

Bonhams



London Jewels

New Bond Street, London | 24 September 2019



London Jewels

150



155



150
**A SAPPHIRE AND DIAMOND
THREE-STONE RING, CIRCA
1900**

155
**A RUBY AND DIAMOND
'BELLEGARDE' NECKLACE,
BY VAN CLEEF & ARPELS,
CIRCA 1900**

3



145



3
**A DIAMOND BRACELET,
BY MARIO BUCCELLATI,
CIRCA 1925**

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**A 'RUBAN BOMBÉ'
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VAN CLEEF & ARPELS,
CIRCA 1900**

151



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151
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**A GOLD AND ENAMEL
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CIRCA 1900**

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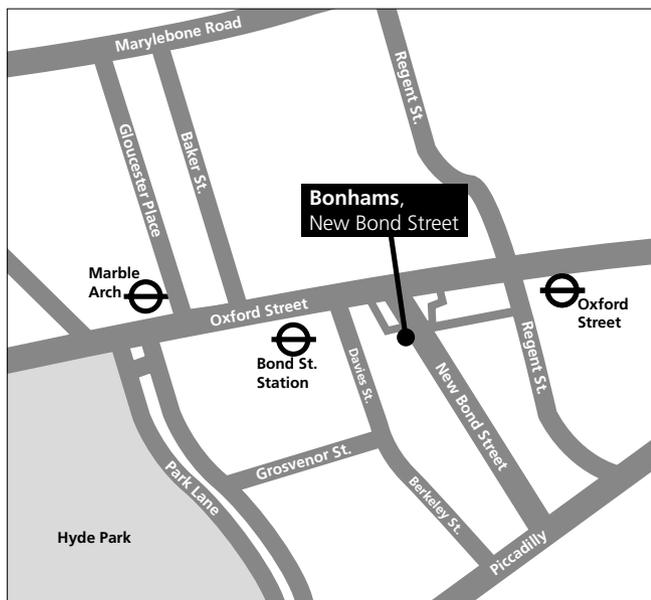
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SALE NUMBER

25315

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Front cover:

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Rare Jewels by Mario Buccellati from the Private Collection of the Buccellati Family

Lots 1 - 20

Provenance

Buccellati collection, Milan

Private collection, Milan

The twenty pieces offered here, all by Mario Buccellati, originate from Buccellati's own heritage collection developed by Lorenzo Buccellati. The lots date from 1919 to the 1960s, decades spanning Buccellati's rise from a fledgling firm into the global name that it is today. These lots act as a visual history of the Buccellati production and can be seen as early prototypes of the Buccellati style. They demonstrate the company's vast range of refined goldwork techniques, still very much the cornerstone of Buccellati design. Bonhams is delighted to offer such a rare collection of early Buccellati jewels never seen on the market before.





The Buccellati style is highly distinctive, distinguished by the intricacy and innovation with which gold, platinum and silver is used in each jewel. It is little wonder that Mario Buccellati was given the moniker “Prince of Goldsmiths” by his friend and fervent patron, the poet Gabriele D’Annunzio. Each piece is handmade and finely worked to minute detail. Mario Buccellati developed an original engraving technique using the burin, an ancient handheld steel tool with a chisel point, enabling a variety of fine marks to be etched across the surface of precious metals to brilliant effect, optically bestowing them with the textures of precious fabrics and fruits of nature, Buccellati’s favoured subjects. The Buccellati name certainly conjures images of exquisite ornaments that would not be out of place among the work of Renaissance goldsmiths. Buccellati’s mastery of the burin was befitting, given the historic use of the instrument by artists including Rembrandt, Dürer and Piranesi in etchings.

Buccellati was founded by Mario Buccellati (1891-1965) in 1919, when he bought Beltrami & Besnati, where he had been an apprentice from the age of twelve. He had begun his career as an errand boy for the prestigious Milanese house, belonging to Annibale Beltrami and master jeweller Angelo Besnati, considered one of the best goldsmiths in Europe and a true connoisseur of gems. Mario learned from the best but also showed exceptional natural talent and by the age of twenty-eight was in a position to take over the company, rename it and present Buccellati on a global stage at the 1920 jewellery exposition in Madrid. Buccellati would go on to become one of the world’s most recognised, esteemed and long-lived jewellery dynasties, with an international clientele including Royalty, aristocracy, industrialists and actors.

Mario Buccellati had an exceptional imagination. The concept for each jewel came from him and he worked through every detail of each design in his mind. He skilfully illustrated his creations in pen and ink and personally oversaw every stage of production. The method of production at Buccellati was, and still is today, a close collaboration between the designer and a team of the best craftsmen, each with their own specialist skill – the goldsmith, the polisher, the mounter and the engraver – and ability to interpret Buccellati’s ideas on paper and transform them into a finished jewel of the highest quality. It is a process that could take several months for completion, depending on the complexity of the jewel.

Four of Mario’s five sons worked for the firm, with Lorenzo taking the helm when Mario passed away in 1965 and the other brothers, including Gianmaria, eventually branching out on their own. A gifted violinist, Lorenzo had many interests. He proved to be an equally talented designer and was committed to upholding the Buccellati legacy and preserving the standards and processes Mario had put into place. It was in the 1960s that Lorenzo Buccellati devoted himself to growing the company’s own heritage collection, buying back jewels from private individuals and scouring auctions. The collection included over 100 jewels and objects by Mario Buccellati, as well as rare tools, antique books, letters and handwritten company ledgers with Mario’s sketches, descriptions and details of the price, buyer and date of each piece. This much treasured collection would serve as a source of reference and inspiration for the company for decades to come. At the time of the merger between Mario Buccellati Srl and Gianmaria Buccellati’s company in 2011, the collection was divided among members of the Buccellati family becoming their private individual collections.





1 (detail of case)



1 (case)

1

A GOLD, SILVER AND EMERALD BRACELET, ATTRIBUTED TO MARIO BUCCELLATI, 1919

Designed as a line of polished emerald beads, each between three-dimensional leaf-shaped 'modellato' silver shoulders, joined by openwork quatrefoil fluted yellow gold links, *unsigned, length 23.0cm, leather case by Mario Buccellati succ di A. Besnati Milano*

£2,000 - 3,000
US\$2,400 - 3,600

In 1919 Mario Buccellati bought the company Beltrami & Besnati, where he had begun his career as an apprentice at the age of twelve and opened his first jewellery boutique in Largo Santa Margherita, Milan. The leather case in this lot is one of Buccellati's first cases and this bracelet one of Mario Buccellati's earliest designs. The carved silver palmette motifs which flank each emerald bead are an early example of Buccellati's 'modellato' technique and the juxtaposition of precious metals of different colours are an element of design which have become one of Buccellati's trademarks.

A longchain of similar design, also unsigned, was sold at Sotheby's in Milan on 14 December 2004, lot 352.

A later longchain of similar design is illustrated in Corgnati, M., "Mario Buccellati: Stories of Men and Jewellery", Milan, 2000, on p.33.



1



1 (detail of one of the 'modellato' palmettes)



2 (reverse showing 'ornato' engraving)

2

2
A MOSS AGATE BRACELET, BY MARIO BUCCELLATI, CIRCA 1930

Composed of five oval polished moss agate plaques, within intricately decorated frames with 'modellato' engraving at the front and 'ornato' engraving at the back, mounted in silver and gold, *signed M. Buccellati-Milano-Roma-Firenze, length 20.2cm, case by Mario Buccellati Milano Roma Firenze*

£1,000 - 1,200
US\$1,200 - 1,500

Mario Buccellati's highly creative imagination is evident in his body of work, in the inventiveness of his techniques, harmonious juxtaposition of colours and textures and ability to transform gold and precious stones into wonderfully tactile objects from the worlds of textiles and nature. Whilst quality of materials and manufacture were always essential to Buccellati, gemstones were selected by Mario not for their intrinsic value but for their interest and ability to spark inspiration. For this reason Mario prized and used not only precious stones, but also semi-precious stones in his jewels. In this bracelet, the polished agate plaques each paint a picture with their green mineral inclusions resembling moss and are framed by elaborate foliate 'modellato' mounts which echo the organic character of the stones. Though popular in Victorian jewellery, moss agate would have been a very unusual choice of material to use at the time.

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.



3 (detail)



3

3
A DIAMOND BRACELET, BY MARIO BUCCELLATI, CIRCA 1925
 The articulated strap set with rose-cut diamonds on a pierced ground of intricate three-dimensional 'modellato' decoration, mounted in silver and gold, signed *M. Buccellati-Milano-Roma*, length 18.9cm, monogrammed leather case by *Mario Buccellati Milano Roma Firenze*

The monogram on the case bears the initials of Marchese Carlotti.

This bracelet is illustrated in Corgnati, M., "Mario Buccellati: Stories of Men and Jewellery", Milan, 2000, on p.33.

£10,000 - 15,000
 US\$12,000 - 18,000



4 (detail)



4

4

AN EMERALD AND DIAMOND BRACELET, BY MARIO BUCCELLATI, CIRCA 1925

The wide articulated strap formed of three rows of pierced panels set with rose-cut diamonds in a foliate design, connected at intervals by three rows of step-cut emeralds within rectangular frames, with 'modellato' detail throughout, mounted in silver and gold, *signed M. Buccellati-Milano-Roma-Firenze, length 18.5cm, leather case by Mario Buccellati Milano Roma Firenze*

£10,000 - 15,000
US\$12,000 - 18,000



5 (detail)



5

5

A SAPPHIRE LINE BRACELET, BY MARIO BUCCELLATI, CIRCA 1920-1925

The single row of oval and cushion-shaped sapphires, within rubover collets, alternating with hexagonal webbed links, the collets and links displaying ornate 'modellato' engraving, mounted in silver and gold, *sapphires approximately 8.00 carats total, signed M. Buccellati-Milano-Roma-Firenze, length 18.4cm*

£2,500 - 3,000
US\$3,000 - 3,600

Accompanied by a report from The Gem & Pearl Laboratory stating that one of the sapphires is of Sri Lankan/Madagascan origin and the remainder are of Thai or East African origin, with no evidence of heat treatment. Report number 17581, dated 26 July 2019.

The three-dimensional engraving seen throughout lots 5 and 6 are examples of Buccellati's 'modellato' technique. In both, decoration is carved by hand into every element of the jewel including the collets, demonstrating Buccellati's dedication to finishing each jewel with unsurpassed detail and resulting in two highly distinctive line bracelets.



6 (detail)

6



6

A GARNET LINE BRACELET, BY MARIO BUCCELLATI, CIRCA 1920-1925

The single row of circular-cut garnets, within rubover collets, alternating with baton links, the collets and links displaying ornate 'modellato' engraving with a dense foliate pattern, mounted in silver and gold, *signed M. Buccellati-Milano-Roma-Firenze, length 19.2cm*

£1,500 - 2,000
US\$1,800 - 2,400

The three-dimensional engraving seen throughout lots 5 and 6 are examples of Buccellati's 'modellato' technique. In both, decoration is carved by hand into every element of the jewel including the collets, demonstrating Buccellati's dedication to finishing each jewel with unsurpassed detail and resulting in two highly unusual line bracelets.



7 (detail)



8 (detail)



7



8

7

AN OPAL AND PERIDOT RING, BY BUCCELLATI, CIRCA 1925

Designed as a stylised sea urchin shell, the oval cabochon opal encased by six circular-cut peridot sections, separated by a gold framework, on decorative scrolling shoulders, with 'modellato' foliate detail and reeded shank, mounted in varicoloured gold, *one peridot deficient, signed Buccellati, ring size L½, leather case by Mario Buccellati Milano Roma Firenze*

£4,000 - 6,000
US\$4,900 - 7,300

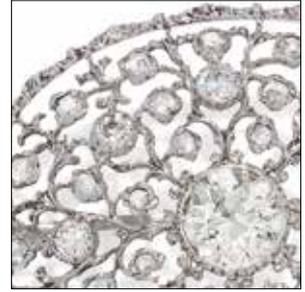
Mario Buccellati's love and instinct for colour is illustrated in this lot by his choice of green peridots for the surround, selected to reflect the same green shades seen in the opal's play-of-colour. The rose and yellow gold of the mount pick up the reddish-orange shades in the opal. The colours are well balanced and harmonious. Despite being made nearly one hundred years ago, their juxtaposition lends the jewel a distinctly modern feel.

