

FINE JEWELLERY

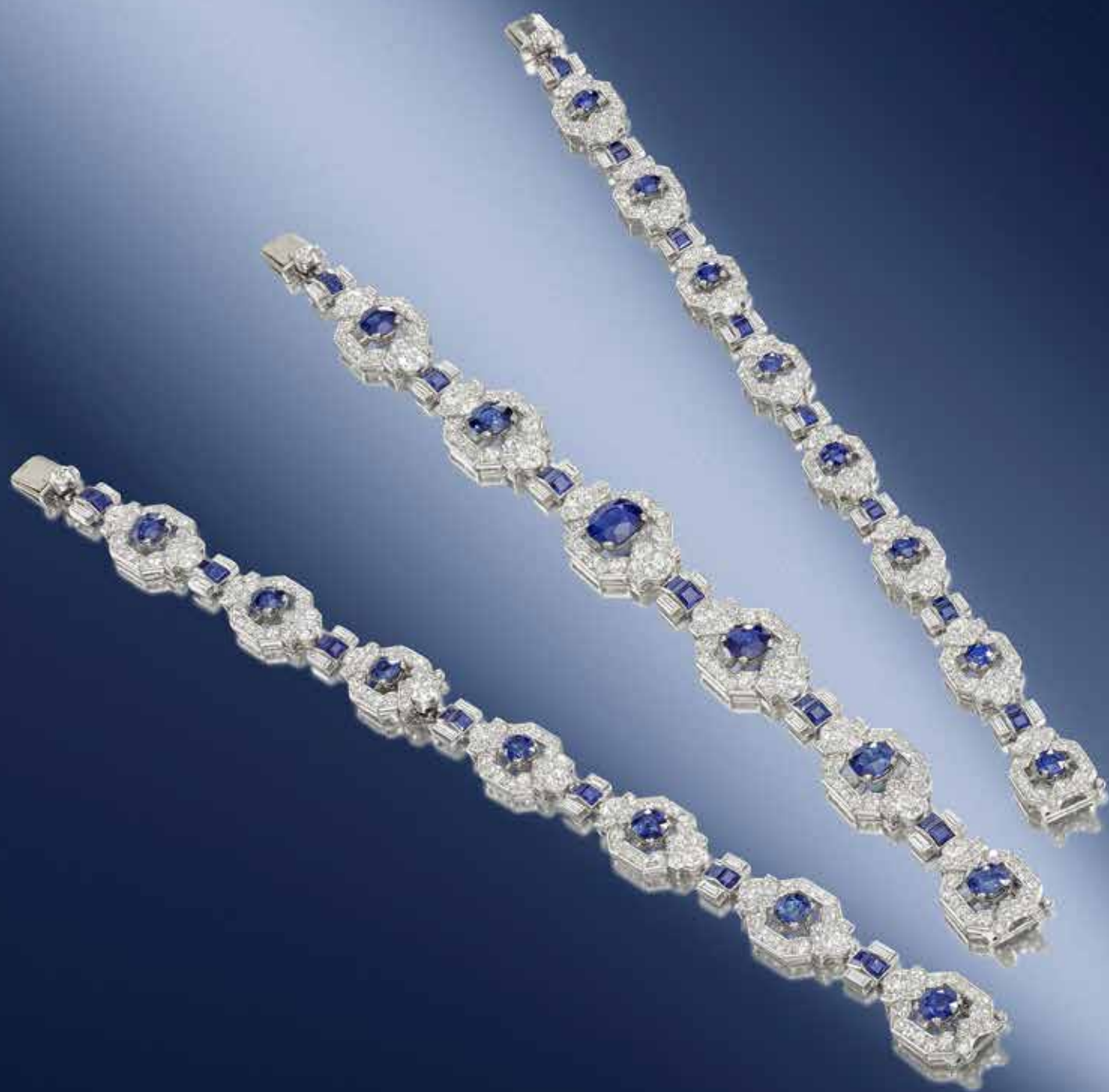
Including a Private Collection of Jewels by GRIMA

Wednesday 20 September 2017



Bonhams

LONDON



FINE JEWELLERY



91*
A 19TH CENTURY DIAMOND
PENDANT/NECKLACE

19
A DIAMOND-SET
'LEAF' NECKLACE,
BY GRIMA, 2000



1
AN 18 CARAT GOLD,
BLUE TOURMALINE
AND DIAMOND RING,
BY GRIMA, 1992

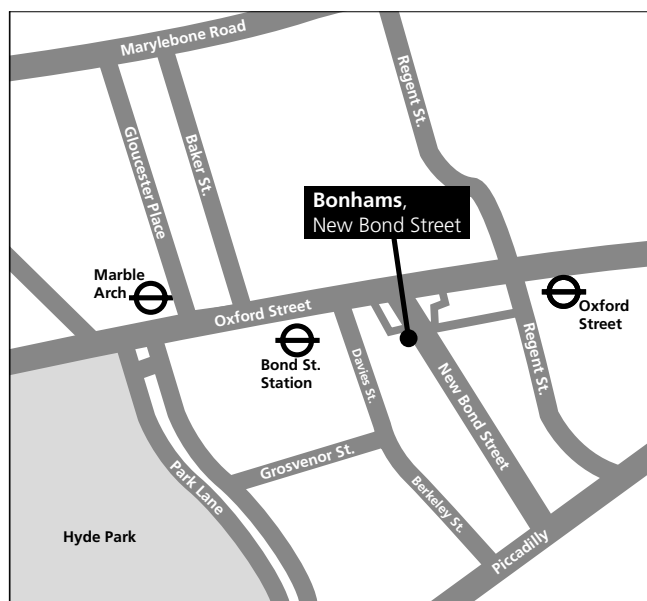
123
A RETRO GOLD GASPIPE
BRACELET, CIRCA 1940



85
A NATURAL PEARL AND
DIAMOND NECKLACE,
CIRCA 1900

34
AN OPAL AND DIAMOND
PENDANT/NECKLACE,
BY GRIMA, 1996

SALE INFORMATION



BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
bids@bonhams.com
www.bonhams.com

PAYMENTS

Buyers

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

ART COLLECTIONS, ESTATES & VALUATIONS

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams
catalogue or to take out
an annual subscription:
Subscriptions Department
+44 (0)1666 502200
+44 (0)1666 505107 fax
subscriptions@bonhams.com

SHIPPING

For information and estimates
on domestic and international
shipping as well as export
licenses please contact
Annabelle Robinson in the
Jewellery Department:
+44 (0) 20 7468 8344
annabelle.robinson@bonhams.com

FINE JEWELLERY

Including a Private Collection of Jewels by GRIMA

Wednesday 20 September 2017 at 1pm

New Bond Street, London

BONHAMS

101 New Bond Street
London W1S 1SR
bonhams.com

VIEWING

London

Sunday 17 September
11am to 3pm
Monday 18 September
9am to 4.30pm
Tuesday 19 September
9am to 4.30pm
Wednesday 20 September
9am to 11am

Hong Kong

Wednesday 16 August
Thursday 17 August
Friday 18 August
By appointment only

Geneva

Monday 4 September
Tuesday 5 September
By appointment only

New York

Thursday 7 September
Friday 8 September
By appointment only
Saturday 9 September
12pm to 5pm
Sunday 10 September
12pm to 4pm
On public view

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
www.bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale.

New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding will only be accepted on lots with a lower estimate in excess of £1,000.

Live online bidding is available for this sale

Please email bids@bonhams.com with "Live bidding" in the subject line 48 hours before the auction to register for this service.

ENQUIRIES

Jean Ghika
Emily Barber FGA
Sabrina O'Cock FGA DGA
Henry Bailey
+44 (0) 20 7468 8278
jewellery@bonhams.com

Matthew Girling FGA
Group Jewellery Director
matthew.girling@bonhams.com

ADMINISTRATOR

Annabelle Robinson
+44 (0) 20 7468 8344

PRESS ENQUIRIES

press@bonhams.com

CUSTOMER SERVICES

Monday to Friday
8.30am to 6pm
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 Fax

Please see back of catalogue for important notice to bidders.

ILLUSTRATIONS

Front cover: Lot 188
Back cover: Lot 187
Inside front cover: Lot 185
Inside back cover: Lot 184

SALE NUMBER

24173

CATALOGUE

£20.00

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 irrespective of origin, jadeite and rubies (and any jewellery pieces that contain them) may now be imported into the United States.

Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpellier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams International Board

Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling CEO,
Patrick Meade Group Vice Chairman,
Jon Baddeley, Rupert Banner, Geoffrey Davies,
Jonathan Fairhurst, Asaph Hyman, James Knight,
Caroline Oliphant, Shahin Virani,
Edward Wilkinson, Leslie Wright.

Bonhams UK Ltd Directors

Colin Sheaf Chairman,
Harvey Cammell Deputy Chairman,
Antony Bennett, Matthew Bradbury,
Lucinda Bredin, Simon Cottle, Andrew Currie,
Jean Ghika, Charles Graham-Campbell,
Matthew Haley, Richard Harvey, Robin Hereford,
David Johnson, Charles Lanning, Miranda Leslie,

Gordon McFarlan, Andrew McKenzie,
Simon Mitchell, Jeff Muse, Mike Neill,
Charlie O'Brien, Giles Peppiatt, India Phillips,
Peter Rees, John Sandon, Tim Schofield,
Veronique Scorer, Robert Smith, James Stratton,
Ralph Taylor, Charlie Thomas, David Williams,
Michael Wynne-Mayow, Suzannah Yip.



A PRIVATE COLLECTION OF JEWELS BY GRIMA

LOTS 1-55

A FOREWORD BY MATTHEW GIRLING GLOBAL CEO AND GROUP JEWELLERY DIRECTOR

I last wrote a foreword for an auction sale at Bonhams dedicated to the work of Andrew Grima in 2006. Andrew was still alive then and I remember how flattered and humbled he was that his work should be recognised in such a fashion in his lifetime.

Andrew died the following year and, since then, his importance in the pantheon of twentieth-century jewellery designers has grown ever stronger. I am proud that Bonhams has been at the forefront of championing Andrew's work and bringing his highly individualistic designs to the attention of an ever wider and appreciative audience.

In 2015 Bonhams sold a Grima designed ring set with a step-cut blue diamond for £1,482,500 inc. premium, the world record for any Grima piece sold at auction. Andrew would have laughed at such a price having famously said, 'A fifty carat topaz can become a work of art, a fifty carat diamond belongs in a bank vault'.

I have worked with jewellery and stones throughout my entire career; what shines through in Grima's work is a genuine love of the materials he chose to work with. The remarkable collection offered here amply shows that love in abundance.

Lastly, I am indebted to the help we have had from Andrew's widow Jo-Jo and his daughter Francesca in compiling this catalogue. They have chosen to carry the name forward with new designs into the twenty-first century, building on the extraordinary heritage that is richly displayed in this collection.



**A FANCY GRAYISH BLUE DIAMOND
RING, BY ANDREW GRIMA, 1971**
Sold for £1,482,500 inc. premium,
a world record price for a Grima jewel

The Man with the Midas Touch

Post-World War Two, Andrew Grima helped put London at the centre of the modern jewellery world. He won over 20 international awards for his contribution to the jewellery industry, including 13 De Beers International Awards (the jewellery Oscars) and the Duke of Edinburgh Award for Elegant Design. In 1966, he was awarded the Queen's Award for Export in recognition of the fact that each year, seventy-five percent of his jewels, handmade in the UK, were sold abroad. In 1970, he was granted the Royal Warrant of HM Queen Elizabeth II and manufactured jewels for Her Majesty to present as gifts to foreign dignitaries on state occasions both at home and abroad.

Andrew Grima was a designer businessman with an international outlook. In the early days, Grima, his designer Geoffrey Turk and one of his brothers, would take to the road in his Aston Martin, driving all over Europe selling his designs. Afterwards, he set his sights on America, Asia and Australia, where he became something of a celebrity and a frequent guest on television chat shows.





Left Andrew Grima in his Jermyn Street showroom

Below A gold and diamond 'pencil shavings' brooch, by Andrew Grima, 1968
Estimate: £4,000 - 6,000
(\$5,000 - 8,000)

Opposite A gold, diopside and diamond pendant, by Andrew Grima, 1973
Estimate: £12,000 - 18,000
(\$16,000 - 25,000)



Jewel personality

Even among the film stars and aristocrats of Swinging London, Andrew Grima was a celebrity. **Nicholas Foulkes** tells his story

At the distance of half a century it is difficult, if not impossible, to appreciate the excitement that surrounded 80 Jermyn Street, where Andrew Grima opened his eponymous jewellery shop in 1966.

Until that point, a smart jeweller's shop was a sepulchral place with a grandeur approaching that of a stately home, a place as formal and dignified as the merchandise that sparkled demurely in its vitrines and under glass. Andrew Grima changed all that.

"The interior, with its futuristic showcases and shimmering translucent spiral staircase, was pure Barbarella meets Bond villain lair"

The shop's exterior was a foretaste of the revolutionary designs inside. It featured a screen of asymmetrical paving slabs and tombstone-sized planes of slate bolted to a welded skeleton of oxidised metal, which was wrapped around the building. It did, however, leave peepholes through which curious passers-by could glimpse strangely shaped confections of textured gold and huge rainbow-hued stones. Beyond the screen and through

the automatic aluminium door, the interior, with its futuristic showcases and shimmering translucent spiral staircase – "a helix of light", recalled one customer – was pure Barbarella meets Bond villain lair. In a case of life imitating art, this film set of a shop could even boast its own Bond girl: Ursula Andress was just one of the beautiful people who wore the jewels that were sold there.

The shop is no more, but this September, Bonhams Fine Jewellery Sale in London will offer 55 exquisite pieces, all from a single-owner collection, that range in date from 1966 to 2007, covering the landmarks of Grima's oeuvre.

Born in Rome in 1921 to a Maltese father and Italian mother, Grima was unconventional. He had moved to England when he was four, growing up to be an artistic child who could spend all day happily sketching; rather less idyllic were the years from 1941 to 1945, when he fought in the British Army in Burma. Demobbed, he would have liked to study at art school, but took a secretarial course instead. He was the only man in a class of women, one of whom he married. He went to work in his father-in-law's jewellery business. There, in 1948, he experienced an epiphany when two stone dealers turned up at his office. As Grima remembered, they





"I persuaded my father-in-law to buy the entire collection and I set to work designing"

had "a suitcase of large Brazilian stones – aquamarines, citrines, tourmalines and rough amethysts in quantities I had never seen before. I persuaded my father-in-law to buy the entire collection and I set to work designing." Untrained as a jeweller, he designed instead as an artist. "This", he later said, "was the beginning of my career." And 18 years after that encounter with the Brazilian stones, Grima was famous for the avant-garde designs he created and sold from what was then the West End's most exotic shop.

It was the year that *Time* magazine declared London 'The Swinging City', likening it to Paris in the Twenties. The cliché may have long staled in our minds, but once in a while something happens that enables us to reach across the chasm of five decades to understand the true spirit of the time. One such moment was when I was shown tray

after glittering, gleaming tray of Grima jewellery. I adore the work of Andrew Grima, and when I ran my fingertips over the textured surfaces and allowed my eyes to gorge on the saturated colours of these major pieces from the key periods of their creator's life, I was transported to an England very different from our own. It was an England in which Grima, a pipe-smoking, Aston Martin-driving habitué of Annabel's (he would sketch designs on the backs of the menus), was one of the most daring and creative talents of a daring and creative time.

Often the 1960s is reduced to just a few mental snapshots: Carnaby Street, the King's Road, miniskirts, mini cars and Mick Jagger in a smock. But the London of that time was rather more complex. It was a time of social mobility, but also a time when aristocracy and royalty still mattered. Grima's jewels may have looked like the quintessence of *Time*'s 'swinging city', but they were worn by women who did not appear in Bond films, but rather between the covers of *Burke's* and *Debrett's*. It was the time of Tony and Maggie Jones – as the Earl of Snowdon and Princess Margaret were affectionately known – and they presided over a parallel court of actors, musicians, artists and bohemians, as well as noblemen.

Indeed, it could be argued that Tony Snowdon gave Grima his big break. Snowdon's status as a royal consort and success as a photographer have eclipsed his other accomplishments, and it was in his role as a designer that he wrote an article bemoaning the lack of excitement in modern jewellery. Grima read

Top A gold and diamond necklace, by Andrew Grima, circa 1966
Estimate: £4,000 - 6,000 (\$5,000 - 8,000)

Top left An 18-carat gold, amethyst, emerald and diamond ring, by Grima, 1995
Estimate: £4,000 - 6,000 (\$5,000 - 8,000)

Left A pair of gold and amethyst pendant earrings, by Andrew Grima, 1971
Estimate: £6,000 - 8,000 (\$8,000 - 10,000)



The beautiful people:
top to bottom Andrew Grima greets Peter Sellers and Miranda Quarry; Andrew and Jojo Grima in Zurich – Jojo wearing an African ruby and zoisite crystal slice from Andrew's 1976 Rock Revival collection



A life in brief

1921 Andrew Grima born on 31 May in Rome.
1926 Moves to England aged four with his family.
1940 Volunteers for the British Army, serving on the North West Frontier and in Burma with the Royal Warwickshires.
1945 Ends the war as a Major in the Royal Electrical Mechanical Engineers (REME).
1946 Joins H J Company working for Franz Haller, adopted father of Helène, whom Grima marries in 1947.
1951 Andrew takes over H J Company on the death of his father-in-law.
1961 Andrew Grima and his craftsmen at H J Company cast designs for various artists for the first international exhibition of modern artists' jewellery at the Goldsmiths' Hall.
1964 Wins three De Beers Diamonds International Awards and is elected as a Freeman of the Worshipful Company of Goldsmiths.
1966 Prince Philip gives the Queen a Grima carved ruby and diamond brooch. Lord Snowdon opens the first Grima shop in Jermyn Street.
1967 Designs lichen brooch for HRH Princess Margaret.
1969 Commissioned by Omega to design the groundbreaking *About Time* watch collection.
1970 Receives Royal Warrant from HM Queen Elizabeth II. Launches *Opal and Pearl* collection.
1971 Opens New York gallery in Georg Jensen, Madison Avenue. Launches *Rock Revival* collection.
1972 Opens shop in Sydney. Designs brooch given by HM The Queen to Madame Pompidou on a state visit to France. Launches *SuperShells* collection.
1973 Launches *Sticks and Stones* collection.
1974 Opens Grima shop in Zurich. Launches *A Tale of Tahiti* collection.
1975 Meets Jojo, who begins making jewellery in the Grima workshop.
1976 Designs a collection of digital watches for Pulsar.
1977 Marries Jojo.
1980 Francesca Grima is born.
1986 Moves to Switzerland.
1991 The Goldsmiths' Hall hosts a retrospective for Andrew's 70th birthday.
1998 Francesca joins the family business.
2006 Bonhams holds an auction of Andrew Grima pieces: the first ever to be devoted to a single jeweller.
2007 On Christmas Day, the Queen wears her Grima ruby and diamond brooch during her Queen's speech; on 26 December, Andrew dies in Gstaad.
2012 Jojo and Francesca move back to London and continue the Grima business, selling vintage pieces as well as designing new creations.

the article and invited Snowdon to visit his workshop. The two men became friends: Grima created a gold model of the Snowdon-designed aviary at London zoo – Snowdon complained the model was missing one vital cable, without which it would have collapsed. As well as bedizenning the Snowdon set, Grima was awarded a royal warrant by Her Majesty the Queen, who remained a loyal admirer of his work. In 2007, for instance, Her Majesty wore one of his brooches for her televised Christmas address. Back in 1966, royal recognition positively showered down on him: he won the Queen's Award for Industry and the Duke of Edinburgh's Prize for Elegant Design. Later, Grima's work would even be presented to visiting heads of state as royal gifts.

Grima's fame increased, and in 1969 the leading Swiss watchmaker Omega commissioned him to make a collection of 80 unique timepieces called *About Time*, creating some of the most remarkable watches in the history of timekeeping, such as the extravagant bird nest-like 'cerini' watch. He was soon as much of a star as the people who wore his jewels. As well as in London, he opened shops in New York, Zurich and Sydney, and Grima and his work were the subject of films.

Grima did not need celebrity endorsement, instead he bestowed it: Canada Dry felt his suave charm was perfect for its ginger ale and featured him in its advertising. In a style reminiscent of Peter Stuyvesant cigarette advertising, the turtleneck-wearing Grima was presented as an international man of taste and action: boarding a plane, sketching at his drawing board, contemplating an egg-sized diamond poised between thumb and index finger, and, of course, smoking his pipe. In the words of the copy writers at Canada Dry, "Few would dispute that this designer has made more impact in Britain (and probably the world) than any other jeweller in the last ten years."

