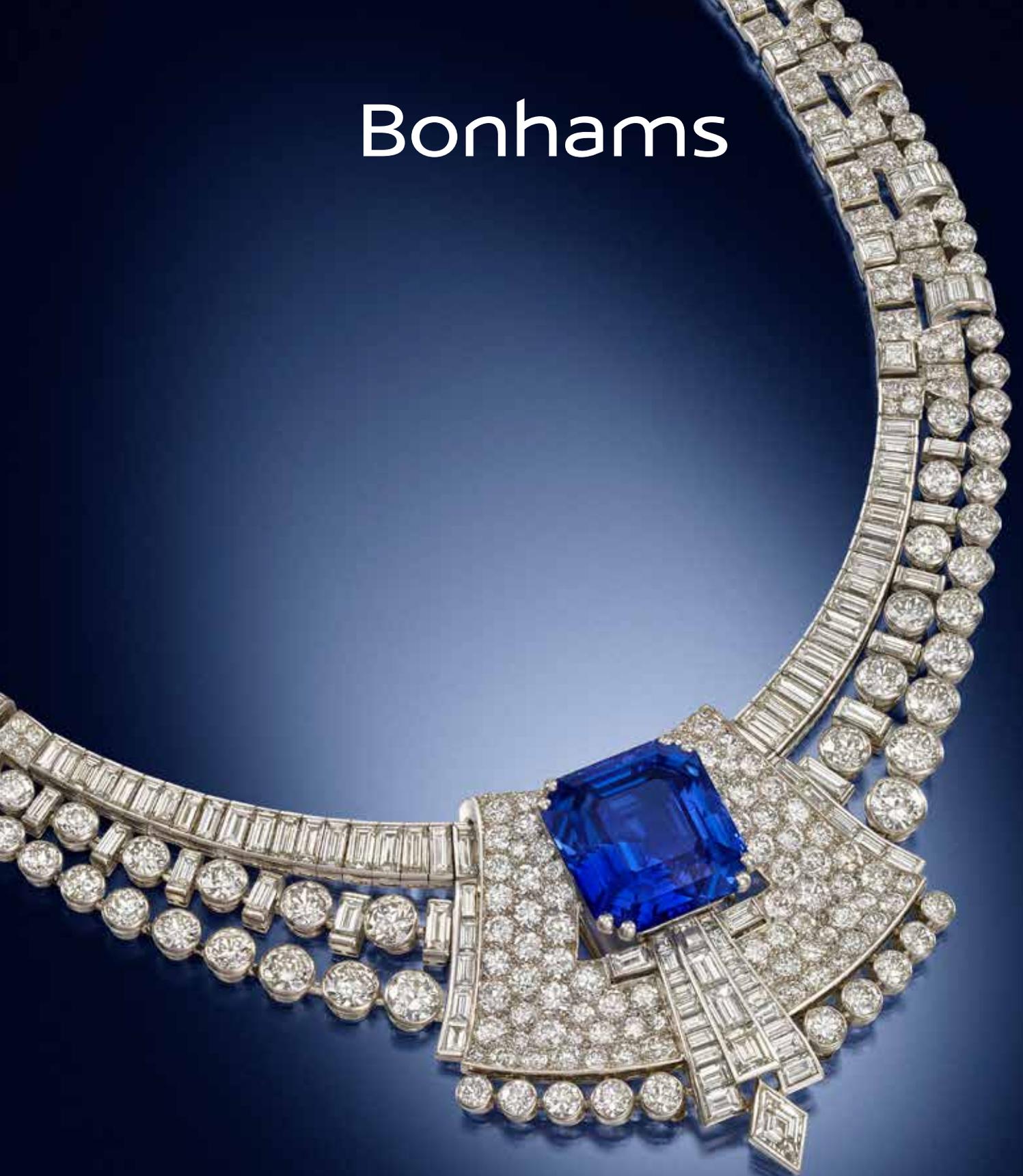


Bonhams



London Jewels

New Bond Street, London | 30 April 2019



London Jewels

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**AN EMERALD AND
DIAMOND 'TWO
BEES' RING, BY JEAN
SCHLUMBERGER FOR
TIFFANY & CO, CIRCA 1965**

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DIAMOND AND SAPPHIRE
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**AN ART DECO SAPPHIRE
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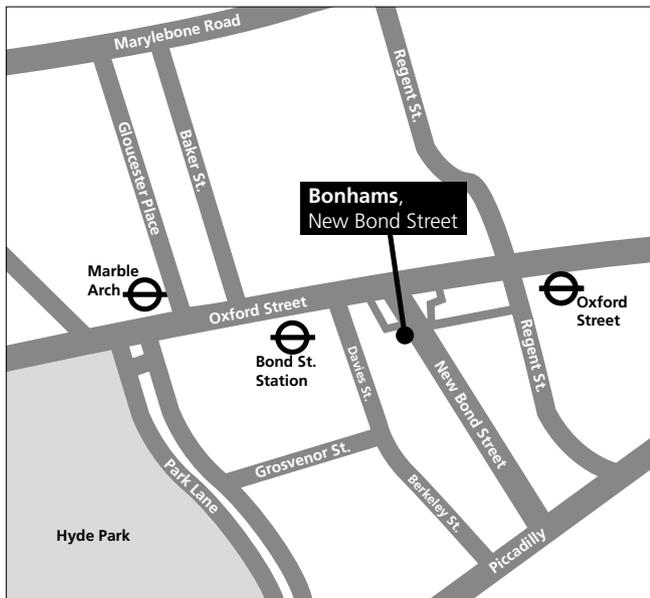
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Please note that irrespective of origin, jadeite and rubies (and any jewellery pieces that contain them) may now be imported into the United States.

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1



2



3

1

A LATE 19TH CENTURY EMERALD AND DIAMOND RING

The square-cut emerald, weighing 1.83 carats, between old brilliant-cut diamonds, with rose-cut diamond accents, the gallery of scroll design, mounted in gold, *diamonds approximately 1.95 carats total, ring size S*

£6,000 - 8,000

US\$7,900 - 10,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with minor oil in fissures. Report number 79204-11, dated 15 March 2019.

2

AN ENAMEL AND DIAMOND MEMORIAL BROOCH, LATE 18TH CENTURY

The oblong brooch with an applied memorial urn, set with a central pear-shaped diamond and old brilliant and rose-cut diamond highlights, on a royal blue enamel ground, framed by a surround of cushion-shaped diamonds, with glazed compartment verso, closed-back settings throughout, mounted in silver and gold, *later brooch fitting, length 3.0cm, cased by S.J. Phillips Ltd*

£4,000 - 6,000

US\$5,200 - 7,900



4

3

A SAPPHIRE AND DIAMOND CLUSTER RING

Converted from a 19th century jewel, set with an octagonal-shaped sapphire within an eight-claw setting, each claw inlaid with a rose-cut diamond, framed by a surround of cushion-shaped and old brilliant-cut diamonds, *sapphire very approximately 8.00 carats, diamonds approximately 1.40 carats total, some diamonds deficient, ring size M*

£4,000 - 6,000
US\$5,200 - 7,900

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16819, dated 5 February 2019.

4

AN EARLY 19TH CENTURY DIAMOND FRINGE NECKLACE

Designed as a graduated series of cushion-shaped diamonds, the front suspending a fringe of cushion and pear-shaped diamond drops, closed-back settings throughout, mounted in silver and gold, *length 39.5cm*

£35,000 - 45,000
US\$46,000 - 59,000

5

**A COLLECTION OF TWENTY-TWO REPLICA 'FAMOUS
DIAMONDS' AND A REPLICA 'JUBILEE DIAMOND'**

Twenty-two paste replicas of famous diamonds, including The Hope Blue, The Sancy, The Orloff, The Dresden and Tiffany diamonds; together with a replica Jubilee Diamond, *fitted cases* (2)

£1,000 - 1,500

US\$1,300 - 2,000

Accompanied by a copy of 'Famous Diamonds', Balfour, published by De Beers Consolidated Mines Limited, London.

Provenance

Sir Arthur and Alexander Levy of M.J Levy & Nephews
Guy Tooth, who took ownership of M.J Levy & Nephews
Thence by decent



5 (not to scale)



7



8



9



6

6
A DIAMOND THREE-STONE RING
The old brilliant-cut diamond, weighing 2.01 carats, between two similarly-cut diamonds, weighing 1.04 and 1.06 carats, *ring size L*

£8,000 - 12,000
US\$10,000 - 16,000

7
A PINK SAPPHIRE AND DIAMOND RING, 1920S
The cushion-shaped pink sapphire, weighing 4.07 carats, between stepped shoulders set with baguette-cut diamonds, *shank later replaced, ring size N*

£5,000 - 7,000
US\$6,500 - 9,200

Accompanied by a report from The Gem & Pearl Laboratory stating that the pink sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16798, dated 1 February 2019.

8
AN ALEXANDRITE AND DIAMOND CLUSTER RING
Set with a cushion-shaped alexandrite, framed by a surround of old brilliant-cut diamonds, between trifurcated shoulders, *alexandrite approximately 7.80 carats, diamonds approximately 1.00 carat total, ring size R*

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the alexandrite chrysoberyl is of Sri Lankan origin and displays a colour change of green in daylight and greenish-pink in incandescent light. Report number 16665, dated 11 December 2018.

9
A DIAMOND SINGLE-STONE PENDANT
The cushion-shaped diamond, weighing 5.20 carats, *length 1.6cm*

£14,000 - 18,000
US\$18,000 - 24,000



10

10

**AN ENAMEL AND PERIDOT NECKLACE AND BROOCH/
PENDANT, ENGLISH, 1890-1900**

The row of slightly graduated octagonal-cut peridots, seed pearls and bluish green and white enamel scroll motifs, suspending a similarly decorated brooch/pendant set with a hexagonal-cut peridot and old brilliant-cut diamond highlights, mounted in gold, *peridots approximately 59.00 carats total, length 39.5cm, pendant length 2.5cm, case by Harvey & Gore, 4 Burlington Gardens*

£8,000 - 12,000

US\$10,000 - 16,000



11

11

A DIAMOND NECKLACE, CIRCA 1920

Designed as a delicate garland, composed of swags and wreaths, suspending articulated bud motifs, on a knife-edge backchain, millegrain-set throughout with old brilliant-cut diamonds, mounted in platinum, *principal diamond approximately 3.00 carats, remaining diamonds approximately 9.70 carats total, central section detachable, inner circumference 39.5cm*

£15,000 - 20,000
US\$20,000 - 26,000

This necklace was purchased by the vendor in 1923.

12

A BELLE ÉPOQUE DIAMOND BOW BROOCH, BY CARTIER, CIRCA 1905

The black velvet ribbon bow set with old brilliant-cut diamond edging, accents and central knot, suspending two highly articulated similarly-cut diamond tassels with floral clusters, millegrain detail throughout, mounted in platinum, *one diamond deficient, signed Cartier Paris, Londres, New York, numbered 7021, French assay marks, length 7.7cm, width 5.0cm*

£10,000 - 15,000
US\$13,000 - 20,000

For a similar example of a garland-style bow brooch with velvet by Cartier see Storelli, Delphine (Ed.), 'The Cartier Collection, Jewelry', Flammarion, Paris, 2004, p. 48.



12



13



14

13

A BELLE ÉPOQUE DIAMOND BOW BROOCH, CIRCA 1905

Of articulated ribbon bow design, millegrain-set with old brilliant-cut and single-cut diamond floral motifs, on finely pierced lacework, suspending a fringe of similarly-cut diamonds, mounted in platinum, *diamonds approximately 6.20 carats total, later brooch fitting, length 7.9cm*

£6,000 - 8,000

US\$7,900 - 10,000

14

A PINK STAR SAPPHIRE AND DIAMOND RING, 1900

The pink star sapphire cabochon, weighing 7.14 carats, within an openwork surround of flowerhead design, set throughout with cushion-shaped, old brilliant, single and rose-cut diamonds, between bifurcated shoulders, mounted in silver and gold, *diamonds approximately 1.30 carats total, ring size L½*

£6,000 - 8,000

US\$7,900 - 10,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pink star sapphire shows no evidence of heat treatment. Report number 16768, dated 29 January 2019.



16



15



15 (detail)

15

A MOONSTONE CAMEO, SAPPHIRE AND DIAMOND PENDANT, BY CARTIER, CIRCA 1912

The oval moonstone cameo depicting a gryllus, with four conjoined heads including three male profiles and a ram's head, surrounded by single-cut diamonds, within a lozenge-shaped carved moonstone frame, with calibr -cut channel-set sapphire highlights and a single and rose-cut diamond pendant loop, mounted in platinum, *unsigned, Cartier maker's marks, French assay marks, length 4.5cm, fitted case by Cartier*

£15,000 - 20,000
US\$20,000 - 26,000

16

A THREE-ROW NATURAL AND CULTURED PEARL NECKLACE WITH A DIAMOND CLASP, EARLY 20TH CENTURY

The three rows of pearls, measuring approximately 3.00mm to 8.20mm, with a lozenge-shaped clasp set with old brilliant-cut diamonds, *diamonds approximately 1.40 carats total, length 53.0cm*

£6,000 - 8,000
US\$7,900 - 10,000

Accompanied by a report from GCS stating that the pearls are natural, saltwater, with five beaded cultured pearls. Report number 79185-54, dated 2 November 2018. Please note the seed pearls under 3mm have not been tested.

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater, with six beaded cultured pearls. Report number 16541, dated 20 November 2018. Please note the seed pearls under 2.9mm have not been tested.

The necklace was originally owned by the vendor's great aunt, Geraldyn  Smith. Geraldyn 's family, the Verdon Smiths, founded one of the most important aircraft companies in the world, the Bristol Aeroplane Company Ltd, and Geraldyn  herself became one of the first women to fly in Britain. Founded in 1910, the company designed and produced some of the most important wartime aircrafts and, by the start of World War II, the Bristol works were the largest single aircraft manufacturing unit in the world. During the late 1950s Bristol undertook supersonic transport studies which later contributed to the creation of Concorde.



17

17
A BELLE ÉPOQUE SAPPHIRE, NATURAL PEARL AND DIAMOND BROOCH, CIRCA 1900

The oval sapphire cabochon horizontally-set within a delicate ribbon bow surround of rose-cut diamonds, suspending a natural pearl and old brilliant-cut diamond drop, mounted in platinum and gold, with millegrain detail, *sapphire approximately 38.50 carats, later brooch fitting, width 2.5cm, length 4.5cm*

£25,000 - 35,000
US\$33,000 - 46,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 17013, dated 26 March 2019.

Accompanied by a report from SSEF stating that the pearl is natural, saltwater. Report number 101630, dated 10 August 2018.



18

18
A BELLE ÉPOQUE AQUAMARINE AND DIAMOND PENDANT, CIRCA 1910

Of garland design, the large oval-cut aquamarine within a surround of foliate design, millegrain-set with old brilliant-cut diamonds and rose-cut diamond highlights, with knife-edge detailing, mounted in platinum, *aquamarine approximately 80.00 carats, diamonds approximately 5.00 carats total, pendant length 6.5cm, fitted case*

£15,000 - 20,000
US\$20,000 - 26,000

19
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BROOCH

The octagonal-cut sapphire within an openwork lozenge-shaped surround of garland design, with foliate detailing, set throughout with old brilliant, rose and single-cut diamonds, mounted in platinum and gold, *sapphire approximately 11.20 carats, principal diamonds approximately 0.80 carat total, later pin signed Koch, Russian import mark, possibly composite, length 3.6cm, fitted case by S.J.Phillips*

£7,000 - 10,000
US\$9,200 - 13,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16902, dated 26 February 2019.



19



20



21



22



23

20
A FANCY-COLOURED DIAMOND AND DIAMOND PENDANT
 Of openwork scroll and foliate design, set with a pear-shaped Fancy Orangi Pink diamond, weighing 0.59 carat, with brilliant and marquise-cut diamond highlights, *remaining diamonds approximately 0.60 carat total, length 4.3cm*

£6,000 - 8,000
US\$7,900 - 10,000

Accompanied by a report from GIA stating that the diamond weighing 0.59 carat is Fancy Orangi Pink, VS1 clarity. Report number 2205000814, dated 29 January 2019.

21
A FANCY-COLOURED DIAMOND AND DIAMOND RING
 The brilliant-cut Fancy Brownish Purple-Pink diamond, weighing 1.41 carats, between brilliant-cut diamond shoulders, *ring size J½*

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a report from GIA stating that the diamond is Fancy Brownish Purple-Pink colour, S11 clarity. Report number 6204000802, dated 29 January 2019.