8

A GOLD AND AMETHYST THREE-STONE RING, BY BUCCELLATI, CIRCA 1925

The three cushion-shaped amethysts, within a raised elaborately decorated 'modellato' gallery, on a wide tapering 'ornato fitto' shank with dense foliate engraving, mounted in gold, *signed Buccellati, ring size M½*

£2,000 - 3,000
US\$2,400 - 3,600



9 (detail)



9

9

**A DIAMOND PLAQUE BROOCH/PENDANT, BY BUCCELLATI,
CIRCA 1925**

The oval brooch set with an old brilliant-cut diamond at the centre, the pierced surround with 'modellato' foliate detail set with smaller old brilliant and rose-cut diamonds, mounted in silver and rhodium-plated gold, *principal diamond approximately 2.00 carats, brooch fitting detachable, signed Buccellati, width 4.3cm, monogrammed fitted leather case by Mario Buccellati Milano Roma Firenze*

£4,000 - 6,000

US\$4,900 - 7,300

The monogram on the case bears the initials of Marchese Carlotti.



10 (detail)



11 (detail)



10



11

10

A RUBY AND DIAMOND GIARDINETTO BROOCH, BY MARIO BUCCELLATI, CIRCA 1930

The flowering plant set with pear-shaped ruby blooms, suspended from a network of textured 'modellato' yellow gold branches, the white gold vase with scrolling arms set with a rectangular table-cut diamond and a pear-shaped diamond, *signed M. Buccellati, length 4.6cm, case by Mario Buccellati*

£3,000 - 5,000
US\$3,600 - 6,100

11

A RUBY AND DIAMOND TREE BROOCH, BY BUCCELLATI, CIRCA 1930

The miniature tree with textured trunk and branches, issuing carved ruby fruit and rose-cut diamond leaves, mounted in yellow and white gold, *signed Buccellati, length 4.2cm*

£2,000 - 2,500
US\$2,400 - 3,000



12 (detail)

12



12

**A RUBY AND DIAMOND BRACELET, BY MARIO BUCCELLATI,
CIRCA 1930**

The row of rectangular panels pierced and set with rose-cut diamonds in a foliate design, each set at the centre with an oval cabochon ruby within an engraved collet with granulated floral accents, mounted in silver and gold, *signed M.Buccellati, length 18.3cm*

£3,000 - 5,000
US\$3,600 - 6,100



13 (detail showing 'rigato', 'ornato' and 'modellato' engraving)



13

13
A VARICOLOURED GOLD AND MULTI GEM-SET BANGLE, BY MARIO BUCCELLATI, CIRCA 1930-1940

The wide cuff set with cushion-shaped and circular-cut amethyst and varicoloured tourmalines, each within an elaborate 'modellato' yellow gold collet, on a 'rigato' rose gold ground, enhanced by foliate 'ornato' engraving, *signed M.Buccellati, inner width 5.4cm*

£8,000 - 12,000
 US\$9,700 - 15,000

This bangle illustrates three of the burin-rendered gold engraving techniques mastered by Mario Buccellati's craftsmen. The dense scoring of fine parallel lines on the 'rigato' rose gold ground creates the luminous effect of precious silk, which is made even more opulent by the 'ornato' foliate motifs engraved across the bangle and around the gemstones, which are further enhanced by their decorative raised 'modellato' mounts.

Buccellati is perhaps best known for the unique and highly skilful engraving techniques developed using the burin to add different textures to precious metal surfaces, often lending these surfaces the tactility and luminosity of precious fabrics. 'Telato' is a technique whereby the surface is covered with regular, fine cross-hatched lines to create a linen effect. 'Rigato' involves scoring the surface with many fine parallel lines to create a silk-like sheen. When used over a curved surface, the lines catch, transport and reflect light in the same way as silk would. 'Segrinato', a pattern of dense diagonal lines, creates a sponge-like texture. 'Ornato' is where intricate foliate, lozenge and star-shaped motifs are engraved and often repeated across the piece to create a damask effect. 'Graffito' is similar with small decorative motifs engraved across the surface. 'Modellato' is where three-dimensional decoration is added to the jewel by modelling detail into the edges and mountings with the burin to create texture and relief. The 'tulle' technique is used to give a jewel the appearance and lightness of lace by finely piercing a precious metal sheet with a honeycomb-like lattice of three-, four- or five-sided holes. These techniques are at times combined to create more complex finishes and the appearance of opulent fabrics.



14 (detail)



14

14

A VARICOLOURED GOLD AND RUBY BANGLE, BY MARIO BUCCELLATI, CIRCA 1930-1940

The narrow cuff set with circular-cut rubies, each within an elaborate 'modellato' yellow gold collet on a lustrous 'rigato' rose gold ground, bordered and accented by foliate and celestial 'ornato' engraving, *signed M. Buccellati, inner width 5.5cm*

£4,000 - 6,000

US\$4,900 - 7,300



15



14 (detail)



15 (detail showing 'modellato' leaves)



16

15
A GOLD DRESS WATCH, BY BUCCELLATI, CIRCA 1930
 With Roman numerals, the circular dial and case decorated with 'ornato' engraving, on a bracelet of repeating three-dimensional 'modellato' leaf-shaped links, *dial and clasp signed Buccellati, case numbered 21374, length 18.0cm, case by Mario Buccellati*

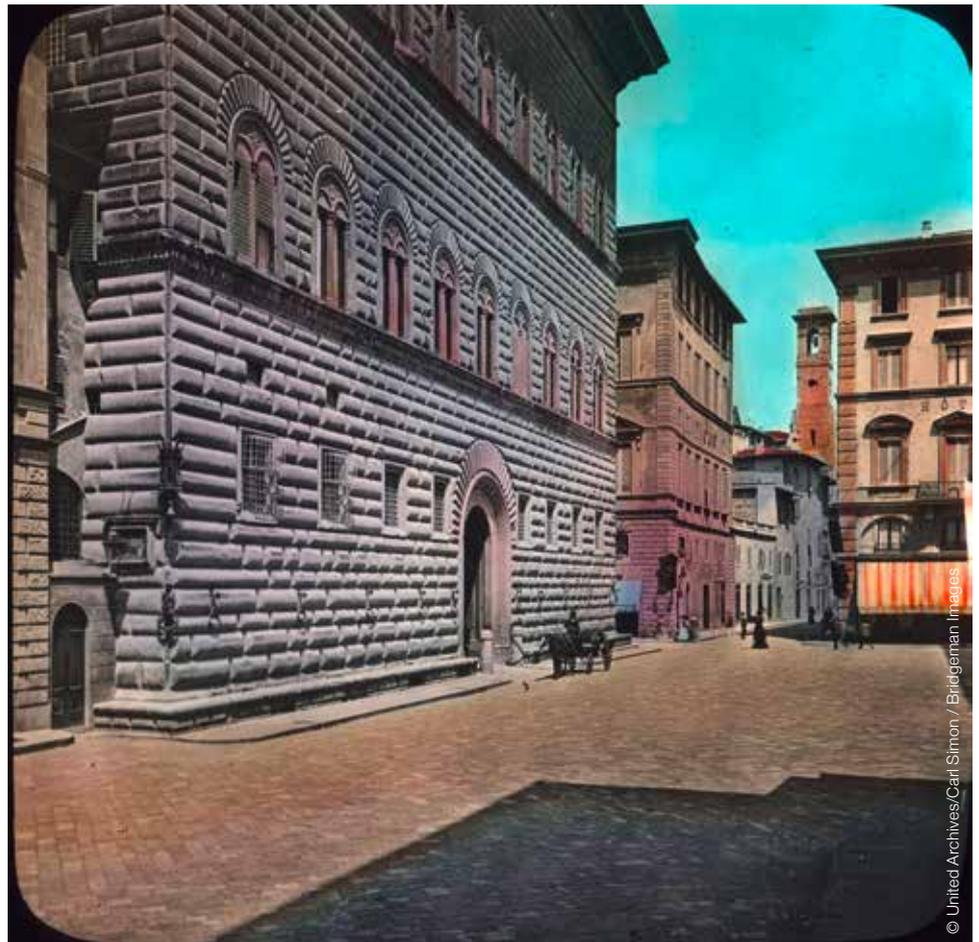
£5,000 - 7,000
 US\$6,100 - 8,500

16
A GOLD AND AMETHYST RING, BY MARIO BUCCELLATI, CIRCA 1940
 The step-cut amethyst, set within a scrolling reeded mount with fluted 'modellato' accents between split shoulders and tapering gallery, mounted in gold, *signed M.Buccellati, ring size M1½*

£2,000 - 3,000
 US\$2,400 - 3,600



17 (detail of the 'segrinato' surface)



Facade of Palazzo Strozzi in Florence showing 'bugnato' masonry

17

A 'BUGNATO' GOLD BANGLE, BY BUCCELLATI, 1929

The wide yellow gold cuff of botryoidal form, with finely engraved 'segrinato' surface texture and ornate furling edges, *signed Buccellati, inner diameter 5.5cm*

£3,000 - 5,000
US\$3,600 - 6,100

The concept for this bangle came from Mario Buccellati's admiration of the 'bugnato' or rusticated facade of Palazzo Strozzi, Florence. At the time the Mario Buccellati shop was situated nearby in Via Tornabuoni. At the ground floor of Palazzo Strozzi, the facade is composed of rustically finished stone blocks, a masonry technique often seen in classical architecture. The sculptural form and textured 'segrinato' surface of the bangle are evocative of this facade. While the stonework of the building is more geometric, Buccellati's artistic interpretation of it in 24 carat gold results in a much softer, more rounded finish.



17



18 (detail showing silk-like sheen on 'rigato' surface)



19 (detail)



18

18
A VARICOLOURED GOLD AND EMERALD BANGLE, BY BUCCELLATI, CIRCA 1950-1960

The narrow cuff set with circular-cut emeralds, each within a 'modellato' yellow gold collet, on a lustrous 'rigato' white gold ground, *signed Buccellati, inner width 5.8cm*

£3,000 - 4,000
 US\$3,600 - 4,900



19

19
A VARICOLOURED GOLD AND SAPPHIRE BANGLE, BY BUCCELLATI, CIRCA 1950-1960

The narrow cuff set with circular cabochon sapphires, each within a 'modellato' yellow gold collet with white gold starburst surround, on a lustrous 'rigato' yellow gold ground, with granulated white gold floral accents, *signed Buccellati, inner width 6.0cm*

£4,000 - 6,000
 US\$4,900 - 7,300



20 (detail showing 'telato' engraving)



20

20

A SILVER, GOLD AND EMERALD NÉCESSAIRE, BY MARIO BUCCELLATI, CIRCA 1940

Of rectangular form, the silver case engraved with a 'telato' woven finish, decorated with step-cut emeralds and applied foliate motifs on the front and sides, further enhanced by engraved yellow gold 'modellato' borders and clasp, opening to reveal a mirrored interior with engraved 'graffito' engraved compartments, *signed M. Buccellati-Milano-Roma-Firenze, width 15.8cm, fitted case by M. Buccellati Milano-Roma-Firenze*

£5,000 - 7,000
US\$6,100 - 8,500

The 'telato' technique is beautifully illustrated in this lot. The silver surface is covered in finely cross-hatched lines that gently diffuse its lustre and lend it the soft, textured and luxurious appearance of linen.

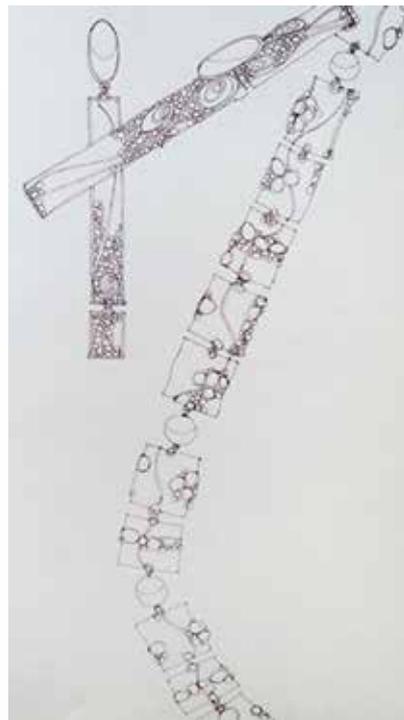
For further reading, see Corgnati, M., "Mario Buccellati: Stories of Men and Jewellery", Leonardo Arte, Milan, 2000.



