

# Bonhams



**Fine Jewellery**

New Bond Street, London | 26 September 2018



# Fine Jewellery



132  
**AN ART DECO DIAMOND  
AND PLATINUM BRACELET,  
BY RAYMOND TEMPLIER,  
1932**

52  
**A PADPARADSCHA  
SAPPHIRE AND DIAMOND  
RING**

130  
**AN ART DECO SAPPHIRE  
AND DIAMOND RING, BY  
TIFFANY & CO, CIRCA 1920**

135 \*  
**AN ANTIQUE EMERALD  
AND DIAMOND RING**

134 <sup>Ω</sup>  
**AN ART DECO DIAMOND  
RIVIÈRE, BY CARTIER,  
CIRCA 1930**

133 <sup>Ω</sup>  
**A PAIR OF ART DECO  
NATURAL PEARL AND  
DIAMOND PENDENT  
EARRINGS, CIRCA 1930**

# 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**

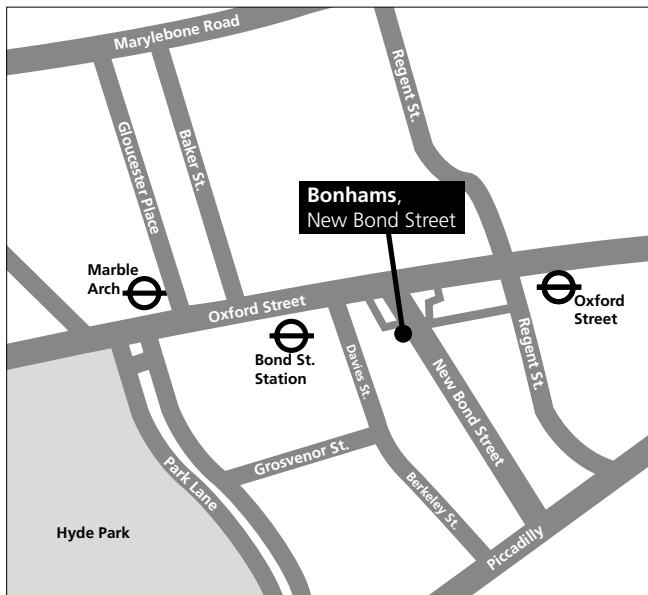
+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
valuations@bonhams.com

## **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

Wednesday 26 September 2018 at 2pm  
New Bond Street, London

---

## BONHAMS

101 New Bond Street  
London W1S 1SR  
[bonhams.com](http://bonhams.com)

## VIEWING

### London

Sunday 23 September  
11am-3pm  
Monday 24 September  
9am-4.30pm  
Tuesday 25 September  
9am-4.30pm  
Wednesday 26 September  
9am-12pm

### Hong Kong

Monday 27 August  
Tuesday 28 August  
Wednesday 29 August  
By appointment only

### Geneva

Tuesday 11 September  
Wednesday 12 September  
By appointment only

### New York

Tuesday 18 September  
10am-5pm  
Wednesday 19 September  
10am-5pm  
Thursday 20 September  
10am-5pm

## SALE NUMBER

24577

## CATALOGUE

£20.00

## ILLUSTRATIONS

Front cover: Lot 139  
Back cover: Lot 131  
Inside front cover: Lot 137  
Inside back cover: Lot 128

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please visit  
[www.bonhams.com](http://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](mailto:bids@bonhams.com) with "Live bidding" in the subject line 48 hours before the auction to register for this service.

## ENQUIRIES

Emily Barber FGA  
Sabrina O'Cock FGA DGA  
Henry Bailey GG  
+44 (0) 20 7468 8278  
[jewellery@bonhams.com](mailto:jewellery@bonhams.com)

Jean Ghika  
Global Head of Jewellery  
[jean.ghika@bonhams.com](mailto:jean.ghika@bonhams.com)

## ADMINISTRATOR

Annabelle Robinson  
+44 (0) 20 7468 8344

## PRESS ENQUIRIES

[press@bonhams.com](mailto: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.

## IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  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.

## REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com) and should be returned by email or post to the specialist department or to the bids department at [bids.us@bonhams.com](mailto:bids.us@bonhams.com)

To bid live online and / or leave internet bids please go to [www.bonhams.com/auctions/24577](http://www.bonhams.com/auctions/24577) and click on the Register to bid link at the top left of the page.

## Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier 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,  
Asaph Hyman, Caroline Oliphant,  
Edward Wilkinson, Geoffrey Davies, James Knight,  
Jon Baddeley, Jonathan Fairhurst, Leslie Wright,  
Rupert Banner, Shahin Virani, Simon Cottle.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman,  
Harvey Cammell Deputy Chairman,  
Emily Barber, Antony Bennett,  
Matthew Bradbury, Lucinda Bredin, Simon Cottle,  
Andrew Currie, Jean Ghika, Charles Graham-Campbell, Matthew Haley, Richard Harvey, Robin Hereford, Charles Lanning, Grant MacDougall,

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 Wynell-Mayow, Suzannah Yip.



1

**A 19TH CENTURY EMERALD AND DIAMOND NECKLACE**

The pendant designed as a snake, pavé-set with rose-cut diamonds and cabochon ruby eyes, devouring a cabochon emerald 'apple', above a smaller cabochon emerald and rose-cut diamond terminal, on a snake-link chain, accompanied by a handwritten note stating "emerald, as a scarf pin presented by Victor Emanuel, to The Rt Honorable Spencer H. Walpole on his visit to Cambridge", *emeralds approximately 20.00 and 1.60 carats, pendant length 5.0cm, chain length 43.2cm, fitted case by H & E. Tessier, 32, South Audley Street, Grosvenor Square and 26, New Bond Street*

**£5,000 - 7,000**  
**US\$6,400 - 8,900**

Accompanied by a report from GCS stating that the emeralds are of Colombian origin, with indications of moderate oil in fissures. Report number 78172-70, dated 8 August 2018.

2

**A GEORGIAN EMERALD AND DIAMOND RING, CIRCA 1810**

The heart-shaped ring set with a pear-shaped emerald and single-cut diamond surround, in closed back settings, *ring size J, cased by SJ Phillips Ltd*

**£4,000 - 6,000**  
**US\$5,100 - 7,600**

3

**A CITRINE INTAGLIO PENDANT, BY LUIGI PICHLER, EARLY 19TH CENTURY**

Depicting the profile of Marie Louise (1791–1847), second wife of Napoleon Bonaparte wearing a diadem, *engraved "Maria Luisa" and signed Pikler F, intaglio length 4.3cm*

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

**Literature**

H. Rollett, "Die Drei Meister der Gemmogyptc, Antonio, Giovanni und Luigi Pichler", Vienna, 1874, page 65, No 133.

Luigi Pichler [Pikler] (1773-1854), scion of the celebrated family of German-Italian gem engravers, studied under his elder half-brother Giovanni. Towards the end of the 18th century he visited Austria where he attracted wide foreign patronage and in 1808 was presented to Emperor Francis I in Vienna. In 1818 he was appointed Professor of Gem Engraving at Akademie der Bildenden Künste in Vienna, a post he held until 1850 before retiring to Rome. He was known for his contemporary portraits and "his preferred medium was intaglio distinguished by exquisite polish and often executed in gemstones rather than the more usual hardstones" (Grove Dictionary of Art). Like all members of his family and according to common practice of the day, he signed his work in various ways, including his name and initials in Greek and Roman letters.

This intaglio depicts Austrian Archduchess Marie Louise, a member of the house of Habsburg, the eldest daughter of the last Holy Roman Emperor Francis II (later Emperor Francis I of Austria) and Maria Theresa of Naples-Sicily and niece of Marie-Antoinette, Queen of France. She became Empress of the French, as the second wife of the Emperor Napoleon I, whom she married in 1810 and bore him his long-desired heir, known as the King of Rome, in 1811 and was later Duchess of Parma, Piacenza, and Guastalla.



1 (handwritten note)



2 (two views)



3 (various views)



4

4

**A GOLD BRACELET, BY JOHN BROGDEN, CIRCA 1870**

Designed as a series of gold mohurs (Islamic coins) interlinked by oval-shaped spacers, *JB maker's mark*, length 18.8cm

**£3,000 - 4,000**

**US\$3,800 - 5,100**

John Brogden (1820-1884), was one of Britain's premier jewellers working in the revivalist style, drawing inspiration from archaeological and historical discoveries of the 19th Century.

Brogden exhibited at world fairs, and won several awards, including a gold medal at the Paris Exhibition Universelle in 1867, and the Légion d'Honneur for "Goldsmiths' work and jewellery in exquisite taste", as well as the gold medal of L'Academie Nationale, Paris.

This bracelet is a rare and unusual example of his work, and demonstrates Brogden's interest in the Islamic and Middle Eastern world.



5



6

5 (original design drawing)

5  
**AN ENAMEL, COLOUR-CHANGE SAPPHIRE AND DIAMOND BROOCH/PENDANT, LATE 19TH CENTURY AND LATER**

The central cushion-shaped sapphire surrounded by single-cut diamonds and a thin black enamel border, framed by alternating blue and pale pink enamel and rose-cut diamond fleurs-de-lys and eight cushion-shaped diamonds, the central sapphire and diamond collet is probably a later replacement, *sapphire approximately 9.50 carats, diamonds approximately 3.20 carats total, width 4.8cm, cased by Heming & Co., 28, Conduit St, London, W.*

**£8,000 - 12,000**  
**US\$10,000 - 15,000**

Accompanied by a report from GCS stating that the colour-change sapphire is of Madagascan origin, with no indications of heating. Report number 78166-33, dated 12 July 2018.

Accompanied by the original design drawing.

6  
**AN ART DECO THREE-ROW PEARL AND DIAMOND NECKLACE, CIRCA 1920**

The 194 pearls, measuring from 2.4mm to 8.0mm, graduating in size from the centre, set with a pierced old brilliant and single-cut diamond clasp, *diamonds approximately 1.50 carats total, length of shortest row 37.0cm, length of clasp 2.9cm*

**£6,000 - 8,000**  
**US\$7,600 - 10,000**

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 78169-38, dated 6 August 2018. Please note that the seed pearls under 3mm have not been tested.





7

8



9

7

**A LATE 19TH CENTURY DIAMOND BUTTERFLY BROOCH**

Pavé-set throughout with cushion and pear-shaped and old brilliant and rose-cut diamonds, mounted in silver and gold, *pear and cushion-shaped diamonds approximately 8.80cts total, length 3.6cm, fitted case*

**£6,000 - 8,000**  
**US\$7,600 - 10,000**

8

**AN EARLY 19TH CENTURY DIAMOND FRINGE NECKLACE**

Designed as a series of graduating floral motifs, with collet-set rose-cut diamonds, in closed-back settings, mounted in silver and gold, *clasp requires repair, diamonds very approximately 12.00 carats total, French assay mark, length 39.3cm, fitted case*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

9

**A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS**

Each natural pearl, measuring 15.7 x 14.5 x 12.2mm and 15.4 x 14.8 x 9.9mm, suspended from an old brilliant-cut diamond surmount, *length 2.1cm*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 78171-53, dated 13 August 2018.



10

12

12 (unmounted)

11

10

**A DIAMOND SINGLE-STONE RING**

The old brilliant-cut diamond, weighing 4.55 carats, mounted in 18 carat gold, *EF maker's mark, UK hallmark, ring size O½*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

11

**A SINGLE-ROW PEARL AND DIAMOND NECKLACE**

The ninety-six graduating pearls, measuring from 3.9mm to 8.5mm, the clasp designed as flowerhead clusters with brilliant-cut diamond highlights, *length 60.1cm*

**£6,000 - 8,000**  
**US\$7,600 - 10,000**

Accompanied by a report from GCS stating that the pearls are natural, saltwater and one pearl is cultured. Report number 78171-54, dated 3 August 2018.



13

12

**A SPINEL, DIAMOND AND CULTURED PEARL BRACELET**

The octagonal step-cut pink spinel, weighing 8.78 carats, within a surround of old brilliant-cut diamonds, with foliate detail, on a three-row cultured pearl bracelet, *clasp width 2.8cm, bracelet length approximately 18.5cm*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

Accompanied by a report from GCS stating that the spinel is of Sri Lankan origin, with no indications of heating and minor oil in fissures. Report number 78174-53, dated 14 August 2018.

Accompanied by a report from IGN stating that the spinel is natural, with no indication of thermal treatment. Report number 26031, dated 13 July 2018.

13

**A NATURAL PEARL AND DIAMOND NECKLACE AND PAIR OF EARRINGS, LAST QUARTER OF THE 19TH CENTURY**

The necklace designed as a triple knife-edge collar decorated with rose-cut diamonds, with three old brilliant and rose-cut diamond flowerheads at the front connected by similarly-set foliate swags, suspending a detachable natural grey pearl and diamond pendant, the earrings of similar design, set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, *earrings converted from the necklace, principal diamonds approximately 3.80 carats total, two rose-cut diamonds deficient, maker's mark, French assay marks, necklace circumference approximately 38.5cm, earring length 4.7cm*

**£15,000 - 18,000**  
**US\$19,000 - 23,000**

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 78163-22, dated 22 June 2018.



15 (two views)



16

14

**A BELLE ÉPOQUE FANCY-COLOURED DIAMOND AND DIAMOND RING, CIRCA 1915**

The finely pierced rectangular plaque, millegrain-set with a cushion-shaped Fancy Intense Green-Yellow diamond between an old brilliant-cut Fancy Blue-Gray diamond and an old brilliant-cut Fancy Gray diamond, within a single-cut diamond surround, mounted in platinum, ring size *N*½

**£30,000 - 40,000**

**US\$38,000 - 51,000**

Accompanied by a report from GIA stating that the diamond weighing 1.46 carats is Fancy Intense Green-Yellow colour, SI2 clarity. Report number 2193366084, dated 25 May 2018.

Accompanied by a report from GIA stating that the diamond weighing 0.95 carat is Fancy Blue-Gray colour, I1 clarity. Report number 1196367562, dated 25 May 2018.

Accompanied by a report from GIA stating that the diamond weighing 0.94 carat is Fancy Gray colour, SI1 clarity. Report number 1192366846, dated 25 May 2018.



14

Cartier began to offer their clientele functional jewelled objects in the first decade of the 20th century and was credited with greatly contributing to bringing back the elegance and craft of watchmaking, which is represented in Lots 15-17. The firm capitalised on the fashion for ladies' flat pocket-watches by producing myriad examples designed to be worn as necklaces and brooches and won admirers across Europe, Russia and the USA. Heavily influenced by the 18th century Louis XVI style, these lots demonstrate the highly skilled art of ornate guilloché enamel decoration.