22
A PAIR OF DIAMOND EARSTUDS
 The cushion-shaped diamonds, weighing 1.75 carats and 1.85 carats
£4,000 - 6,000
US\$5,200 - 7,900

23
A MULTI GEM-SET JEWEL, SECOND QUARTER OF THE 19TH CENTURY
 The large oval-cut aquamarine within a collet of wirework, bead and burr motifs, within a highly elaborate three-coloured textured gold frame with floral garland, acanthus leaf and shell decoration, further set with oval-cut orange pastes, old brilliant-cut diamonds and a circular-cut chrysoberyl, suspending three cartouche pendants, *mounted as a brooch, probably converted from a larger jewel, diameter 7.3cm, fitted case*
£4,000 - 6,000
US\$5,200 - 7,900



24

24

A LATE 19TH CENTURY ENAMEL AND SEED PEARL FRINGE NECKLACE, BY CARLO GIULIANO, AND AN ADAPTED PENDANT, BY CHILD & CHILD, CIRCA 1900

Designed as a continuous series of polychrome drops, each red enamel rectangular surmount above a pale blue enamel feather, with a dark blue enamel bell-shaped terminal and two seed pearl finials, mounted in gold, accompanied by an adapted pendant of similar design, formed from several converted fringe drops above a pair of pale blue enamel wings, with a dark blue enamel and seed pearl highlight, terminating in a further fringe drop, mounted in silver and gold, *necklace with maker's marks 'CG' in an oval lozenge, pendant with maker's mark for Child & Child, lengths: necklace 37.0cm, pendant 5.2cm, necklace with fitted case by C. Giuliano, 115 Piccadilly, London*

£10,000 - 15,000
US\$13,000 - 20,000

Provenance

Esther Rosamund Bland (1876 - ?)
 Thence by descent

The necklace was gifted to the current owner by her mother, Patience Bland, on the occasion of her 21st birthday. Patience Bland's aunt, Esther Rosamund, pictured, was the great great niece of the famous prison reformer Elizabeth Fry (1780 - 1845).



© Private Collection

Esther Rosamund, original owner of lot 24, pictured wearing the necklace

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.



25

26

**25
TWO 19TH CENTURY DIAMOND SCROLL
BROOCHES**

Both of floral design, one brooch set with a cushion-shaped diamond stamen, the other with a pear-shaped diamond stamen, each within cushion-shaped diamond, old brilliant-cut diamond, and single-cut diamond leaves, mounted in silver and gold, *principal cushion shaped diamond approximately 3.50 carats, principal pear-shaped diamond approximately 1.70 carats, remaining diamonds approximately 6.60 carats total, four small diamonds deficient, both with later rhodium plating and brooch fittings, lengths: 5.9cm, 6.0cm*

**£8,000 - 12,000
US\$10,000 - 16,000**

**26
A SINGLE-ROW NATURAL PEARL
NECKLACE WITH A DIAMOND CLASP**

The fifty-seven natural pearls, measuring approximately 5.30mm to 7.70mm, interspersed with seed pearls, with a rectangular clasp set with three old brilliant-cut diamonds, *diamonds approximately 0.65 carat total, length 46.5cm*

**£6,000 - 8,000
US\$7,900 - 10,000**

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 79185-51, dated 2 November 2018. Please note the seed pearls under 3mm have not been tested.

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater. Report number 16540, dated 20 November 2018.

**27
AN EARLY 20TH CENTURY DIAMOND
PENDANT NECKLACE**

The old brilliant-cut diamond, weighing 5.22 carats, suspended by a knife-edge from a similarly-cut diamond surmount, on a fine trace-link chain, mounted in platinum, *remaining diamond approximately 0.75 carat, pendant length 3.9cm, chain length 41.4cm, extends to 47.2cm*

**£8,000 - 12,000
US\$10,000 - 16,000**



27



28

28

**A NATURAL PEARL AND DIAMOND
PENDANT/NECKLACE AND BROOCH
SUITE, BY MELLERIO, CIRCA 1890**

The pendant set with a circular cluster of rose-cut diamonds suspending two pearls, measuring approximately 12.80 and 12.60mm, from knife-edge chains of unequal length, decorated with rose-cut diamonds, the cluster brooch set with a central pearl measuring approximately 13.50mm, within a triple tiered border of old brilliant-cut diamonds, *diamonds in brooch approximately 8.25 carats total, pendant length 4.9cm, brooch diameter 3.5cm, fitted case by Mellerio, 9 rue de la Paix, Paris (2)*

£25,000 - 35,000

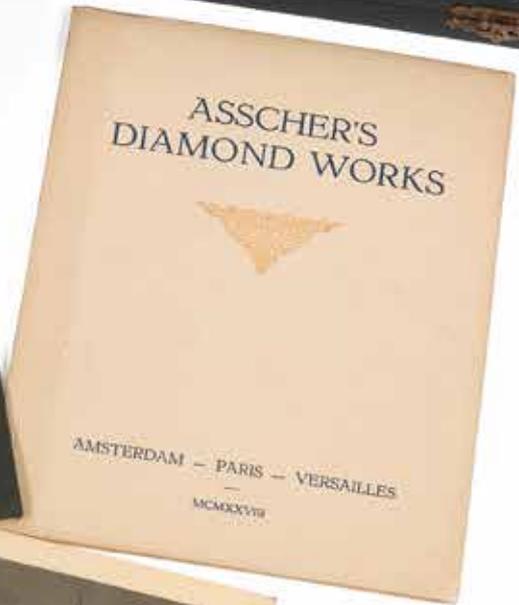
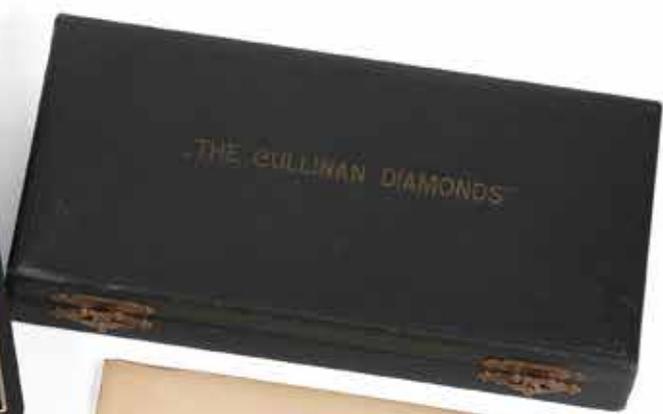
US\$33,000 - 46,000

Accompanied by a report from The Gem and Pearl Laboratory. Please refer to the Jewellery Department for details.

Provenance

A European Noble Family, by repute bought directly from Mellerio Paris
By descent to the current owner

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.



29 (not to scale)



'How Mr. Joseph Asscher cleft The Cullinan in two' (included in the lot)



Detail of the nine principal diamonds cut from The Cullinan before they were polished, Joseph Asscher & Cie (included in the lot)

In 1905 the astonishing discovery of the legendary Cullinan diamond was made at the Premier Mine No 2, near Pretoria, South Africa. It weighed 3,106 carats, and was named after the Chairman of the mine, Thomas (later Sir Thomas) Cullinan. Having initially failed to find a buyer, the Cullinan was eventually sold to the South African Transvaal Colony government in 1907 for £150,000, who then presented it to King Edward VII on his 66th birthday as a symbol of South Africa's loyalty to the Crown.

On accepting such a stone, it was clear the Cullinan needed to be cleaved into smaller stones before being further cut and polished. This was enormously complex and involved significant risk for a stone valued in 1908 at £250,000, over £25,000,000 today having adjusted for inflation, and for which insurance was taken out "against loss, theft and damage of every kind, excepting damaged caused by cutting".

As a result, King Edward VII was advised by his Private Secretaries, The Right Honourable Baron Knollys and Sir Dighton Probyn, to consult the London diamond brokers Messrs M.J Levy & Nephews as to how such a diamond might be cut. Arthur (later Sir Arthur) and Alexander Levy of M.J Levy & Nephews brokered the diamond to be cut and polished with the renowned Asscher Company in Amsterdam, who in 1903, just a few years earlier, had undertaken the cutting of the previously largest known diamond discovered: the Excelsior, which weighed 995.2 carats.

M.J Levy & Nephews' Copy of the 'Agreement For The Inspection of The Cullinan Diamond' here being offered for sale outlines this agreement between the Crown and Messrs M.J Levy & Nephews. This was signed by The Right Honourable Francis Baron Knollys and The Right Honourable Sir Dighton Probyn, who were named as the 'Crown Nominees', and has since been handed down to a descendant of the M.J Levy & Nephews business.

The agreement, signed on 29th January 1908, appoints M.J Levy and Nephews as 'Inspectors' of the Cullinan and outlines the parameters and guidelines of how the Cullinan was to be handled throughout the cutting process, and the duties that each party would undertake. This agreement is also signed in conjunction with the 'Principal Agreement', which is copied into this document, between the Crown Nominees and

the Asscher Company on 23rd January 1908, outlining the particulars on the cutting and polishing of the diamond, together with details of the remuneration to be owed to the Asscher Company which was to be made in 'chippings' or the cash equivalent.

The cutting and polishing of the Cullinan was a success: after an extensive period of studying the stone, Joseph Asscher, recognised as the most gifted cleaver in the firm, created a relatively large incision in the diamond of approximately 6.5mm deep, and cleaved the Cullinan - initially into two principal parts, weighing 1,977 carats and 1,040 carats. Over the following months these diamonds were further polished and cut to create the 9 principal stones (of which replicas are sold in this lot), 96 smaller diamonds, and a quantity of polished 'ends'.

Cullinan I and II are part of the collection of Crown Jewels, and the remaining seven principal diamonds are in the collection of Queen Elizabeth II, after Her Majesty inherited them from her grandmother, Queen Mary, in 1953.

For a full transcript of the Agreement please contact the department for further information.



Preliminary studying of 'The Cullinan' at Asscher Diamond workshop in Amsterdam, Joseph Asscher & Cie (included in the lot)

Details of The Replica Cullinan Diamonds



'The Cullinan' in its original rough form.



Cullinan I: 530.20 carats, pear-shaped, set at the top of the Sovereign's Sceptre.



Cullinan II: 317.40 carats, cushion-shaped, set at the front of the Imperial State Crown.



Cullinan III: 94.40 carats, pear-shaped, most commonly worn by Queen Elizabeth II in combination with Cullinan IV as part of a brooch.



Cullinan IV: 63.60 carats, square-cut. In combination with Cullinan III these diamonds were affectionally known as 'Granny's Chips' – referring to Queen Mary, who wore them in her crown.



Cullinan V: 18.80 carats, heart-shaped, set in a brooch that formed part of a stomacher made for Queen Mary to wear at the Delhi Durbar in 1911.



Cullinan VI: 11.50 carats, marquise-cut, and hangs from the brooch containing Cullinan VIII.



Cullinan VII: 8.80 carats, marquise-cut, originally given by King Edward VII to his wife Queen Alexandra.



Cullinan VIII: 6.8 carats, oblong-cut, and was set in a brooch that formed part of the stomacher of the Delhi Durbar parure.



Cullinan IX: 4.39 carats, pear-shaped, and is set in a platinum ring, known as the Cullinan IX ring.



30



32



33



31



34

**30
A DIAMOND SINGLE-STONE RING**

The old brilliant-cut diamond, weighing 7.24 carats, within a ten-claw setting to a reeded hoop, *ring size L*

**£40,000 - 60,000
US\$52,000 - 79,000**

Accompanied by a report from HRD Antwerp stating that the diamond is M colour, VS1 clarity. Report number 180000178798, dated 3 January 2019.

**31
A RUBY AND DIAMOND RING**

Of crossover design, set with an oval-cut ruby, weighing 2.34 carats, and an old oval-cut diamond, weighing 2.36 carats, between undulating shoulders set with old brilliant-cut diamonds, *ring size L (sizing beads)*

**£10,000 - 15,000
US\$13,000 - 20,000**

Accompanied by a report from The Gem & Pearl Laboratory stating that the ruby is of Burmese origin, with no evidence of heat treatment. Report number 13378, dated 11 November 2016.

Accompanied by a report from SSEF stating that the ruby is of Burmese origin, with no indications of heating. Report number 103925, dated 20 December 2018.

**32
A PAIR OF DIAMOND EARRINGS, BY CARTIER, CIRCA 1935**

The earrings of openwork fan design, each central old brilliant-cut diamond set within a surround of baguette, old brilliant and single-cut diamonds, mounted in platinum, *diamonds approximately 3.00 carats total, signed Cartier London, maker's mark JC, numbered 4746[?], width 2.0cm, cased by Cartier*

**£8,000 - 12,000
US\$10,000 - 16,000**

For a similar pair of fan-shaped earrings by Cartier, dated 1934, see Storelli, Delphine (Ed.), 'The Cartier Collection, Jewelry', Flammarion, Paris, 2004, p. 222.

**33
A 'MYSTERY-SET' RUBY AND DIAMOND RING, BY VAN CLEEF & ARPELS, CIRCA 1987**

Of bombé design, set with calibré-cut rubies in concealed settings between brilliant-cut diamond borders, *signed Van Cleef & Arpels, maker's mark, numbered M33747, rubbed French assay marks, inner inscribed J.W 1987, ring size L*

**£8,000 - 12,000
US\$10,000 - 16,000**



35

34 ^Ω

AN ART DECO DIAMOND BRACELET, CIRCA 1925

Composed of a series of openwork rectangular links pavé-set throughout with brilliant and single-cut diamonds, millegrain detail, mounted in platinum, *diamonds approximately 10.00 carats total, French assay marks, length 17.2cm, cased by Percy Vimpany, 24 Piccadilly, London*

£5,000 - 7,000
US\$6,500 - 9,200

35

A TWO-ROW NATURAL AND CULTURED PEARL NECKLACE

Composed of a shorter row of fifty-nine natural pearls, measuring approximately 4.50mm to 7.30mm, and a longer row of cultured pearls with two natural pearls, with an old brilliant-cut diamond clasp of openwork geometric design, *length of shortest row 42.5cm*

£4,000 - 6,000
US\$5,200 - 7,900

Accompanied by a report from GCS stating that 61 pearls are natural, saltwater and 71 pearls are cultured. Report number 79198-35, dated 20 February 2019.



36



36



37

36

A RUBY AND DIAMOND NECKLACE AND A PAIR OF RUBY AND DIAMOND EARRINGS

The fancy-link chain suspending a series of marquise, pear and brilliant-cut diamonds, and a similarly-set drop with a pear-shaped ruby to the centre, mounted in platinum, the earrings of similar design, each set with a cushion-shaped ruby, mounted in 18 carat white gold, *diamonds approximately 3.15 carats total, necklace with London import mark, earrings with maker's mark for Asprey & Co and London hallmark, lengths: necklace 40.5cm, earrings 0.7cm (2)*

£6,000 - 8,000
US\$7,900 - 10,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the rubies are possibly of Thai, East African (etc) origin and show no evidence of heat treatment. Report number 16796, dated 1 February 2019.

37

A DIAMOND RING/BRACELET COMBINATION

Of figure-of-eight design, pavé-set with brilliant-cut diamonds, issuing a pear-shaped diamond, weighing 3.01 carats, on a brilliant-cut diamond bracelet, mounted in 18 carat gold, *remaining diamonds approximately 6.00 carats total, European convention mark, ring size O*

£25,000 - 35,000
US\$33,000 - 46,000

Accompanied by a report from GIA stating that the diamond weighing 3.01 carats is G colour, VS1 clarity. Report number 5192129600, dated 21 February 2019.



38

A RUBY AND DIAMOND CLUSTER RING

The oval-cut ruby, weighing 6.17 carats, within a surround of brilliant-cut diamonds, *diamonds approximately 2.40 carats total, ring size Q*

£20,000 - 30,000
US\$26,000 - 39,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the ruby is of Burmese origin, with no indication of heat treatment. Report number 16844, dated 12 February 2019.

Accompanied by a report from Ricerche e Analisi Gemmologiche stating that the ruby is of Burmese origin, with no indications of heating and with oil/wax in fissures. Report number CR1001/17, dated 3 July 2017.

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.

39 ^Ω

A DIAMOND NECKLACE

Designed as a line of graduated brilliant-cut diamonds, tapering to a central v-shaped point suspending a pear-shaped diamond drop, *diamonds approximately 13.00 carats total, length 41.0cm*

£8,000 - 12,000
US\$10,000 - 16,000



40

40

**A FOUR-ROW CULTURED PEARL NECKLACE WITH
A SAPPHIRE AND DIAMOND CLASP**

The clasp set with a circular-cut sapphire, weighing 23.77 carats, within a brilliant and marquise-cut diamond surround, on a four-row cultured pearl necklace, accompanied by an alternative synthetic ruby and diamond cluster clasp, *diamonds approximately 4.55 carats total, length of shortest strand 43.5cm, width of sapphire clasp 3.0cm, width of synthetic ruby clasp 2.9cm*

£18,000 - 22,000
US\$24,000 - 29,000

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 77112-15, dated 17 July 2017.