20 (detail of interior)



21 (detail of plaque showing fused decoration)



21 (a design drawing for a similar necklace, early 1970s)

© Gerda Flöckinger

21

21 AR

A CULTURED PEARL AND GEM-SET NECKLACE, BY GERDA FLÖCKINGER, 1977

Formed as a series of rectangular plaques, both sides of intricate fused decoration including bead and wire-work, some plaques accented by seed pearls and diamonds, each plaque connected by a trio of baroque cultured pearls of grey tint, to a cabochon citrine clasp, *several gemstones deficient, diamonds untested for natural colour, maker's mark GF, length 79.9cm*

£3,000 - 5,000
US\$3,600 - 6,100

The first piece of contemporary jewellery commissioned by the Victoria and Albert Museum in London was a work by Gerda Flöckinger CBE, illustrating her importance as a pioneer in the revival of jewellery making in the UK.

This necklace made of silver, 18 carat gold, grey cultured baroque pearls, small white pearls, diamonds, with a citrine clasp, was made in 1977 and exhibited at 'Schmuckobjekte' at Galerie Atrium, Basel, Switzerland in 1978. It is a perfect showcase for Flöckinger's considerable vocabulary of fusion techniques, many of which she had invented and developed during the 1960s. Flöckinger used fusion to create an elaborate, enriched surface and is one of the few artists to have fused gold to silver and vice versa. Flöckinger made several versions of these necklaces. The illustration is a print of a design drawing from one of Flöckinger's sketchbooks from the early 1970s.

22



22

A GEM-SET RING, BY CHARLES DE TEMPLE, CIRCA 1973

The oval cabochon sapphire within an openwork bombé surround of bicoloured boules, set with vari-cut emerald, sapphire and diamond highlights, *partially signed, ring size N, maker's case*

£8,000 - 12,000

US\$9,700 - 15,000

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 17392, dated 21 June 2019.

This lot was purchased directly from Charles de Temple, in late 1973, as the vendor's engagement ring. The vendor knew Charles de Temple personally after having shared a house with his partner, Carole Bartlett, and from occasionally working in his shop.



23

23
A DIAMOND AND CITRINE DRESS RING, BY SEVAN BIÇAKÇI, CIRCA 2012

Set with a rose-cut diamond, weighing 4.11 carats, within a single-cut diamond surround and citrine bombé mount decorated with reverse painted calligraphy, the chased hoop with single-cut diamond highlights, signed *Sevan Bicakci*, inscribed 'Ah minel aşk' ('Oh endless love'), ring size U

£8,000 - 12,000
 US\$9,700 - 15,000

Accompanied by a certificate from the Laboratoire Français de Gemmologie stating that the diamond is H colour, SI1 clarity. Report number 158186, dated 11 January 2002.

Please note this report is over five years old and may require updating.

Sevan Biçakçı (b.1965) is a renowned contemporary Turkish jeweller known for his unique designs and craftsmanship in the Byzantine and Ottoman styles. Biçakçı uses various different techniques through which his work is readily recognisable - one of which is his use of reverse carved calligraphy which is seen in this ring being offered for sale.

Sevan Biçakçı jewellery is sold today to an international clientele that includes collectors such as Mariah Carey, Catherine Zeta-Jones and Lady Gaga.



24

24 ^{AR}
A 'MAGNETIC' PENDANT/NECKLACE, BY TAKIS, CIRCA 1980

The pendant designed as a magnet attracting multiple iron beads, suspending a knife-edge bar and a sculptural drop, on a wire collar, together with original 'electromagnetic' display stand and cabinet, *maker's signature, maker's mark, edition number 1/9, pendant length 7.4cm, collar circumference approximately 41.0cm*

£4,000 - 6,000
 US\$4,900 - 7,300

Exhibited: The Magnetic Jewels, by Takis, Stavros Mihalarias, Athens, 1985

The Greek sculptor Panayiotis Vassilakis, known as Takis, was born in 1925 and grew up studying Ancient Greek sculpture in Athens before moving to Paris in the 1950s where he started exploring the sculptural possibilities of electromagnetism.

Takis' fascination with the invisible energy of magnetism between materials was integrated into his work with jewellery design, which began in the 1970s. Takis stated that the process of creating a jewel was to him comparable to a 'microsculpture experience' (Mihalarias, 1984).

This necklace, accompanied by its original 'electromagnetic' spherical stand, represents Takis' philosophy that all of the earth's magnetism is symbolically charged.

Though not as widely known as some of his contemporaries and admirers such as Alberto Giacometti and Marcel Duchamp, Takis had several notable patrons and was represented in Paris by the Iris Clert Gallery, which housed works by Yves Klein, Jean Tinguely and Arman.

Takis recently died in August 2019 and is currently the subject of a retrospective exhibition held at the Tate Modern Museum in London, in collaboration with Museu d'Art Contemporani de Barcelona, where it will be displayed from November 2019, and the Museum of Cycladic Art, Athens, where the exhibition will continue from May 2020.



24 (illustrated on the stand, not to scale)



25



25 ^Ω

A PAIR OF CULTURED PEARL EARCLIPS, BY CHARLES DE TEMPLE, CIRCA 1975

Of trefoil design, each clip set with cultured pearls within textured disc surrounds highlighted by brilliant-cut diamonds, *unsigned, length 3.4cm*

£1,500 - 2,000
US\$1,800 - 2,400

These earrings were purchased from Charles De Temple, and were featured in the original store catalogue.



26

26

A NATURAL PEARL AND CULTURED PEARL CROSSOVER RING, BY GRIMA, CIRCA 1974

Obliquely-set with a natural pearl, measuring 8.0mm x 7.0mm, and a cultured pearl, measuring 8.3 x 8.3mm, between shoulders set with brilliant-cut diamonds, *signed Grima, ring size L, maker's case*

£2,000 - 3,000
US\$2,400 - 3,600

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearl is natural, saltwater. Report number 17686, dated 16 August 2019



27



28



29

27

A DIAMOND LICHEN BROOCH, BY GRIMA, CIRCA 1975

The cast piece of lichen with a brilliant-cut diamond dew drop, *signed Grima, length 5.3cm*

£2,000 - 3,000
US\$2,400 - 3,600

The gold replicas Grima made of lichen and leaves were all obtained by a complicated casting process that revealed the minutia of natural details. First the object was placed in a mould and plaster of Paris poured over it. Heating at a very high temperature destroyed the lichen or leaf leaving its negative imprint into which molten gold was spun. Once the plaster of Paris was washed away a gold replica remained.

In 1967 Andrew Grima made a similar lichen brooch and earring suite for H.R.H The Princess Margaret, Countess of Snowdon. The pieces were cast from lichen that Princess Margaret had picked up on a walk in Scotland and sent to Grima.

28

A GOLD AND DIAMOND LEAF BROOCH/PENDANT, BY GRIMA, 1979

The cast bay leaf with a veined surface and serrated edge, with a brilliant-cut diamond dew drop, cast in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, length 5.5cm, maker's case*

£2,000 - 3,000
US\$2,400 - 3,600

See exhibition catalogue, 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 110, for a similar brooch made in 1969.

29

A RUBY AND DIAMOND THREE-STONE RING, BY GRIMA, CIRCA 1981

The collet-set oval-cut ruby between two trilliant-cut diamonds, in a bi-coloured textured mount, *diamonds approximately 1.10 carats total, signed Grima, maker's case*

£4,000 - 6,000
US\$4,900 - 7,300



30 (original watercolour drawing)



30

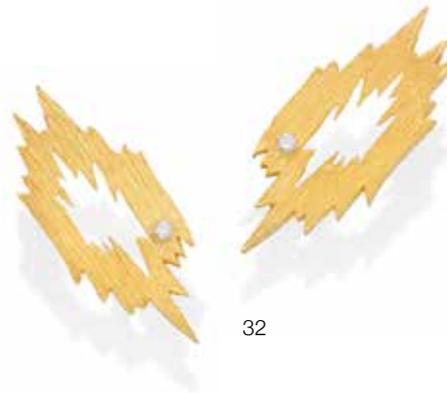
30
A SAPPHIRE AND DIAMOND RING, BY GRIMA, CIRCA 1986
 The oval cabochon sapphire within a pavé-set brilliant-cut diamond surround, on a triangular hoop, *signed Grima, ring size approximately O½, maker's case*

£6,000 - 8,000
US\$7,300 - 9,700

Accompanied by an original watercolour drawing of the ring, signed Andrew Grima, July 86'.



31



32

32
A PAIR OF DIAMOND EARCLIPS, BY GRIMA, CIRCA 1970
 Each openwork textured plaque of abstract jagged design highlighted by a brilliant-cut diamond, *altered clip fittings, unsigned, length 4.0cm*

£2,000 - 3,000
US\$2,400 - 3,600

According to the vendor these earrings were purchased from Andrew Grima in the late 1960s/early 1970s.

31
AN OPAL AND DIAMOND RING, BY GRIMA, 1995
 The oblong cabochon boulder opal encased by brilliant-cut diamonds, between two bombé clusters pavé-set with similarly-cut diamonds, the shoulders gadrooned and mounted in hammered 18 carat gold, *signed Grima, maker's mark TES for Tom Scott, London hallmark, ring size N, maker's case*

£4,000 - 6,000
US\$4,900 - 7,300



33

33
A GREEN TOURMALINE AND DIAMOND RING, BY GRIMA, 1994
 The step-cut green tourmaline within a scalloped surround set with brilliant-cut diamonds, between similarly-set shoulders, the gallery and hoop with textured detailing, mounted in 18 carat gold, *signed Grima*, maker's mark *TES for Tom Scott*, London hallmark, ring size *M-N*, maker's case

£4,000 - 6,000
US\$4,900 - 7,300



34

34
AN OPAL AND DIAMOND BROOCH/PENDANT NECKLACE, BY GRIMA, CIRCA 1969
 Set with a triangular cabochon opal on a stepped textured surround highlighted with a single-cut diamond frond, suspended from an associated torc, *pendant signed Grima*, maker's mark *HJCo*, London hallmark for 1969, torc *signed Grima*, maker's mark *AGLtd*, London hallmark for 1973, pendant length 7.1 cm, maker's pouch

£6,000 - 8,000
US\$7,300 - 9,700



35

35 ^Ω

A TOURMALINE AND DIAMOND BROOCH/PENDANT, BY CHARLES DE TEMPLE, 1972

The dark green tourmaline crystal suspended from a surmount of textured 18 carat gold wire batons scattered with baguette and step-cut diamonds, *signed CdeT, London hallmark, length 11.2cm*

£3,000 - 5,000
US\$3,600 - 6,100

36

A CULTURED PEARL AND DIAMOND RING, BY GRIMA, CIRCA 1986

The cultured pearl, measuring 17.1mm x 17.1mm, inset with a brilliant-cut diamond, within a spiral basket on a reeded hoop, *signed Grima, ring size M-N, maker's case*

£3,000 - 4,000
US\$3,600 - 4,900

37

A CARVED AGATE, CULTURED PEARL AND DIAMOND PENDANT, BY GRIMA, 1991

The oval agate slice cut to reveal various layers and shades, surmounted by two freshwater cultured pearls of pink bodycolour and two brilliant-cut diamonds, one of yellow tint, mounted in 18 carat gold, *signed Grima, maker's mark TES for Tom Scott, London hallmark, diamonds untested for natural colour, length 6.1cm, maker's pouch*

£2,000 - 3,000
US\$2,400 - 3,600

Exhibited: 'Grima Retrospective', May 1991 (London: Goldsmiths' Hall); No 123 in the catalogue.

The pendant is described in the retrospective as containing Biwa pearls. Biwa pearls are freshwater cultured pearls farmed from Japan's largest lake, Lake Biwa since the 1930s, one of the first places for freshwater pearls to be cultured. The pearls are non-nucleated, meaning that tissue is used instead of a bead as the seed for growth, resulting in pearls composed entirely of nacre. They are considered very high quality, with good lustre and unusual shape and occur in various colours. Due to pollution and foreign competition, production declined and Biwa pearls are increasingly rare.