15

**A BELLE ÉPOQUE ENAMEL AND DIAMOND PENDANT/WATCH, BY CARTIER, CIRCA 1910**

The circular dial with Arabic numerals and a purple guilloché enamel and rose-cut diamond border, the reverse similarly enamelled and set with a central rose-cut diamond and rose-cut diamond border, the case surrounded by French-cut rubies, suspended from an associated brooch, similarly enamelled, with rose-cut diamonds surrounding a trophy of music, mounted in silver and gold, *dial signed Cartier, watch diameter 2.2cm, brooch width 3.6cm*

£5,000 - 8,000  
US\$6,400 - 10,000

16

**A BELLE ÉPOQUE SEED PEARL AND DIAMOND WATCH/ PENDANT NECKLACE, BY CARTIER, CIRCA 1910**

The circular engine-turned dial with Arabic chapters and blackened hands, the platinum case decorated with engraving and a rose-cut diamond frame, suspended from a seed pearl and platinum ribbon, *dial signed Cartier, watch length 4.2cm, open sautoir length 63.0cm*

£8,000 - 12,000  
US\$10,000 - 15,000

17

**A BELLE ÉPOQUE ENAMEL, SEED PEARL AND DIAMOND WATCH/PENDANT NECKLACE, BY CARTIER, CIRCA 1910**

The circular dial with Arabic numerals and a white enamel border, the green guilloché enamel reverse highlighted with a blue and white enamel laurel wreath border and rose-cut diamonds, suspended from a chain of seed pearls alternating with green and white enamel baton-shaped links, and rose-cut diamond suspension loops, *dial signed Cartier, chain with French assay marks, diameter of watch 4.6cm, fitted maker's case*

£10,000 - 15,000  
US\$13,000 - 19,000

**Provenance:**

The collection of Sir John Henry Brunel Noble (1865-1938) and his wife Lady Amie (1879-1973); thence by descent.

Sir John was subsequently created 1st Baronet Noble, of Ardkinglas and Eilean Iarmain, County Argyll in 1923.



17 (two views)



18



19



20

18<sup>Y</sup>

**A PAIR OF ART DECO MOTHER-OF-PEARL AND ONYX CUFFLINKS, BY STUDIO CARTIER, CIRCA 1920**

The double-sided oval plaques inlaid with mother-of-pearl and onyx in a chequered pattern, each with a millegrain-set rose-cut diamond border, mounted in platinum, *signed S. Cartier, numbered, plaques detachable, plaque length 1.8cm, fitted maker's case by Cartier*

£4,000 - 6,000  
US\$5,100 - 7,600

19

**A PAIR OF ART DECO SAPPHIRE CUFFLINKS, BY CARTIER, CIRCA 1930**

The double-sided circular plaques each set with four calibré-cut sapphires, mounted in platinum, *signed Cartier Paris, numbered, maker's marks, French assay marks, plaque width 1.3cm, fitted case by Cartier*

£5,000 - 7,000  
US\$6,400 - 8,900

20

**A DIAMOND SINGLE-STONE RING, BY BULGARI**

The cushion-shaped diamond, weighing 4.14 carats, between tapered baguette-cut diamond shoulders, *signed Bulgari, numbered 2228, ring size M, Bulgari case*

£50,000 - 70,000  
US\$64,000 - 89,000

Accompanied by a gem report from Bulgari, dated 9 January 2018.

Accompanied by a report from GIA stating that the diamond is G Colour, VS1 clarity. Report number 13788941, dated 9 November 2004.

Please note that the GIA report is over ten years old and may require updating.



21



22

21

**AN ART DECO DIAMOND BRACELET, CIRCA 1920**

Of pierced 'fish scale' design, the highly articulated tapering strap millegrain-set throughout with brilliant and single-cut diamonds, *diamonds approximately 5.20 carats total, rubbed maker's mark, French assay mark, length 16.8cm*

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

22

**A SAPPHIRE, SYNTHETIC SAPPHIRE AND DIAMOND BRACELET, CIRCA 1920**

The articulated strap set with old brilliant-cut diamonds and step-cut sapphires and synthetic sapphires in a geometric zig-zag formation, *diamonds approximately 10.05 carats total, length 17.4cm*

**£6,000 - 8,000**  
**US\$7,600 - 10,000**

Accompanied by a report from AGL stating that of the 64 sapphires tested, 41 are natural, with no evidence of heat treatment and 23 are synthetic. Report number 14183, dated 15 January 2008.



23



23

**A COLLECTION OF MID 20TH CENTURY RETRO JEWELS**

Comprising: a pair of double-sided citrine cufflinks, each engraved rectangular plaque set with a heart-shaped citrine; a pair of double-sided arrow motif cufflinks; a heart-shaped pendant, with cabochon ruby, sapphire and rose-cut diamond trefoils and rose-cut diamonds; a 'pom pom slipper' brooch set with circular-cut sapphires, rubies and brilliant-cut diamonds, and a smaller slipper brooch of similar design, *smaller slipper brooch fitting deficient and one small sapphire deficient, cufflink length 1.6cm, cufflink length 2.4cm, pendant length 3.6cm, larger slipper width 4.1cm, smaller slipper width 3.0cm, citrine cufflinks cased by Paul Flato, 1 East 57th Street, New York (5)*

**£6,000 - 8,000**

**US\$7,600 - 10,000**

Although unsigned, the two slipper brooches bear direct comparison to the whimsical shoe brooches produced by American jeweller Paul Flato in the 1940s.





24

24

**A TOPAZ AND DIAMOND FRINGE NECKLACE, BY H. STERN**

The necklace of scrolling design, the front highlighted with brilliant-cut diamonds, suspending a cascade of pear-shaped topaz, *topaz approximately 24.75 carats total, diamonds approximately 1.50 carats total, maker's mark, length 41.6cm*

£6,000 - 8,000

US\$7,600 - 10,000

25

**A DIAMOND SINGLE-STONE RING**

The brilliant-cut diamond, weighing 7.62 carats, between tapered baguette-cut diamond shoulders, *ring size O½*

£30,000 - 40,000

US\$38,000 - 51,000



25



26

26  
**A RUBY AND DIAMOND "WRAPPED HEART" BROOCH,  
BY VERDURA, CIRCA 2008**

The heart composed of oval cabochon rubies of various sizes, tied up in a brilliant-cut diamond ribbon, *signed Verdura, length 5.3cm*

£25,000 - 35,000  
US\$32,000 - 44,000

Verdura's first "Wrapped Heart" brooch, a ruby heart tied up in a yellow gold sash, appeared in 1941, when swashbuckling American actor, Tyrone Power, commissioned Fulco to make one for his wife's Christmas present. The design quickly entered the firm's lexicon and remains today one of the firm's most popular lines. This example was given to the vendor as a gift in 2008.



27

27  
**A FANCY-LINK BRACELET, CIRCA 1970**

Each square-shaped wooden link connected by alternating polished and textured links, *French import marks, length 19.1cm*

£4,000 - 6,000  
US\$5,100 - 7,600



28

29

28

**A SAPPHIRE AND DIAMOND RING**

The oval-cut sapphire, between heart-shaped diamond shoulders, sapphire approximately 7.80 carats, French maker's mark, French assay marks, ring size N

£7,000 - 10,000  
US\$8,900 - 13,000

Accompanied by a report from GCS stating that the sapphire is of Madagascan origin, with no indications of heating. Report number 78173-93, dated 10 August 2018.

29 <sup>Ω</sup>

**A FANCY-LINK COLLAR NECKLACE, BY POIRAY**

The series of varicoloured polished links formed as a plait, signed Poiray, numbered, maker's mark, French assay mark, inner circumference approximately 38.0cm, maker's pouch

£4,000 - 6,000  
US\$5,100 - 7,600



30

30  
**A RUBY AND DIAMOND DOUBLE-CLIP/BROOCH, CIRCA 1950**  
 Each shield-shaped clip pavé-set with tapered baguette and brilliant-cut diamond drapery, and cabochon rubies with single-cut diamond accents, *one small diamond deficient, diamonds approximately 10.00 carats total, width 10.4cm*

£6,000 - 8,000  
 US\$7,600 - 10,000

31  
**A DIAMOND SWAG NECKLACE, CIRCA 1950**  
 Composed of ribbons of old brilliant and baguette-cut diamonds, *diamonds approximately 24.00 carats total, length 37.0cm*

£8,000 - 12,000  
 US\$10,000 - 15,000

32  
**AN EMERALD AND DIAMOND RING**  
 The octagonal step-cut emerald, weighing 14.57 carats, within a surround of single-cut diamonds, *ring size H½ (sizing band)*

£10,000 - 15,000  
 US\$13,000 - 19,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor clarity enhancement and colour enhancement by a coloured oil. Report number 78160-20, dated 22 June 2018.

33  
**A SAPPHIRE AND DIAMOND RING, BY AURELI BISBE**  
 The oval-cut sapphire tension-set between an asymmetric frame of brilliant and baguette-cut diamond highlights, issued by a raised openwork mount, *sapphire approximately 12.80 carats, untested, signed A.Bisbe, maker's mark, ring size N*

£7,000 - 10,000  
 US\$8,900 - 13,000



31



32



33



34

35

36

37 (as a sautoir)



37 (as bracelets)

34

**A DIAMOND DOUBLE-CLIP/BROOCH, CIRCA 1930**

The opposing cornucopias set throughout with old brilliant and single-cut diamonds, *diamonds approximately 7.80 carats total, width 8.1cm*

£4,000 - 6,000  
US\$5,100 - 7,600

35

**AN EMERALD AND DIAMOND RING**

The step-cut emerald, within a pierced surround of single-cut diamonds, *emerald approximately 3.90 carats, ring size H½*

£12,000 - 15,000  
US\$15,000 - 19,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor oil in fissures. Report number 78166-77, dated 24 July 2018.

36

**A PAIR OF CULTURED PEARL EARRINGS, BY CARTIER**

Each measuring approximately 13.5mm, on screw-back fittings, *signed Cartier, numbered 665179, maker's marks, French assay marks, Cartier case*

£4,000 - 6,000  
US\$5,100 - 7,600

37 <sup>Ω</sup>

**AN ART DECO DIAMOND SAUTOIR/BRACELET COMBINATION, CIRCA 1925**

The geometric longchain designed as a series of old brilliant and single-cut diamond openwork buckle and disc-shaped links, *longchain detaches into four bracelets, diamonds approximately 30.00 carats total, French assay marks, longchain length approximately 83.0cm, bracelet lengths approximately 17.9cm*

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

39



38

38

**A PAIR OF NATURAL PEARL, CULTURED PEARL AND DIAMOND PENDENT EARRINGS**

Each drop-shaped pearl, suspended by a line of old brilliant and single-cut diamond geometric links, with a single old brilliant-cut diamond surmount, *the natural pearl earring signed Cartier Made in France, length 4.3cm, Cartier pouches*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

Accompanied by a report from GCS stating that the pearl measuring 14.0 x 11.1 x 10.3mm is natural, saltwater and the pearl measuring 13.2 x 11.3 x 11.1mm is cultured. Report number 78169-92, dated 24 July 2018.

39

**AN EARLY 20TH CENTURY EMERALD AND DIAMOND BRACELET, CIRCA 1910**

The front set with a brilliant-cut diamond and calibré-cut emerald surround, to lattice patternwork decorated with calibré-cut emeralds and rose-cut diamonds, *two small diamonds deficient, one emerald deficient, principal diamond approximately 0.50 carat, length 16.7cm*

**£4,000 - 6,000**  
**US\$5,100 - 7,600**

Platinum was widely adopted by jewellers in the early twentieth century, which resulted in lighter, more delicate, jewels than earlier jewels which were often set in silver and then backed by gold.

The strength of platinum also allowed the jeweller to pierce the metal into lace-like, or 'petit-point' embroidery as seen in this bracelet offered.





40



41



42

40

**AN ART DECO GEM-SET CLIP/BROOCH, CIRCA 1925**

Of openwork geometric design, decorated with calibr -cut jadeite, corallium rubrum and onyx, *French assay mark, length 2.8cm*

£2,500 - 3,500  
US\$3,200 - 4,400

41

**AN ART DECO CITRINE AND DIAMOND CLIP/BROOCH, BY CARTIER, CIRCA 1935**

Designed as a stylised buckle, set with a row of baguette-cut citrines, brilliant-cut diamonds and a step-cut citrine, *two citrines visibly chipped, signed Cartier London, numbered length 3.4cm*

£1,200 - 1,500  
US\$1,500 - 1,900

**Provenance**

Viscountess Churchill (1895-1972)  
Descent to the current owner

42 <sup>Ω</sup>

**AN EMERALD RING**

The cushion-shaped emerald between calibr -cut emerald shoulders, the gallery highlighted by millegrain-set single and rose-cut diamonds, *principal emerald approximately 2.50 carats, ring size J*

£35,000 - 45,000  
US\$44,000 - 57,000

Accompanied by a report from G belin stating that the principal emerald is of Colombian origin, with indications of insignificant clarity enhancement. Report number 13060202, dated 26 June 2013.



43



44



45

43 <sup>Ω</sup>

**A RUBY AND DIAMOND THREE-STONE RING**

The cushion-shaped diamond, between cushion-shaped rubies, weighing 1.72 and 1.62 carats, the shoulders highlighted by baguette-cut diamonds, *principal diamond approximately 1.40 carats, ring size O½*

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

Accompanied by a report from SSEF stating that both rubies are of Burmese origin, with no indications of heating. Report number 101576, dated 31 July 2018.

44

**AN ART DECO SAPPHIRE AND DIAMOND BRACELET, CIRCA 1925**

The articulated strap designed as a series of geometric openwork links, set with rectangular step-cut sapphires and square, baguette, old brilliant and single-cut diamonds, with a concealed clasp, *sapphires approximately 5.10 carats total, diamonds approximately 8.55 carats total, length 17.9cm, cased by Garrard & Co Ltd, 112, Regent Street, W.1*

**£8,000 - 12,000**  
**US\$10,000 - 15,000**



46

45

**A MID 20TH CENTURY DIAMOND BRACELET**

The three articulated lines of graduating old brilliant-cut diamonds, connected by pierced rectangular plaques set with brilliant, single and baguette-cut diamonds, with old brilliant-cut diamond lily-of-the-valley links either side, *diamonds approximately 23.40 carats total, signed Cartier Paris, indistinct workshop mark, French assay marks, length 17.7cm*

**£50,000 - 70,000**  
**US\$64,000 - 89,000**

The lily-of-the-valley motif was a device frequently employed by Cartier. It is believed this bracelet is a surviving element of a period jewel by Cartier and was converted or altered by the original owner.

46 <sup>Ω</sup>

**AN ART DECO SINGLE-ROW NATURAL PEARL AND DIAMOND NECKLACE, 1920**

The eighty-four graduating pearls, measuring from 5.15 to 8.40mm, on an old brilliant-cut diamond clasp, *diamond approximately 3.50 carats, length 56.3cm*

**£20,000 - 30,000**  
**US\$25,000 - 38,000**

Accompanied by a report from SSEF stating that the pearls are natural, saltwater. Report number 101577, dated 31 July 2018.

