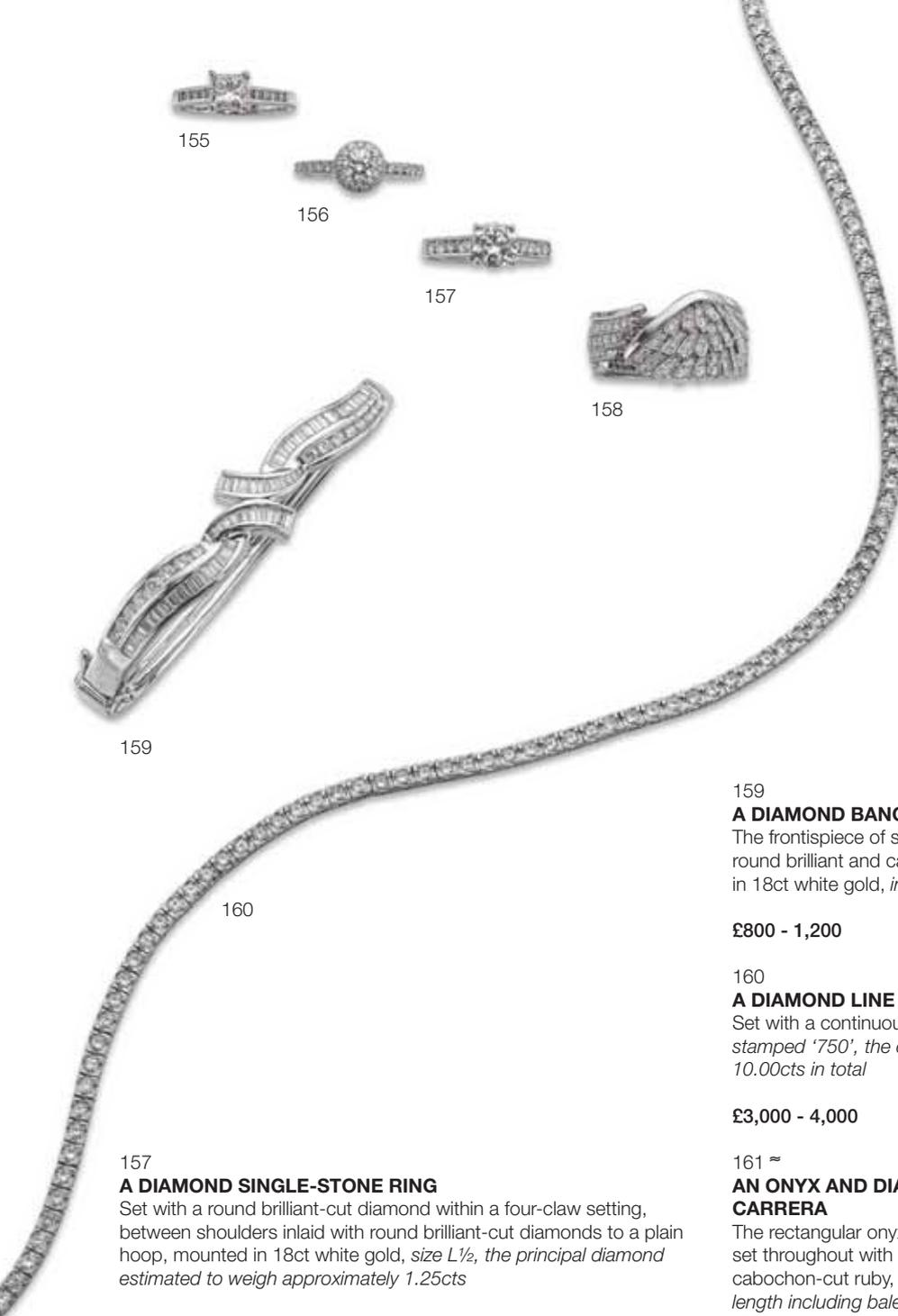
161



162



159



160

159

A DIAMOND BANGLE

The frontspiece of stylised crossover design, formed as two rows of round brilliant and calibre-cut diamonds, the lower half plain, mounted in 18ct white gold, *inner width 61mm*

£800 - 1,200

160

A DIAMOND LINE NECKLACE

Set with a continuous row of princess-cut diamonds, *length 42.50cm, stamped '750', the diamonds estimated to weigh approximately 10.00cts in total*

£3,000 - 4,000

161 ≈

AN ONYX AND DIAMOND PENDANT, BY CARRERA Y CARRERA

The rectangular onyx plaque with an applied panther's head, set throughout with round brilliant-cut diamonds, the eye with a cabochon-cut ruby, suspended from a fancy-link chain, *pendant length including bale 48mm, chain length 52cm, the pendant stamped '750' and signed 'Carrera y Carrera'*

£800 - 1,200

162

AN ART DECO STYLE ONYX AND DIAMOND RING

Of stylised scalloped form, set centrally with an old round brilliant-cut diamond, surrounded by a frame of similarly-cut diamonds and calibre-cut onyx, to a plain hoop, *size N½, stamped '750', the principal diamond estimated to weigh approximately 0.91ct, the remaining diamonds estimated to weigh approximately 0.40ct in total*

£2,300 - 2,500

157

A DIAMOND SINGLE-STONE RING

Set with a round brilliant-cut diamond within a four-claw setting, between shoulders inlaid with round brilliant-cut diamonds to a plain hoop, mounted in 18ct white gold, *size L½, the principal diamond estimated to weigh approximately 1.25cts*

£2,000 - 3,000

158

A DIAMOND 'WINGS' RING, BY GARRARD & CO.

Set throughout with round brilliant-cut diamonds, mounted in 18ct white gold, *size S½, signed 'GARRARD', the diamonds estimated to weigh approximately 2.50cts in total*

£1,600 - 1,800



163

164

165

166

167

168

163

A DIAMOND LINE BRACELET, FRENCH

Set with a uniform row of round brilliant-cut diamonds, each claw-set to an articulated stepped collet, *length 17.50cm, bearing French maker's mark and control mark, the diamonds estimated to weigh approximately 6.02cts in total*

£4,000 - 6,000

164

A DIAMOND BRACELET

The articulated bracelet formed as a series of alternating square and marquise-shaped links, set throughout with old round brilliant-cut diamonds, *length 18cm, the diamonds estimated to weigh approximately 3.80cts in total*

£2,000 - 2,500

165

A PAIR OF DIAMOND PENDENT EARRINGS

Each set with a round brilliant-cut diamond, suspending an articulated row of pear-cut diamonds, to post and scroll fittings, *length 57mm, the diamonds estimated to weigh approximately 4.00cts in total*

£2,500 - 3,500

166

A PAIR OF DIAMOND EARSTUDS

Each set with an octagonal-cut diamond, to a four-claw setting, to post and scroll fittings, *the diamonds estimated to weigh approximately 0.83ct in total, to original case retailed by Hamilton & Inches, Edinburgh*

£800 - 1,200

167

A DIAMOND TWO-STONE RING

Set with two old cushion-cut diamonds, between crossover shoulders set with diamond accents, to a plain hoop, *size M½, the principal diamonds estimated to weigh approximately 1.79cts and 1.51cts*

£3,000 - 5,000

168

A DIAMOND CROSS PENDANT, BY BOODLE AND DUNTHORNE

Set with princess-cut diamonds, each within a squared-collet setting, the reverse set with three round brilliant-cut diamonds, mounted in 18ct gold, suspended from a platinum woven-link chain, *pendant length 18mm, chain length 41cm, the diamonds estimated to weigh approximately 0.71ct in total*

£800 - 1,200



169



170



171

172

169

AN ABSTRACT BANGLE, BY CARL DAU

Formed as a brushed yellow metal partial circle, encompassing and rotating around a grooved steel partial circle, together forming a whole, *inner width 62mm, the yellow metal stamped '750' and signed 'DAU', together with a further steel bangle, inner width 57mm, unmarked, both with maker's boxes (2)*

£600 - 800

The German designer Carl Dau, born in Poland in 1942, began training as a goldsmith at the age of 23. During the early part of his career Dau additionally studied industrial design and worked mainly on large scale pieces.

In 1983 he began to focus purely on jewellery, with his industrial training still being reflected in the mathematical precision of the pieces he makes. His inspiration stems from form and shape; his designs are often based on triangles, circles and squares.

Dau's work somewhat epitomises the minimalist ideals; he states that "a strict, clear form has its own special beauty. It is not plain, but restricts itself to the essentials of being unobtrusive and natural."

170

A DIAMOND RING AND EARRING SUITE, BY HENRICH & DENZEL

The ring of bi-colour design, the white metal outer shank set throughout with round brilliant-cut diamond accents, the plain inner shank of yellow metal, *size P½, stamped '750AU/950PT', signed 'HD', the diamonds estimated to weigh approximately 0.37ct in total, the earrings of complimentary design, length 16mm, similarly stamped and signed, the diamonds estimated to weigh approximately 0.22ct in total, to maker's pouch*

£1,500 - 2,000

Henrich & Denzel was founded in 1984 by the German duo Gunter Henrich and Roland Denzel. To this day the designs remain sleek, architectural and contemporary, with a clear preference displayed for the use of platinum. Early advertisements for the company read: "Platinum. With a millesimal fineness of 950 is the purest of all jewellery metals, thus predestined for creations of pristine beauty and reserved for all those who appreciate the genuine and essential."

The minimalist style of Henrich & Denzel jewellery reflects the ideal of reducing forms to their essential components, a principle originally developed by the Bauhaus school.

171

A DIAMOND RING, BY HENRICH & DENZEL

Of broad full-hoop design, set with a continuous row of baguette-cut diamonds, *size T, weight 18g, stamped '950PT', signed 'HD', the diamonds estimated to weigh approximately 1.25cts in total, to maker's pouch*

£800 - 1,000

172

A DIAMOND RING, GERMAN

The broad plain band of satin finish, set with a baguette-cut diamond of brown hue, *size T, stamped '950 Pt', the diamond estimated to weigh approximately 0.25ct, untested for natural colour*

£600 - 800

173

A DIAMOND THREE STONE RING, BY BOODLES

Of stylised channel design, set with three round brilliant-cut diamonds, mounted in platinum, *size K, signed 'Boodles', the diamonds estimated to weigh approximately 0.33ct in total*

£400 - 600

174

A DIAMOND SINGLE-STONE RING

Set with an old cushion-cut diamond, to an illusion setting, between tapered shoulders to a plain hoop, *size L, the diamond estimated to weigh approximately 0.67ct*

£500 - 600



175



176



177



178

175

A DIAMOND SINGLE-STONE RING

Set with an octagonal-cut diamond, weighing 0.70ct, between tapered shoulders to a plain hoop, mounted in platinum, size *F½*

£1,000 - 1,500

Accompanied by a report from IGI stating that the diamond is of E colour and VS2 clarity. Report number F4D38854, dated 6 February 2006.

176

A DIAMOND THREE-STONE RING

Set centrally with a princess-cut diamond, weighing 0.72ct, with a pear-cut diamond to either side, between tapered shoulders to a plain hoop, mounted in platinum, size *M*, the pear-cut diamonds estimated to weigh approximately 0.54ct in total

£1,200 - 1,500

Accompanied by a report from IGI stating that the princess-cut diamond is of H colour and VS1 clarity. Report number F5B52809, dated 27 May 2008.

177

A DIAMOND SINGLE-STONE RING

Set with an asscher-cut diamond, between broad tapered shoulders, to a plain hoop, mounted in platinum, the hoop lined with 18ct gold, size *L*, the diamond estimated to weigh approximately 2.04cts

£4,000 - 6,000

178

A DIAMOND RING, BY TIFFANY & CO

The domed band pavé-set throughout with round brilliant-cut diamonds, size *K½*, stamped 'PT950' and signed 'Tiffany & Co', the diamonds estimated to weigh approximately 1.12cts in total

£2,000 - 3,000

179

AN 18CT GOLD OPEN-FACED POCKET WATCH, BY WEBSTER, LONDON 1928

The circular white enamel dial with black Roman chapters, outer minutes track, subsidiary seconds dial at 6 o'clock, and blued steel hands, the case with an engine turned design, diameter 46mm, weight 90g, the movement and dial signed 'WEBSTER / CORNHILL, LONDON', the movement, case and dial numbered '14706', together with a further 18ct gold open-faced pocket watch, a 9ct gold Albert watch chain, a further watch chain, stamped '9CT', and two fobs (6)

£500 - 700

180

A 9CT GOLD CIGARETTE CASE, BY B. H. BRITTON & SONS, BIRMINGHAM 1921

Of engine-turned design, length 11.40cm, weight 181g, stamped with patent number '308154/2o'

£800 - 1,200

181

A PAIR OF DIAMOND EARRINGS, BY ANDREW GRIMA, LONDON

Each realistically modelled as a leaf and applied with a round brilliant-cut diamond, to post and clip fittings, *length 33mm, stamped '750', signed 'GRIMA', the diamonds estimated to weigh approximately 0.12ct in total, to original case retailed by Grima, London*

£1,000 - 1,200



181

182

A PAIR OF 18CT GOLD PENDENT EARRINGS, BY HAMILTON & INCHEs, EDINBURGH 2006

Each of stylised tassel design, suspending tiers of graduated petals, to post and scroll fittings, *length 80mm, weight 24g, to original case retailed by Hamilton & Inches, Edinburgh*

£500 - 700



182

183

AN ENAMEL AND DIAMOND TIGER BROOCH, BY DAVID WEBB

Formed as a crouching tiger with black enamel stripes and round brilliant-cut diamond-set eyes, *width 60mm, signed 'Webb 18' and 'David Webb', damages*

£2,000 - 3,000

184 ≈

A RUBY AND DIAMOND CLUSTER RING

Of stepped flowerhead design, set centrally with a round brilliant-cut diamond, framed by a surround of circular-cut rubies, within a further frame of single-cut diamonds, between tapered shoulders to a plain hoop, mounted in 18ct gold, *size L, the rubies estimated to weigh approximately 1.03cts in total, the diamonds estimated to weigh approximately 0.67cts in total*

£300 - 500

185

A 'MUST DE CARTIER' LIGHTER, BY CARTIER

The blue enamel body with mottled effect throughout, the collar of tri-colour design, the cap with blue enamel pentagonal decoration, *length 59mm, weight 64g, stamped 'PLAQUE / OR G', numbered 'C51447', signed 'Cartier', to original fitted case retailed by Cartier, together with guarantee and instruction manual*

£500 - 700

186

A DIAMOND DRESS RING

Set centrally with a marquise-cut diamond, with trapezoid-cut diamonds to either side, the shoulders set with a double row of princess-cut diamonds, to a tapered hoop, *size N½, stamped '14k', the principal diamond estimated to weigh approximately 1.20cts*

£800 - 1,200



183



187

187

A ROMAN COIN PENDANT NECKLACE, ITALIAN

Set with a dupondius coin to a collet setting beneath a diamond-set barrel-shaped surmount, suspended from a three-row rope-link necklace, *pendant length 43mm, chain length 42cm, stamped '750', the diamonds estimated to weigh approximately 1.30cts in total*

£2,000 - 3,000

Accompanied by a report from Raffaele Negrini, dated 17 May 1999, stating that:

'I, the undersigned, Raffaele Negrini, in the capacity of a "Perito Numismatico" through membership of the "Collegio Lombardo Periti Esperti e Consulenti", membership number 4508, after a very thorough examination, certify that the coin "DUPONDIO" issued during the reign of Traiano (98 - 117 A.D.) is authentic.'

188

A LADY'S 9CT GOLD WRISTWATCH, BY OMEGA

The circular champagne-coloured dial with baton hour markers and black enamel baton hands, to a tapering fancy woven-link bracelet, *width 21mm, length 19cm, weight 42g, the movement and dial signed 'Omega'*

£400 - 600

189

A CITRINE PENDANT

Set centrally with an oval-cut citrine, within a frame of spoke design, with a twisted wirework border, *length including bale 50mm, stamped 9CT, suspended from a fancy-link neckchain, length 72cm*

£300 - 400

190

A CITRINE AND DIAMOND PENDANT

The frontispiece spectacle-set with round brilliant-cut diamonds leading to a citrine and diamond cluster, set centrally with a pear-shaped fancy-cut citrine, with a round brilliant-cut diamond frame, *chain length 42cm, stamped '18K', the diamonds estimated to weigh approximately 0.38ct in total*

£600 - 800



191

191

A NECKLACE AND BRACELET SUITE, BY GAY FRÈRES

The handmade necklace of graduated curb-link design, the clasp set with a round brilliant-cut diamond, *length 42.50cm, weight 135g, the clasp stamped '750', bearing French import marks and maker's marks for Gay Frères*, the handmade bracelet of uniform curb-link design, *length 19.50cm, weight 47g, the clasp hallmarked for 22ct gold and bearing maker's marks for Gay Frères*

£3,000 - 5,000

Accompanied by a report from Edinburgh Assay Office stating that the bracelet tests as 999‰ gold and the necklace tests as predominantly 999.9‰ gold with one pin within the clasp testing as 750‰ gold. Report number 40265321, dated 28 October 2015.

The workshop of Gay Frères was created in 1835 by Jean-Pierre Gay and Gaspard Tissot in Geneva. Gay Frères started as manufacturers of high quality chains and by the beginning of the 20th century was supplying bracelets for the biggest Swiss watch companies, to include Geneva's two grandes maisons; Vacheron Constantin and Patek Philippe. Gay Frères went on to create pieces for Hermès and Van Cleef & Arpels, as well as continuing to produce pieces for their own collection that today includes over 600 jewels and 300 chains. The workshop was recently recognised by the Responsible Jewellery Council and in 2009 became its first certified member.

192

A 'NORDIC SUMMER' SMOKEY QUARTZ RING, BY GEORG JENSEN

Set with an oval-shaped polished smokey quartz, to an angled collet setting, to a broad hoop, *size approximately L, stamped '750', signed 'GEORG JENSEN'*

£500 - 700

193

A RUTILATED QUARTZ RING

Set with a circular cabochon-cut rutilated quartz, within a stylised tear-shaped surround, engraved with a textured design, the edge set with a continuous row of round brilliant-cut diamonds, to a broad hoop, similarly-engraved, *size O, stamped '18K', the quartz measures approximately 19.59 x 19.26 x 9.08mm*

£600 - 800

194

A FIRE OPAL RING

Set with an oval-cut fire opal, to a collet setting, with a textured plaque to one side, all between crossover shoulders to a plain hoop, *size Q, stamped '750', the fire opal estimated to weigh approximately 1.86cts*

£500 - 700



192

193

194

195

A PAIR OF DIAMOND EARRINGS

Each of elongated hinged hoop design, the front channel-set with a row of round brilliant-cut diamonds, to hook and clip fittings, *length 27mm, stamped '750', the diamonds estimated to weigh approximately 1.56cts in total*

£700 - 900

196

A PAIR OF DIAMOND EARCLIPS

Of stylised ribbon design, the fronts pavé-set with round brilliant-cut diamonds, *length 30mm, stamped '750', the diamonds estimated to weigh approximately 2.50cts in total*

£1,000 - 1,500

197

A DIAMOND PENDANT

Of circular form, set with a continuous graduated row of round brilliant-cut diamonds, suspended from a box-link chain, *pendant length including bale 24mm, chain length 46cm, the clasp stamped '375', the diamonds estimated to weigh approximately 1.44cts in total*

£1,000 - 1,500

198

A PAIR OF DIAMOND EARCLIPS

Each of curved plaque form, pavé-set throughout with round brilliant-cut diamonds, to post and clip fittings, *length 18mm, stamped '750', the diamonds estimated to weigh approximately 2.20cts in total*

£1,000 - 1,500

199

A DIAMOND NECKLACE, BY TIFFANY & CO.

The articulated necklace formed as a series of reeded cross-shaped links, with barrel-shaped spacers between, the frontispiece interspersed with round brilliant-cut diamond accents, *length 43.50cm, weight 84g, stamped '750', signed 'T&CO.', the diamonds estimated to weigh approximately 0.72ct in total*

£4,000 - 6,000

200 †

AN UNMOUNTED FANCY VIVID ORANGY YELLOW DIAMOND

The round brilliant-cut diamond, weighing 0.55ct

£1,500 - 2,000

Accompanied by a report from HRD stating that the diamond is of natural fancy vivid orangy yellow colour. Report number 15003693001, dated 4 March 2015.