To view Grima's work as 'just' jewellery, however magnificent, is to place an unwarranted restriction on



© Photographs courtesy Jojo Grima



Clockwise from top left An 18-carat gold, citrine and diamond ring, by Grima, 1971
Estimate: £4,000 - 6,000 (\$5,000 - 8,000)

Exterior of Andrew Grima's shop in Jermyn Street; the shop featured the world's first Perspex spiral staircase designed by Ove Arup; the seductive, Space Age interior

its significance. Its modernity was a great part of its appeal and his body of work must be set, not just in the context of the jewellery of the times (and it was ahead of its times), but in the wider span of creativity and design. In architecture, this was the era of Basil Spence and Denys Lasdun. By 1969, the decade's great Franco-British engineering project Concorde had taken its

"It took 250 hours to make, and yet it appears as though the stones have been scattered carelessly around the wearer's throat"

first flight. Richard Hamilton was challenging received notions of what constituted art, while fellow Canada Dry laureate Terence Conran was busy introducing the nation to the duvet and the chicken brick at his epoch-defining shop, Habitat.

Grima's jewellery made just as strong an impression as Brutalist architecture, sleek supersonic aviation, pop art and design-led retail. Importantly, he undermined the convention that the value of a piece of jewellery resided primarily in its stones. Instead, Grima saw the work of the jeweller as an art, with stones and precious metals the materials the artist used for self-expression. The collection at Bonhams includes such classics of the Grima oeuvre as his 'pencil shavings' brooch. As well as such characteristic elements as a textured surface and

asymmetrical shape, here seasoned with a few brilliant cut diamonds, the piece is animated by its pop-art sensibility. By elevating quotidian wooden shavings and inviting their re-examination, Grima does what Warhol and Caulfield were doing with their paintings.

Grima's artistic approach was first revealed in 1961, when Graham Hughes, art director of the Worshipful Company of Goldsmiths, curated what he called the "world's first international exhibition of modern artists' jewellery", in which he enlisted Andrew Grima. There had been a paucity of pieces by British artists and to rectify this, Grima cast and assembled work by Elisabeth Frink, Kenneth Armitage, Bernard Meadows and others. He also designed a series of new pieces of his own, and – as Hughes points out – he was perhaps "influenced by these painters and sculptors to be ever more theatrical and dramatic".

Everywhere the eye alights in this collection, there is delight and variety, demonstrating the versatility and virtuosity of Grima's work. One of the earliest pieces on offer is a gold textured wire necklace, which at first appears to be rigid in design. But, rather brilliantly, each wire is painstakingly soldered to the next with hinges discreetly integrated into the back, so that the work has a lightness and flexibility that embraces the wearer.

Texture is, of course, a characteristic richly appreciated by collectors of Grima, and it can be enjoyed in so many of the pieces at Bonhams. Take a ring featuring a 20-carat pink tourmaline encircled



© Photographs courtesy Jojo Grima

Top right A unique gold, citrine and diamond watch/bangle, 'cerini', no.80 from the About Time Collection, by Grima, 1969
Estimate: £15,000 - 20,000
(\$20,000 - 25,000)

Right A gold and green beryl 'stepping stones' bracelet, by Grima, 1972
Estimate: £18,000 - 25,000
(\$25,000 - 35,000)



by Colombian emeralds, and brilliant cut diamonds, all set in tactile yellow gold wire. Or the almost minimalist, tribally stark necklace of four citrine crystals set in roughened gold and mounted on a gold rod.

Grima was also a master of what one might call the 'power stone'. His artistry is magnificently expressed in the Boulder opal and diamond pendant, a fist-sized rough-hewn example of Grima's favourite stone, that was, he said, the largest and most exciting opal he had ever seen. Another pendant, part of the *Sticks and Stones* collection, places a large green diopside crystal within a 'scattered' border of overlapping gold squares of matt and textured finish, with eight square-cut diamond highlights, mounted in 18-carat yellow gold.

One magnificent gold citrine and diamond necklace from 1974 exemplifies a further aspect of Grima's work. It took almost 250 hours to make, and yet it appears as though the stones – 41 diamonds and 68 triangular citrines – have been scattered carelessly around the wearer's throat, exhibiting the cleverly contrived quality of apparent haphazard nonchalance that is one of his leitmotifs.

In 2007, Andrew Grima died in Gstaad, where he had lived with his second wife, Jojo, and their daughter, Francesca, since 1986. But through his family, the Grima legacy lives on. Jojo and Francesca have continued to design jewellery and look after Andrew's vast archive, which includes thousands of sketches, designs, and gouaches. Thanks to these records, and the existence

of the superb single-owner collection on offer at Bonhams, one can grasp Grima's extraordinary contribution – not just to jewellery, but to the world of art.

Nicholas Foulkes is the editor of the Watch supplement for Vanity Fair and author of Bernard Buffet: The Invention of the Modern Mega-artist (2016).



"I design purely and simply to give pleasure"

Andrew Grima

Andrew Grima wanted his jewellery to appeal to the design-conscious, as wearable works of art, reflective of a flamboyant modern age.

His jewels were audacious and full of impact, presenting huge and unusual colourful gems within heavily textured yellow gold mounts. He wanted to create interesting, design-led jewels that people wanted to wear. He wanted to give the wearer a morale boost after the deprivations of World War Two. He did not see jewels as merely anonymous vehicles to display the wealth and status of the wearer. He wanted to match jewellery design with the modernist spirit in art and architecture.





1 (two views)



2 (two views)



1

AN 18 CARAT GOLD, BLUE TOURMALINE AND DIAMOND RING, BY GRIMA, 1992

The large cabochon blue tourmaline, within a crenelated mount of vertical engraving and brilliant-cut diamond detail, mounted in yellow gold, *signed Grima, maker's mark TES for Tom Scott, London hallmark, ring size M, Grima case*

£4,000 - 6,000
US\$5,200 - 7,700

The tourmaline, probably from Brazil, has numerous tubular crystal inclusions running throughout the stone giving a suggestion of movement as light moves across the gem; this is enhanced by the engraving on the gold ring mount.

2^Y

A CORALLIUM RUBRUM AND DIAMOND 'LIPS' RING, BY GRIMA, CIRCA 1990

The shaped coral lips with a row of graduated brilliant-cut diamonds between, within an engraved mount, *maker's mark AGLtd, ring size M-N, Grima case*

£2,000 - 3,000
US\$2,600 - 3,900



3
**A GOLD AND DIAMOND 'HAPHAZARD CHAIN' BRACELET,
 BY GRIMA, 1976**

Composed of rectangular links of textured finish, interlocking at different angles, decorated with brilliant-cut diamonds, mounted in 18 carat yellow gold, *signed Grima, maker's mark AGLtd, London hallmark, length 16.5cm, Grima case*

£3,000 - 5,000
US\$3,900 - 6,400

A bracelet of similar design set with peridots and diamonds, made in 1963, is in the collection of Goldsmiths' Hall, London.



Original drawing for lot 4 (not included)

© Courtesy of Grima



4



5

4

A KUNZITE AND DIAMOND RING, BY GRIMA, CIRCA 1995

The rectangular step-cut kunzite set horizontally, secured either side by trios of 'stalks' inset with square-cut diamonds, on an octagonal hoop, brushed finish throughout, *signed Grima, ring size K-L, Grima case*

£3,000 - 4,000

US\$3,900 - 5,200



6

5

AN 18 CARAT GOLD, OPAL AND DIAMOND 'SWIMMING POOL' RING, BY GRIMA, 1993

The rectangular boulder opal with flashes of green and blue, within a heavily engraved white gold mount and a raised border of baguette-cut diamond 'tiles', *signed Grima, maker's mark TES for Tom Scott, London hallmark, ring size O-P, Grima case*

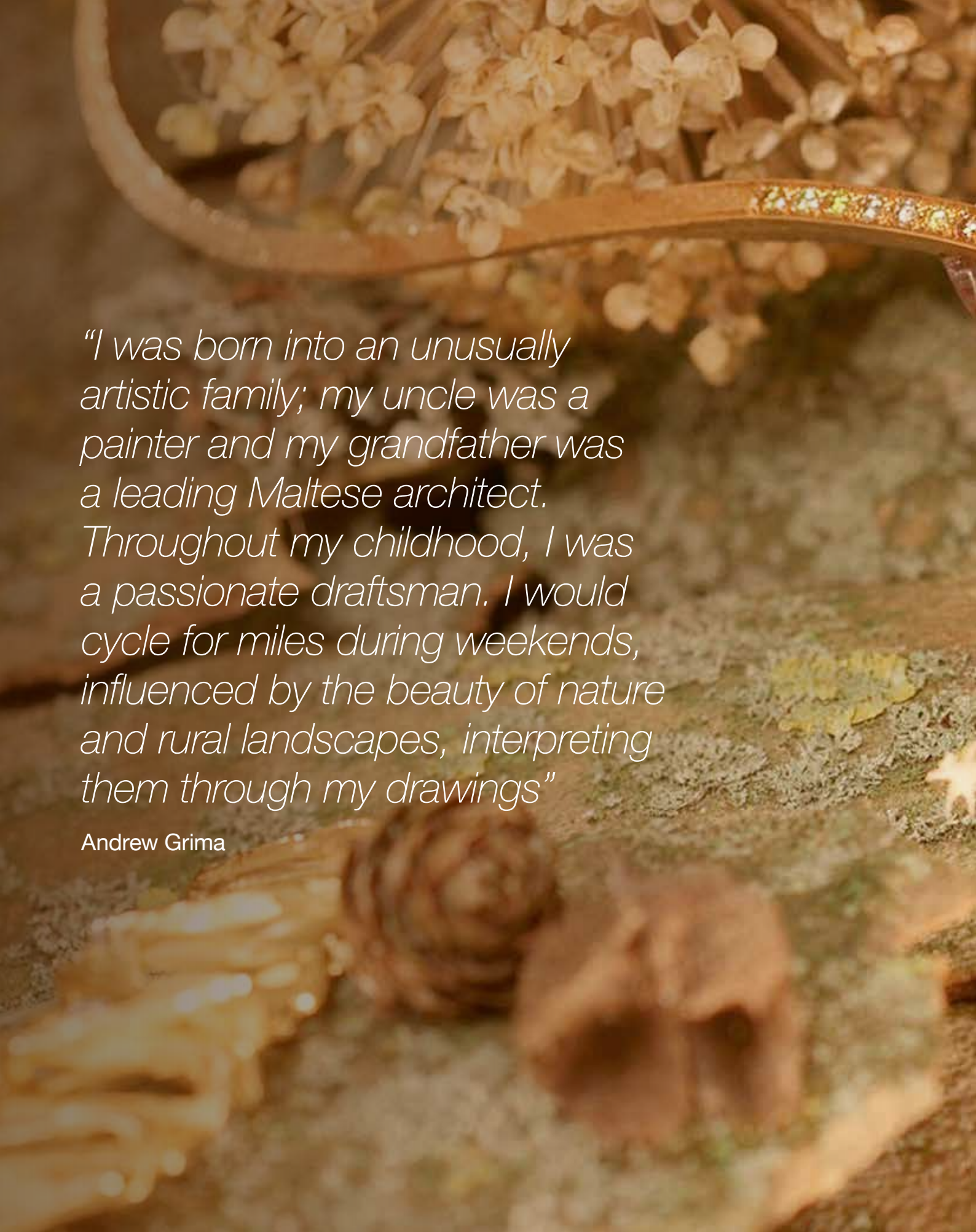
£4,000 - 6,000
US\$5,200 - 7,700

6

AN AMETHYST AND DIAMOND BROOCH/PENDANT, BY GRIMA, 2002

The step-cut amethyst lozenge within a quadrilateral frame of brilliant-cut diamond 'icicles', accompanied by an associated torc necklace, *amethyst approximately 35.00 carats, diamonds approximately 5.30 carats, signed Grima, made by Tom Scott, length 7.5cm, Grima pouch*

£5,000 - 7,000
US\$6,400 - 9,000



"I was born into an unusually artistic family; my uncle was a painter and my grandfather was a leading Maltese architect. Throughout my childhood, I was a passionate draftsman. I would cycle for miles during weekends, influenced by the beauty of nature and rural landscapes, interpreting them through my drawings"

Andrew Grima





7



8

7

A WATERMELON TOURMALINE AND DIAMOND 'OAK LEAF' NECKLACE, BY GRIMA, 2004

The textured openwork torc with a large carved watermelon tourmaline oak leaf terminal decorated with brilliant-cut diamonds of various tints, the other terminal decorated with similar diamonds, *diamonds have not been tested for natural colour, length 22.7cm*

£10,000 - 15,000
US\$13,000 - 19,000

8

A PINK TOURMALINE AND DIAMOND TORC RING, BY GRIMA, CIRCA 1990

Each terminal set with a circular-cut pink tourmaline within a border of brilliant-cut diamonds, with an engraved mount, *signed Grima, ring size N, Grima case*

£3,000 - 4,000
US\$3,900 - 5,200



9

9

AN 18 CARAT GOLD, WATERMELON TOURMALINE AND DIAMOND RING, BY GRIMA, 1990

The watermelon tourmaline 'slice' bordered by brilliant-cut diamonds, within an engraved yellow gold mount, closed-back setting throughout, *signed Grima, maker's mark TES for Tom Scott, London hallmark, ring size N*

£1,500 - 2,000
US\$1,900 - 2,600

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 194 in the catalogue.

10



10

A WATERMELON TOURMALINE 'GIFT' RING, BY GRIMA, CIRCA 1987

The rectangular step-cut watermelon tourmaline wrapped in a corded bow with brilliant-cut diamond detail, *signed Grima, ring size M-N, Grima case*

£1,000 - 1,500
US\$1,300 - 1,900

11



11

A WATERMELON TOURMALINE 'GIFT' NECKLACE, BY GRIMA, 1987

The large watermelon tourmaline cabochon pendant wrapped in a corded wirework bow with brilliant-cut diamond terminals, suspended from a highly articulated fancy-link rope necklace, *signed Grima, maker's mark TN, pendant length 7.4cm, necklace length 39.5cm, Grima pouch*

£4,000 - 6,000
US\$5,200 - 7,700



12

12

AN AMETHYST GEODE NECKLACE, BY GRIMA, 2001

The large amethyst geode 'slice', wrapped up as a gift in corded wire tied in a bow, with two pentagonal fancy-cut amethyst and brilliant-cut diamond tassels, suspended from a slender torc, one side of textured finish, the other polished, *signed Grima*, length of pendant at longest point 13.4cm, *Grima pouch*

£3,000 - 5,000

US\$3,900 - 6,400



13



13

A LAPIS LAZULI PENDANT AND RING SUITE, BY GRIMA, 2004

Each designed as a flower, carved from a single piece of lapis lazuli with brilliant-cut diamond highlights, *signed Grima, pendant length 5.8cm, ring size K-L (sizing band) (2)*

£2,000 - 3,000
US\$2,600 - 3,900

14

AN AQUAMARINE AND DIAMOND RING, BY GRIMA, 2000

The large triangular aquamarine cabochon, weighing 93.65 carats, overlaid with two bands of brilliant-cut diamonds, on a triangular shank, *signed Grima, ring size L, Grima case*

£3,000 - 5,000
US\$3,900 - 6,400



14



15



16

15

AN AQUAMARINE AND TREATED BLUE DIAMOND RING, BY GRIMA, 2000

The sugarloaf aquamarine 'iceberg' within a textured mount decorated with a 'sea' of brilliant-cut diamonds of treated blue tint, *signed Grima*, ring size M-N


£3,000 - 4,000
US\$3,900 - 5,200

16

A BLUE ZIRCON 'CORNUCOPIA' RING, BY GRIMA, 2004

Set with a single circular-cut blue zircon, *signed Grima*, ring size L

£800 - 1,200
US\$1,000 - 1,500



The gold replicas Grima made of pencil shavings, leaves and bark were all obtained by a complicated casting process that revealed the minutiae of natural details.

First, the object was placed in a mould and plaster of Paris poured over it. Heating at a very high temperature destroyed the object leaving its negative imprint into which molten gold was spun. Once the plaster of Paris was washed away a gold replica remained.



17

AN 18 CARAT GOLD AND DIAMOND 'PENCIL SHAVINGS' BROOCH, BY GRIMA, 1968

Designed as a rosette of pencil shavings cast in yellow gold and scattered with brilliant-cut diamonds, *signed Grima, maker's mark HJCo, London hallmark, diameter 5.5cm*

£4,000 - 6,000

US\$5,200 - 7,700

See exhibition catalogue, 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 28, for a similar brooch made in 1969.

18

A DIAMOND-SET 'BARK' RING, BY GRIMA, CIRCA 1980

The cast concave piece of bark outlined in brilliant-cut diamonds, on a 'twig' triple-hoop, *signed Grima, ring size L*

£1,500 - 2,000

US\$1,900 - 2,600

19

A DIAMOND-SET 'LEAF' NECKLACE, BY GRIMA, 2000

The openwork sprung torc cast at the front with a large serrated leaf, decorated with a rib of brilliant-cut diamonds, the other terminal with a small brilliant-cut diamond leaf, *signed Grima, length of leaf 9.1cm, Grima pouch*

£6,000 - 8,000

US\$7,700 - 10,000

17



18



19





20



20

AN 18 CARAT GOLD, OPAL AND DIAMOND BANGLE AND EARCLIP SUITE, BY GRIMA, 1997

The hinged bangle of beaten finish, the front designed as a loose mosaic of irregularly-shaped opals and brilliant-cut diamond detail, the pair of earclips of similar design, mounted in yellow gold, *signed Grima*, bangle with maker's mark *TES* for Tom Scott, earclips with maker's mark *AGLtd*, London hallmarks, inner diameter of bangle 5.7cm, earclip length 2.8cm, *Grima* box (2)

£3,000 - 5,000
US\$3,900 - 6,400

21

AN OPAL AND DIAMOND RING, BY GRIMA, CIRCA 1995

The opal cabochon with four brilliant-cut diamond highlights, within a raised, slightly overlapping border, *signed Grima*, ring size N-O

£2,500 - 3,500
US\$3,200 - 4,500



21

22

A GOLD AND DIAMOND-SET PENDANT/NECKLACE, BY GRIMA, 2000

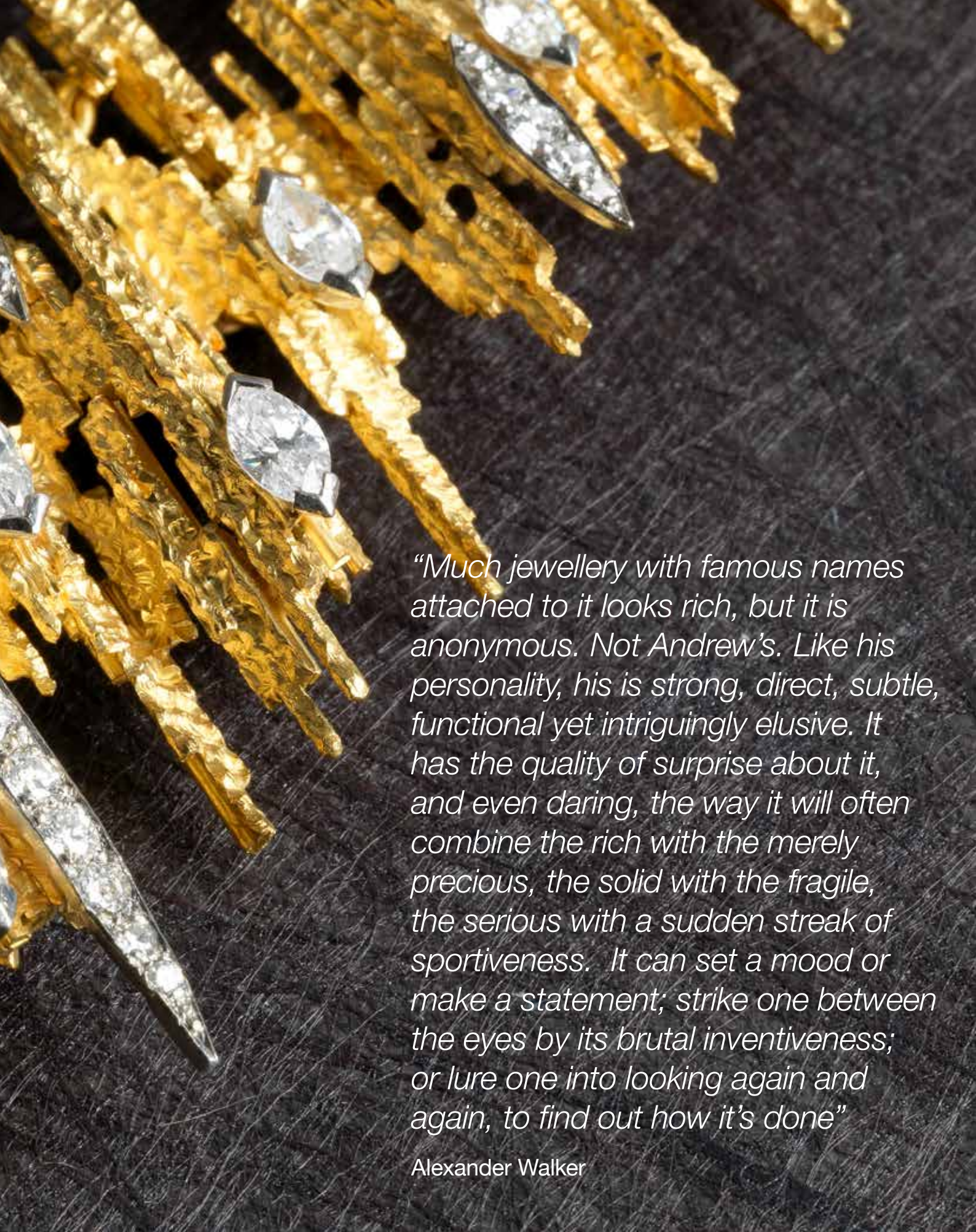
The textured torc with applied brilliant-cut diamond detail, suspending a nose ornament in beaten gold with cinnabar patina representing a woman's upper torso, decorated with brilliant-cut diamonds and a large central brilliant-cut diamond of brown tint, weighing 1.45 carats, *signed Grima*, pendant engraved on reverse '*Vicos Nose Ornament, Fine Gold, Pre-Colombian, 500 BC*', pendant length 8.0cm approximately, *Grima* pouch

£6,000 - 8,000
US\$7,700 - 10,000



22





"Much jewellery with famous names attached to it looks rich, but it is anonymous. Not Andrew's. Like his personality, his is strong, direct, subtle, functional yet intriguingly elusive. It has the quality of surprise about it, and even daring, the way it will often combine the rich with the merely precious, the solid with the fragile, the serious with a sudden streak of sportiveness. It can set a mood or make a statement; strike one between the eyes by its brutal inventiveness; or lure one into looking again and again, to find out how it's done"

Alexander Walker



23

23

**AN 18 CARAT GOLD, CITRINE AND DIAMOND RING,
BY GRIMA, 1971**

The large, step-cut citrine within a mount of undulating 'textured wire' with single-cut diamond highlights, mounted in yellow gold, *signed Grima, maker's mark AGLtd, London hallmark, ring size L-M, Grima case*

**£4,000 - 6,000
US\$5,200 - 7,700**



24

24

A CITRINE AND DIAMOND-SET BANGLE, BY GRIMA, 1998

Designed as a cornucopia of 'twisted wire' with brilliant-cut diamond detail, with a large rose-cut orange citrine, weighing 74.12 carats, in the terminal, *signed Grima, made by Tom Scott, inner diameter of bangle 5.4cm, Grima case*

£12,000 - 18,000

US\$15,000 - 23,000



25 (two views)



25

**AN 18 CARAT GOLD, AMETHYST AND DIAMOND RING,
BY GRIMA, 2001**

The large oval-cut amethyst, weighing 92.97 carats, supported within a gold wirework mount with 'flashes' of brilliant-cut diamonds, *signed Grima, maker's mark AGLtd, London hallmark, ring size L-M, maker's case*

£4,000 - 6,000
US\$5,200 - 7,700

26

**AN 18 CARAT GOLD AND DIAMOND NECKLACE,
BY ANDREW GRIMA, 1966**

The collar designed of undulating vertical lines of 'textured wire' decorated with 'stalactites' of brilliant and single-cut diamonds and single marquise-cut diamonds, mounted in yellow gold, *diamonds approximately 5.00 carats total, signed Grima, partial UK hallmarks, Grima pouch*

£4,000 - 6,000
US\$5,200 - 7,700

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 18 in the catalogue.