38 ^Ω

A CULTURED PEARL NECKLACE WITH A PYRITE CLASP, BY GRIMA, 1970

The five graduated strands of 3.3mm - 10.5mm cultured pearls to a rough pyrite crystal clasp, mounted in 18 carat gold, *clasp signed Grima, maker's mark HJCo, London hallmark, length of shortest row 42.5cm*

£2,500 - 3,500
US\$3,000 - 4,300



36



38



37



41



39



40

39

AN EMERALD AND DIAMOND CLUSTER PENDANT, BY GRIMA

The oval cabochon emerald within an undulating surround set with brilliant-cut diamonds, the gallery with textured detailing, *signed Grima, later suspension loop, length 4.0cm*

£3,000 - 4,000
US\$3,600 - 4,900

40

AN EMERALD AND DIAMOND CLUSTER RING, BY GRIMA

Set with a cabochon emerald within an undulating marquise-shaped surround set with brilliant-cut diamonds, the gallery with textured detailing, *signed Grima, ring size K-L*

£4,000 - 6,000
US\$4,900 - 7,300

41 ^Ω

A FIRE OPAL, EMERALD AND DIAMOND BROOCH, BY GRIMA, 1968

Of stylised starburst design, the central cabochon fire opal within a surround of similarly-cut emeralds, the border formed of textured gold rays and scattered with brilliant-cut diamond 'flashes', *signed Grima, maker's mark HJCo, London hallmark, length 6.0cm, maker's case*

£6,000 - 8,000
US\$7,300 - 9,700



42



43

42 ^Ω

AN AMETHYST AND DIAMOND PENDANT, BY GRIMA, CIRCA 1970

The hexagonal amethyst 'slice' within a textured border, highlighted with brilliant-cut diamonds, *wire collar deficient, signed Grima, length 6.0cm*

£7,000 - 10,000

US\$8,500 - 12,000

43

AN AMETHYST AND DIAMOND RING, BY GRIMA, 1971

The faceted hexagonal amethyst between single-cut diamond shoulders, on a textured bezel and triangular hoop, mounted in 18 carat gold, *signed Grima, maker's mark AGLtd, London hallmark, ring size approximately L*

£3,000 - 5,000

US\$3,600 - 6,100



44



45

44

A GOLD BRACELET, BY JOHN BROGDEN, CIRCA 1875

Composed of four annular links connected by ropetwist bars, *maker's mark JB*, length 19.5cm, fitted case by John Brogden, 16 Henrietta St, Covent Garden, London

£3,000 - 4,000
US\$3,600 - 4,900

Accompanied by a handwritten note dated June 1876, reading:

'For Mrs(?) Probyn, with Canon Duckworth's Kindest / regards & most grateful remembrances.'

The bracelet was presumably a gift to the wife of General Sir Dighton Probyn (1833-1924). Probyn an army officer and courtier, was awarded the Victoria Cross after the battle of Agra in 1857 later becoming Equerry to the Prince of Wales in 1872. He is likely to have met Canon Robinson Duckworth when they both accompanied the Prince of Wales on his tour of India from 1875 to 1876. Duckworth was Chaplain-in-Ordinary to Queen Victoria and is also famously known for having been immortalized as the Duck in Lewis Carroll's Alice's Adventures in Wonderland.

For a photograph of the Prince of Wales with Probyn and Duckworth see H.R.H. the Prince of Wales, H.E. Sir John Strachey and Party, Agra: Prince of Wales Tour of India 1875-6 (vol.4) 1875-76 in the Royal Collection Trust, ref. RCIN 2701958.

John Brogden (1820-1884) was one of the principal British jewellers of the 19th century. His gold work inspired by ancient practices awarded him the gold medal at the Exhibition Universelle and the Légion d'Honneur for "Goldsmiths' work and jewelry in exquisite taste" as well as the gold medal of L'Academie Nationale, Paris.

45

A LATE 19TH CENTURY EMERALD AND DIAMOND CLIP

The step-cut emerald within a surround of old brilliant-cut and cushion-shaped diamonds, the gallery with scroll and foliate detailing, mounted in silver and gold, *emerald approximately 10.00 carats, diamonds approximately 4.20 carats total, length 2.6cm*

£15,000 - 20,000
US\$18,000 - 24,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with minor oil in fissures. Report number 79210-67, dated 25 April 2019.



47



47 (reverse)



46



48

46

A RUBY AND DIAMOND THREE-STONE RING

The cushion-shaped ruby, weighing 2.41 carats, between cushion-shaped diamonds, weighing 2.75 carats and 2.34 carats, ring size 1 1/2

£8,000 - 12,000
US\$9,700 - 15,000

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 17637, dated 9 August 2019.

47

A GOLD, ENAMEL AND ROCK CRYSTAL PENDANT, ATTRIBUTED TO FALIZE, CIRCA 1878

The ornate gold pendant with a central circular rock crystal plaque applied with the cyphered initials 'CB', decorated with black and white champlevé enamel, within a beaded gold border, the openwork frame and surmount of scrolling foliate design with fleur-de-lys motifs and doubled initials to the cardinal points, similarly highlighted throughout with champlevé enamel, the reverse with an enamel portrait photograph of a gentleman, by Mathieu-Deroche, *pendant unsigned, enamel photograph signed Procédé / Mathieu Deroche / Exp 1878 med d'Or / Paris / Boul*. des Capucines 39 / 27603, brooch fitting deficient, length 6.0cm*

£3,000 - 5,000
US\$3,600 - 6,100

This lot combines the technical expertise of Mathieu-Deroche, the pioneer of photography on to enamel, with the innovative enamel work of Lucien Falize.

The 'Procédé Deroche' marked a new phase in portrait miniature during the late 19th century, when the development of photography had resulted in a distinct decline in demand for traditional ivory and enamel portraits. First patented by Alphonse Poitevin in 1855 and later licensed by Deroche, this new and durable carbon technique enabled a photograph to be formed on a glass plate and then transferred onto an enamel miniature before firing.

Equally celebrated for his innovative work, Falize was renowned for his exquisite fine enamel jewellery. For a similar suite that demonstrates Falize's use of monochromatic enamel, intricate gold work, cyphered initials and the incorporation of portrait miniature in to jewellery, see Purcell, Katherine, 'Falize a Dynasty of Jewellers', Thames and Hudson, London, 1999, plate 331, page 235.

Both Deroche and Falize exhibited their works at the Universal Exhibitions of 1878 and 1889 and, although unsigned, this lot is likely to be the result of a collaboration between the two at the third Exposition Universelle in 1878.

48

A PAIR OF DIAMOND EARSTUDS

Set with brilliant-cut diamonds, weighing 2.33 carats and 2.64 carats, French assay and maker's marks, length 1.0cm

£5,000 - 7,000
US\$6,100 - 8,500



49

49
A PAIR OF NATURAL PEARL AND DIAMOND PENDENT EARRINGS, SECOND QUARTER OF 19TH CENTURY

Each set with a natural pearl, measuring 6.7mm x 5.2mm or 6.6mm x 5.5mm, within a quatrefoil surround set with cushion-shaped and rose-cut diamonds, suspending detachable chandelier pendants, similarly-set and further suspending a detachable foliate drop set with old brilliant-cut diamonds and with a natural pearl within, measuring 6.2mm x 7.8mm or 6.4mm x 7.5mm, mounted in silver and gold, *French assay marks, length 7.3cm*

£6,000 - 8,000
US\$7,300 - 9,700

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 79223-66, dated 23 July 2019.



50

50
A PAIR OF 19TH CENTURY NATURAL PEARL AND DIAMOND DROPS

Each natural pearl drop, measuring 11.3mm x 9.3mm x 8.8mm or 10.8mm x 10.1mm x 7.9mm, suspended from a rose-cut diamond cap within a pear-shaped surround, set throughout with cushion-shaped and old brilliant-cut diamonds, mounted in silver and gold, *diamonds approximately 5.00 carats total, one diamond deficient, length 3.2cm*

£5,000 - 7,000
US\$6,100 - 8,500

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 79223-65, dated 23 July 2019.



51



52



53

51

A DIAMOND STAR BROOCH, CIRCA 1890

Set with a central old brilliant-cut diamond, the rays set throughout with cushion-shaped and old brilliant-cut diamonds, mounted in silver and gold, *principal diamond approximately 2.70 carats, remaining diamonds approximately 8.30 carats total, length 5.2cm*

£6,000 - 8,000
US\$7,300 - 9,700

52

A LATE 18TH CENTURY DIAMOND FLOWER BROOCH

The flowerhead set with a central old brilliant-cut diamond, the petals set throughout with pear and cushion-shaped diamonds, closed-back settings and mounted in silver, *later brooch fitting, converted from a dress ornament, length 4.0cm, cased by S.J. Phillips, London*

£4,000 - 6,000
US\$4,900 - 7,300

53

A 19TH CENTURY DIAMOND BROOCH/PENDANT

The large oval plaque with central flowerhead motif, set with a cushion-shaped diamond, weighing 2.15 carats, within an elaborate openwork frame, further decorated with foliate motifs, suspending two diamond swags and terminating in a star and tassel pendant, decorated throughout with smaller cushion-shaped, old brilliant and rose-cut diamonds, mounted in silver and gold, *remaining diamonds approximately 14.00 carats total, length 10.8cm*

£8,000 - 12,000
US\$9,700 - 15,000



54



55



56



57

54

A DEMANTOID GARNET AND DIAMOND BOW BROOCH, CIRCA 1910

Millegrain-set with a graduated row of calibr -cut demantoid garnets between old brilliant and single-cut diamonds, mounted in platinum, later brooch fitting, length 4.8cm, fitted case by Collingwood Ltd, 46 Conduit St

£4,000 - 6,000
US\$4,900 - 7,300

Demantoid garnets, treasured for their adamantine lustre and bright grass green colour, were first discovered and mined in the Russian Ural Mountains from 1868, and became popular with Carl Faberg  and other Russian court jewellers.

Some demantoid garnets were exported to the European market at extremely high prices and used in Edwardian jewels. It is rare to find such well matching and relatively large demantoid garnets as seen in this brooch, and to produce this jewel would have been an extremely costly and extravagant procedure.

55

A SAPPHIRE AND DIAMOND HEART RING

The heart-shaped sapphire within a surround of rose-cut diamonds and calibr -cut sapphires, principal sapphire approximately 1.40 carats, later hoop, ring size M1/2

£4,000 - 6,000
US\$4,900 - 7,300

Accompanied by a report from The Gem & Pearl Laboratory stating that the principal sapphire is possibly of Thai, Australian, East African (etc) origin, with no evidence of heat treatment. Report number 17341, dated 28 May 2019.

56

AN ART DECO EMERALD AND DIAMOND RING, BY CARTIER, CIRCA 1920

The cabochon emerald within a hexagonal surround decorated with calibr -cut emeralds and single-cut diamonds, mounted in platinum, emerald approximately 7.00 carats, signed Cartier London New York Paris, previously convertible and wearable as a clasp, ring size L

£8,000 - 12,000
US\$9,700 - 15,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin with significant amount of oil in fissures. Report number 79230-18, dated 16 August 2019.



58



59

57

A DIAMOND SINGLE-STONE RING

The Asscher-cut diamond, weighing 3.70 carats, to a gallery and shoulders set with brilliant-cut diamonds, mounted in platinum, *UK hallmark, ring size K½*

£10,000 - 15,000
US\$12,000 - 18,000

58

AN ART DECO DIAMOND BROOCH, CIRCA 1920

Designed as a 'broche poignée' (drawer handle), set with three principal step-cut diamonds, the surround set throughout with old brilliant, single and square-cut diamonds, mounted in platinum and gold, *principal diamonds approximately 1.00, 1.00 and 0.90 carat, remaining diamonds approximately 3.00 carats total, later brooch fitting, French assay marks, length 5.0cm*

£4,000 - 6,000
US\$4,900 - 7,300

59

AN ART DECO RUBY AND DIAMOND RING, CIRCA 1920

The circular cabochon ruby between graduated shoulders set with old brilliant-cut diamonds, mounted in platinum, *ruby approximately 5.25 carats, ring size M*

£6,000 - 8,000
US\$7,300 - 9,700

Accompanied by a report from International Gemological Institute stating that the ruby is of Burmese origin, with no evidence of treatment. Report number F4J47931, dated 23 May 2013.

60



61



63



62



60

A RUBY AND DIAMOND THREE-STONE RING, CIRCA 1890

The rectangular cushion-shaped ruby between old brilliant-cut diamonds, the gallery of scroll design, mounted in gold, *ruby approximately 1.90 carats, diamonds approximately 1.30 carats total, ring size K, cased*

£8,000 - 12,000
US\$9,700 - 15,000

Accompanied by a report from The Gem and Pearl Laboratory stating that the ruby is of Burmese origin, with no evidence of heat treatment. Report number 17538, dated 19 July 2019.