201

A DIAMOND SINGLE-STONE RING

Set with a round brilliant-cut diamond, between drop shoulders, to a plain hoop, *size L, stamped '750' and '18CT', the diamond estimated to weigh approximately 1.95cts*

£1,500 - 2,500

202

A DIAMOND ETERNITY RING

The two-colour band channel-set with a uniform row of fifteen round brilliant-cut diamonds, *size O, stamped 'KR 218 585', the diamonds estimated to weigh approximately 1.05cts in total*

£600 - 800

203

A DIAMOND BANGLE AND EARRING SUITE

The bangle of oval hinged form, the frontispiece channel-set with a slightly graduated row of round brilliant-cut diamonds, *inner width 58mm, weight 33g, stamped '750', the diamonds estimated to weigh approximately 1.60cts in total*, together with a pair of tapered half-hoop earrings of complimentary design, similarly-set and mounted in 18ct gold, *length 15mm, the diamonds estimated to weigh approximately 0.50ct in total*

£1,500 - 2,000

204

A SAPPHIRE AND DIAMOND PENDANT

Set with an old round brilliant-cut diamond, suspending a bifurcated knife-edge bar, terminating in an oval-cut sapphire drop, all to a belcher-link neckchain, *chain length 39cm, the sapphire estimated to weigh approximately 1.75cts, the diamond estimated to weigh approximately 0.35ct*

£400 - 500

205

A CULTURED PEARL NECKLACE

The cultured pearls, measuring approximately 6.60 x 6.51mm, strung knotted as a two-row necklace, to a 9ct gold clasp of flowerhead design, set throughout with cultured pearls, *length of shortest row 67cm*, together with a pair of cultured pearl earstuds (2)

£300 - 400

206

A SAPPHIRE BRACELET

The flat woven-link strap bracelet of herringbone design, with an applied flowerhead motif set with circular-cut sapphires, *length 19cm, weight 30g, stamped '750', together with a ring of stylised flowerhead design, set with circular-cut sapphires, size O*

£400 - 600



195



196



197



198



201



200



199



202



203





207

**A SILVER CURB-LINK BUCKLE BRACELET, BY HERMES,
LONDON 2004**

With a polished finish, length approximately 21.50cm, weight 78g,
bearing French control marks, signed 'HERMÈS'

£250 - 350

208

**A SILVER 'CRESCENDO' NECKLACE, BRACELET AND
EARRING SUITE, BY HERMÈS**

Each of graduated belcher-link design, the bracelet and necklace with
a T-bar clasp, the earrings to post and French fittings, necklace length
43.50cm, bracelet length 23cm, earring length 75mm, total weight
216g, all with maker's mark for Gay Frères, signed 'HERMÈS'

£600 - 800

209

AN EMERALD AND DIAMOND CLUSTER RING

Set centrally with a cushion-cut emerald, framed by a surround of old
round brilliant-cut diamonds, between banded bifurcated shoulders,
each set with a diamond accent, to a plain hoop, size N, the emerald
estimated to weigh approximately 2.00cts, the diamonds estimated to
weigh approximately 1.20cts in total

£1,300 - 1,500

210

**A LADY'S ENAMEL HALF HUNTER FOB WATCH AND CHAIN,
CIRCA 1900**

The white enamel dial with black enamel Roman chapters and blued
steel hands, the case with a pinkish outer chapter ring with blue
enamel Roman chapters, the reverse plain, to a double-row curb-link
Albertina watch chain, watch diameter 34mm, chain length 24cm,
total weight 65g, the case and cover stamped 'K18', the cuvette
stamped 'CUIVRE', numbered '37923', the chain stamped '18' and
'M&M'

£500 - 700





211 (part)

211

A SILVER AND HEMATITE NECKLACE, BY GEORG JENSEN

The hematite beads, measuring approximately 7.30 x 7.40mm, strung as a single-row necklace, suspending a stylised heart-shaped pendant, *length 59cm, numbered '247B', signed 'GEORG JENSEN'*, together with a silver necklace, by Hamilton & Inches, Edinburgh 2006, the curb-link chain suspending an articulated pendant, formed as three stylised plaques of openwork design, *chain length 45cm, pendant length 11cm (2)*

£250 - 350

212

A 'MAGNUOVO' SMOKEY QUARTZ AND DIAMOND RING, BY HENRICH & DENZEL

Set centrally with a circular fancy-cut smokey quartz, framed by a surround of round brilliant-cut diamonds, to a broad and slightly tapered hoop, *size V½, weight 37g, stamped '950PT', signed 'HD', the smokey quartz estimated to weigh approximately 14.89cts, the diamonds estimated to weigh approximately 0.28ct in total, to maker's pouch*

£1,000 - 1,500



212

213

AN 18CT GOLD DOLPHIN BROOCH, BY GEORG JENSEN, LONDON 1968

In the form of a pair of dolphins swimming, *width 41mm, weight 5g, stamped '750' and '18K', signed 'GEORG JENSEN'*

£400 - 500

214

AN ART NOUVEAU SILVER BELT BUCKLE, BY LIBERTY OF LONDON, 1900

Of stylised design, *length 72mm, weight 39g*, together with two further smaller silver belt buckles, *length 30mm, total weight 7g*

£350 - 400

215

A SILVER 'TULIP' BRACELET, BY GEORG JENSEN, LONDON 1956

Possibly designed by Henning Koppel: Formed as a series of stylised tulip design links, *length 19cm, weight 34g, signed 'GEORG JENSEN', numbered '93'*, together with a brooch of foliate design, by Georg Jensen, *length 41mm, weight 7g, signed 'GEORG JENSEN', numbered '236'*

£500 - 700

216

A SILVER BUCKLE AND BUTTON SET, BY LAWRENCE EMANUEL, BIRMINGHAM 1911

The belt buckle and six buttons of plain design with a blue enamel border, *total weight 53g, buckle length 65mm, to original fitted case*

£400 - 600

217

A RUTILATED QUARTZ NECKLACE AND BANGLE SUITE, BY VIVIANA TORUN BULOW-HUBET FOR GEORG JENSEN

The necklace formed as a shaped broad collar suspending a detachable pendant formed as a bar terminating in a fancy-cut rutilated quartz, *pendant length 70mm, the collar and pendant signed 'Georg Jensen', 'Torun', the collar numbered '160', the pendant numbered '132'*, the bangle of complimentary design, *inner width 64mm, signed 'Georg Jensen', 'Torun', and numbered '203' and '203B'*, together with a pendant drop set with amethysts (3)

£700 - 1,000

Vivianna Torun Bülow-Hübe was born in 1927 in Malmö, Sweden. In 1956 she moved to Paris and soon became well-known for her jewellery designs. After winning the Lunning Prize for design in 1960, Torun met Georg Jensen, for whom she began to design exclusively in 1969.

Often described as minimalist, her work was inspired by natural forms such as flowers, leaves and the flow of water.

Torun believed:

"A piece of jewellery should be a symbol of love. It should enhance and move with the body so that it blends with you. It must not overwhelm, but enhance you. This is why it must be timeless. It shouldn't matter if you are 17 or 87 years old."









218

218

AN ONYX AND DIAMOND NECKLACE, CIRCA 1900, FRENCH

Formed as a series of elliptical onyx panels spaced by similarly shaped rose-cut diamond-set plaques, the scrolling diamond-set terminals joined by a removable rose-cut diamond-set clip, the opposite ends with later clasp and spacers, probably originally able to be worn as a necklace or a pair of bracelets, *total length 41cm, stamped 'DEPOSE' and bearing French maker's mark and control mark*

£4,000 - 6,000

219 ≈

A RUBY AND DIAMOND DRESS RING

Of crossover design, set with two rows of tapering cushion-cut diamonds, framed by a row of calibré-cut rubies, *size M, stamped 'PLATINUM', the diamonds estimated to weigh approximately 0.80ct in total*

£500 - 600

220

AN EMERALD AND DIAMOND DRESS RING

Of crossover design, one side terminating with a flowerhead, set with three circular-cut emeralds, surrounded by a frame of round brilliant-cut diamonds, the other side formed as a leaf, set with a marquise-cut emerald, within a frame of round brilliant-cut diamonds, between knife-edge shoulders, to a plain hoop, *size L, the diamonds estimated to weigh approximately 0.63ct in total*

£400 - 600

221 Y

A LADY'S ENAMEL PENDANT FOB WATCH, CIRCA 1900, SWISS

Of conical form, the mother-of-pearl dial with black enamel Roman chapters and outer minute track, blued steel hands, the case of pink guilloché enamel with floral detail, *diameter 22mm, the dial signed 'LANCO', the movement and case stamped '935', 'IOCO', and bearing Swiss control marks*

£250 - 350



222

222

AN AGATE AND DIAMOND PENDANT

Of openwork design, set with five circular cabochon-cut agates, formed as a cross, interspersed by stylised accents, set throughout with old round brilliant-cut diamonds, *length including bale 51mm, the diamonds estimated to weigh approximately 2.50cts in total*

£1,600 - 1,800

223

A MOONSTONE AND DIAMOND HEART-SHAPED BROOCH/ PENDANT, CIRCA 1900

The heart-shaped cabochon-cut moonstone surrounded by a frame of rose-cut diamonds, mounted in silver on gold, the brooch fitting detachable, *length 30mm*

£2,000 - 3,000

224

A VICTORIAN DIAMOND BROOCH AND EARRING SUITE

Each of oval form, inlaid centrally with a rose-cut diamond, within a stylised surround of geometric design, the brooch with a locket compartment to the reverse, the earrings with hook fittings, *brooch width 40mm, earring length 34mm, to original fitted case*

£400 - 600



223

225

A VICTORIAN DIAMOND BROOCH

Of open oval form, with a trefoil accent to either side, set throughout with old round brilliant-cut diamonds, *width 38mm, the diamonds estimated to weigh approximately 1.40cts in total, to original fitted case retailed by R.C. Oldfield, Liverpool*

£500 - 700

226

A GENTLEMAN'S ONYX AND PEARL DRESS SET

Comprising buttons, cufflinks and studs, formed as onyx plaques of octagonal form, each set centrally with a seed pearl, *largest plaque width 8mm, stamped '9CT', to original fitted case, pearls untested*

£500 - 700

227

A CURB-LINK BRACELET

Suspending a turquoise-set fob, and a further fob depicting St. Christopher, *length 20cm, weight 73g*

£800 - 1,200



228

228 ≈

A DIAMOND FLOWER BROOCH, CIRCA 1900

The flower set centrally with a round brilliant-cut diamond, framed by a surround of ruby accents, the petals and foliage set throughout with old round brilliant-cut diamonds, *length 55mm, the principal diamond estimated to weigh approximately 1.13cts, one diamond deficient*

£1,500 - 2,000

229 ≈

A RUBY AND DIAMOND ORNAMENTAL PHEASANT BROOCH, CIRCA 1900

Realistically modelled and set throughout with circular-cut rubies and old round brilliant-cut diamonds, with detachable fitting, *length 85mm, to original fitted case*

£500 - 600

230

A SAPPHIRE AND DIAMOND BRACELET

The frontispiece formed as a slightly graduated row of oval-cut sapphires, with pairs of round brilliant-cut diamonds between, to a plain articulated bracelet, *length 18.50cm, stamped '750', the sapphires estimated to weigh approximately 3.90cts in total, the diamonds estimated to weigh approximately 0.68ct in total*

£600 - 800



229

231

A VICTORIAN DIAMOND CRESCENT BROOCH

Set with a continuous row of old round brilliant-cut diamonds, mounted in silver on gold, *length 50mm*

£400 - 600

232

A SAPPHIRE AND DIAMOND CLUSTER RING

Set centrally with an oval-cut sapphire, framed by a surround of round brilliant-cut diamonds, between tapered shoulders to a plain hoop, *size M, the sapphire estimated to weigh approximately 1.45cts, the diamonds estimated to weigh approximately 1.20cts in total*

£600 - 800

233

A NATURAL PEARL NECKLACE

The pearls, measuring approximately 2.40 – 5.70mm, strung knotted as a single-row necklace, to an emerald and diamond three-stone box clasp, *length 52cm, damages*

£1,500 - 2,000

Accompanied by a report from GCS stating that the pearls are natural saltwater with no indication of treatment. The report notes that this necklace includes pearls under 3mm in size. These seed pearls may be either natural or cultured. Report number 5576-3196, dated 15 October 2015.



234

234

A VICTORIAN DIAMOND BROOCH

Of stylised 'T' design, set centrally with an old cushion-cut diamond, framed by a surround of old round brilliant-cut diamonds, extending to form three rays, each terminating with a trefoil of similarly-cut diamonds, *width 52mm, the diamonds estimated to weigh approximately 7.13cts in total, to a case retailed by Watherston, London*

£2,000 - 3,000

235

A VICTORIAN DIAMOND BRACELET

The frontispiece set centrally with an old round brilliant-cut diamond, framed by a surround of similarly-cut diamonds, with a row of graduated diamonds to either side, to a later expandable bracelet, *length approximately 16cm, the principal diamond estimated to weigh approximately 1.38cts, the remaining diamonds estimated to weigh approximately 3.91cts in total*

£3,500 - 4,500

236

A COLLECTION OF MINERAL EGGS

To include an amethyst egg, a tiger's-eye quartz ball, two malachite eggs, a snowflake obsidian egg, etc., (22)

£300 - 500



235

237

A DIAMOND FIVE-STONE RING

Set with a slightly graduated row of octagonal-cut diamonds, between plain shoulders to a plain hoop, mounted in 18ct gold, *size N, the diamonds estimated to weigh approximately 1.16cts in total*

£500 - 700

238

A VICTORIAN PORTRAIT MINIATURE BROOCH

The painted photographic portrait depicting a girl in blue, set within an oval frame with foliate detailing to the cardinal points, the reverse with a presentation inscription from The Edinburgh Ladies Institution, *width 46mm, to a fitted case, with a further presentation inscription, together with a penannular brooch, of circular openwork design (2)*

£400 - 600

239

A PAIR OF ONYX AND DIAMOND CUFFLINKS

Double-sided, each panel inlaid with an octagonal onyx plaque set centrally with a single-cut diamond, with chain connectors, *plaque diameter 11mm*

£250 - 300



240



241



242

240

A PAIR OF DIAMOND THISTLE EARCLIPS

Each of thistle design with ribbon scroll detailing, pavé-set throughout with single-cut diamonds, to clip fittings, *length 21mm, the diamonds estimated to weigh approximately 1.28cts in total*

£1,000 - 1,500

241

A BELLE EPOQUE DIAMOND DRESS RING

Of openwork plaque design, set with a row of three old round brilliant-cut diamonds, with a stylised border to either side, similarly-set throughout, between tapered shoulders to a plain hoop, *size P½, the three principal diamonds estimated to weigh approximately 1.86cts in total*

£2,000 - 3,000

242

AN EDWARDIAN DIAMOND BRACELET

The frontispiece of stylised openwork design, set throughout with vari-cut diamonds, to an expandable bracelet, *length 15.50cm, the diamonds estimated to weigh approximately 0.65ct in total*

£500 - 700

243

AN 18CT GOLD OPAL, EMERALD AND DIAMOND RING

Set centrally with an oval cabochon-cut opal, framed by a surround of alternating round brilliant-cut diamonds and circular-cut emeralds, between tapered shoulders to a plain hoop, *size K, the opal estimated to weigh approximately 0.50ct*

£500 - 700



244

244

A VICTORIAN DIAMOND THREE-STONE RING

Set with a row of slightly graduated old cushion-cut diamonds, between carved and scrolled shoulders, to a plain hoop, size *M*, the diamonds estimated to weigh approximately 3.31cts in total

£4,000 - 6,000

245

A DIAMOND CLUSTER RING

Of flowerhead design, set throughout with round brilliant-cut diamonds, between tapered shoulders to a plain hoop, size *M*, stamped '18CT', the diamonds estimated to weigh approximately 1.01cts in total

£400 - 600

246

A DIAMOND ETERNITY RING

Of full hoop design, set with a continuous row of round brilliant-cut diamonds, size *L½*, engraved 'PLAT', the diamonds estimated to weigh approximately 1.60cts in total

£400 - 500

247

A DIAMOND THREE-STONE RING

Of carved half-hoop design, set with a slightly graduated row of old round brilliant-cut diamonds, between scrolled shoulders to a plain hoop, size *R*, the diamonds estimated to weigh approximately 1.12cts in total

£500 - 600



248

248

A PAIR OF ART DECO DIAMOND PENDENT EARRINGS, CIRCA 1925

Each elongated plaque composed of articulated geometric motifs, pierced and set throughout with old round brilliant and rose-cut diamonds, terminating with a shield-shaped panel set centrally with an old pear-cut diamond, to French fittings, *length 55mm, the pear-cut diamonds estimated to weigh approximately 0.62ct and 0.65ct, the remaining diamonds estimated to weigh approximately 1.40cts in total*

£3,000 - 5,000

249

A SAPPHIRE AND DIAMOND CLUSTER RING

The undulating head set throughout with pear-cut sapphires and round brilliant-cut diamonds, between bifurcated shoulders, joining to form a reeded hoop, *size M½, the diamonds estimated to weigh approximately 1.14cts in total*

£400 - 600

250

A PAIR OF DIAMOND PENDENT EARRINGS

Each with a foliate motif suspending two articulated drops, set throughout with round brilliant and single-cut diamonds, to post and clip fittings, *length 40mm, stamped '750', the diamonds estimated to weigh approximately 1.15cts in total*

£400 - 600

251

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH

The knife-edge bar set with three circular-cut sapphires, each with an old round brilliant-cut diamond between, *width 65mm*

£300 - 500



252

A VICTORIAN DIAMOND-SET ARROW BROOCH

Of large proportions, set throughout with old round brilliant-cut and cushion-cut diamonds, *length 10.20cm, the diamonds estimated to weigh approximately 4.00cts in total, to original fitted case*

£3,000 - 5,000

253

A PAIR OF SAPPHIRE AND DIAMOND CLUSTER EARRINGS

Each set centrally with an oval-cut sapphire, framed by a surround of round brilliant-cut diamonds, to post and French fittings, *length 14mm, the sapphires estimated to weigh approximately 3.00cts in total, the diamonds estimated to weigh approximately 1.28cts in total*

£400 - 600

254

A VICTORIAN DIAMOND BANGLE

The hinged bangle set with a graduated row of old round brilliant-cut diamonds, the lower half of openwork knife-edge design, *inner width 60mm, the diamonds estimated to weigh approximately 1.60cts in total, to original fitted case retailed by Cattaneo & Co., Leeds*

£800 - 1,000

255 ≈

AN 18CT GOLD RUBY AND DIAMOND CLUSTER RING, BY BOODLES

Set centrally with a circular-cut ruby, framed by a surround of round brilliant-cut diamonds, between tapered shoulders to a plain hoop, *size M, signed 'Boodles', the ruby estimated to weigh approximately 0.36ct, the diamonds estimated to weigh approximately 0.56ct in total*

£800 - 1,200

252

256

A STAR SAPPHIRE AND DIAMOND RING

Set centrally with an oval cabochon-cut star sapphire, within a stylised ribbon-like frame set throughout with baguette and round brilliant-cut diamonds, one shoulder bifurcated and set with similarly-cut diamonds, the other tapered, to a plain hoop, *size L½, stamped '14K', the sapphire estimated to weigh approximately 14.02cts*

£600 - 800

257

A NATURAL PEARL NECKLACE

The graduated pearls, measuring approximately 1.67 - 5.27mm, strung knotted as a single-row, the marquise-shaped clasp set with three old round brilliant-cut diamonds, with rose-cut diamond accents between, *length 60cm*, together with a further natural pearl necklace, the pearls, measuring approximately 2.35 - 3.77mm, strung partially knotted as a single-row necklace, *length 38cm*

£700 - 900

Both necklaces accompanied by a report from Gwilym M. Jones FGA, stating that the pearls are natural. Report numbers 9203/19 and 9203/20, dated 16 March 1992.



258

258

A DIAMOND FRINGE NECKLACE, CIRCA 1900

Formed as a series of knife-edge bars, interspersed by old round brilliant-cut diamonds, the frontispiece with a graduated and articulated fringe, similarly-set, length 37.50cm, small later extension section to back, the diamonds estimated to weigh approximately 6.61cts in total, to a fitted case retailed by Mappin Brothers, London

£4,000 - 6,000

259

A DIAMOND TWO-STONE RING

Of crossover design, set with two round brilliant-cut diamonds, between shoulders set with single-cut diamond accents, to a plain hoop, size K½, stamped 'PLAT', the diamonds estimated to weigh approximately 1.50cts in total

£600 - 800

260

A DIAMOND SINGLE-STONE RING

Of crossover design, set with an old round brilliant-cut diamond, between shoulders set with similarly-cut diamonds, to a plain hoop, size K½, stamped '18CT', the principal diamond estimated to weigh approximately 1.11cts

£700 - 900

261

A DIAMOND SINGLE-STONE RING

Set with a pear-cut diamond, between tapered shoulders to a plain hoop, size Q½, stamped '18ct', the diamond estimated to weigh approximately 1.47cts

£1,800 - 2,200

262 - 269

No lots

SILVER

To include an Important Private Collection of Silver Miniatures and a Private Collection of Inkwells
Lots 270 - 603



AN IMPORTANT PRIVATE COLLECTION OF SILVER MINIATURES

This important private collection of sixty lots of miniatures represent many years of considered and thoughtful collecting. The grandfather of the current owner, an English cavalry officer whose descendants married into a Scottish family, purchased these miniatures during the first half of the 20th century as gifts for his wife to celebrate birthdays and anniversaries.

The collection was listed in its entirety in 1964 and subsequently kept in storage.

Undoubtedly one of the finest and most comprehensive of its type ever to reach the auction market, these miniatures can certainly be considered comparable in importance to the collection offered by Christie's in 1972 and the Milntown Collection, auctioned by Bonhams in 2013.

The whimsical world of miniatures can be utterly captivating; whether furniture, paintings, books or the newest technology, the tiniest of objects can cause the greatest of delight. This can certainly be said for this magnificent collection of silver miniature objects, which is important not only because of the quantity, but also because of the quality and rarity of the lots being offered.

Whilst miniatures were always meant to be handled with care, there are some pieces which should now be considered as worthy museum objects. They include the earliest piece; Lot 328, a mid- 17th century silver porringer which still shows crisp detail and a delightful rope-twist foot, and Lot 308, a superb shagreen cased canteen of which there is an almost identical example held in the collections of The Victoria & Albert Museum in London.

The earliest known silver miniatures were made for European Royal families. As discussed by Victor Houart, in his book *'Miniature Silver Toys'* (New York 1981), p19: "It will never be possible to ascertain precisely whether the first miniature silver articles were made in France or in Germany. We do know, however, that the future King of France, Charles VII, was given a silver-gilt rattle. This was in the year of grace 1404, when Charles was only a year old. Much later, in 1571, Claude of France, daughter of Henry II and Duchess of Lorraine, wrote to Hottman, a silversmith, asking him to make a set of little silver household utensils 'with pots, bowls, plates and other articles of the kind made in Paris', which she intended to present to the child of the Duchess of Bavaria."

From the mid- 17th century Dutch silversmiths, especially those in Amsterdam, were producing silver toys. From this early stage they were also exporting the toys to England, where the trend for doll/ baby houses had not yet been realised. This may mean that whilst the toys in Holland were being produced for European ladies to furnish lavish baby houses, they were being played with in England by wealthy young girls. However, England did catch on to the delight of the baby house, as Jonathon Swift writes in *'Gulliver's Travels'* (1726) of "a set of silver dishes and plates...not much bigger than what I have seen in a London Toyshop for the furniture of a baby house".

It is also worth noting that unlike the Dutch who had many different ways to categorise silver toys and miniature silver, the term 'silver toys' in 17th and 18th century England encompassed a wide variety of smaller objects including vinaigrettes and snuffboxes. This attitude in some circles, as Peter Kaellgren writes in his article, *'The Clayton Family of Goldsmiths and Jewellers Circa 1658-1743'*, has been detrimental to the documentation of silver miniatures; "Researchers have largely neglected small-workers like David Clayton because of the scale of their work....This does not take into account the social importance of silver articles in the seventeenth and eighteenth centuries...When first produced, these early silver toys were status symbols and constituted the top level in the toy market."