41

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 7.05 carats, within a four-claw setting, between shoulders set with calibre-cut diamonds, *diamonds approximately 0.50 carat total, ring size L*

£10,000 - 15,000
US\$13,000 - 20,000

Accompanied by a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of heating. Report number 18100340, dated 8 November 2018.



41



42



43

42

A PAIR OF DIAMOND PENDENT EARRINGS

The oval-shaped surmounts pavé-set with brilliant-cut diamonds, with undulating reeded detailing, suspending detachable drops of similar design, *diamonds approximately 16.30 carats total, length 5.5cm*

£7,000 - 10,000

US\$9,200 - 13,000

43

A PAIR OF TANZANITE, RUBELLITE AND DIAMOND EARRINGS, BY MARGHERITA BURGNER

Each of teardrop form, pavé-set with brilliant-cut diamonds and collet-set with a cushion-shaped tanzanite or rubellite, *diamonds approximately 4.50 carats total, signed Margherita Burgener, maker's mark MB, length 2.8cm*

£10,000 - 15,000

US\$13,000 - 20,000



44

44

AN EMERALD AND DIAMOND TWO-STONE RING

Set with a cushion-shaped emerald, weighing 3.90 carats, and a cushion-shaped diamond, weighing 3.35 carats, between single-cut diamond shoulders, *ring size L½*

£20,000 - 30,000
US\$26,000 - 39,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with a minor amount of resin in fissures. Report number 79207-40, dated 28 March 2019.

45 Ω

A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

The articulated openwork strap set with a central row of brilliant-cut diamonds, between courses of similarly-cut diamonds, with millegrain detail, *diamonds approximately 15.20 carats total, signed VCA, French workshop mark, French assay marks, length 16.9cm*

£10,000 - 15,000
US\$13,000 - 20,000

45



46

AN EMERALD AND DIAMOND COLLAR/BRACELET COMBINATION

The front designed as a series of flowerheads, each set with a step-cut emerald, framed by a surround of brilliant-cut diamonds, with step-cut diamond spacers between, the back similarly-set with diamonds and interspersed with curb-link chains, converting to two bracelets, *diamonds approximately 10.70 carats total, length 34.5cm (2)*

£5,000 - 7,000
US\$6,500 - 9,200

47

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each step-cut emerald, weighing 4.85 and 5.01 carats, within a four-claw setting, framed by a surround of marquise and brilliant-cut diamonds, *diamonds approximately 2.50 carats total, length 2.7cm*

£20,000 - 30,000
US\$26,000 - 39,000

Accompanied by a report from Gübelin stating that the emerald weighing 4.85 carats is of Colombian origin, with indications of minor clarity enhancement. Report number 17040039, dated 13 April 2017.

Accompanied by a report from Gübelin stating that the emerald weighing 5.01 carats is of Colombian origin, with indications of minor clarity enhancement. Report number 17040040, dated 13 April 2017.



47



46



46 (alternate views)



48

48

A PAIR OF GEM-SET 'PNEU' EARCLIPS, BY MARINA B

Each surmount collet-set with a pear-shaped emerald and pink tourmaline cabochon, within a surround pavé-set with brilliant-cut diamonds, suspending a series of drops further-set with brilliant-cut diamonds, onyx highlights and a heart-shaped pink tourmaline cabochon, each terminating in a pink paste disk, *diamonds approximately 1.35 carats total, unsigned, length 5.7cm*

£4,000 - 6,000
US\$5,200 - 7,900



49

49

A CARVED EMERALD, ONYX AND DIAMOND BROOCH

The emerald cabochon, weighing 213.53 carats, carved with a floral and foliate design, set diagonally between pavé-set brilliant-cut diamond and polished onyx shoulders echoing its form, *diamonds approximately 8.40 carats total, brooch length 7.6cm*

£30,000 - 40,000
US\$39,000 - 52,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with a significant amount of resin in fissures. Report number 79201-38, dated 26 February 2019.

Accompanied by a report from HRD stating that the emerald is of Colombian origin, with minor clarity enhancement. Report number J19000004198, dated 29 January 2019.



50

**50
A 'TUBOGAS' WRISTWATCH,
BY BULGARI**

The circular dial with baton and Arabic numerals, within a polished bezel engraved *Bulgari*, to a sprung gaspipe-link strap, case and strap signed *Bulgari*, strap with maker's mark, case numbered 259421, Swiss assay mark, European convention mark, inner diameter adjustable

**£4,000 - 6,000
US\$5,200 - 7,900**



52

**52
A DIAMOND 'PARENTESI' BANGLE,
BY BULGARI**

The sprung bangle composed of interlocking geometric links alternately-set with brilliant-cut diamonds, diamonds approximately 2.30 carats total, signed *Bulgari*, maker's mark, inner diameter 5.7cm, maker's pouch

**£6,000 - 8,000
US\$7,900 - 10,000**



51

**51
A DIAMOND 'PARENTESI' WRISTWATCH,
BY BULGARI**

The circular dial pavé-set with single-cut diamonds, with baton hands, to a sprung bracelet composed of interlocking geometric links, alternately-set with brilliant-cut diamonds, diamonds approximately 2.40 carats total, case and bracelet signed *Bulgari*, bracelet with maker's mark, case numbered G54635, inner diameter 5.1cm

**£6,000 - 8,000
US\$7,900 - 10,000**

54



55 (alternate views)



53

**53
A DIAMOND-SET BRACELET, BY OSCAR HEYMAN, CIRCA 1975**

The sinuous textured strap highlighted with brilliant-cut diamonds, *diamonds approximately 3.70 carats total, unsigned, numbered 83126, length 18.3cm*

**£6,000 - 8,000
US\$7,900 - 10,000**

**54
AN EMERALD AND DIAMOND RING**

The step-cut emerald, weighing 8.14 carats, between trilliant-cut diamond shoulders, *diamonds approximately 1.25 carats total, ring size L*

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

Accompanied by a report from Gübelin, stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 16020153, dated 25 February 2016.

**55
A GEM-SET RING, CIRCA 1970**

Of undulating irregular outline, the diaper patterned ground overlaid with textured tendrils and applied with trios of brilliant-cut diamonds, circular-cut rubies and emeralds and a brilliant-cut diamond flourish, *ring size N*

**£2,000 - 3,000
US\$2,600 - 3,900**



57

56

A FANCY-LINK BRACELET WATCH, BY HERMÈS

Designed as a series of annular links with ropetwist borders, graduating in size, the central link inlaid with a circular dial with Arabic numerals, baton hour markers and blackened hands, *signed Universal Genève Hermes, case numbered 24768, length 19.0cm*

£3,000 - 4,000
US\$3,900 - 5,200

57 Y

A CORALLIUM RUBRUM AND GEM-SET BRACELET, BY VAN CLEEF & ARPELS, CIRCA 1965

The eleven coral beads interspersed with circular-cut sapphire and brilliant-cut diamond rondels, *diamonds approximately 2.40 carats total, unsigned, length 21.5cm, maker's pouch*

£6,000 - 8,000
US\$7,900 - 10,000

Purchased by the vendor from Van Cleef & Arpels circa 1965. Accompanied by a copy of a letter to the vendor from Van Cleef & Arpels, dated 16 February 1965, and another, dated 12 March 1965. Accompanied also by a copy of an insurance valuation by Van Cleef & Arpels, dated 16 February 1965.



56



58



59



59A

58

A PAIR OF GEM-SET 'PELOUSE HAWAII' EARRINGS, BY VAN CLEEF & ARPELS, CIRCA 1950

The bombé earrings composed of polished spheres and brilliant-cut diamond, circular-cut ruby and sapphire flowerhead motifs, *diamonds approximately 1.00 carat total, signed Van Cleef & Arpels, numbered 24555, French export mark, length 2.1 cm*

£7,000 - 10,000
US\$9,200 - 13,000

For a bracelet of similar design, dated 1948, see Raulet, Sylvie, "Van Cleef & Arpels", Paris, 1986, page 236. VCA's floral Hawaii line was first launched in 1938 with stylised forget-me-nots in French patriotic colours of red, white and blue, symbolic as "les petites fleurs de la résistance".

59

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 2.83 carats, between baguette-cut diamond shoulders, *ring size K½*

£5,000 - 7,000
US\$6,500 - 9,200

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with a minor amount of oil in fissures. Report number 79189-93, dated 13 December 2018.



60

59A

A COLOUR-CHANGE SAPPHIRE RING

The cushion-shaped colour-change sapphire, weighing 20.47 carats, ring size N

£10,000 - 15,000
US\$13,000 - 20,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the colour-change sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 17025, dated 27 March 2019.

60

A GOLD, SAPPHIRE AND DIAMOND BRACELET, BY LACLOCHE, CIRCA 1940

The two-row gaspipe-link bracelet, embellished at the centre with a voluminous scroll motif, set with circular-cut sapphires and brilliant-cut diamonds, mounted in gold, signed J Lacloche Paris, workshop mark, French assay marks, maker's case, 15, Rue de la Paix, Paris

£7,000 - 10,000
US\$9,200 - 13,000

61

A RUBY AND DIAMOND 'FEUILLE DE SAUGE' BRACELET, BY BOUCHERON, CIRCA 1950

Designed as a flexible openwork strap of polished 'sage leaf' links, interspersed with circular-cut rubies and brilliant-cut diamonds, diamonds approximately 2.10 carats total, signed Boucheron Paris, numbered 6980, workshop mark, French assay marks, length 18.5cm

£8,000 - 12,000
US\$10,000 - 16,000



63



64



62



66



65

62

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 2.76 carats, within an openwork bezel of undulating design and set with baguette-cut diamonds, remaining diamonds approximately 0.90 carat total, ring size H (sizing band)

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a report from IIDGR stating that the diamond is E colour, VS1 clarity. Report number 010000205339, dated 1 March 2019.

63

A FANCY-COLOURED DIAMOND AND DIAMOND RING

The pear-shaped Fancy Deep Brown-Yellow diamond, weighing 7.56 carats, between baguette-cut diamond shoulders, ring size P½

£25,000 - 35,000
US\$33,000 - 46,000

Accompanied by a report from GIA stating that the diamond weighing 7.56 carats is Fancy Deep Brown-Yellow colour, VS2 clarity. Report number 6193984591, dated 24 January 2019.

Accompanied by a copy of a report from GIA stating that the diamond weighing 7.56 carats is Fancy Deep Brown-Yellow colour. Report number 10096001, dated 6 March 1997.

64

A FANCY-COLOURED DIAMOND AND DIAMOND RING

The old brilliant-cut Fancy Greenish Yellow diamond, weighing 1.05 carats, within a cluster of brilliant-cut diamonds, between similarly-set diamond shoulders, ring size L

£4,000 - 6,000
US\$5,200 - 7,900

Accompanied by a report from GIA stating that the diamond weighing 1.05 carats is Fancy Greenish Yellow, SI1 clarity. Report number 2195863596, dated 10 December 2018.



67

65

A FANCY-COLOURED DIAMOND AND DIAMOND RING

The radiant-cut diamond, weighing 4.05 carats, surrounded by brilliant-cut diamonds, *ring size L*

£17,000 - 25,000

US\$22,000 - 33,000

Accompanied by a report from GIA stating that the diamond weighing 4.05 carats is Fancy Light Yellow colour, VS2 clarity. Report number 2183461912, dated 13 June 2017.

66

A DIAMOND BRACELET

The articulated strap of abstract design, set throughout with staggered baguette and marquise-cut diamonds, *diamonds approximately 19.50 carats total, length 16.50cm*

£8,000 - 12,000

US\$10,000 - 16,000

67 ^Ω

A DIAMOND-SET PENDANT WATCH/NECKLACE

The lozenge-shaped dial pavé-set with single-cut diamonds, within a tiered border similarly-set with brilliant-cut diamonds, suspended from a ropetwist annular-link chain, *movement signed Montre Royal de Genève, pendant length 8.2cm, necklace length 76.0cm*

£5,000 - 7,000

US\$6,500 - 9,200



68

**68
AN EMERALD AND DIAMOND BROOCH**

Of flowerhead design, the oval emerald cabochon within a staggered surround of brilliant-cut diamonds and petals of brushed finish, *emerald approximately 33.90 carats total, diamonds approximately 5.80 carats total, width 4.4cm*

**£8,000 - 12,000
US\$10,000 - 16,000**

Accompanied by a report from GCS stating that the emerald is of Zambian origin, with significant oil in fissures. Report number 79207-16, dated 27 March 2019.



69

**69
AN EMERALD AND DIAMOND RING**

The cabochon emerald set within a sculptural mount decorated with baguette and brilliant-cut diamonds, *emerald approximately 15.50 carats, diamonds approximately 2.00 carats total, ring size L½*

**£6,000 - 8,000
US\$7,900 - 10,000**

Accompanied by a report from GCS stating that the emerald is of undeterminable origin, with indications of significant clarity enhancement. Report number 79201-02, dated 26 February 2019.

**70
A NECKLACE, BANGLE AND EARCLIP SUITE, BY LALAOUNIS, CIRCA 1980**

The articulated collar leading to a stepped front suspending an openwork drop of labyrinth design, of brushed finish, the bangle and earclips en suite, *necklace and bangle signed Ilias Lalaounis, all with maker's mark, necklace inner diameter 11.5cm, bangle inner diameter 5.6cm, earclip length 2.5cm, maker's pouch*

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

For a similar example, see Lalaounis, Ilias, "Metamorphosis", *Ekdotike Hellados S.A., Greece, 1984, p.316*. The same motif is engraved on a Neolithic seal-stone from Thessaly, Central Greece (6th millennium B.C.).



70



71



72



73

71 †

A DIAMOND SINGLE-STONE RING

The radiant-cut diamond, weighing 4.01 carats, within a surround and shoulders set with brilliant-cut diamonds, *ring size N*

£35,000 - 45,000
US\$46,000 - 59,000

Accompanied by a report from IIDGR stating that the diamond weighing 4.01 carats is G colour, VVS1 clarity. Report number 010000211499, dated 22 March 2019.

Accompanied by a report from HRD stating that the diamond weighing 4.01 carats is F colour, VVS1 clarity. Report number 180000083710, dated 25 July 2018.

72

A SAPPHIRE AND DIAMOND RING, BY CARTIER

The cushion-shaped sapphire, weighing 10.13 carats, set horizontally between pavé-set brilliant-cut diamond shoulders, *signed Cartier, numbered 600535, workshop mark, French assay mark, ring size L*

£25,000 - 35,000
US\$33,000 - 46,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 17026, dated 27 March 2019.

Accompanied by a report from Gübelin stating that the sapphire is of Madagascan origin, with no indications of heating. Report number 18097291, dated 18 September 2018.

Accompanied by a repair receipt from Cartier, dated 10 April 2014.

73

A DIAMOND RING, BY GRAFF

The marquise-cut diamond, weighing 2.30 carats, between heart-shaped diamond shoulders, mounted in platinum, *signed Graff, maker's mark GD, numbered GR41580, London hallmark, European convention mark, ring size K½*

£14,000 - 18,000
US\$18,000 - 24,000

Accompanied by a report from GIA stating that the diamond is F colour, VVS2 clarity. Report number 2196740831, dated 17 September 2018.



74

74
A CHALCEDONY AND DIAMOND NECKLACE, BY MARGHERITA BURGNER

Composed of 27 chalcedony beads, interspersed at the front with brilliant-cut diamond roundels, with a similarly-cut diamond clasp, diamonds approximately 3.30 carats total, signed Margherita Burgener, maker's mark MB, length 48.5cm

£6,000 - 8,000
US\$7,900 - 10,000

75
A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 5.76 carats, within a four-claw setting, ring size M

£17,000 - 20,000
US\$22,000 - 26,000

76

76 ^Ω
A PAIR OF DIAMOND EARSTUDS

Set with brilliant-cut diamonds weighing 2.45 carats and 2.43 carats

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a report from IIDGR stating that the diamond weighing 2.45 carats is F colour, SI1 clarity. Report number 010000201960, dated 12 February 2019.

Accompanied by a report from IIDGR stating that the diamond weighing 2.43 carats is G colour, SI1 clarity. Report number 010000201967, dated 12 February 2019.



77



78



79

77 Ω

**AN EMERALD AND DIAMOND
'PANTHÈRE' RING, BY CARTIER**

Decorated throughout with pavé-set brilliant-cut diamonds, the eyes set with pear-shaped emeralds, the nose with onyx, mounted in 18 carat gold, *signed Cartier, numbered 59926B, maker's mark JC, UK hallmark, European convention mark, ring size G½, maker's box*

**£10,000 - 15,000
US\$13,000 - 20,000**

78

**A SPESSARTITE GARNET AND DIAMOND
RING**

The oval-cut spessartite garnet within a double four-claw setting, with a triangular-shaped diamond to either side, all within a surround of single-cut diamonds, *diamonds approximately 0.60 carat total, ring size K½*

**£2,000 - 3,000
US\$2,600 - 3,900**

Accompanied by a report from AGL stating that the spessartite garnet weighing 14.32 carats (stated by client) is natural. Report number CS 81928, dated 5 March 2012.