61

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond weighing 7.80 carats, *ring size J*

£25,000 - 35,000
US\$30,000 - 43,000

62

A PAIR OF DIAMOND EARRINGS, CIRCA 1900

Each old brilliant-cut diamond, weighing 3.96 carats and 3.95 carats, suspended within a ten-claw setting, mounted in silver and gold, *length 1.4cm*

£20,000 - 30,000
US\$24,000 - 36,000

63

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.26 carats, mounted in platinum, *London hallmark, ring size O*

£25,000 - 35,000
US\$30,000 - 43,000



64

65

64

A NATURAL PEARL NECKLACE

The sixty-three natural pearls, measuring 4.40mm - 9.50mm, with a plain polished lobster clasp, *length 48.3cm*

£10,000 - 15,000
US\$12,000 - 18,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural, saltwater. Report number 17335, dated 24 May 2019.

65

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each set with a cushion-shaped diamond surmount suspending a natural pearl drop, measuring 8.3mm x 13.6mm and 8.6mm x 14.0mm, *diamonds approximately 1.00 carat total, length 2.7cm*

£6,000 - 8,000
US\$7,300 - 9,800

Accompanied by a report from The Gem & Pearl Laboratory stating that both pearl drops are natural, saltwater. Report number 17737, dated 23 August 2019.

67



66



69



66

A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing 7.82 carats, within a surround of brilliant-cut diamonds, mounted in 18 carat gold, *diamonds approximately 1.40 carats total, London hallmark, ring size L*

£6,000 - 8,000
US\$7,300 - 9,700

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 17391, dated 21 June 2019.

67

A SAPPHIRE AND DIAMOND PENDANT

The cushion-shaped sapphire suspended from a cluster of brilliant-cut diamonds on a gaspipe-link chain, *sapphire approximately 12.75 carats, lengths: pendant 2.9cm, necklace 52.5cm*

£6,000 - 8,000
US\$7,300 - 9,700

68

A DIAMOND BROOCH AND EARCLIP SUITE, CIRCA 1945-1950

The brooch designed as a stylised bouquet with scrolled ribbon detailing, set throughout with old brilliant-cut diamonds, the earclips en suite, *principal diamond weighing 2.34 carats, remaining diamonds approximately 7.80 carats total, lengths: brooch 4.0cm, earclips 1.6cm*

£8,000 - 10,000
US\$9,700 - 12,000

Accompanied by the original hand-painted designs. This lot is reputed to have been retailed by Holmes of Bond Street.



68

69

A SAPPHIRE AND DIAMOND BRACELET, BY CARTIER

The flexible strap set with pear-shaped sapphires between borders of brilliant-cut diamonds, *signed Cartier Paris, numbered, French assay marks, length 18.2cm, fitted maker's case*

£25,000 - 35,000

US\$30,000 - 43,000



70

70

A DIAMOND 'FEUILLE DE PLATANE' CLIP BROOCH, BY RENÉ BOIVIN, CIRCA 1940

Designed as a five-lobed leaf set throughout with cushion-shaped diamonds, *diamonds approximately 5.35 carats total, French assay marks, length 5.6cm*

£15,000 - 20,000

US\$18,000 - 24,000

Accompanied by a certificate of authenticity from Françoise Cailles, dated 20 June 2017, stating that the brooch is by René Boivin and the design is by Juliette Moutard.

71



73



72



74



71

A DIAMOND-SINGLE STONE RING

The pear-shaped diamond, weighing 3.03 carats, framed by brilliant-cut diamonds and between similarly-set bifurcated shoulders, *ring size L*

£12,000 - 15,000
US\$15,000 - 18,000

Accompanied by a report from HRD stating that the diamond is D colour, SI2 clarity. Report number 13036639002, dated 10 December 2013.

Please note this report is over five years old and may require updating.

72 ^Ω

A DIAMOND ETERNITY RING, BY GRAFF

Set with a continuous row of oval-cut diamonds, *diamonds approximately 9.75 carats total, signed Graff, numbered 16658, ring size M, maker's pouch*

£9,000 - 12,000
US\$11,000 - 15,000

73

AN EMERALD AND DIAMOND RING, CIRCA 1935

The step-cut emerald between tiered square-cut diamond shoulders, mounted in platinum, *emerald approximately 14.00 carats, French assay mark, maker's mark, ring size L*

£20,000 - 25,000
US\$24,000 - 30,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald is of Colombian origin, with minor clarity enhancement. Report number 17393, dated 21 June 2019.

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with minor oil in fissures. Report number 79209-92, dated 25 April 2019.

74 ^Ω

A DIAMOND ETERNITY RING, BY CALLEIJA

Set with a continuous row of cut-cornered step-cut diamonds, between a border of brilliant-cut diamonds, *diamonds very approximately 8.15 carats total, maker's mark, ring size S, maker's case*

£8,000 - 12,000
US\$9,700 - 15,000



75



76



75

A DIAMOND NECKLACE

The pear-shaped diamond drop suspended from an alternating series of brilliant and baguette-cut diamonds, the backchain set throughout with brilliant-cut diamonds, *pear-shaped diamond approximately 1.80 carats, remaining diamonds approximately 7.30 carats total, French import mark, length 40.2cm, case by Sapjo, Monte Carlo*

£7,000 - 10,000
US\$8,500 - 12,000

76

A DIAMOND BRACELET AND RING SUITE

Of curb-link design, set throughout with brilliant-cut diamonds, the ring en suite, *diamonds approximately 24.00 carats total, length 18.5cm, ring size Q (2)*

£15,000 - 20,000
US\$18,000 - 24,000



77

79

78

77

A FANCY-COLOURED DIAMOND RING

The marquise-cut diamond, of grey tint, weighing 9.38 carats, between bifurcated shoulders, *ring size J*

£18,000 - 25,000
US\$22,000 - 30,000

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.

79

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*

£30,000 - 40,000
US\$36,000 - 49,000

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

78

AN ONYX 'ALHAMBRA' NECKLACE, BY VAN CLEEF & ARPELS

Designed as a series of onyx quatrefoil plaques connected by a hammered trace-link chain, *signed VCA, numbered 78215, length 43.1cm, maker's pouch*

£5,000 - 7,000
US\$6,100 - 8,500



80

80
A CULTURED PEARL NECKLACE, WATCH, EARRING AND RING SUITE

The necklace composed of an openwork brilliant-cut diamond lozenge pendant suspended from a cultured pearl torsade, the watch, pendent earrings and ring en suite, together with a pair of brilliant-cut diamond cluster earstuds, *necklace, watch, earrings and ring with maker's mark MM, watch dial signed DeLanseau, watch case with French import mark and European convention mark, diamonds approximately 20.00 carats total, lengths: necklace 41.0cm, watch 19.0cm, pendent earrings 4.2cm, ring size O, earstuds 0.8cm (5)*

£12,000 - 15,000
US\$15,000 - 18,000



81



82



81
A PAIR OF PERIDOT AND DIAMOND EARCLIPS, BY VAN CLEEF & ARPELS, CIRCA 1960

Set throughout with pear-shaped, marquise and circular-cut peridots, and brilliant-cut diamonds, within ropetwist borders, *signed Van Cleef & Arpels, numbered NY 296323, length 4.0cm*

£5,000 - 7,000
 US\$6,100 - 8,500

82
A LAPIS LAZULI AND DIAMOND BRACELET, RING AND PENDANT, BY VAN CLEEF & ARPELS, CIRCA 1970

1st: The bracelet formed of fluted domed lapis lazuli links with openwork chevron terminals, the beaded spacers with brilliant-cut diamond highlights, 2nd: The bombé ring with carved chevron lapis lazuli plaques between pavé-set brilliant-cut diamonds, 3rd: The openwork fluted lapis lazuli and polished drop, suspended from a pavé-set brilliant-cut diamond surmount, accompanied by an associated fancy-link chain, *bracelet, ring and pendant signed VCA, French assay marks, maker's marks, bracelet and ring numbered, lengths: bracelet 18.3cm, ring size I, pendant 5.5cm, chain 72cm (3)*

£12,000 - 15,000
 US\$15,000 - 18,000

83



84



85



83

A DIAMOND RING, BY ELIZABETH GAGE, 1974

The wide tapering 18 carat gold band of textured matte finish, with pear-shaped diamonds between trios of brilliant-cut diamonds, all to collet settings, with applied polished bead and lozenge-shaped decoration, *pear-shaped diamonds approximately 3.10 carats total, remaining diamonds approximately 1.90 carats total, signed Gage, London hallmark, ring size L, cased*

£7,000 - 9,000
US\$8,500 - 11,000

84

A FANCY-LINK BRACELET, BY GEORGES LENFANT, CIRCA 1960

The woven strap decorated with concave diagonal stripes with alternating polished and textured detailing, *maker's mark for Georges Lenfant, French export mark, length 18.0cm*

£8,000 - 12,000
US\$9,700 - 15,000

85

A FANCY-LINK BRACELET, BY GEORGES LENFANT, CIRCA 1960

The woven strap with a textured finish and punched grid-like decoration, *inscribed A Joan Xmas 1966, maker's mark for Georges Lenfant, French assay marks, length 18.0cm*

£8,000 - 12,000
US\$9,700 - 15,000

George Lenfant was a pioneer of 20th Century jewellery craftsmanship, who established the Georges Lenfant house mark that produced jewels for the houses of the Place Vendôme in Paris, including Van Cleef & Arpels, Cartier and Mellerio dits Meller.

George's son Jacques joined the workshop as a child in 1915 and went on to become one of the most highly regarded jewellers of the 1950s to 1970s, choosing to remain working under his father's trademark name.

Jacques Lenfant was particularly fascinated by different and innovative techniques to produce gold jewellery. These two bracelets offered for sale represent the finely crafted jewels Lenfant produced around 1960 and his experimentation with contrasting patterns and texture in gold.



86



86 (illustrated as a brooch)

86 Y

A CORALLIUM RUBRUM, EMERALD AND DIAMOND NECKLACE, BY CARTIER

Set at the centre with the bejewelled head of Buddha Shakyamuni (crowned Buddha) carved in corallium rubrum, with a cultured pearl and circular-cut emerald crown, cultured pearl earrings and brilliant-cut diamond necklaces, suspending a corallium rubrum bead tassel with further emerald and diamond accents, on a triple row of corallium rubrum beads connected at intervals with circular-cut emerald and single-cut diamond spacers, *signed Cartier, necklace centre detaches and may be worn as a brooch, lengths: brooch 11.8cm, necklace 45.0cm*

**£4,900 - 6,600
US\$6,000 - 8,000**



87



88



89



90

87

AN EMERALD AND DIAMOND RING

The step-cut emerald within a surround of brilliant-cut diamonds, the hoop of concave rectangular form, *emerald approximately 8.50 carats, diamonds approximately 3.50 carats total, ring size O-P (off-round)*

£7,000 - 9,000
US\$8,500 - 11,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with minor oil in fissures. Report number 79228-23, dated 5 August 2019.

88

A PAIR OF EMERALD, RUBY AND DIAMOND PENDENT EARRINGS

Of chandelier design, the flowerhead surmounts set with a central cushion-shaped diamond, with cabochon ruby petals, suspending a similarly-set drop with a briolette-cut diamond fringe and a central fluted cabochon emerald, *length 3.7cm*

£8,000 - 10,000
US\$9,700 - 12,000

89

A MESH BRACELET, BY CARTIER

The highly flexible strap of polished and textured links, *signed Cartier, numbered 011805, French marks, length 18.5cm, Cartier case*

£4,000 - 6,000
US\$4,900 - 7,300

90

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 6.62 carats, mounted in platinum, *UK hallmark, ring size L*

£15,000 - 20,000
US\$18,000 - 24,000



91



92



93

91

A DIAMOND PENDANT, BY KUTCHINSKY, 1971

The bi-coloured pendant formed as two opposing demi-lune plaques, with applied tendril decoration, accented by brilliant-cut diamonds, mounted in 18 carat gold, suspended from a black cord, *signed Kutchinsky, maker's mark, UK hallmark, diamonds approximately 2.20 carats total, lengths: pendant 8.0cm, cord 48.5cm*

£3,000 - 5,000
US\$3,600 - 6,100

92

AN AQUAMARINE BROOCH/PENDANT, BY CHARLES DE TEMPLE, 1966

Of abstract design, the overlapping bi-coloured textured wire highlighted by a step-cut aquamarine set off centre, mounted in 18 carat gold, *aquamarine approximately 12.50 carats, signed CdeT, London hallmark, length 8.2cm*

£2,000 - 3,000
US\$2,400 - 3,600

93

AN AQUAMARINE AND DIAMOND RING

The large oval-cut aquamarine inversely-set within a surround of calibre-cut diamonds, the polished gallery highlighted with square-cut diamonds, *diamonds approximately 3.00 carats total, ring size L (sprung sizing band)*