This lack of research had led to confusion over the identification of some of the miniature maker's marks. This was further complicated by changes to hallmarking in the late 17th/early 18th century. Toys that were made between 1696 and 1720, followed the convention that the standard of silver rose from 925 to 958/1000; Britannia Standard. In 1720 the Sterling standard of 925/1000 was restored. Arthur Grimwade comments on this confusion in his foreword to the *'Important Collection of Silver Toys and Miniatures'*, Christie's 11th October 1972; "Many years ago the late Comdr. G. E. P. How attributed the 'G.M.' mark to George Middleton and the 'Ma' (CANDLESTICKS) mark to Isaac Malyn, but the records of makers' marks at Goldsmiths Hall, London, show conclusively that the 'Ma' mark is that of George Manjoy when used with Britannia Standard silver. Since Manjoy would have used 'G.M.' with standard silver, and since the shape of the shield of the mark is so very similar...., whist(sic) the technique of making and the toys made by 'G.M.' and 'Ma' is also very similar, it is reasonable to conclude that both marks pertain to George Manjoy." An example of the 'GM' mark discussed here can be seen on Lot 278.

Another maker's mark Grimwade comments on is that of David Clayton; "Jackson, E. Alfred Jones and Commander How all attributed this mark to Augustine Courtauld. But Courtauld was a Huguenot and always incorporated a fleur de eys (sic) in his mark...this mark, which appears to be A.C. when upside down, is in fact D.C. when read the right way up and pertains to David Clayton being entered in the Goldsmith's Records in July, 1720."

It is worth noting that there has been suggestion that miniature porringers were not meant to be used as toys, but in fact, like the Scottish tot cup used for short, strong drams. They can, however, still be classed as miniature silver objects, for such examples please see Lots 310-329.

The lack of formal inventory that one might expect from such a collection may be testament to the sentiment behind why they were originally purchased. This collection is not just for the lover of early silver, miniatures or toys but for anyone who loves the more fanciful rare and unusual object.

Please find an index of maker's marks illustrated at the end of the section.

Literature:

Arthur G. Grimwade, *'London Goldsmiths 1697-1837; Their Marks and Lives'*, 3rd edn., London 1990, p467.

Victor Houart, *'Miniature Silver Toys'* (New York 1981).

Auction Catalogues:

Bonhams *'Fine Silver & Gold Boxes - The Milntown Collection'*, London, 13 November 2013.

Christie's *'An Important Collection of Silver Toys & Miniatures'*, London, 11 October 1972.

Periodical Articles:

Peter Kaellgren, *'The Clayton Family of Goldsmiths and Jewellers Circa 1658-1743'*, *The Silver Society Journal*, Volume 9





270

270

A GEORGE I/II MINIATURE SILVER TEAPOT AND COFFEE POT

probably by James Slater, London, maker's mark struck to each base
The teapot of bellied form, with plain scrolling handle, the coffee pot with wooden side handle, together with a tea bowl and two saucers, the tea bowl *maker's mark possibly IC*, height of coffee pot 5.5cm, the teapot 4.8cm.

£1,200 - 1,500

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p200.

271

A GEORGE I MINIATURE SILVER TEA TRAY

by David Clayton, London 1714
Of octagonal form with moulded edge, incised with a geometric pattern, on four pad feet, length 10.6cm, width 8.4cm, height 0.5cm.

£800 - 1,200



271

272

THREE GEORGE II MINIATURE SILVER GRADUATED PLATES

by John le Sage, London, each struck to the rim with maker's mark and lion passant
Of simple form with narrow rim, diameters 7.7cm, 7cm, 5.7cm. (3)

£600 - 800

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p199.

273

A MINIATURE SILVER TEA CADDY

maker's mark W.P
Of plain rectangular form, the pull-off cover with urn finial, height 4.5cm.

£500 - 700



273



274



272

274

A MINIATURE SILVER SALT-BOX

apparently unmarked
Of plain rectangular form with hinged sloping lid revealing two compartments, with arched shaped back plate, height 4.3cm, width 3.1cm.

£300 - 500

Literature:

For a similar example see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 35.

275

A GEORGE I/GEORGE II MINIATURE SILVER TEA KETTLE

by David Clayton, London and with lion passant
The baluster body with scrolling spout with a horizontal turned wooden handle, the domed cover with wooden finial, height to top of handle 7cm.

£800 - 1,200

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.



275





276

**276
A WILLIAM III MINIATURE SILVER MONTEITH**

by George Manjoy, London 1701
Demi-fluted bowl, on reeded collet foot, with a band of trefoils and pellets conforming to the rim with six notches, height 3cm, diameter 5.4cm.

£1,200 - 1,500

Literature:

For a similar example see Bonhams "Fine Silver & Gold Boxes - The Milntown Collection", London, 13 November 2013, lot 161.

**277
A PAIR OF WILLIAM III MINIATURE SILVER CANDLESTICKS**

probably by George Manjoy, maker's mark mis-struck, London 1701

On stepped octagonal base, issuing fluted and reeded column, the initials 'E.G' to the underside, height 5.5cm.

£600 - 800



277

**278
A LATE 17TH CENTURY MINIATURE SILVER CANDLESTICK**

probably by George Manjoy, London maker's mark only, struck twice

The base formed as seven lobes with a second tier of eight lobes repeated at the nozzle as an everted rim, with reeded column, height 4.4cm.

£400 - 600

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p199. This mark has previously been attributed to George Middleton.

**279
AN EARLY 18TH CENTURY SET OF THREE MINIATURE SAUCEPANS**

by David Clayton, London, all struck once with maker's mark and lion passant

Comprising a pair and a smaller, each of flaring form, with reeded base rim and turned wooden side handle, the largest engraved to the base with initials 'EB', diameter of the pair 4.5cm and the smaller 3.7cm.

£800 - 1,200

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198. For a similar example see Bonhams "Fine Silver & Gold Boxes - The Milntown Collection", London, 13 November 2013, lots 162 and 176.



280

**280
A WILLIAM III MINIATURE SILVER FOOTED SALVER**

by George Manjoy, London 1701
On tapering cylindrical foot, the plain centre with raised gadrooned border, the underside engraved with initials 'EG', diameter 6.5cm.

£700 - 900

Literature:

For a similar example see Bonhams "Fine Silver & Gold Boxes - The Milntown Collection", London, 13 November 2013, lot 149.

**281
A QUEEN ANNE MINIATURE SILVER FOOTED SALVER**

by David Clayton, London 1709
On tapering cylindrical foot, the plain centre with raised gadrooned border, diameter 6.5cm.

£700 - 900

Literature:

For a similar example see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 58.



279



280



281





282

282
A PAIR OF GEORGE I MINIATURE SILVER CANDLESTICKS

by David Clayton, London, and with lion passant London

The circular domed base issuing hexagonal baluster columns with plain cylindrical sockets, height 7.9cm.

£1,000 - 1,500

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.

For a similar example of a set of four see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 50.

Bearing a spinster's heraldic lozenge with the arms of LAKE (augmentation) quartering LAKE (ancient), ATWELL and WARDELL. The (top left) flag bearing St George's flag spattered with tiny red shields commemorates the sixteen wounds sustained by Doctor (later Sir) Edward Lake, of Prince Rupert's cavalry, in the 1642 Battle of Edgehill. It was an augmentation to the family's ancient arms, following the baronetcy authorised by Charles I in 1645, that has been accounted one of the hardest won honours in history.

The date suggests the owner of these miniature candlesticks to have been an unmarried daughter of Sir Atwell Lake, Bt., (b.1711) whose near-ancestor's valour and persona would have been a matter of family reminiscence.



285



283

283
A MINIATURE CAULDRON AND COVER

probably Dutch 18th century, unmarked
 Of conventional form on three feet, the lid with a ball finial, with loop swing handle, height 6cm with handle extended, together with a hemispherical bowl on three twisted legs and an oblong pan of shallow form with elaborate scrolling handle.

£800 - 1,200

284
A JAMES II MINIATURE SILVER FLAT IRON

possibly by George Manjoy, London 1688
 The arched body of shallow, hollow form with hinged end panel, the upper surface with simple punched border and applied with angular handle length 2cm, height 3.2cm.

£1,200 - 1,500

285
A QUEEN ANNE MINIATURE SILVER EWER

maker's mark unclear, London 1708
 Of helmet form, on spreading circular foot, with scrolling handle, height 4.6cm.

£700 - 900



284

286
A GEORGE II MINIATURE SILVER WARMING PAN

probably by John Clayton, London, the base struck with maker's mark and lion passant
 The hinged cover pierced with rosettes, with turned baluster wooden handle, length 12cm.

£400 - 600

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.

287
A MID 18TH CENTURY MINIATURE SILVER WARMING PAN

probably by John Cann, London, struck three times with marker's mark only, twice to the base and once to the cover
 The hinged cover pierced with rosettes, with turned baluster wooden handle, length 10cm.

£400 - 600

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.



287

286



288

288
A LATE 17TH CENTURY MINIATURE SILVER WARMING PAN

by David Clayton, London, the base and handle stamped with maker's mark and lion's head erased, the lid stamped with lion's head erased

Of typical form, the hinged cover pierced with rosettes, the handle with shaped and pierced terminal, length 13cm, together with a flat frying pan, unmarked, length 12cm, with pierced terminal.

£600 - 800

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.

289
A GEORGE I AND A GEORGE II MINIATURE SILVER TRIVET

one by David Clayton, London, one by John Le Sage London

Each of flat flaring form, composed of seven bars on four feet and with extended shaped and pierced handle, lengths 9cm & 10cm. (2)

£500 - 700

Literature:

For examples of the marks see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198 - 199.



291



292

290
A QUEEN ANNE MINIATURE SILVER CHOCOLATE POT

by George Manjoy, London 1702

Of slightly tapering form with side handle and angular spout, the flat hinged cover with opening for swizzle stick flanked by two applied loops, the base engraved with ownership initials 'EG', height 5.3cm.

£800 - 1,200

Literature:

For a similar example see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 61.

291
A GEORGE I MINIATURE SILVER TEA TABLE

by David Clayton, London, struck with maker's mark and lion passant twice

Of dished rectangular form and re-entrant corners, engraved with cypher 'ECK', on four short tubular legs and pad feet, length 13.2cm, width 11.7cm, height 3.3cm.

£1,200 - 1,500

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.



290

292
A GEORGE I/GEORGE II MINIATURE SILVER SALVER

maker's mark lacking, struck twice with lion passant

Of octagonal form with shaped moulded rim, width 10cm, length 10cm.

£600 - 800

293
A JAMES II MINIATURE SILVER TANKARD

possibly by George Manjoy, London 1686

The lower part of the body chased with a band of stylised acanthus leaves, the scrolling handle extending to a shaped thumbpiece, engraved with ownership initials to base 'HH', height to top of thumbpiece 4.4cm.

£1,200 - 1,500

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.

For a similar example see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 87.



293



294

294
AN EARLY 18TH CENTURY MINIATURE SILVER FIRE BASKET, FENDER AND FOUR OTHER ASSOCIATED COMPONENT PARTS

by David Clayton, London, maker's mark struck thrice
 The fire basket formed from five horizontal bars held between uprights with flaring sides, height 8.8cm, width 11cm, depth 4.5cm. (6)

£1,500 - 2,000

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.

295
A QUEEN ANNE MINIATURE SILVER FIRE GRATE AND POKER

by George Manjoy, London, the fire grate 1705
 Of angular form, on narrow everted foot, the base front panel punched with a stylised flower, and four quatrefoils, the backplate chased with a large flower within a border of punched circles, the poker with part-twisted stem, shaped end and pierced hanging hole, height of fire grate 11cm, length of poker 11.3cm.

£1,500 - 2,000

Literature:

For a similar example see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 74.



295

296
A RARE WILLIAM IV MINIATURE THREE PIECE SILVER TEA SERVICE

maker's mark overstruck, London 1835
 Modelled on a late 17th century Scottish thistle cup, the teapot of u-shaped form on a ring foot, the base embossed with a calyx and with moulded mid-rib, with broken scroll fruitwood handle, the domed pull-off cover with turned fruitwood finial, the sugar and cream of conforming design, each piece engraved to the base with a crest, teapot height 7cm.

£400 - 600

297
A QUEEN ANNE/GEORGE I MINIATURE SILVER MUG

by James Goodwin, London 1714
 The body of flaring form, with moulding at the base and with moulded strap handle, engraved with ownership initials 'IT' to the base, height 4.6cm.

£700 - 900



297



296





298

298

A QUEEN ANNE MINIATURE SILVER TANKARD

by George Manjoy, London 1703

Of tapering form, with moulded rim at the foot, above a band of gadrooning and punched trefoils, the body engraved with ownership initials 'RF' upon a banner held aloft by a flying eagle, height 4.5cm.

£600 - 800

299

A MINIATURE SILVER SNUFFER STAND

maker's mark RG and with leopard's head

Of shaped form, supported on three baluster feet with low gallery and shaped pierced handle, length 6.8cm.

£600 - 800

Literature:

For a possible example of the mark see "Jackson's Silver & Gold Marks" (Antiques Collectors' Club 1989) p131.

300

A PAIR OF GEORGE III MINIATURE SILVER SUGAR NIPS

possibly by Jonathan Alleine, maker's mark and lion passant stamped to each bowl

Of conventional scissor form, length 6.1cm.

£400 - 600



299



300

301

THREE EARLY 18TH CENTURY MINIATURE SILVER MUGS

two by David Clayton, London, one by James Slater, London

Each of tapering form with reeded mounts and scrolling handle heights 3cm, 3.3cm, 3.5cm.

£1,000 - 1,500

Literature:

For examples of the marks see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198 & 200.

For a similar example see Bonhams "Fine Silver & Gold Boxes - The Milintown Collection", London, 13 November 2013, lot 151.

302

AN 18TH CENTURY MINIATURE SILVER COFFEE POT

by David Clayton, London

Of tapering cylindrical form with a domed lid with baluster finial and with later side handle, the base engraved 'H.T', height 7cm.

£400 - 600

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.

303

A WILLIAM IV MINIATURE SILVER TWIN HANDLED CUP

by Henry Wilkinson & Co, Sheffield 1836

On flaring foot, the body of plain slightly tapering form with scroll handles, height 2.8cm.

£300 - 500



301



302



303



304

304

A GEORGIAN MINIATURE SILVER FLINTLOCK MUSKET

maker's mark WE

Modelled realistically with lock mechanism and ramrod, *length 8.4cm.*

£300 - 500

305

AN EARLY 18TH CENTURY MINIATURE SILVER CHAMBERSTICK

by David Clayton, London, with lion passant

With cylindrical nozzle on stepped dish base with looped handle, the underside engraved 'MG', together with a George III miniature silver boogie box of drum form with reeded foot rim, pull off cover and handle, *maker's mark TL, London 1787, height of boogie box 3.8cm, diameter of chamberstick 5.5cm. (2)*

£600 - 800

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p198.



305

306

A DUTCH MINIATURE SILVER FIRE SHOVEL AND TONGS

both stamped with maker's mark for Carel II Bogaert or Bogaard of Amsterdam

Both with barley twist handles and ring terminals, tongs *length 9cm & 11cm*, together with a Dutch miniature silver chamberstick with plain nozzle and shaped pierced handle, *length 5.5cm*, a continental steel yard, *possibly with the mark of the Fresian maker Ipeus, Bolsward Siccama* hook and stand, and a snuff spoon of zoomorphic design formed as an exotic sea creature. (7)

£600 - 800

Literature:

For an example of the mark see: Victor Houart, "Miniature Silver Toys" (Alpine Fine Arts Collection, Ltd 1981) p82.

307

A SET OF FIVE GEORGE II MINIATURE SILVER TABLESPOONS

each struck twice with indecipherable maker's mark

Of Hanoverian rat tail pattern with bottom struck marks and initials 'AS', *length 7.9cm*, together with a small English Hanoverian fork and two further continental forks. (8)

£500 - 700



306



307





308

**A RARE GEORGE II CASED MINIATURE
CANTEEN OF SILVER CUTLERY**

unmarked, circa 1740

Containing six three pronged forks, six pistol handled knives and six spoons, the shagreen box with red fabric interior, the exterior with twin handles, with shaped lock plate and double hinges to lid, with key, *height of case 9cm.*

£2,500 - 3,500

A near identical example is held in the collections of the Victoria and Albert Museum London. Museum number M.319-1940, bequeathed by Arthur Hurst. Gallery Location silver room 65, case 21, shelf 10.





309



310

309

A GEORGE I SILVER TOT CUP

maker's mark unclear, London 1717

The u-shaped bowl on a moulded pedestal foot, height 5.2cm, together with another tot cup, London 1718, of similar form, engraved on the bowl with ownership initials 'RL', height 4.3cm, and a further tot cup, *maker's mark T?*, circa 1725, of similar form height 4.2cm. (3)

£1,000 - 1,500

310

A QUEEN ANNE MINIATURE SILVER PORRINGER

by George Manjoy, London 1706

Of bombé form and with recessed base, the flat shaped handle pierced with three circles, engraved with ownership initials 'AG' to the base, diameter 4.4cm, total length 6.5cm.

£700 - 900

Literature:

For similar examples see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lot 77 & 78.

311

A QUEEN ANNE MINIATURE SILVER PORRINGER

by George Manjoy, London 1703

Of bombé form and with recessed base, the flat shaped handle pierced with three circles, diameter 4.2cm, total length 6.4cm.

£700 - 900

Literature:

For similar examples see Christie's "An Important Collection of Silver Toys & Miniatures", London, 11 October 1972, lots 77 & 78.



311

313

TWO QUEEN ANNE MINIATURE SILVER TWIN HANDLED PORRINGERS

probably by William Fleming, London 1708/12

Both of bellied form, the lower body with spiral flutes, stamped above with foliate design and stippled curve border, the 1712 one with engraved crest to upper rim and initials 'FM' to base, the 1708 example with engraved initials 'MK' to upper rim and 'HN to EB' to base, both with scrolling handles, height 3.7cm & 3cm, diameter 5.1cm & 4.3cm.

£1,200 - 1,500

The crest belongs to that of the Boorne family of London and Essex. The crest depicts a heraldic tiger sejant.

312

A QUEEN ANNE AND A GEORGE I MINIATURE SILVER TWIN HANDLED PORRINGER

Both of bellied form, the lower body with spiral flutes, the George I example *maker's mark rubbed, London 1717*, stamped above with foliate design and stippled curve border, the Queen Anne example *maker's mark possibly CO, London 1708*, the underside engraved with initials 'KIM', height 3.1cm & 3.3cm, diameter 4.2cm & 4.3cm.

£1,000 - 1,200



313

314

TWO QUEEN ANNE MINIATURE SILVER TWIN HANDLED PORRINGERS

probably by William Fleming, London 1706/07

Both of bellied form, the lower body with spiral flutes, one stamped above with leaf pattern above a curved border, engraved with initials 'MRM' to base, the other stamped with pellets above a curved border and engraved with initials 'HE' & 'ALY' and scratched '1574', both with scrolling handles, height 3.9cm & 3cm, diameter 4.3cm & 4.2cm.

£1,200 - 1,500



312



314



316



315

**315
TWO GEORGE I MINIATURE SILVER
TWIN HANDED PORRINGERS**

London 1726

The first possibly by James Stone, London, circa 1726, stamped lion passant, marks rubbed, the lower body with spiral flutes, punched above with foliate motif and curved border, with scrolling handles, the other London 1726, with fluted lower body, stamped above with foliate motif and upper circular pellet border, the base engraved with initials 'TS', with scrolling handles, height 3.2cm & 3cm, diameter 4.1cm & 4.8cm.

£800 - 1,200

**316
TWO QUEEN ANNE MINIATURE SILVER
TWIN HANDED PORRINGERS**

London 1703

The first, maker's mark unclear, of bellied form, the lower body with narrow flutes stamped above with foliate pattern, with scrolling handles, the base engraved with initials 'IS', the other maker's mark unclear, of bellied form, the lower body fluted, with scrolling handles and engraved to the base with initials 'W.H.', height 3.2cm & 2.9cm, diameter 4.7cm & 4.2cm.

£1,200 - 1,500



318

**317
TWO GEORGE I MINIATURE SILVER
TWIN HANDED PORRINGERS**

maker's mark unclear, London 1717

The lower body with spiral flutes, stamped above with a husk and curved border, with scrolling handles, one engraved to base with initials 'AB', height 2.9cm & 3cm, diameter 4.6cm & 4.9cm.

£1,000 - 1,200

**318
A QUEEN ANNE MINIATURE SILVER
TWIN HANDED PORRINGER**

maker's mark overstruck, London 1708

Of lightly hammered finish, with scrolling handles, the base engraved with initials 'DD', height 3.5cm, diameter 4.9cm.

£700 - 900



317

**319
A QUEEN ANNE MINIATURE SILVER
TWIN HANDED WINE TASTER**

by John Cole, London 1704

With lightly hammered finish, with scrolling handles, the base engraved with initials 'BMC', height 2.2cm, diameter 5cm.

£800 - 1,200

**320
A QUEEN ANNE MINIATURE SILVER
TWIN HANDED PORRINGER**

by John Cole, London 1704

Of bellied form with lightly hammered finish, with scrolling handles, one side engraved 'Anna Regina', the base engraved with initials 'LWM', with gilt interior, height 3.2cm, diameter 4.6cm.

£800 - 1,200



319



320







321

321
A LATE 17TH CENTURY MINIATURE SILVER TWIN HANDLED PORRINGER
maker's mark N?L, London, possibly 1696
 The body with spiral concave flutes, with small scrolling handles, the upper rim with engraved initials 'EL', height 3cm, diameter 4.7cm.

£1,000 - 1,500



322

323
A WILLIAM & MARY MINIATURE SILVER TWIN HANDLED WINE TASTER
maker's mark unclear, London probably 1694
 Of circular plain bellied form, with scrolling handles, the base engraved with initials 'RB', height 1.6cm, diameter 5cm.

£800 - 1,200



323

325
A WILLIAM III MINIATURE IRISH SILVER TWIN HANDLED PORRINGER
maker's mark IG, Dublin possibly 1696
 The lower body with vertical concave flutes punched above with a band of punched quatrefoil, the rim engraved with initials 'IGE', height 3.5cm, diameter 4.6cm.

£1,500 - 2,000

322
A WILLIAM III MINIATURE SILVER TWIN HANDLED PORRINGER
possibly by J Cory, London 1700
 On narrow rope twist foot, the lower body with spiral gadrooned and fluted border, with narrow husk stamp above, with small looped scroll handles, the base with engraved initials 'IB', height 3.1cm, diameter 5cm.

£800 - 1,200

324
A MINIATURE IRISH SILVER-GILT TWIN HANDLED PORRINGER
by Joseph Walker, no other marks
 The lower body with vertical flutes, and central scrolling band, with scrolling handles, height 3.5cm, diameter 4.1cm.