26



27

27

AN 18 CARAT GOLD, PINK TOURMALINE, EMERALD AND DIAMOND PENDANT, BY ANDREW GRIMA, 1968

Composed of two articulated 'textured wire' clusters, each set with a large pear-shaped pink tourmaline within a border of pear-shaped emeralds and scattered with brilliant-cut diamonds, one fancy-cut diamond at the apex, mounted in yellow gold, suspended from a later torc necklace of matt and engraved finish to resemble a wide ribbon of golden threads, *signed Grima, partial UK hallmarks, pendant length 8.0cm*

£12,000 - 18,000

US\$15,000 - 23,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 26 in the catalogue. It was exhibited suspended from a 'textured wire', emerald and diamond necklace.



28

28

AN EMERALD AND DIAMOND RING, BY GRIMA, CIRCA 1995

The oval rose-cut emerald within an undulating border of pavé-set brilliant-cut diamonds and engraved frame, *signed Grima, ring size L, Grima case*

£5,000 - 7,000

US\$6,400 - 9,000



29

29

A PINK TOURMALINE, EMERALD AND DIAMOND RING, BY ANDREW GRIMA, 1968

The oval-cut pink tourmaline within borders of circular-cut emeralds, brilliant-cut diamonds and a 'textured wire' frame, *signed Grima, ring size K-L*

£3,000 - 5,000

US\$3,900 - 6,400

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 137 in the catalogue.



30

30

**A MARCASITE 'SAND DOLLAR' AND OPAL PENDANT/
NECKLACE, BY GRIMA, 1999**

The large marcasite pseudofossil with textured wire decoration, terminating in an opal and brilliant-cut diamond drop, suspended from a wire torc, *signed Grima, pendant length 11.1cm, Grima pouch*

£3,000 - 5,000

US\$3,900 - 6,400

See 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall);
No 62 for a similar necklace made in 1974.



31

31
**A COLBALTOAN CALCITE AND DIAMOND RING,
 BY GRIMA, 2004**
 Applied with brilliant-cut diamond highlights, *signed Grima, ring size K*

£1,500 - 2,000
 US\$1,900 - 2,600



32

32
A HARDSTONE DRUZY AND DIAMOND RING, BY GRIMA, 2004
 Carved entirely in chalcedony, the oval polished bezel with central negative space covered in crystals, overlaid with a brilliant-cut diamond highlight, *signed Grima, ring size O-P*

£1,000 - 1,500
 US\$1,300 - 1,900



*"I design about
500 pieces a year;
150 for my collection,
the rest for individual
creations, commissions
and experiments"*

Andrew Grima

The secret to Grima's inventive designs was that while they appeared effortless and random, only a handful of craftsmen could make his jewels. Grima employed roughly 30 craftsmen - and women - in his workshop, training them in the way he worked and the way he thought. These craftspeople laboriously created, set, hand-engraved and hand-finished each jewel to an incredibly high standard. Grima would spend half of the year travelling, on buying trips for interesting gemstones and on sales trips, and would arrive back with a briefcase bulging with papers covered in pen and ink sketches. These would be passed to the designers to be painted up for his approval and then given to the craftsmen to make. Grima retained full artistic control and oversaw the entire process.





33

33

**A COBALTOAN CALCITE CRYSTAL AND DIAMOND NECKLACE,
BY GRIMA, 2003**

The triangular crystal of hot pink cobaltoan calcite 'wrapped' in textured wired, some with brilliant-cut diamond tips, suspended from a torc of polished and textured finish, *signed Grima, pendant length 7.0cm, Grima pouch*

£4,000 - 6,000

US\$5,200 - 7,700

34



34

**AN OPAL AND DIAMOND PENDANT/NECKLACE,
BY GRIMA, 1996**

The four-sided opal matrix, weighing 147.70 carats, within polished 'fronds', some set with single-cut diamonds, suspended from a polished and textured torc, *signed Grima, pendant length 5.8cm, Grima pouch*

£6,000 - 8,000
US\$7,700 - 10,000

35

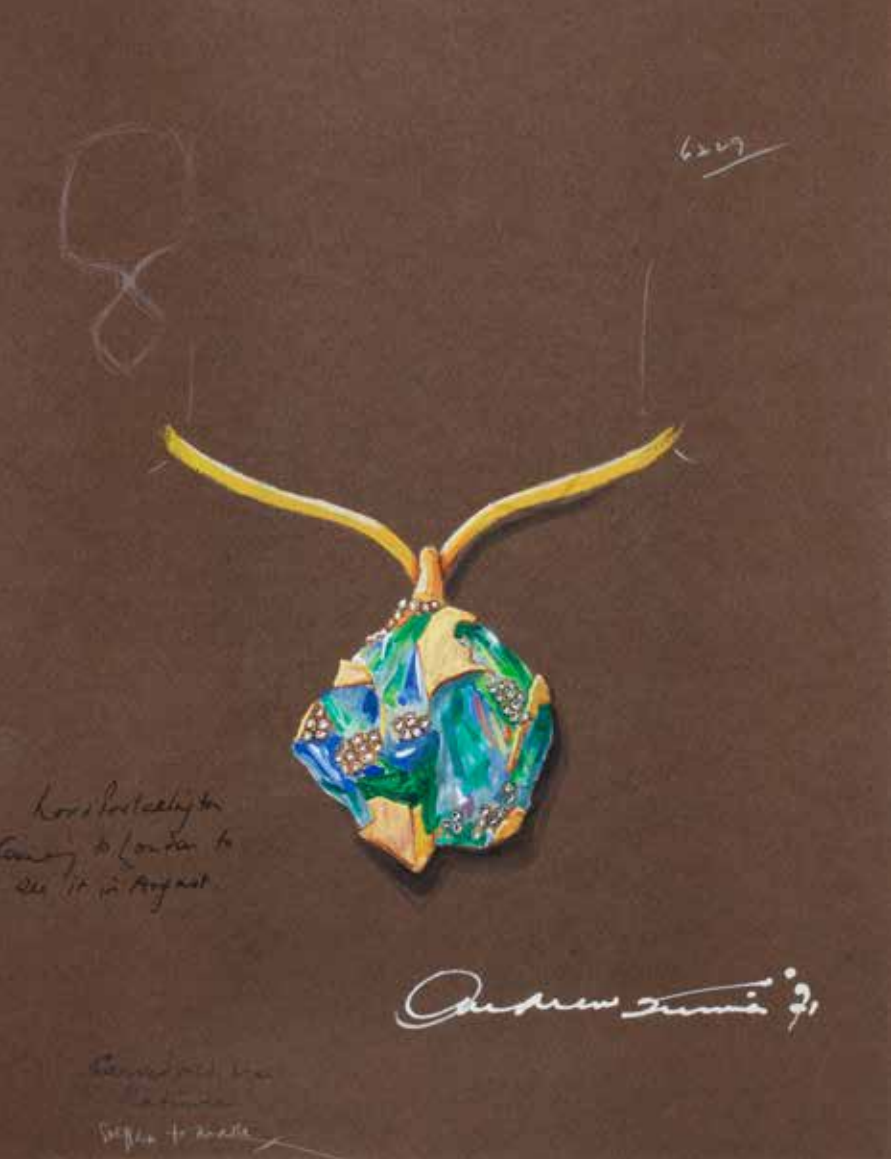


35

**A BOULDER OPAL AND DIAMOND NECKLACE,
BY GRIMA, 2003**

The large boulder opal secured within 'tendrils' of brushed finish decorated with brilliant-cut diamonds, suspended from a torc of textured and polished finish, *signed Grima, pendant length 7.4cm, Grima pouch*

£5,000 - 7,000
US\$6,400 - 9,000



Original drawing for lot 36 (included with the lot)

36

**A GOLD, BOULDER OPAL AND DIAMOND PENDANT/
NECKLACE, BY GRIMA, 1972**

The pendant set with a large, irregular piece of boulder opal realised as a mountainous landscape with textured gold ridges and scatterings of brilliant-cut diamond snow, suspended from a textured torque, *signed Grima, maker's mark AGLtd, London hallmark, pendant length 8.0cm, Grima case, accompanied by the original design drawing (2)*

£20,000 - 30,000

US\$26,000 - 39,000

Opals were Andrew Grima's favourite stones and this was the "largest and most exciting opal he had ever seen".



36 (two views)



"I was weaned on semi-precious stones, they provided me with my first opportunity to indulge in fantasy without having to spend a fortune"

Andrew Grima

Sticks and Stones, Rock Revival and Crystal Ribbon were all collections launched in the early 1970s and inspired by rough crystals purchased from Brazil. Andrew Grima was not the first jeweller to use semi-precious stones and rough crystals in jewellery but he was the most audacious. He was an artist intent on impact and he juxtaposed colourful gemstone crystals with goldwork to experiment with texture.







37

37

**A PAIR OF 18 CARAT GOLD AND AMETHYST PENDENT
EARRINGS, BY GRIMA, 1971**

Each surmount set with a hexagonal amethyst crystal, within a border of scattered gold triangles of matt finish and a single brilliant-cut diamond, suspending a detachable pendant of similar design, mounted in yellow gold, *signed Grima, maker's mark AGLtd, London hallmark, length 7.8cm, Grima case*

£6,000 - 8,000

US\$7,700 - 10,000



38

38

**AN 18 CARAT GOLD, DIOPTASE AND DIAMOND PENDANT,
BY GRIMA, 1973**

The large green diopside crystal, within a 'scattered' border of overlapping gold squares of matt and textured finish, with eight square-cut diamond highlights, mounted in yellow gold, on a fancy-link chain, *signed Grima, maker's mark AGLtd, London hallmark, pendant length 10.5cm, Grima pouch*

**£12,000 - 18,000
US\$15,000 - 23,000**

See exhibition catalogue 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 45, for a similar pendant made in 1972. The bordering yellow gold squares were designed to imitate the shapes of the diopside crystal formation.



39 (two views)



39

**AN 18 CARAT GOLD, CITRINE AND DIAMOND RING,
BY GRIMA, 1973**

The large oval-cut citrine secured by an apparently continuous ribbon of brushed yellow gold, decorated with brilliant-cut diamonds, curling under and finishing as the shank, *signed Grima, maker's mark AGLtd, London hallmark, ring size L, Grima case*

£3,000 - 4,000
US\$3,900 - 5,200



40

40

**AN 18 CARAT GOLD, AQUAMARINE, SAPPHIRE AND DIAMOND
BROOCH, BY GRIMA, 1971**

The step-cut aquamarine apparently floating within a staggered openwork frame of heavily textured 'lightening' motifs with calibré-cut sapphire and baguette-cut diamonds, mounted in yellow gold, *signed Grima, maker's mark AGLtd, London hallmark, length 8.5cm, Grima pouch*

£4,000 - 6,000
US\$5,200 - 7,700



41 (two views)



42 (two views)



41

AN 18 CARAT GOLD, AMETHYST, EMERALD AND DIAMOND RING, BY GRIMA, 1995

The cushion-shaped amethyst surrounded by 'stalks' of varying heights inset with step-cut emeralds and square-cut diamonds, mounted in engraved yellow gold, with additional brilliant-cut diamond detail at the shoulders, *signed Grima, maker's mark TES for Tom Scott, London hallmark, ring size K, Grima case*

£4,000 - 6,000
US\$5,200 - 7,700

42

AN 18 CARAT GOLD, YELLOW SAPPHIRE AND DIAMOND RING, BY GRIMA, 1999

The cushion-shaped yellow sapphire cradled by 10 square-cut diamonds, each at a slightly different angle, mounted on 'stalks', mounted in engraved yellow gold, *signed Grima, maker's mark AGLtd, London hallmark, ring size L*

£4,000 - 6,000
US\$5,200 - 7,700



© Photo courtesy of Grima

The Lugano-Switzerland shop in 1991 with lot 44 on display in the cabinet



43

A TOURMALINE AND DIAMOND 'CRYSTAL RIBBON' RING, BY GRIMA, CIRCA 1975

The green tourmaline crystal wand within a textured ribbon decorated with hexagonal-cut diamonds, on a textured hexagonal band, *signed Grima, ring size K-L*

£1,500 - 2,000
US\$1,900 - 2,600

The hexagonal diamonds and hexagonal-shaped ring mount imitate the natural form of the tourmaline crystal. The prototype for these 'crystal ribbon' rings was a Brazilian topaz in yellow gold and diamonds made by Andrew Grima in 1964.

44

AN 18 CARAT GOLD, CITRINE GEODE AND DIAMOND 'ROCK REVIVAL' NECKLACE, BY GRIMA, 1971

The vertical knifewire pendant with a single brilliant-cut diamond at the top, set at intervals with four oval citrine geodes graduating in height, with textured collets to simulate the 'roughness' of the natural crystals, suspended from a polished torc, mounted in yellow gold, *signed Grima, workshop mark HJCo, London hallmark, pendant length 14.5cm, Grima pouch*

£4,000 - 6,000
US\$5,200 - 7,700

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 36 in the catalogue.

43 (three views)



44

About ti



3. LINENFOLD. A large rectangular amethyst weighing 76.13 carats, irregularly faceted, set in a gold frame. The watch has a slim oval case and a diamond dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

4. LINENFOLD. A large rectangular amethyst weighing 76.13 carats, irregularly faceted, set in a gold frame. The watch has a slim oval case and a diamond dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

5. WINTER SUNSET. A large rectangular amethyst weighing 96.30 carats, which is set in a gold frame. The watch has a slim oval case and a diamond dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

6. THE WINTER SUNSET. A large rectangular amethyst weighing 96.30 carats, which is set in a gold frame. The watch has a slim oval case and a diamond dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

7. THE WINTER SUNSET. A large rectangular amethyst weighing 96.30 carats, which is set in a gold frame. The watch has a slim oval case and a diamond dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

8. WINTER TIME. A slim, flat, rectangular watch with a 'glass' of rock crystal with rutile needle inclusions and a gold dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

9. WINTER TIME EARCLIPS. These irregular, angular shapes of gold and diamond, with a rich blue aquamarine.

10. LAVENDER. A large rectangular amethyst weighing 76.13 carats, irregularly faceted, set in a gold frame. The watch has a slim oval case and a diamond dial. The bracelet is made of rough gold and diamond, with a rich blue aquamarine.

11. LAVENDER RING. From the narrow base, fluted gold stem to a 'gear wheel' set with diamonds and a deeply coloured amethyst.

12. AUTUMN LEAF CLIP WATCH. The gold surrounding the dial of the Autumn leaf clip watch simulates the cracked look of drying leaves.

13. THE AUTUMN LEAF EARCLIPS have the same cracked gold feeling, with angular shapes of frosty diamonds in the centre of each clip.

Home index

44. THE TEAK SIGNET RING features a square smoky quartz stone surrounded by a gold mount.

45. THE TEAK CUFFLINKS have square smoky quartz stones set in carved gold mounts.

46. THE TEAK BANGLE WATCH features a marquise shaped bangle watch featuring layers of 'bamboo' and a marquise amethyst weighing 250 carats.

47. THE TEAK BROOCH features small volcano motifs, tipped with diamonds, surrounded by a gold mount.

48. THE TEAK EARRINGS feature a diamond set concaves of white gold curve into a bangle shape.

49. THE TEAK RINGS feature stones set in diamond encrusted white gold 'moon' shaped mounts.

50. THE TEAK LUNAR BANGLE WATCH, BROOCH AND EARRINGS.

51. THE TEAK WATCH surface is repeated with diamond set concaves of white gold.

52. THE TEAK WATCH. With a 'glass' of yellow sapphire held in a bed of gold, the watch is made with links of carved gold.

53. THE STRATA BRACELET WATCH. A jagged tourmaline 'glass' is surrounded by diamonds and carved gold ribbons.

54. THE STRATA RING. A jagged tourmaline sunken into a matching shape of polished gold.

55. THE ESMERALDA BRACELET WATCH. The emerald glass weighs 47.77 carats and is tipped with angular diamonds, the bracelet is made with blocks of matt triangular gold.

56. THE ICEBERG CLIP WATCH. A scalloped ribbon of pave diamonds embeds the smooth 'glass' of the watch.

In 1969 Omega, whose watches had been worn on the moon by Apollo astronauts, approached Andrew Grima to create a series of 55 watches and 31 matching jewels all based around an Omega movement. Grima hit upon the revolutionary concept of using a gemstone instead of the traditional watch “glass” so the wearer could view time through gems. The original “About Time Index”, which took one year to

complete, was launched in 1970 at Goldsmiths’ Hall, London and within days half the watches sold out. The exhibition travelled internationally and for the next few years, as an individual watch sold, it was replaced by a new design that took between four weeks to six months to complete. Andrew Grima described the About Time Collection “as one of the greatest challenges of my career”.