FORMERLY IN THE COLLECTIONS OF  
SIR ALFRED CHESTER BEATTY AND LADY POWERSCOURT

Lots 47 and 48



47 (two views)

47

**AN ART DECO 'ICY JADE', ONYX AND DIAMOND PENDANT,  
BY CARTIER, CIRCA 1920**

The rectangular 'icy jade' plaque carved with auspicious motifs, including a double fish, a 'ruyi' and a knot, the reverse engraved with Chinese characters literally meaning 'blessings come from blessings', suspended from an articulated circular plaque decorated with undulating lines of single-cut diamonds and calibr -cut onyx, mounted in platinum, *signed Cartier Paris, workshop mark for Renault, French assay marks, length 7.3cm*

**£20,000 - 30,000**

**US\$25,000 - 38,000**

**Provenance**

Sir Alfred Chester Beatty  
Sheila Wingfield, Lady Powerscourt  
Descent to the current owner

The Chinese jade plaque, probably 19th century, is decorated with numerous motifs that signify blessings and abundant joy. The double fish, symbolising water, heralds money and the 'ruyi' symbolises power and good fortune. The ruyi is topped by a lingzhi mushroom that brings healing, luck, prosperity and the granting of wishes. The knot points to all being completed. The Chinese characters meaning "blessings come from blessings" act as a reminder to sow seeds of goodness for the future and for future generations. It also bears an artist signature for Lu Zigang, a celebrated and widely imitated jade carver of the late Ming period, whose name was often applied to jade carvings of later date.

Cartier borrowed liberally from other cultures for their designs; as early as 1913, the firm showcased fifty new jewelled creations at their New York premises, which they described as "from the Hindoo, Persian, Arab, Russian and Chinese". Many of the jewels incorporated genuine oriental elements, including carved white jade, mounted in Cartier settings. Jade would go on to be a fashionable material for use in Art Deco jewellery throughout the 1920s.



48

48  
**AN ART DECO HARDSTONE SEAL, GEM-SET AND ENAMEL JEWEL, FRENCH, CIRCA 1925**

Originally a shoulder ornament, composed of five chalcedony seals or amulets, of various hues, four rectangular, one oval, each engraved with a Qur'anic script and framed by black enamel and brilliant and single-cut diamond ogee motifs, connected by black enamel and rose-cut diamond circular links with emerald and ruby bead highlights, converted to a bracelet, *French marks including a partial French workshop mark, length 22.5cm*

**£40,000 - 60,000**  
**US\$51,000 - 76,000**

**Provenance**

Sir Alfred Chester Beatty  
 Sheila Wingfield, Lady Powerscourt  
 Descent to the current owner

The script in the central seal is from Qur'an chapter II (*al-Baqarah*), Verse 255 in the borders, with the names of God in the centre, with the *Shahadah* in the centre and Qur'an Chapter II (*al-Baqarah*), Verse 255, in the borders. The two outer seals bear the names God, Muhammad, Ali, Fatimah, Hasan and Husayn, the borders with Qur'an, Chapter CXII (*al-Ikhlās*) and the middle band with Qur'an, chapter CXIV (*al-Nas*).

During the early 20th century various exhibitions of Islamic art in Paris stimulated contemporary taste for exoticism in fashionable society. Parisian society hostesses held a series of Persian costume balls in 1912-13 and Cartier began offering jewels in "arabe" taste from c.1913 until the 1930s. Although unsigned, in terms of design and quality of manufacture, this jewel is comparable to a Cartier creation from this period; the carved seals or amulets dating from the 19th century or early 20th century, have been offset by Persian-inspired decorative mounts.

Sir Alfred Chester Beatty (1875-1968) was a wealthy mining engineer, philanthropist and one of the most significant art collectors of the 20th century.

He was born in 1875 into a middle-class New York family and after graduating as a mining engineer from Columbia University in 1898, he headed west to Denver, Colorado, where he found work as a 'mucker', clearing away rock and soil from mine tunnels. Promotions followed and by 1908 he had become one of America's leading mining engineers, consulting on 90% of the world's mines, and living with his first wife, Ninette, and their two children in New York's fashionable East Side.

After Ninette's premature death in 1911, Beatty decided to move to London with his two children and in 1912, he purchased Baroda House in Kensington Palace Gardens. The following year, he married his second wife, Edith Dunn, also from New York, who was hailed as "one of the ten most beautiful women in America" and who was a patron of Parisian fashion and decorative art.

The couple travelled extensively building an impressive and diverse collection of books, manuscripts, paintings, furniture, snuff bottles, netsuke, amulets and objets d'art, including masterpieces from Asia, the Middle East, Europe and Africa. Beatty employed a full-time librarian and several academic advisors to appraise items he wished to purchase for his collection and he became an important benefactor of the British Museum.

During World War Two, as informal advisor and friend to Winston Churchill, Beatty made key contributions to the Allied war effort, for which he later received a knighthood. However, Beatty became increasingly frustrated with Post-War Britain's politics and in 1950,

retired to Ireland, from where both his paternal grandparents had been born at the end of the 18th Century. He took with him his extensive collection of works of art, much to the consternation of various British institutions. He was increasingly preoccupied with safeguarding his collection, in its entirety, for the future and in 1953, set up a purpose-built library in Dublin, initially for research, but then open to the public. Upon his death in 1968 his priceless collection was bequeathed to a trust for the benefit of the people of Ireland. Having become Ireland's first honorary citizen, Beatty was granted a State funeral and was buried at Glasnevin Cemetery in Dublin.

Sheila Wingfield, Lady Powerscourt (1906-1992), was a poet and a writer. Wealthy and beautiful, she was largely self-taught and fought various obstacles during her lifetime to gain recognition for her work, despite admiration from contemporary writers such as W.B Yeats, Sir John Betjeman and T.S Eliot. Her best-known work, considered her masterpiece, is her 2000-line poem, *Beat Drum, Beat Heart* (1946), written about World War II, in which her husband served and was captured by the Germans in North Africa.

Lady Powerscourt met Sir Alfred Chester Beatty by chance in 1952, the same year Beatty's second wife, Edith Dunn, died. The two quickly struck up a friendship based on mutual esteem. Beatty held the highest respect for Lady Powerscourt's knowledge, judgement and understanding of his collection, which she would ultimately help him catalogue.

The two lots offered here, were gifts to Lady Powerscourt from Sir Alfred Chester Beatty from his personal collection. Since they were gifted in the 1950s and the jewels themselves date from the 1920s, it is possible they were acquired during his travels with his second wife Edith.

Not only do these two lots represent the Art Deco vogue for jewels in "exotic" taste, that Cartier, and other great jewellery houses of the period, so excelled in creating but these jewels also offer a glimpse into the history of the renowned Chester Beatty Collection and the characters involved with it.

#### Further reading

Croke, F. *Director's Choice. Chester Beatty Library* (Dublin, 2017)  
Horton, C. *Alfred Chester Beatty: From Miner to Bibliophile* (Dublin, 2003)  
Horton, C. "It was all a great adventure'...Alfred Chester Beatty & the formation of his library" *History Ireland*, Vol. 8, Issue 2 (Summer 2000)  
Perrick, P. *Something to Hide: The Life of Sheila Wingfield, Viscountess Powerscourt* (Dublin, 2007)  
Roper, A. 'Powerscourt's Poor Literary Rich Girl...' *Journal of Enniskerry and Powerscourt Local History* Vol. 1, 2011. Retrieved from: <http://enniskerryhistory.org/downloads/JEPLH1-Roper.pdf>  
*The Chester Beatty Story*, retrieved from the Chester Beatty Library website: <http://www.cbl.ie/About-Us/The-Chester-Beatty-Story.aspx>  
Wingfield, Sheila, 'Sun Too Fast', Geoffrey Bles, (London, 1974)



© The Trustees of the Chester Beatty Library, Dublin.



Portrait of Edith Beatty (1886–1952). By Philip de László (1869–1937). Dated 19 October 1916, England. CBL Wx 85.

© The Trustees of the Chester Beatty Library, Dublin.



Photograph of Chester Beatty, c. 1911. CBL Archives: Ac 2000.2



Photograph of Lady Powerscourt, circa 1930.

© Private Collection



49

**A PAIR OF DIAMOND PENDENT EARCLIPS, BY BOUCHERON, CIRCA 1950**

Each earclip designed as a stylised waterfall, the flexible lines of baguette-cut diamonds cascading into pools of pear-shaped diamond drops, *diamonds approximately 12.00 carats total, signed Boucheron Paris, French assay marks, fitted maker's case*

**£25,000 - 35,000**  
**US\$32,000 - 44,000**

50

**AN ART DECO DIAMOND NECKLACE/BRACELET COMBINATION, CIRCA 1925**

Of highly articulated geometric design, set throughout with brilliant and baguette-cut diamonds, *may be worn as two bracelets or as a choker necklace, diamonds approximately 9.50 carats total, French assay marks, French import marks, choker length 35.0cm, bracelet lengths 17.5cm*

**£8,000 - 12,000**  
**US\$10,000 - 15,000**

51

**A DIAMOND SINGLE-STONE RING**

The step-cut diamond, weighing 4.42 carats, within a four-claw setting, *ring size N*

**£40,000 - 60,000**  
**US\$51,000 - 76,000**

Accompanied by a report from GIA stating that the diamond is E colour, VS2 clarity. Report number 5192367400, dated 10 May 2018.

52

**A PADPARADSCHA SAPPHIRE AND DIAMOND RING**

The cushion-shaped sapphire, weighing 10.42 carats, between old brilliant-cut diamond shoulders, *diamonds approximately 1.10 carats total, accompanied by the original brooch mount, ring size M, brooch width 5.1cm, fitted brooch case by Garrard & Co Ltd, 24 Albemarle St, W.*

**£30,000 - 40,000**  
**US\$38,000 - 51,000**

Accompanied by a report from AGL stating that the Padparadscha sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 1094210, dated 24 July 2018.

Accompanied by a report from GCS stating that the Padparadscha sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 78157-75, dated 17 May 2018.

Sapphires occur in many colours, due to traces of different metal oxides in their crystal structure. Sapphires of the Padparadscha variety are prized for their unusual, intensely saturated orange-blush colour and draw their name from the Sinhalese phrase to describe the colour of the lotus flower. Natural, unheated Padparadscha sapphires are extremely rare and beautiful specimens are highly sought after.





50 (two views)



51



52





53 (actual size)

53

**AN ART DECO DIAMOND BRACELET, CIRCA 1930**

Designed as a series of openwork plaques alternately-set with five brilliant-cut diamonds weighing 2.71, 2.43, 2.96, 2.43 and 2.42 carats and baguette-cut diamond arches, the borders pavé-set with brilliant-cut diamonds, *remaining diamonds approximately 11.00 carats total, length 18.3cm*

**£90,000 - 130,000**

**US\$110,000 - 170,000**

Accompanied by a copy of a GIA report stating that the diamond weighing 2.96 carats is H colour, VS2 clarity. Report number 1142063335, dated 4 November 2011.

Accompanied by a copy of a GIA report stating that the diamond weighing 2.71 carats is G colour, VS1 clarity. Report number 1142063216, dated 4 November 2011.

Accompanied by a copy of a GIA report stating that the diamond weighing 2.72 carats is F colour, VS1 clarity. Please refer to department for further details.

Accompanied by a copy of a GIA report stating that the diamond weighing 2.43 carats is G colour, VS2 clarity. Please refer to department for further details.

Accompanied by a copy of a GIA report stating that the diamond weighing 2.43 carats is H colour, VS2 clarity. Please refer to department for further details.



THE TIARA OF  
VISCOUNTESS CHURCHILL

Lot 54



Viscountess Churchill in coronation robes wearing the tiara in 1937.



54

54  
**AN ART DECO DIAMOND TIARA/NECKLACE/BROOCH  
 COMBINATION WITH GREEN PASTE AND DIAMOND CLIP  
 BROOCHES, BY HENNELL, CIRCA 1930**

Of openwork geometric design, formed of plaques in the Persian taste, set throughout with cushion-shaped, old brilliant, single and baguette-cut diamonds, converting to a collar necklace, a pair of bracelets and various clips and brooches, accompanied by two clip brooches set with green pastes, set with old brilliant, single and baguette-cut diamonds and step-cut green pastes, that are also interchangeable as the centre section of the tiara or necklace, *diamonds approximately 40.00 carats total, signed Hennell, tiara frame and screwdriver supplied*

£40,000 - 60,000  
 US\$51,000 - 76,000

**Provenance**

Viscountess Churchill (1895-1972)  
 Descent to the current owner

Born Christine McRae Sinclair, Viscountess Churchill married Victor Albert Spencer, 1st Viscount Churchill in 1927, as his second wife. The Viscount was a distinguished courtier whose career spanned the late Victorian and Edwardian eras and was a second cousin of Sir Winston Churchill.



Viscountess Churchill's coronation robes designed by Norman Hartnell for the coronation of George VI, to be auctioned by Bonhams in the sale 'The Selected Contents from the Estate of Viscount Churchill' on 3 October 2018.



54 (various views)



During the first part of the 20th century, aristocratic society enjoyed a glamorous social life on a luxurious and lavish scale. It was not only fashionable for women to festoon themselves like queens, but protocol to wear certain jewels and decorations when attending formal festivities. The tiara, the most majestic of accessories and the ultimate symbol of rank, was worn by royalty and nobility at all glittering court and state occasions in Britain and the vice-regal courts of India and Ireland. It also became fashionable for society ladies to wear tiaras to private dinners, balls and to the opera.

At the coronation of King Edward VII in 1902, tiaras, along with coronets, were permitted to be worn for the first time, in a move that traditional courtier, Sir Almeric Fitzroy, condemned as "the revolt of the Peeresses against wearing no diamonds.. the dignified uniformity of immemorial practice has been sacrificed to a heedless passion for indiscriminate ornament." The Peeresses similarly revolted at wearing no diamonds at the State Opening of Parliament the same year, further establishing the tiara as an obligatory accessory for aristocratic public life.

The coronation of George VI and Elizabeth Bowes-Lyon as King and Queen of the United Kingdom and the Dominions of the British Commonwealth and as Emperor and Empress of India at Westminster Abbey on 12 May 1937, was designed as a triumphant display of British pageantry and Imperialism and was one of the most costly public spectacles ever staged. Guests from across the Empire and around the world were invited, including Indian princes, African royalty

and representatives and contingents from Britain's Dominions and colonies. The procession from Westminster Abbey to Buckingham Palace was six miles long. Vogue pronounced "from the moment we watched those Duchesses, proud as galleons in full sail moving majestically with their tiaras and trains up one of those double staircases, we knew the social clock had been put back thirty years." The diarist Sir Henry "Chips" Cannon described the "blazing light" of the Peeresses' diamonds and how the north transept of Westminster Abbey was a "vitrine of jewels and bobbing tiaras."