£500 - 700

326
A SCOTTISH SILVER TOT CUP
maker's mark JM, untraced, possibly provincial
 On rim foot, the lower body with vertical concave flutes, with narrow scroll handles, the rim engrave with initials 'WBL', height 3.1cm, diameter 4.4cm.

£1,500 - 2,000



324



325



326



327

**327
A CHARLES II MINIATURE SILVER TWIN
HANDLED PORRINGER**

*the mark attributed to Gilbert Shepherd,
London circa 1660*

The foliate band to the bellied body with narrow punched borders, the base with hammered eight sided star, with narrow slight twist handles, crested, *height 4.6cm, diameter 5.3cm.*

£1,200 - 1,500

Literature:

For an example of the mark see: *"Jackson's Silver & Gold Marks"* (Antiques Collectors' Club 1989) p123.

The crest is that of a forearm, erect in armour, holding a scimitar.

328

**A COMMONWEALTH MINIATURE
SILVER TWIN HANDLED PORRINGER**

maker's mark FC, London 1656, the base scratched 1646, 1714 and with spiral T T A
On rope twist foot, the lower bellied body with six scrolling arches above single flowerheads, with rope twist handles, *height 4.4cm, diameter 5.5cm.*

£1,500 - 2,000

Literature:

For a possible example of the mark see: *"Jackson's Silver & Gold Marks"* (Antiques Collectors' Club 1989) p129.



330



328

**329
A MID 18TH CENTURY DUTCH
MINIATURE SILVER PORRINGER**

*the mark attributed to Paulus de Soomer,
recorded working 1751-1755, Amsterdam*

Of circular form with pierced scrolling handles, *diameter 4.4cm* together with a wine taster.

£400 - 600

Literature:

For an example of the mark see: Elias Voet Jr, *"Merken van Amsterdamsche"* (S-GRAVENHAGE – MARTINUS NIJHOFF 1966) p56.

330

A GEORGE I SILVER COUNTER BOX

by Thomas Kedder, London

The cover struck with a portrait bust of George I in Roman costume flanked by letters 'GR', the base engraved with ownership initials 'MG', together with a modern counter box, unmarked, the lid formed from a George II half crown, dated 175?. (2)

£250 - 350



331



329

331

**FOUR QUEEN ANNE SILVER COUNTER
BOXES**

one by Thomas Kedder, London, one by MC, one indecipherable, the other struck to the inside of the box, obscured by a repair, reverse 'N'?

Three of the covers struck with crowned bust portrait of Queen Anne flanked by the letters 'QA'. The fourth with a bust portrait of Queen Anne, and inscribed with 'Anna. Dei Gratia' and the letters 'NU' below the bust.

£600 - 800

332

**A QUEEN ANNE SILVER COUNTER BOX
WITH FIFTY COUNTERS**

by Thomas Kedder, London circa 1710

The box of cylindrical form with two moulded bands, the pull-off cover embossed with crowned bust portrait of Queen Anne flanked by the letter's 'QA'. The counters struck with image conforming to the cover, *height 5cm.*

£400 - 600



332



336

333

A GROUP OF SEVEN 19TH CENTURY SILVER VINAIGRETTES

various makers and dates

To include a foliate-engraved example, *by Thomas Shaw, Birmingham 1834*, two with floral grilles, three with simply pierced grilles and one, in the form of a book, (grille lacking). (7)

£700 - 900

334

A SMALL COLLECTION OF GEORGE III SILVER VINAIGRETTES

various makers and dates, four by Joseph Willmore, Birmingham 1811-1813

Of various shapes and sizes, one with central engraved initials, with foliate borders and with wriggle work border, three lozenge shaped, with ornately-pierced grille, another, of octagonal form with filigree-style grille, *by Samuel Pemberton, Birmingham 1802*, two further with simply pierced grilles and one lacking grille, *weight 1.6oz.* (6)

£600 - 800

335

A GROUP OF SIX EARLY 19TH CENTURY SILVER VINAIGRETTES

various makers and dates

To include a kidney shaped example, *by Cocks & Bettridge, Birmingham 1811*, the lid engraved with cross-hatching and swags, with ornately-pierced grille, another, of octagonal form with filigree-style grille, *by Samuel Pemberton, Birmingham 1802*, two further with simply pierced grilles and one lacking grille, *weight 1.6oz.* (6)

£600 - 800

336

A GEORGE IV SILVER VINAIGRETTE

by Nathaniel Mills, Birmingham 1823

Of shaped rectangular form, the top engraved with Gloucester Cathedral, the base engine turned and with blank cartouche, the gilt interior with hinged pierced scrolling grille, *length 3.2cm.*

£700 - 900

337

A GROUP OF FIVE 19TH CENTURY SILVER VINAIGRETTES

various makers and dates

All of shaped rectangular form, one in the form of a satchel, with interior hinged pierced foliate gilt grille, *by Samuel Pemberton, Birmingham 1818* two engine turned with scrolling border, the gilt interiors with simply pierced grilles. (5)

£500 - 700

338

A GROUP OF SIX 19TH CENTURY SILVER VINAIGRETTES

various makers and dates

All of shaped rectangular form, to include an engine-turned example, the grille pierced with flowerheads, *by Phipps, Robinson & Phipps, Birmingham 1811*, another *by Cocks & Bettridge, Birmingham 1814*, engraved with zig-zag border, with scrolling foliate grille, and four further vinaigrettes. (6)

£500 - 700

INDEX OF MARKS



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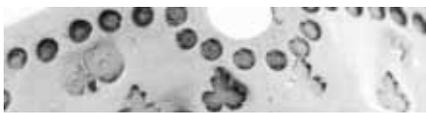
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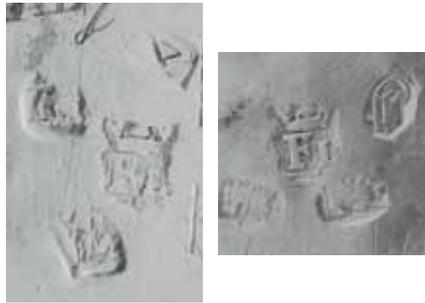
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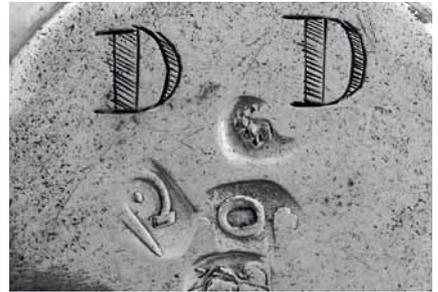
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323





339

OTHER PROPERTIES

PLATED WARE

339 *

A SET OF TWELVE ARTS & CRAFTS SILVER PLATED DINNER PLATES

stamped J B Glasgow

The flat outer rim with eight inlay paste cabochon, six plates with red and six plates with green colour, the centre plain, *diameter 34cm*.

£600 - 800

340

A SILVER PLATE FRAMED DRESSING TABLE MIRROR

unmarked

Of arched rectangular form, surmounted by an applied plaque engraved with inscription, the wooden back with easel mount, *height 45.5cm*.

£200 - 300

The inscription (rubbed) reads in part;

Keek into the dram-well..An' there you'll see your bonnie sel'..

341

A PAIR OF ELECTROPLATED FIVE LIGHT CANDELABRA

unmarked

In the neo-classical manner, the central column issuing four scrolling branches, with urn shaped sockets, *height 46cm*.

£250 - 300

FOREIGN SILVER AND METALWARE

342

A SMALL COLLECTION OF SILVER

various makers and dates

To include three American silver dishes, the first by *Gorham Silver*, with pierced undulating rim, centred by engraved monogram, together with a pierced circular dish, by *Bailey, Banks & Riddle Co*, a foliate-pierced silver tazza, etc, *weight 59oz*. (5)

£550 - 650

343 Y Φ

A PAIR OF LATE 19TH CENTURY RUSSIAN NIELLO-WORK CRUETS

makers mark indistinct, possibly A.O

Of baluster form on spreading foot, with gilt borders and screw-off lids, together with a 19th century Dutch silver teapot and milk jug, *makers mark P.P*, each of pear shape, on floral and foliate pierced foot, double scroll handles, the teapot with cast flower finial and ivory insulators, *weight 30.6oz*. (4)

£400 - 600

344

THREE FRENCH SILVER DISHES

by Bointaburet and stamped with two other marks

Of various shapes and sizes, *diameters 20cm-29cm*, *weight 62oz*.

£600 - 800



345

345
TIFFANY; A SILVER BOWL

by Tiffany & Co., marked Sterling Silver 925-1000, 1st decade of 20th century

Of circular form, with gently domed centre, the wide cast border pierced and embossed with fruiting vines and c-scrolls, diameter 26cm, weight 18.2oz.

£600 - 800

346
A LATE 19TH CENTURY TWIN HANDLED DISH
with Russian import marks

Of cut-corner rectangular form, chased and embossed with winged and mythical beasts, length 40.5cm, a Continental silver pierced dish, marked 800, further marks unclear, embossed with putti and pierced with floral trellis-work, an Austrian silver swing handled basket, Vienna 1832, weight 52oz. (3)

£500 - 700

347
A COLLECTION OF MALAYSIAN METAL ITEMS

To include a large shaped circular tray, with central scrolling motif, and scrolling border, together with three larger bowls, all with scrolling foliate panels, four rice bowls and one lidded canister, diameter of tray 64cm, diameters of bowls 11.7cm-33.5cm. (9)

£400 - 600

348
AN EGYPTIAN SILVER LIDDED BOWL

Alexandria, second half of the 20th century, marks include the Lotus Flower

Of circular form on three scroll feet, with a band of chased and embossed flowers and foliage to the body, the hinged cover with corresponding decoration, diameter 20cm, together with a small twin handled vase, marked similarly to the bowl, in the archaeological revival style, height 9.5cm, weight 26.5oz.

£250 - 350

349
A 20TH CENTURY PERSIAN/IRANIAN CANDELABRUM
marks unidentified

The square base chased with stylised foliate and geometric design, on four bracket feet, the central column issuing plain scrolling branches, the three urn shaped nozzles with similar design to the base, height 32cm, weight 22.8oz.



350

350
AN OTTOMAN QALAMDAN DIVIT ISLAMIC WRITING BOX AND INKWELL

signed by Seyyid Hasan who worked under the Ottoman sultans Mustafa IV and Mahmud II in 1222-1255AH (1807-1839AD)

Of conventional form, the plain body with narrow foliate borders, length 25cm

£1,200 - 1,800

351 Y Φ
A CASED FIVE PIECE FRENCH SILVER TEA SERVICE AND SALVER

maker's mark indistinct, probably by Emile Hugo, second half 19th century

All of spiral gadrooned form on four stylised paw feet, the tray with shell and reeded border, engraved, all crested, the fitted case with Odier brass plaque to interior, weight 120oz.

£2,000 - 3,000

352 Y Φ
A FRENCH IVORY & SILVER GILT ETUI

by Tahan, Paris

With fitted implements (with damages), crested, together with a silver gilt lidded dressing table jar (glass damaged) and six variously sized French silver dressing table jars/bottles, monogrammed.

£500 - 700

Tahan were the celebrated cabinet maker for Emperor Napoleon III.

353
A 17TH CENTURY FRENCH SILVER SERVING PLATE

with Toulouse discharge mark

Of plain, shaped circular form, with reeded rim, diameter 39.5cm, weight 49oz.

£400 - 600



354

354

AN INDIAN METAL CLARET JUG

unmarked, probably Madras

The upper body with border of repousse figures of a festival procession, including a male figure holding a chowri fan, a temple and animals, the lower body with stylised leaf design, the handle formed as the body of a cobra, the rearing head rising above the lid facing the snake charmer figure forming the finial of which the finial, *height 31cm.*

£300 - 500

355

AN INDIAN LIDDED BOWL, PLATE AND SMALL BOWL

apparently unmarked, Kutch

The lidded bowl on three feet, the finial formed as a bird in flight, all profusely decorated with foliate scrolling motif, *diameter of plate 17.4cm, diameter of bowl 9.5cm.*

£300 - 400

356

A PAIR OF INDIAN SHELL DISHES

unmarked, probably Lucknow

On three stylised fish feet, the underside panels decorated with rural scenes of animals, figures and fauna, together with two circular bowls also on three stylised fish feet and of similar design, with date palms, *length of shells 11.2cm, diameter of bowls 12.4cm.*

£300 - 500

357

AN INDIAN THREE PIECE TEA SERVICE ON TRAY

marked Sterling Silver, probably Calcutta

The oval teapot, sugar bowl and cream jug with central frieze decorated with village farming scenes and animals, the tray with outer border to rim with similar design, together with a matching tea strainer, plate and teaspoon, *weight 87oz gross.*

£500 - 800



357

358

TWO INDIAN PLATES AND A SMALL EWER

the ewer engraved P.N.S.C & Co.,

All with circular cartouche containing various deity, the ewer with cobra handle, the plates both with decorative shaped borders, *diameter of plates 17.5cm & 19cm, height of ewer 16cm.*

£300 - 500

359

AN INDIAN TREFOIL TRAY

unmarked, probably Kashmir

All over decorated with paisley pattern, together with a Chinar leaf plate profusely covered with the coriander pattern, and two small surahi bottles. (4)

£500 - 700

360

A CANTEEN OF DANISH SILVER FLATWARE

by Hans Hansen, Copenhagen 1930-1946

Of angular fiddle pattern form, with engraved stylised foliate and geometric design, comprising four table knives, tablespoons, dessert forks, dessert knives, dessert spoons, pastry forks, three teaspoons, two table forks, three various serving spoons, a cheese slice and a pair of nutcrackers, together with two forks *by H Kyster*, three further spoons *by Hans Hansen, Copenhagen 1929*, a bottle opener, and a salt spoon *by Georg Jensen*, some items with engraved names, dates or initials, *weighable silver 39.3oz*

£1,000 - 1,500

361

AN INDIAN MATCHED THREE PIECE TEA SERVICE

unmarked, probably Lucknow

Each of circular panelled form, decorated with rural scenes and date palms, the teapot with date palm flower finial and stylised handle, the sugar and cream jug with animals, the handles modelled as cobras.

£500 - 700



362

362 Y Φ

GEORGE JENSEN; A FOUR PIECE SILVER TEA SERVICE

the tray, sugar and cream marked GJ for 1933-1944, the sugar cream and teapot stamped with designer Johan Rohde, the teapot stamped Georg Jensen & Wendel Jensen & Wendel

Comprising teapot, cream jug, sugar bowl and tray, of allover lightly hammered finish, the teapot of elongated form, all pieces with stylised gadrooned lower body, the teapot and cream jug with ivory handles attached with berry vine terminal, *length of tray 40.4cm, weight 69.8oz gross*

£2,500 - 3,500

363

A CLOISONNÉ ENAMEL CIGARETTE CASE

Maker's mark G?, could be K, stamped with the combined standard and city mark 1882-1899 Moscow

The exterior profusely decorated with turquoise, red, blue and white scrolling and foliate pattern, with turquoise circular border and gilt interior, *length 10cm.*

£500 - 700

364

A DANISH SILVER BOWL

by Hans Hansen, Denmark 1951

Of circular form with lightly hammered fish, engraved, together with a christening mug, *by Hans Hansen, Denmark 1952*, with stylised border to lower body and small looped handle, engraved, together with a Victorian silver mustard, *by Hunt & Roskell, London 1885*, of pear shape, crested, a tankard, with presentation inscription, a shell butter dish and a sauceboat *weight 31.6oz*

£500 - 700

365

A COLLECTION OF DUTCH SILVER

various makers and dates

To include an 18th century twin handled bowl, the lobed panels chased and embossed with rural scenes, *maker's mark unclear, Amsterdam*, a crumb tray with looped handle, *1858*, a soup ladle, etc, *weight 54oz.*

£500 - 700

366

THREE FRENCH SILVER PLATES

maker's mark JD, and two stamped with Minerva

Various shapes and sizes, all engraved with coat of arms, *length 26.5cm-33cm, weight 69oz.*

£600 - 800

367

A BURMESE LIDDED RICE BOWL

with marks to rim

The sides profusely decorated with figures on a textured background, *diameter 17.8cm*, with pull-off lid, together with a smaller rice bowl decorated with a procession of animal figures, engraved with leaf design to base, *diameter 10.6cm*, and two further bowls with deep figural decoration, and text to base.

£800 - 1,200

368

A PAIR OF LARGE CONTINENTAL CANDLESTICKS

apparently unmarked, circa 1800, possibly Portuguese

Each on triangular scrolled bases, issuing the multi-knopped stem, with spool-shaped sockets, *loaded, height 39cm.*

£700 - 900

369

A PAIR OF DUTCH SILVER SWEETMEAT DISHES

Amsterdam, probably 1807-1810, stamped with export Key mark, etc, with London import marks for 1901

The pierced foliate and fruit sides depicting animals in chase, on four scrolling feet, the twin handles formed as stylised mythical creatures, *diameter 10.9cm, weight 12.7oz.*

£300 - 500



373

370

A COLLECTION OF VARIOUS VESSELS

various makers and dates

To include a Burmese bowl, *maker's mark of a bird and fish*, engraved to the base, together with two bowls, one the foliate border with various animals, the other with foliate border with various birds, a cream jug and sugar bowl with central border of rural scenes with huts and animals, etc.

£400 - 600

371

A FRENCH OVAL PLATTER

by Odier

Of plain oval form, the reeded rim interspersed with cross and stylised acanthus leaf motif, engraved with coat of arms, *length 49.5cm, weight 66oz.*

£500 - 700

372

A PAIR OF 19TH CENTURY INDIAN COLONIAL SILVER CASTERS

by Allan & Hayes, Calcutta, circa 1860

The plain cylindrical bodies engraved 'salt' and 'pepper', each raised on a knopped circular base, the pierced flat-domed covers with gadrooned rims, *height 8.1cm, weight 4.9oz.*

£300 - 500

373

A PAIR OF PERSIAN LAMPS

apparently unmarked

On a circular domed foot, with central spherical knob and hexagonal panelled shade, all pierced and profusely decorated with foliate scrolling design interspersed with figural scenes, of individuals, groups and animals.

£1,000 - 1,500

374

AN AUSTRIAN GRAVY BOAT

stamped Bachruch, and with .800 standard mark 1872-1922

The plain body with pouring lip to either end, the scrolling rim with pierced acanthus scrolling handles to either side, on oval shaped foot, attached to corresponding stand, together with a ladle, *stamped ABA, and with .800 mark 1872-1922, length 21cm, weight 31.6oz.*

£300 - 500



375

375

AN ARTICULATED MODEL OF A SWORDFISH AND ANOTHER ARTICULATED FISH

the swordfish with pentagram and Antequera mark, the other with pentagram and another makers mark

Both realistically modelled, with articulated bodies, the swordfish with red cabochon eyes, the fish with green cabochon eyes, *length of swordfish 48cm, length of fish 39cm.*

£500 - 700

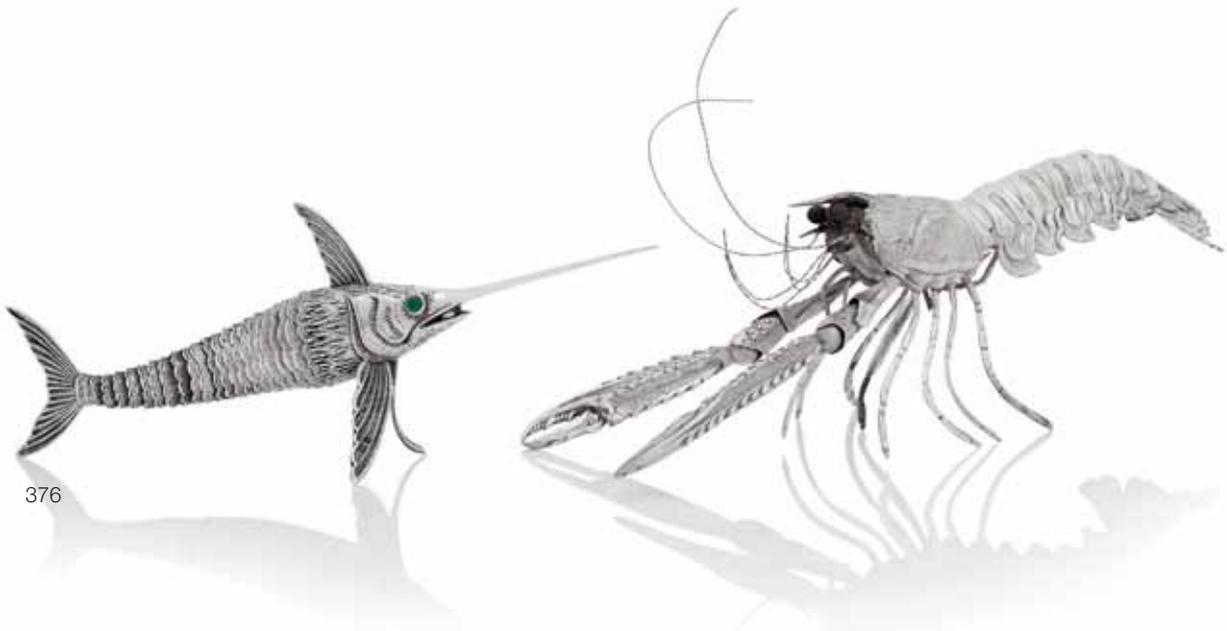
376

AN ARTICULATED MODEL OF A CRAYFISH AND A SWORDFISH

the crayfish stamped 925, Madrid, the swordfish with pentagram and a hexagonal stamp

Both realistically modelled, with articulated bodies, the crayfish claws with ball and socket joints, the swordfish with green cabochon eyes, *length of crayfish 32.5cm, length of swordfish 26.5cm.*

£300 - 500



376



377

BOXES AND COLLECTABLES

377 ≈

A WILLIAM IV SILVER-GILT SNUFF BOX

by James Nasmyth, Edinburgh 1836

Of rectangular form with bombé sides and all-over engine turned decoration, the hinged cover with an applied foliate scroll and flowerhead border surrounding a central rectangular reserve, with an applied white gold and enamel crowned initial inset with diamonds, rubies and an emerald foliate scroll thumbpiece, *length 8.7cm, weight total 5.5oz.*

£600 - 800

378

A WILLIAM IV SILVER SNUFF BOX

by Taylor and Perry, Birmingham, probably 1835

All over engine turned design, the lid with central oval cartouche depicting a hunting scene, with scrolling foliate rim and gilt interior, *length 8.6cm*, together with another snuff box, *marks rubbed*, of plain oblong form, one side engraved with coat of arms, the other with inscription, the lid engraved with crest, (all rubbed), *height 5.5cm, weight 6.6oz.* (2)

£300 - 500

The inscription reads;

This box belonged to John Buchanan of Ardoch, who died in January 1774.