45



45

**AN 18 CARAT GOLD AND QUARTZ WRISTWATCH,
BY GRIMA, 2003**

The textured case with dial signed Grima, mounted in yellow gold,
maker's mark AGLtd, London hallmark, length 18.0cm

£4,000 - 6,000
US\$5,200 - 7,700

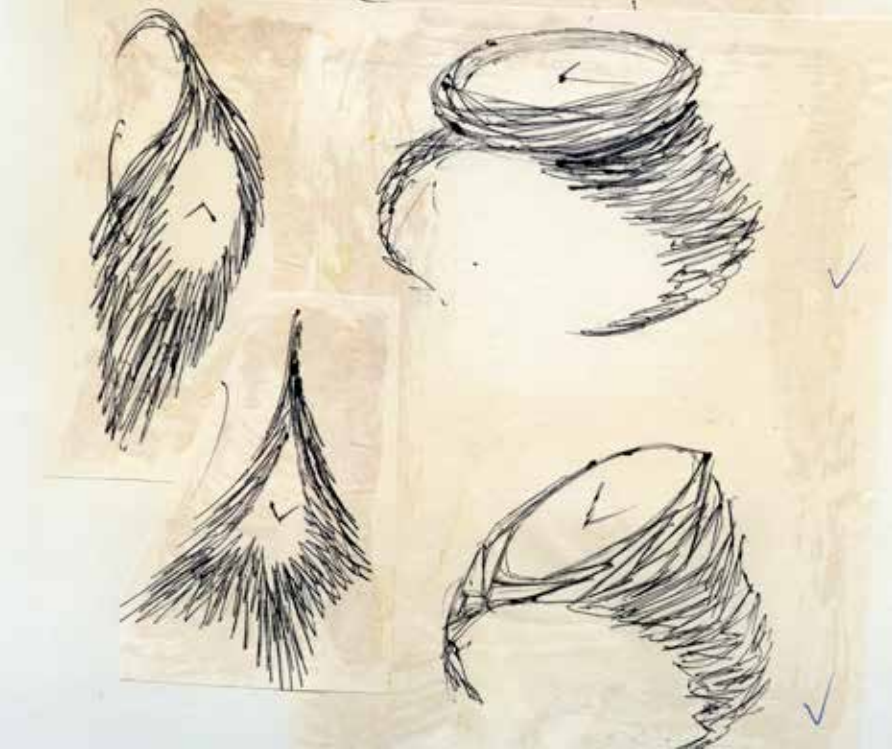
46

**AN 18 CARAT GOLD AND CITRINE WRISTWATCH,
'TEAK' FROM THE ABOUT TIME COLLECTION,
BY ANDREW GRIMA, 1970**

The heavily textured case with a rectangular-cut citrine 'glass', on
a leather strap with textured buckle clasp, mounted in yellow gold,
signed Grima, maker's mark HJCo, maker's mark Omega, London
hallmark, length 25.2cm, Grima case

£4,000 - 6,000
US\$5,200 - 7,700

46



© Courtesy of Grima

Original sketch for lot 47 (not included)

47

**A UNIQUE 18 CARAT GOLD, CITRINE AND DIAMOND
WATCH/BANGLE, 'CERINI', NO 80 FROM THE ABOUT TIME
COLLECTION, BY GRIMA, 1969**

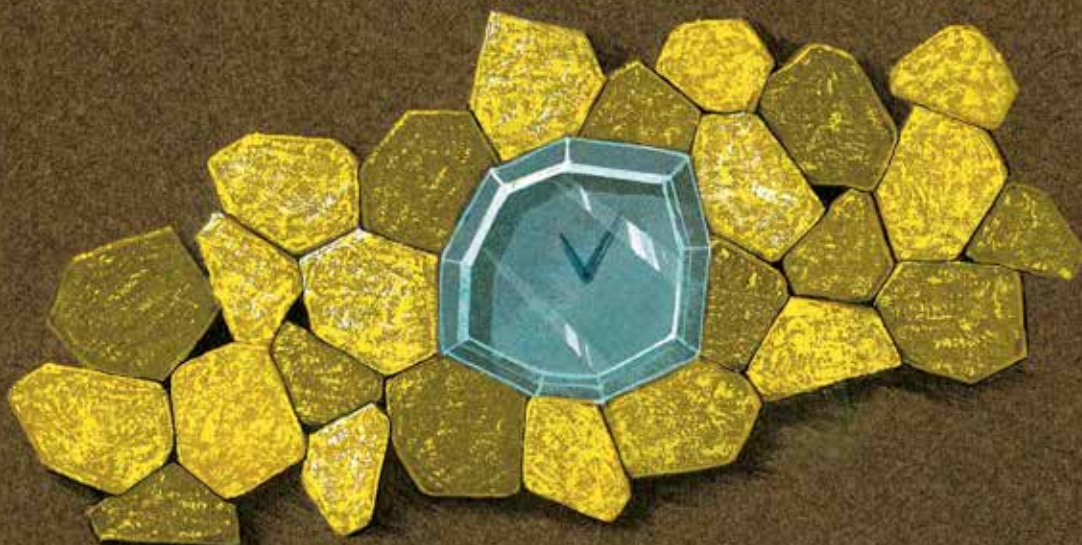
The large, oval-cut citrine 'glass', within a bezel composed of a myriad of gold 'matchsticks' decorated with baguette-cut diamonds, on a wide 'matchstick' bangle, mounted in yellow gold, *signed Grima, Omega mark, numbered 811924, scratched number 3255, workshop mark HJCo, London hallmark, inner diameter of bangle 5.5cm, original Grima case with tooled Omega insignia*

**£15,000 - 20,000
US\$19,000 - 26,000**

This watch was from the About Time Collection, 1970; No 80 on the original index. The design was inspired by tiny wax-coated matches - cerini - used in bars throughout Italy. It was exhibited at the Grima Retrospective, Goldsmith's Hall, May, 1991; no 254 and illustrated in Johann Willsberger's book 'Grima' in 1991.



47



© Courtesy of Grima

Original drawing for lot 48 (not included)

48

**AN 18 CARAT GOLD AND GREEN BERYL 'STEPPING STONES'
WATCH BRACELET, FROM THE ABOUT TIME COLLECTION,
BY GRIMA, 1972**

The multi-sided pale green beryl 'glass' on a highly articulated strap of irregularly-shaped 'stepping stones' of textured matt finish, mounted in yellow gold, *signed Grima, maker's mark AGltd, London hallmark, length 18.0cm, Grima case*

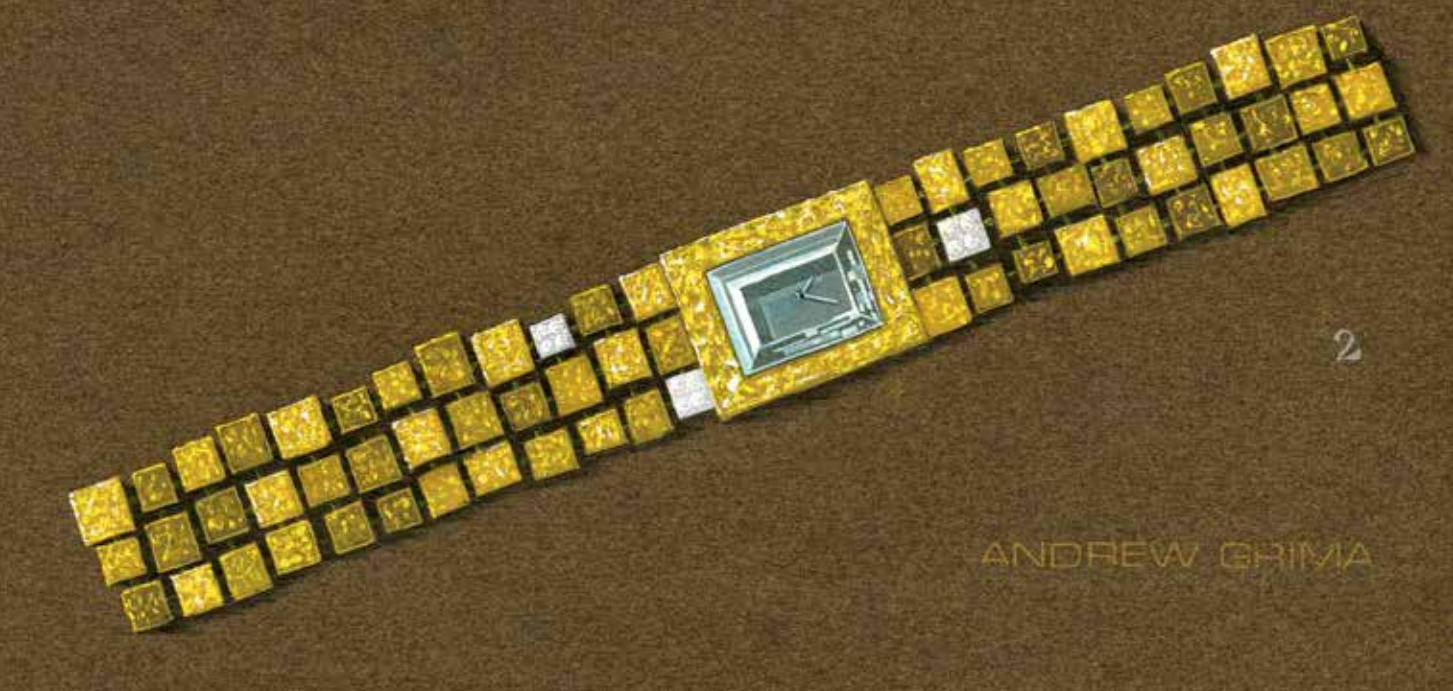
£18,000 - 25,000

US\$23,000 - 32,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 255 in the catalogue.



48



© Courtesy of Grima

Original drawing for lot 49 (not included)

49

AN 18 CARAT GOLD, AQUAMARINE AND DIAMOND 'CARRÉ' WRISTWATCH, FROM THE ABOUT TIME COLLECTION, BY GRIMA, 1972

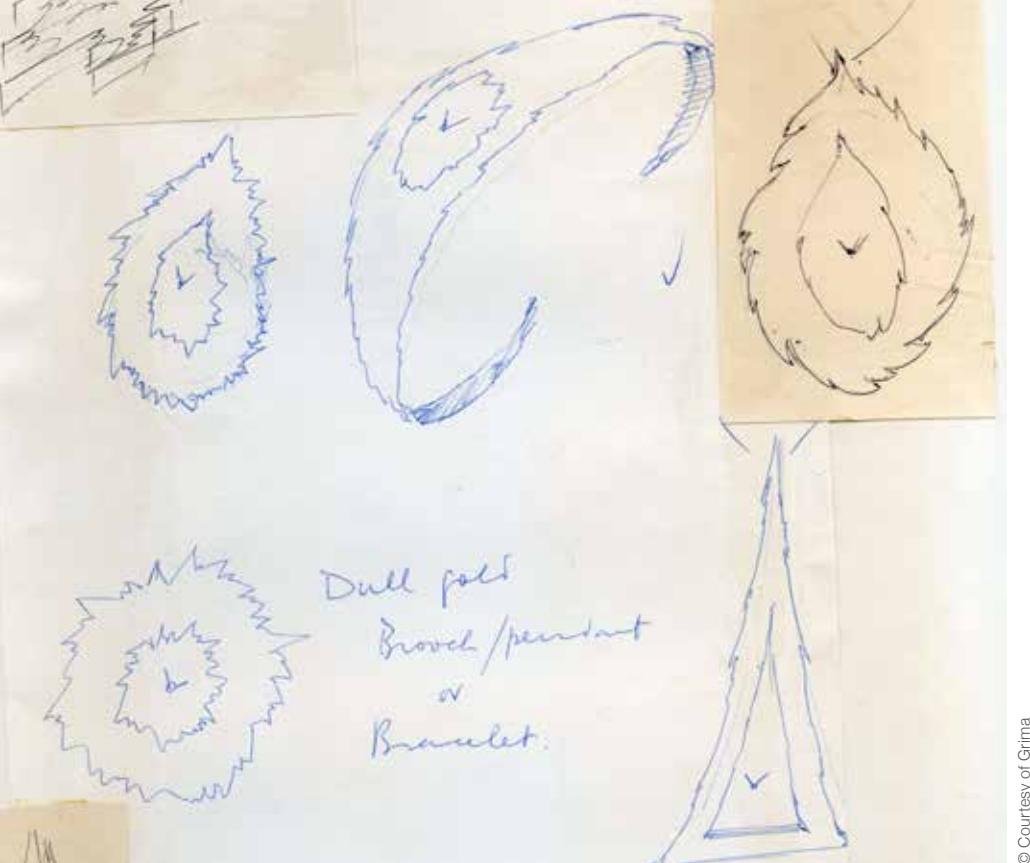
The aquamarine 'glass' within a textured bezel, on an articulated strap composed of textured 'blocks' of different heights, interspersed with brilliant-cut diamond detail, mounted in yellow gold, *signed Grima, rubbed and partially indistinct maker's mark AGLtd, rubbed and partially indistinct London hallmark, length 17.3cm*

£10,000 - 15,000

US\$13,000 - 19,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 262 in the catalogue.





Original sketch for lot 50 (not included)

50

A UNIQUE 18 CARAT GOLD AND PINK TOURMALINE WATCH BANGLE, 'GREENLAND', NO 15 FROM THE ABOUT TIME COLLECTION, BY GRIMA, 1970

The irregularly shaped pink tourmaline 'glass' within an irregularly shaped 'gritted' yellow gold bangle, *signed Grima, Omega mark, maker's mark HJCo, London hallmark, inner diameter of bangle 5.6cm*

£20,000 - 30,000

US\$26,000 - 39,000

From the About Time Collection, 1970; No 15 on the original index.

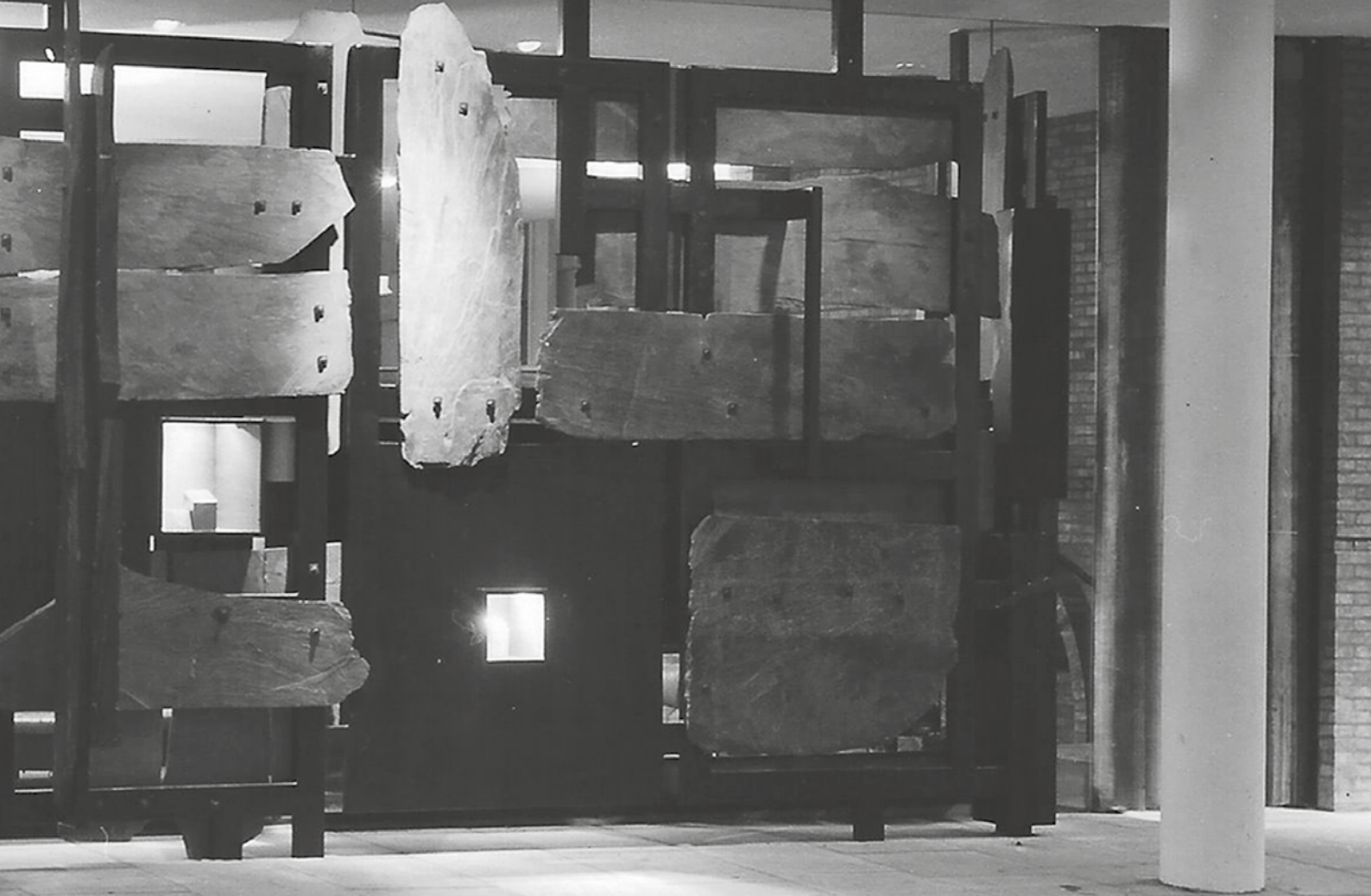
50



In 1966, Andrew Grima opened his first retail space where he could sell his modern jewels to a design-conscious, increasingly flamboyant clientele. The shop, at 80 Jermyn Street, London, was a show-stopping futuristic Aladdin's Cave amid dignified and traditional gentlemen's retailers. Designed by his two architect brothers, Godfrey and George, its sculptural screen façade, by Brian Kneale, consisted of slabs of slate and metal among which were window "caverns" displaying the jewels. The cast aluminium automatic door, by Geoffrey Clarke, swung open to reveal two



GRIMA



floors linked by the world's first Perspex spiral staircase, by Peter Rice and Ove Arup, with a raised bridge gallery and a round secret chamber for discreet negotiations. In the basement were the workshops and Grima's in-house publicity team. Opened by Lord Snowdon to acclaim, the shop embodied London in the Swinging Sixties and Grima became the go-to jeweller of the 1970s, described in the press as "manager, draughtsman, salesman and international charmer."

A second shop followed in Zurich, with a frontage of rusting iron plates from the hull of a ship, as well as outlets and concessions in Tokyo, New York, San Francisco and Sydney.



© Courtesy of Grima

Original drawing for lot 52 (not included)



51

51
AN 18 CARAT GOLD, BAROQUE CULTURED PEARL AND DIAMOND RING, BY GRIMA, 1993
 The grey baroque pearl within tendrils of brilliant-cut diamonds, mounted in yellow gold, *signed Grima, maker's mark TES for Tom Scott, London hallmark, ring size K-L, Grima case*

£2,000 - 3,000
 US\$2,600 - 3,900

52
AN 18 CARAT GOLD, BAROQUE CULTURED PEARL, MULTI-COLOURED SAPPHIRE AND DIAMOND NECKLACE, BY ANDREW GRIMA, 1991
 The articulated wirework and beaded torque suspending a long 'pendulum' pendant, scattered with brilliant-cut diamonds and marquise-cut, oval and pear-shaped sapphires of purple, pink and orange hues, terminating in a large baroque cultured pearl 'bob', mounted in 18 carat white gold, *baroque cultured pearl approximately 49.50 carats, signed Grima, maker's mark TES for Tom Scott, London hallmark, pendant length 11.0cm, Grima pouch*

£8,000 - 12,000
 US\$10,000 - 15,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 116 in the catalogue.



52



© Courtesy of Grima

Original drawing for lot 54 (not included)

53



53

A MANDARIN GARNET AND DIAMOND 'VOLCANO' RING, BY GRIMA, 2004

The large cabochon mandarin garnet, weighing 41.10 carats, within a border of brilliant-cut diamonds of yellow, green and blue tint, within an engraved 'wall', signed Grima, diamonds have not been tested for natural colour, ring size L

£3,500 - 4,500
US\$4,500 - 5,800

54

AN 18 CARAT GOLD, FIRE OPAL AND DIAMOND PENDANT/NECKLACE, BY GRIMA, 1991

The detachable pendant designed as a stylised bloom, the large central fire opal, carved as a globular drop, weighing 55.33 carats, within petals of beaten gold decorated with brilliant-cut diamonds, the whole suspended from a textured gold sprung torc applied with twining brilliant-cut diamond foliate motifs at the centre, mounted in yellow and white gold, diamonds approximately 5.00 carats total, signed Grima, maker's marks TES for Tom Scott, London hallmarks, pendant length 9.0cm, Grima pouch

£15,000 - 20,000
US\$19,000 - 26,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 115 in the catalogue. The carved opal is described as from Mexico. The necklace originally had a second, smaller opal drop pendant to be worn with or without the large, detachable pendant.



54



© Courtesy of Grima

Original drawing for lot 55 (not included)

55

**AN 18 CARAT GOLD, CITRINE AND DIAMOND NECKLACE,
BY GRIMA, 1974**

The highly articulated bib composed of triangular-cut citrines and smaller similarly-cut diamonds, mounted in yellow gold, with hidden triangular snap clasp, mounted in yellow gold, *signed Grima, maker's mark AGLtd, London hallmark, necklace length 41.5cm, Grima pouch*

£15,000 - 20,000

US\$19,000 - 26,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 58 in the catalogue. This necklace took 248 hours to make.

FOR THREE FURTHER PIECES BY ANDREW GRIMA, FROM A DIFFERENT VENDOR, REFER TO LOTS 155, 156 AND 157.