This tiara, made by Hennell, British jeweller par excellence, in the geometric Art Deco style, is also a "transformable jewel" and may be worn in a variety of ways: tiara, necklace, pair of bracelets and various clips and brooches. The accompanying green paste and diamond brooches also double up as an interchangeable centrepiece for either the tiara or the necklace; presumably the green pastes replace valuable gems that were previously sold. The tiara was worn by Viscountess Churchill at the 1937 coronation and the photograph shows her wearing it in her peeress's robes designed by Norman Hartnell and holding her coronet. It is not only a fine example of the jeweller's art but a great survivor from an age of aristocratic glamour.

Further reading  
 Munn, Geoffrey, "Tiaras: A History of Splendour", Antique Collectors Club Ltd, Woodbridge, 2001  
 Scarisbrick, Diana, "Ancestral Jewels", André Deutsch Ltd, London, 1989



54 (various views)



55

55  
**A PAIR OF NATURAL PEARL AND DIAMOND PENDENT EARRINGS**

Each natural pearl drop suspended from a line of cushion shaped diamonds and a surmount of scrolling design pavé-set with cushion shaped and single-cut diamonds, *diamonds approximately 8.40 carats total, pearls are detachable, length 6.3cm*

**£6,000 - 8,000**  
**US\$7,600 - 10,000**

Accompanied by a report from Gübelin stating that the pearl measuring 14.95 - 15.47 x 13.40mm is natural, saltwater. Report number 18040038, dated 15 April 2018.

Accompanied by a report from Gübelin stating that the pearl measuring 15.10 - 15.90 x 14.10mm is natural, saltwater. Report number 18040037, dated 15 April 2018.



56

56  
**AN ART DECO EMERALD AND DIAMOND DOUBLE-CLIP/ BROOCH, CIRCA 1930**

Each fan-shaped clip of openwork design, set with cushion-shaped diamonds and baguette-cut emerald highlights, *diamonds approximately 38.00 carats total, width 8.5cm, fitted cased by H.W Caves, 120 Parade, Leamington*

**£30,000 - 50,000**  
**US\$38,000 - 64,000**

57  
**A DIAMOND RIVIÈRE**

Set with old brilliant-cut diamonds graduating in size from the centre, *diamonds approximately 26.80 carats total, length 49.0cm, fitted case*

**£25,000 - 30,000**  
**US\$32,000 - 38,000**





58

57

58

**AN EMERALD AND DIAMOND RING, BY GEOFFREY ROWLANDSON**

Obliquely-set with a pear-shaped diamond, weighing 1.99 carats and a pear-shaped emerald, weighing 1.97 carats, highlighted by two heart-shaped diamonds, mounted in gold, *RL maker's mark, London hallmark, ring size M1/2*

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

Accompanied by a report from IIDGR stating that the diamond is F colour, SI1 clarity. Report number 762329, dated 26 June 2018.

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald is of Colombian origin, with minor clarity enhancement. Report number 13242, dated 26 September 2016.

British jeweller Geoffrey Rowlandson has twice been awarded Jewellery Designer of the Year by the Worshipful Company of Goldsmiths, first in 1998-1999 and again in 2002-2003.



59



60

59

**A PAIR OF CHALCEDONY AND DIAMOND ‘ROSE DE NOËL’ EARCLIPS, BY VAN CLEEF & ARPELS**

Of floral design, the stamens set with brilliant-cut diamonds issuing carved ‘blue lace agate’ petals, signed *Van Cleef & Arpels*, numbered *BL81161*, French maker’s marks, French assay marks, length 3.9cm, maker’s case

**£8,000 - 12,000**  
**US\$10,000 - 15,000**

60

**A SAPPHIRE AND DIAMOND ‘TROMBINO’ RING, BY BULGARI**

The oval-cut sapphire, weighing 6.84 carats, between tiered baguette-cut diamond accents, within a bombé mount pavé-set with brilliant-cut diamonds, diamonds approximately 3.00 carats total, signed *Bulgari*, maker’s case

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

Accompanied by a report from GCS stating that the sapphire is of Madagascan origin, with no indications of heating. Report number 78173-95, dated 14 August 2018.

61

**A DIAMOND COLLAR NECKLACE**

Composed of a series of crossover links with pavé-set brilliant-cut diamonds and channel-set baguette-cut diamonds, diamonds approximately 60.00 carats total, length 39.0cm

**£30,000 - 40,000**  
**US\$38,000 - 51,000**

62

**A DIAMOND BRACELET**

Composed of a series of crossover links with pavé-set brilliant-cut diamonds and channel-set baguette-cut diamonds, diamonds approximately 28.80 carats total, length 19.8cm

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



61



62



63



64

63

**A PAIR OF CORALLIUM RUBRUM AND DIAMOND  
'ROSE DE NOËL' EARCLIPS, BY VAN CLEEF & ARPELS**

Of floral design, the stamens set with brilliant-cut diamonds issuing carved corallium rubrum petals, *signed Van Cleef & Arpels, numbered BL55024, French maker's marks, French assay marks, length 3.9cm, maker's case*

**£8,000 - 12,000  
US\$10,000 - 15,000**

Accompanied by a certificate of authenticity from Van Cleef & Arpels, dated 27 June 2006.

64

**AN EMERALD AND DIAMOND RING, MOUNTED BY CARTIER**

The step-cut emerald set between baguette-cut diamond shoulders, *signed Cartier Mtg, numbered, ring size 1½*

**£15,000 - 20,000  
US\$19,000 - 25,000**

Accompanied by a report from AGL stating that the emerald is of Colombian origin, with minor clarity enhancement (traditional). Report number CS61155, dated 16 May 2014.

65 <sup>Ω</sup>

**A DIAMOND AND EBONY NECKLACE, BY BOUCHERON,  
CIRCA 1980**

The collar formed of semi-cylindrical ebony sections, at the front highlighted with brilliant-cut diamonds, at the back highlighted with polished studs, on a flexible frame, *signed Boucheron, numbered, maker's mark, French assay mark, inner circumference 37.0cm*

**£7,000 - 9,000  
US\$8,900 - 11,000**

66 <sup>Ω</sup>

**A DIAMOND AND EBONY BANGLE, BY BOUCHERON,  
CIRCA 1980**

The carved ebony of fluted form, held at intervals by polished wires and highlighted by collet-set brilliant-cut diamonds, *signed Boucheron, numbered, maker's mark, French assay marks, concealed hinge, inner diameter 5.8cm, fitted maker's case*

**£5,000 - 7,000  
US\$6,400 - 8,900**



65



66



67

67



68

67

**A DIAMOND-SET 'DOPPIO CUORE' NECKLACE, BY BULGARI**

Designed as a series of modular-links pavé-set with brilliant-cut diamonds, alternating with triangular-shaped polished links, *diamonds approximately 4.40 carats total, signed Bulgari, maker's mark, length 38.5cm, Bulgari pouch*

£6,000 - 8,000

US\$7,600 - 10,000

68

**A YELLOW SAPPHIRE AND DIAMOND BRACELET, BY CHANTECLER**

The series of clusters set with pear-shaped and oval-cut yellow sapphires and brilliant and square-cut diamonds, *sapphires untested, sapphires approximately 15.00 carats total, diamonds approximately 6.00 carats total, length 17.7cm, maker's case*

£8,000 - 10,000

US\$10,000 - 13,000



69



69

**A MULTI GEM-SET AND DIAMOND 'BOULES' NECKLACE AND BANGLE SUITE, BY BULGARI, AND A GEM-SET 'BOULES' BANGLE, BY BULGARI**

The necklace designed as a series of modular-links inset with various beads, including amethyst, peridot, citrine, tourmaline and aquamarine, accented with brilliant-cut diamond borders and polished 'boules', the torc bangle en suite, the additional bangle of similar design, *diamonds approximately 6.50 carats total, each signed Bulgari, necklace length 36.0cm, bangle diameters 5.7cm, 5.5cm (3)*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



70



70<sup>Ω</sup>

**A KUNZITE AND DIAMOND PENDANT/NECKLACE AND RING, CIRCA 1950, AND AN UNMOUNTED KUNZITE**

The pendant set with a step-cut kunzite within a brilliant, single and baguette-cut diamond frame, on a spiga-link chain; the ring set with opposing triangular-shaped kunzites and scrolling single-cut diamond shoulders, the unmounted step-cut kunzite weighing 44.0 carats, necklace signed *Meister*, necklace length 39.6cm, pendant length 4.7cm, ring size O½ (3)

£5,000 - 7,000  
US\$6,400 - 8,900

71

**A PINK AND BLUE SAPPHIRE TWO-STONE RING, BY CHANTECLER**

The octagonal-cut pink and blue sapphires obliquely-set on a pavé-set circular-cut pink and blue sapphire band, pink sapphire approximately 4.10 carats, blue sapphire approximately 2.70 carats, remaining sapphires untested, signed *Chantecler*, maker's case

£8,000 - 10,000  
US\$10,000 - 13,000

Accompanied by a report from GCS stating that the sapphires are of Madagascan origin, with no indications of heating. Report number 78171-70, dated 31 July 2018.

72

**A SINGLE-ROW CULTURED PEARL NECKLACE**

The cultured pearls, measuring 10.90 - 12.80mm, of grey, brown and yellow tints, with a polished toggle clasp, length 48.4cm, cased by *David Morris*

£6,000 - 8,000  
US\$7,600 - 10,000

According to the vendor, this necklace was purchased from David Morris. It is accompanied by a copy of an insurance valuation from David Morris, dated 9 June 2004.

73

**A SAPPHIRE AND DIAMOND RING**

The oval-cut sapphire, weighing 9.11 carats, between shoulders channel-set with pairs of step-cut diamonds, the gallery pavé-set with brilliant-cut diamonds and diamonds of yellow tint, diamonds of yellow tint untested for natural colour, ring size M

£20,000 - 30,000  
US\$25,000 - 38,000

Accompanied by a copy of a report from SSEF stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 64080, dated 4 July 2012.





72



73



71

75



76



74

74

**A DIAMOND-SET 'SPIGA' BRACELET AND RING SUITE, BY BULGARI**

The sprung bracelet composed of modular chevron links, the front highlighted at intervals with pavé-set brilliant-cut diamonds, the ring en suite, bracelet signed Bulgari, maker's marks, ring unsigned, inner diameter and ring size adjustable, maker's pouches

£6,000 - 8,000

US\$7,600 - 10,000

75

**A DIAMOND SINGLE-STONE RING**

The step-cut diamond, weighing 3.68 carats, between tapered baguette-cut diamond shoulders, ring size L

£10,000 - 15,000

US\$13,000 - 19,000

Accompanied by a report from GIA stating that the diamond is K colour, VS1 clarity. Report number 5192411773, dated 30 May 2018.

76

**A SAPPHIRE AND DIAMOND RING**

The oval-cut sapphire, weighing 14.90 carats, within a surround of brilliant-cut diamonds, diamonds approximately 1.80 carats total, ring size L

£15,000 - 20,000

US\$19,000 - 25,000

Accompanied by a report from SSEF stating that the sapphire is of Basaltic origin, with no indications of heating. Report number 96706, dated 5 December 2017.



77



77

**A CULTURED PEARL AND DIAMOND NECKLACE,  
BANGLE AND EARCLIP SUITE, BY BUCHERER**

The flexible collar inset with cultured pearls between polished and pavé-set brilliant-cut diamond quatrefoil-links, the torc bangle and pair of earclips of matching design, each with maker's mark CB, diamonds approximately 4.30 carats total, necklace length 38.0cm, bangle inner diameter 5.5cm, earclip length 2.9cm, maker's box and pouches

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

Accompanied by an insurance valuation from Bucherer, dated 3 April 2018.

78



78

**A SAPPHIRE AND DIAMOND RING, BY STERLÉ, CIRCA 1960**

The cushion-shaped sapphire, weighing 23.54 carats, set within an undulating openwork surround decorated with graduating baguette-cut sapphires and brilliant-cut diamonds, on a ropetwist band, signed *Sterlé Paris*, numbered, ring size *J½* (sizing band), cased by *Harry Hofmann, Zürich*

£25,000 - 35,000  
US\$32,000 - 44,000

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 78150-49, dated 11 April 2018.

79



79

**A DIAMOND-SET DRESS RING, CIRCA 1950**

Of twist design, the front pavé-set with old brilliant-cut diamonds, diamonds approximately 2.50 carats total, French assay marks, ring size *L½*

£3,500 - 4,500  
US\$4,400 - 5,700



80



81

80  
**THREE SAPPHIRE AND DIAMOND DEER BROOCHES,  
 BY VAN CLEEF AND ARPELS, CIRCA 1960**

Graduating in size, each deer set with a cabochon sapphire belly and single-cut diamond eye and moving cowbell, *sapphires approximately 26.00, 16.00 and 14.00 carats, each signed Van Cleef & Arpels, numbered, maker's mark, French assay marks, length largest 4.5cm, length smallest 3.5cm (3)*

**£15,000 - 20,000  
 US\$19,000 - 25,000**

81  
**A GOLD AND RUBY-SET CHARM BRACELET,  
 BY HANS GEORG MAUTNER, 1958**

Composed of a continuous row of cylinder-shaped links, suspending six charms, variously depicting a dachshund, a seal, a hedgehog, a bull, a teddy bear, and a turtle, each with circular-cut ruby eyes, *maker's mark HGM, London hallmark, length 21.0cm*

**£4,000 - 6,000  
 US\$5,100 - 7,600**



82



83

82

**A DIAMOND AND GEM-SET “MORETTO RINASCIMENTO”  
BROOCH, BY NARDI, 1997**

Modelled as a bust of a Moor, the face carved from ebony, the openwork robe and turban decorated with circular-cut rubies, brilliant-cut diamonds and a cultured pearl turban knot, his pendant earrings set with similarly-cut diamonds, *signed Nardi, length 5.7cm, maker's case*

**£4,000 - 6,000  
US\$5,100 - 7,600**

Accompanied by a certificate of authenticity from Nardi.

83

**A RUBY AND DIAMOND RING, BY BULGARI**

The cushion-shaped ruby, weighing 3.28 carats, in a rubover setting, between shoulders set with pairs of square-cut diamonds, *diamonds approximately 0.50 carat total, signed Bulgari, maker's mark, numbered CM329, ring size K½*

**£10,000 - 15,000  
US\$13,000 - 19,000**

Accompanied by a report from GCS stating that the ruby is of Burmese origin, with no indications of heating. Report number 78170, dated 23 July 2018.

Accompanied by a report from AGL stating that the ruby is of Burmese origin, with no evidence of heat treatment. Report number 1094826, dated 21 August 2018.