379 Y Φ

A GENTLEMANS LEATHER TRAVELLING CASE

the leather case stamped P. Landsdowne, 53 Jermyn Street, S.W

The fitted interior with various sizes of ivory mounted brushes and grooming implements, also to include various silver mounted glass jars, *London 1844-1850*, two hipflasks, one partially covered in leather, some items crested, the case stamped 'H.H.', *length of case 48.5cm.*

£300 - 500

380

A VICTORIAN SILVER BELT POUCH

Birmingham 1890

Of curved rectangular form with a scrolling foliate border centred by V.R cypher, the reverse with striking panel, with short curb-link chain attachment, the interior with presentation inscription for 1888 and applied with two Mexican coins, *length 12cm, weight 8oz.*

£600 - 800

381

FOUR SILVER VINAIGRETTES

various makers and dates

The first, by Nathaniel Mills, Birmingham 1858, of rectangular form with scrolling edge and blank cartouche, the gilt interior with pierced scrolling grille, *length 4cm*, a silver gilt example formed as a book, by Ledsam, Vale & Wheeler, Birmingham 1830, with pierced scrolling grille, *length 3.1cm*, etc. (4)

£300 - 500

382

AN ART NOUVEAU FOUR PIECE SILVER MOUNTED DRESSING TABLE SET

by Levi & Salaman, Birmingham 1906

Comprising hand mirror, clothes brush, hair brush and small tray, each centred by the bust of a female figure in high relief above a cluster of flowerheads, within a scroll border. (4)

£200 - 300



385



388

383 Y

A VICTORIAN COROMANDEL DRESSING SET

the silver mounts with maker's mark T.W, London 1863

The box with blue velvet lining, containing variously sized jars and bottles, with lift out tray and concealed drawer, the interior metal mounts engraved with scrolling and foliate decoration, the exterior lid with brass plaque and two rectangular handles with scrolling brass surround, the four implements replaced, and one jar with replacement lid.

£500 - 600

384

A SMALL GROUP OF SILVER

various makers and dates

To include a late 18th century nutmeg grater, *London 1793*, of egg shape, a sovereign holder, containing a 1925 sovereign, a pair of sugar nips, vesta cases etc. (9)

£300 - 400

385

A VICTORIAN SILVER PROPELLING PENCIL IN THE FORM OF A PERCUSSION PISTOL

The handle with acanthus leaf detail, with sliding thumbpiece below the barrel to propel the pencil, engraved, *length 7cm*, together with a gold, (unmarked, untested) travelling pen and pencil, foliate engraved. (2)

£700 - 900

The percussion pistol is engraved; July 6 1840.

It is possible that these percussion pistol pencils were made to commemorate an assassination attempt on Queen Victoria, on July 6th 1840.

386

A GEORGE III SILVER VINAIGRETTE

maker's mark W?, London 1807

Of basket weave effect, with pierced gilt scrolling grille, *length 2.4cm*, together with another, *by Nathaniel Mills, Birmingham probably 1828*, of rectangular form, the lid with scrolling decoration and central monogram, the base with flowerhead, and another *by Nathaniel Mill, Birmingham 1847*.

£400 - 500

387

FIVE VARIOUS SCENT BOTTLES

unmarked

The first with cranberry glass body, painted in gilt and pale blue, with silver-gilt foliate lid, two double-ended coloured glass scent bottles and two further glass scent bottles. (5)

£500 - 600

388

A VICTORIAN SILVER WALNUT SHAPED VINAIGRETTE

by Hilliard & Thomason, Birmingham 1866

Realistically modelled, with scrolling foliate grille and gilt interior, *length 3.9cm*.

£800 - 1,200

389

A COLLECTION OF SMALL SILVER BOXES

various makers and dates

To include a navette shaped box *by Robert Chandler, Birmingham 1908*, the lid with central blank cartouche to a red guilloché enamel centre and green champlevé enamel scrolling border, *length 11cm*, together with a circular box, *by William Hutton & Sons Ltd, London 1910*, all over decorated with a lavender colour guilloché enamel stripe design, etc. (9)

£1,000 - 1,500





390



393

A PRIVATE COLLECTION OF INKVELLS

The following sixty-three lots are from the Inkwell Collection of The Late Sir Clive Bourne. Sir Clive Bourne bought his first inkwell in the 1970's, after his wife commented that she thought it a good thing for a man to collect. Sir Clive had an eye not only for luxury items, but also for the unusual and quirky, and as his passion and enthusiasm for inkwells grew, so did his collection. Resulting in a comprehensive collection of over 450 inkwells, each inkwell reflects Sir Clive's delight in the joy of collecting and his appreciation of the good things in life, wherever manifest.

390

A VICTORIAN SILVER INKWELL IN THE FORM OF A COCKATOO

by J.C.Edington, London 1859

Perched upon entwined branches, with applied leaves, one end terminating in a chamberstick, upon a rocky base set with an oval inkwell, the hinged cover with engraved presentation inscription and enclosing a blue glass liner, height 25.5cm. (loaded)

£1,500 - 2,000

The inscription (rubbed) reads; Alexander Shekleton from his nieces M.M ????? (illegible), and A.B? Shekleton as a token of their gratitude 1873.

391

A LATE VICTORIAN SILVER MOUNTED INKPOT

by H.Wilkinson & Co, Sheffield 1847

The body of red cut glass, height 8cm, together with a cranberry glass baluster inkwell on a dished tray and a hexagonal moulded glass inkwell with yellow metal hinged lid. (3)

£1,000 - 1,500

392

A LATE VICTORIAN SILVER INKWELL IN THE FORM OF A BINNACLE

by J.W. Barrett, Chester 1920

The circular spreading foot to ribbed column, the hinged cover which houses a compass opens to reveal the glass inkwell, 9.5cm high; together with six various metal/leather covered inkwells. (7)

£600 - 1,000

393

A MODERN CONTINENTAL SILVER INKWELL IN THE FORM OF A HELMET

stamped Sterling, 925

Embossed with scrolling foliage, the hinged visor opening to reveal a glass inkpot, height 12cm, weight 7.3oz.

£300 - 500

394

TIFFANY; A SILVER MOUNTED INKWELL

stamped Tiffany & Co, Sterling Silver and with various numbers

The cylindrical glass pot of hammered form and with beetle and maple leaf detail, with beetle-set screw-off lid, the plain underside engraved with a presentation inscription for 1880, height 7.5cm.

£600 - 800

395

AN EARLY 20TH CENTURY CONTINENTAL SILVER-GILT AND ENAMEL TRAVELLING DESK SET IN THE FORM OF A BOOK

unmarked

The hinged cover with blue guilloché enamel and floral garlands, with narrow white border, opening to reveal a similar blue enamel inner 'cover', containing a gilt metal inkpot to one side and a small timepiece to the other, centred by a twin recess, one holding a blank seal, with a further pen recess, length 12cm.

£800 - 1,200



406

396
A WHITE METAL DOUBLE INKWELL IN THE FORM OF A PAIR OF OPERA GLASSES

Together with a large white metal inkstand, with central glass inkpot, the sides pierced with classical scenes, and a plated inkwell by *Elkington & Co, etc.*, (qty)

£300 - 400

397
A SILVER TRAVELLING INKWELL, AND BOX ENSUITE
by Alfred Clark, London 1911

Of rectangular and square form respectively, both crested, the inkpot with bolt and hook opening mechanism, together with a similar pair, and a similarly cased thermometer, *unmarked*. (5)

£600 - 800

398 Y Φ
A COLLECTION OF INKWELLS, ALL IN THE FORM OF ELEPHANTS

The first by *Mappin & Webb*, mounted on a circular base, the elephant surmounted by a monkey playing a flute, the next, an Indian elephant mounted on a red marble base, a brass African elephant's head with ivory mounted tusks, and a painted metal circus elephant mounted on a circular wooden base. (4)

£600 - 800

399
A WALNUT AND BONE INKWELL IN THE FORM OF A GRAND PIANO

The lid opening to reveal compartments for matching pens, brush, and inkwell (damages), together with a pewter and blue-glass ink blotter, the handle decorated with dragonflies. (2)

£250 - 350

400
A 19TH CENTURY GILT-BRASS INKWELL IN THE FORM OF A HUT

With a thatched roof, *diameter 9.5cm*, together with another in the form of an eagle supporting an orb, and a bronze example of a musician playing a stringed instrument raised on a turned base. (3)

£400 - 600

401
A BRASS INKWELL IN THE FORM OF A FISHING CREEL

With woven detail to the basket and hinged lid, the top decorated with shellfish, together with a brass inkwell in the form of a WWI British tank, a brass coal scuttle inkwell, and a 'Patent Perryian Gravitating Inkstand, Perry & Co., London', *diameter of the first 6.5cm, height 4cm*. (4)

£400 - 600

402 Y
A PERSIAN DESKSTAND

Inlaid with mother-of-pearl and brass decoration, surmounted by a cut blue-glass inkwell, *length 16.5cm*, together with a 19th century scribe's box, a brass inkwell in the form of a sunflower, a circular glass inkpot with moulded border and hinged brass lid, a brass inkwell in the form of a stag's head and tree stump, and a cannonball inkwell with inscribed plaque. (6)

£600 - 800

The cannonball inscription reads;
 Siege de Paris, 1871.

403
AN ARTS & CRAFTS ELECTROPLATED INKWELL CASKET
unmarked

Of tapering rectangular form on spreading base, the hinged cover with domed centre opening to reveal twin ceramic ink pots, applied with decorative rivets, the thumbpiece acting as a pen holder, *length 24cm*.

£300 - 400



408



411

404

A SMALL COLLECTION OF INKWELLS

To include a leather covered cat's face inkwell, with glass eye detail and engraved brass interior, *diameter 4.2cm*, a 19th century wooden travelling inkwell with brass hinged lid and pen, and two similar turned wooden travelling inkwells. (4)

£250 - 350

405 Y Φ

A BRASS INKSTAND IN THE FORM OF A PARROT

Raised on a turned ivory column with brass base and mounted on a rosewood stand, *height 24cm*

£300 - 400

406

OF NAVAL INTEREST; A SILVER MOUNTED DESK STAND IN THE FORM OF A GERMAN U-BOAT

by Charles & Richard Comyns, London 1915

The model with conning tower with attack and normal periscopes, breathing pipe, helm, binnacle, deck rails, fore and aft planes, rudder, twin propellers on brackets and torpedo tubes, hinges along deck and opens to reveal glass inkwell in cavity, the model secured along its keel to an ebony base with pen recess and silver plaque bearing presentation inscription, *length including base, 34cm*.

£1,000 - 1,500

The inscription reads;

W. MORRALEE CHIEF ENGINEER Presented by THE EAGLE OIL TRANSPORT Co LTD. AND THE ANGLO MEXICAN PETROLEUM PRODUCTS Co.Ltd. As a Memento of the escape of the S.S. "San Melito" from a German Submarine after being shelled 40 minutes August 21st 1915.

407

A CONTINENTAL SILVER INKWELL IN THE FORM OF MR PUNCH

with import hallmarks for London 1898, stamped 930, other marks rubbed

With smiling face the hat acting as a hinged cover, (replacement glass inkwell), *height 6cm, weight 2.3oz.*

£300 - 500

408

OF NAVAL INTEREST; A SILVER INKWELL IN THE FORM OF A RESURGAM

marks rubbed, probably Birmingham 1906

In the form of the early Victorian 'Resurgam' submarine, the conning tower opening to reveal the well, (liner missing), *height 18cm, weight 3.4oz.*

£600 - 900

Resurgam is the name given to two early Victorian submarines designed and built in Britain by Reverend George Garrett as a weapon to penetrate the chain netting placed around ship hulls to defend against attack by torpedo vessels.

409

A PAINTED TIN INKWELL IN THE FORM OF A MOTOR CAR

Together with three other metal inkwells in the form of motor cars, *length of first 14cm* (4)

£250 - 350

410

A GEORGE III SILVER TRAVELLING WRITING SET

by George Pearson, London 1809

Of cylindrical form, with screw off sections, a glass ink pot, twin nib holders, with engraved crest above initials, and presentation inscription, together with a Middle Eastern travelling inkpot, *marks unclear*, and a pierced silver inkstand with central glass bottle. (3)

£600 - 800

The presentation inscription to the travelling writing set reads; Thomas Pocknell Jan'y 13th 1821.

411

AN EARLY 20TH CENTURY SCOTTISH SILVER AND HARDSTONE MOUNTED INKWELL

by J.Aitchison, Edinburgh 1906

Of egg shape on three paw supports, the hinged top section surmounted by a claw-set citrine and opening to reveal a glass inkpot, the body set with vari-coloured agates and hardstones with Celtic knot-work in between, *height 8.5cm.*

£700 - 900



412

412

A VICTORIAN SILVER INKWELL IN THE FORM OF A HELMET OF AN OFFICER OF THE LIFE GUARDS

by Frederick Jutte, London 1874, retailed by London & Ryder, 17 New Bond Street.

The top section of the helmet opening to reveal the ink recess and glass liner, with white horse hair plume and mounted on a wooden base, height 21.5cm, height including base 24cm.

£2,000 - 3,000

413

A VICTORIAN WALNUT, BRASS AND EBONISED DESK STAND

Of rounded rectangular form with gilt-metal handle and two bottles, together with a Persian steel rotating inkpot and candlestick on spreading paw feet, inscribed 'R.W. Bristow', and a 19th century bronzed spelter inkpot modelled as spaniel's head. (3)

£250 - 350

414

A CONTINENTAL SILVER INKWELL IN THE FORM OF AN OWL'S HEAD

with import marks for London 1892

Realistically modelled with glass eyes, with loop pen holder beneath the beak, the hinged neck opening to reveal an inkpot recess, on splayed foliate base, height 13cm, 8.4oz, together with a brass inkwell formed as a baluster vase with mask spout. (2)

£1,200 - 1,800

415

A VICTORIAN SILVER-GILT AND RED GLASS INKWELL

by Sebastian Crespel II, London 1852

The fluted circular base engraved with formal foliate border, centred by a pierced gallery holding a circular glass ink pot with hinged cover, diameter base 23cm, inkpot 8cm, weight 16.3oz.

£400 - 600

416

A VIENNESE SILVER-GILT AND ENAMEL INKWELL IN THE FORM OF A SOFA

Enamelled with depictions of courting couples in countryside scenes to the seat and the oval back panels, the two small recess beneath pierced covers, height 8.5cm, length 15cm.

£1,500 - 2,500

417

A VICTORIAN SILVER INKSTAND

by Stephen Smith, London 1867

Of oval form fitted with two cut-glass ink reservoirs centred by an urn-shaped sander with pull-off lid formed as a scallop shell with taperstick holder and snuffer, length 29cm, weight 18.7oz, together with a George III silver sealing wax case, unmarked. (2)

£500 - 700

418

A GERMAN SILVER INKWELL IN THE FORM OF A SWAN

stamped '800', and national mark

Realistically modelled, with hinged cover to the swan's back, together with a rectangular twin pot silver inkwell, London 1907. (2)

£300 - 500



422

420

419

419

AN EARLY 20TH CENTURY SILVER MOUNTED INKWELL IN THE FORM OF A DAVENPORT

by W.F. Williams, London 1903

The base fitted with a central drawer, the upper section with hinged leather-set lift-top, opening to reveal the glass inkpot and set with a small frame, (unglazed), *height 9.5cm.*

£700 - 1,000

420

A CONTINENTAL SILVER INKWELL IN THE FORM OF A SIDEBOARD

marks unclear

With glazed upper cabinet, with lift-out inkpot, sander and twin taperstick holders, *height 14cm*, together with a ship's lantern for the Port side, *London 1897*, and a silver mounted tapering red glass inkwell. (3)

£800 - 1,200

421

A SILVER INKWELL IN THE FORM OF A HALLSTAND

by W.F. Williams, London 1902

In the Edwardian fashion, the lower section with a trompe l'oeil cupboard, the top of which lifts to reveal the ink recess, (liner missing), the upper section centred by a glazed rectangle and flanked by coat hooks, *height 20cm, weight 16.4oz gross.*

£1,000 - 1,500

422

A 19TH CENTURY RUSSIAN SILVER INKWELL

stamped with Assay Master mark AK 1867, 84 zolotniki mark and city mark

Of bombé form on four pointed ball feet, with pen recess and hinged inkpot to the top, the front and back engraved with the Star of David, *length 8.7cm, weight 3oz.*

£400 - 600

423

A GROUP OF FIVE SILVER MOUNTED GLASS INKWELLS

various makers and dates

To include a George III travelling cut-glass inkpot and sand pot ensuite, with silver mounts and screw locks, *London 1814*, and a smaller similar example, etc. (5)

£500 - 800

424

A GEORGE III SILVER INKWELL

by George Pearson, London 1819

Of cylindrical form, in two sections, the top section crested, and containing a removable glass inkpot, the lower section with compartments for nibs etc., and engraved with inscription, together with a Victorian inkstand of pierced form centred by a later silver mounted glass inkpot, *the stand by Henry Wilkinson & Co, Sheffield 1847, weight 10.9oz.* (2)

£600 - 800

The lower section of the inkwell engraved; Thomas Pocknell, Jan'y 13th 1821.

425

A SILVER MOUNTED CAMEO GLASS INKWELL

by Thomas Webb & Sons, London 1904

In the Japanese aesthetic manner, the cream colour baluster body with tan detail depicting butterflies, blossom and foliage with plain silver hinged lid, *diameter 12.5cm.*

£300 - 500



426

426

A LATE VICTORIAN SILVER DESK STAND

maker's mark rubbed, Birmingham 1896

Of rectangular form, to the side facsimile leaf of paper being turned, set with an inkpot in the form of a pen-nib, with stamp-box, candlestick, baluster jug and seal, *18.5cm long, weight 17oz*; together with a large deskstand formed as a silver ingot, the 'hallmarks' stamped to the top with the exception of the lion rampant and leopard's head which are formed from shell and act as covers for inkpots, with stamp box, all with a large hinged magnifying glass with langoustine handle to the top, *maker's mark PZ, London modern, length 36.5cm. (2)*

£1,500 - 2,000

427

A 20TH CENTURY GERMAN SILVER INKWELL

maker's mark indecipherable

Of rectangular form on four ball feet, the twin inkpots formed as pen nibs, with raised pen rest, *length 15cm, weight 4oz*, together with a Victorian silver table cigar lighter, in the form of an Aladdin's lamp, with serpent handle, (later glass ink pot). (2)

£600 - 800

428 Y

A 19TH CENTURY AMERICAN SILVER MOUNTED CAMEO GLASS INKWELL

the mount by Gorham Manufacturing Company

The brown glass ground with white fuchsia amidst scrolling foliage, the hinged silver lid engraved with scrolls and flowerheads centred by a monogram, *height 11cm*, together with a silver mounted tortoiseshell inkwell, of tapering form, *maker's mark indecipherable, London 1912, height 8cm. (2)*

£1,200 - 1,800

429 Y Φ

A 19TH CENTURY FRENCH SILVER-GILT TRAVELLING PEN SET

maker's mark J.A.B

With engine turned detail, the screw fitting containing pen nib, ink pot and pencil holder, together with a leather bound white metal travelling pen set, containing a pair of tweezers, a ruler and two pens contained within a leather-bound case with detachable inkwell, etc. (8)

£500 - 700

430

A FRENCH SILVER MOUNTED GLASS INKWELL

with the head of Minerva and maker's mark A&L

The glass simulating agate, the silver mount pierced with swans before rock work beneath a fringe of foliage, the hinged silver cover opening to reveal a complementary green ink pot, *diameter 11cm*, together with an Art Nouveau Loetz-style green glass inkwell, the mount pierced with scrolling foliage. (2)

£1,000 - 1,500

431

A DANISH SILVER INKSTAND

by Michelsen, Copenhagen 1891

The oval stand with pierced gallery sides with shell to either end, centred by an oval inkwell with pull-off lid, together with a tapering inkwell, the lid surmounted by a winged mascot, *Sheffield 1904*, a 9ct gold engine-turned propelling pencil by *S.Mordan & Co*, and various white metal pencils. (qty)

£600 - 800

432

TWO ELECTROPLATED INKWELLS IN THE FORM OF BIPLANES

The first of large proportions, with two removable glass inkpots set into the body, with applied plaque to the interior, *stamped 'Kenoall Paris'*, *height 15cm, length 38cm*, the second similar, of smaller proportions, the two glass inkpots inset to the upper wing, *height 11.5cm, length 21cm. (2)*

£800 - 1,000

433

A SILVER INKWELL IN THE FORM OF A CORONATION CROWN

by Thomas Ducrow, Birmingham 1901

Raised on a tasselled cushion base, with gilt interior, *height 10cm*; together with a *Tiffany & Co.* cylindrical silver-plated inkwell decorated with a fleur-des-lys design, *stamped Tiffany & Co. 428OM8383 Sterling A*, and another silver inkwell in the form of a candle snuffer, *stamped 'Tonnel Paris' (3)*

£800 - 1,200



430

434

AN INKWELL FORMED AS A CHAIR

Modelled from branches, together with a small silver inkpot with foliate-engraved cover, by *Duhme & Co of Cincinnati, Sterling*, a further silver inkwell and a white metal example. (4)

£400 - 600

435

AN EARLY 20TH CENTURY SILVER INKWELL IN THE FORM OF A COAL SCUTTLE

possibly by S.Glass, Birmingham 1904

With two hinged sections, the lower for stamp storage, the upper revealing the inkpot, *weight 4.5oz*, together with an inkpot formed as a bell, *marks rubbed, probably Birmingham 1921* and a small white metal propelling pencil holder in the form of a pistol. (3)

£800 - 1,200

436

A 19TH CENTURY SILVER INKPOT

mark unclear

Of cylindrical form, the screw-off base reveals the concealed inkpot formed as a smaller version of the whole, each with a hinged cover applied with ornate scroll-work, the upper centred by a foiled back cabochon quartz, *height 7.5cm, weight 8.8oz*.

£600 - 800

437

A GILT METAL TRAVELLING WRITING SET

marks unclear, possibly French

Comprising pen, small glass inkpot and seal, each with a delicate spray set with imitation pearls and green pastes, to fitted case.