55



55 (detail of clasp)



56



57



58

56^Ω

**AN ART DECO DIAMOND AND ENAMEL CLIP BROOCH,
BY CARTIER, CIRCA 1925**

The openwork shield-shaped plaque set with old brilliant, baguette and tapered baguette-cut diamonds, backed in black enamel, mounted in platinum and gold, *diamonds approximately 2.10 carats total, signed Cartier London, numbered 9926, length 2.8cm*

£4,000 - 6,000
US\$5,200 - 7,700

58

AN EMERALD AND DIAMOND CLUSTER RING, CIRCA 1915

The collet-set cushion-shaped diamond, within a cartouché surround of calibré-cut emeralds, *diamond approximately 3.20 carats, ring size S*

£7,000 - 10,000
US\$9,000 - 13,000

57

**A MOONSTONE, SAPPHIRE AND DIAMOND PLAQUE BROOCH,
BY CARTIER, CIRCA 1915**

The large cushion-shaped moonstone cabochon within a rectangular surround of French-cut sapphires and rose-cut diamonds, with a rose-cut diamond flourish at each corner, mounted in platinum, *signed Cartier Paris, numbered 3964, length 3.2cm*

£6,000 - 8,000
US\$7,700 - 10,000



59



60

59^Y

AN ART DECO ENAMEL, CORALLIUM RUBRUM, NEPHRITE AND DIAMOND DOUBLE-CLIP/JABOT PIN, BY CARTIER, CIRCA 1930

Each carved nephrite leaf terminal applied with two cabochon corallium rubrum studs, surmounted by red enamel and old and single-cut diamond detail, mounted in platinum and gold, *signed Cartier, numbered 3117358, brooch length 7.2cm*

£10,000 - 12,000
US\$13,000 - 15,000

60

AN ART DECO AQUAMARINE AND DIAMOND BROOCH, CIRCA 1930

The large oval plaque set with three octagonal-cut aquamarines interspersed with old brilliant-cut diamonds, on a finely pierced ground decorated with rose and old brilliant-cut diamonds, millegrain detail throughout, *diamonds approximately 8.85 carats total, width 6.5cm*

£6,000 - 8,000
US\$7,700 - 10,000

61



63



62



61

A SAPPHIRE SINGLE-STONE RING

The oval cabochon sapphire, weighing 30.58 carats, within a closed-back setting, unfoiled, *ring size L½*

£10,000 - 15,000

US\$13,000 - 19,000

Accompanied by a report from GCS stating that the sapphire is of Burmese origin, with no indications of heating. Report number 5775-2491, dated 8 July 2015.

62

A DIAMOND AND GARNET HOLBEINESQUE PENDANT, CIRCA 1870

The central openwork quatrefoil set with old brilliant-cut diamonds, to an oval polychrome champlevé enamelled plaque, highlighted by cushion-shaped diamonds, suspending a lozenge-shaped plaque set with similarly-cut diamonds and a garnet carbuncle drop in a closed-back setting, *principal diamond approximately 2.50 carats, remaining diamonds approximately 2.00 carats, length 7.9cm, fitted case by Storr & Mortimer*

£8,000 - 12,000

US\$10,000 - 15,000

63

A GOLD AND GEM-SET BRACELET, BY LEITÃO & IRMÃO, CIRCA 1930

The undulating strap composed of four concave scrolling plaques with pairs of gold scallop shells, seed pearls and baguette and square-cut citrines, alternating with convex wire and beadwork connectors set with buff-top sugarloaf sapphires and baguette-cut citrines, mounted in yellow gold, engraved decoration on reverse, *partially struck maker's mark, Portuguese assay mark, length 20.4cm, tooled leather fitted case by Leitao e Irmão, Antigos Joalheiros da Coroa, Lisboa*

£5,000 - 7,000

US\$6,400 - 9,000

Venerable Portuguese jeweller Leitão & Irmão was founded in 1822 in Porto. The business expanded throughout the 19th century with intent to revive and promote the art of Portuguese goldsmithery and stores opened in Paris and London. In 1872, the firm was granted the title of "Goldsmiths to the Imperial House of Brazil", by Pedro II, Emperor of Brazil. In 1877, the House's headquarters moved permanently to Lisbon where they registered their mark of a sphinx atop the letter 'L'. In December that year, King Luis I of Portugal granted them the title of "Crown Jeweller" and Queen Consort Maria Pia became an enthusiastic patron.



64

64

**A SINGLE-ROW NATURAL PEARL NECKLACE WITH A
SAPPHIRE AND DIAMOND CLASP**

The sixty-eight graduated pearls, measuring approximately 4.75mm to 10.85mm, with a cabochon sapphire and old brilliant-cut diamond clasp, *diamonds approximately 1.40 carats total, length 47.9cm*

£18,000 - 25,000

US\$23,000 - 32,000

Accompanied by a report from SSEF stating that the pearls are natural, saltwater. Report number 92767, dated 16 June 2017.



65



66



67

65

A PAIR OF EARLY 19TH CENTURY DIAMOND LEAF BROOCHES, CIRCA 1830

Highly stylised, of flattened undulating form, set throughout with old brilliant-cut diamonds in open and closed-back settings, mounted in silver and gold, *diamonds very approximately 17.50 carats total, lengths: 1st 10.9cm, 2nd 8.3cm, fitted cases (2)*

£7,000 - 10,000
US\$9,000 - 13,000

66

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each flattened drop-shaped natural pearl, measuring approximately 13.2mm and 13.5mm in length, with a rose-cut diamond cap, suspended from an old brilliant and rose-cut diamond surmount with foliate detail, mounted in silver and gold, *earring length 4.0cm*

£8,000 - 12,000
US\$10,000 - 15,000

Accompanied by a report from GCS stating that the pearls are natural, saltwater, with no indications of treatment. Report number 5777-9037, dated 2 March 2017.



68 (detail of clasp)

67

A PURPLE SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing 3.93 carats, between brilliant-cut diamonds, *diamonds approximately 1.60 carats total, ring size J½*

£8,000 - 10,000

US\$10,000 - 13,000

Accompanied by a report from GGTL stating that the sapphire is natural, with no indications of heating. Report number 2270, dated 17 December 2014.

68

A TWO-ROW NATURAL PEARL NECKLACE

The graduating rows of natural pearls, measuring approximately 4.4mm to 10.4mm, with a brilliant-cut diamond and natural pearl clasp, *length shortest row 36.0cm*

£25,000 - 30,000

US\$32,000 - 39,000

Accompanied by a report from SSEF stating that 102 pearls (clasp not tested) are natural, saltwater. Report number 92699, dated 26 June 2017.

Accompanied by a report from GCS stating that 103 pearls (including the clasp) are natural, saltwater. Report number 77113-00, dated 31 July 2017.



69

69

A NATURAL PEARL AND DIAMOND BRACELET, CIRCA 1915

The highly articulated tapering strap of pierced scrollwork design, millegrain-set throughout with old brilliant and rose-cut diamonds, with a single 16.6mm x 10.2mm natural pearl to the centre, *old brilliant-cut diamonds approximately 2.25 carats total, length 18.9cm*

£8,000 - 10,000

US\$10,000 - 13,000

Accompanied by a report from GCS stating that the pearl is natural, saltwater. Report number 77106-62, dated 28th June 2017.

70

AN ART DECO AMETHYST, SEED PEARL AND DIAMOND SUITE, CIRCA 1915

Comprising: a pair of earrings, each suspending amethyst drops from an articulating line of box-set single-cut diamonds and a cabochon amethyst and single-cut diamond cluster surmount; a ring, set with a cabochon amethyst within a single-cut diamond surround; a seed pearl bangle, with cabochon amethyst terminals and rose-cut diamond highlights; and an elongated pendant/brooch of openwork geometric design set with a cabochon amethyst and rose-cut diamonds, suspending an amethyst drop, attachable to a seed pearl necklace, *lengths: earrings 5.1cm, pendant/brooch 8.6cm, necklace 40.6cm, bangle diameter 6.0cm, ring size B-C (5)*

£12,000 - 18,000

US\$15,000 - 23,000

Provenance

From the collection of Princess Victoria Louise of Prussia (1892-1980)
By descent to the current owner

Princess Victoria Louise was the only daughter of German Emperor Wilhelm II and Augusta Victoria of Schleswig-Holstein. Through her father, she was the great-granddaughter of Queen Victoria of Great Britain and Ireland (1819-1901). In 1913, Princess Victoria Louise married Prince Ernst Augustus of Hanover, becoming HRH Duchess of Brunswick, Luneburg, and Royal Princess of Great Britain and Ireland. The wedding was one of the last great social events of European royalty before the outbreak of World War One a year later. To mark the occasion, Emperor Wilhelm II commissioned the court jeweller, Koch, to make a tiara as a gift for his daughter, as she is seen wearing in the accompanying image, which has now become known as The Prussian Tiara and today is in the ownership of Queen Sofia of Spain.

Though unsigned, this suite displays the level of craftsmanship that could be attributed to Koch, who were highly fashionable German jewellers at the beginning of the 20th Century.



© Alamy Limited

Princess Victoria Louise of Prussia (1892-1980)
seen wearing The Prussian Tiara



70



AN INTRODUCTION TO H.G. MURPHY

By John Benjamin

H.G. Murphy was born in Birchington-on-Sea in Kent on 27th October, 1884. His father, a groom, died when Harry was only six and the family was obliged to seek lodgings in London, where they settled in premises located just off Kensington Church Street.

A shy and introspective boy, Harry was largely self-taught and spent much of his spare time in the local library where, according to family tradition, he devoured Encyclopedia Britannica from cover to cover firing a lifelong passion for many of the subjects which were to influence his designs including botany, astronomy, astrology and zoology.

At the age of 14, a chance meeting at a local Arts and Crafts exhibition was to have a radical bearing on Harry's life and career. While admiring the silverware on display he fell into conversation with Henry Wilson, the celebrated designer and craftsman, who, clearly impressed by the boy's enthusiasm, offered Harry a six-year apprenticeship at his studio in Kensington. Wilson was probably England's greatest teacher and mentor of young talent in the Arts and Crafts tradition and by the end of his apprenticeship Harry had mastered many of the skills necessary to be a highly competent goldsmith and silversmith, such as hammering, engraving, gem polishing, gem setting, niello work and enamelling. Unsurprisingly, much of his output before and after the First World War was strongly influenced by nature and naturalism and it was not until the 1920s that he started to experiment with a range of different ideas and concepts.

In 1928, Harry Murphy established retail premises in Marylebone called the Falcon Studio. By the early 1930s, his output was prodigious encompassing silver commissions from City institutions, churches, schools and sporting associations as well as small-scale jewellery in silver and gold, such as a splendid topaz, sapphire, diamond and polychrome enamel tiara designed and made for the Princess Royal. By the mid 1930s, the influence of Art Deco inspired Murphy to change direction entirely and as far as his jewellery was concerned, the soft flowing lines and naturalistic designs of the earlier Arts and Crafts period gave way to an exuberance and explosion of colour, strongly redolent of the Ballets Russes - and even the Manhattan skyline.

The Falcon studio prospered through the late 1930s but Murphy's health had begun to deteriorate. In 1938 he received the award of Royal Designer for Industry (RDI) from The Duke of Gloucester and Harry was appointed the Faculty's First Master. He died on 10th July, 1939, at the tragically young age of 54.

These two pairs of earrings offered for sale were consigned by H.G. Murphy's granddaughters to whom they were directly bequeathed. The earrings are a powerful expression of Harry's innovative style and sheer sense of fun, a perfect vehicle for his creative imagination. They provide a rare opportunity to acquire jewellery by one of England's most technically accomplished and forward-thinking designer goldsmiths.



© Private Collection

H.G. Murphy (1884-1939)

71

A PAIR OF CLOISONNÉ ENAMEL AND LAPIS LAZULI PENDENT EARRINGS, BY H.G. MURPHY, CIRCA 1930

Of Ancient Egyptian inspiration, each cascade composed of three inverted palmiform motifs with eight red and green enamel stripes and tiny spherical finials, suspending a spindle-shaped lapis lazuli with green enamel terminals, terminating in a green and red enamel double-sided lotus flower with three enamel dots at the base, mounted in a mix of gold and gilt metal, *unsigned, length 7.0cm, fitted case by Murphy, Silversmith, London with insignia for the Falcon Workshop*

£6,000 - 8,000
US\$7,700 - 10,000

Provenance

Bequeathed by Mrs H.G. Murphy to the present owner

Illustrated in Atterbury, Paul and Benjamin, John, "Arts and Crafts to Art Deco. The Jewellery and Silver of H.G. Murphy", Antique Collector's Club, London, page 59.

72^Y

A PAIR OF GOLD, CLOISONNÉ ENAMEL AND CORAL PENDENT EARRINGS, BY H. G. MURPHY, CIRCA 1930

Of Oriental inspiration, each drop composed of three graduating ox-blood red coral beads, capped by bell-shaped stupa motifs in green and blue enamel with white enamel upturned eaves, suspended from a gold floral surmount, *unsigned, length 9.4cm, fitted case by Murphy, Goldsmith London with insignia for the Falcon Workshop*

£8,000 - 10,000
US\$10,000 - 13,000

Provenance

Bequeathed by Mrs H.G. Murphy to the present owner

Exhibited: 'International Exhibition of Modern Jewellery 1899-1961' (London: Goldsmiths' Hall, October to December 1961).

Illustrated in Atterbury, Paul and Benjamin, John, "Arts and Crafts to Art Deco. The Jewellery and Silver of H.G. Murphy", Antique Collector's Club, London, page 59. The design drawings for two similar pairs of earrings are illustrated on page 58.



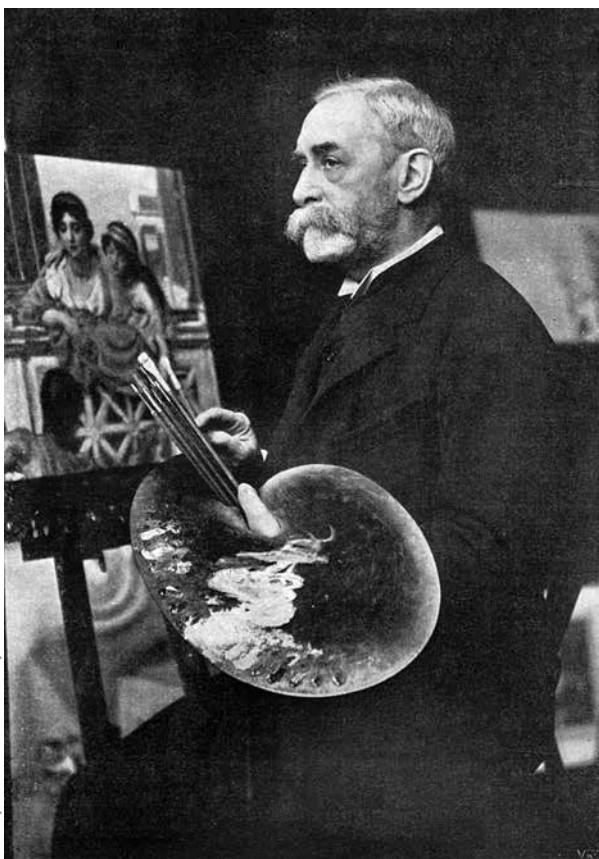
Inside the workshop of H.G. Murphy



72



71



Sir Edward John Poynter (1836 - 1919) in his studio



Sir Edward John Poynter, Helen, 1881; Art Gallery of New South Wales, Sydney. The model wears jewels by Giuliano

73*

A GOLD, ENAMEL, DEMANTOID GARNET AND GEM-SET NECKLACE, BY CARLO AND ARTHUR GIULIANO, LATE 19TH CENTURY

The highly articulated bib composed of swags of gold chain set with vari-cut demantoid garnets and diverse motifs in blue and white enamel, with a fringe of pearl drops at the front, the central pendant drop with additional circular-cut ruby decoration, *maker's mark C&AG*, length 37.8cm

£25,000 - 35,000
US\$32,000 - 45,000

Provenance

Sir Edward Poynter (1836-1919)

Sir Hugh Poynter (1882-1968)

Shirley Linda Poynter

Direct descent to the current owner

Sir Edward Poynter was Director of the National Gallery and President of the Royal Academy in London at the turn of the 20th century.

His training as an artist included working in the studio of Frederic, Lord Leighton in Rome, with whom he formed a close friendship, and studying at Gleyre's atelier in Paris where his fellow students included American painter James McNeill Whistler and the cartoonist and writer George du Maurier, who immortalised their bohemian student years in the popular Victorian novel *Trilby*.

In 1866, Poynter married the "tyrannously beautiful" Agnes MacDonald, daughter of a Methodist preacher whose three sisters also made advantageous matches. Georgiana married Pre-Raphaelite painter Edward Burne-Jones, Alice married designer and modeller John Lockwood Kipling (their son was novelist Rudyard Kipling) and Louisa married wealthy iron-founder Alfred Baldwin (their son, Stanley, would become British Prime Minister).

Poynter enjoyed great success with his historical paintings in which his fanciful renderings of costume and archaeology evoked a sense of the ancient world even if it was not a technically accurate one. He was a great patron of revivalist jeweller, Giuliano, from whom Poynter, as well as members of his extended artistic family, regularly commissioned jewels. For Poynter's painting of Helen of Troy in 1887, he designed, and Giuliano made, the jewels 'Helen' wears.

This necklace was inherited by Poynter's younger son, Sir Hugh Poynter, who gave it to his Australian step-daughter Shirley Poynter.





74

**A PAIR OF ART DECO NATURAL PEARL AND DIAMOND
PENDENT EARRINGS, CIRCA 1920**

Each 8.5mm x 10.0-11.0mm and 8.6mm x 10.0-11.0mm natural pearl suspended from a line of baguette and single-cut diamonds, to an old brilliant-cut diamond surmount, *French assay marks, length 4.0cm*

**£4,000 - 6,000
US\$5,200 - 7,700**

Accompanied by a report from The Gem and Pearl Laboratory stating that the pearls are natural, saltwater. Report number 14510, dated 21 July 2017.

75

AN EMERALD AND DIAMOND BANGLE

The pierced bangle set with two continuous rows of brilliant-cut diamonds, connected by opposing calibré-cut emerald and baguette-cut diamond arrow-head motifs, millegrain detail throughout, *diamonds approximately 8.80 carats total, diameter 6.5cm*

**£7,000 - 10,000
US\$9,000 - 13,000**





76

**AN ART DECO DIAMOND SAUTOIR/BRACELET COMBINATION,
CIRCA 1925, WITH LATER TASSEL PENDANT**

The geometric link longchain set throughout with brilliant, old brilliant and single-cut diamonds, suspending a similarly-set detachable tassel pendant, mounted in platinum, *longchain detaches to be worn as either a shorter necklace and pair of bracelets, or four bracelets, diamonds approximately 33.00 carats total, maker's marks, French assay marks, longchain detaches to be worn as a shorter sautoir and two bracelets, longchain length approximately 75.0cm, shorter necklace length approximately 38.5cm, bracelet lengths approximately 18.3cm each*

£25,000 - 30,000

US\$32,000 - 39,000

76

79



77



78



77

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 6.35 carats, within a six-claw setting, *ring size H½*

£30,000 - 35,000

US\$39,000 - 45,000

79

A RUBY AND DIAMOND DRESS RING

The octagonal-cut ruby, weighing 1.93 carats, within a series of overlapping brilliant-cut diamond bands, *diamonds approximately 1.50 carats total, ring size M*

£8,000 - 10,000

US\$10,000 - 13,000

78

A DIAMOND DOUBLE-CLIP BROOCH, CIRCA 1950

The principal old brilliant-cut diamond, weighing 2.35 carats, flanked by smaller similarly-cut diamonds, between a pair of double clips of scroll design, set with old brilliant and single-cut diamonds, *remaining diamonds approximately 5.00 carats total, brooch width 5.0cm*

£8,000 - 12,000

US\$10,000 - 15,000

Accompanied by a report from Dunaigre stating that the ruby is of Burmese origin, with no evidence of heat treatment. Report number 1602125, dated 14th February 2016.



80



81

82

80

A PAIR OF DIAMOND PENDENT EARRINGS

Each old brilliant-cut diamond drop, weighing 2.03 and 1.95 carats, suspended from an articulated trio of similarly-cut diamonds, *remaining diamonds approximately 2.80 carats total, length 2.8cm, cased*

£10,000 - 15,000

US\$13,000 - 19,000

81

A SYNTHETIC RUBY AND DIAMOND BRACELET

The pierced mesh strap set with brilliant-cut diamonds between channels of french-cut synthetic rubies, with chased detail borders, *diamonds approximately 2.50 carats total, length 18.4cm*

£5,000 - 8,000

US\$6,400 - 10,000

82

A DIAMOND, SAPPHIRE AND SYNTHETIC SAPPHIRE BRACELET

The articulated integral-link strap, composed of horizontal trios of star-set old brilliant-cut diamonds, between borders of triangular-cut sapphires and synthetic sapphires, millegrain detail throughout, *diamonds approximately 10.80 carats total, length 18.1cm*

£6,500 - 8,500

US\$8,400 - 11,000



83



84



85

83

A LATE 19TH CENTURY DIAMOND RIVIÈRE

The forty-eight collet-set cushion-shaped diamonds, mounted in silver and gold, *diamonds approximately 23.70 carats total, length 37.4cm*

£30,000 - 40,000

US\$39,000 - 52,000

84

A LATE 19TH CENTURY PEARL AND DIAMOND PENDANT, CIRCA 1880

Set to the centre with a natural pearl, of cream tint, measuring 10.3mm x 9.6mm x 9.4mm, within a pierced drop-shaped frame set throughout with cushion-shaped and rose-cut diamonds and pearls, the principal cushion-shaped diamond at the surmount, mounted in silver and gold, *diamonds approximately 5.80 carats total, length 6.0cm*

£5,000 - 7,000

US\$6,400 - 9,000

Accompanied by a report from GCS stating that the central pearl is natural, saltwater. Report number 77109-10, dated 3 August 2017.