£6,000 - 8,000
US\$7,300 - 9,700

94

A DIAMOND NECKLACE

Designed as a series of graduated rectangular links set with brilliant or baguette-cut diamonds, interspersed with brilliant-cut diamond lozenges, *diamonds approximately 32.00 carats total, signed Webb, length 56.0cm*

£15,000 - 20,000
US\$18,000 - 24,000



96



95



97



95

A ROCK CRYSTAL AND DIAMOND COCKTAIL WATCH, BY BOUCHERON, CIRCA 1940

The circular dial beneath a faceted rock crystal bezel, between tapered lugs with brilliant-cut diamond highlights, the serpent-link bracelet with further brilliant-cut diamonds and with knotted detailing to the front, mounted in gold, *French assay marks, dial signed Boucheron, length 18.0cm*

£3,000 - 5,000
US\$3,600 - 6,100

96

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 5.17 carats, between baguette-cut diamond shoulders, *ring size Q*

£30,000 - 40,000
US\$36,000 - 49,000

97

A TURQUOISE AND DIAMOND BROOCH AND EARCLIP SUITE, CIRCA 1965

Each set with an oval cabochon turquoise within a pierced surround of single-cut diamonds, *French workshop marks, French assay marks, lengths: brooch 3.1cm, earclips 2.8cm (2)*

£4,000 - 6,000
US\$4,900 - 7,300

98

A TURQUOISE NECKLACE, CIRCA 1950

Designed as a collar of polished batons arranged in arrow formation with a graduating row of turquoise cabochons at the centre, *French assay marks, length 40.3cm*

£3,000 - 5,000
US\$3,600 - 6,100

99

A SAPPHIRE AND DIAMOND BRACELET/WATCH, BY KUTCHINSKY, 1960

Designed as a ribbon-bow, the chevron-link bracelet highlighted with brilliant-cut diamonds and circular-cut sapphires, *dial signed Jaeger-LeCoultre, case signed Kutchinsky, maker's mark, numbered 3904, London hallmark, length 18.0cm, maker's case*

£3,000 - 5,000
US\$3,600 - 6,100



98



99



100



102



101

100

AN AQUAMARINE AND DIAMOND RING, CIRCA 1935

The step-cut aquamarine between stepped shoulders of geometric design, set with brilliant and baguette-cut diamonds, mounted in platinum, *aquamarine approximately 32.00 carats, ring size O-P (sizing beads)*

£4,000 - 6,000

US\$4,900 - 7,300

101

A PAIR OF ROCK CRYSTAL CUFFLINKS, BY BOVIN, CIRCA 1935

Double-sided, each rock crystal sphere within a polished gold cage, *unsigned, French marks, length 4.1cm*

£2,000 - 3,000

US\$2,400 - 3,600

Accompanied by a certificate of authenticity from Françoise Cailles, dated 27 February 2014.

102

AN ORANGE TOPAZ AND DIAMOND RING, BY CARTIER, 1959

Designed as a stylised flower, the cut-cornered rectangular-cut orange topaz within a bombé mount with baguette-cut diamonds to the corners, the petals pavé-set with brilliant-cut diamonds, *topaz approximately 23.00 carats, unsigned, numbered K8378, ring size J, maker's case*

£20,000 - 30,000

US\$24,000 - 36,000

Accompanied by a copy of an insurance valuation from Cartier dated 22 November 2012. The valuation dates the ring to 1959.



103

103

A TURQUOISE AND DIAMOND RING, CIRCA 1970

The oval cabochon turquoise within a tiered mount of brilliant-cut diamonds, *French import mark, ring size M*

£4,000 - 6,000
US\$4,900 - 7,300



104

105



105

A SAPPHIRE AND DIAMOND DRESS RING, MOUNTED BY VAN CLEEF & ARPELS, CIRCA 1985

The cabochon sapphire on a scalloped lozenge-shaped brilliant-cut diamond ground with smaller cabochon sapphires at each shoulder, *signed Mre VCA, numbered 13.117CS, French assay mark, ring size O½*

£10,000 - 15,000
US\$12,000 - 18,000

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 17749, dated 23 August 2019.

104

A RUBY AND DIAMOND 'LOVE BIRDS' BROOCH, BY VAN CLEEF & ARPELS, CIRCA 1950

Designed as two love birds perched either side of a basketweave nest containing two polished eggs, the birds decorated throughout with single-cut diamonds and cabochon-cut ruby eyes, *signed Van Cleef & Arpels, numbered 55354, maker's mark, French assay marks, one diamond deficient, width 5.8cm*

£10,000 - 15,000
US\$12,000 - 18,000

For an example of a similar jewel by Van Cleef & Arpels see Posseme, Évelyne, 'Van Cleef & Arpels: The Art of High Jewellery', Les Arts Décoratifs, Paris 2012, p.189.

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.



106

107

108

106

A SAPPHIRE AND DIAMOND WATCH/BRACELET, BY VERGER FRÈRES, CIRCA 1940

The two-row serpent-link bracelet leading to a sculptural scrolled terminal set with step-cut sapphires and inlaid with a square dial, the clasp set with similarly-cut sapphires and old brilliant-cut diamonds, mounted in gold, *French import mark, movement signed, length 16.5cm*

£2,000 - 3,000
US\$2,400 - 3,600

107

A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing 13.59 carats, between stepped shoulders set with old brilliant-cut diamonds, *ring size M, cased*

£15,000 - 20,000
US\$18,000 - 24,000

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 17649, dated 9 August 2019.

108

A DIAMOND TWO-STONE RING

Of crossover design, set with two old brilliant-cut diamonds, weighing 2.59 carats and 2.58 carats, *ring size L*

£8,000 - 12,000
US\$9,700 - 15,000



109

109

A RUBY AND DIAMOND WATCH/CUFF, CIRCA 1940

Of sculptural scroll design, decorated with pavé-set single-cut diamonds and a row of square-cut rubies, with a square dial with dagger hands, mounted in gold, *maker's mark, French import marks and assay marks, inner diameter 5.7cm*

£3,000 - 5,000
US\$3,600 - 6,100



110

110

A PAIR OF RUBY AND DIAMOND CLIPS, CIRCA 1935

Each openwork and highly stylised bi-coloured cornucopia issuing old brilliant-cut diamonds and circular-cut rubies, mounted in gold, *French import marks, length 4.3cm*

£4,000 - 6,000
US\$4,900 - 7,300



111



112

111

AN AMETHYST COCKTAIL RING, CIRCA 1935

The pear-shaped amethyst set diagonally within a heavy fluted mount of twist design, mounted in yellow gold, *French assay mark, ring size M*

£3,000 - 4,000
US\$3,600 - 4,900

112 ^Y

A PAIR OF CORALLIUM RUBRUM AND DIAMOND EARCLIPS, BY STERLÉ, CIRCA 1965

Each circular corallium rubrum cabochon between brilliant-cut diamond fronds, *signed Sterlé, French assay marks, length 1.9cm*

£3,000 - 5,000
US\$3,600 - 6,100

113

A DIAMOND AND MULTI GEM-SET NECKLACE, BRACELET, BROOCH, EARRING AND RING SUITE, CIRCA 1960

The necklace designed at the front as an articulated garland of finely modelled curling leaves, each with engraved decoration and a brilliant-cut diamond vein, suspended from scrolling tendrils and gem-set single cabochon buds, including moonstone, turquoise and amethyst, the bracelet, brooch and earrings of similar design, the matching ring set with a cabochon chatoyant orange quartz, all gemstones in closed-back settings, *lengths: necklace 39.0cm, bracelet 8.0cm, brooch 6.0cm, earrings 2.2cm, ring size very approximately T-U (sizing spring)*

£8,000 - 12,000
US\$9,700 - 15,000



113



115



114



116



114

A GOLD TANK BRACELET, CIRCA 1940

Of polished openwork linking, *French import marks, length 18.5cm*

£5,000 - 7,000

US\$6,100 - 8,500

115

A SILVER AND GOLD RING, BY JEAN DESPRÉS, CIRCA 1970

Of geometric design, the circular bezel with a horizontal rectangle in textured silver, overlaid with stepped gold batons arranged diagonally, on a hammered silver hoop, *maker's mark, ring size R*

£4,000 - 6,000

US\$4,900 - 7,300

Jean Després (1889-1980) was a French studio jeweller and designer famed for his distinctive Art Deco designs. Després moved to Paris in 1904 to study design and it is here in Montmartre that he became friends with the likes of Georges Braque, Pablo Picasso and Amedeo Modigliani. The influence of his avant-garde friends is reflected in the

industrial themes and styles of his utilitarian designs and the use of geometric shapes and forms. Després became known as the "Picasso of Silverware" and his jewels were worn and collected by celebrities and artists such as Josephine Baker, Andy Warhol, Paul Signac, and Andre Malraux.

For a similar design see Gabardi, M., 'Jean Després; Jeweller, Maker and Designer of the Machine Age', Thames & Hudson, 2009, p. 111.

116

AN EMERALD AND DIAMOND RING

The step-cut emerald between trilliant-cut diamond shoulders, *emerald approximately 5.10 carats, misstruck French assay and maker's marks, ring size P*

£6,000 - 8,000

US\$7,300 - 9,700

Accompanied by a report from GCS stating that the emerald is of Colombian origin with indications of significant clarity enhancement. Report number 79229-91, dated 22 August 2019



117



117 (front)



117 (back)

117

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 calibré-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*

£10,000 - 15,000
US\$12,000 - 18,000

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

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

118

A SAPPHIRE AND DIAMOND RING

The sugarloaf cabochon sapphire, weighing 7.40 carats, set between baguette and tapered baguette-cut diamond shoulders, *ring size K*

£4,000 - 6,000
US\$4,900 - 7,300

119

A PAIR OF ART DECO DIAMOND PENDENT EARRINGS, CIRCA 1920

Each delicate pendant highly articulated and formed as a series of geometric links, terminating in an annular drop, millegrain-set throughout with single-cut diamonds, mounted in platinum, *diamonds approximately 1.75 carats total, length 7.2cm, fitted case*

£7,000 - 9,000
US\$8,500 - 11,000

120

A SAPPHIRE, PEARL AND DIAMOND BROOCH, CIRCA 1915

The finely pierced lozenge drop decorated with old brilliant-cut and single-cut diamonds, calibr -cut sapphires and seed pearls, suspending from a similarly-set surmount, connected by a delicate seed pearl and belcher-link chain, mounted in platinum, *French import mark, maker's mark JL, length 10.8cm*

£5,000 - 7,000
US\$6,100 - 8,500



119

121

AN ART DECO SAPPHIRE AND DIAMOND BROOCH, CIRCA 1930

Of openwork geometric design, set with brilliant and baguette-cut diamonds, with a central cluster of step-cut sapphires and a triangular-cut sapphire terminal, mounted in platinum, *one diamond deficient, later brooch fitting, width 4.8cm*

£5,000 - 7,000
US\$6,100 - 8,500

122

A RUBY AND DIAMOND BRACELET, BY BOLIN, CIRCA 1955

Composed of a series of graduating openwork plaques decorated with oval-cut rubies and brilliant-cut, single-cut and cushion-shaped diamonds, the centre highlighted by an old brilliant-cut diamond, *principal diamond approximately 0.85 carat, remaining diamonds approximately 5.00 carats total, maker's mark WAB, Swedish assay marks, length 17.9cm*

£10,000 - 15,000
US\$12,000 - 18,000

Accompanied by a report from The Gem & Pearl Laboratory stating that two rubies are of Burmese origin, with no evidence of heat treatment; six rubies are natural, with evidence of heat treatment. Report number 17340, dated 24 May 2019.



120



121



122



123



124

123

A BELLE ÉPOQUE AQUAMARINE, SEED PEARL AND DIAMOND PENDANT/NECKLACE, BY KOCH, CIRCA 1910

The briolette-cut aquamarine suspended from a rose and single-cut diamond cap, on delicate woven seed pearl longchain, *signed Koch*, lengths: pendant 4.9cm, necklace 59.5cm

**£6,000 - 8,000
US\$7,300 - 9,700**

Founded in Frankfurt in 1879, Koch were German jewellers recognised for their exceptional Belle Époque jewels.

By the turn of the century Koch were producing jewels of exquisite craftsmanship for a clientele that included the German Imperial Family, the Russian Czar, European royals, aristocrats and international industrialists.

Often unsigned, early 20th century jewels by Koch are highly sought after today and this delicate necklace offered for sale displays the impressive craftsmanship associated with Koch during its zenith.