79 Ω

**A DIAMOND BRACELET, BY HARRY
WINSTON**

The articulating strap designed as a series of clusters set with marquise-cut diamonds and brilliant-cut diamonds, of pink tint, joined by two rows of brilliant-cut diamonds, *diamonds approximately 16.50 carats total, pink diamonds untested for natural colour, signed Harry Winston, maker's marks HW, French assay marks, length 18.0cm*

**£12,000 - 18,000
US\$16,000 - 24,000**



80

80 Ω

A CULTURED PEARL AND DIAMOND SUITE, BY ADLER, 2001

The necklace composed of graduating cultured pearls, measuring from 13.85 - 19.65mm, to a brilliant-cut diamond clasp; the earclips each set with a cultured pearl between a pavé-set brilliant-cut diamond swirl surround; the ring set with a cultured pearl between brilliant-cut diamond shoulders, *diamonds approximately 14.05 carats total, signed Adler, lengths: necklace 46.2cm, earclips 2.5cm, ring size J, maker's case*

£10,000 - 15,000

US\$13,000 - 20,000

Accompanied by three certificates of authenticity from Adler.





81

81
A PAIR OF AQUAMARINE, MORGANITE AND DIAMOND EARRINGS, BY MARGHERITA BURGENER

Each star surmount pavé-set throughout with brilliant-cut diamonds, suspending a detachable briolette-cut drop set with either an aquamarine or morganite, *diamonds approximately 2.30 carats total, signed Margherita Burgener, maker's mark MB, length 6.1cm, maker's case*

£10,000 - 15,000
 US\$13,000 - 20,000



82

82
AN AQUAMARINE AND DIAMOND RING

The cut-cornered step-cut aquamarine within a four-claw setting, each claw set with a brilliant-cut diamond accent, the gallery and bifurcated mount pavé-set with brilliant-cut diamonds throughout, *diamonds approximately 1.85 carats total, ring size K*

£4,000 - 6,000
 US\$5,200 - 7,900



83



84



85

83 Ω

A PAIR OF DIAMOND PENDENT EARRINGS, BY VENDÔME

Each articulating tassel set with lines of oval-cut diamonds, ranging in size from 0.52 carat to 0.92 carat, *hinged post and clip fittings, diamonds 27.99 carats total, signed Vendôme, length 5.3cm*

£30,000 - 50,000
US\$39,000 - 65,000

Accompanied by 38 reports from GIA stating that the diamonds are predominantly D-F colour, VVS1-VS2 clarity, one diamond is G colour and two diamonds are SI1 clarity. Please refer to the condition report for further details.

84

A DIAMOND THREE-STONE RING

The principal brilliant-cut diamond, weighing 3.17 carats, between similarly-cut diamonds, *ring size O (sizing spring)*

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a report from GIA stating that the diamond weighing 3.17 carats is I colour, SI1 clarity. Report number 6204034426, dated 6 February 2019.

85

A PAIR OF DIAMOND EARRINGS, BY MARGHERITA BURGNER

Designed as foliate sprays, pavé-set throughout with brilliant-cut diamonds, *diamonds approximately 2.50 carats total, signed Margherita Burgener, maker's mark MB, length 2.2cm*

£3,000 - 5,000
US\$3,900 - 6,500



86



88



87

86

A DIAMOND BRACELET, BY BOLIN, CIRCA 1960

Designed as undulating ribbons of brilliant and single-cut diamonds, set at the centre with a brilliant-cut diamond weighing 2.66 carats, *maker's mark WAB, Swedish assay mark, length 17.8cm, maker's case*

£14,000 - 18,000
US\$18,000 - 24,000

87

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 5.19 carats, within an eight-claw setting, *ring size L*

£15,000 - 20,000
US\$20,000 - 26,000

88

AN ALEXANDRITE AND DIAMOND RING

The cushion-shaped alexandrite, weighing 14.63 carats, accented with a brilliant-cut diamond at each claw and on each shoulder, mounted in 18 carat gold, *London hallmark, ring size O*

£18,000 - 22,000
US\$24,000 - 29,000

Accompanied by a report from GIA stating that the alexandrite chrysoberyl is natural, with a yellow-green to brown-purple colour change. Report number 6291609584, dated 27 June 2018.



89

89

A DIAMOND NECKLACE

The articulated necklace set throughout with brilliant-cut diamonds, the front of swag design suspending a brilliant-cut diamond fringe, *diamonds approximately 24.00 carats total, length 42.0cm, fitted case*

£15,000 - 20,000

US\$20,000 - 26,000



90

90

A PAIR OF PERIDOT AND DIAMOND EARCLIPS, BY RAYMOND YARD, CIRCA 1950

Each shield-shaped peridot within a scrolling surround set with brilliant, baguette and tapered baguette-cut diamonds, *diamonds approximately 2.30 carats total, signed Yard, length 2.4cm*

£6,000 - 8,000

US\$7,900 - 10,000



91



92



93

91
**A LAPIS LAZULI AND DIAMOND TURTLE
BROOCH, BY CARTIER, CIRCA 1965**

Modelled as a swimming turtle, the shell formed as a series of lapis lazuli plaques with applied old brilliant-cut diamond highlights, with cabochon sapphire eyes, signed *Cartier Paris*, maker's marks, numbered 010314, French assay marks, length 3.8cm, maker's case

£5,000 - 7,000
US\$6,500 - 9,200

92
**A GOLD AND LAPIS LAZULI RING,
BY BOUCHERON, CIRCA 1935**

The lapis lazuli triangular prism within a polished gold geometric mount, signed *Boucheron Paris*, numbered 48023, workshop mark, French assay mark, ring size I

£4,000 - 6,000
US\$5,200 - 7,900

93
**A GOLD LINK BRACELET, BY CARTIER,
CIRCA 1940**

Formed of openwork buckle-shaped links, signed *Cartier Paris*, numbered (rubbed and partially indistinct), length 20.0cm

£5,000 - 7,000
US\$6,500 - 9,200



94



95



96

94
**A SAPPHIRE AND DIAMOND BROOCH,
 BY CARTIER, MID 20TH CENTURY**

The openwork cartouche set with a central pear-shaped sapphire, weighing 6.11 carats, within a surround of scrolling ribbons set with old brilliant-cut diamonds and accented by a single square-cut diamond, *signed Cartier London, width 3.0cm*

£6,000 - 8,000
US\$7,900 - 10,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16924, dated 8 March 2019.

95
A GOLD RING, CIRCA 1940

The bezel formed as a double tier of polished loops with a spherical finial at the centre, *workshop mark for René Delaye, French assay mark, ring size H-I*

£6,000 - 8,000
US\$7,900 - 10,000

René Delaye had a workshop in St. Honore, Paris, from 1930 onwards. He produced one-off private commissions as well as pieces for the most distinguished jewellery houses, to include Cartier.

96
A GOLD RING, CIRCA 1940

The circular bezel formed of tiers of polished loops, with polished spheres around the circumference and at the centre, *workshop mark for René Delaye, French assay mark, ring size I-J*

£6,000 - 8,000
US\$7,900 - 10,000



97

97

A NATURAL PEARL AND DIAMOND RING BY BUCCELLATI, CIRCA 1960

Of bicoloured foliate design, the central 13.5mm x 13.3mm natural pearl within a surround of rose-cut diamond-set leaves, with granular detailing, between openwork shoulders realistically modelled as leaves, to a reeded hoop, *signed Buccellati, ring size K, maker's case*

£7,000 - 8,000

US\$9,200 - 10,000

Accompanied by a report from GIA stating that the pearl is natural, saltwater. Report number 6177194652, dated 25 June 2015.



98

98

A TOURMALINE AND DIAMOND BROOCH, BY BULGARI, CIRCA 1975

The stylised giardinetto, cabochon tourmaline and brilliant-cut diamond 'vase' issuing a bombé bouquet of cabochon tourmalines, graduating in colour, highlighted by brilliant-cut diamonds, *diamonds approximately 3.30 carats total, signed Bulgari, workshop mark, French export mark, fitted case by Bulgari*

£8,000 - 12,000

US\$10,000 - 16,000

For a very similar example see Triossi, A. 'Between Eternity and History: Bulgari from 1884 to 2009: 125 Years of Italian Jewels', Skira, 2009, p.314, plate 187.

99



100



101



102

99 Ω

A DIAMOND DRESS RING

The step-cut diamond, weighing 3.92 carats, within a bicoloured openwork floral surround decorated with brilliant and single-cut diamonds, ring size *J* $\frac{1}{2}$

£4,000 - 6,000
US\$5,200 - 7,900

100

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 7.63 carats, between cut-cornered trilliant-cut diamonds, diamonds approximately 2.50 carats total, ring size *M*

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a report from SSEF stating that the emerald is of Colombian origin, with indications of moderate oil in fissures. Report number 104831, dated 8 February 2019.

101

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 12.71 carats, within a foliate mount set with calibr -cut emeralds, on a tapering reeded shank, collet detachable, ring size *G* $\frac{1}{2}$, accompanied by a screw

£40,000 - 60,000
US\$52,000 - 79,000

102

A VARI-COLOURED AND GEM-SET CUFF-BRACELET, BY CAZZANIGA, CIRCA 1950

Of fan-shaped design, the articulated panels engraved and applied with a repeating floral motif with single-cut diamond highlights, with a cabochon emerald pushpiece on the clasp, signed *Cazzaniga Roma*, maker's mark, fitted case by *Cazzaniga, A Via Frattina, Roma*

£5,000 - 7,000
US\$6,500 - 9,200

Accompanied by a receipt from Cazzaniga, dated 18 February 1971.



103



105



104

103
**A PAIR OF EMERALD AND RUBY
 PENDENT EARCLIPS, BY MELLERIO,
 CIRCA 1940**

The serpent-link chains looped to form a tassel, terminating in a series of carved emerald or ruby cabochon leaf drops, with circular emerald or ruby cabochon highlights, mounted in gold, *signed Mellerio dits Meller, French assay marks, numbered 112, length 7.5cm*

**£2,500 - 3,500
 US\$3,300 - 4,600**

104
**A RUBY AND DIAMOND THREE-STONE
 RING**

The cushion-shaped ruby between old brilliant-cut diamonds, *ruby approximately 1.90 carats, diamonds approximately 2.80 carats total, ring size N*

**£8,000 - 12,000
 US\$10,000 - 16,000**

Accompanied by a report from The Gem & Pearl Laboratory stating that the ruby is of Burmese origin, with no evidence of heat treatment. Report number 16904, dated 2 March 2019.

105
**A GOLD, RUBY AND DIAMOND 'ROSE'
 RING, CIRCA 1935**

The tiered petals inset with circular-cut rubies, with a star-set brilliant-cut diamond at the centre, mounted in yellow gold, *ring size N*

**£3,000 - 5,000
 US\$3,900 - 6,500**



106



107

106

A PAIR OF GEM-SET SPRAY BROOCHES, CIRCA 1935

Each designed as a lotus flower, the flowerheads set with cabochon rubies and emeralds, old brilliant and rose-cut diamonds, and a briolette-cut diamond highlight, all within a reeded surround, the foliage polished and the ribbon ties set with further rose-cut diamonds, mounted in gold and silver, *French assay marks, maker's marks, length 6.6cm (2)*

£5,000 - 7,000
US\$6,500 - 9,200

Accompanied by a report from GCS stating that the emeralds, weighing approximately 4.60 carats total, are of Colombian origin, with moderate oil in fissures. Report number 79203-08, dated 20 March 2019.

Accompanied by a report from GCS stating that two rubies, weighing approximately 1.30 carats total, are of Burmese origin, with no indications heating, and three rubies, weighing approximately 3.20 carats total, are of Thai origin, with no indications of heating. Report number 79206-16, dated 20 March 2019.

107

A RETRO GOLD TANK BRACELET, CIRCA 1935

The series of convex rectangular links connected by a central line of semi-circular links of differing heights, mounted in yellow gold, *French import marks, length 9.0cm*

£4,000 - 6,000
US\$5,200 - 7,900



108



109



110

108

**A RUBELLITE TOURMALINE AND
DIAMOND COCKTAIL RING**

The step-cut rubellite tourmaline, weighing 46.63 carats, with a cluster of brilliant-cut diamonds at two opposing corners, *diamonds approximately 1.20 carats total, ring size L*

**£10,000 - 15,000
US\$13,000 - 20,000**

Accompanied by a report from CISGEM stating that the natural tourmaline is of the rubellite variety. Report number 002829, dated 3 October 1989.

109

**A DIAMOND SPRAY BROOCH, BY BOLIN,
CIRCA 1960**

The principal old brilliant-cut diamond issuing wirework sprays, set with old brilliant-cut diamonds, *principal diamond approximately 1.15 carats, remaining diamonds approximately 2.00 carats total, maker's mark WAB, Swedish assay mark, width 5.8cm*

**£3,000 - 5,000
US\$3,900 - 6,500**

110

**A PAIR OF AQUAMARINE, PINK
TOURMALINE AND DIAMOND EARCLIPS,
BY MARGHERITA BURGNER**

Each set with a heart-shaped aquamarine or pink tourmaline within a surround of brilliant-cut diamonds, *diamonds approximately 0.70 carat total, signed Margherita Burgener, maker's mark MB, length 2.0cm*

**£3,000 - 5,000
US\$3,900 - 6,500**



111



112



113

111

A DIAMOND AND MULTI GEM-SET NECKLACE, BY STERLÉ, CIRCA 1960

The woven necklace leading to a series of graduated ropetwist boules, each set with a brilliant-cut diamond highlight and issuing a tassel above a pear-shaped tourmaline, citrine or aquamarine drop, *signed Sterlé Paris, numbered 2044, French assay mark, workshop mark, length 38.0cm*

£6,000 - 8,000
US\$7,900 - 10,000

112

A DIAMOND COCKTAIL RING, BY HAMMERMAN BROTHERS, MID 20TH CENTURY

Of bombé form, decorated with pavé-set brilliant-cut diamonds, on a polished ropetwist mount, each side accented by a curved band of tapered baguette-cut diamonds, *diamonds approximately 4.50 carats total, maker's mark HB, ring size M*

£7,000 - 9,000
US\$9,200 - 12,000

113

A DIAMOND COCKTAIL RING, BY HAMMERMAN BROTHERS, MID 20TH CENTURY

Of sculptural form, the domed clusters of pavé-set brilliant-cut diamonds overlaid with a 'net' of ropetwist design, *maker's mark HB, ring size J*

£4,000 - 6,000
US\$5,200 - 7,900



114



116



117



115

114

AN EMERALD AND DIAMOND RING

The step-cut emerald between obliquely-set tapered baguette-cut diamond shoulders, *emerald approximately 7.30 carats, ring size L½*

£20,000 - 30,000
US\$26,000 - 39,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 79201-01, dated 26 February 2019.

115

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 13.08 carats, within a four-claw setting, the shoulders and gallery pavé-set with brilliant-cut diamonds, *ring size H (sizing beads), case by Simonet-Deanscutter*

£20,000 - 30,000
US\$26,000 - 39,000

Accompanied by a report from The Gem and Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16769, dated 29 January 2019.

116

A DIAMOND SINGLE-STONE RING, MOUNTED BY CARTIER

The old brilliant-cut diamond, weighing 4.47 carats, within a six-claw setting, *signed Monture Cartier, partially struck workshop mark, French assay mark, ring size N½*

£10,000 - 12,000
US\$13,000 - 16,000

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.



118

117

A SAPPHIRE AND DIAMOND CLUSTER RING

The step-cut sapphire, weighing 10.82 carats, within a brilliant and old brilliant-cut diamond surround, *diamonds approximately 1.80 carats total, maker's mark, ring size R*

£10,000 - 15,000
US\$13,000 - 20,000

Accompanied by a report from IGI stating that the sapphire is of Sri Lankan origin, with no indications of treatment. Report number 345813035, dated 13 November 2018.