84

84  
**A PAIR OF TURQUOISE, RUBY AND DIAMOND EARCLIPS,  
 BY BULGARI, CIRCA 1960**

Of floral design, set with cabochon turquoise, circular-cut and pear-shaped rubies and brilliant-cut diamonds, *signed Bulgari, length 3.2cm, maker's case*

**£10,000 - 12,000**  
**US\$13,000 - 15,000**



85

85  
**A PAIR OF RUBY AND DIAMOND PENDENT EARCLIPS,  
 CIRCA 1970**

Each earclip set with a cushion-shaped ruby within a spray of brilliant-cut diamonds, suspending a detachable pendant of similarly-cut rubies and diamonds, *rubies approximately 16.50 carats total, diamonds approximately 5.00 carats total, one diamond deficient, one pendant with an additional loop fitting, earring length 6.6cm*

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

Accompanied by a report from GCS stating that the rubies are of Burmese origin, with no indications of heating. Report number 78171-74, dated 31 July 2018.

Accompanied by a report from Masterstones stating that the rubies show no indications of heat treatment. Report number 118PT118, dated 15 January 2018.

87



86



86

**AN EMERALD, ONYX AND ENAMEL 'PANTHÈRE' BANGLE, BY CARTIER, CIRCA 1992**

Each terminal designed as a panther's head, highlighted with pear-shaped emerald eyes and a bufftop onyx nose, with black enamel stripes, signed Cartier, numbered 626835, French maker's mark, French assay marks, inner circumference 5.9cm, cased by Cartier

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

Accompanied by a certificate of authenticity from Cartier, dated 2 April 1992.

87

**AN EMERALD AND DIAMOND RING**

The square step-cut emerald, weighing 12.01 carats, between trapezoid-cut diamond shoulders, ring size M

**£30,000 - 40,000**  
**US\$38,000 - 51,000**

Accompanied by a report from SSEF stating that the emerald is of Colombian origin, with a moderate amount of oil in fissures. Report number 97219, dated 16 January 2018.





88



88

**A DIAMOND, ONYX AND EMERALD BROOCH, BANGLE AND EARCLIP SUITE, BY VAN CLEEF AND ARPELS, CIRCA 1980**

The brooch designed as a pavé-set diamond panther with circular-cut onyx spots, emerald eyes and articulated tail and paw, reclining on a textured gold branch, the bangle and earclips of similar design, *ten replacement 'onyx' stones in bangle, diamonds approximately 25.00 carats total, each signed Van Cleef and Arpels, numbered, maker's marks, French assay marks, brooch length 8.5cm, bangle inner width 5.7cm, earclip length 2.2cm, key to open bangle not supplied, maker's pouches (2) (3)*

£20,000 - 30,000

US\$25,000 - 38,000



89 (illustrated both ways)



90



91

89

**A PAIR OF RUBY, DIAMOND AND ONYX REVERSIBLE EARCLIPS, BY MARINA B, CIRCA 1998**

Each set with a cabochon pear-shaped ruby within a reversible frame, with horizontal baguette-cut diamonds on one side and polished onyx on the other, *signed MB, maker's marks, French assay marks, earclip length 2.0cm*

**£8,000 - 10,000**

**US\$10,000 - 13,000**

Accompanied by a copy of a letter from Marina B, New Bond Street, stating the retail value, dated 10 November 1998.

90

**A DIAMOND SINGLE-STONE RING**

The step-cut diamond, weighing 9.73 carats, mounted in gold, *DMR maker's mark, UK hallmark, ring size P*

**£35,000 - 45,000**

**US\$44,000 - 57,000**



92

91

**A RUBY AND DIAMOND RING**

The cushion-shaped ruby between triangular-cut diamond shoulders, *ruby approximately 6.00 carats, ring size P½*

**£10,000 - 15,000**

**US\$13,000 - 19,000**

Accompanied by a report from GCS stating that the ruby is of Thai origin, with no indications of heating. Report number 78173-94, dated 10 August 2018.

92

**AN EMERALD, DIAMOND AND ENAMEL COLLAR,  
BY MARINA B, CIRCA 1990**

The octagonal step-cut emerald, between two trapezoid-shaped diamonds, on a black enamel flexible collar, *emerald approximately 14.00 carats, maker's case*

**£15,000 - 20,000**

**US\$19,000 - 25,000**

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor clarity and colour enhancement by a coloured filler. Report number 78166-76, dated 24 July 2018.

# SELECTED JEWELS BY ANDREW GRIMA

Lots 93-101



93  
**A GOLD, TOURMALINE AND DIAMOND RING, BY ANDREW GRIMA, 1975**  
The step-cut tourmaline set between single-cut diamond shoulders, *signed Grima, maker's mark AGLtd, London hallmark, ring size H*

£3,000 - 4,000  
US\$3,800 - 5,100

94 <sup>Ω</sup>  
**A TOURMALINE AND DIAMOND RING, BY ANDREW GRIMA, CIRCA 1975**  
The rectangular step-cut green tourmaline wrapped in a textured ribbon decorated with brilliant-cut diamonds, *signed Grima, ring size I½, maker's case*

£2,000 - 3,000  
US\$2,500 - 3,800

95 <sup>Ω</sup>  
**A TOPAZ AND DIAMOND RING, BY ANDREW GRIMA, CIRCA 1975**  
The pear-shaped orange topaz wrapped in a ribbon decorated with brilliant-cut diamonds, *signed Grima, ring size H½, maker's case*

£2,000 - 3,000  
US\$2,500 - 3,800

96  
**A DIAMOND-SET BROOCH, BY ANDREW GRIMA, 1964**  
Of lozenge form, the irregularly-shaped gold wires with beaded finials and brilliant-cut diamond highlights, *unsigned, maker's mark HJ Co, London hallmark, length 8.8cm, HJ Co pouch*

£1,500 - 2,000  
US\$1,900 - 2,500

97  
**A GOLD AND CARVED JADEITE PENDANT, BY ANDREW GRIMA, 1972**  
The openwork pendant designed as two carved jadeite monkeys, holding tropical palm leaves, seated within a matt gold arched window, *signed Grima, maker's mark AGLtd, London hallmark, pendant length 5.6cm, maker's case*

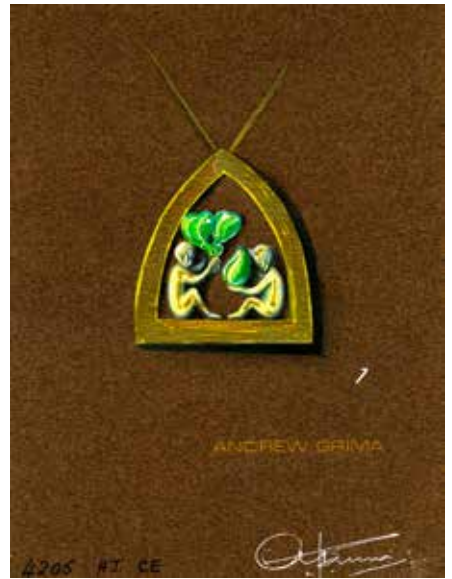
£3,000 - 4,000  
US\$3,800 - 5,100

98  
**A TRIANGULAR GEODE PENDANT, BY ANDREW GRIMA, 1977**  
The polished triangular slice of white chalcedony with a darker centre, mounted within a gold frame with textured triangular corners and surmount, *signed Grima, maker's mark, London hallmark, width 10.3cm, maker's pouch*

£2,500 - 3,500  
US\$3,200 - 4,400



96



Original design drawing for lot 97, not sold with the lot.



97



98



99



99 Ω

**A 'TEAK' WATCH, BY ANDREW GRIMA, CIRCA 1990**

The oval dial with a brilliant-cut diamond hour marker, smokey quartz 'glass' and textured case, on an integral black leather strap, *dial signed Grima*, accompanied by a spare brown leather strap, length 17.5cm, maker's case

£6,000 - 8,000

US\$7,600 - 10,000

Accompanied by a copy of an insurance valuation from Andrew Grima.



100

100  
**AN GOLD AND AMETHYST WATCH/NECKLACE,  
 BY ANDREW GRIMA, 1970**

The rectangular dial of matt finish with baton numerals, overlaid with a large step-cut pale amethyst 'glass' within a textured gold octagonal border and case, suspended from a similarly set chain of step-cut amethysts, connected by textured gold buckle links, *signed Grima, maker's mark HJCo, London hallmark, length of watch pendant 5.5cm, fitted Grima case*

**£15,000 - 20,000**  
**US\$19,000 - 25,000**

Although not part of Grima's ground-breaking About Time Collection, this watch/necklace is unique and was a special commission.



Original design drawing for lot 100, not sold with the lot.



101

101  
**AN AMETHYST AND DIAMOND RING, BY ANDREW GRIMA,  
 1973**

The oval cabochon amethyst set within a brushed gold tiered mount, with brilliant-cut diamond highlights, *signed Grima, maker's mark AGLtd, London hallmark, ring size I, maker's pouch*

**£4,000 - 6,000**  
**US\$5,100 - 7,600**



104 (mounted in a shadow box)



## A COLLECTION OF JEWELS BY KEVIN COATES

Lots 102-106

Kevin Coates is a British artist, goldsmith and musician. His jewellery and table pieces can be found in private and public collections worldwide, including collections at the Victoria & Albert Museum, the National Museums of Scotland, the British Museum, the Museum of Fine Arts in Boston, the Silver Trust for No. 10 Downing Street and the Goldsmiths' Company.

Coates has also held important independent exhibitions at, among others, the Museo Correr in Venice, the Ashmolean Museum in Oxford and the Kennedy Galleries in New York.

These jewels being offered represent some key themes present throughout Coates' body of work: Classical, Christianity, nature, and Sir Roy Strong's view that his works seem to belong in a world of hermetic mystery. Strong further suggests when gathered together, Coates' jewels resemble a late renaissance Wunderkabinett, or repository of objects, attempted to gather within a single compass a microcosm of God's creation.

Clearly influenced by the Art Nouveau and Surrealist movements, these jewels also illustrate the complexity of his work, outstanding technical ability and unashamed richness.

The importance of exhibiting and acquiring works by contemporary artist jewellers, for both private and public collections, is also stressed by Strong in his introduction to 'Kevin Coates: A Hidden Alchemy', (Stuttgart, 2008). From the Second half of the 20th Century, 'artist jewellery' has gained significant momentum, whereby jewellers have focused a greater emphasis on aesthetic composition and meaning within a piece rather than merely the carat weight of high value diamonds and coloured stones. Kevin Coates may be considered amongst other well-known British artist jewellers, including Andrew Grima, John Donald, Stuart Devlin and Shaun Leane.

Kevin Coates is a Liveryman of the Goldsmiths' Company, a fellow of the Royal College of Art and has been appointed Associate Artist at the Wallace Collection in London.



102 (two views)



103 (two views)

102 <sup>Ω</sup>

**A BLACK OPAL AND ENAMEL 'WINTER TREE' RING,  
BY KEVIN COATES, 1996**

Set with an oval-cut black opal, within an openwork surround modelled as intertwined textured branches, with green patination, *signed Coates 96*, ring size H½

**£2,000 - 3,000  
US\$2,500 - 3,800**

Illustrated and described in "Kevin Coates, A Hidden Alchemy. Goldsmithing: Jewels and Table-Pieces", Stuttgart, 2008, No 281.

103 <sup>Ω</sup>

**A FIRE AGATE, ENAMEL AND MOONSTONE "SON OF RABBER"  
RING, BY KEVIN COATES, 2007**

Of sculptural design, the frog's back inlaid with a cabochon fire agate, the textured body and webbed feet forming the shank, decorated with green and red patination, the eyes set with cabochon moonstones, *signed Coates 07*, ring size J

**£3,000 - 4,000  
US\$3,800 - 5,100**

Illustrated and described in "Kevin Coates, A Hidden Alchemy. Goldsmithing: Jewels and Table-Pieces", Stuttgart, 2008, No 403. 'Fire-Frog (Rabber-Dazzle)' illustrated in the same publication, No 297.

This ring was specially commissioned after the theft of the original 'Fire-Frog (Rabber-Dazzle)' ring, made in 1998, hence this ring's joking title.

The fire frog's natural habitat is the West African savannah, where the characteristic colour serves as camouflage, in this case through the fire-agate back. Capturing the moment just before take off, this ring is intended to be enjoyed both on and off the finger.



104

104 <sup>Ω</sup>

**A PAIR OF WOOD, ACRYLIC AND GLASS BEAD BANGLES,  
BY KEVIN COATES, 1998-1999**

Each wooden bangle highlighted by a marvered glass bead (Islamic 13th-14th century), applied throughout with multi-coloured acrylic spots and ropetwist finials, *signed Coates 98', inner diameter 6.8cm, mounted in a slate and mixed media box*

**£4,000 - 6,000**  
**US\$5,100 - 7,600**

Described in "Kevin Coates, A Hidden Alchemy. Goldsmithing: Jewels and Table-Pieces", Stuttgart, 2008, p.176.



105

105 Ω

**AN OPAL AND SLATE 'OPHELIA' PECTORAL BROOCH,  
BY KEVIN COATES, 1989**

The carved opal head of Ophelia facing upwards, issuing long tresses of hair tangled with flower head clusters, with subtle red patinated detail, on carved slate inscribed with lines from Hamlet's letter from Shakespeare's 'Hamlet', Act II, Scene II, on a slate stand, *signed Coates 89, brooch width 11.1cm, stand width 12.5cm*

**£4,000 - 6,000  
US\$5,100 - 7,600**

Illustrated and described in "Kevin Coates, A Hidden Alchemy. Goldsmithing: Jewels and Table-Pieces", Stuttgart, 2008, No 170.

106 Ω

**AN ENAMEL, OPAL, AND DEMANTOID GARNET "ANGEL FROM  
THE END OF TIME" NECKLACE, KEVIN COATES, 1990**

The pendant depicting the Seventh Angel of the Book of Revelations issuing a multi-coloured enamel rainbow arc, the drapery, wings, and windswept hair with textured detail, the torso and head set in carved opal, with demantoid garnet eyes, suspended from a necklace of winding drapery, *signed Coates 90, inscribed REV X 1,5,6, pendant length 10.9cm*

**£10,000 - 15,000  
US\$13,000 - 19,000**

Illustrated and described in "Kevin Coates, A Hidden Alchemy. Goldsmithing: Jewels and Table-Pieces", Stuttgart, 2008, No 187.





107

107

**AN EMERALD AND DIAMOND BRACELET**

The tapering openwork brilliant-cut diamond strap set at the front with a series of step-cut emeralds surrounded by baguette-cut diamond highlights, between brilliant and baguette-cut diamond chevron motifs, *diamonds approximately 11.50 carats total, length 18.2cm*

**£20,000 - 30,000**  
**US\$25,000 - 38,000**

108

**AN EMERALD AND DIAMOND PENDANT/NECKLACE**

The openwork drop-shaped pendant decorated with brilliant and baguette-cut diamonds, with a step-cut emerald, weighing 7.09 carats, at the centre, suspended from a similarly-set diamond chain, *diamonds approximately 3.50 carats total, pendant length 4.8cm, necklace length 36.5cm*

**£40,000 - 60,000**  
**US\$52,000 - 78,000**

Accompanied by a report from SSEF stating that the emerald is of Colombian origin with minor amount of oil in fissures. Report number 100134, dated 29 May 2018.