85

A NATURAL PEARL AND DIAMOND NECKLACE, CIRCA 1900

The front set with four openwork rose-cut diamond paisley motifs connected by three natural pearls, each suspending a natural pearl and rose-cut diamond drop, suspended from a fine trace-link chain, mounted in silver and gold, *the outer two drops and chain detachable, one diamond deficient, fitted tooled leather case*

£60,000 - 80,000

US\$77,000 - 100,000

Accompanied by a report from SSEF stating that the six pearls are natural, saltwater. Report number 94562, dated 16 August 2017.



86



87

86

A DIAMOND BRACELET, CIRCA 1935

The wide articulated strap composed of four openwork geometric plaques, set throughout with old brilliant, brilliant, single and baguette-cut diamonds, each with a principal diamond to the centre, *diamonds approximately 32.55 carats total, French assay mark, length 18.6cm*

£25,000 - 35,000

US\$32,000 - 45,000

87

AN ART DECO DIAMOND BRACELET, CIRCA 1925

The openwork strap designed as a series of stylised floral and foliate motifs, set at intervals with a principal old brilliant-cut diamond, within a ground of smaller old brilliant and single-cut diamonds, *two diamonds deficient, diamonds approximately 18.60 carats, length 20.2cm, cased*

£20,000 - 30,000

US\$26,000 - 39,000

88

AN ART DECO EMERALD AND DIAMOND BROOCH, CIRCA 1925

Of openwork hexagonal form, pavé-set throughout with old brilliant, single and baguette-cut diamonds, with a sugarloaf cabochon emerald to the centre, mounted in platinum, *emerald approximately 6.85 carats, diamonds approximately 11.50 carats total, brooch width 7.5cm*

£10,000 - 15,000

US\$13,000 - 19,000



88



90



89

89

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.02 carats, within a four-claw setting, *ring size M½*

£15,000 - 20,000

US\$19,000 - 26,000

Accompanied by a report from EGL stating that the diamond is K colour, VVS1 clarity. Report number AR 200075, dated 2 February 2001.

90

AN ART DECO SAPPHIRE AND DIAMOND DRESS RING, CIRCA 1935

Of odeonesque design, the oval-cut sapphire set within a scrolling oblique mount decorated with baguette and brilliant-cut diamonds, *diamonds approximately 2.00 carats total, ring size I*

£5,000 - 7,000

US\$6,400 - 9,000

91*

A 19TH CENTURY DIAMOND PENDANT/NECKLACE

The detachable pendant/brooch of highly stylised flowerhead design, with a central pear-shaped diamond weighing 3.29 carats within a surround of similarly-cut diamonds, terminating in a large cushion-shaped diamond drop, suspended from a rivière of fifty-nine cushion-shaped diamonds, graduating in size from the centre, *additional brooch fittings, diamonds approximately 36.85 carats total, lengths: necklace 41.0cm, brooch 6.4cm, pendant/brooch with fitted case*

£50,000 - 60,000

US\$64,000 - 77,000

Accompanied by a report from GCS stating that the pear-shaped diamond, weighing 3.29 carats, is K colour, SI2 clarity. Report number 77106-66, dated 5 July 2017.





93



92

92

A DIAMOND SINGLE-STONE PENDANT NECKLACE, BY GRAFF

The heart-shaped diamond suspended from a trace-link chain, *diamond approximately 1.00 carat, signed Graff, length 40.0cm*

£3,000 - 4,000

US\$3,900 - 5,200

Accompanied by a report from HRD stating that the diamond is G-H colour, VVS-VS clarity. Report number J1602986005, dated 22 June 2016.

93

A DIAMOND PENDANT/NECKLACE, BRACELET, AND EARRING 'LUCEA' SUITE, BY BULGARI

The pendant designed as a cascade of brilliant-cut diamonds within square-shaped plaques, alternating with polished boules, to navette-shaped plaque terminals set with similarly-cut diamonds, bracelet and earrings en suite, *diamonds approximately 5.25 carats total, signed Bulgari, one diamond deficient, lengths: necklace 44.0cm (adjustable), bracelet 17.4cm, earrings 4.3cm (3)*

£5,000 - 6,000

US\$6,400 - 7,700



93



94

94

A CULTURED PEARL AND DIAMOND DRESS SET, BY CARTIER, CIRCA 1964

Comprising a pair of double-sided cufflinks and three dress studs, each designed as a black cultured pearl and brilliant-cut diamond cluster, *signed Cartier, fitted case by Cartier initialled G.D.S and dated 23.12.64*

£6,000 - 8,000
US\$7,700 - 10,000

95

A PAIR OF JADE, CHROME DIOPSIDE AND DIAMOND EARRINGS, BY MARGHERITA BURGNER

Each polished square jade plaque set at the centre with a cut-cornered step-cut chrome diopside, within a pavé-set single-cut diamond border, *signed Margherita Burgener, maker's mark, length 2.0cm, maker's case and pouch*

£3,500 - 4,000
US\$4,500 - 5,200



95

96

AN ALEXANDRITE AND DIAMOND RING

The cushion-shaped alexandrite, weighing 7.48 carats, between heart-shaped diamond shoulders, *diamonds approximately 1.00 carat total, ring size K*

£35,000 - 45,000
US\$45,000 - 58,000

Accompanied by a report from Gübelin stating that the alexandrite chrysoberyl is of Sri Lankan origin, and displays a colour change of yellowish-green in daylight and purple in incandescent light. Report number 17040035, dated 13 April 2017.



96 (two views)



97

97

**A PAIR OF EMERALD AND DIAMOND PENDENT EARCLIPS,
BY BULGARI**

Each openwork fan-shaped surmount decorated with brilliant-cut diamonds, suspending tiered baguette-cut diamond lines terminating in step-cut emerald drops, *diamonds approximately 4.40 carats total, signed Bulgari, length 4.8cm, fitted maker's case*

£8,000 - 10,000

US\$10,000 - 13,000



98

98

**AN EMERALD AND DIAMOND DRESS RING,
MID 20TH CENTURY**

The octagonal step-cut emerald, highlighted by four old brilliant-cut diamond corners, with a pavé-set similarly-cut diamond surround, *emerald approximately 7.50 carats, ring size O*

£8,000 - 12,000

US\$10,000 - 15,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of moderate clarity enhancement. Report number 77112-14, dated 17 July 2017.



99



101



100

99

A TOPAZ AND DIAMOND BROOCH

The oval-cut orange topaz within an openwork frame of scrolling design, set throughout with brilliant and baguette-cut diamonds, *topaz approximately 20.00 carats, diamonds approximately 5.00 carats total, width 4.6cm*

£5,000 - 6,000
US\$6,400 - 7,700

Accompanied by a report from GCS stating that the topaz is natural, but heat treatment has not been determined. Report number 77106-54, dated 13 June 2017.

100

A DIAMOND DRESS RING

The collet-set brilliant-cut diamond in a raised tiered surround of baguette and pavé-set brilliant-cut diamonds, to a fluted mount, *principal diamond approximately 1.55 carats, remaining diamonds approximately 1.80 carats total, ring size K*

£5,000 - 7,000
US\$6,400 - 9,000

101

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 5.46 carats, between tiered baguette-cut diamond shoulders, *ring size M½, cased*

£10,000 - 15,000
US\$13,000 - 19,000



102



103



105



104

102

A PAIR OF ART DECO DIAMOND PENDENT EARRINGS, CIRCA 1925

Of geometric design, each set with a trio of graduating old brilliant-cut diamonds, connected by baguette-cut diamonds, *the largest two diamonds weighing 2.16 carats and 2.15 carats, remaining diamonds approximately 3.00 carats total, length 3.9cm, cased by F. R. Turner & Son, Lands Lane, Commercial St., Leeds*

£12,000 - 18,000

US\$15,000 - 23,000

103

AN ART DECO DIAMOND BRACELET, CIRCA 1920

The articulated buckle strap, pavé-set throughout with old brilliant and single-cut diamonds, finely pierced with chevron and lozenge-shaped motifs, *diamonds approximately 12.80 carats total, length 17.3cm, Cartier case*

£10,000 - 15,000

US\$13,000 - 19,000

104

AN ART DECO SAPPHIRE AND DIAMOND RING, CIRCA 1925

The step-cut sapphire, weighing 8.54 carats, between tiered baguette-cut diamond shoulders, *ring size K, cased by F. R. Turner & Son, Lands Lane, Commercial St., Leeds*

£12,000 - 15,000

US\$15,000 - 19,000

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 77106-52, dated 13 June 2017.

105

A DIAMOND SINGLE-STONE RING, BY DAVID MORRIS, 1994

The marquise-cut diamond, weighing 2.92 carats, between tapered baguette-cut diamond shoulders, *London hallmark, maker's marks, ring size K½*

£8,000 - 12,000

US\$10,000 - 15,000



106

106*

A SINGLE-ROW NATURAL PEARL NECKLACE, CIRCA 1915

The seventy-one natural pearls, measuring from 4.1mm to 9.4mm, graduating in size from the centre, with a lozenge clasp set with a cushion-shaped diamond and six single-cut diamonds, *principal diamond approximately 2.00 carats, length 46.0cm*

£15,000 - 20,000

US\$19,000 - 26,000

Accompanied by a report from The Gem & Pearl Laboratory stating that seventy pearls are natural, saltwater and one pearl is natural, freshwater. Report number 14494, dated 14 July 2017.

107



107

A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing 5.71 carats, claw-set within a brilliant-cut diamond surround, *diamonds approximately 1.10 carats total, ring size I½*

£12,000 - 15,000

US\$15,000 - 19,000

Accompanied by a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of heat treatment. Report number 16100205, dated 3 November 2016.

108



108

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 5.04 carats, within a ten-claw setting, *ring size R*

£12,000 - 15,000

US\$15,000 - 19,000

109

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 3.63 carats, within a raised open six-claw setting, *ring size N*

£12,000 - 15,000

US\$15,000 - 19,000

109



110

A MULTI-COLOURED SAPPHIRE NECKLACE, RETAILED BY BULGARI

The necklace designed as a series of oval cabochon sapphires of purple, pink, green, golden and blue tints, *length 40.6cm, cased and boxed by Bulgari*

£7,000 - 9,000

US\$9,000 - 12,000

Accompanied by a copy of the original purchase receipt from Bulgari.

111

A SAPPHIRE AND DIAMOND BRACELET

Set to the front with thirteen graduating oval-cut sapphires interspersed with marquise-cut diamonds, on a brilliant-cut diamond strap, *diamonds approximately 6.30 carats total, length 18.7cm*

£10,000 - 15,000

US\$13,000 - 19,000

Accompanied by a report from SSEF stating that the sapphires are natural, with no indications of heating. Further stating that due to the setting the origin of only part of these sapphires could be determined and that the bracelet contains sapphires of Burmese and Sri Lankan origin. Report number 88762, dated 21 November 2016.



110



111

112



112

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 3.32 carats, within a scalloped surround accented by single-cut diamonds, *ring size T½*

£14,000 - 18,000

US\$18,000 - 23,000

Accompanied by a report from GIA stating that the diamond is J colour, VS2 clarity. Report number 2185585454, dated 14 July 2017.

113

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 5.44 carats, between baguette-cut diamond shoulders, *ring size L*

£15,000 - 20,000

US\$19,000 - 26,000

114

A PAIR OF AQUAMARINE AND DIAMOND PENDENT EARRINGS, BY MARGHERITA BURGNER

Each pavé-set brilliant-cut diamond foliate surmount, suspending a detachable pear-shaped aquamarine drop, *signed Margherita Burgner, maker's mark, length 5.0cm, maker's case*

£8,000 - 10,000

US\$10,000 - 13,000

113



115

A ROCK CRYSTAL AND DIAMOND BRACELET, BY SEAMAN SCHEPPS

Composed of alternating pavé-set brilliant-cut diamond and carved rock crystal curb links, *signed Seaman Schepps, maker's mark, numbered J102, diamonds approximately 17.50 carats total, length 20.7cm, Fred Leighton pouch*

£10,000 - 15,000

US\$13,000 - 19,000

116

A PAIR OF DIAMOND PENDENT EARCLIPS, CIRCA 1955

The brilliant and single-cut diamond bow surmounts each suspending a highly articulated fringe of baguette and brilliant-cut diamonds, *diamonds approximately 11.00 carats total, length 7.4cm*

£8,000 - 10,000

US\$10,000 - 13,000



114



115



116



117



118



119

117

AN ENAMEL, RUBY AND DIAMOND SERPENT CLIP BROOCH, BY DAVID WEBB

The white enamel coiled snake, with cabochon ruby eyes, and brilliant-cut diamond detail, *signed David Webb, width 6.5cm*

£4,000 - 6,000
US\$5,200 - 7,700

118

A RUBY AND DIAMOND DRESS RING, CIRCA 1960

The sugarloaf cabochon ruby, weighing 21.21 carats, within a surround of brilliant and baguette-cut diamonds, *ring size M*

£7,000 - 9,000
US\$9,000 - 12,000

119

A DIAMOND SINGLE-STONE RING, CIRCA 1960

The old brilliant-cut diamond, weighing 10.61 carats, within a reeded mount, *ring size M*

£60,000 - 90,000
US\$77,000 - 120,000

Accompanied by a report from GIA stating that the diamond is N colour, VS2 clarity. Report number 1186485351, dated 5 June 2017.

120

AN ABSTRACT NECKLACE, BY STERLÉ, CIRCA 1970

The bi-coloured pendant of sinuous form, suspended from a textured torc, *signed Sterle Paris, French assay marks, pendant length 11.9cm*

£6,000 - 8,000
US\$7,700 - 10,000



120



121



122

121

A NECKLACE AND EARCLIP 'CHIODI' SUITE, BY BULGARI

The articulated necklace composed of bicoloured fancy-linking, the earclips en suite, *signed Bulgari*, lengths: necklace 47.0cm, earclips 2.9cm

£6,000 - 8,000

US\$7,700 - 10,000

122

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 5.27 carats, between baguette-cut diamond shoulders, *ring size R*

£20,000 - 30,000

US\$26,000 - 39,000

Accompanied by a report from GCS stating that the diamond is M-N colour, VS1 clarity. Report number 77108-97, dated 5 July 2017.



123



124

123

A RETRO GOLD GASPIPE BRACELET, CIRCA 1940

The highly flexible bracelet designed as a looped gaspipe-link strap, with central polished knot and spherical motifs, fastening at the back, *length 20.0cm unfastened*

£4,000 - 6,000
US\$5,200 - 7,700

124

A RETRO GOLD BRACELET, CIRCA 1940

Designed as a flexible series of sculptural links with polished spheres, the clasp concealed, *length 21.0cm*

£5,000 - 6,000
US\$6,400 - 7,700



125



126



127

125

A DIAMOND-SET TASSEL BROOCH, CIRCA 1950

Composed of three swagged polished ribbons of multiple articulated sections, decorated with brilliant and single-cut diamonds, *diamonds approximately 7.10 carats total, partially struck workshop marks, French assay marks, length at longest point 10.7cm*

£5,000 - 7,000
US\$6,400 - 9,000

126

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 3.02 carats, between baguette-cut diamond shoulders, *ring size Q*

£6,000 - 8,000
US\$7,700 - 10,000

127

A SPINEL AND DIAMOND RING

The cushion-shaped spinel, of purple tint, within a surround decorated with old brilliant-cut diamonds, *diamonds approximately 0.90 carat total, ring size L½*

£5,000 - 7,000
US\$6,400 - 9,000

Accompanied by a report from GCS stating that the spinel, weighing approximately 6.15 carats, is natural, with no indications of heating. Report number 77101-73, dated 11 May 2017.



128



129

128

A SAPPHIRE AND DIAMOND JARRETIÈRE BRACELET, CIRCA 1950

The wide brick-link strap, with a circular-cut sapphire and brilliant and single-cut diamond floral cluster terminal and brilliant-cut diamond buckle, *diamonds approximately 3.40 carats total, length 22.8cm*

£5,000 - 7,000

US\$6,400 - 9,000

129

A SAPPHIRE AND DIAMOND BRACELET WATCH, BY GÜBELIN, CIRCA 1955

The hinged cover with a central undulation of calibré-cut sapphires, with pierced fans of brilliant-cut diamonds either side and ropetwist decoration, opening to reveal a square dial, signed Gubelin, on a woven strap, *Gubelin maker's mark, assay marks, length 16.1cm*

£4,000 - 6,000

US\$5,200 - 7,700



130

130

A DIAMOND STARFISH BROOCH/PENDANT AND EARRING SUITE, BY TIFFANY

Set throughout with brilliant-cut diamonds, *diamonds approximately 5.00 carats total, signed Tiffany & Co, lengths: brooch/pendant 4.6cm, earrings 2.7cm (2)*

£4,000 - 6,000
US\$5,200 - 7,700

131

A PAIR OF DIAMOND CLUSTER PENDENT EARRINGS

Each quartet of graduating cushion-shaped diamonds, of yellow tints, within brilliant-cut diamond surrounds, *diamonds approximately 8.00 carats total, length 4.8cm*

£7,000 - 10,000
US\$9,000 - 13,000

Accompanied by a report from HRD stating that the cushion-shaped diamonds are Fancy Yellow colour, VS clarity. Report number J1602986004, dated 21 June 2016.

Accompanied by a report from GIA stating that the diamond weighing 1.20 carats is Y-Z colour, VS1 clarity. Report number 2155339179, dated 2 April 2013.



131



132

132

A DIAMOND FLOWER BROOCH, CIRCA 1960

Designed as a single bloom, the claw-set old brilliant-cut diamond stamen, weighing 1.83 carats, within brilliant-cut diamond petals, the leaves and stem decorated with brilliant and baguette-cut diamonds, *remaining diamonds approximately 2.10 carats total, length 6.2cm*

£4,500 - 6,500
US\$5,800 - 8,400

Accompanied by a report from GCS stating that the diamond weighing 1.83 carats is Fancy Light Yellow, natural colour, SI1 clarity. Report number 77114-61, dated 3 August 2017.



133

133

**A FANCY-COLOURED DIAMOND AND DIAMOND NECKLACE,
BY ASPREY**

The modified shield-shaped step-cut diamond, weighing 7.15 carats, of yellow tint, suspended from a sinuous necklace decorated throughout with foliate spacers set with trios of brilliant-cut diamonds, *remaining diamonds approximately 3.50 carats total, signed Asprey, necklace length 39.5cm*

£35,000 - 40,000

US\$45,000 - 52,000

Accompanied by a report from GIA stating that the diamond is Fancy Light Yellow, VS2 clarity. Report number 11574719, dated 26 June 2001.

134



135



136



134

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 3.18 carats, between baguette-cut diamond shoulders, mounted in bi-coloured 18 carat gold, *diamonds approximately 1.00 carat total, London hallmark, maker's mark CRF, ring size O½, cased by Hamilton & Inches Ltd, Edinburgh*

£8,000 - 10,000

US\$10,000 - 13,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 77104-61, dated 23 May 2017.

135

AN EMERALD AND DIAMOND CLUSTER RING

The cut-cornered step-cut emerald, weighing 3.52 carats, within a surround of brilliant-cut diamonds, mounted in 18 carat white and yellow gold, *London hallmark, ring size M*

£8,000 - 12,000

US\$10,000 - 15,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 77115-37, dated 3 August 2017.

136

A DIAMOND SINGLE-STONE RING

The cushion-shaped diamond, weighing 5.02 carats, *ring size J½*

£10,000 - 15,000

US\$13,000 - 19,000



137

137^Y

**A CORALLIUM RUBRUM 'ALHAMBRA' NECKLACE,
BY VAN CLEEF & ARPELS, CIRCA 1970**

Designed as a series of corallium rubrum quatrefoil plaques connected by a hammered trace-link chain, *may be worn as two shorter necklaces*, signed VCA, numbered B4050K41, maker's marks, French assay mark, length 81.8cm

£8,000 - 12,000

US\$10,000 - 15,000

138^Y

**A CORALLIUM RUBRUM, EMERALD AND DIAMOND BANGLE,
BY DAVID WEBB, CIRCA 1990**

Of crossover design, the flexible cream enamel scale motif bangle with carved twist corallium rubrum terminals, decorated with cabochon and circular-cut emeralds and brilliant-cut diamonds, signed Webb, inner diameter approximately 5.5cm

£15,000 - 20,000

US\$19,000 - 26,000



138

139



141



139^Y

**A CORALLIUM RUBRUM AND DIAMOND BRACELET,
BY DAVID WEBB**

The series of interweaving ropetwist links, each highlighted by a tapered corallium rubrum cabochon accented by brilliant-cut diamond terminals, *signed Webb, diameter 6.1cm*

£7,000 - 10,000

US\$9,000 - 13,000

140



140

**A PAIR OF CITRINE AND DIAMOND BOW BROOCHES,
BY BOUCHERON, CIRCA 1980**

Each bow carved from individual frosted bi-coloured citrines with engraved decoration, bordered by brilliant-cut diamonds, and a central row of calibré-cut citrines of darker hue, *diamonds approximately 4.90 carats total, signed Boucheron, numbered 20486, maker's mark, French assay marks, width 4.8cm*

£5,000 - 8,000

US\$6,400 - 10,000



142

141

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 6.06 carats, within a four-claw setting on a wide textured band, *ring size L*

£20,000 - 30,000
US\$26,000 - 39,000

142

AN ONYX AND DIAMOND NECKLACE, BRACELET AND EARCLIP SUITE, BY M. GERARD, CIRCA 1980

The articulating collar necklace set throughout with circular-cut cabochon onyx and brilliant-cut diamonds in zig zag formation, to a concealed clasp, the bracelet and earclips en suite, *two onyx deficient, diamonds approximately 29.50 carats total, signed M. Gerard, numbered 2563, lengths: necklace 37.0cm, bracelet 18.5cm, earclips 2.5cm (3)*

£14,000 - 18,000
US\$18,000 - 23,000



143

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 10.62 carats, between triangular-cut diamond shoulders, *ring size L½*

£8,000 - 12,000

US\$10,000 - 15,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of moderate clarity enhancement. Report number 77108-39, dated 13 July 2017.