124

AN AQUAMARINE AND DIAMOND BROOCH/PENDANT, CIRCA 1900

The large cushion-shaped aquamarine within a foliate surround set with old brilliant and single-cut diamonds, suspended from an associated fancy-link chain, mounted in silver and gold, lengths: brooch/pendant 3.8cm, chain 44.8cm

**£6,000 - 8,000
US\$7,300 - 9,700**



126



125

125

A DIAMOND RING

The old brilliant-cut diamond, weighing 3.03 carats, within a six-claw setting, the hoop set throughout with brilliant-cut diamonds, *ring size M½*

£8,000 - 12,000

US\$9,700 - 15,000

126

AN EARLY 20TH CENTURY GOLD, SAPPHIRE AND DIAMOND EVENING BAG

The fine mesh-link purse with a striped design imitating woven silk, the polished frame pavé-set with calibré-cut sapphires and rose-cut diamond accents, on a cable-link chain, *maker's mark, assay mark, numbered 54165, length 17.5cm*

£5,000 - 7,000

US\$6,100 - 8,500

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.



127 (actual size)

127

A GOLD AND ENAMEL PENDANT, BY LALIQUE, CIRCA 1900

The scrolling plaque depicting the profile of a maiden facing left, in low relief and decorated with blue iridescent enamel, within a frame of undulating gold and blue enamel cornflower motifs, highlighted by three fancy-shaped blue glass cabochons, *signed Lalique, length 6.0cm*

£40,000 - 60,000
US\$49,000 - 73,000

René Lalique (1860-1945) was the undisputed master of Art Nouveau jewellery design. Nature was a pivotal theme in his work, his appreciation stemming from the time spent sketching in the French countryside during his childhood holidays. His work often incorporates botanically correct and careful depictions of plants and flowers. Here, the use of cornflowers, symbols of love, frame the delicate profile of the maiden and enhance the romantic, wistful quality of this exquisite jewel.





128



129



130



131

128

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, length of each 3.6cm, fitted case by Collingwood, 46 Conduit St, W.1*

£12,000 - 15,000
US\$15,000 - 18,000

129

AN ART DECO AMETHYST AND DIAMOND BROOCH, BY MARZO, CIRCA 1930

The marquise-shaped amethyst between scrolled shoulders set with calibré-cut amethysts and single-cut diamonds, mounted in platinum and gold, *signed Marzo Paris, French assay marks, partial maker's mark, length 4.5cm*

£8,000 - 12,000
US\$9,700 - 15,000

130

A DIAMOND SINGLE-STONE RING

The old brilliant-cut diamond, weighing 3.43 carats, within a twelve-claw setting, *ring size M*

£10,000 - 15,000
US\$12,000 - 18,000

131

AN ART DECO SAPPHIRE AND DIAMOND RING, BY VAN CLEEF & ARPELS, CIRCA 1930

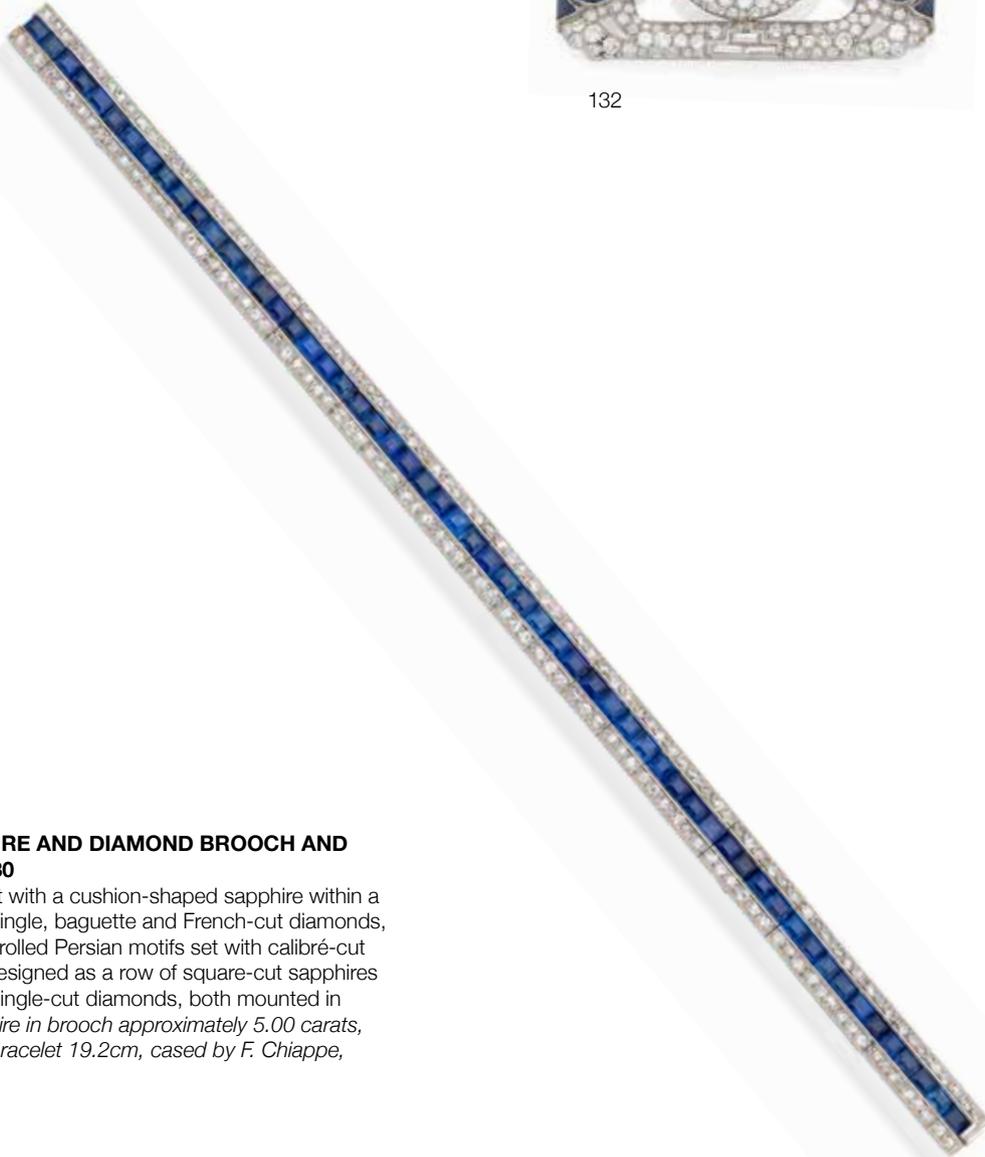
Of bombé form, pavé-set with a crossover of calibré-cut sapphires and diamonds, mounted in platinum, *signed Van Cleef & Arpels, numbered 49335, partially struck workshop mark, French assay mark, ring size 1½*

£3,000 - 4,000
US\$3,600 - 4,900

132



132



132

AN ART DECO SAPPHIRE AND DIAMOND BROOCH AND BRACELET, CIRCA 1930

The openwork plaque set with a cushion-shaped sapphire within a surround of old brilliant, single, baguette and French-cut diamonds, further decorated with scrolled Persian motifs set with calibr -cut sapphires, the bracelet designed as a row of square-cut sapphires between courses of old single-cut diamonds, both mounted in platinum, *principal sapphire in brooch approximately 5.00 carats, lengths: brooch 5.0cm, bracelet 19.2cm, cased by F. Chiappe, Genova, Milano*

£20,000 - 30,000
US\$24,000 - 36,000

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 17655, dated 13 August 2019.



Portrait of Mary Elizabeth Frederica Stewart-Mackenzie (1783-1862), Lady Hood, by Thomas Lawrence (1769-1830)

**An Art Deco emerald, diamond and enamel brooch,
by Hennell, circa 1925
Containing an engraved emerald, dated 1813-14,
probably presented by the Mughal Emperor Akbar II
(Reg. 1806-1837) to Mary Hood**

Lot 133

Provenance

Mary Elizabeth Frederica Stewart-Mackenzie, Lady Hood (1783-1862)

Thence by descent

Private UK Collection



The Mughal emerald of octagonal-cut, engraved with five lines in nasta'liq, interspersed with floral motifs, bearing the name Mary Hood and the date 1813-14, within an openwork frame of black enamel, brilliant and single-cut diamonds with calibre-cut emerald highlights at each corner, mounted in platinum, signed *Hennell*, brooch dimensions 3.1 x 3.3cm, emerald dimensions 2.4 x 2.65cm, tooled leather fitted case by *Hennell*, 4 Southampton St, Bloomsbury London

£40,000 - 60,000
US\$49,000 - 73,000

Accompanied by a report from The Gem and Pearl Laboratory stating that the emerald is of Colombian origin with minor clarity enhancement. Report number 17738, dated 23 August 2019.



133 (case)

The brass plaque on the reverse of the fitted case reads: "This emerald is engraved in Persian with the following words: cream of the pillars of the state, Queen and music of the age, Mary Frederica Elizabeth Hood, noblest of women, Princess, child of the Majesty of Mahommed Akbar, the Emperor, the Warrior. 1813."

However, the inscription may be more accurately translated as: "The essence of ..., the water of life of the age, Princess Mary Frederica Elizabeth Hood, the lady excelled in glory, [considered] the glorious child of Muhammad Akbar Padshah, the Conqueror 1229 (1813-14)."

Lady Hood, also known as Lady Hood Mackenzie, Mrs Stewart-Mackenzie as well as the sobriquet "The Hooded Lassie", was the heiress of Francis Humberston Mackenzie, British soldier, politician and botanist, chief of clan Mackenzie and last Baron Seaforth (1754-1815). She was also the prototype for the character, Ellen Douglas, in Sir Walter Scott's poem "The Lady of the Lake".

Born in Tarradale, Ross-shire, the Hon. Maria Elizabeth Frederica Mackenzie (known as Mary) was the eldest of four brothers and six sisters. Her youth, spent on the Mackenzie estates, Brahan Castle and Stornoway, the homes of her ancestors, fostered a lifelong love of the Highlands and its history and legends.

In 1801, the family moved to Barbados where her father took up the position of Governor. There she met her first husband, Admiral Sir Samuel Hood (1762-1814), who was

attracted to her "superior mind, happy disposition, cultivated tastes and engaging eagerness for life". They married in November 1804 at Bridgetown in the presence of her parents and despite their difference in age - he was 20 years her senior - formed a devoted bond.

Hood, was one of Nelson's captains and had served at Santa Cruz and the Battle of the Nile. When he lost an arm during a sea-battle in 1805, Mary wrote "I love him ten times better than ever and I think he has shown himself a greater hero in his sick chamber than ever he did on the quarter deck."

When Sir Samuel was away at sea, Mary lived chiefly in England and became friends with Lady Louisa Stuart, Mary Berry, Lady Stafford, Lady Anne Barnard, and Catherine Wellesley, wife of the Duke of Wellington. One evening, in London, she escorted the Princess of Wales to Covent Garden Theatre and was introduced to the Duke of Cumberland. It was also during this time that she forged a firm friendship with Sir Walter Scott, who was also a friend of her father. Scott valued her knowledge of Scottish lore and her "noble and generous feeling and manners, with something of the pride of high birth and a great deal of the kindly warmth of domestic affection." The two corresponded regularly and he would often attempt to lift her spirits when her husband was at war.

In 1811, Sir Samuel was appointed Commander-in-Chief of the East Indies, and the couple sailed to India. There, Lady Hood travelled extensively and is documented as having charmed the upper echelons of Anglo-Indian society with her graceful manners. The splendour of her travels, sometimes by palanquin (a covered litter with bearers), were likened – perhaps fancifully - to regal progresses and attracted the attentions of Indian royalty. It is said she also acquired a taste for smoking the hookah and could claim to have been the first British woman to have shot a tiger.



133 (brass plaque on reverse of fitted case)



133 (actual size)

It is during these years that she acquired the emerald, believed to have been presented to her by the Mughal Emperor Akbar II. The rulers of Mughal India often ordered their names and titles to be inscribed on rubies, emeralds and diamonds. Engraved seals were widely used and gifted amongst foreigners and noblemen in India. The practice of using inscribed seals continued into the late 19th century and well beyond court circles.

It is not documented when she received the emerald but it is known that her Indian journals and correspondence to friends and family served as vivid portraits of events and personages during the first quarter of the 19th century; she was often asked to publish them but always refused.