118

A DIAMOND NECKLACE, RING, AND EARRING SUITE, RETAILED BY COLLINGWOOD

The necklace designed as a series of continuous brilliant-cut diamonds with step-cut diamond highlights, leading to a geometric tassel drop, similarly-set throughout, the ring and earrings en suite, *diamonds approximately 25.20 carats total, necklace with French assay and maker's mark, necklace and ring signed Collingwood, lengths: necklace 39.5cm, earrings 2.4cm, ring size O (3)*

£10,000 - 15,000
US\$13,000 - 20,000



119

119

AN AQUAMARINE, BLUE ZIRCON AND DIAMOND PENDANT, CIRCA 1930

The octagonal-cut aquamarine, weighing 90.04 carats, suspended via chains of old brilliant-cut diamonds, beneath a circular-cut blue zircon surmount, mounted in platinum and gold, *lengths: pendant 8.0cm, chain 48.0cm*

£7,000 - 9,000
US\$9,200 - 12,000



121 (two views)

120

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond ring, weighing 4.93 carats, *French assay marks, ring size L*

£25,000 - 35,000
US\$33,000 - 46,000

Accompanied by a report from GIA stating that the diamond is I colour, VS1 clarity. Report number 2193586657, dated 10 August 2018.

Accompanied by a further report from Diamantengraduierung stating that the diamond is White colour, Internally Flawless clarity. Report number 10867, dated 26 February 1974.



120

121

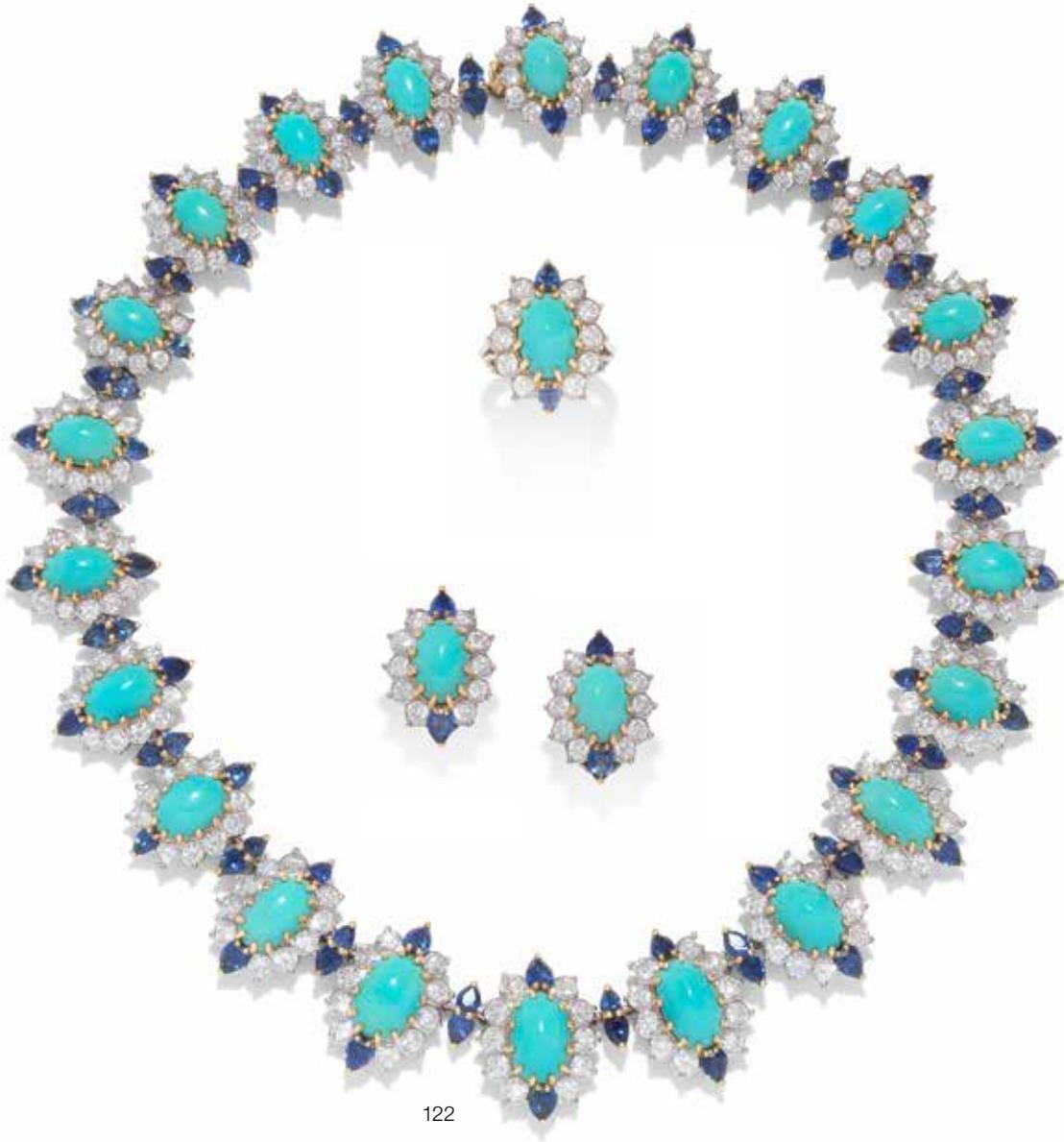
A SAPPHIRE AND DIAMOND DRESS RING

The cushion-shaped sapphire, weighing 11.68 carats, within a surround of scattered brilliant-cut diamonds, to a reeded hoop, *ring size M*

£20,000 - 30,000
US\$26,000 - 39,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16519, dated 16 November 2018.

By repute the sapphire was mounted by John Donald, circa 1994.



122

122

A TURQUOISE, SAPPHIRE AND DIAMOND NECKLACE, RING AND EARCLIP SUITE, BY KERN, CIRCA 1984

The collar designed as a series of turquoise cabochon, pear-shaped sapphire and brilliant-cut diamond clusters, with further pear-shaped sapphires between, mounted in 18 carat gold, the ring and earclips en suite, *diamonds approximately 19.10 carats total, necklace signed Kern and with sponsor's mark for Mappin & Webb, necklace with UK import mark, lengths: necklace 38.5cm, earclips 2.0cm, ring size I*

£12,000 - 15,000

US\$16,000 - 20,000

123



123A



123

A DIAMOND SINGLE-STONE RING

The pear-shaped diamond weighing 4.07 carats, *French assay mark*, ring size *L*

£50,000 - 60,000
US\$65,000 - 79,000

Accompanied by a report from GIA stating that the diamond is D colour, VS1 clarity (potential). Report number 1182484794, dated 22 March 2019.

Accompanied by an additional letter from GIA stating that the diamond has been classified as Type IIa, dated 8 June 2017.

123A

A PINK SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 8.09 carats, between pear-shaped diamond shoulders, mounted in platinum, *UK hallmark*, ring size *M½*

£10,000 - 12,000
US\$13,000 - 16,000

Accompanied by a report from The Gem and Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16912, dated 5 March 2019.

Accompanied by a report from The Precious Stone Laboratory stating that the padparadscha sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 969284, dated 6 September 2001.



124

124

**A ROCK CRYSTAL, ONYX AND DIAMOND LONGCHAIN,
CIRCA 1970**

The continuous row of onyx and seed pearl batons interspersed by spherical frosted rock crystal links, the larger spheres with black enamel hoop highlights, with lozenge-shaped fluted onyx intervals each set with a single-cut diamond accent to the front and reverse, *length 180.0cm*

£6,000 - 8,000

US\$7,900 - 10,000



125

126

125
AN EMERALD AND DIAMOND BRACELET, BY MASSONI, CIRCA 1960

The articulated strap set throughout with graduating step-cut emeralds and brilliant and marquise-cut diamonds, *diamonds* approximately 32.00 carats total, *emeralds* approximately 19.50 carats total, workshop mark, French assay marks, one diamond deficient, length 18.5cm, case by Massoni

£30,000 - 40,000
US\$39,000 - 52,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with minor amount of oil in fissures. Report number 79205-48, dated 27 March 2019.

126
AN EMERALD AND DIAMOND CLUSTER RING

The octagonal step-cut emerald, weighing 16.82 carats, framed by brilliant, baguette and calibr -cut diamonds, *diamonds* approximately 1.85 carats total, ring size L

£25,000 - 35,000
US\$33,000 - 46,000

Accompanied by a report from G ubelin stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 18040040, dated 17 April 2018.

127 ^Ω
A DIAMOND NECKLACE, BY ASPREY, CIRCA 1970

Designed as an undulating fringe of brilliant and marquise-cut diamonds, *diamonds* approximately 61.50 carats total, signed Asprey, length 39.5cm

£30,000 - 50,000
US\$39,000 - 65,000



127

128

A DIAMOND CLUSTER RING, CIRCA 1970

The brilliant-cut diamond, weighing 5.00 carats, between shoulders set with tapered baguette-cut diamonds, accompanied by a detachable diamond 'cocktail jacket' of cluster design, set throughout with marquise and brilliant-cut diamonds, *remaining diamonds approximately 5.60 carats total, ring size N (sizing spring)*

£60,000 - 80,000

US\$79,000 - 100,000

Accompanied by a report from GIA stating that the diamond weighing 5.00 carats is F colour, VS1 clarity. Report number 6207034436, dated 6 February 2019.



128 (two views)



129



130

129

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing 19.40 carats, between baguette-cut diamond shoulders, *ring size L½*

£20,000 - 25,000
US\$26,000 - 33,000

Accompanied by a report from SSEF stating that the sapphire is of Burmese origin, with no indications of heating. Report number 104833, dated 8 February 2019.

130

A DIAMOND, SAPPHIRE AND SEED PEARL BROOCH/PENDANT

The brilliant-cut diamond, weighing 11.34 carats, within an openwork surround of flowerhead design, set with circular-cut sapphires, seed pearls and brilliant and marquise-cut diamonds, *length including bale 6.0cm*

£40,000 - 60,000
US\$52,000 - 79,000

Accompanied by a report from HRD Antwerp stating that the diamond weighing 11.34 carats is N-O colour, VVS2 clarity. Report number 180000177194, dated 18 December 2018.



131

131

A SAPPHIRE AND DIAMOND NECKLACE, BRACELET AND A PAIR OF EARCLIPS, BY HARRY WINSTON

The cabochon sapphire and brilliant-cut diamond brooch/pendant, suspended from a similarly-set necklace, the bracelet and pair of earclips of similar design, accompanied by an extension piece, diamonds approximately 26.90 carats total, necklace and earclips signed Winston, all with maker's mark for Jacques Timney, extension piece with two diamonds deficient, lengths: necklace 37.0cm, brooch/pendant 4.5cm, bracelet 16.0cm, earclips 2.5cm (3)

£15,000 - 20,000

US\$20,000 - 26,000



132

A FANCY-COLOURED DIAMOND RING

The radiant-cut Fancy Yellow diamond, weighing 9.06 carats, within a double four-claw setting, between shoulders pavé-set with brilliant-cut diamonds, *ring size L*

£60,000 - 80,000

US\$79,000 - 100,000

Accompanied by a report from GIA stating that the diamond is Fancy Yellow, VS2 clarity. Report number 2125904339, dated 10 January 2011.





133



133

**AN EVENING BAG WITH COMPACT AND LIPSTICK HOLDER,
CIRCA 1960**

Of basket weave design, the evening bag with scalloped edging, together with a small compact and lipstick holder of concave outline, each of similar design highlighted with cabochon turquoise detail, *lipstick holder signed Van Cleef & Arpels, numbered BS031, case and compact stamped LT[?], compact engraved 14-April-1963, bag length 16.5cm, compact length 7.2cm, lipstick holder length 7.1cm, fitted case for compact (3)*

£8,000 - 12,000

US\$10,000 - 16,000

Property of a European Noble Family

Lots 134 - 136



134



135



136 (front)

136 (back)

134
AN EMERALD, RUBY AND DIAMOND CLIP BROOCH, BY DAVID WEBB, CIRCA 1970

Of Indian inspiration, set with carved emeralds and rubies of varying shape and size, cabochon and calibr -cut rubies, brilliant and baguette-cut diamonds, *diamonds approximately 6.90 carats total, several diamonds of yellow tint, untested for natural colour, signed Webb, length 7.8cm*

£8,000 - 12,000
US\$10,000 - 16,000

Provenance
Property of a European Noble Family

135
A DIAMOND CLUSTER RING

A brilliant-cut diamond, weighing 1.81 carats, set within a swirl surround of brilliant-cut diamonds, graduating in size from the centre, *ring size O*

£3,000 - 5,000
US\$3,900 - 6,500

Provenance
Property of a European Noble Family

136
A DIAMOND PENDANT/WATCH

The circular dial with Arabic numerals within a border of old brilliant-cut diamonds, the reverse pav -set with old brilliant-cut diamonds, the largest at the centre, suspended from an associated brooch, set with four pear-shaped diamonds, *two small diamonds deficient, diamonds approximately 7.30 carats total, Russian hallmark on brooch fitting, watch case with indistinct assay mark, length 4.8cm*

£3,000 - 5,000
US\$3,900 - 6,500

Provenance
Property of a European Noble Family



137



138

138 (alternate views)

137

A PAIR OF ART DECO GEM-SET PENDENT EARCLIPS, CIRCA 1930

Each pierced scallop-shaped surmount decorated with calibré-cut emerald and single-cut diamond highlights, suspending a pear-shaped drop set with a pear-shaped ruby and old brilliant-cut diamond cluster on a polished jadeite frame, mounted in platinum and gold, *rubies approximately 2.10 carats total, diamonds approximately 3.40 carats total, jadeite untested, length 5.1cm*

£8,000 - 10,000
US\$10,000 - 13,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the rubies are of Burmese origin, with no evidence of heat treatment. Report number 16945, dated 11 March 2019.

138

A RUBY AND DIAMOND BROOCH/PENDANT, CIRCA 1940

Designed as a highly sculptural flower, the undulating petals pavé-set throughout with brilliant and single-cut diamonds, with two central scrolls set with single and baguette-cut diamonds leading to a detachable cluster of oval-cut rubies forming the stamen, mounted in platinum and gold, *diamonds very approximately 6.50 carats total, French import marks, replacement brooch and pendant fittings, length 5.8cm*

£8,000 - 10,000
US\$10,000 - 13,000

Although unsigned, the highly sculptural design of this brooch bears comparison with the work of Paul Flato, Fulco di Verdura and William Ruser. See in particular, the undulating three-part ruby and diamond rococo clip suite, designed by Verdura for Flato, that featured in the 1938 edition of Harper's Bazaar and was later owned by Hollywood star, Joan Crawford.

Literature

Bray, Elizabeth Irvine, Paul Flato, *Jeweler to the Stars*, Woodbridge, Suffolk, United Kingdom; Antique Collectors Club, 2010, pp. 77-130.

Proddow, Penny, Healy, Debra, Fasel, Marion, 'Hollywood Jewels: Movies, Jewelry, Stars', Harry N. Abrams, Inc., New York, 1996, pp. 107 and 152.

139



140



139

AN ART DECO RUBY AND DIAMOND RING, BY MAUBOUSSIN, 1938

Of asymmetrical design, the principal brilliant-cut diamond on a ground of smaller brilliant and single-cut diamonds, bordered on one side by a flourish of calibré-cut rubies, mounted in platinum, *unsigned, French marks, ring size N*

£18,000 - 25,000
US\$24,000 - 33,000

Accompanied by a certificate of authenticity from Mauboussin, dated 19 September 2018.

140

AN ART DECO DIAMOND BRACELET, CIRCA 1930

The openwork articulated strap composed of stylised pylon motifs interspersed with pierced crenellations, set throughout with brilliant, old brilliant, single and baguette-cut diamonds, mounted in platinum, *diamonds approximately 19.80 carats, French workshop mark AG with a pair of rifles between within a horizontal lozenge, French assay mark, length 18.2cm*

£35,000 - 45,000
US\$46,000 - 59,000



141 (actual size)

141

A PAIR OF EMERALD AND DIAMOND PENDENT EARRINGS

The cushion-shaped emerald surmounts, weighing 2.89 and 2.64 carats, each suspending a pear-shaped diamond drop, weighing 3.13 and 3.19 carats, connected by a brilliant-cut diamond, within an engraved mount, *length 3.4cm*

£70,000 - 90,000

US\$92,000 - 120,000

Accompanied by a report from GCS stating that the emeralds weighing 2.89 and 2.64 carats are of Colombian origin, with indications of minor clarity enhancement. Report number 79205-12, dated 18 March 2019.

Accompanied by a report from GIA stating that the diamond weighing 3.13 carats is G colour, VS1 clarity. Report number 5191084768, dated 13 February 2013.

Accompanied by a report from GIA stating that the diamond weighing 3.19 carats is G colour VVS2 clarity. Report number 5192084770, dated 13 February 2013.