144

A RUBY AND DIAMOND CLUSTER RING

The oval-cut ruby, weighing 2.59 carats, within a surround of brilliant-cut diamonds, *diamonds approximately 1.90 carats total, ring size L*

£18,000 - 20,000

US\$23,000 - 26,000

Accompanied by a report from SSEF stating that the ruby is of Burmese origin, with no indications of heating. Report number 94308, dated 3 August 2017.



145



146



146

145^Y

A PAIR OF CORALLIUM RUBRUM, RUBY, CHRYSOPHRASE AND DIAMOND PENDANT EARCLIPS, BY BOUCHERON, CIRCA 1970

Each stylised pendant shaped by a textured gold border, the drop highlighted by an oval-shaped corallium rubrum cabochon within an openwork surround decorated with circular cabochon rubies and pear-shaped cabochon chrysoprase, the surmount set with a pear-shaped cabochon corallium rubrum and trios of brilliant-cut diamonds, *signed Boucheron, maker's marks, French assay marks, length 8.1cm, maker's case*

£20,000 - 25,000
US\$26,000 - 32,000

146^Y

A CORALLIUM RUBRUM, RUBY, CHRYSOPHRASE AND DIAMOND BANGLE AND RING, BY BOUCHERON, CIRCA 1970

The bangle set with an oval-shaped corallium rubrum cabochon within an openwork surround decorated with circular cabochon rubies and pear-shaped cabochon chrysoprase, accented by a trio of brilliant-cut diamonds, to a textured border and bifurcated band, the ring en suite, *each signed Boucheron, SC maker's marks, French assay marks, bangle diameter 6.4cm, ring size N (sizing beads), maker's cases*

£20,000 - 25,000
US\$26,000 - 32,000

147



148



149



147

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 5.96 carats, between half-moon-cut diamond shoulders, mounted in 18 carat gold, *maker's mark AJ Ld, London hallmark, ring size P*

£20,000 - 30,000

US\$26,000 - 39,000

Accompanied by a report from GCS stating that the sapphire is of Burmese origin, with no indications of heating. Report number 77103-05, dated 30 May 2017.

148

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 3.08 carats, between similarly-cut diamonds, the surround and bifurcated shoulders decorated with pavé-set brilliant-cut diamonds, *diamonds approximately 1.50 carats total, ring size M½*

£10,000 - 15,000

US\$13,000 - 19,000

Accompanied by a report from Gübelin stating that the emerald is of Colombian origin, with no indications of clarity enhancement. Report number 17010158, dated 1st February 2017.

149

A DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 4.12 carats, between pierced bifurcated shoulders, mounted in 18 carat white gold, *London hallmark, ring size K*

£15,000 - 20,000

US\$19,000 - 26,000



150

150

A SAPPHIRE, RUBY, EMERALD AND DIAMOND BROOCH AND EARCLIP SUITE, BY VAN CLEEF & ARPELS, CIRCA 1970

The brooch designed as a highly stylised Indian Tree of Life motif, the pavé-set brilliant-cut diamond ground applied with a pear-shaped cabochon sapphire radiating circular-cut rubies and marquise-cut emeralds, within a border of calibre-cut rubies, the pair of earclips of similar design, *two rubies deficient, diamonds approximately 3.55 carats total, signed Van Cleef & Arpels, numbered M36583, French assay marks, brooch length 4.2cm, earring length 2.3cm, maker's pouch*

£14,000 - 18,000
US\$18,000 - 23,000



151

151

A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-cut sapphire, weighing 8.15 carats, within a swirling surround of brilliant and tapered baguette-cut diamonds, *diamonds approximately 3.00 carats total, ring size M*

£15,000 - 20,000
US\$19,000 - 26,000

Accompanied by a report from GCS stating that the sapphire is of Burmese origin, with no indications of heating. Report number 5777-9324, dated 21 March 2017.



152

152

A DIAMOND-SET FLOWER BROOCH, BY BULGARI, CIRCA 1970

The stamen highlighted with a cluster of tiered brilliant-cut diamonds, issuing textured petals, on an associated longchain, *diamonds approximately 7.00 carats total, signed Bulgari, lengths: brooch 6.8cm, chain 92.8cm, Bulgari case*

£18,000 - 25,000

US\$23,000 - 32,000

Literature:

Amanda Triossi, 'Bulgari: 125 Years of Italian Magnificence', Milan, 2009, p.322, fig 231 for a similar example of this brooch by Bulgari.



153

153

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 16.72 carats, with baguette-cut diamond shoulders and single-cut diamond gallery, *ring size O*

£70,000 - 90,000

US\$90,000 - 120,000

Accompanied by a report from GIA stating that the diamond is S-T colour, VS1 clarity. Report number 5182627590, dated 25 July 2017.



154 (three views)

155

154

AN ART DECO DIAMOND SINGLE-STONE RING, CIRCA 1930

The brilliant-cut diamond, weighing 7.17 carats, between shoulders decorated with baguette and single-cut diamonds, together with a later detachable textured cocktail 'jacket', circa 1965, *ring size N*

£30,000 - 40,000
US\$39,000 - 52,000

155

A GOLD 'STEPPING STONES' BRACELET, BY GRIMA, 1972

The highly articulated strap composed of irregular gold 'stepping stones' of matt finish, *signed Grima, maker's mark AGLtd, London hallmark, length 19.7cm*

£5,000 - 7,000
US\$6,400 - 9,000

A near-identical bracelet, dated 1973, was exhibited at 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 244 in the catalogue.



156

156

A BAROQUE CULTURED PEARL AND DIAMOND 'TALE OF TAHITI' NECKLACE, BY GRIMA, 1974

Designed as a collar of graduating 'Gothic arches' suspending a fringe of baroque cultured pearls, the front section decorated with brilliant-cut diamonds, the back of textured finish, *signed Grima, maker's mark AGLtd*, length 45.5cm, *Grima pouch*

£8,000 - 12,000
US\$10,000 - 15,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall0; No 59 in the catalogue.

157

A GOLD, PINK TOURMALINE AND DIAMOND 'STICKS AND STONES' PENDANT/NECKLACE, BY GRIMA, 1973

The long pink tourmaline crystal, in natural uncut form, suspended by a 'ribbon' of brilliant-cut diamonds, from a white gold torque, *tourmaline damaged and repaired, signed Grima, maker's mark AGLtd*, London hallmark, pendant length 14.5cm, *Grima pouch*

£10,000 - 15,000
US\$13,000 - 19,000

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 52 in the catalogue.



157





158

A RUBY AND DIAMOND RING, BY FABERGÉ

The oval-cut ruby, weighing 7.55 carats, within a tiered double surround and mount set with brilliant-cut diamonds, mounted in platinum, *signed Faberge, maker's marks, numbered 1825/1, European convention marks, UK hallmark, diamonds approximately 2.00 carats total, ring size L*

£60,000 - 70,000

US\$77,000 - 90,000

Accompanied by a report from Gübelin stating that the ruby is of Burmese origin, with no indications of heating. Report number 16100223, dated 7 November 2016.

159

A PAIR OF DIAMOND PENDENT EARRINGS

Each cushion-shaped diamond, weighing 4.12 and 4.09 carats, suspended from a knife-edge bar and similarly-cut surmounts, *remaining diamonds 0.60 carat total, length 2.6cm*

£25,000 - 35,000

US\$32,000 - 45,000

160

A DIAMOND NECKLACE

Designed as a graduating line of seventy-one brilliant-cut diamonds, to a similarly-cut diamond clasp, *diamonds approximately 24.50 carats total, length 43.5cm*

£15,000 - 20,000

US\$19,000 - 26,000



161

A STEP-CUT DIAMOND RING

The step-cut diamond, weighing 3.01 carats, between trapezoid-cut diamond shoulders, *ring size L½*

£28,000 - 35,000

US\$36,000 - 45,000

Accompanied by a report from GIA stating that the diamond weighing 3.01 carats is E colour, VVS1 clarity, potential. Report number 5182215395, dated 9 March 2017.

Accompanied by a report from IGI stating that the diamond weighing 3.01 carats is F colour, IF clarity. Report number 32854, dated 26 February 2013.

Accompanied by a report from IGI stating that the diamond weighing 0.42 carats is I colour, IF clarity. Report number 32893, dated 26 February 2013.

Accompanied by a report from IGI stating that the diamond weighing 0.26 carats is I colour, VS clarity. Report number 32894, dated 26 February 2013.



161

162



PROPERTY OF A LADY

162

AN ART DECO DIAMOND BRACELET, BY CARTIER, CIRCA 1930

The openwork articulated strap designed as a series of repeating Greek key pattern motifs, set throughout with brilliant-cut diamonds, *signed Cartier Paris, diamonds approximately 7.00 carats total, length 18.7cm*

£22,000 - 28,000

US\$28,000 - 36,000

Provenance

The Hon. Blanche Marion Devereux

Thence by descent to the present owner

VARIOUS OWNERS

163

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 7.32 carats, between baguette-cut diamond shoulders, *ring size O½*

£8,000 - 12,000

US\$10,000 - 15,000

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 77109-09, dated 26 June 2017.

164

A PAIR OF DIAMOND EARSTUDS

The cushion-shaped diamonds, weighing 2.17 and 2.00 carats, each within a four-claw setting

£20,000 - 30,000

US\$26,000 - 39,000

Accompanied by a report from GCS stating that the diamond weighing 2.00 carats is G colour, VVS2 clarity and the diamond weighing 2.17 carats is F colour, SI1 clarity. Report number 77107-77, dated 12 July 2017.

165

A DIAMOND SINGLE-STONE RING

The old pear-shaped diamond, weighing 3.34 carats, between baguette-cut diamond shoulders, *ring size L½, cased by Goldsmiths & Silversmiths Co Ltd, 112 Regent St, London*

£14,000 - 18,000

US\$18,000 - 23,000

Accompanied by a report from GIA stating that the diamond is I colour, VS2 clarity. Report number 5181540868, dated 23 June 2017.

166

AN ART DECO DIAMOND NECKLACE/BRACELET COMBINATION, CIRCA 1935

The highly articulated necklace composed of fifty-seven graduating collet-set brilliant-cut diamonds interspersed by trios of baguette-cut diamonds, *may be worn as a shorter necklace and bracelet, diamonds approximately 40.00 carats total, lengths: necklace (adjustable) 40.7cm to 64.0cm, bracelet 17.9cm or 23.1cm, cased by Wartski*

£40,000 - 60,000

US\$52,000 - 77,000



© Private Collection

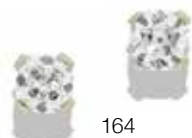
The Hon. Blanche Marion Devereux wearing lot 162



166



163



164



165



167



168

167

AN ART DECO DIAMOND BRACELET, CIRCA 1930

Designed as a series of openwork geometric buckle-shaped plaques, each bombé centre pavé-set with brilliant-cut diamonds with baguette-cut diamond accents, connected by slightly concave step and baguette-cut diamond crosses, *diamonds approximately 25.00 carats total, length 18.1cm, fitted case by Goldsmith & Silversmith Company Ltd*

£18,000 - 25,000
US\$23,000 - 32,000

168

A DIAMOND BRACELET, CIRCA 1945

Composed of polished six-sided polygon plaques applied with trios of old brilliant-cut diamonds, connected by single-cut diamond C-shaped links, mounted in platinum, *diamonds approximately 10.20 carats total, French assay marks, length 17.9cm*

£6,000 - 8,000
US\$7,700 - 10,000

169

A DIAMOND DRESS RING

The old brilliant-cut diamond, weighing 4.31 carats, within a bombé mount pavé-set with brilliant-cut diamonds, and baguette-cut diamonds, *one diamond deficient, remaining diamonds approximately 2.00 carats total, ring size J½*

£12,000 - 15,000
US\$15,000 - 19,000

Accompanied by a report from IIDGR stating that the diamond weighing 4.31 carats is K colour, I1 clarity. Report number 010000131989, dated 8 August 2017.

170

AN ART DECO RUBY AND DIAMOND CLIP, CIRCA 1930, ON A LATER THREE-ROW CULTURED PEARL NECKLACE

The detachable shield-shaped clip/brooch of openwork geometric design set with cushion-shaped, oval, marquise and calibré-cut rubies, within a surround of brilliant and baguette-cut diamonds, may be mounted as the clasp of the accompanying later three-row cultured pearl necklace, *one small ruby deficient, diamonds approximately 6.50 carats total, lengths: brooch 5.8cm, necklace 35.5cm*

£10,000 - 15,000
US\$13,000 - 19,000

Accompanied by a report from GCS stating that the central marquise-cut ruby is of Burmese origin, with no indications of heating. Report number 77115-67, dated 8th August 2017.

169



170



171



171

A RUBY, SYNTHETIC RUBY AND DIAMOND COCKTAIL RING, CIRCA 1940

Of bombé form, decorated with calibré-cut rubies and two synthetic rubies, in invisible settings, between single and baguette-cut diamond scrolling shoulders, mounted in platinum, *partially struck French maker's mark, French assay mark, ring size L*

£5,000 - 7,000

US\$6,400 - 9,000

Accompanied by a report from GCS stating that a sample of fifteen rubies were tested and eleven were found to be of Burmese origin, with no indications of heating; two of Thai origin, with no indications of heating; and two as synthetic corundum. Report number 77106-53, dated 13 June 2017.

In 1933 both Cartier and Van Cleef & Arpels patented a new technique that enabled gemstones to be mounted without any visible traces of metal between them. The innovation, inspired by antique micro-mosaics, allowed sections of a jewel to be paved entirely with small, bespoke-cut gems. Van Cleef & Arpels became jeweller-par-excellence of the technique, presenting their first jewels in 1937 and going on to produce ever more sophisticated creations. However, because it was also a very expensive way of setting gems - they had to be cut in a certain way that sacrificed part of their weight - Cartier rarely employed the method and Boucheron only dabbled with it until 1946. Although unsigned, this is an early example of the revolutionary 20th century technique known as "invisible setting".

172



173



172

A DIAMOND BRACELET, BY FRATELLI PICCINI

The flexible tapering strap set with graduating step and baguette-cut diamonds, between brilliant-cut diamond borders, *signed F. Piccini*, principal diamond approximately 2.00 carats, remaining diamonds approximately 40.00 carats total, length 18.0cm

£50,000 - 70,000

US\$64,000 - 90,000

For over 100 years, four generations of the Piccini family have been creating fine jewels in Florence. Fratelli Piccini's philosophy is that a jewel is an ornament of the body and the greatest form of expression. Today, under the leadership of Elisa Tozzi Piccini, the firm continues the family tradition and its reputation for creativity and excellence in craftsmanship.

173

A SAPPHIRE AND DIAMOND 'VIERA' RING, BY FABERGÉ

The cushion-shaped sapphire, weighing 6.00 carats, between heart-shaped diamond shoulders, the gallery and band pavé-set throughout with brilliant-cut diamonds, mounted in platinum, *signed Fabergé*, numbered 177/5, maker's mark, UK hallmark, European convention mark, ring size M

£28,000 - 35,000

US\$36,000 - 45,000

Accompanied by a report from SSEF stating that the sapphire is of Burmese origin, with no indications of heating. Report number 59690, dated 6 June 2011.

Accompanied by a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of heating. Report number 1009528, dated 29 September 2010.



174

**A PAIR OF ART DECO DIAMOND CLIP BROOCHES,
BY CARTIER, CIRCA 1935**

Each shield-shaped clip of geometric design, decorated with brilliant, baguette and shield-cut diamonds, mounted in platinum, *signed Cartier London, maker's mark JC, diamonds approximately 16.80 carats total, lengths 3.8cm (2)*

£40,000 - 60,000

US\$52,000 - 77,000

175

A NATURAL PEARL RING, BY CARTIER, CIRCA 1920

The natural pearl, measuring approximately 10.3-10.4mm x 7.6mm, signed Cartier, numbered 6645A, French assay mark, ring size L½

£5,000 - 7,000

US\$6,400 - 9,000

Accompanied by a report from GCS stating that the pearl is natural, saltwater. Report number 5777-9548, dated 4th April 2017.

Accompanied by a report from The Gem Testing Laboratory of Great Britain stating that the pearl is natural. Report number 119139, dated 28th February 1990.

176*

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS, BY TIFFANY, CIRCA 1915

Each button-shaped natural freshwater pearl, measuring 11.0mm x 9.0mm-10mm and 11.1mm x 10.0mm-11.0mm, suspended from an old brilliant-cut diamond surmount, diamonds approximately 0.60 carat total, signed Tiffany & Co, length 1.6cm

£10,000 - 15,000

US\$13,000 - 19,000

Accompanied by a report from The Gem and Pearl Laboratory stating that the pearls are natural, freshwater. Report number 14472, dated 14 July 2017.

177

A LATE 19TH CENTURY DIAMOND BOW BROOCH

The double-loop bow terminating in articulated fluttering ribbons, pierced and set throughout with old brilliant-cut diamonds, mounted in silver and gold, diamonds approximately 11.00 carats total, later detachable brooch fitting, length 6.5cm

£8,000 - 12,000

US\$10,000 - 15,000

178

AN ART DECO DIAMOND AND PEARL SAUTOIR, CIRCA 1925 AND LATER

Composed of old brilliant and single-cut diamond openwork geometric links, suspending a later detachable floral brooch/pendant set with a large natural pearl measuring 12.33mm-12.63mm x 9.77mm, within an openwork border pavé-set with cushion-shaped and old brilliant-cut diamonds, mounted in platinum, necklace is convertible into four equal length 18.3cm bracelets, diamonds approximately 25.35 carats total, French assay marks, rubbed maker's mark, lengths: necklace 73.2cm, pendant 4.2cm

£15,000 - 20,000

US\$19,000 - 26,000

Accompanied by a report from GCS stating that the pearl is natural, saltwater. Report number 77106-63, dated 29 June 2017.



178



175



176



177



179



179

A RUBY AND DIAMOND BRACELET, CIRCA 1960

Designed as a garland of brilliant-cut diamond leaves, accented by pear-shaped ruby buds, *diamonds approximately 7.70 carats total, length 18.7cm*

£30,000 - 35,000

US\$39,000 - 45,000

Accompanied by a report from SSEF stating that the ruby weighing 1.07 carats is of Burmese origin, with no indications of heating. Report number 94182, dated 26 July 2017.

Accompanied by a report from SSEF stating that the ruby weighing 1.24 carats is of Burmese origin, with no indications of heating. Report number 94183, dated 26 July 2017.

Accompanied by a report from GCS stating that two of the rubies weighing 1.07 and 1.24 carats are of Burmese origin, with no indications of heating. Report number 77106-70, dated 11 July 2017.

180

A PAIR OF DIAMOND EARSTUDS

The brilliant-cut diamonds, weighing 3.45 and 3.02 carats, each within a four-claw setting

£65,000 - 75,000

US\$84,000 - 97,000

Accompanied by a report from GIA stating that the diamond weighing 3.45 carats is E colour, VS1 clarity, Type Ia. Report number 2185402541, dated 11 May 2017.

Accompanied by a report from GIA stating that the diamond weighing 3.02 carats is G colour, VS2 clarity, Type Ia. Report number 6187402502, dated 11 May 2017.



180



181



182

181

A DIAMOND SINGLE-STONE RING

The old marquise-cut diamond, weighing 4.61 carats, between shoulders decorated with single-cut diamonds, *ring size M½, cased by Bentley Brothers Ltd, 76 Moorgate, London, EC2*

£80,000 - 100,000

US\$100,000 - 130,000

Accompanied by a report from GIA stating that the diamond is D colour, VVS2 clarity, potentially flawless. Report number 1182416344, dated 17 May 2017.

Accompanied by a letter from GIA stating that the diamond is Type IIb.

182

A SAPPHIRE AND DIAMOND RING

The octagonal step-cut sapphire, weighing 18.50 carats, between tapered shield-shaped diamond shoulders, *ring size M*

£75,000 - 100,000

US\$97,000 - 130,000

Accompanied by a report from SSEF stating that the sapphire is of Burmese origin, with no indications of heating. Report number 94307, dated 3 August 2017.

Accompanied by a report from GRS stating that the sapphire is of Sri Lankan origin, with no indication of thermal treatment. Report number GRS2015-118402, dated 18 November 2015.

183

A PAIR OF DIAMOND PENDENT EARRINGS

The old pear-shaped diamond drops, weighing 3.19 carats and 3.86 carats, suspended from old brilliant-cut diamond surmounts via trios of millegrain-set single-cut diamond points, *remaining diamonds approximately 2.65 carats total, length 2.8cm, cased by Cartier*

£30,000 - 40,000

US\$39,000 - 52,000

Accompanied by a report from GIA stating that the diamond weighing 3.19 carats is I colour, VS2 clarity. Report number 2185485330, dated 12 June 2017.