£500 - 700

438^Y

A GEORGE III TORTOISESHELL AND SILVER MOUNTED MINATURE TRAVELLING WRITING SET

unmarked

Of rectangular form with sloping lid and engraved faux key guard, the lid interior mirrored, and containing a propelling mechanism with attachable fitments including three nibs, one penknife, an agate seal intaglio engraved with a depiction of a pelican in her piety, an inkpot and sander, *height 5cm, length 7cm*, together with a Victorian bronze and ormolu inkpot, in the form of a basket containing bottles, the removable lid enclosing an inkpot, shaker and removable recess. (2)

£600 - 800

439

A FRENCH SILVER MOUNTED DELFT-STYLE CERAMIC INKPOT

stamped with the head of Minerva

With floral panels, together with a Victorian gilt brass inkwell modelled as a mill cottage. (2)

£800 - 1,200

440

A NOVELTY PEN AND PENCIL SET IN THE FORM OF MALACCA CANE

In three sections, unscrewing at two points to reveal a propelling pencil, and a pen, surmounted by a removable foliate mount, *length 70.5cm*.

£250 - 350

441

A WHITE METAL INKSTAND FORMED AS THE BUST OF QUEEN VICTORIA

retailed by Mappin & Webb

Set on a square base, the crown opening to reveal the recess, ink pot lacking, *height 18cm*, together with a twin handled brass inkstand with central faceted glass inkwell. (2)

£500 - 700

442

TIFFANY STUDIOS; A 'NINTH CENTURY' PATTERN GILT BRASS INKWELL

stamped Tiffany Studios New York 846

Of square form with mounted cabochon stones stamped *height 9cm Tiffany Studios New York 1621*, together with a Tiffany Studios 'Pine needle' pattern circular inkwell, *height 6cm*.

£600 - 800

443

TIFFANY STUDIOS; A GILT-BRASS 'SPANISH' PATTERN INKWELL

stamped Tiffany Studios New York

Of circular form with hinged lid flanked by a pair of griffins, *height 11cm*, together with a Tiffany Studios gilt-brass 'Adam' pattern inkwell of oval form, *stamped to the base Tiffany Studios New York 1777, height 7cm*. (2)

£300 - 400

444

A 19TH CENTURY EBONISED CHINESE-STYLE INKWELL

Of square form with brass mounts, together with a circular plated brass travelling inkwell, a walnut and studded metal inkwell in the form of a chest and a tin inkwell in the form of a type-writer 'Remington' painted to the top. (4)

£300 - 500

445

A VICTORIAN SILVER GILT MOUNTED INKWELL IN THE FORM OF A TEA KETTLE

by G.Riddle, London

The faceted body of green glass, with silver gilt coronet lid on kettle, opening to reveal a small circular insert, the spout with hinged cover, *height 8.5cm*, together with a square brass mounted inkwell. (2)

£500 - 800

Gabriel Riddle, a renowned stationer in 19th century London, went into business with Samson Mordan and was involved in the invention of the propelling pencil. From 1823 to 1837, they manufactured and sold silver mechanical pencils with the marking "SMGR".

446

A 20TH CENTURY GREEN GLASS INKWELL

Of oval form with a frieze of winged putti and classical figures, the lid with a golfer, together with a silver inkstand fitted with white enamel dial stamped '8 days' *Birmingham 1909* and an art deco chrome deskstand, engraved. (3)

£600 - 900

The last engraved;

To H.W.C. Shaw From the A.R.P. Control Staff, Dunstable 1940.

447

A COLLECTION OF SEVEN VARIOUS INKWELLS

various makers and dates

To include a capstan example celebrating the British Empire Exhibition of 1924, with lion mascot and enamel detail to the cover, *Birmingham 1923*, an inkwell modelled as a bell, *Birmingham 1908*, two further capstan inkwells, etc. (7)

£800 - 1,000

448

A SILVER MOUNTED DOULTON LAMBETH STONEWARE BABY INKWELL

by Grey & Co, Chester 1911

With frilled collars, the flared silver base forming the gown, *height 9cm*.

£700 - 1,000

449

A LARGE GERMAN DESK STAND IN THE FORM OF A MOTOR CAR

by W.Frick, circa 1910

Modelled as a Mercedes Chain Drive Grand Prix car, with driver and riding mechanic, the shaped base formed as a rocky course with rising spray, the hood opening to reveal a ceramic inkpot, with stamp section beneath the spare wheel, *length 42cm*.

£1,500 - 2,000

450

OMAR RAMSDEN; A SILVER INKWELL

the underside engraved 'OMAR RAMSDEN ME FECIT', London 1920

Of circular form, decorated with chain linked roses, with corresponding decoration to the hinged cover, on paw feet, *height 8.5cm, diameter 9.5cm.*

£700 - 900



451

OMAR RAMSDEN; A SILVER MOUNTED INKWELL

the edge of base engraved 'OMAR RAMSDEN ME FCT.', London 1923

Of hammered capstan form, with a central band of Celtic-knotwork interspersed by floral bosses, with bracket spacers at points to the outer rim, *height 7cm, diameter 16cm.*

£2,000 - 3,000

452

RAMSDEN & CARR; AN ARTS & CRAFTS SILVER CASKET INKWELL

the underside engraved 'OMAR RAMSDEN ET ALWYN CARR ME FECERUNT, London 1905

Formed as a twin-lidded casket, with different hammered surface textures, the shaped spreading foot with bracket corners, each square lid surmounted by a cross wire-work finial, one enclosing a white hardstone, the other enclosing a blue hardstone, the front embossed with a trailing floral garland centred by the monogram 'C.E.S', *height 8cm, length 19.5cm, weight 15.2oz.*

£2,500 - 3,500



OTHER PROPERTIES

MODERN SILVER

453

A SILVER HOT WATER POT

by William Hutton & Sons Ltd, Sheffield 1924

Of pear shape with part gadrooned body, with wooden scroll handle, an oval teapot, *London 1897*, together with a teapot and hot water pot, *by Mappin & Webb, London 1914*, each of pear shape on four pad feet, *weight 56oz gross*.

£400 - 600

454

A THREE PIECE SILVER TEA SERVICE

by C.A Alston, London 1917

Of bulbous hexagonal form, the teapot with wooden scroll handle, *weight 50oz gross*.

£500 - 600

455

A THREE PIECE SILVER COFFEE SERVICE

by Atkin Brothers, Sheffield 1933

The coffee pot of plain baluster shape with urn finial to the hinged cover, the sugar bowl and cream jug with angular reeded handles, *weight 27oz gross*.

£200 - 300

456

A FOUR PIECE SILVER TEA SERVICE

by A. Haviland-Nye, London 1975

In the George III neo-classical manner, the oval teapot with stand, the cream jug helmet shaped and the sugar vase with swing-handle, all engraved with bright-cut style borders, *weight 45oz gross*.

£400 - 600

456a

A THREE PIECE SILVER COFFEE SERVICE

by A. Haviland-Nye, London 1972

In the William & Mary style, of baluster form with cut-card work to handle sockets and spout base, the sugar bowl with pull-off cover, *weight 48oz gross*.

£400 - 600

457

A TWIN HANDLED SILVER TRAY

by Frank Cobb & Co Ltd, Sheffield 1943

Of cut-corner rectangular form, *length 60.5cm, weight 87oz*.

£700 - 900

458

THE QUEEN'S BEASTS; A CASED PAIR OF SILVER DISHES

by Garrard & Co Ltd, London 1977

Each of shallow form with an upcurved scallop edge, divided by ribs between ten lobes, each with five of the Beasts mounted to the outside of the rim cast in silver gilt, *diameter 12.5cm, weight 17.6oz*.

£300 - 500

The Queen's Beasts are;

The Lion of England, The Unicorn of Scotland, The Griffin of Edward III, The Falcon of the Plantagenets, The Black Bull of Clarence, The White Lion of Mortimer, The Yale of Beaufort, The White Greyhound of Richmond, The Red Dragon of Wales and The White Horse of Hanover.

459

A SILVER EPERGNE

by Walker & Hall, Sheffield 1922

On circular domed foot, the central knopped column with double arms suspending galleried bowls, the top with removable galleried bowl, with presentation inscription, *height 29.9cm, weight 47.4oz*.

£500 - 700

The presentation inscription reads;

Presented to John T. Grundy, by his colleagues in Newcastle & London, to mark the completion of his 25th year of service with Merz & McLellan, December 1925.

460

A SILVER SALVER

with maker's mark of D.(S) Ltd, Sheffield 1941, retailed by Fenton, Russell & Co.Ltd, Edinburgh

Of shaped circular form on three pad feet, with moulded border, centred by the crest of a lion and presentation inscription for 1942, with an outer border of facsimile signatures, *diameter 31cm, weight 28.3oz*.

£400 - 600

The presentation inscription reads;

1919 Club To Miss Jean D. M. Barr., M.A 23rd September 1942.

461

A TWIN HANDLED SILVER TRAY

by Edward Viner, Sheffield 1931

Of shaped rectangular form, *length 62cm, weight 85oz*.

£800 - 1,000



462

462

KING GEORGE V SILVER JUBILEE; A SILVER INKWELL

a design by William E. Bennett, by Garrard & Co, London 1935

Of compressed circular shape, the body with presentation inscription, the hinged cover cast with shield and motto, opening to reveal the glass inkwell, the interior of the cover applied with a red and blue enamelled shield, *weight 14.4oz gross.*

£800 - 1,200

The presentation inscription reads;

The Gift of The Goldsmiths Company Silver Jubilee of King George V.1935.

Literature:

For a similar example see Charlotte Gere and John Culme with William Summers, "Garrard The Crown Jewellers for 150 years 1843-1993" (Quartet Books 1993) p71.

The shield is for The Worshipful Company of Goldsmiths.

463

A SILVER COFFEE POT AND HOT WATER POT

by A.E. Jones, Birmingham 1924

Of all-over hammered finish, with narrow rope twist mid-rib leading to the elongated tapering upper body, each with wooden finial, (probably replacement handles), *weighable silver 17oz gross.*

£250 - 350

464

A SILVER CANDLEABRUM

by Edward Viners, Sheffield 1955

The shaped square base, with foliate scrolling border extending to a central shaft issuing a double reeded branch, the three urn sockets with square scrolling removable waxpans (loaded), *height 35cm.*

£300 - 500

465

A SILVER TWIN HANDLED TRAY

by Frank Cobb & Co Ltd, Sheffield 1945

Of plain rectangular form, with shaped corners, with upward curving angular handles, *length between handles 56cm, weight 72oz.*

£800 - 1,000

466

A TWO PIECE SILVER COFFEE SERVICE

by J.B.Chatterley & Sons Ltd, London 1937

Of tapering form with wooden scroll handles, together with a four piece bachelor's tea service with reeded borders, *weight 48oz gross.*

£500 - 700

467

A SILVER KETTLE ON STAND

by William Comyns & Sons Ltd, London 1936

The lightly hammered plain spherical body, with upper swing wood mounted handle, with angular spout, the stand on three scrolling pad feet, the upper pierced gallery with circular border, *weight 49.78oz gross.*

£400 - 600

468

A FOUR PIECE SILVER TEA SERVICE

by Wakeley & Wheeler, London 1960

Each with Celtic knot-work borders, the teapot and hot water pots with wooden handles and finials, *weight 56.7oz gross.*

£400 - 500

469

A FOUR PIECE SILVER TEA SERVICE

by Adie Brothers, Birmingham 1934

Of octagonal form, the upper rim with narrow geometric border, the teapot and hotwater pot with wooden handle and finial, together with a bachelor's tea service, *London 1898*, of circular form with spiral scrolling foliate pattern, the teapot with wooden handle, *weight 69.17oz gross*.

£600 - 800

470

A FOUR PIECE SILVER TEA SERVICE

by Wakeley & Wheeler, London 1930-33

In the George I manner, the teapot of bullet form, the coffee pot of straight sided tapering form and the cream jug of baluster form, all with engraved initial 'D', *weight 58oz gross*.

£500 - 700

471

A THREE PIECE SILVER TEA SERVICE

Sheffield 1939

Of shaped oval form on four scroll feet, with engraved initial 'W', the teapot with wooden handle and finial, *weight 36.2oz gross*.

£300 - 500

472

A FOUR PIECE SILVER TEA SERVICE

by Docker & Burn Ltd, Birmingham 1928/29

Of plain octagonal form, on corresponding foot, the silver teapot and hotwater pot with wooden handle and finial, the sugar bowl and cream jug plated, *weighable silver 39.8oz gross*.

£350 - 450

473

A FOUR PIECE SILVER TEA SERVICE

by E.Viner, Sheffield 1962/63

Of plain oblong form, with narrow beaded rim, the teapot and hot water pot with wooden handles, *weight 59.3oz gross*.

£400 - 600

474

A COLLECTION OF SILVER

various makers and dates

To include a rose bowl on four pad feet, *by Docker & Burn Ltd, Birmingham 1924*, a small drinks tray, circular with gadrooned border, a three piece tea service, cigarette box, photograph frames, etc., *weighable silver 65oz*.

£500 - 600

475

A TWIN HANDLED SILVER TRAY

by Frank Cobb & Co Ltd, Sheffield 1936

Of shaped rectangular form, with plain stylised scroll handles and central engraved presentation inscription, *length between handles 66cm, weight 93oz*.

£600 - 800

The presentation inscription reads;

Presented to Leonard S.Skinner Esq, by Sir John Taylor as a memento of the successful issue of a protracted and difficult matter, and as a small recognition of his able and willing co-operation. June 1937.

476

A SMALL COLLECTION OF SILVER

various makers and dates

To include a silver mounted timepiece, *by Walker & Hall, Sheffield 1926*, the central dial with Arabic numerals within an arched silver frame engraved with presentation inscription, a teapot of oval form engraved with monogram and dated, *London 1905*, a sauce boat, cruets, etc., *weighable silver 31.4oz*.

£400 - 600

477

A THREE PIECE SILVER TEA SERVICE

by Walker & Hall, Sheffield 1918

Of hexagonal form, the angular handles with leaf terminals, *weight 25oz gross*.

£400 - 600

478

A SILVER THREE LIGHT CANDELABRUM

Birmingham 1923

In the form of a Corinthian column, with beaded borders, (loaded), *height 45cm*.

£400 - 500

479

A SILVER FRUIT BASKET

Sheffield 1931

Of oval twin handled form, the upper body pierced with fruiting vines, the interior engraved with presentation inscription, *length across handles 40cm*, together with two swing handled baskets and a small rose bowl. (4)

£500 - 600

480

A PAIR OF SILVER CANDLESTICKS

by Britton, Gould & Co, Birmingham 1921

In the form of Corinthian columns, with beaded borders, *height 31cm, weight 26.6oz*.

£400 - 500

481

A COLLECTION OF SILVER

various makers and dates

To include a salver, on four scroll feet, with shell and gadroon border, by *Goldsmiths & Silversmiths Company Ltd*, London 1934, a hot water pot, by *Barraclough & Sons*, Sheffield 1912, of part fluted form, a sauce boat on stand and a sugar caster. (6)

£500 - 600

482

A SILVER SALVER

marks rubbed, by Elkington & Co, Birmingham

Of shaped circular form on three claw and ball feet, with moulded shell and scroll border, *diameter 45cm, weight 60oz.*

£500 - 600

483

A SILVER INKSTAND

by Adie Bros., Birmingham 1958

Of elongated rectangular form on four mythical beast feet, with Celtic knot-work borders and set with a pair of glass ink pots, together with a Malaysian table cigarette box with presentation inscription to the lid, and another table cigarette box, *Birmingham 1945.* (3)

£300 - 400

484

A SILVER BREAD BASKET

by Mappin & Webb, London 1917

Of twin handled oval form, pierced with birds and horses amidst scrolling foliage, each side with a blank cartouche, *length 30cm*, together with an early 20th century twin handled tray, by *J.Round*, Sheffield 1906, the raised border pierced with scrolls and with outer c-scroll border, *length 44cm, weight 53.7oz.* (2)

£500 - 700

485

A FOUR PIECE SILVER TEA SERVICE

by C.C. Pilling, Sheffield 1921

Each engraved with initial 'D', the teapot and hot water pots with wooden handles and finials, the cream jug and sugar bowl with organic handles, *weight 63oz gross.*

£500 - 700

486

A FOUR PIECE COMPOSITE SILVER TEA SERVICE

various makers and dates

Comprising teapot, hot water pot, coffee pot and cream jug, each oval, part gadrooned, *weight 62oz gross.*

£600 - 800

487

A FOUR PIECE COMPOSITE SILVER TEA SERVICE

The teapot and coffee pots by Walker & Hall, Sheffield 1919, the hot water pot and cream jug Birmingham 1926/27

The tea and coffee pot on four ball feet with lower paneled body and scrolling wooden handles, the hot water pot of similar design on four bracket feet, *weight 66oz gross.*

£500 - 700

488^Y

A LARGE SILVER SALVER

Sheffield 1933

Of rounded square form on four reeded feet, with gadrooned border, together with a late Victorian three piece silver tea service by *J.Dixon & Sons Ltd*, Sheffield 1897, part gadrooned and with leaf-capped handles, a circular salver, two sauce boats and a cream jug, *weight 138oz.*

£800 - 1,200

489

A SILVER SALVER

by Stevenson & Law, Sheffield 1933

Of cut-corner square form on four reeded scroll feet, gadrooned border, *length 39cm, weight 61oz.*

£500 - 700

490

A PAIR OF SILVER FACSIMILE TRAPRAIN SALTS

by Brook & Son, Edinburgh 1934/35

Of triangular form, with beaded rim, *weight 9.8oz.*

£250 - 350

491

A SMALL COLLECTION OF SILVER

various makers and dates

To include a cream jug by *C.Shapland & Co*, London 1937, a bowl by *The Goldsmiths & Silversmiths Company*, London 1937, another bowl by *Asprey*, Edinburgh 1940, a cased set of four menu holders, by *Sampson Mordan & Co Ltd*, Chester 1912, of plain double disc form, etc., *weight 39oz.*

£400 - 600

492

A SMALL COLLECTION OF SILVER

various makers and dates

To include two teapots, *Sheffield 1906/1936*, together with a sauceboat, waiter, etc., *weighable silver 93oz gross.* (qty)

£400 - 600

FLATWARE

493

A VICTORIAN PART CANTEEN OF SILVER

by William Clarke Shaw, Glasgow 1849

Of King's pattern, comprising, twelve tablespoons and dessert spoons, ten dessert forks, six teaspoons, and a further two teaspoons, *weight 73.38oz.*

£500 - 700

494

A SET OF SIX GEORGE III SILVER FORKS

maker's mark indecipherable, London 1777

All three-pronged, engraved with differing crests, together with two cased sets of teaspoons and sugar tongs and a pair of napkin rings, *weight 14.4oz.*

£300 - 400

495

A COLLECTION OF SILVER SPOONS

various makers and dates

The majority of fiddle pattern, maker's to include Robert Gray & Son, David McDonald, Alexander Coghill, Mitchell & Russell, eight tablespoons, two dessert spoons, five toddy ladles, one cream ladle, fifteen teaspoons, five condiment spoons, *weight 36oz.* (qty)

£300 - 400

496 Y

TWO CASSED SETS OF SILVER MOUNTED MOTHER-OF-PEARL FLATWARE

The fruit knives and forks by Goldsmiths and Silversmiths Company Ltd, Sheffield 1936, for eight, the handles of octagonal form with silver tines and blades, the other set by James Dixon & Sons, Sheffield 1901, for six, the handles mother of pearl, the tines and blades silver.

£300 - 400

497

A GEORGE II SILVER BASTING SPOON

by John Langlands, Newcastle, probably 1759

Of Old English pattern, and another by Robert Rutland, London 1811, of Old English pattern, monogrammed, together with a fish slice by Abstinando King, London 1813 of fiddle pattern, the blade with narrow pierced band, *weight 11.8oz.*

£300 - 400

498

A COLLECTION OF CASSED SERVING SPOONS

various makers and dates

Comprising a set of five fruit spoons and one sifter ladle, later decorated with formal scrolling panel to the bowls, *marks rubbed, the sifter maker unclear, London 1735*, a set of four Dutch 18th century serving spoons, *marks unclear, with import marks for London 1890*, with ornate figural handles, four spade shaped pierced spoons and four berry serving spoons, *weight 30oz.*

£400 - 600

499 Y Φ

A LATE 18TH/EARLY 19TH CENTURY COMPOSITE CASSED CANTEEN OF SILVER

various makers and dates, predominantly London

Of Old English and Hanoverian pattern, comprising twenty four table forks, eighteen tablespoons, twelve dessert spoons, eleven dessert forks, three sauce ladles, two serving spoons, sixteen variously sized knives with green stained ivory handles, ten teaspoons, etc., *weighable silver 122.7oz*, the wooden case with engraved brass plaque to lid.

£1,000 - 1,500

The brass plaque reads;

Sir Edward James Reid Bart.

500

A CASSED CANTEEN OF MATCHED SILVER FLATWARE

various makers and dates, the majority by E.Viner, Sheffield 1966, with earlier examples by George Adams, London 1844

Of King's pattern, comprising twelve dinner forks, ten dessert spoons, eight dessert forks, three soup spoons, sixteen teaspoons, eighteen steel-bladed dinner knives, carvers and six Queen's pattern pastry forks, *weighable silver 89oz.*

£800 - 1,000

501

A SET OF NINE GEORGE III SILVER TABLESPOONS

by Charles Jamieson of Inverness, three marks; CJ, INS, J (on side), 1787-19

Of Old English pattern, with engraved initial 'R', the reverse of each numbered, *length 22.5cm, weight 17.9oz.*

£600 - 800

502

A SET OF SIX SILVER TABLESPOONS

by Alexander McLeod of Inverness, three marks; AML (conjoined), INS, mask, 1815-60

Of fiddle pattern, with engraved initial 'G', two also with engraved initials 'A.L.', *length 22.3cm, weight 13.5oz.*

£500 - 700

503

EIGHT ITEMS OF SILVER SERVING CUTLERY

by Mappin & Webb, Sheffield 1924/25

To include a crumb scoop, soup ladle, serving spoon, knife sharpener, etc., all crested, *weighable silver 13.7oz.*

£300 - 500

504

A LARGE COLLECTION OF SCOTTISH SILVER TEASPOONS

various makers and dates

Mainly of fiddle pattern, and many engraved with initials, to include examples by William Craw of Canongate, two marks; WC, cat, Alexander Cameron of Dundee, Bayne & Napier of Glasgow, etc., *weight 15oz.* (42)

£500 - 700

505

A SET OF SIX GEORGE IV SILVER TABLE FORKS AND SIX DESSERT FORKS

by Jamieson & Naughton of Inverness, three marks; J&N, INS, cornucopia, 1823-30

Of fiddle pattern, with engraved initials 'CAMJ', together with another by Robert Naughton, three marks; RN, cornucopia, N, thistle, of fiddle pattern, engraved with initial 'S'. (28)

£600 - 800

506

A SMALL COLLECTION OF GEORGE III SILVER SPOONS

two by Coline Allan of Aberdeen, marks rubbed, CA, triple towers, Gothic 'A' to one spoon, the other example CA, triple towers and a repair where third mark should appear

Of Old English pattern, with engraved initials 'AJ MP', together with three silver tablespoons, by Peter Lambert, three marks; pot of lilies, PL, thistle, 1804-16, of Old English pattern, with engraved initial 'L', length 21.5cm, weight 8.6oz.