142



144 (two views)



143

142

A PAIR OF ART DECO AQUAMARINE AND DIAMOND CLIPS, BY CARTIER, CIRCA 1930

Each stylised buckle channel-set with step-cut aquamarines, the lozenge-shaped aquamarine terminal connected by a brilliant-cut diamond geometric motif, mounted in platinum, *diamonds approximately 1.00 carat total, one clip signed Cartier London and indistinctly numbered, the other clip unmarked, brooch fitting supplied, fitted case by Collingwood, 46 Conduit St, W.1*

£15,000 - 20,000
US\$20,000 - 26,000

143

A SAPPHIRE AND DIAMOND RING

The step-cut sapphire, weighing 8.19 carats, between baguette-cut diamond shoulders, mounted in 18 carat gold, *diamonds approximately 0.45 carat total, UK hallmark, European convention mark, ring size N, cased by Tessiers*

£30,000 - 40,000
US\$39,000 - 52,000

Accompanied by a report from SSEF stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 103924, dated 21 December 2018.

144

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH, BY CARTIER, CIRCA 1935

Each fan-shaped clip pierced and set throughout with brilliant and baguette-cut diamonds, arranged in geometric formation, mounted in platinum and gold, *diamonds approximately 8.00 carats total, each clip signed Cartier London, widths: brooch 4.2cm, clips 3.2cm, fitted case by Cartier*

£20,000 - 30,000
US\$26,000 - 39,000



145 (three views)

145

A SAPPHIRE AND DIAMOND RING, BY SEAMAN SCHEPPS, CIRCA 1940

Of asymmetrical design, the sugarloaf cabochon sapphire, weighing 41.64 carats, set diagonally within a surround of irregularly arranged cabochon sapphires of varying size and saturation, and pavé-set brilliant-cut diamond scrolls, *signed Seaman Schepps, ring size K1/2*

£40,000 - 60,000
US\$52,000 - 79,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16891, dated 22 February 2019.

This ring exemplifies the bold 'retro' style associated with jewels by Seaman Schepps, who playfully mixed cabochon stones and colourful gems of varying size, hue and quality in his designs.

Schepps was directly influenced by European designers such as Fulco di Verdura, René Boivin and Suzanne Belperron and he would then "supersize" his designs for the American market, complementing the fashion of the time. His jewels were greatly admired by the likes of the Rockefellers, DuPonts, Mellons, and the Duchess of Windsor, leading to Schepps becoming affectionally referred to as the 'American Court Jeweller', with his works featured on several covers of *Vogue*, *Town & Country*, and *Harper's Bazaar* magazines. In turn, Schepps would later inspire archetypal American jeweller David Webb.

For jewels by Schepps similar to this ring, see 'Vogue' magazine, 1 December 1935 (cover image).



146 (actual size)

146

AN EMERALD AND DIAMOND RING

The step-cut emerald, weighing 10.779 carats, between demi-lune-shaped diamond shoulders, weighing 0.97 carat and 1.03 carat, *ring size N*

£100,000 - 150,000

US\$130,000 - 200,000

Accompanied by a report from SSEF stating that the emerald is of Colombian origin, with minor oil in fissures. Report number 99410, dated 18 April 2018.

Accompanied by a report from GIA stating that the diamond weighing 0.97 carat is E colour, SI1 clarity. Report number 1192045169, dated 25 January 2018.

Accompanied by a report from GIA stating that the diamond weighing 1.03 carat is G colour, SI1 clarity. Report number 2191045397, dated 25 January 2018.



Formerly the Property of General Nawab Sir Sadiq Muhammad Khan V Abbasi (1904-1966)

Lots 147 and 148



© Private Collection

General Nawab Sir Sadiq Muhammad Khan V Abbasi
of Bahawalpur State (1904-1966)

These two lots offered for sale were purchased in London by Sir Sadiq Muhammad Khan Abbasi (1904-1966). Sir Sadiq was the Nawab of Bahawalpur, which was a princely state of British India and later Pakistan before it became part of Pakistan's Punjab province.

As Nawab of Bahawalpur State, Sir Sadiq was a widely popular and generous ruler. He invested heavily in both agriculture and education within Bahawalpur, whilst also becoming the first ruler of a princely state of British India to successfully transition to the new Dominion of Pakistan.

Sir Sadiq was a close friend of Muhammed Jinnah, the politician and founder of Pakistan. He proved to be an asset to the newly formed Pakistan, giving tens of millions of rupees to the government and over 2,000 acres of land for The Sadiq Public School which he inaugurated in 1954 and is still today one of the largest schools in Pakistan.

Sir Sadiq also served as an ambassador, initially for Bahawalpur and then for Pakistan, whom he represented at the installation of King Faisal II of Iraq in 1953 and then at the coronation of Queen Elizabeth II, who was also Queen of Pakistan until 1956.

Sir Sadiq enjoyed travelling and collecting cars, art and jewellery. Over the years he owned various properties, and spent a great deal of time in England, where he purchased these two jewels which were subsequently gifted to his daughter, from whom the current owner has inherited them.

147

A CITRINE AND DIAMOND PARURE, CIRCA 1945

Comprising: a necklace composed of a series of circular disc links each set with rectangular step-cut citrines graduating in size and tone, between scrolling motifs, the front of fan design suspending a fringe of pear-shaped citrines, the bracelet, pair of earclips, brooch, pair of hair clips, and ring with single-cut diamond accents en suite, *lengths: necklace 40.7cm, bracelet 19.5cm, earrings 8.3cm, brooch 7.8cm, hair clips 5.8cm, ring size M, fitted case by The Goldsmith & Silversmith Company Ltd*

£6,000 - 8,000

US\$7,900 - 10,000

Accompanied by a photocopy of a valuation for insurance from Garrard, dated 7 May 1991.

Provenance

General Nawab Sir Sadiq Muhammad Khan V Abbasi (1904-1966)
Thence by descent





148

148

**A MULTI-GEM-SET BRACELET, EARCLIP AND BROOCH SUITE,
CIRCA 1945**

The bracelet of scrolling design decorated with a row of multi-coloured gems, including peridots, amethysts, spinels, and garnets graduating in size to a principal step-cut rubellite tourmaline, highlighted by old brilliant-cut and table-cut diamonds, and cushion-shaped and calibr -cut sapphires, the step-cut fire opal clasp within a rose-cut diamond surround, earclips and double-clip brooch of similar design, mounted in gold, *lengths: 17.0cm, earclips 4.3cm, brooch 7.6cm, fitted case by Goldsmith & Company*

£15,000 - 20,000
US\$20,000 - 26,000

Accompanied by a valuation for insurance from The Goldsmiths and Silversmiths Company, dated 16 September 1949.

Provenance

General Nawab Sir Sadiq Muhammad Khan V Abbasi (1904-1966)
Thence by descent



148 (front)



148 (back)



149 (actual size)

149 ^Ω

**A SAPPHIRE AND DIAMOND RING, MOUNTED
BY BOUCHERON**

The cushion-shaped sapphire, weighing 14.53 carats, between
baguette-cut diamond shoulders, *signed Monture Boucheron,*
French assay mark, ring size N

£100,000 - 150,000

US\$130,000 - 200,000

Accompanied by a report from SSEF stating that the sapphire is
of Sri Lankan origin, with no indications of heating. Report number
80821, dated 29 June 2015.



A Collection of Modern British Jewels

Lots 150 - 176

These jewels offered for sale represent a turning point in jewellery design that emerged in London from the 1960s onwards.

By the 1960s, wartime restrictions had ceased, and London was 'swinging'. The high-octane glamour that accompanied the vibrancy of this era lent itself to these avant-garde jewellery designers represented in this sale who produced these jewels, often one of a kind commissions, for a clientele ranging from celebrities, to nobility, to those simply with modern taste.

The landmark 'International Exhibition of Modern Jewellery 1890-1961', organised by The Goldsmiths Company, helped to stimulate this movement: De Beers sponsored the exhibition with the idea that the jewellery designs should be 'both experimental and beautiful, frankly belonging to 1961, which would not have been made at any other time; as inhibited as modern sculpture, or fashion; individual, imaginative and smart.'

There was a focus on utilising gold through various imaginative new techniques to create larger, textured, more sculptural, free-flowing jewels that are recognisable through their colourful use of semi-precious stones, not just precious stones.

The jewellers represented in this sale: Andrew Grima, David Thomas, Charles de Temple and Kutchinsky, each played a significant role as part of the modern British jewellery design movement, creating exceptionally hand-crafted gold jewels that have retained their contemporary aesthetic to this day.



An image of the 'International Exhibition of Modern Jewellery 1890-1961', held in 1961
© Edgar Hyman
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Charles de Temple

Charles de Temple was born in Mexico in 1929 and was brought up as part of the famous Ringling Brothers Circus, touring across America. Having initially become a nightclub singer, he became a jewellery based in Massachusetts. In 1957 he moved to London, and during the 1960s he grew to become one of the pioneers of the modern British jewellery movement. De Temple was known for his unique designs and technical ability to handcraft gold.

De Temple's jewels are often large, flamboyant and sculptural statement pieces – as evident in the lots offered in this sale. This style led to high demand for his work in 'swinging' London from the 1960s, resulting in notable high-profile commissions. These included two one off commissions for James Bond films: he made the goldfinger that Honour Blackman wore at the *Goldfinger* (1962) premiere, and he also designed the ring Bond (George Lazenby) gave to Contessa Teresa di Vicenzo (Diana Rigg) in *On Her Majesty's Secret Service* (1969).

The pieces by De Temple offered in this sale were collected in the 1980s and include some of his signature designs, such as the 'wrapped' pearl necklace (Lot 153), and reflect how the modern British jewellery movement progressed.



150

150 ^Ω

A CULTURED PEARL, SEED PEARL, DIAMOND AND GOLD BRACELET/WATCH, BY CHARLES DE TEMPLE, 1987

The graduating series of bicoloured 18 carat gold plaques decorated with paisley-motifs, baroque-shaped pearls and brilliant-cut diamonds, beadwork detail throughout, the central case opening to reveal a rectangular dial, with baton numerals, on a multi-strand seed pearl bracelet, *diamonds approximately 2.30 carats total, clasp signed CdeT and with London hallmark, case with European convention mark and Swiss assay mark, length 18.0cm*

£3,000 - 5,000

US\$3,900 - 6,500



151

151 ΩΥ

**A CULTURED MABÉ PEARL AND DIAMOND BROOCH,
BY CHARLES DE TEMPLE, CIRCA 1980**

The openwork cartouche of astrological inspiration, set with a cultured mabé pearl, brilliant-cut diamonds, with beadwork detail and a textured bicoloured finish, *unsigned, length 5.5cm*

**£1,500 - 2,500
US\$2,000 - 3,300**



152

152 Ω

**AN ONYX, EMERALD AND DIAMOND BROOCH/PENDANT,
BY CHARLES DE TEMPLE, CIRCA 1985**

The bicoloured v-shaped pendant of mesh design, set with buff-top onyx in quatrefoil surrounds, cabochon emeralds and onyx and marquise-cut diamonds, suspending a pear-shaped onyx and pear-shaped emerald drop, the sculptural shoulders highlighted with brilliant-cut diamonds and pear-shaped and marquise-cut emeralds, *accompanied by pendant and brooch fittings, signed Charles de Temple, length 10.2cm*

**£3,000 - 4,000
US\$3,900 - 5,200**



153

153 Ω

**A CULTURED PEARL, ONYX AND DIAMOND NECKLACE,
BY CHARLES DE TEMPLE, CIRCA 1980**

The collar necklace designed as four strands of cultured pearls, varying from cream to silver tints, alternating with onyx and pavé-set brilliant-cut diamond roundels, each 'wrapped' in textured abstract mounts, with additional link fitting, unsigned, length shortest strand 31.6cm, additional link 4.1cm

£4,000 - 6,000
US\$5,200 - 7,900

154 Ω

**TWO CULTURED PEARL NECKLACES, BY CHARLES DE
TEMPLE, CIRCA 1985**

Each designed as a row of 'wrapped' baroque cultured pearls interspersed by trios of baroque shaped cultured pearl clusters secured with 'tendrils' and beaded detail, unsigned, lengths: 57.2cm, 37.8cm, maker's case

£4,000 - 6,000
US\$5,200 - 7,900



154



155



155 (alternate mount)



156 (not to scale) showing detachable fittings from lot 155 and 157



156

155 Ω

A SAPPHIRE AND DIAMOND RING, AND A DIAMOND-SET RING, BY CHARLES DE TEMPLE, 1985

The detachable collet-set oval-cut sapphire within a pear-shaped and brilliant-cut diamond and pear-shaped sapphire tassel surround, the shank with beadwork detail; together with a separate ring mount of arched design formed of overlaid bicoloured batons with brilliant-cut diamond highlights, and a brilliant-cut diamond tassel, *principal sapphire approximately 16.50 carats, diamonds approximately 2.55 carats total, one ring signed CdeT, London hallmark, ring size 1½ and J, maker's case*

£8,000 - 12,000
US\$10,000 - 16,000

Accompanied by a screwdriver for detaching the principal sapphire fitting which can be interchanged with the fittings in Lots 156 and 157.

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment. Report number 16873, dated 19 February 2019.

156 Ω

A GOLD, SAPPHIRE AND DIAMOND BROOCH/PENDANT, BY CHARLES DE TEMPLE, CIRCA 1985

Formed of bicoloured overlapping batons, highlighted with oval-cut and cabochon sapphires, suspending three pear-shaped diamond drops, with scattered brilliant-cut diamonds and beadwork detail, *diamonds approximately 2.80 carats total, signed Charles de Temple, length 7.6cm*

£4,000 - 6,000
US\$5,200 - 7,900

The central oval fitting is detachable and can be interchanged with the fittings in Lots 155 and 157.



157

157 ^Ω

A GOLD AND DIAMOND NECKLACE, BY CHARLES DE TEMPLE, 1985

The undulating collar composed of a series of graduating overlaid bicoloured 18 carat gold 'baton' link sprays, the front section suspending pear-shaped diamond drops, each link alternating between triangular shaped spacers, with scattered marquise-cut and brilliant-cut diamond highlights and beadwork detail throughout, *diamonds approximately 5.00 carats total, signed CdeT, London hallmark, length 16.5cm, maker's case*

£5,000 - 7,000
US\$6,500 - 9,200

The oval fitting in the central plaque is detachable and can be interchanged with the fittings in Lots 155 and 156.

This necklace is part of a series Charles de Temple called 'nervous jewels', that were prickly sculptural constructions created from bicoloured gold wire.

A similar example can be found in the collection of The National Museum of Scotland.



158

158 ^Ω

**THREE GOLD NECKLACES, BY CHARLES DE TEMPLE,
CIRCA 1983**

Each of similar bicoloured paisley design, the first single chain set with marquise-cut diamond highlights, the second a single chain, the third a three-row chain, together with an additional link joining the two single chains into a longchain, two signed CdeT, London hallmarks, three-row chain unmarked, lengths: first 41.2cm, second 45.0cm, third 35.7cm, additional link 9.8cm

£1,500 - 2,000
US\$2,000 - 2,600



159

159 ^Ω

A DIAMOND AND SAPPHIRE PENDANT, BY CHARLES DE TEMPLE, 1977

The circular openwork pendant depicting flora and fauna, set with a brilliant-cut diamond, weighing 3.41 carats, and pavé-set circular-cut sapphires and brilliant-cut diamonds, mounted in 18 carat bicoloured gold of matte, polished, and granulated finish, *signed CdeT, London hallmark, length 8.4cm*

£8,000 - 12,000

US\$10,000 - 16,000

Accompanied by a report from IIDGR stating that the diamond is E colour, SI2 clarity. Report number 010000206458, dated 7 March 2019.

Kutchinsky

The Kutchinsky jewellery business was initially founded in 1893 by Hirsch Kutchinsky who fled his native Poland to Britain with his family.

However, the Kutchinsky brand and Kutchinsky's jewels are much more associated with jewellery production from the 1960s. In 1958 Hirsch Kutchinsky's grandson, Joseph, moved the Kutchinsky shop from its London premises from the East End to Brompton Road in Knightsbridge.

The Kutchinsky business flourished. Their jewels were generally large scale, ostentatious and colourful – often utilizing semi-precious stones such as tiger's eye, coral, lapis and turquoise.

Although the Kutchinsky business was sold in 1991 to Moussaieff Jewellers, Kutchinsky jewels from the second half of the Twentieth Century remain highly sought after today.