109

**A SAPPHIRE AND DIAMOND BALLERINA RING**

The cushion-shaped sapphire, weighing 18.67 carats, within an undulating surround of brilliant, baguette and marquise-cut diamonds, *diamonds approximately 3.00 carats total, ring size K½*

**£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 78169-93, dated 23 July 2018.

110

**A DIAMOND STRAP BRACELET, CIRCA 1950**

Of geometric design, the front set with three principal brilliant-cut diamonds, between courses of brilliant, single and step-cut diamonds, on a tapering flexible strap set throughout with brilliant and baguette-cut diamonds, *diamonds approximately 24.00 carats total, length 18.9cm*

**£18,000 - 25,000**  
**US\$23,000 - 32,000**



108



109



110



111

111

**A YELLOW SAPPHIRE AND DIAMOND DRESS RING**

The cushion-shaped sapphire, weighing 42.82 carats, within a pavé-set brilliant-cut diamond mount, *ring size M*

**£35,000 - 45,000**  
**US\$44,000 - 57,000**

Accompanied by a report from AGL stating that the sapphire is of Sri Lankan origin, with no evidence of heat or clarity enhancement. Report number CS 69915, dated 25 August 2015.



112

112

**A SAPPHIRE AND DIAMOND RING**

The cushion-shaped sapphire, weighing 37.95 carats, on a scrolling gallery pavé-set with brilliant-cut diamonds, *French assay marks, ring size L*

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

Accompanied by a report from SSEF stating that the sapphire is of Burmese origin, with no indications of heating. Report number 75830, dated 29 July 2014.





113

113

**A DIAMOND AND GEM-SET 'CASMIR' NECKLACE,  
BY CHOPARD**

The flexible collar designed as a series of interlocking paisley motif links set with pear-shaped cabochon sapphires, topaz and pavé-set brilliant-cut diamonds, *diamonds approximately 10.80 carats total, signed Chopard, length 38.5cm, fitted maker's case*

£20,000 - 30,000

US\$25,000 - 38,000



115



114

114

**A FANCY COLOURED DIAMOND AND DIAMOND RING**

The radiant-cut Fancy Intense Greenish Yellow diamond, weighing 2.03 carats, between fancy-cut diamond shoulders, *ring size K½*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

Accompanied by a report from GIA stating that the diamond weighing 2.03 carats is Fancy Intense Greenish Yellow, natural colour, VS2 clarity. Report number 5172347752, dated 6 November 2015.

115

**A FANCY COLOURED DIAMOND AND DIAMOND PENDANT NECKLACE, BY GRAFF**

The radiant-cut Fancy Yellow diamond, weighing 4.08 carats, suspended from a line of pear-shaped and brilliant-cut diamonds, on a cable-link chain, *remaining diamonds approximately 1.60 carats total, signed Graff, pendant length 3.3cm, maker's case*

**£12,000 - 16,000**  
**US\$15,000 - 20,000**

Accompanied by a report from GIA stating that the diamond weighing 4.08 carats is Fancy Yellow, SI1 clarity. Report number 11538089, dated 18th May 2001.

Accompanied by a copy of a purchase receipt from Graff, dated 25 May 2002. Further accompanied by a valuation for insurance from Graff, dated 26 November 2013.

116

**A DIAMOND PENDANT NECKLACE, BY GRAFF**

The pear-shaped diamond pendant, weighing 1.02 carats, suspended from an opposing pear-shaped diamond and brilliant-cut diamond spacer, on a graduating collet-set brilliant-cut diamond necklace, with tapered baguette-cut scrolling motifs at the front, *diamond approximately 10.00 carats total, signed Graff, numbered 3514, lengths: necklace 38.5cm, pendant 2.2cm, maker's case*

**£10,000 - 15,000**  
**US\$13,000 - 19,000**

Accompanied by a report from GIA stating that the diamond weighing 1.02 carats is F colour, VS1 clarity. Report number 10506629, dated 9th November 1998.

Accompanied by a valuation for insurance from Graff, dated 26 November 2013.

117

**A FANCY COLOURED DIAMOND AND DIAMOND RING**

The Fancy Brown brilliant-cut diamond, weighing 8.67 carats, within a pavé-set brilliant-cut diamond border and similarly-set brilliant-cut diamond band, *ring size L*

**£30,000 - 45,000**  
**US\$38,000 - 57,000**

Accompanied by a copy of a report from SSEF stating that the diamond is Fancy Brown, natural colour, Type IIa. Report number 65672, dated 12 November 2012.



116



117



118 (actual size)

118

**A DIAMOND SINGLE-STONE PENDANT**

The brilliant-cut diamond, weighing 5.18 carats, *length 1.5cm*

**£120,000 - 140,000**

**US\$150,000 - 180,000**

Accompanied by a report from GIA stating that the diamond is F colour, VVS2 clarity. Report number 2175247385, dated 23 July 2015.





120



119



121

119

**A DIAMOND SINGLE-STONE RING**

The brilliant-cut diamond, weighing 3.89 carats, between baguette-cut diamond shoulders, *ring size P*

£30,000 - 40,000

US\$38,000 - 51,000



**PROPERTY OF A EUROPEAN PRINCELY FAMILY**

120

**A DIAMOND SPRAY BROOCH**

The stylised foliage decorated with pear-shaped, brilliant and marquise-cut diamonds with a tapered baguette-cut diamond stem, diamonds approximately 16.85 carats total, partially struck French import marks, length 6.0cm

£20,000 - 25,000  
US\$25,000 - 32,000

121

**A DIAMOND-SET LONGCHAIN, BY BULGARI, CIRCA 1975**

The bi-coloured curb-link longchain pavé-set with brilliant-cut diamond highlights, signed Bulgari Roma, French import marks, length 91.8cm, Bulgari case

£10,000 - 15,000  
US\$13,000 - 19,000

This lot was formerly the property of Princess Lilian de Réthy, second wife of King Leopold III of Belgium.



122



122

**A PAIR OF CULTURED PEARL, ONYX AND DIAMOND CHANDELIER EARCLIPS, BY VAN CLEEF AND ARPELS, CIRCA 1970**

The flexible earrings, each designed with a baroque cultured pearl and brilliant-cut diamond surmount suspending a detachable openwork onyx pendant with a cultured pearl and diamond fringe, diamonds approximately 6.00 carats total, signed VCA, numbered, maker's marks, French assay marks, length 8.3cm

£10,000 - 15,000  
US\$13,000 - 19,000



123 (actual size)

123

**A PAIR OF DIAMOND EARCLIPS**

Each set with a heart-shaped diamond, weighing 5.20 and 5.12 carats, *cased by Garrard & Co*

**£180,000 - 250,000**

**US\$230,000 - 320,000**

Accompanied by a report from GIA stating that the diamond weighing 5.20 carats is D colour VS2 clarity. Report number 8677674, dated 3 November 1995.

Accompanied by a report from GIA stating that the diamond weighing 5.12 carats is F colour VVS2 clarity. Report number 8651241, dated 29 August 1995.

Please note that these GIA reports are over ten years old and may require updating.







124

124

**AN EMERALD AND DIAMOND 'SERPENTI' WRISTWATCH, BY BULGARI**

Designed as a sinuous serpent, the textured scales applied with brilliant-cut diamond highlights, the head set with marquise-cut diamonds over a pavé-set brilliant-cut diamond ground, with pear-shaped emerald eyes, signed Bulgari, Swiss assay mark, European convention mark, length 19.5cm

£60,000 - 70,000  
US\$76,000 - 89,000

125

**A 'SERPENTI' RING AND EARRING SUITE, BY BULGARI**

The ring designed as an articulated coiled serpent decorated in brilliant-cut diamonds, with pear-shaped diamond eyes, the pair of earrings of similar design, diamonds approximately 8.01 carats total, each signed Bulgari, numbered 261167 and 260170, earring length 2.2cm

£20,000 - 30,000  
US\$25,000 - 38,000

Accompanied by a report from Bulgari stating that the diamonds in the ring are F-G colour, VVS-VS clarity. Report number 261167.

Accompanied by a report from Bulgari stating that the diamonds in the earrings are F-G colour, VVS-VS clarity. Report number 260170, dated 29 September 2014.

126

**A 'SERPENTI' DIAMOND PENDANT/NECKLACE, BY BULGARI**

The pendant designed as a coiled serpent set throughout with brilliant-cut diamonds and pear-shaped diamond eyes, on a fancy-link chain set with a series of channel-set brilliant-cut diamond triangular prisms, diamonds 15.64 carats total, signed Bulgari, numbered C6APPA, lengths: pendant 8.4cm, necklace 43.0cm

£40,000 - 60,000  
US\$51,000 - 76,000

Accompanied by a report from Bulgari stating that the diamonds are F-G colour, VVS-VS clarity. Report number C6APPA, dated 27 March 2014.



125



126



127

127

**AN EMERALD AND DIAMOND NECKLACE, BRACELET, EARRING AND RING SUITE, BY CHATILA**

The necklace designed as a stylised garland of marquise, pear, and brilliant-cut diamond floral and foliate clusters, with five step-cut emeralds at the centre, suspending a similarly-set pendant set with a step-cut emerald weighing 40.34 carats, the bracelet, pair of pendent earrings and ring of matching design, *diamonds approximately 138.45 carats total, emeralds approximately 190.00 carats total, NC makers marks, necklace length 43.0cm, bracelet length 18.6cm, earrings length 6.2cm, ring size L½ (4)*

**£200,000 - 300,000**  
**US\$250,000 - 380,000**

Accompanied by a report from SSEF stating that the five emeralds in the necklace, weighing 20.64, 15.18, 14.56, 11.19 and 10.10 carats, are of Colombian origin, with indications of moderate amounts of artificial resin in fissures. Report number 97212, dated 17 January 2017.

Accompanied by a report from SSEF stating that the emerald in the pendant, weighing 40.34 carats, is of Colombian origin, with indications of minor amounts of resin in fissures. Report number 96170, dated 26 October 2017.



Accompanied by a report from SSEF stating that the emerald earring drop, weighing 10.66 carats is of Colombian origin, with indications of moderate amount of resin in fissures. Report number 92703, dated 19 June 2017.

Accompanied by a report from SSEF stating that the emerald earring drop, weighing 9.97 carats is of Colombian origin, with indications of moderate amount of resin in fissures. Report number 92702, dated 19 June 2017.

Accompanied by a report from SSEF stating that the emerald side-stone in the bracelet, weighing 13.60 carats is of Colombian origin, with indications of moderate amount of resin in fissures. Report number 92700, dated 19 June 2017.

Accompanied by a report from SSEF stating that the emerald side-stone in the bracelet, weighing 12.45 carats is of Colombian origin, with indications of moderate amount of resin in fissures. Report number 92701, dated 19 June 2017.

128 (actual size)



128

**A DIAMOND 'VOLUTES' BRACELET, BY VAN CLEEF & ARPELS,  
CIRCA 1954**

Designed as a corsage, composed of undulating ribbons of pear-shaped and baguette-cut diamonds, graduating in size from the centre, *diamonds approximately 36.00 carats total, signed Van Cleef & Arpels, maker's mark, French assay marks, length 17.4cm, maker's pouch*

**£110,000 - 150,000**

**US\$140,000 - 190,000**

See Raulet, Sylvie, "Van Cleef & Arpels", Paris, 1986, page 220 for a similar "Volutes" bracelet.





129

129

**AN ART DECO DIAMOND BROOCH, BY VAN CLEEF & ARPELS,  
CIRCA 1934**

Of openwork geometric design, set throughout with vari-cut diamonds, including lozenge-shaped, step, baguette and pavé-set brilliant-cut diamonds, mounted in platinum, *diamonds approximately 28.42 carats total, signed Van Cleef & Arpels, numbered 40714, rubbed French maker's mark, French assay mark, width 7.8cm*

**£45,000 - 55,000**

**US\$57,000 - 70,000**





130

130

**AN ART DECO SAPPHIRE AND DIAMOND RING,  
BY TIFFANY & CO, CIRCA 1920**

The cushion-shaped sapphire, weighing 11.09 carats, between tiered millegrain-set step-cut diamonds shoulders, *signed Tiffany & Co*, ring size N (sizing beads)

**£60,000 - 80,000**  
**US\$76,000 - 100,000**

Accompanied by a report from SSEF stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 100462, dated 4 June 2018.

According to the current owner, this ring was gifted to their great-grandmother in the early 20th Century when residing in New York.

A BELLE ÉPOQUE  
DIAMOND 'MEANDER'  
TIARA, BY ANSORENA

Lot 131



Esperanza Chávarri Aldecoa, Condesa de Villagonzalo, in gala costume, Madrid, circa 1920



131

131

**A BELLE ÉPOQUE DIAMOND 'MEANDER' TIARA,  
BY ANSORENA, CIRCA 1900**

Formed as a single diadem, the upper band of meandering Greek key motifs, forget-me-not flowers and trailing laurel leaves, representing true love and the triumph of love, the lower band designed as a delicate lacework lattice with central handkerchief motif, set throughout with old brilliant, single and rose-cut diamonds with delicate millegrain detail and knifewire tracery throughout, mounted in platinum, *diamonds approximately 33.50 carats total, unsigned, detachable to form two diadems, the lower diadem detaches from its frame to be worn as a choker*

**£80,000 - 120,000**  
**US\$100,000 - 150,000**

**Provenance**

Esperanza Chávarri Aldecoa, Condesa de Villagonzalo (1893-1982)  
Thence by descent

**Exhibited**

National Museum of Decorative Arts, Madrid, 1995

**Literature**

Luna, Juan J, Martín Ansorena, Fernando A & Arbeteta, Letizia,  
'Ansorena 150 Anos', Madrid, 1995, No 4 in the catalogue



131 (the upper band as a single tiara)

The Belle Époque, literally “beautiful era”, was a golden age of relative peace and prosperity in the West, stretching from the late 19th century until the outbreak of the First World War in 1914. During this time, the upper echelons of society enjoyed a glamorous social life on an opulent and lavish scale. It was not only fashionable for women to festoon themselves like queens, but protocol to wear certain jewels and decorations when attending formal festivities. Thus the tiara, the most majestic of accessories, was a symbol of rank, worn by European royalty and nobility at all court and state occasions and later, an essential item in an aristocratic society lady’s wardrobe, worn to private dinners, balls and the opera. The tiara was also a symbol of betrothal and a bride would receive a tiara – sometimes more than one - as a wedding gift to wear during the ceremony and later when she took her place in society as a married woman.

This “garland style” tiara, by Spanish royal jeweller, Ansorena, is designed as a double diadem that may be detached to form two separate tiaras, one of which is designed to be further converted to form a choker. It is of impeccable workmanship and the elegant Louis XVI design of diamond wreaths and flowers has a lightness and lace-like quality made possible by the technical freedom and innovation of working in platinum; a metal that is as light as it is strong. Jewellers only began to understand how truly to exploit platinum from around 1900, so it is particularly interesting that this tiara is noted in Ansorena’s archives as being conceived as early as 1890.