£400 - 600

507 Y Φ

A CASED SET OF TWELVE PAIRS OF SILVER FISH EATERS AND A PAIR OF SERVERS

by Elkington & Co, Birmingham 1911

Each engraved with scrolling foliage and with ivory handles, the wooden case with presentation inscription, together with a cased set of six pairs of fruit eaters with mother of pearl handles, Sheffield 1904.

£400 - 600

508

A CASED SET OF SIX LATE VICTORIAN SILVER-GILT APOSTLE SPOONS

by Hamilton and Inches, Edinburgh 1898

With rounded bowls and apostle terminals, together with two further Apostle type spoons, Chester 1903, rat-tailed, weight 18oz.

£250 - 350

509

A PAIR OF SILVER GRAVY SPOONS

by William Jamieson of Aberdeen, three marks; WJ, ABD, WJ, 1806-41

Of fiddle pattern, with engraved initial 'M', together with a silver tablespoon, by William Jamieson & Co, three marks; WJ&Co, omega, ABD, 1806-41, of Old English pattern, with engraved initial 'F', and a silver preserve spoon, by George Jamieson, two marks; GJ, ABDN, and Edinburgh marks for 1841, of fiddle pattern, with engraved initial 'L', weight 9.3oz.

£500 - 700

510

A CASED SET OF EIGHT SILVER LOBSTER PICKS

by J.Round, Sheffield

Of conventional form, contained within a case fitted for six, length 19.5cm, weight 7.8oz.

£250 - 300

511 Y Φ

A GEORGE IV SILVER STILTON SPOON

by John Bettridge, Birmingham 1823

The ivory handle with extended silver stem and shovel shaped bowl, together with a George III silver meat skewer, London 1786, and a double ended marrow scoop, by Andrew Wilkie, Edinburgh 1825, weighable silver 5oz.

£300 - 500

512

A COLLECTION OF SILVER FLATWARE

various makers and dates, including Charles Boyton I, James Ede & Alexander Hewat, and William Eley & William Fearn, London 1809-1860, etc

To include sixteen table forks, six tablespoons, twelve teaspoons, etc., some with engraved initials, some with engraved crest, weighable silver 73oz. (qty)

£400 - 500

513 Y Φ

A CASED CARVING SET

by Allen & Darwin, Sheffield 1895-1898

To include knives, forks and four knife rests, the ivory handles with scrolling foliate mounts, all within blue fabric lined case.

£250 - 350

514

A SILVER SOUP LADLE

by John Heron of Greenock, five marks; IH, 3 masted ship, anchor, C, tree, (1790-40)

Of pointed end Old English pattern, length 34.5cm, weight 7.19oz.

£300 - 500

515

A PART SET OF FIVE EARLY 19TH CENTURY SCOTTISH PROVINCIAL SILVER DESSERT SPOONS

by William Jamieson & Co of Aberdeen, three marks; WJ&Co, zodiac sign, ABD

Of Old English pattern, with engraved foliate initials, together with a tablespoon by James Erskine of Aberdeen, and three further dessert spoons, weight 8.7oz.

£300 - 400

516

A WILLIAM IV & VICTORIAN SILVER COMPOSITE CANTEEN

various makers and dates to include James & Josiah Williams, Exeter 1865, J&A Savory, London 1836

Of fiddle & fiddle and thread pattern, all engraved with crest, comprising; twenty four table forks, twelve dessert forks and dessert spoons, nine teaspoons, and four salt spoons, weight 105oz. (qty)

£800 - 1,200

The crest is that of Gabriel.

517

A SILVER CANTEEN CASED WITHIN A MAHOGANY CABINET ON CABRIOLE LEGS

by E. Viner, Sheffield 1955

Of Sandringham pattern, place settings for twelve, comprising; table forks, dessert forks, dessert spoons, soup spoons, grapefruit spoons, teaspoons, coffee spoons, pastry forks, ice cream spoons and fish eaters for twelve, a soup ladle, two sauce ladles, fish servers, carvers and further small serving items, the mahogany cabinet with lift-top and pull-out drawer, *weighable silver 193oz.*

£2,000 - 3,000

518

A SET OF ELEVEN GEORGE III SILVER TABLESPOONS

by Robert Keay of Perth, four marks; RK, double-headed eagle, RK, double-headed eagle, (1791-25)

Of fiddle pattern, with engraved initial 'S', *length 22.4cm, weight 23.3oz.*

£400 - 600

519

A CASED SET OF VICTORIAN SILVER-GILT SERVING SPOONS

by Henry Holland, London 1871

The plain bowls to foliate entwined handles, the terminals formed as a gentleman in 16th century dress, together with a cased set of twelve silver-gilt teaspoons, with various terminals including apostle, a classical figure, stag, etc., *by Ackroyd Jones, London 1901, weight 30oz. (2)*

£400 - 500

520 Y Φ

A CASED SET OF TWELVE PAIRS OF SILVER FISH EATERS

by Allen & Darwin, Sheffield 1904

With ivory handles.

£250 - 300

521

A COLLECTION OF LATE 18TH/ EARLY 19TH CENTURY GEORGE III SCOTTISH SILVER FLATWARE

mainly Edinburgh

To include two soup ladles, twelve table spoons, twelve dessert spoons, five sauce ladles, six various Georgian and later dessert spoons, etc., *weight 60oz.*

£600 - 800

522

A COLLECTION OF SILVER FLATWARE

various makers and dates

To include eleven table forks by *George Smith (III), London 1776*, crested, five table forks by *William Eaton, London 1830*, crested, eight tablespoons probably by *James Tookey, London 1763*, crested, six tablespoons by *Peter & William Bateman, London 1812*, etc., *weight 97oz.*

£800 - 1,000

523

AN EARLY 17TH CENTURY SILVER SEAL TOP SPOON

circa 1635, maker's mark of M within a crescent

With fig shaped bowl, tapering stem, with prick dotted initials 'I.S' to the seal, *length 16cm, weight 1.2oz.*

£400 - 600

524

A GEORGE I SILVER MARROW SCOOP

possibly by Edward Hall, London 1724

Of conventional form, crested, together with a meat skewer, *maker's mark T.S, London 1759*, a fish slice, *by William Eley and William Fearn, London 1807*, a cased box of six knives, *by Asprey & Co. Ltd, London 1921*, etc., *weighable silver 16.26oz.*

£400 - 600

517 (part)

525 Y Φ

A PART CANTEEN OF 18TH CENTURY SILVER FLATWARE

unmarked, some knife blades stamped Sheme

Comprising twenty two large knives, three medium knives, fifteen small knives, eleven large two tine forks and thirteen small two tine forks, all with green stained ivory handles. (Qty)

£1,000 - 1,500

526

A GEORGE II SILVER MARROW SPOON

maker's mark indistinct, probably by James Gilsland, assay master Hugh Gordon, Edinburgh 1752

Of conventional form, length 23cm, weight 1.9oz.

£300 - 400

527

A SMALL COLLECTION OF SILVER FLATWARE

various makers and dates

To include six tablespoons of Queen's pattern, five by John Mackay, Edinburgh 1807, eight various dinner forks, twenty-two teaspoons, etc., weight 50oz.

£300 - 400

528

A VICTORIAN COMPOSITE SILVER PART CANTEEN

makers to include George Adams, London 1855, J.Aldwinckle & J.Slater, London 1881

Of King and Queen's pattern, comprising, eighteen dinner forks, seven dessert spoons and eighteen dessert forks, with matching engraved monogram, weight 105oz. (Qty)

£600 - 800

529

A GEORGE IV PART SILVER CANTEEN

by Charles Eley, London 1826/27

Of fiddle and shell pattern, comprising six table forks, five dessertspoons, four tablespoons, together with an additional table fork and two teaspoons of the same pattern, and six plated dessert forks, the majority crested, weight 35oz.

£300 - 400

530

A SET OF SIX GEORGE II SILVER TABLESPOONS

by Ebenezer Oliphant, assay master Hugh Gordon, Edinburgh 1744, one probably 1750

Of Hanoverian pattern, all engraved to reverse of handle with initial 'S', together with another of the same form, weight 11oz.

£250 - 300

531

A COLLECTION OF GEORGE III SILVER FLATWARE

various makers and dates

To include a pair by Francis Howden, Edinburgh 1800, of Old English pattern, engraved with initial 'B', length 31.7cm; together with a set of five tablespoons, maker's mark RS, Edinburgh 1789, of pointed end Old English pattern, engraved with initial 'JC', two tablespoons, maker's mark MK, unidentified, Edinburgh 1805, engraved with initial 'P', a dessert spoon with marks for Alexander Edmonstoun III and W & P Cunningham, Edinburgh 1803, another with the mark of Alexander Edmonstoun overstruck, engraved with initials 'WL', etc., weight 32oz.

£500 - 700

532

A COLLECTION OF SILVER FLATWARE

various makers and dates

To include a set of six silver tablespoons by John Ewan of Aberdeen, two marks; JoE, thistle, 1774-21, of Old English pattern, with engraved initials, rubbed, length 22cm, a pair of silver teaspoons, by James Begg, three marks; JB, Q(gothic), triple towers, 1837-44, of Old English pattern, with engraved initials 'AAO', length 13cm, three silver teaspoons, all of fiddle pattern, the first probably by James Smith, with engraved initials 'GEH', the second by George Sangster, Edinburgh 1881, with engraved initials 'WH', the third by Peter Gill & Son, with engraved initial 'M', weight 12oz.

£400 - 600

533

A LATE VICTORIAN SILVER PART CANTEEN

by Elkington & Co, Birmingham 1894

Of Hanoverian pattern comprising eighteen table forks, eighteen side forks and a serving spoon, all crested, together with another serving spoon *London 1799*, and six further tablespoons, *weight 85.5oz.* (Qty)

£600 - 800

534

A GEORGE III SILVER TABLESPOON

by Craw & Hill of Canongate, four marks; C&H, stylised thistle, C&H, stylised thistle, (rubbed), 1770-75

Of Old English pattern, *length 21cm, weight 2oz.*

£500 - 700

535

A PAIR OF GEORGE III SILVER GRAVY SPOONS

probably by James Douglas of Dundee, five marks; JD, pot of lilies, thistle, man's head, thistle

Of fiddle pattern, with engraved initial 'G', *length 31.5cm, weight 7.3oz.*

£400 - 600

536 Y Φ

A GEORGE III MATCHED SILVER PART CANTEEN

various makers and dates, the majority by James Scott and Thomas Farnett of Dublin, 1822-1827

Of King's pattern, to include; ten table forks, nine tablespoons, four dessert spoons, a sifter ladle and a fish slice, together with a silver crumb scoop, *by Goldsmiths & Silversmiths Co, Sheffield 1896*, with ivory handle and presentation inscription, nine dessert knives with silver gilt blades, the handles *stamped .800*, and further silver and silver plated items, *weighable silver 85.49oz*

£1,000 - 1,500

The presentation inscription reads;

Officers 1st East Yorkshire Regt. from Capt. W.H. Armstrong on Promotion 1896.

Reverse;

219

537

A PAIR OF GEORGE III SILVER BASTING SPOONS AND A PAIR OF GRAVY SPOONS

by William Eley & William Fearn, London 1804

All Old English pattern, with engraved initials 'MEY' within a star, together with a soup ladle *by Reid & Sons, Newcastle 1855*, of Old English pattern, *weight 23oz.*

£500 - 700

538

A SET OF TWELVE GEORGE III/IV SILVER TABLE FORKS

by Robert Keay of Perth, four marks; RK, double-headed eagle, RK, double-headed eagle, 1791-25

Of fiddle pattern, with engraved initial 'A' to the reverse, *length 21cm, weight 27.6oz.*

£800 - 1,200

539

A GEORGE III SILVER SOUP LADLE

by William Clarke of Greenock, five marks; WC, anchor, ship, C, oak tree, 1776-90

Of pointed end Old English pattern, with engraved initial 'L', *length 38.5cm*, and a silver tablespoon and two salt spoons *by David Gray of Dumfries, the tablespoon with Unicorn, DG and anchor marks, the salt spoons as above with the addition of the letter G, weight 9.1oz.*

£300 - 500





540

ANTIQUE SILVER

540

A LATE VICTORIAN FOUR PIECE SILVER TEA SERVICE

the teapot, cream jug and sugar bowl by George Fox, the hot water pot by C.S.Harris, London 1889/90

Each profusely chased and embossed with rural tavern scenes of merriment; in the style of David Teniers, the teapot and hot water pot with wooden handles, the finials cast as a seated gentleman with a dog by his feet, the handles of the cream jug and sugar bowl cast as carousing figures, *weight 115oz gross.*

£1,200 - 1,800

541

A SILVER MOUNTED DRESSING TABLE MIRROR

by H.Matthews, Birmingham 1903

Of rectangular form, the mount pierced with scrolling foliage and flowerheads, surmounted by a blank cartouche within ribbon-tied border, with green velvet easel back, *height 49cm.*

£500 - 700

542

ROYAL NORTHERN YACHT CLUB; A SILVER SAILING TROPHY

by Elkington & Co., Birmingham 1862

The body of the bowl divided into four cartouche panels, two profusely embossed with foliate bouquets, one with presentation inscription, the last depicting a sailing vessel, the interior gilt, *diameter 34.4cm, weight 52oz.*

£1,000 - 1,500

The presentation inscription reads; Royal Northern Yacht Club Regatta, Prize for Cutters, Presented to the club by D. Richardson Esq.re, Vice Commodore, Won by "Yacht Surf", The property of G.T.Couper JR. ESQ., 7th July 1863.

The Royal Northern Yacht Club Regatta took place on the Clyde, at the beginning of July 1863. The first race, on July 7th, was for a Cup of 100 guineas donated by the Vice Commodore, D.Richardson, for an open race between cutters of 25 tons upwards from any Royal Yacht Club. The race was a hotly anticipated contest between the three top cutters of the season; *Phryne*, *Vindex* and *Surf*, who had all shown their mettle in the earlier Regattas of the season; *Surf* having won Her Majesty's Cup at the Royal Western Regatta at Queenstown in June. *Surf* got away first, and although bested by *Phryne* on the second lap, came through to finish first on Handicap and take the trophy.

543

A SET OF FIVE GEORGE III SILVER TODDY LADLES

by George Crichton, Edinburgh 1776

Of fiddle pattern and engraved with monogram, together with another *Edinburgh 1843*, and a matched three piece silver tea service the teapot and cream jug *London 1901*, the sugar basin *Edinburgh 1897*, the teapot with wooden handle and finial, *weight 36oz gross.*

£500 - 600

544

A LARGE SILVER SALVER

by Hawksworth, Eyre & Co Ltd, London 1903, retailed by Carrington & Co Military Silversmiths

Of shaped circular form on three hoof feet and with moulded border, engraved with facsimile signatures relating to the division, *diameter 42cm, weight 60oz.*

£300 - 500

545

A GEORGE III SILVER SALVER

maker's mark rubbed, London 1776

Of circular form on three ball and claw feet, later chased with bay-wreathed roundels enclosing later crest and initials, within husk-swag and beaded borders, together with a pair of George IV silver salts, *by Savory Bros, London 1833*, and a chased silver goblet, *weight 28.5oz.* (3)

£400 - 600



546

546 Y Φ

A VICTORIAN FOUR PIECE SILVER TEA SERVICE

by *Barnard Brothers, London 1872/73*
Of neo-classical form, comprising teapot, coffee pot, cream jug and sugar bowl, crested and engraved with garlands of foliage, with a formal border to the upper body and angular handles, the tea and coffee pot with plain silver urn finial, *weight 67oz.*

£700 - 1,000

The crest is of a forearm holding an arrow pointing downwards, and used for many families including Clerke, Holand, See of Kent, etc.

547

A LATE VICTORIAN SILVER THREE PIECE TEA SERVICE

by *Z. Barraclough & Sons, Sheffield 1895*
Of fluted form, each with cartouche bearing foliate initials and with rose borders, *weight 45oz gross.*

£400 - 500

548

A COLLECTION OF SILVER

various makers and dates
To include a George III scallop shell butter dish, on four feet, crested, *John Emes, London 1804*, a wine taster by *Arthur & Frank Parsons, retailed by Tessier, London 1931*, a lemon strainer etc., *weight 23oz.*

£400 - 600

549 Y Φ

A GEORGE II SILVER BULLET TEAPOT

by *William Aytoun, Assay master Archibald Ure, Edinburgh, date letter lacking, circa 1730*
Of conventional form, on stepped round foot, the upper body with engraved shell and acanthus leaf border repeated on the lid, with scrolling handle, acanthus capped spout and bun finial, *weight 21oz.*

£1,200 - 1,800

550

A VICTORIAN PAIR OF SILVER CANDLESTICKS

by *William Williams, Birmingham 1900*
In the neo-classical manner, with husk borders, the fluted oval base leading to tapering column and vase shaped sockets, (loaded), *height 29cm.*

£400 - 500

551

A WILLIAM III BRITANNIA STANDARD SILVER CASTER

probably by Charles Adam, London 1716
Of baluster form, with pierced floral lid, the base engraved with initials 'SD EW W R', together with two pairs of George III salts, one pair by *Thomas Robins*, one pair by *John Emes, London 1800*, of navette shape, on oval reeded foot, with angular reeded handles and gilt interior, a mustard and a pepper, *weight 22oz.*

£500 - 700



552

552

A GEORGE III SILVER HOT WATER POT

by J.Langlands & J.Robertson, Newcastle 1787

Of baluster form on circular foot, the plain body embossed with husk garlands united by floral cartouches, with rattan-covered handle, the domed lid with urn finial, *weight 22.8oz.*

£700 - 900

553

A GEORGE III SILVER CRUET STAND

probably by William Barret II, London 1817

Of shaped oval form, on four scrolling and paw bracket feet, the plain curving sides with gadrooned rim and scrolling shell corners, the wooden base issuing the central divider and oval gadrooned and scroll handle, containing seven various cut glass bottles, *length 20cm.*

£400 - 500

554

A GEORGE III SILVER WAITER

by John Hutson, London 1789

Of circular form, on three bracket feet with narrow beaded border, engraved with crest, *diameter 17.7cm*, together with a George II silver mug *London 1762*, the scroll handle engraved with initials 'SDN', and a small bowl the footrim engraved 'IP', crested, *weight 25oz.* (3)

£600 - 800

555

A SILVER TABLE CIGAR BOX

by Goldsmiths & Silversmiths Co.Ltd., London 1907

Of rectangular form, with twin hinged lids centred by a scroll carrying handle with telescopic mechanism, *height 18cm with handle extended, length 21cm.*

£300 - 400

556

A VICTORIAN SILVER SALVER

by Martin Hall & Co, London 1875

Of shaped circular form on three claw and ball feet, with engraved formal border, together with a silver rose bowl, *Sheffield 1895*, of conventional form, the lower body with scroll and bead detail, *the salver diameter 26.5cm, the rose bowl diameter 22cm, weight 37.8oz.* (2)

£300 - 500

557

TWO EARLY GEORGE III SILVER PEPPERETTES

the first possibly by R.Palmer, London 1767, the second with maker's mark of I.D, London 1765

Of similar form with flame finials, the latter with rope-twist border, together with a Victorian bachelor's teapot of tapering form, *London 1886, weight 16.7oz gross.* (3)

£400 - 500

558

A GEORGE III SILVER SWING HANDLED BREAD BASKET

by Emes and Barnard, London 1812

Of oblong form on conforming foot, with gadrooned borders and swing handle, *weight 30oz.*

£500 - 700

559

TWO SILVER MOUNTED GLASS CLARET JUGS

one by Goldsmiths & Silversmiths Co Ltd, London 1905, the second London 1901

Both with plain collar, angular handle and both with spherical cut glass body, *heights 25cm & 21cm.*

£600 - 800



553

560

A GEORGE III SILVER MEAT SKEWER

makers mark rubbed, S?, London 1764

Engraved with monogram, together with a George IV example by *William Chawner II, London 1821*, engraved with initials 'ACJW', together with a George III wine funnel *London 1817*, and an Irish cream jug, *Dublin 1801*, with fluted sides and engraved borders, *weight 14.6oz.*

£500 - 600

561

A GEORGE II SILVER TANKARD

by John Langlands I, Newcastle, probably 1757

Of conventional form, with mid-rib and skirted foot, the scrolling handle with heart shaped terminal, the domed lid with plain scrolling thumbpiece, *weight 19.5oz.*

£500 - 600

562

A COLLECTION OF SILVER

various makers and dates

To include a waiter, *by William Hutton & Sons Ltd, London 1896*, of shaped circular form on three pad feet, with moulded shell and scroll border, centred by initial 'G' within a foliate cartouche, together with a silver mounted glass claret jug, *the plain silver mounts by Elkington & Co, Birmingham 1912*, etc., *weighable silver 30oz.*

£500 - 700

563

THREE SILVER TEAPOTS AND ONE SILVER HOT WATER POT

various makers and dates

The hot water pot in the form of a ewer, *Birmingham 1912*, together with three teapots with wooden handles and finials, *weight 62oz gross.*

£500 - 700

564

A VICTORIAN SILVER DESK STAND

by Marshall & Son, Edinburgh 1882

Of rectangular form with pierced trellis and husk gallery to three sides, the same design to the four bracket feet, the central taperstick flanked by two cut-glass inkpots with hinged silver lids, with pen recess and engraved with presentation inscription, *length 27cm, weight 33.6oz.*

£300 - 400

The inscription reads;

Presented To the Revd. Alexander Anderson with a purse of sovereigns by The Congregation of St Mary's Free Church Edinburgh in appreciation of his voluntary services during the vacancy, March 1883.