161



160

160 ^Ω

**A PAIR OF GOLD AND DIAMOND PENDENT EARCLIPS,
BY KUTCHINSKY, CIRCA 1970**

The pear-shaped surmounts with a central cluster of brilliant-cut diamonds, within a textured surround of crinkled gold-foil design, suspending a detachable drop en suite, mounted in 18 carat gold, *signed Kutchinsky, partial UK hallmark, diamonds approximately 3.00 carats total, length 5.3cm*

£5,000 - 7,000
US\$6,500 - 9,200

161

A GOLD AND LAPIS LAZULI RING, BY KUTCHINSKY, 1972

The rectangular, slightly concave bezel of radiating wirework, set with two triangular lapis lazuli plaques, mounted in 18 carat yellow gold, *signed Kutchinsky, maker's mark, London hallmark, ring size L-M*

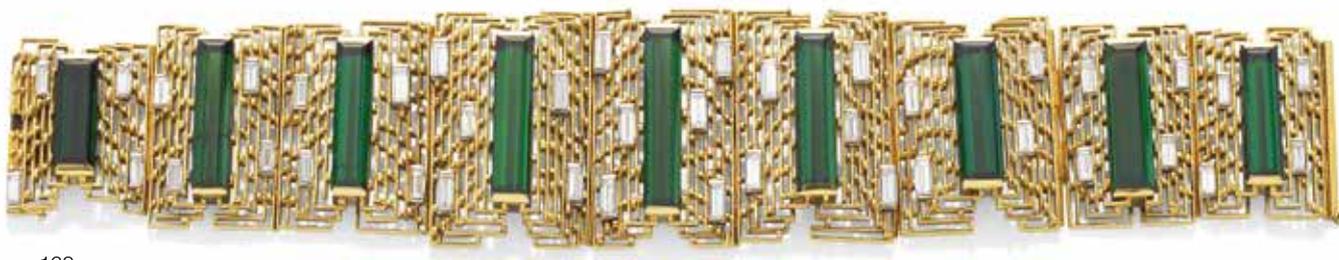
£2,500 - 3,500
US\$3,300 - 4,600

David Thomas

David Thomas is a much-celebrated master goldsmith and one of London's most respected craftsmen, who was integral to the modernist movement of jewellery born in 1960s London.

Thomas trained at the Royal College of Art, where he was a contemporary of David Hockney, and he worked for Georg Jensen and the Swedish Crown jewellers, before opening his Pimlico store in the 1960s.

Thomas' work is exhibited at many institutions, including The Victoria & Albert Museum and The Goldsmiths' Company. He is known for his exceptionally skilful use of gold, creating highly refined individual jewels, which seldom appear at auction.



162

162 ^Ω

A GOLD, GREEN TOURMALINE AND DIAMOND BRACELET, BY DAVID THOMAS, CIRCA 1970

The tapering openwork strap formed as a series of stepped rectangular links of abstract design, set with tapered step-cut green tourmalines and with scattered baguette-cut diamonds between, mounted in 18 carat gold, *signed David Thomas, maker's mark D.A.T., partial London hallmarks, length 17.5cm*

£6,000 - 8,000

US\$7,900 - 10,000

163 ^Ω

A GOLD AND CITRINE RING, BY DAVID THOMAS, 1969

The oval-cut citrine within a radiating surround formed of polished plaques extending from the shoulders and gallery, mounted in 18 carat gold, *maker's mark D.A.T., London hallmark, ring size N*

£4,000 - 6,000

US\$5,200 - 7,900



163

Andrew Grima

Of all the jewellers working in London from the 1960s, it is Andrew Grima who is the most well-known and who is considered the leading proponent of modern British jewellery.

In 1946, Grima joined Haller Jewellery Company Limited (HJ Co) that belonged to his then father-in-law and experienced his 'epiphany' in 1948 when two stone dealers arrived at his office with what Grima recalled 'a suitcase of large Brazilian stones – aquamarines, citrines, tourmalines and rough crystals in quantities I have never seen before'. Grima persuaded his father in law to purchase the entire stock and, untrained, he set to work designing these stones into jewellery.

This was the beginning of his incredibly successful career as a jewellery designer, which would earn him international fame and numerous awards (including thirteen prestigious De Beers Diamond International Awards). Amongst others, his jewels were greatly admired by the likes of Jackie Onassis, Ursula Andress, Peter Sellers, Estee Lauder, and Queen Elizabeth II.

Andrew Grima today is regarded as one of Britain's most prominent artists of the Twentieth Century.



166



165



164

164 ^Ω

A GOLD, CITRINE AND DIAMOND BROOCH/PENDANT, BY ANDREW GRIMA, 1965

Set with a central pear-shaped citrine issuing a radiating 18 carat gold spray, scattered with brilliant-cut diamonds, *signed Grima, maker's mark HJCo, London hallmark, width 5.6cm*

£4,000 - 6,000
US\$5,200 - 7,900

165 ^Ω

A GOLD AND DIAMOND BROOCH/PENDANT, BY ANDREW GRIMA, CIRCA 1975

The lozenge-shaped brooch/pendant formed of a series of 'textured wire' batons, with a central cluster of old brilliant-cut diamonds, mounted in 18 carat gold, *signed Grima, misstruck maker's mark and London hallmark, length 6.8cm*

£4,000 - 6,000
US\$5,200 - 7,900



166



168



169

166 ^Ω

A GOLD AND DIAMOND FLOWER BROOCH, BY ANDREW GRIMA, 1970

The pierced flowerhead with finely textured petals, with a central cluster of brilliant-cut diamonds, mounted in 18 carat gold, *signed Grima, maker's mark HJCo, London hallmark, width 5.7cm*

£4,000 - 6,000
US\$5,200 - 7,900

167

A GOLD, CULTURED PEARL AND DIAMOND RING, BY ANDREW GRIMA, CIRCA 1974

The baroque cultured pearl within a 'scattered' surround of overlapping rectangles of polished finish, with five baguette-cut diamond highlights, mounted in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, ring size K (sizing spring)*

£6,000 - 8,000
US\$7,900 - 10,000

168

A PAIR OF GOLD, CULTURED PEARL AND DIAMOND EARCLIPS, BY ANDREW GRIMA, 1974

Each baroque cultured pearl within a 'scattered' surround of overlapping rectangles of polished finish, with three baguette-cut diamond highlights, mounted in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, length 2.7cm*

£4,000 - 6,000
US\$5,200 - 7,900

169 ^Ω

A CULTURED PEARL AND DIAMOND CLUSTER RING, BY GRIMA

The domed cultured pearl of golden tint within a surround of brilliant-cut diamonds, *signed Grima, diamonds approximately 1.90 carats total, ring size N*

£3,000 - 5,000
US\$3,900 - 6,500



170



171

170 Ω

A PAIR OF GOLD, DENDRITE AGATE AND DIAMOND EARRINGS, BY ANDREW GRIMA, 1999

Each oval dendrite agate cabochon within openwork mounts of textured wire, with a scroll of brilliant-cut diamonds to one side, mounted in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, length 2.5cm*

**£4,000 - 6,000
US\$5,200 - 7,900**

Accompanied by a copy of an original design drawing for the earrings, signed Andrew Grima, dated 1998, and a copy of an insurance document, dated 1999.

171 Ω

A GOLD AND OPAL RING, BY ANDREW GRIMA, 1972

The oval opal cabochon within an openwork mount of textured wire, mounted in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, ring size K*

**£6,000 - 8,000
US\$7,900 - 10,000**



172

172

**A GOLD, FIRE OPAL AND DIAMOND PENDANT/NECKLACE,
BY GRIMA, 1991**

The detachable pendant designed as a stylised bloom, the large central fire opal, carved as a globular drop, weighing 55.33 carats, within petals of beaten gold decorated with brilliant-cut diamonds, the whole suspended from a textured gold sprung torc applied with twining brilliant-cut diamond foliate motifs at the centre, mounted in 18 carat gold, *diamonds approximately 5.00 carats total, signed Grima, maker's marks TES for Tom Scott, London hallmarks, pendant length 9.0cm, Grima pouch*

£8,000 - 12,000

US\$10,000 - 16,000

Exhibited

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



173



174



175

173 ^Ω

A GOLD, PINK TOURMALINE AND DIAMOND RING, BY ANDREW GRIMA, 1974

The oval pink tourmaline cabochon within an openwork mount formed of interlocking blocks, with single and brilliant-cut diamond highlights, mounted in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, ring size N-O*

£6,000 - 8,000
US\$7,900 - 10,000

174

A GOLD, TANZANITE AND DIAMOND RING, BY ANDREW GRIMA, 1970

Set with a circular cut tanzanite, in a surround of 18 carat yellow gold cone shaped turrets of differing heights, highlighted by three brilliant cut diamonds, on an oblique shaped polished 18 carat gold band, *signed Grima, maker's mark HJCo, London hallmark, ring size H*

£4,000 - 6,000
US\$5,200 - 7,900

175

A PAIR OF GOLD AND DIAMOND EARCLIPS, BY ANDREW GRIMA, 1973

Each earclip formed as a leaf, with a veined surface and serrated edge, cast in 18 carat yellow gold, with a brilliant-cut diamond accent, *signed Grima, maker's mark AGLtd, London hallmark, length 2.8cm, fitted case by Grima*

£4,000 - 6,000
US\$5,200 - 7,900



176

176

**A GOLD, AMETHYST AND DIAMOND PENDANT NECKLACE,
BY ANDREW GRIMA, 1971**

The hexagonal amethyst crystal within an angular openwork textured surround, suspended from a textured torque with brilliant-cut diamonds accents, mounted in 18 carat gold, *signed Grima, maker's mark HJCo, London hallmarks, necklace inner diameter 13.0cm, pendant length 6.2cm, fitted case by Grima*

£10,000 - 15,000

US\$13,000 - 20,000



177 (actual size)

177

AN EMERALD AND DIAMOND 'TWO BEES' RING, BY JEAN SCHLUMBERGER FOR TIFFANY & CO, CIRCA 1965

The step-cut emerald, weighing 22.02 carats, within an elaborate mount formed of two marquise and brilliant-cut diamond honey bees and two curving brilliant-cut diamond leaves, with polished wirework decoration, *signed Schlumberger and Tiffany & Co, ring size L*

£65,000 - 85,000
US\$85,000 - 110,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with minor oil in fissures. Report number 79202-53, dated 21 February 2019.

Provenance

Formerly in The Andy Warhol Collection. Sold at Sotheby's New York on 4th December 1988, lot 112. Accompanied by a copy of the catalogue cover and page.

Andy Warhol (1928-1987) was an avid, yet clandestine, collector of jewellery. In the late 1970s he created a series of screen prints called *Gems by Andy Warhol* featuring various precious stones. One of the prints featured a step-cut emerald. He is said to have adored gemstones but was rarely seen wearing jewels, so the extent of his enthusiasm was only truly known after his death when, to the surprise of his manager, Frederick W. Hughes and two curators, they discovered a hidden treasure of precious gems and jewels in the storage room of his townhouse. This revealed a vast collection of sapphires, emeralds, diamonds, watches and Art Deco and contemporary jewellery signed by the most distinguished houses including Cartier, Van Cleef & Arpels and Tiffany. The present lot, an emerald and diamond 'Two Bees' ring by Jean Schlumberger (1907-1987), was found among this collection. Schlumberger, French artist-jeweller par excellence who designed for Schiaparelli in the 1930s and Tiffany & Co from 1956 to the late 1970s, was considered a true artist. Like Warhol, he shared a fascination for design, colour, shape and texture. Through exceptional draughtsmanship and remarkable imagination, Schlumberger translated the inspiration he drew from the flora and fauna of the natural world into the vibrant and whimsical jewels that are his trademark. His choice of materials and textures creates a beautiful balance in even his most unconventional designs.



Photo © Neil Libbert / Eric Geman Images

Andy Warhol Tate Gallery, London





178

178

A FANCY-COLOURED DIAMOND AND DIAMOND RING

The marquise-cut Fancy Brown-Yellow diamond, weighing 9.64 carats, with a cluster of semi-navette shaped diamonds to either side, remaining diamonds approximately 3.10 carats total, ring size N (sizing spring)

£25,000 - 35,000

US\$33,000 - 46,000

Accompanied by a report from GIA stating that the diamond weighing 9.64 carats is Fancy Brown-Yellow. Report number 5202035150, dated 14 February 2019.



179

179

A FANCY-COLOURED DIAMOND RING

The marquise-cut Fancy Dark Greenish Gray diamond, weighing 9.38 carats, between bifurcated shoulders, ring size J

£25,000 - 35,000

US\$33,000 - 46,000

Accompanied by a report from GIA stating that the diamond is Fancy Dark Greenish Gray colour, SI2 clarity. Report number 1172691352, dated 16 June 2016.



180 ^Ω

A DIAMOND SERPENT NECKLACE

The head set with a marquise-cut diamond, weighing 4.54 carats, on a flexible collar of marquise-cut diamond scales, *remaining diamonds approximately 42.50 carats total, length 16.1cm, cased by Aurum, Jersey*

£40,000 - 60,000

US\$52,000 - 79,000

180

Accompanied by a report from GIA stating that the diamond weighing 4.54 carats is E colour, VS2 clarity. Report number 1206073009, dated 15 February 2019.

Property of a European Collector

Lots 181 - 191



181

A PAIR OF RUBELLITE AND DIAMOND PENDENT EARCLIPS

Each designed as a floral spray set throughout with single and brilliant-cut diamonds, suspending two similarly cut diamonds and terminating in an oval-cut rubellite drop, *diamonds approximately 3.20 carats total, length 4.6cm*

£1,500 - 2,500
US\$2,000 - 3,300

Provenance

Property of a European Collector

182

A SAPPHIRE, RUBY AND DIAMOND SPRAY BROOCH, BY VAN CLEEF & ARPELS, CIRCA 1945

Designed as a floral bouquet, set with a pear-shaped diamond, the flowerheads set with circular-cut sapphires and rubies, the ribbon set with brilliant-cut diamonds of yellow tint, *principal diamond approximately 3.60 carats, unsigned, maker's mark, French assay marks, diamonds untested for natural colour, length 8.8cm*

£5,000 - 8,000
US\$6,500 - 10,000

Provenance

Property of a European Collector



183



184

183

A SAPPHIRE AND DIAMOND BROOCH, FRENCH, CIRCA 1950

Of undulating scroll design, set throughout with graduated oval-cut sapphires, and baguette, tapered-baguette and brilliant-cut diamonds, *diamonds approximately 11.00 carats total, French assay marks, maker's mark, length 6.7cm*

£7,000 - 10,000

US\$9,200 - 13,000

Provenance

Property of a European Collector

184

AN AQUAMARINE AND DIAMOND BRACELET, BY TIFFANY & CO., CIRCA 1950

The five step-cut aquamarines, each between demi-lune-shaped diamonds, connected by brilliant and baguette-cut buckle-shaped links, *diamonds approximately 5.50 carats total, signed Tiffany & Co, length 18.0cm*

£12,000 - 18,000

US\$16,000 - 24,000

Provenance

Property of a European Collector



185



186 (two views)

185

A GEM-SET 'PASHA' PENDANT AND RING SUITE, BY CARTIER

The circular pendant of chequerboard design, set with brilliant-cut diamonds and inlaid with various fancy-cut gemstones, to include iolite and green tourmaline, both signed Cartier, pendant numbered NN3133, ring numbered NP0091, pendant length 3.7cm, ring size L½ (2)

£2,500 - 3,500
US\$3,300 - 4,600

Provenance

Property of a European Collector

186

A DIAMOND 'PANTHÈRE' RING, BY CARTIER

The sprung ring designed as a panther, pavé-set throughout with brilliant-cut diamonds, the eyes set with pear-shaped emeralds, the nose with onyx detailing, diamonds very approximately 6.50 carats total, signed Cartier, numbered 732946, French assay mark, maker's mark, ring size L

£10,000 - 15,000
US\$13,000 - 20,000

Provenance

Property of a European Collector



187



187

**AN ONYX AND DIAMOND NECKLACE/BROOCH, RING
AND EARRING SUITE, BY CARTIER**

The faceted fancy-link chain suspending a detachable pendant/
brooch of tiered ovoid form, designed as a series of alternating onyx
plaques and pavé-set brilliant-cut diamonds, the ring and earrings en
suite, *diamonds approximately 14.80 carats total, all signed Cartier,*
pendant/brooch numbered 45635C, ring numbered 33647C, earrings
numbered 45609C, all with French assay and maker's marks, lengths:
chain 45.5cm, pendant/brooch 6.5cm, earrings 5.2cm, ring size L (4)

£14,000 - 18,000

US\$18,000 - 24,000

Provenance

Property of a European Collector

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.



188 (actual size)

188

AN EMERALD AND DIAMOND CLUSTER RING

The oval emerald cabochon, weighing 12.15 carats, within a surround of tapered baguette-cut diamonds, between bifurcated shoulders, *French and Austrian assay marks, ring size J½*

£14,000 - 18,000

US\$18,000 - 24,000

Accompanied by a report from AGL stating that the emerald is of Colombian origin, with insignificant to minor clarity enhancement (traditional). Report number 1099715, dated 19 March 2019.