Accompanied by a report from GIA stating that the diamond weighing 3.86 carats is H colour, VS2 clarity. Report number 2183485333, dated 12 June 2017.

Further accompanied by two letters stating that each of the diamonds is Type Ia.



183

184

**AN EMERALD AND DIAMOND BRACELET, BY CARTIER,
CIRCA 1965**

The series of alternating step and octagonal-cut emeralds, accented to either side by brilliant-cut diamonds, *diamonds approximately 2.40 carats total, signed Cartier, numbered K9506, maker's case, length 18.5cm*

£50,000 - 70,000

US\$64,000 - 90,000

Accompanied by a report from The Gem & Pearl Laboratory stating that two emeralds, weighing 0.81 and 0.82 carats, were tested and found to be of Colombian origin, with indications of negligible clarity enhancement. Report number 14102, dated 23rd April 2017.



184

185^Ω

**AN ART DECO SAPPHIRE AND DIAMOND NECKLACE/
BRACELET COMBINATION, BY CARTIER, CIRCA 1925**

The necklace composed of graduating openwork octagonal links with 'ogee' terminals, each set to the centre with a cushion-shaped sapphire, within a border of old brilliant and single-cut diamonds, connected by square-cut sapphire and baguette-cut diamond 'pitched roof' connectors, detachable to form three bracelets, mounted in platinum, *signed Cartier London, numbered 1207, necklace length 55.1cm, fitted Cartier case*

£60,000 - 80,000
US\$77,000 - 100,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the largest sapphire, weighing 2.67 carats, was tested and shows no evidence of heat treatment. Report number 14473, dated 14 July 2017.



185

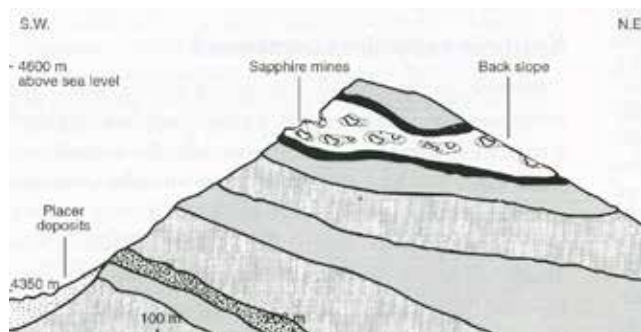
A FINE SAPPHIRE SINGLE-STONE RING, CIRCA 1961

Sapphires hailing from Kashmir display a vivid velvety blue hue that is unique to the region. They are among the most highly-prized gems due to their rarity and their scarcity; while there are still superfine sapphires to be found in Burma and Sri Lanka, no mining activity has taken place in Kashmir for many decades and the mine that yielded the finest specimens was largely exhausted by 1887, after only six years of production.



View of the Kashmir sapphire mines, 1887-9, one of the earliest photos of the fabled deposit. In 1890 geologist T.D. La Touche, on behalf of the British Indian Government, undertook a detailed survey of the area for the Maharajah of Kashmir and his findings were published in 1890.

Kashmir sapphires were first discovered in the late 1870s/early 1880s high up in the snow-clad Great Himalayas of north-western India where a landslide revealed hitherto unknown deposits in a rock valley 4500m above sea level. By 1882 the Maharaja of Kashmir had taken control of the mine that could only be worked from July-September each year due to the high altitude and near perpetual heavy snowfall. Because of its remote location mining techniques were always primitive. This first mine, known as the Old Mine, was really just a series of shallow pits sunk into the rock. Apparently, the first specimens were so huge and abundant, they were studded in places as thick as “plums in a pudding” and could be plucked from the rock. By 1887 the Old Mine was nearly exhausted and a New Mine, on the valley floor 250m below, gave up some fine sapphires but they were generally of lesser quality, size and quantity. The area was worked sporadically until the late 1920s/early 1930s but the glory years of the 1880s were never repeated. Legend tells that the finest stones from this 30-40 year period were all acquired by the Maharaja and jealously guarded in the chambers of the Kashmir State Treasury. British geologist, Charles Stewart Middlemiss, Superintendent of the Mineral Survey of Jammu and Kashmir State from 1917 until 1930, recorded seeing some of this fabled hoard, describing the sacks of rough and cut gems as a “king’s ransom”, with some sapphires the size of polo balls.



Location and geology of the Kashmir sapphire mines. Based on the map in C.S Middlemiss's "Reports of the Mineral Survey of Jammu and Kashmir", 1931.

Today, Kashmir sapphires set the standard against which all other sapphires are measured and are avidly sought by collectors who are prepared to pay princely sums for top-quality specimens from this extraordinary period in the history of gemmology.

Further reading

Richard W. Hughes, "Ruby & Sapphire", RWH Publishing, 1997

*Albert Ramsay (with Boyden Sparkes), "Bright Jewels of the Mine", 1934

*"In India my eyes have been dazzled by
such jewels as never have been seen by
the Western world." **

186





186 (actual size)

186

A FINE SAPPHIRE SINGLE-STONE RING, CIRCA 1961

The cut-cornered step-cut sapphire, weighing 9.61 carats, between tapered baguette-cut diamond shoulders, *ring size M*

£500,000 - 700,000

US\$640,000 - 900,000

Accompanied by a report from AGL stating that the sapphire is of Kashmir origin, with no evidence of heat or clarity enhancement. Report number 1083523, dated 12 April 2017.

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin, with no indications of heating. Report number 78392, dated 17 February 2015.

Accompanied by a copy of the original purchase receipt from Pierre Baltensperger, dated 21 December 1961.



187^Ω

A FINE FANCY-COLOURED DIAMOND
PENDENT BROOCH

188^Ω

AN IMPRESSIVE FANCY-COLOURED
DIAMOND TWO-STONE PENDANT



187

Diamonds, more than any other gem, have captivated and delighted mankind for millennia. Anciently regarded as magical stones, they were originally set in jewels in their rough crystal form, or left in as natural a state as possible, to retain their mystical-religious properties.

It was not until the 17th century that diamond cutters truly began to understand how to facet a diamond to best showcase its beauty, liquid transparency and colour.

The extraordinary colour of blue diamonds is derived from small atoms of boron mixing with the carbon atoms in a diamond, affecting the absorption of light passing through the stone and lending it a blue appearance. Blue diamonds are also structurally very pure. Only thirty percent of all diamonds mined are considered “gem quality” and of these 0.04% are blue.

The term “fancy” is used to describe a diamond of intense colour and “fancy blue” diamonds are some of the rarest, most valuable and sought-after diamonds in the world. It can take many months of expert analysis of a rough diamond before it is cut to fulfil its best colour potential, resulting in a true work of art.



187^Q

A FINE FANCY-COLOURED DIAMOND PENDENT BROOCH

The square step-cut Fancy Gray-Blue diamond, weighing 4.83 carats, between two square step-cut Fancy Dark Brown-Greenish Yellow diamonds, weighing 2.51 and 2.38 carats, suspending an old pear-shaped Fancy Pink diamond, weighing 1.90 carats, connected by old marquise-cut diamonds, *remaining diamonds approximately 9.00 carats total, one small marquise-cut diamond deficient, accompanied by an additional pavé-set brilliant-cut diamond bow brooch fitting, brooch width 4.0cm*

£650,000 - 850,000

US\$840,000 - 1,100,000

Accompanied by a report from GIA stating that the diamond weighing 4.83 carats is Fancy Gray-Blue, natural colour, I1 clarity. Report number 5181582456, dated 20 July 2017.

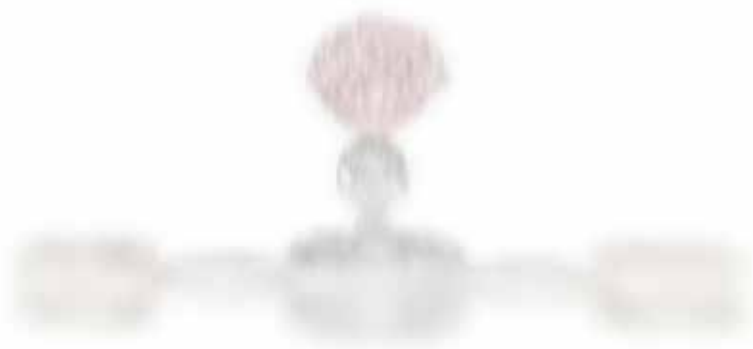
Accompanied by a report from GIA stating that the diamond weighing 2.51 carats is Fancy Dark Brown-Greenish Yellow, natural colour, VS1 clarity. Report number 5181597065, dated 18 July 2017.

Accompanied by a report from GIA stating that the diamond weighing 2.38 carats is Fancy Dark Brown-Greenish Yellow, natural colour, VS1 clarity. Report number 5181597069, dated 18 July 2017.

Accompanied by a report from GIA stating that the diamond weighing 1.90 carats is Fancy Pink, natural colour, SI1 clarity. Report number 5182597098, dated 21 July 2017.



187





188

AN IMPRESSIVE FANCY-COLOURED DIAMOND TWO-STONE PENDANT

The pear-shaped Fancy Intense Blue diamond, weighing 4.03 carats, surmounted by a square mixed-cut Fancy Blue diamond, weighing 0.63 carat, in a claw setting, *brooch length 3.0cm*

£1,200,000 - 1,500,000
US\$1,500,000 - 1,900,000

Accompanied by a report from GIA stating that the diamond weighing 4.03 carats is Fancy Intense Blue, natural colour, SI1 clarity. Report number 1182198420, dated 8 March 2017.

Accompanied by an additional letter from GIA stating that the diamond has been classified as Type IIb.

Accompanied by a report from GIA stating that the diamond weighing 0.63 carat is Fancy Blue, natural colour, VS1 clarity. Report number 1182305166, dated 13 April 2017.



188 (three views)

INDEX

Maker	Lot No
Andrew Grima	1 - 55, 155, 156, 157
Asprey	133
Boucheron	140, 145, 146
Bulgari	93, 97, 110, 121, 152
Carlo & Arthur Giuliano	73
Cartier	56, 57, 59, 94, 162, 174, 175, 184, 185
David Morris	105
David Webb	117, 138, 139
Fabergé	158, 173
Fratelli Piccini	172
Graff	92
Gübelin	129
H G Murphy	71, 72
Leitao & Irmao	63
Margherita Burgener	95, 114
M. Gerard	142
Seaman Schepps	115
Sterlé	120
Tiffany	130, 176
Van Cleef & Arpels	137, 150

Diamond Grading

Colour

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

Clarity

IF	Internally Flawless	No inclusions and only insignificant surface blemishes when viewed under 10X magnification
VVS1-VVS2	Very, Very Slightly Included	Minute inclusions that are incredibly difficult to see under 10X magnification, generally only visible from the back of the stone and may be removed easily by repolishing
VS1-VS2	Very Slightly Included	Minor inclusions that range from difficult (VS1) to slightly easier (VS2) to see under 10X magnification
SI1-2	Slightly Included	Noticeable inclusions that are easy (SI1) or very easy (SI2) to see under 10X magnification
I1-3	Obvious Inclusions	Obvious inclusions that are easily visible under 10X magnification and in some cases may even be seen without magnification

CERTIFIED STONE INDEX

CERTIFIED DIAMOND INDEX

Carat	Cut	Colour	Clarity	Fluorescence	Laboratory Report	Lot No.
2.00	Cushion	G	VVS2	Strong	GCS	164
2.17	Cushion	F	SI1	Faint	GCS	164
5.27	ORB	M-N	VS1	Faint	GCS	122
10.61	ORB	N	VS2	Faint	GCS	119
3.45	RB	E	VS1, Type 1a	None	GIA	180
3.02	RB	G	VS2, Type 1a	None	GIA	180
3.32	RB	J	VS2	None	GIA	112
1.20	Rectangular	Y-Z	VS1	None	GIA	131
3.01	Step	E	VVS1, potential	None	GIA/IGI	161
approx 1.00	Heart		VVS-VS		HRD	92
3.29	Pear	K	SI2	Faint	GCS	91
3.34	Pear	I	VS2	Strong Blue	GIA	165
4.02	RB	K	VVS1	None	EGL	89
4.61	Marquise	D	VVS2, potential, Type IIb	None	GIA	181
16.72	RB	S-T	VS1	Faint	GIA	153
3.19	Pear	I	VS2, Type 1a	Medium Blue	GIA	183
3.86	Pear	H	VS2, Type 1a	Strong Blue	GIA	183
4.31	ORB	K	I1	Strong	IIDGR	169

CERTIFIED FANCY COLOURED DIAMOND INDEX

Carat	Cut	Colour	Clarity	Fluorescence	Laboratory Report	Lot No.
4.03	Pear	Fancy Intense Blue	SI1, Type IIb	None	GIA	188
0.63	Square	Fancy Blue	VS1	None	GIA	188
4.83	Square	Fancy Gray-Blue	I1	None	GIA	187
2.51	Square	Fancy Dark Brown-Greenshish Yellow	VS1	Medium Blue	GIA	187
2.38	Square	Fancy Dark Brown-Greenshish Yellow	VS1	Medium Blue	GIA	187
1.90	Pear	Fancy Pink	SI1	Strong Orange	GIA	187
7.15	Shield	Fancy Light Yellow	VS2	Strong Blue	GIA	133
1.83	ORB	Fancy Light Yellow	SI1	Faint	GCS	132

CERTIFIED PEARL INDEX

No. of Natural Pearls	Shape	Dimensions	Colour	Laboratory Report	Lot No.
102	Various	5.20-7.20-10.40-7.10-5.00mm 4.90-7.45-10.25-7.45-4.40mm	White to cream	SSEF	68
103	Various	approx 4.70 to 10.33mm	Cream	GCS	68
68	Roundish to Oval, Button and Barrel	5.00-6.30-10.85-6.40-4.75mm	Slightly cream to cream	SSEF	64
1	Roundish	12.33-12.63x9.77mm	Cream	GCS	178
2	Button	11.0 x 9-10.0mm 11.1 x 10-11mm	Cream	Gem & Pearl Lab	176
1	Cream	10.3 x 9.6 x 9.4mm	Cream	GCS	84
1	Button	10.3-10.4 x 7.6mm	Cream	GCS	175
1	Button	10.4-10.3 x 7.91mm	Cream	Gem Testing Laboratory of Great Britain	175
71	Roundish	4.1-9.4mm width	Cream	Gem & Pearl Lab	106
2	Drop	13.2 x 9.9 x 8.5mm 13.5 x 9.4 x 8.5mm	White to cream	SSEF	68
1	Button	16.6 x 15.9 x 10.2mm	Cream	GCS	69
2	Oval	8.5 x 10.0-11.0mm 8.6 x 10.0-11.0mm	Cream	Gem & Pearl Lab	74
6	Drop, Button and Roundish	approx 10.56 - 12.00 x 14.45mm 12.10 - 12.48 x 12.02mm approx 8.80 - 11.00 x 17.45mm approx 8.90 - 11.00 x 17.60mm 8.84 - 8.92 x 8.57mm 8.89 - 9.27mm	Slightly grey to slightly brownish grey	SSEF	85

CERTIFIED SAPPHIRE INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No.
9.61	step	Kashmir	none	AGL/SSEF	186
18.50	step	Burmese	none	SSEF	182
18.50	step	Sri Lankan	none	GRS	182
7.32	cushion	Sri Lankan	none	GCS	163
8.54	octagonal	Sri Lankan	none	GCS	104
2.67	cushion		none	Gem & Pearl	185
6.00	cushion	Burmese	none	SSEF	173
6.00	cushion	Burmese	none	Gübelin	173
approx. 7.50	cushion	Sri Lankan	none	GCS	163
approx. 0.5 to 1.8	various	Burmese/Sri Lankan	none	SSEF	111
5.71	cushion	Burmese	none	Gübelin	107
8.15	oval	Burmese	none	GCS	151
30.58	cabochon	Burmese	none	GCS	24
3.93	cushion		none	GGTL	67
5.96	oval	Burmese	none	GCS	147

CERTIFIED RUBY INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No.
1.93	octagonal	Burmese	none	Dunaigre	79
1.07	pear	Burmese	none	GCS	179
1.24	pear	Burmese	none	GCS	179
1.07	pear	Burmese	none	SSEF	179
1.24	pear	Burmese	none	SSEF	179
	calibré	Various	see report	GCS	171
2.59	oval	Burmese	none	SSEF	144
7.55	oval	Burmese	none	Gübelin	158
approx 1.30	marquise	Burmese	none	GCS	170

CERTIFIED EMERALD INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No.
0.82	Square	Colombia	Negligible	Gem & Pearl Lab	184
0.81	Rectangular	Colombia	Negligible	Gem & Pearl Lab	184
3.18	Octagonal	Colombia	Minor	GCS	134
3.08	Step	Colombia	None	Gubelin	148
3.52	Octagonal	Colombia	Minor	GCS	135
10.62	Octagonal	Colombia	Moderate	GCS	143
approx 7.50	Octagonal	Colombia	Moderate	GCS	98

CERTIFIED OTHER STONE INDEX

Stone	Carat	Cut	Origin	Treatment	Laboratory Report	Lot No.
Topaz	Approx 20.00	oval	undeterminable	Undeterminable	GCS	99
Spinel	6.15	cushion		none	GCS	127
Alexandrite	7.48	oval	Sri Lankan	none	Gübelin	96

RARE JEWELS AND JADEITE

Wednesday 29 November 2017
Suite 2001, One Pacific Place
Admiralty, Hong Kong

AN IMPORTANT AND RARE
'NO OIL' COLOMBIAN
EMERALD AND DIAMOND
RING, BY DAVID WEBB
Sold for HK\$ 5,460,000
(US\$700,000/£550,000)

ENQUIRIES

+852 2918 4321
jewellery.hk@bonhams.com

Closing date for entries
Friday 6 October 2017



Bonhams

HONG KONG

bonhams.com/hongkong

FINE JEWELRY

Tuesday 19 September, 2017
New York

A SUPERB DIAMOND RING,
16.90 CARATS, D IF, TYPE IIA
US\$1,600,000 - 2,200,000

INQUIRIES

+1 212 461 6526
Jewelry.us@bonhams.com



Bonhams

NEW YORK

bonhams.com/jewelry

© 2017 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Bond No. 57BSBGL0808

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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. Neither set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

The term "Certificate of 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

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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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*, it's 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	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	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> .		
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 <i>Sale of Goods Act 1979</i> 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 <i>Misrepresentation Act 1967</i> , 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;			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;			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 <i>Occupiers Liability Act 1957</i> , 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			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 <i>Contracts (Rights of Third Parties) Act 1999</i> , which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		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.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	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.
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.
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
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:
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
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
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
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:
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
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.
		9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		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.
		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> .
		10	OUR LIABILITY
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		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.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
		12 MISCELLANEOUS	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 <i>Website</i> 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.
		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.		APPENDIX 3
		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.		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.
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**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'* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

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

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

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

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

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

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

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

“**Website**” *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

“**bailee**”: a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

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

- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

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
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A.
Fredric Backlar
+1 323 436 5146

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Catherine Williamson
+1 323 436 5442

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A.
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+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
Katherine Schofield
+44 20 7393 3871
U.S.A.
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A.
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A.
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

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.
William O'Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A.
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525
HONG KONG
Graeme Thompson
+852 3607 0006

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 & Contemporary Middle Eastern Art

Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary South Asian Art

Tahmina Ghaffar
+44 207 468 8382

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Pipiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Judith Eurich
+1 415 503 3259

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A.
Judith Eurich
+1 415 503 3259

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A.
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky

UK
Martin Green
+44 1292 520000
U.S.A.
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Kate Wollman
+1 415 503 3221
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

**South East
England**

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 504 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex
+44 (0) 1273 220 000

**South West
England**

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury
Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

**East Anglia and
Bury St. Edmunds**
Michael Steel
+44 1284 716 190

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

**Yorkshire & North East
England**

Leeds
The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

**Bonhams West
of Scotland**
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 156 686
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel
Joslynnne Halibard
+972 (0)54 553 5337
joslynnne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (602) 684 5747
arizona@bonhams.com
California
Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California
Palm Springs
Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California
San Diego
Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado
Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida
Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia
Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois
Ricki Blumberg Harris
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts
Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Jersey
Alan Fausel
+1 (973) 997 9954
newjersey@bonhams.com

New Mexico
Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1(503) 312 6023
oregon@bonhams.com

Pennsylvania
Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas
Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (540) 454 2437
virgina@bonhams.com

Washington
Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC
Gertraud Hechl
+1 (540) 454 2437
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

**South Africa -
Johannesburg**
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself
Please contact me with a shipping quote (if applicable)

Sale title: Fine Jewellery		Sale date: Wednesday 20 September 2017	
Sale no. 24173		Sale venue: New Bond Street, London	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer		I am registering to bid as a trade buyer	
<input type="checkbox"/>		<input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before	
<input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>		<input type="checkbox"/>	

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond☐I will collect from Park Royal or bonded warehouse☐Please include delivery charges (minimum charge of £20 + VAT)☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/06/14



Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