565

A THREE PIECE SILVER TEA SERVICE

by Fordham & Faulkner, Sheffield 1907

Of plain oblong form, on four ball feet, with narrow gadrooned everted rim, the teapot with wooden handle and finial, together with a silver caster *by Mappin & Webb, Sheffield 1958*, with pierced angular pattern to lid, and a pair of sugar tongs, *Glasgow 1863, weight 44.8oz gross.*

£300 - 400



566

566

A SET OF FOUR GEORGE IV SILVER WINE COASTERS

by John Bridge, London 1825

The everted rims with scallop-shell acanthus and gadrooned borders, with curved gadrooned sides, each with central crested disc, *diameter 18cm. (4)*

£1,000 - 1,500

The crest is of a wolf's head erased.

567

A GEORGE III SILVER ROSE BOWL

maker's mark lacking, London 1805

Of hemispherical form on domed foot, the lower body gadrooned and with a fluted upper border, *diameter 23cm, weight 23oz*, together with an early George III waiter, *by Ebenezer Coker, London 1765*, on three claw and ball feet, and with scrolling foliate and gadrooned border, *weight 14.8oz. (2)*

£700 - 900

568

A MATCHED PAIR OF GEORGE III SILVER MOUNTED COCONUT CUPS

one by W & P Cunningham, Edinburgh, the other unmarked

The plain coconut shell body with silver collar and flaring circular foot, each of cut card design, *height 13cm & 13.7cm.*

£700 - 900

569

A LATE VICTORIAN SILVER SWING HANDLED FRUIT BASKET

by H. Woodward & Co Ltd, London 1899

Of oval form, chased and embossed with flowerheads, c-scrolls and fruiting vines, *length 30cm*, together with a scallop shell pierced dish, on three conch shell feet, *by H. Atkins, Sheffield 1901*, and a further pierced dish, *weight 40oz. (3)*

£500 - 600

570

A GEORGE III THREE PIECE SILVER TEA SERVICE

the teapot by Story & Elliott, London 1811, the cream jug and sugar bowl by Henry Nutting, London 1796

Of oblong form on four ball feet, the lower body gadrooned and with egg and dart borders with shell corners, the teapot with wooden handle and finial, crested, *weight 37.3oz gross.*

£600 - 800

571

A GEORGE III SILVER SALVER

by John Schofield, London 1778

Of shaped circular form, on three ball and claw feet, with broad scrolling foliate border, with later added central section and engraved crest, *diameter 33cm, weight 30oz.*

£250 - 350

572

A LATE VICTORIAN SILVER BISCUIT BARREL

by Henry Stratford Ltd, London 1897

Of curved rectangular shape, on four ball feet, the thick reeded mid-rib border with acanthus leaf trim, with lion head masks issuing plain ring handles to either side, the lid with spherical finial above a raised linear centre, monogrammed and engraved, *weight 30.96oz.*

£250 - 350

The lid engraved;
29th November 1901.

573 Y Φ

A VICTORIAN SILVER TEA SERVICE

by Martin Hall & Co., London 1877

Of urn shape, the circular pedestal foot with acanthus leaf border, the body decorated with four oval cartouche decorated with husk garland and connected by a geometric scrolling band, the teapot with acorn finial, *weight 52.3oz.*

£500 - 700



574

574

A PAIR OF SILVER CUPS AND COVERS

by Edward Barnard & Sons Ltd., London 1902

Of squat circular form, the twin handles modelled as female busts, the lower body with overlapping acanthus leaf border, one side with crest, the second with presentation inscription and crest, the pull-off lid with central acanthus pattern and acorn finial, weight 50.8oz.

£800 - 1,200

The crest and motto are that of the Kennaway family of Escot, Devon. The Kennaway Baronetcy of Hyderabad, East Indies, is a title in the Baronetcy of Great Britain. The title was created in 1791 for John Kennaway in recognition of his involvement in the 1790 alliance between the Nizam of Hyderabad and the East India Company. Originally from Fife, Scotland, the family moved to Devon in the late 17th century.

The presentation inscription reads;
Presented to Colonel the Rt Honble Sir John H Kennaway Bart V.D.
C.B. M.P.,
by the Officers past and present of the 3rd Volunteer Battn the
Devonshire Regt on his retirement from the Command of the Battn
after 43 years Volunteer Service. 1903.

575

A PAIR OF GEORGE III SILVER WINE COASTERS

probably by Thomas Wallis (II) & Jonathan Hayne, London 1810

Of plain circular form, the gallery with everted rim, the base with central turned wood, crested, diameter of base 13.4cm.

£700 - 900

The crest is of a griffin segreant.



575



576

576 *

A GEORGE I SILVER QUAICH

maker's mark unidentified IH, c.1720

Of circular form, the body with engraved vertical lines to mimic the staves of the traditional wooden form, the twin lugs with narrow engraved borders, one lug with the foliate initials 'WES', the other with crest and motto, *diameter across handles 28cm, weight 20.1oz.*

£4,000 - 6,000

The crest and motto are those of Clan Sutherland.

The initials to the lug are likely to be betrothal initials for the marriage of W and E Sutherland. They have also probably been added at a slightly later date but still within the 18th century.

577

A GEORGE III FIVE PIECE SILVER TEA SERVICE

by Thomas Watson, Newcastle 1802

Comprising teapot, stand, cream jug and sugar basin, all of oval form, with fluted sides, each with laurel leaf cartouche, to each side (engraving rubbed), the upper rim with foliate border, the domed lid with dyed wooden acorn finial, the stand on four fluted bracket legs, *weight 27.5oz gross.*

£300 - 400

578

A CASED COMPOSITE SILVER TEA SERVICE

various makers and dates

To include a three piece tea service by *J & J Maxfield, Ltd, Sheffield 1904*, of oblong form with gadrooned lower body on four ball feet, the teapot with wooden handle and finial, monogrammed, together with a hot water kettle on stand with burner by *Edward & Sons, Sheffield 1903*, and a teapot stand by *Thomas Bradbury & Sons, London 1895*, of oval form on four scrolling acanthus leaf feet, monogrammed to centre, *weight 80.8oz gross*, the wooden case with retailers label for *Edward & Sons, Glasgow*, with brass plaque and handles.

£500 - 800

579

A GEORGE II SILVER PEPPERETTE

maker's mark unclear, London 1746

Of baluster form with crest, together with a George III silver caster, *maker's mark I*M*, possibly for *Jacob March, London 1768*, *height 11.5cm and 21cm respectively, weight 9.8oz.* (2)

£400 - 600

580

A THREE PIECE SILVER TEA SERVICE

by A J Ramsey of Dundee, with London marks for 1912

With all over hammered finish, on circular spreading foot, the lower body with stylised cut-card border, the teapot with wooden handle and finial, *weight 39oz gross.* (3)

£400 - 600

581

A SILVER MOUNTED GLASS DECANTER

by Hukin & Heath of Heath & Middleton, London 1900

The bulbous body of clear glass over-laid with free-flowing green glass tendrils, with clear glass handle and green glass stopper, *height 24cm.*

£250 - 300



582

582

A CHARLES II TANKARD

by James Slater, London, date letter possibly 1666

Of slightly tapering form, the flat hinged lid with bifurcated thumbpiece, the handle engraved with ownership initials 'C/TI' within pricked cartouche, *height 16cm, weight 20.6oz.*

£800 - 1,200

583

A LATE VICTORIAN FOUR PIECE SILVER TEA SERVICE

marks rubbed, probably by Jones & Crompton, Birmingham 1894

Of oval form, the lower body gadrooned, with angular reeded handles, the teapot and hot water pot with wooden handles, together with a plated coffee pot and kettle on stand with burner, *weighable silver 50.9oz gross. (6)*

£400 - 600

584

A GEORGE III SILVER SALVER

by James Ker and David Mitchell, Edinburgh 1739

Of circular form on four scrolling and shell feet, with chased fruit basket, foliate and shell scroll border, with central engraved crest, the reverse with *scratch weight 42.14, diameter 34.7cm, weight 41oz.*

£800 - 1,200

The crest and motto is of Dick by repute of Prestonfield.

585

A LATE VICTORIAN SILVER MOUNTED GLASS CLARET JUG

by Hukin & Heath, London 1896

The plain glass body and mount with presentation inscription, together with another, *by Hukin & Heath, London 1886*, with spiral fluted glass body, the plain silver mount monogrammed. (2)

£500 - 600

The presentation inscription reads; In deep gratitude to Dr. Oliver from A Poor Widow 1898.

586

A LATE VICTORIAN PAIR OF SILVER CANDLESTICKS

by James Dixon & Sons Ltd, Sheffield 1894

The square base leading to a concave section decorated with scrolling husk and foliate swags, the linear columns leading to the acanthus capital, with removable waxpans, *height 28cm.*

£700 - 900

587

A GEORGE III SILVER MOUNTED CUT GLASS TEA CADDY

apparently unmarked

The diamond cut glass body of octagonal form, together with a George II silver mug, *by John Langlands I, Newcastle 1757*, of plain baluster form, the handle engraved 'FSM', *height of caddy 13.5cm, weighable silver 11oz.*

£500 - 600



588

588 Y

A GEORGE III SILVER COFFEE POT

by David Whyte & William Holmes, London 1762

Of baluster form, on circular gadrooned foot, with plain upper body, the lower half with bead and spiral design, with acanthus capped fluted spout, the scrolling handle with acanthus terminal to body, the everted rim gadrooned and fluted, the domed lid with silver finial, *height 29.5cm, weight 40.4oz.*

£1,000 - 1,500

589 Y Φ

A GEORGE III SILVER TEAPOT

by Crispin Fuller, London 1812

Of oblong form on four ball feet, the body profusely chased and embossed with flowerheads, scales, c-scrolls and foliage, leaf-capped handle, the spout with floral detail, *weight 16oz.*

£250 - 350

590

A VICTORIAN SILVER BASKET

by Hunt & Roskell, London 1881

Of open-work oval form, pierced with quatrefoils, foliage and stylised flowerheads, with beaded border and corresponding handles, (later clear glass liner), together with a Victorian silver bowl in the Continental manner, with wavy fluted body and figural handles, *by C.S Harris, London 1895, weight 34.3oz. (2)*

£400 - 600

591

A GEORGE II SILVER SALVER

by Ebenezer Coker, London 1758

Of shaped circular form on four scroll feet, later chased, centred by an engraved shield within a foliate cartouche, with outer shell and scroll border, *diameter 37cm, weight 40oz.*

£500 - 700

592 Y Φ

A GEORGE III SILVER TEAPOT

by Alexander Gairdner, Edinburgh 1766

Of inverted pear shape, the upper body with fruiting foliate band, with blank cartouche to either side the looped handle acanthus capped, the spout reeded, with large dove finial, *weight 24.6oz.*

£1,000 - 1,500

593

AN EARLY GEORGE III SILVER MUG

with maker's mark of I.B over W.?, London 1764

Of baluster form on spreading foot, with later engraved foliate initials, leaf-capped handles, together with a George III cream jug, chased and embossed with c-scroll, trellis-work and flowerheads, *marks rubbed, weight 17oz. (2)*

£500 - 600

594

A SMALL COLLECTION OF SILVER

various makers and dates

To include a George III twin handled silver trophy, *maker's mark rubbed, London 1799* with upward scrolling reeded handles, a George III pepperette, *marks rubbed*, with floral panels, four various salts and a cup, *weight 33.5oz.*

£600 - 800

595

A COLLECTION OF SILVER

various makers and dates

To include a Continental silver sauce boat, *with import marks for London 1896*, with double scroll handle, a Britannia standard sugar caster, *by C.S.Harris, London 1895*, the body of wavy-fluted form on spreading foot, two trumpet vases, two further casters, etc., *weighable silver 33oz.*

£500 - 700

596

A GEORGE III SILVER SAUCE TUREEN AND COVER

by John Scofield, London 1795

Of oval form on pedestal foot, the lower body fluted and with angular handles, *width between handles 25.5cm, weight 20.7oz.*

£500 - 700

597 Y Φ

A MATCHED VICTORIAN THREE PIECE SILVER TEA SERVICE

the teapot by Edward & John Barnard, the sugar basin and cream jug by Barnard & Sons Ltd, London 1867/68

The tapering sides with all over engine turned design, with stylised scrolling border to the lower body, the upper rim with stylised foliate design extending downwards within four shaped lozenges, each side with blank cartouche, the sugar basin and cream jug with gilt interior, *weight 44oz.*

£600 - 800

598

AN EARLY 20TH CENTURY IRISH SILVER DISH

by Wakeley & Wheeler, (London) Dublin 1905

In the Celtic manner, of shaped circular form, the wide border pierced with knot-work, mythical beasts and spaced by bosses, *diameter 26cm* and a rose bowl, *by H.Atkins, Sheffield 1894*, the lower body wavy fluted and with shell and scroll border, *diameter 20.5cm, weight 33.4oz. (2)*

£500 - 600

599

A GEORGE III THREE PIECE SILVER TEA SERVICE

by William Eaton, London 1817

Of part-gadrooned oblong form on four bun feet, with leaf-capped handles and gadrooned rims with shell points, together with a George III cream jug, chased and embossed with flowers amidst scrolling foliage, *maker's mark lacking, London 1799*, a Georg Jensen 'Pyramid' pattern spoon, two Art Nouveau spoons, etc., *weight 68oz gross.*

£700 - 900

600

A GEORGE III SILVER WINE FUNNEL

by Peter & Anne Bateman, London 1798

Of typical form, with strainer, together with two George III silver pear-shaped cream jugs, both with wavy rim and on three feet, one later embossed, *weight 8.1oz. (3)*

£400 - 600

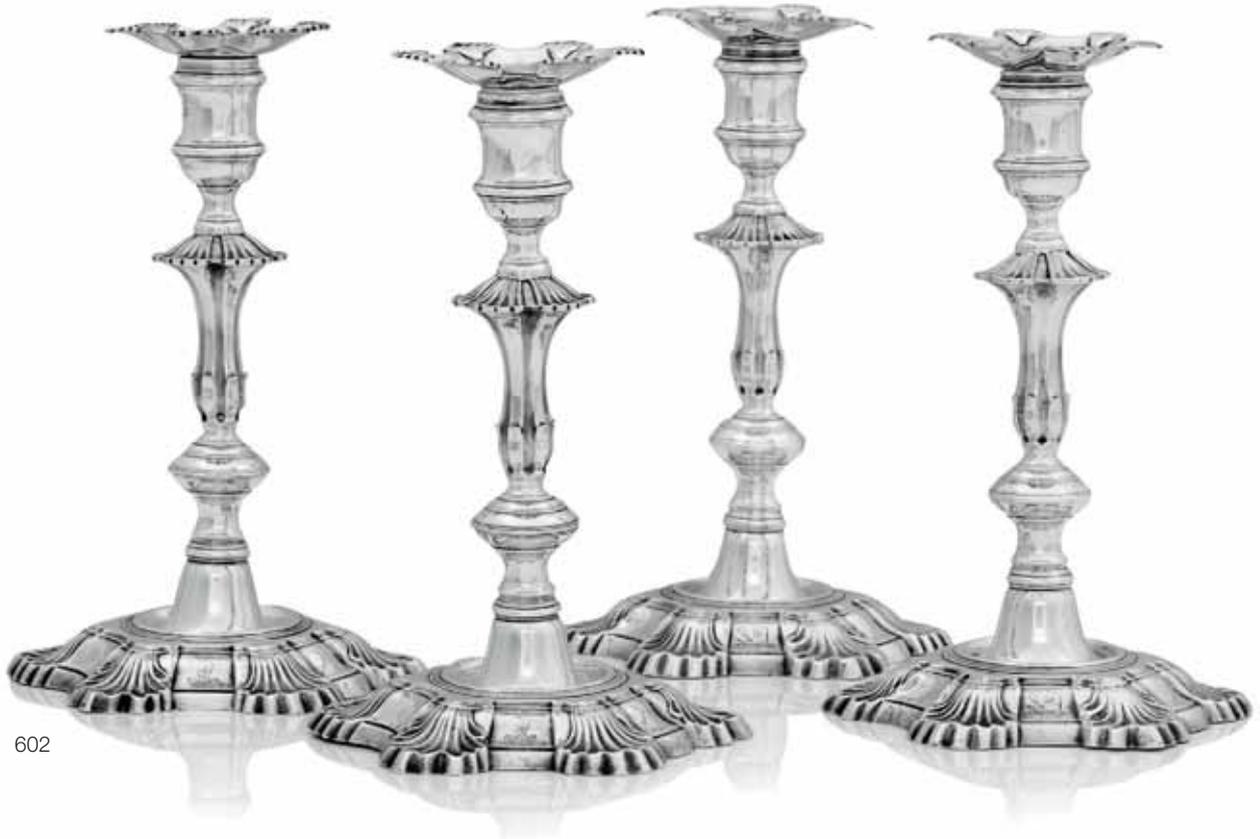
601

A SILVER TWIN HANDLED BOWL

maker's mark rubbed, London 1909

Of circular form, the handles cast as female demi-figures, together with a late Victorian pierced oval fruit basket, with floral, shell and s-scroll border, *Birmingham 1897*, a profusely embossed dressing table tray, *Birmingham 1897*, and an oval bread dish, *weight 62oz. (4)*

£500 - 600



602

602

A GOOD SET OF FOUR GEORGE II SILVER CANDLESTICKS

by William Gould, London 1749

The spool shaped sockets with detachable hexafoil wax pans, the fluted knopped stems to hexafoil base with shell motif, two with crest to wax pans and base, two with different crest to base, *height 22cm, weight 75oz.*

£3,000 - 4,000

Two with engraved inscription to underside which reads;
The Gift of Mrs Davies to her Grandson Robt Hughes

The crest is recorded for ARCHDALE, BARKER, BRAY, COTSFORD, GILBERT, HOPWOOD, JENKS, JOHNSON, LASCELLES, LLOYD, LOCKTON, MEREDITH, PALMER, PLAISTOW, PLUMSTEAD, POLE, STONE, TEMPEST, WARRE, WEST and others charged with an annulet, the mark of a fifth son.



603

603

A PAIR OF VICTORIAN SILVER CANDLESTICKS

by John Samuel Hunt, London 1850, stamped to the base Hunt & Roskell Late Storr Mortimer & Hunt, 5047

On plain shaped circular foot, the domed centre engraved with crest, the spiraling fluted and gadrooned column leading to the socket decorated with an oval shaped border, the shaped circular removable wax pans gadrooned and fluted, *height 28.5cm, weight 59oz.*

£3,000 - 5,000

The crest and coronet are that of Richard Meade, 2nd Earl of Clanwilliam (1800-1805). Richard Meade was born in 1766, and married Caroline, daughter of the Count von Thun at Schuschnitz, Bohemia in 1793. The couple's son, Richard, inherited his father's earldom in 1805, entered the Diplomatic Service and attended the 1814 Congress of Vienna with Lord Castlereagh in 1814, while each of their two daughters married courtiers to the Emperor of Austria.

END OF SALE



THE SCOTTISH SALE

12-13 April 2016
Edinburgh

**SAMUEL JOHN PEPLOE RSA
(BRITISH, 1871-1935)**

Dark Roses in Pot
44.5 x 39.5 cm. (17 1/2 x 15 9/16 in.)
£100,000 - 150,000

ENQUIRIES

edinburgh@bonhams.com

Bonhams

22 Queen St
Edinburgh
EH2 1JX

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**A RARE VERY PALE GREEN
JADE FIGURE OF BUDDHA**
Sold for £482,500

Provenance

A Scottish private collection
and thence by descent



Bonhams

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Prices shown include buyer's premium. Details can be found at bonhams.com

**OLD MASTER
PAINTINGS**

Wednesday 9 December 2015
New Bond Street, London

**GYSBRECHT LEYTENS
(ANTWERP 1586-CIRCA 1656)**

A winter landscape with figures
gathered in the foreground
oil on panel
£20,000 - 30,000

ENQUIRIES

+44 (0) 20 7468 8308
poppy.harvey-jones@bonhams.com



Bonhams

LONDON

bonhams.com/oldmasters

**FINE WATCHES AND
WRISTWATCHES**

Wednesday 16 December
New Bond Street

**RICHARD MILLE. A
LIMITED EDITION TITANIUM
SKELETONISED AUTOMATIC
CALENDAR CHRONOGRAPH
WRISTWATCH**

Felipe Massa, Ref:RM011 AJ
Ti/1375, No.130/150, circa 2011
£20,000 - 30,000

ENQUIRIES

44 (0) 20 7447 7413
watches@bonhams.com



Bonhams

bonhams.com/watches

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 buy 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

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*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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;

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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

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 licencing 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*. This 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 Unprovability" 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 *Sale* 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.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, 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 c/o <i>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; | 9.3.3 | 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. | 10.9 | 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; | 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. | 10.10 | 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; | 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. | 10.11 | 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 seven days 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 | 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. | 10.12 | 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. | 10 | MISCELLANEOUS | 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. | 10.1 | You may not assign either the benefit or burden of the <i>Contract for Sale</i> . | 11 | 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. | 10.2 | The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> . | | |

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 [AP], 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.

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|----------|---|----------|--|-----------|--|
| 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>): | | | 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; | 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. | 9.3.2 | 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> ; | | | | |
| 7.1.3 | to remove, and/or store the <i>Lot</i> at your expense; | | | | |
| 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 | 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> . |
| 7.1.5 | 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 | 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> . |
| 7.1.6 | 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; | 8.1.1 | 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. |
| 7.1.7 | 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; | 8.1.2 | 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. |
| 7.1.8 | 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; | 8.1.3 | 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> . |
| 7.1.9 | 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; | 8.1.4 | require an indemnity and/or security from you in return for pursuing a course of action agreed to by you. | | |
| 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 | The discretion referred to in paragraph 8.1: | 10 | OUR LIABILITY |
| 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> . | 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 | 10.1 | 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> . |
| 7.2 | 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. | 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 | 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: |
| | | 9 | FORGERIES | 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 |
| | | 9.1 | We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9. | 10.2.2 | changes in atmospheric pressure; nor will we be liable for: |
| | | 9.2 | Paragraph 9 applies only if: | 10.2.3 | damage to tension stringed musical instruments; or |
| | | 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 | 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. |
| | | 9.2.2 | 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 for 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's* 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's* 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's* 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's* 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 "indemnity" 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."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
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U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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U.S.A
Paul Carella
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Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

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Mark Oliver
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U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

UK
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U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

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Simon Cottle
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U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

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Carpets

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Chinese & Asian Art

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U.S.A
Dessa Goddard
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HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

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U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Guy Savill
+44 20 7468 8221
U.S.A
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

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Jean Ghika
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U.S.A
Susan Abeles
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AUSTRALIA
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HONG KONG
Graeme Thompson
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Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
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U.S.A
Mark Osborne
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EUROPE
Philip Kantor
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Automobilia

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Toby Wilson
+44 8700 273 619
Adrian Pipiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

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