Provenance

Property of a European Collector





189 (actual size)

189

A FANCY-COLOURED DIAMOND AND DIAMOND 'TOI ET MOI' RING, BY CARTIER

Of crossover design, set with a step-cut Fancy Intense Yellow diamond, weighing 4.35 carats, and a step-cut diamond, weighing 4.47 carats, between shoulders set with brilliant-cut diamonds and similarly-cut diamonds of yellow tint, *remaining diamonds approximately 1.40 carats total, signed Cartier, numbered 800872, diamonds of yellow tint to shoulders untested for natural colour, ring size J*

£65,000 - 85,000
US\$85,000 - 110,000

Accompanied by a report from GIA stating that the diamond weighing 4.35 carats is Fancy Intense Yellow colour, VVS1 clarity. Report number 5202146457, dated 18 March 2019.

Accompanied by a report from GIA stating that the diamond weighing 4.47 carats is G colour, VVS2 clarity. Report number 5202146472, dated 18 March 2019.

Provenance

Property of a European Collector





190 (actual size)

190

AN EMERALD AND DIAMOND RING, BY CARTIER

The step-cut emerald, weighing 6.55 carats, within a bombé surround of baguette and brilliant-cut diamonds, *diamonds approximately 2.80 carats total, one diamond deficient, signed Cartier, numbered 89995, ring size J*

£30,000 - 50,000

US\$39,000 - 65,000

Accompanied by a report from AGL stating that the emerald is of Colombian origin, with minor clarity enhancement (traditional). Report number 1099714, dated 19 March 2019.

Provenance

Property of a European Collector





191 (actual size)

191

A SAPPHIRE AND DIAMOND RING, BY HARRY WINSTON

The cushion-shaped sapphire, weighing 18.65 carats, within a crossover surround pavé-set with brilliant-cut diamonds, *diamonds approximately 3.30 carats total, signed Winston, maker's mark for Jacques Timey, ring size J (sizing spring)*

£60,000 - 80,000

US\$79,000 - 100,000

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 1099716, dated 19 March 2019.

Provenance

Property of a European Collector





192 (actual size)

192

**AN ART DECO SAPPHIRE AND DIAMOND BRACELET,
BY CARTIER, CIRCA 1920**

The flexible strap of pierced honeycomb design millegrain-set with brilliant and single-cut diamonds, between bands of step-cut and calibr -cut sapphires, mounted in platinum, *diamonds approximately 3.00 carats total, signed Cartier Paris, partially struck workshop mark CH for Charles Holl, rubbed number, French assay marks, length 17.9cm*

£40,000 - 60,000
US\$52,000 - 79,000





193 (actual size)

193

A DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 9.07 carats, within a double four-claw setting, between fancy-cut diamond shoulders, *ring size L½*

£250,000 - 350,000

US\$330,000 - 460,000

Accompanied by a report from GIA stating that the diamond weighing 9.07 carats is F colour, VVS1 clarity (potential). Report number 12156161, dated 14 February 2019.

Accompanied by a GIA type classification letter stating that the diamond is Type IIa, dated 14 February 2019.

Accompanied by a report from GIA stating that the diamond weighing 9.07 carats is F colour, Internally Flawless clarity. Report number 12156161, dated 9 March 2010.



A diamond and sapphire transformable necklace, by Grassy, circa 1935

Lot 194

194

A DIAMOND AND SAPPHIRE TRANSFORMABLE NECKLACE, BY GRASSY, CIRCA 1935

The articulated collar with central shield-shaped plaque set with a step-cut sapphire, weighing 34.599 carats, on a ground of old brilliant, brilliant and single-cut diamonds and a motif of baguette-cut diamonds with a lozenge-shaped diamond terminal, between triple swags of similarly-cut diamond chain, continuing to the back as old brilliant, brilliant, single, baguette and square-cut diamond openwork plaques, with a diamond shield-shaped clasp, mounted in platinum, *diamonds approximately 40.00 carats total, French assay marks, necklace inner diameter 11.5cm, larger clip width 5.5cm, smaller clip width 2.2cm, ring size L, fitted case by Grassy, Biarritz*

£120,000 - 180,000

US\$160,000 - 240,000

The sapphire is accompanied by a report from AGL. Please contact the Department for details.

The necklace may be worn in a variety of ways: the sapphire detaches and may be worn as a ring; the entire central plaque of the necklace may be detached and worn as a clip; the plaque clasp detaches and may be worn as a clip and the plaque clasp may also be worn in the centre of the necklace. This lot is also accompanied by numerous design drawings by Grassy showing the permutations.



Original design drawings by Grassy



194



194 (alternate views)

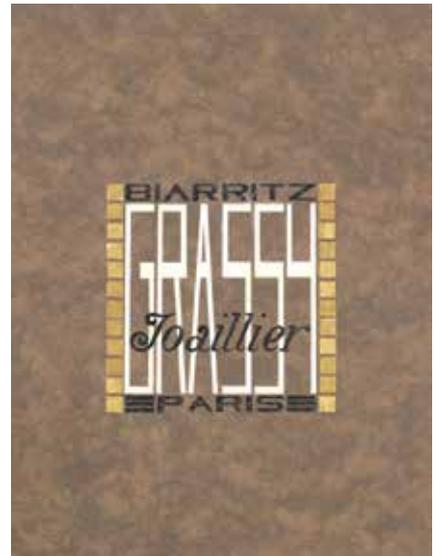
Grassy is a name synonymous with some of the finest jewellery ever created in Spain. The founder, Alexandre Grassy came from a family of Milanese goldsmiths. Born in Constantine, Algeria, a French national, he moved to Spain in the 1920s. It was meant to be a stopover to a new life in America, but instead, having realised that Spain was a country of great opportunity, he opened his first shop in Madrid on Infantas street, specialising in watches. His success allowed him to open branches in Biarritz and Paris and a second store in Madrid. He developed exclusive collaborations with some of the best watch brands of the day, including Vacheron Constantin, Jaeger-LeCoultre

and Audemars Piguet and the jewels he created were of unsurpassed quality and design and the house gained a distinguished reputation with an illustrious clientele. In 1953, he opened his shop at number 1 Gran Via, a street lined with important jewellers in one of the most elegant parts of Madrid, where the shop still stands today. Alexandre's son-in-law, Jirka Reznak, joined Grassy in 1959, taking over and expanding the business with further collaborations with Piaget, Baume & Mercier and Rolex in the 1960s and later also with contemporary artists. This necklace was made by Grassy during the 1930s and retailed by the Biarritz store during the 1950s.



© Grassy

The Biarritz store in 1929



Original drawing by Grassy



194 (alternate views)

Property of a European Noble Family

Lots 195 - 196



195 (actual size)

195

A PAIR OF DIAMOND EARRINGS

The old brilliant-cut diamonds, weighing 11.27 and 10.61 carats, each within a pinched collet setting

£100,000 - 150,000

US\$130,000 - 200,000

Accompanied by a report from GIA stating that the diamond weighing 11.27 carats is O-P colour, VS2 clarity. Report number 2205146476, dated 18 March 2019.

Accompanied by a report from GIA stating that the diamond weighing 10.61 carats is U-V colour, SI1 clarity. Report number 6207146480, dated 18 March 2019.

Provenance

Property of a European Noble Family





196 (actual size)

196

A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing 17.43 carats, within an old brilliant-cut diamond surround, *diamonds approximately 1.80 carats total, ring size L*

£300,000 - 400,000
US\$390,000 - 520,000

Accompanied by a report from SSEF. For further details please contact the Jewellery Department.

Accompanied by a report from AGL stating that the sapphire is of Kashmir origin, with no evidence of heat or clarity enhancement. Report number 1099717, dated 19 March 2019.

Provenance

Property of a European Noble Family

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

Kashmir sapphires were first discovered in the late 1870s/early 1880s high up in the snow-clad Great Himalayas of north-western India where a landslide revealed hitherto unknown deposits in a rock valley 4500m above sea level. By 1882 the Maharaja of Kashmir had taken control of the mine that could only be worked from July-September each year due to the high altitude and near perpetual heavy snowfall. Because of its remote location mining techniques were always primitive. This first mine, known as the Old Mine, was a series of shallow pits sunk into the rock, which issued huge and abundant specimens. By 1887 the Old Mine was nearly exhausted and a New Mine, on the valley floor 250m below, gave up some fine sapphires but they were generally of lesser quality, size and quantity. The area was worked sporadically until the late 1920s/early 1930s but the glory years of the 1880s were never repeated.

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



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Diamond Grading

Colour

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

Clarity

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

CERTIFIED STONE INDEX

CERTIFIED DIAMOND INDEX

Carat	Cut	Colour	Clarity	Fluorescence	Laboratory Report	Lot No
11.34	Round	Tinted (N - O)	VVS2	Nil	HRD Antwerp	130
11.27	Old Mine Brilliant	O - P range	VS2	Faint	GIA	195
10.61	Old Mine Brilliant	U - V range	SI1	None	GIA	195
9.07	Emerald Cut	F	VVS1	None	GIA	193
9.07	Emerald Cut	F	IF	None	GIA (2010)	193
7.24	Round	Tinted (M)	VS1	Nil	HRD Antwerp	30
5.00	Round	F	VS1	None	GIA	128
4.93	Round	I	VVS1	Medium Blue	GIA	120
4.93	Round	Wesselton	IF	n/a	n/a (1974)	120
4.54	Marquise	E	VS2	Strong Blue	GIA	180
4.47	Emerald Cut	G	VVS2	None	GIA	189
4.07	Pear	D	VS1p	None	GIA	123
4.01	Square Radiant	Rare White + (F)	VVS1	Medium	HRD Antwerp	71
4.01	Radiant	G	VVS1	Strong	IIDGR	71
3.41	Round	E	SI2	Negligible	IIDGR	159
3.19	Pear	G	VVS2	None	GIA	141
3.17	Round	I	SI1	None	GIA	84
3.13	Pear	G	VS1	Faint	GIA	141
3.01	Pear	G	VS1	Faint	GIA	37
2.76	Round	E	VS1	Negligible	IIDGR	62
2.45	Round	F	SI1	Negligible	IIDGR	76
2.43	Round	G	SI1	Negligible	IIDGR	76
2.30	Marquise	F	VVS2	Faint	GIA	73
0.97	Half-Moon	E	SI1	Medium Blue	GIA	146
1.03	Half-Moon	G	SI1	Medium Blue	GIA	146
Refer to department for condition reports						83

CERTIFIED FANCY COLOURED DIAMOND INDEX

Carat	Cut	Colour	Clarity	Fluorescence	Laboratory Report	Lot No
9.64	Marquise	Fancy Brown-Yellow	n/a	n/a	GIA	178
9.38	Marquise	Fancy Dark Greenish Gray	SI2	None	GIA	179
9.06	Rectangular Modified	Fancy Yellow	VS2	None	GIA	132
7.56	Pear	Fancy Deep Brown-Yellow	VS2	None	GIA	63
7.56	Pear	Fancy Deep Brown-Yellow	n/a	n/a	GIA (1997)	63
4.35	Emerald Cut	Fancy Intense Yellow	VVS1	None	GIA	189
4.05	Cushion	Fancy Light Yellow	VS2	Faint	GIA	65
1.41	Round	Fancy Brownish Purple-Pink	SI1	None	GIA	21
1.05	Old Mine Brilliant	Fancy Greenish Yellow	SI1	Medium Green	GIA	64
0.59	Pear	Fancy Orangy Pink	VS1	None	GIA	20

CERTIFIED PEARL INDEX

No. of Natural Pearls	Shape	Dimensions	Colour	Laboratory Report	Lot No
61	Round	From 3.9 to 8.4mm approx.	Cream	GCS	35
1	Baroque drop-shaped	8.3 - 10.25 x 11.35mm approx.	White with rose and green overtones	SSEF	17
1	Semi-baroque button	13.52 x 13.30mm	Silver	GIA	97
3	Oval button	1. 12.2 - 13.6 x 11.5mm 2. 12.5 - 13.1 x 10-11mm 3. 12.7 - 12.9 x 10-11mm	Cream	Gem & Pearl	28
305	Round	From 2.9 - 8.1mm	Cream	Gem & Pearl	16
306	Round	From 3.0 - 8.2mm approx.	Cream	GCS	16
57	Round	From 5.3-5.5 to 7.7-8.0mm	Cream	Gem & Pearl	26
57	Round	From 5.6 - 7.8mm approx.	Cream	GCS	26

CERTIFIED EMERALD INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
213.53	Carved Cabochon	Colombia	Significant (Resin)	GCS	49
approx 210.00	Carved Cabochon	Colombia	Minor	HRD Antwerp	49
approx 38.00	Cabochon	Zambia	Significant (Oil)	GCS	68
22.02	Octagonal	Colombia	Minor (Oil)	GCS	177
16.82	Step	Colombia	Minor	Gübelin	126
approx 15.50	Cabochon	Undeterminable	Significant	GCS	69
total approx 15.00	Octagonal	Colombia	Minor (Oil)	GCS	125
12.15	Cabochon	Colombia	Insignificant to Minor (Traditional)	AGL	188
8.14	Step	Colombia	Minor	Gübelin	54
7.64	Step	Colombia	Moderate (Oil)	SSEF	100
approx 7.30	Octagonal	Colombia	Minor	GCS	114
6.55	Step	Colombia	Minor (Traditional)	AGL	190
5.01	Step	Colombia	Minor	Gübelin	47
4.85	Step	Colombia	Minor	Gübelin	47
total approx 4.60	Cabochon	Colombia	Moderate (Oil)	GCS	106
3.91	Cushion	Colombia	Minor (Resin)	GCS	44
2.89 & 2.64	Cushion	Colombia	Minor	GCS	141
2.83	Octagonal	Colombia	Minor (Oil)	GCS	59
1.83	Square	Colombia	Minor (Oil)	GCS	1
10.78	Step	Colombia	Minor (Oil)	SSEF	146

CERTIFIED SAPPHIRE INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
41.64	cabochon	Sri Lanka	None	Gem & Pearl	145
approx 38.50	Cabochon	Sri Lanka	None	Gem & Pearl	17
23.77	cushion	Sri Lanka	None	GCS	40
20.47	cushion	Sri Lanka	None	Gem & Pearl	59A
19.40	oval	Burma	None	SSEF	129
18.65	cushion	Sri Lanka	None	AGL	191
17.43	cushion	Kashmir	None	AGL	196
approx 16.50	oval	Sri Lanka	None	Gem & Pearl	155
14.53	cushion	Sri Lanka	None	SSEF	149
13.08	oval, mixed	Sri Lanka	None	Gem & Pearl	115
11.68	cushion, mixed	Sri Lanka	None	Gem & Pearl	121
approx 11.20	emerald	Sri Lanka	None	Gem & Pearl	19
10.82	step	Sri Lanka	None	IGI	117
10.13	cushion	Madagascar/Sri Lanka	None	Gübelin/Gem & Pearl	72
10.13	oval	Sri Lanka	None	Gem & Pearl	72
approx 8.20	step	Sri Lanka	None	Gem & Pearl	3
8.19	step	Sri Lanka	None	SSEF	143
8.09	oval	Sri Lanka (pink)	None	Gem & Pearl/PSL	123A
7.05	oval	Burma	None	Gübelin	41
6.11	pear, mixed	Sri Lanka	None	Gem & Pearl	94
4.07	oval, mixed	Sri Lanka	None	Gem & Pearl	7
7.14	Cabochon	Not determined	None	Gem & Pearl	14

CERTIFIED RUBY INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
6.18	oval	Burma	None	RAG	38
6.17	oval	Burma	None	Gem & Pearl	38
total approx 4.50	cabochon	2 Burma, 3 Thai	None	GCS	106
2.34	oval	Burma	None	SSEF	31
	pear	Burma	None	Gem & Pearl	137
	round	Burma	None	Gem & Pearl	104
	pear/cushion	Thai/East Africa	None	Gem & Pearl	36

CERTIFIED GEM INDEX

Carat	Cut	Species	Variety	Treatment	Laboratory Report	Lot No
46.63	step	Tourmaline	Elbaite - Rubellite		CISGEM	108
14.63	Cushion	Chyrsoberyl	Alexandrite		GIA	88
14.32	Oval	Garnet	Spessartite		AGL	78
	Cushion	Chyrsoberyl	Alexandrite		Gem & Pearl	8

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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: 25563009
Sort Code: 66-00-27
IBAN Number: GB 33 NWBK 560027 25563009

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

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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8 FAILURE TO PAY FOR THE LOT

- 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.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1			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			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		7.4		
7.1.3				
7.1.4		8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT		
7.1.5		8.1		
7.1.6			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> .
7.1.7			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> .
7.1.8		8.1.1	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.9		8.1.2	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.
7.1.10		8.1.3	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> .
7.1.11		8.1.4	10 OUR LIABILITY	
7.2		8.2	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> .
	9 FORGERIES	8.2.1	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
	9.1	8.2.2	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
	9.2		10.2.2	changes in atmospheric pressure; nor will we be liable for:
	9.2.1		10.2.3	damage to tension stringed musical instruments; or
	9.2.2		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9.2.3			

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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