The tiara was owned by Spanish noblewoman Esperanza Chávvari Aldecoa, Countess of Villagonzalo, wife of Fernando Maldonado Salabert, 8th Count of Villagonzalo. The photograph, circa 1920, shows the Countess in her gala costume at the Royal Palace in Madrid

wearing the tiara modishly low over her brow in the manner of an Art Deco bandeau, with a diamond tassel (subsequently lost) at its centre. It was not unusual for valuable tiaras to be adapted as fashions changed. The Countess was a lady-in-waiting of Victoria Eugenie of Battenberg, Queen Consort of King Alfonso XIII of Spain. Queen Victoria Eugenie also owned splendid jewels by Ansorena; her famous diamond fleur-de-lys tiara is today one of the central pieces in the Spanish Crown Jewels.

Further reading

Munn, Geoffrey, “Tiaras: A History of Splendour”, Antique Collectors Club Ltd, Woodbridge, 2001  
 Scarisbrick, Diana, “Ancestral Jewels”, André Deutsch Ltd, London, 1989

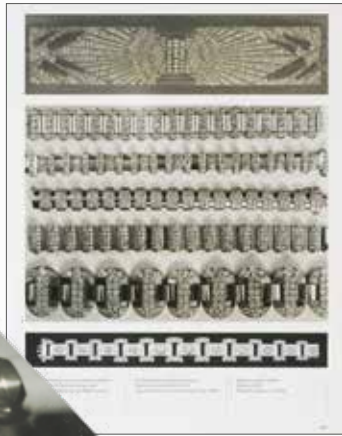


(detail from the case)



131 (the lower band as a tiara and choker)





132 (sold with the lot)



132 (actual size)

132

**AN ART DECO DIAMOND AND PLATINUM BRACELET,  
BY RAYMOND TEMPLIER, 1932**

The highly articulated bracelet of graduating tank-track design, the central row of sculptural links, each set with an old brilliant-cut diamond, between trios of old brilliant-cut diamonds, with millegrain detailing, diamonds approximately 7.20 carats total, signed Raymond Templier, maker's mark, French assay marks, length 18.0cm, maker's case

**£50,000 - 70,000**  
**US\$64,000 - 89,000**

**Illustrated**

L. Mouillefarine and V. Ristelhueber, 'Raymond Templier: Le bijou moderne', Editions Norma, Paris, 2005, page 149. A copy of this book accompanies the lot.

Raymond Templier (1891-1968) was one of the great jewellers of the Art Deco period whose creative vision pushed boundaries and drove change in jewellery design. Often referred to as the "architect of the jewel", Templier embodied the modernist principals of the Art Deco aesthetic by creating jewels along sleek, geometric lines. He was one of the first jewellers to be inspired directly by city life and spoke

of seeing ideas for jewellery everywhere: "as I walk the streets..the wheels, the cars." He was also deeply involved in the contemporary art scene; in 1930, he founded the Union des Artistes Modernes along with other designers, architects and jewellers Jean Fouquet and Gerard Sandoz, all wishing to break from established tradition. In 1932, the critic Paul Sentenac likened him to celebrated avant garde artists of the age including poet Paul Valéry, designer and architect Le Corbusier and founder of Cubism, Picasso.

Templier's minimalist jewels, meticulously created with "mathematical rhythm", were odes to modern technology featuring everything from architectural elements to components of machinery. He viewed jewellery with the eyes of a sculptor or architect; he believed jewels should be three-dimensional, tangible objects and not just flat, decorated surfaces. His designs show restrained simplicity, celebrating form and texture over superfluous detail, often playing with opposites such as curved and straight lines, hollow and voluminous forms and matt and brilliant surfaces. The designs perfectly complemented the new fashions of the day whereby the post-war woman, liberated from the corset, wore clothes along straight, androgynous lines. Dresses were often sleeveless and bracelets and cuffs were a popular way to 'dress' the arms; often multiple bracelets were worn at once.

This bracelet, made in 1932, is not only characteristic of Templier's distinctive style but a rare survivor from the period. Its stylised 'tank-track' form alludes to modern machinery. Its clean, understated silhouette is realised in platinum, a material that had only recently earned its status as a precious metal in 1912 and enabled sculptural jewels to have an unexpected lightness and sense of movement. The brilliant-cut diamonds add contrast to an otherwise smooth, polished surface. Although conceived nearly a century ago, it manages to be at once emblematic of its era while still appearing contemporary today.





133

133 Ω

**A PAIR OF ART DECO NATURAL PEARL AND DIAMOND PENDENT EARRINGS, CIRCA 1930**

The drop-shaped natural pearls, measuring 8.88 - 8.95 x 10.80mm and 8.87 - 8.92 x 10.56mm, each suspended from step-cut diamond single-stone surmounts, weighing 2.00 and 2.29 carats, via single baguette-cut diamond connecting links, *length 2.8cm*

**£30,000 - 40,000**

**US\$38,000 - 51,000**

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 78152-07, dated 30 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 2.00 carats is D colour, VS2 clarity, Type Ia. Report number 1192291880, dated 19 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 2.29 carats is D colour, VVS2 clarity, Type Ia. Report number 2195291877, dated 19 April 2018.

134 Ω

**AN ART DECO DIAMOND RIVIÈRE, BY CARTIER, CIRCA 1930**

The series of 51 step-cut diamonds, graduating in size from the centre, arranged in trios, alternating with single baguette-cut diamonds, the five central diamonds weighing 2.28, 2.20, 2.10, 1.99, 1.92 carats, *diamonds approximately 60.00 carats total, signed Cartier London, length 40.5cm*

**£200,000 - 300,000**

**US\$250,000 - 380,000**

Accompanied by a report from GIA stating that the diamond weighing 2.28 carats is E colour, VS1 clarity, Type Ia. Report number 2195291872, dated 19 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 2.20 carats is F colour, VS1 clarity, Type Ia. Report number 2195291868, dated 19 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 2.10 carats is E colour, VS2 clarity, Type Ia. Report number 2195291894, dated 18 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 1.99 carats is G colour, VS1 clarity, Type Ia. Report number 2191291890, dated 19 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 1.92 carats is D colour, VS1 clarity, Type Ia. Report number 2195291883, dated 18 April 2018.







135 (actual size)

135 \*

**AN ANTIQUE EMERALD AND DIAMOND RING**

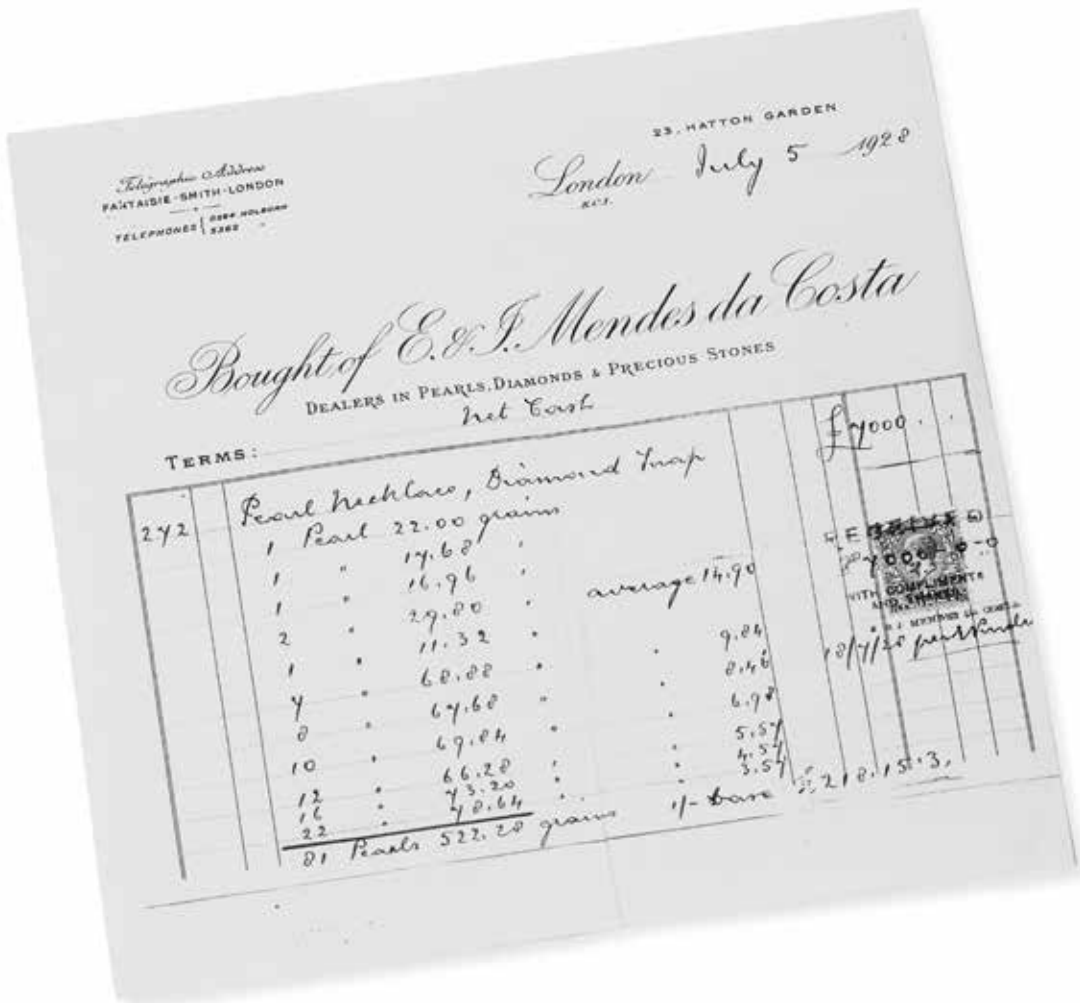
The cushion-shaped emerald, weighing 12.816 carats, framed by old brilliant-cut diamonds, the shoulders and gallery with further old brilliant-cut diamond highlights, *ring size J½*

**£80,000 - 120,000**

**US\$100,000 - 150,000**

Accompanied by a report from SSEF stating that the emerald is of Colombian origin, with minor clarity modification (oil). Report number 99590, dated 23 April 2018.





136 (copy of the original purchase receipt)

136

**AN ART DECO SINGLE-ROW NATURAL PEARL AND DIAMOND NECKLACE, CIRCA 1928**

The eighty-one graduating pearls, measuring from 4.80 to 9.20mm, with a lozenge-shaped clasp of geometric design set with an old marquise-cut diamond between baguette and single-cut diamonds, *principal diamond approximately 2.50 carats, length 54.5cm*

**£60,000 - 80,000**

**US\$76,000 - 100,000**

Accompanied by a report from SSEF stating that the pearls are natural, saltwater. Report number 101372, dated 17 July 2018.

Accompanied by a copy of the original purchase receipt, dated 5 July 1928.





137 (actual size)

137

**A DIAMOND SINGLE-STONE RING**

The Asscher-cut diamond, weighing 9.18 carats, between triangular-cut diamond shoulders, *remaining diamonds approximately 1.20 carats total, ring size I*

**£120,000 - 150,000**

**US\$150,000 - 190,000**

Accompanied by a report from GIA stating that the diamond is H colour, VVS2 clarity. Report number 6018845, dated 11 July 2018.

Accompanied by a report from GIA stating that the diamond is H colour, VVS1 clarity. Report number 6018845, dated 3 February 1984.





138 (unmounted)



138 (actual size)

138 \*

**A FANCY-COLOURED DIAMOND THREE-STONE RING,  
CIRCA 1910**

The central old brilliant-cut Fancy Blue diamond, weighing 0.95 carat, between a marquise-cut Fancy Deep Yellowish Orange diamond, weighing 0.51 carat and a Fancy Deep Yellow-Orange diamond, weighing 0.56 carat, *ring size K*

**£80,000 - 120,000**

**US\$100,000 - 150,000**

Accompanied by a report from GIA stating that the diamond weighing 0.95 carat is Fancy Blue colour, SI1 clarity. Report number 5192292037, dated 27 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 0.51 carat is Fancy Deep Yellowish Orange colour, I1 clarity. Report number 2191291962, dated 27 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 0.56 carat is Fancy Deep Yellow-Orange colour, I1 clarity. Report number 2195291964, dated 24 April 2018.



138 (side view)







## A FINE FANCY PINK DIAMOND

Lot 139 <sup>Ω †</sup>



139 (not to scale)

Pink diamonds are exceedingly rare in nature. It is estimated that only one in 10,000 gem quality diamonds produced in the world show noticeable colour and of these a similarly small percentage are pink, the majority under 2.00 carats in size. How they occur is romantically enigmatic; unlike most other coloured diamonds, their colour is caused not by trace elements in their chemical composition but by a lucky miracle of nature, a distortion within their atomic lattice caused by the pressure exerted on them during their formation.

Throughout millennia of diamond mining, pink diamonds have been unearthed only occasionally, historically in India and later in Brazil, Indonesia and South Africa. The best specimens have been kept as treasures in the collections of royalty, rulers and museums, sought after and celebrated for their elusive beauty. Traditionally considered a gemmological curiosity, the last 50 years have seen a great shift in perception.

In the late 1970s pink diamond-bearing lamproite rock was discovered at the Argyle mine in East Kimberley, Western Australia producing a limited but steady number of small fine quality pink and red diamonds each year. The mine quickly became recognised as the only consistent source in the world. This small but regular supply, alongside informative marketing campaigns, piqued industry and public interest in pink diamonds and the rarity of coloured diamonds. The last few decades have seen the value of fine coloured diamonds increase exponentially. With the Argyle mine forecast to cease operations by 2020, the future of pink diamond mining is uncertain as there are no other known mines with such a consistent production; pink diamonds may become increasingly rare.

This pink diamond, offered at auction for the first time, weighs 5.03 carats and possesses an exceptional combination of characteristics. The Gemological Institute of America has graded it as Fancy Pink colour and VS1 clarity. It is extremely unusual to find a pure pink diamond, of even saturation, with no secondary modifying component colours, weighing over 5.00 carats. The beauty of the diamond's colour and its high clarity grade is further offset by its elegant square cut, with a minimum of facets. It is of extraordinary beauty and a gift of nature.

Bonhams is delighted to offer such an important pink diamond for sale.



# GIA®

## GIA COLORED DIAMOND REPORT

April 20, 2018

Report Type ..... Grading Report

GIA Report Number ..... 5192291260

Shape and Cutting Style . Cut-Cornered Square Step Cut

Measurements ..... 9.68 x 9.68 x 6.49 mm

Carat Weight ..... 5.03 carat

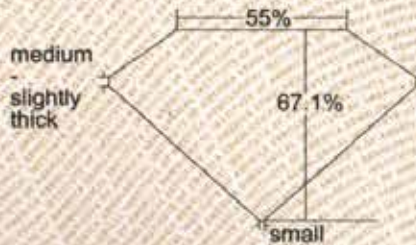
Color Grade ..... Fancy Pink

Color Origin ..... Natural

Color Distribution ..... Even

Clarity Grade ..... VS1

Proportions:



Profile not to actual proportions

Polish ..... Very Good

Symmetry ..... Very Good

Fluorescence ..... Medium Blue

Comments: Additional pinpoints are not shown. Internal graining is not shown.

GIA.edu

GIA REPORT

5192291260

Verify this report at GIA.edu

## ADDITIONAL INFORMATION

### GIA COLORED DIAMOND SCALE

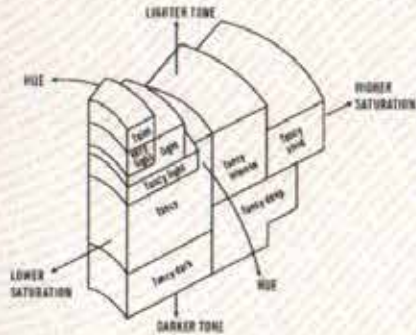
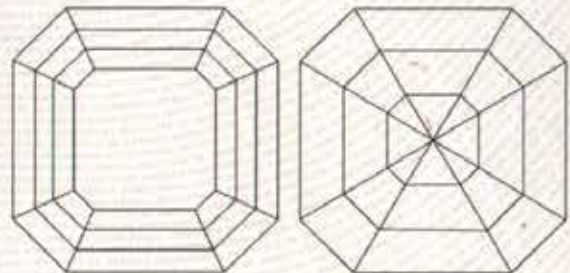


Illustration of GIA fancy color grade interrelationships

### GIA CLARITY SCALE

FLAWLESS
INTERNALLY FLAWLESS
VVS <sub>1</sub>
VVS <sub>2</sub>
VS <sub>1</sub>
VS <sub>2</sub>
S <sub>1</sub>
S <sub>2</sub>
I <sub>1</sub>
I <sub>2</sub>
I <sub>3</sub>

### CLARITY CHARACTERISTICS



### KEY TO SYMBOLS\*

- Feather
- Etch Channel
- Needle
- Pinpoint
- Natural

\* Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.



139 (actual size)

139 Ω †

**A FINE FANCY PINK DIAMOND**

The square-cut Fancy Pink diamond, weighing 5.03 carats

**£600,000 - 800,000**

**US\$760,000 - 1,000,000**

Accompanied by a report from GIA stating that the diamond is Fancy Pink colour, VS1 clarity. Report number 5192291260, dated 20 April 2018.

## INDEX

<b>Maker</b>	<b>Lot No</b>
Andrew Grima	93, 94, 95, 96, 97, 98, 99, 100, 101
Ansorena	131
Aureli Bisbe	33
Boucheron	49, 65, 66
Bucherer	77
Bulgari	20, 60, 67, 69, 74, 83, 84, 121, 124, 125, 126
Cartier	15, 16, 17, 18, 19, 36, 41, 47, 64, 86, 134
Chantecler	68, 71
Chatila	127
Chopard	113
Geoffrey Rowlandson	58
Graff	115, 116
Hans George Mautner	81
Hennell	54
H. Stern	24
John Brogden	4
Kevin Coates	102, 103, 104, 105, 106
Luigi Pichler	5
Marina B	89, 92
Meister	70
Nardi	82
Paul Flato	23
Poiray	29
Raymond Templier	132
Sterlé	78
Tiffany & Co	130
Van Cleef & Arpels	59, 63, 80, 88, 122, 128, 129
Verdura	26

## **Diamond Grading**

### **Colour**

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

### **Clarity**

<b>IF</b>	Internally Flawless	No inclusions and only insignificant surface blemishes when viewed under 10X magnification
<b>VVS1-VVS2</b>	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
<b>VS1-VS2</b>	Very Slightly Included	Minor inclusions that range from difficult (VS1) to slightly easier (VS2) to see under 10X magnification
<b>S11-2</b>	Slightly Included	Noticeable inclusions that are easy (S11) or very easy (S12) to see under 10X magnification
<b>I1-3</b>	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
4.14	Cushion Brilliant	G	VS1	None	GIA	20
4.42	Emerald Cut	E	VS2	Faint	GIA	51
2.96	Round Brilliant	H	VS2	None	GIA	53
2.71	Round Brilliant	G	VS1	None	GIA	53
2.72	Round Brilliant	F	VS1	None	GIA	53
2.43	Round Brilliant	G	VS2	None	GIA	53
2.43	Round Brilliant	H	VS2	None	GIA	53
1.99	Pear	F	SI1	Faint	IIDGR	58
3.68	Emerald Cut	K	VS1	Faint	GIA	75
1.02	Pear Brilliant	F	VS1	None	GIA	116
5.18	Round Brilliant	F	VVS2	None	GIA	118
5.12	Heart Brilliant	F	VVS2	Very Strong Blue	GIA	123
5.20	Heart Brilliant	D	VS2	Faint	GIA	123
2.00	Emerald Cut	D	VS2	None	GIA	133
2.29	Emerald Cut	D	VVS2	None	GIA	133
1.99	Square Emerald Cut	G	VS1	Medium Yellow	GIA	134
2.28	Square Emerald Cut	E	VS1	None	GIA	134
2.20	Square Emerald Cut	F	VS1	None	GIA	134
2.10	Square Emerald Cut	E	VS2	None	GIA	134
1.92	Square Emerald Cut	D	VS1	None	GIA	134
9.18	Square Emerald Cut	H	VVS2	None	GIA	137
9.18	Square Emerald Cut	H	VVS1	None	GIA (1984)	137

**CERTIFIED FANCY COLOURED DIAMOND INDEX**

Carat	Cut	Colour	Clarity	Fluorescence	Laboratory Report	Lot No
1.46	Old Mine Brilliant	Undetermined, Fancy Intense Green-Yellow	SI2	Strong Green	GIA	14
0.95	Round Brilliant	Natural, Fancy Blue-Gray	I1	None	GIA	14
0.94	Old European Brilliant	Natural, Fancy Gray	SI1	None	GIA	14
2.03	Cut-Cornered Rectangular Modified Brilliant	Fancy Intense Greenish Yellow	VS2	Strong White	GIA	114
4.00	Cut-Cornered Rectangular Modified Brilliant	Natural Fancy Yellow	SI1	Faint	GIA	115
0.51	Marquise Brilliant	Natural, Fancy Deep Yellowish Orange	I2	None	GIA	138
0.95	Old European Brilliant	Natural, Fancy Blue	SI1	None	GIA	138
0.56	Marquise Brilliant	Natural, Fancy Deep Yellow-Orange	I2	None	GIA	138
5.03	Cut-Cornered Square Step Cut	Natural, Fancy Pink	VS1	Medium Blue	GIA	139

**CERTIFIED PEARL INDEX**

No. of Natural Pearls	Shape	Dimensions	Colour	Laboratory Report	Lot No
194	Round	From 2.4 to 8.0 mm approx.	Cream	GCS	6
2	Round	1. 15.7 x 14.5 x 12.2 mm 2. 15.4 x 14.8 x 9.9 mm	Cream	GCS	9
95	Round	From 3.9 to 8.5 mm approx.	Cream	GCS	11
3	Baroque	1. 10.5 x 11.6 x 13.1 mm 2. 9.7 x 12.3 x 13.8 mm 3. 11.6 x 14.0 x 18.5 mm	Grey	GCS	13
1	Baroque	14.0 x 11.1 x 10.3 mm	Cream	GCS	38
84	Round to Oval	From 5.15 to 8.40 mm	Cream with rosé and green overtones	SSEF	46
2	Button	1. 14.95 - 15.47 x 13.40 mm 2. 15.10 - 15.90 x 14.10 mm	White	Gubelin	55
2	Oval	1. 8.88 - 8.95 x 10.80 mm 2. 8.87 - 8.92 x 10.56mm	White	GCS	133
81	Round	From 4.80 to 9.20 approx.	Cream with rosé and green overtones	SSEF	136



**CERTIFIED EMERALD INDEX**

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
21.60	Cabachon	Columbia	Moderate (Oil)	GCS	1
14.57	Octagonal	Columbia	Minor (Oil)	GCS	32
3.90	Octagonal	Columbia	Minor (Oil)	GCS	35
2.50	Cushion	Columbia	Insignificant	Gubelin	42
1.97	Pear	Columbia	Minor	Gem & Pearl	58
Not determined	Rectangular	Columbia	Minor (Traditional)	AGL	64
12.01	Step	Columbia	Moderate (Oil)	SSEF	87
14.00	Octagonal	Columbia	Minor (Filler)	GCS	92
7.09	Step	Columbia	Minor (Oil)	SSEF	108
13.60	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
12.45	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
9.97	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
10.66	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
20.64	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
15.18	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
14.56	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
11.19	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
10.10	Octagonal, Step	Columbia	Moderate (Resin)	SSEF	127
40.34	Octagonal, Step	Columbia	Minor (Resin)	SSEF	127
12.81	Antique Cushion	Columbia	Minor (Oil)	SSEF	135

**CERTIFIED SAPPHIRE INDEX**

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
9.50	Cushion	Madagascar	None	GCS	3
Not determined	Step	Not determined	None	AGL	22
7.80	Oval	Madagascar	None	GCS	28
10.42	Cushion	Sri Lanka	None	GCS	52
10.42	Cushion	Sri Lanka	None	AGL	52
6.84	Oval	Madagascar	None	GCS	60
4.10	Octagonal	Madagascar	None	GCS	71
2.70	Octagonal	Madagascar	None	GCS	71
9.11	Cushion	Sri Lanka	None	SSEF	73
14.90	Oval, Brilliant	Basaltic	None	SSEF	76
23.54	Cushion	Sri Lanka	None	GCS	78
18.67	Cushion	Sri Lanka	None	GCS	109
42.82	Cushion	Sri Lanka	None	AGL	111
11.10	Antique Cushion	Sri Lanka	None	SSEF	130

**CERTIFIED RUBY INDEX**

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
1.73	Antique Cushion	Burma	None	SSEF	43
1.63	Antique Cushion	Burma	None	SSEF	43
Approx 3.20	Cushion	Burma	None	GCS	83
Approx 16.50 Total	Oval	Burma	None	GCS	85
Approx 6.00	Cushion	Thailand	None	GCS	91

**OTHER STONES INDEX**

Stone	Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
Spinel (Pink)	Approx 8.70	Octagonal	Not determined	None	IGN	12
Spinel (Pink)	8.78	Octagonal	Sri Lanka	Minor (Oil)	GCS	12

## 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 £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 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.

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by 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: 25663009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25663009

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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

The term "Certificate of 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](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

## 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

## 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 11 GOVERNING LAW

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

## 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.



<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	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;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	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;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	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;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	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;	<b>10 OUR LIABILITY</b>	10.1
7.1.8	8.2	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;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	8.2.1	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;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	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;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	<b>9 FORGERIES</b>	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.2	9.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:
	9.2.1		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		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		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"New Bond Street"** means *Bonhams'* 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](http://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 Modern &

Contemporary Art  
Giles Peppiatt  
+44 20 7468 8355

## African, Oceanic & Pre-Columbian Art

U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Liz Goodridge  
+1 917 206 1621

## Antiquities

Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
James Ferrell  
+1 415 503 3332

## 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  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## 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

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Helena Gumley-Mason  
+44 20 8393 2615  
U.S.A  
Celeste Smith  
+415 503 3214

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
Xibo Wang  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2231

## 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

Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
Nathania Nisonson  
+1 917 206 1617

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+852 2918 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  
Caroline Morrissey  
+1 212 644 9046  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## 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 20 8963 2842  
Adrian Papiro  
+44 20 8963 2840

## Motorcycles

Ben Walker  
+44 20 8963 2819

## 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  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A  
Morisa Rosenberg  
+1 323 447 9374

## Russian Art

UK  
Daria Khristova  
+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  
H.K.  
Tim Bourne  
+852 3607 0021

## Whisky

UK  
Martin Green  
+44 131 225 2266  
HONG KONG  
Daniel Lam  
+852 2918 4321

## Wine

UK  
Richard Harvey  
+44 20 7468 5811  
U.S.A  
Erin McGrath  
+1 415 503 3319  
HONG KONG  
Daniel Lam  
+852 2918 4321

## 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 450 205 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

### Wales

Representatives:  
**Cardiff**  
Jeff Muse  
+44 2920 727 980

## EUROPE

**Austria**  
Thomas Kamm  
+49 (0) 89 2420 5812  
austria@bonhams.com

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

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

**Germany - Cologne**  
Katharina Schmid  
+49 (0) 221 9865 3419  
+49 (0) 157 9234 6717  
cologne@bonhams.com

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

**Germany - Stuttgart**  
Neue Brücke 2  
New Bridge Offices  
70173 Stuttgart  
+49 (0) 711 2195 2640  
+49 (0) 157 9234 6717  
stuttgart@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 06 485 9000  
rome@bonhams.com

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

**Portugal**  
Rua Bartolomeu Dias  
nº160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 156 686  
+34 680 347 606  
barcelona@bonhams.com

**Spain - Madrid**  
Núñez de Balboa no 4-1C  
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) 859 1843  
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 (760) 567 1744  
sandiego@bonhams.com

**Colorado**  
Lance Vigil  
+1 (720) 355 3737  
colorado@bonhams.com

**Florida**  
April Matteini  
+1 (305) 978 2459  
florida@bonhams.com  
Alexis Butler  
+1 (305) 878 5366  
florida@bonhams.com

## Georgia

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

**Illinois & Midwest**  
Ricki Blumberg Harris  
Natalie B. Waechter  
+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 Mexico**  
Terri Adrian-Hardy  
+1 (602) 859 1843  
newmexico@bonhams.com

**Oregon**  
Sheryl Acheson  
+1 (971) 727 7797  
oregon@bonhams.com

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

**Virginia**  
Gertraud Hechl  
+1 (202) 422 2733  
virginia@bonhams.com

**Washington**  
Heather O'Mahony  
+1 (206) 566 3913  
seattle@bonhams.com

**Washington DC**  
**Mid-Atlantic Region**  
Gertraud Hechl  
+1 (202) 422 2733  
washingtonDC  
@bonhams.com

## CANADA

**Toronto, Ontario**  
Kristin Kearney  
340 King St East  
2nd Floor, Office 213  
Toronto ON  
M5A 1K8  
+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**  
Jessica Zhang  
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**  
37th Floor, Taipei 101 Tower  
No. 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
taiwan@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)8110 033 792  
+27 (0)7611 20171  
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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

# Bonhams

**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. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email?  or post

### 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 arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Fine Jewellery		Sale date: Wednesday 26 September 2018													
Sale no. 24577		Sale venue: New Bond Street, London													
<p>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.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s														
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s														
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
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 <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: <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 tick if you have registered with us before <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

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/07/18





**Bonhams**  
101 New Bond Street  
London, W1S 1SR

+44 (0) 20 7447 7447  
[bonhams.com](http://bonhams.com)

**AUCTIONEERS SINCE 1793**