Tragedy struck in December 1814, when Lady Hood's beloved "Sir Sam" died in Madras, of malaria, after three days' illness. Left childless and short of money, she returned to Scotland and at her melancholy homecoming in early 1815, discovered both her father and remaining living brother had also recently died. The Seaforth family's estates devolved to her and she assumed the chieftaincy of clan Mackenzie. This fulfilled the prophesy – or curse - of the Brahan Seer, a 17th century Highland prophet, who had predicted the extinction of the line, when a deaf and dumb chief, would survive his sons and die without male heir and that a white-hooded woman from the East would inherit the remains of his possessions. Indeed, Lady Hood's father had suffered profound deafness after an attack of scarlet fever as a child and was so tormented by the deaths of all four of his sons, that by the end of his life he rarely spoke but "perceived his deprivation as in a glass, darkly." The last Lord Seaforth had also already started the process of selling off the family lands; Lady Hood had returned home from the East, a widow, white being the colour of mourning in India.

Sir Walter Scott, in his poem *The Lament for the Last Seaforth*, wrote:

"And thou, gentle Dame, who must bear, to thy grief,
For thy clan and thy country the cares of a Chief,
Whom brief rolling moons in six changes have left,
Of thy husband and father and brethren bereft;
To thine ear of affection, how sad is the hail
That salutes thee--the heir of the line of Kintail!"

In 1817, Mary married James Alexander Stewart of Glasserton (1784-1843), who assumed her family name Mackenzie and the extensive Seaforth properties, including the island of Lewis and Ross-shire estates of Brahan Castle. The couple had three sons and three daughters. After a career in politics, Stewart-Mackenzie later served as Governor of Ceylon and Lord High Commissioner of the Ionian Islands, based in Corfu.

Mary Stewart-Mackenzie died in 1862. Her funeral was one of the last great Highland funerals to take place and was reported as one of the largest ever witnessed. A five-mile column of mourners, headed by pipers playing the clan lament, followed the hearse to Fortrose Castle, her final resting place, and was joined by followers from all parts along the 20-mile route.

This emerald was inherited by Mary's youngest daughter, Louisa Baring, Lady Ashburton (1827-1903), the prominent philanthropist and art collector. It has since passed down through the family to the current owner.

It is thought that the emerald was mounted as a brooch by distinguished British jeweller, Hennell, around 1925, by a granddaughter of Lady Ashburton. The resulting Art Deco jewel perfectly encapsulates the early 20th century vogue for Indian-inspired jewellery that resonated particularly in England due to Britain's colonial interests. European jewellers, fascinated by the decorative arts of Persia and India incorporated "Mughal Empire" gems and design elements, transforming them into glamorous, contemporary creations rooted in antiquity. The brooch is also a fitting tribute to the extraordinary life of Mary Hood.

Further reading:

Surtees, Virginia, "The Ludovisi Goddess: the life of Louisa, Lady Ashburton", 1984

Dictionary of National Biography
British Newspaper Archive



134 (actual size)

134

A SAPPHIRE SINGLE-STONE RING

Set with a step-cut sapphire, weighing 10.11 carats, *ring size L*

£100,000 - 150,000

US\$120,000 - 180,000

Accompanied by a copy of a report from Gübelin stating that the sapphire is of Burmese origin, with no indications of heating. Report number 18067476, dated 23 June 2018.





135

135

**A PAIR OF SAPPHIRE AND DIAMOND FLORAL EARCLIPS, BY
VAN CLEEF & ARPELS, CIRCA 1955**

Each designed as a pair of blooms, one with pear-shaped diamond petals and a circular-cut sapphire stamen, the other set vice versa, both on calibr -cut diamond stems, *diamonds approximately 5.00 carats total, signed Van Cleef & Arpels, numbered 69736, French assay marks, length 2.8cm*

£15,000 - 20,000
US\$18,000 - 24,000



136

136

**A SAPPHIRE AND DIAMOND FLORAL BROOCH, BY VAN CLEEF
& ARPELS, CIRCA 1955**

Designed as a bouquet of flowers and buds, set with circular-cut sapphires and brilliant-cut and marquise-cut diamonds, on baguette-cut diamond stems, with a calibré-cut sapphire tie, *diamonds approximately 9.40 carats total, signed Van Cleef & Arpels, numbered 70209, partial maker's mark, French assay marks, length 8.0cm*

£15,000 - 20,000
US\$18,000 - 24,000



137



138

137

A HEART-SHAPED DIAMOND NECKLACE

The heart-shaped diamond drop, weighing 3.11 carats, with a marquise-cut diamond surmount, suspended from a chain of brilliant-cut diamonds, *French assay mark, partial maker's mark, remaining diamonds approximately 11.10 carats total, length 39.5cm*

£10,000 - 15,000
US\$12,000 - 18,000

138

A DIAMOND SINGLE-STONE RING

The pear-shaped diamond, weighing 5.36 carats, between pear-shaped diamond shoulders, *ring size N*

£15,000 - 20,000
US\$18,000 - 24,000



139



140



141

139

A DIAMOND NECKLACE, CIRCA 1955

The scrolled front designed as swags of undulating ribbons with a central tassel drop, set throughout with brilliant and baguette-cut diamonds, the backchain set with alternating square and brilliant-cut diamonds to a clasp further set with marquise-cut diamonds, *diamonds approximately 31.00 carats total, length 38.0cm, cased*

£20,000 - 25,000
US\$24,000 - 30,000

140

A DIAMOND SINGLE-STONE RING, BY BULGARI

The old brilliant-cut diamond, weighing 8.63 carats, between trifurcated shoulders set with baguette and square-cut diamond shoulders, *signed Bulgari, ring size M*

£30,000 - 50,000
US\$36,000 - 61,000

141

A FANCY-COLOURED DIAMOND AND DIAMOND RING

The brilliant-cut diamond, of yellow tint, weighing 1.40 carats, within a brilliant-cut diamond surround, *ring size M½*

£8,000 - 12,000
US\$9,700 - 15,000

Accompanied by a report from IIDGR stating that the diamond weighing 1.40 carats is Fancy Intense Yellow colour, VS2 clarity. Report number 010000223078, dated 29 June 2019.



142 (actual size)

142

A DIAMOND RING

The brilliant-cut diamond, weighing 5.01 carats, within an openwork mount of interlocking knot design, set throughout with brilliant-cut diamonds, *ring size N*

£60,000 - 80,000

US\$73,000 - 97,000

Accompanied by a report from GIA stating that the diamond is H colour, Internally Flawless clarity. Report number 5161600890, dated 25 April 2019.

Accompanied by a report from GIA stating that the diamond is H colour, Internally Flawless clarity. Report number 5161600890, dated 30 September 2014.





143 (actual size)

143

**A PAIR OF SAPPHIRE AND DIAMOND 'KODAK' EARCLIPS, BY
VAN CLEEF & ARPELS, CIRCA 1968**

Each articulated tassel composed of alternating rows of circular-cut sapphires and brilliant-cut diamonds, *diamonds approximately 15.75 carats total, signed Van Cleef & Arpels, workshop mark, numbered 19315, French assay marks, length 5.8cm*

£60,000 - 80,000
US\$73,000 - 97,000

For an example of a similar pair of earrings see Raulet, Sylvie, 'Van Cleef & Arpels', Éditions du Regard, Paris 1986, p.240.





144 (alternative views)

144

A CULTURED PEARL AND DIAMOND NECKLACE AND EARRING SUITE, MOUNTED BY VAN CLEEF & ARPELS, CIRCA 1990

The detachable bombé drop pavé-set with brilliant-cut diamonds and set with a central cultured pearl, measuring 13.9mm x 13.9mm, beneath a brilliant-cut diamond-set bow on a similarly-set flexible collar, pendent earrings en suite, the drops also detachable and accompanied by a pair of brilliant-cut diamond studs enabling bow surmounts to be alternated, *signed Monture VCA, necklace numbered 140620, earrings numbered 140621, French assay and workshop marks, lengths: necklace 40.0cm, earrings 4.5cm, maker's pouch*

£30,000 - 50,000
US\$36,000 - 61,000



144



145 (actual size)

145

A 'RUBAN BOMBÉ' DIAMOND BRACELET, BY VAN CLEEF & ARPELS, CIRCA 1990

The highly articulated strap designed as a lattice of brilliant-cut diamonds, *diamonds approximately 23.20 carats total, signed Van Cleef & Arpels, numbered M39107, workshop mark, French assay mark, length 17.5cm*

£30,000 - 50,000

US\$36,000 - 61,000





146



147



148

146

A FANCY-COLOURED DIAMOND AND DIAMOND RING, BY DAVID MORRIS

The marquise-cut diamond, of pink tint, weighing 0.52 carat, within a surround of brilliant-cut diamonds, *signed David Morris, ring size G½*

£30,000 - 40,000
US\$36,000 - 49,000

Accompanied by a report from GIA stating that the diamond weighing 0.52 carat is Fancy Deep Pink colour, SI1 clarity. Report number 15220940, dated 26 September 2006.

Please note this report is over five years old and may require updating.

147

A DIAMOND SINGLE-STONE RING, BY BOODLE & DUNTHORNE, 1992

Set with a brilliant-cut diamond, weighing 3.01 carats, the shoulders and gallery decorated with brilliant-cut diamonds, mounted in 18 carat gold, *maker's mark B&D, London hallmark, ring size N*

£30,000 - 40,000
US\$36,000 - 49,000

Accompanied by a report from GIA stating that the diamond weighing 3.01 carats is D colour, VS1 clarity. Report number 5202372943, dated 18 June 2019.

148

A DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 5.51 carats, between tiered baguette-cut diamond shoulders, *ring size O½*

£50,000 - 70,000
US\$61,000 - 85,000

Accompanied by a report from GIA stating that the diamond is H colour, Internally Flawless clarity. Report number 2205480206, dated 30 July 2019.



149

149

A DIAMOND NEGLIGÉE NECKLACE, BY HARRY WINSTON

Set throughout with graduated brilliant-cut diamonds, each drop terminating in a pear-cut diamond, *pear-shaped diamonds approximately 2.00 carats total, remaining diamonds approximately 22.00 carats total, maker's mark, numbered 95388, length 41.0cm*

£20,000 - 30,000

US\$24,000 - 36,000

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.



150 (actual size)

150

A SAPPHIRE AND DIAMOND THREE-STONE RING, CIRCA 1900

The cushion-shaped sapphire, weighing 4.46 carats, between cushion-shaped diamonds, with smaller old brilliant-cut diamond highlights, the gallery of scroll design, mounted in platinum, *diamonds approximately 2.00 carats total, ring size K, Cartier case*

£100,000 - 150,000

US\$120,000 - 180,000

Accompanied by a report from Gübelin stating that the sapphire is of Kashmir origin, with no indications of heating. Report number 19060049, dated 17 June 2019.

Accompanied by a report from AGL stating that the sapphire is of Kashmir origin, with no evidence of heat treatment. Report number 8089135, dated 11 March 2019.

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin, with no indications of heating. Report number 105287, dated 6 March 2019.

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Kashmir origin, with no evidence of heat treatment. Report number 16871, dated 19 February 2019.





151 (actual size)

151

A DIAMOND RING

The step-cut diamond, weighing 6.66 carats, within a four claw setting between pear-shaped diamond shoulders, weighing 1.44 carats and 1.39 carats, *ring size O (sizing spring)*

£60,000 - 80,000

US\$73,000 - 97,000

Accompanied by a report from GIA stating that the diamond weighing 6.66 carats is H colour, VVS1 (potential) clarity. Report number 6207532157, dated 20 August 2019.

Accompanied by a report from GIA stating that the diamond weighing 6.66 carats is H colour, IF clarity. Report number 8737154, dated 5 March 1996.



A Private Collection of “Mystery-Set” Jewels by Van Cleef & Arpels

Lots 152 - 156



Since the firm's inception in 1906, Van Cleef & Arpels has been renowned for creating technically innovative jewels set with the finest-quality gems. Their most famous invention, and perhaps their most significant achievement, is the "Serti Mystérieux", or "Mystery-Setting", that encapsulates Van Cleef & Arpels' pioneering spirit for revolutionary jewellery design.

This extraordinary technique was first used and patented in 1933 on a minaudière – a cross between a clutch bag and a large nécessaire – itself a new design created by Charles Arpels and patented in 1930 in affectionate honour of Estelle Van Cleef.

The "Mystery-Setting" creates a visual illusion in which gems appear magically free-standing, with no visible traces of how they are secured. Exceptionally skilled craftsman and gemstone specialists ensure all gems used are of precisely matching colour and cut, before being meticulously set into grooved channels – without claws or obvious setting – rendering the mount invisible to the naked eye and creating an effect of solid colour, much like a micro-mosaic, with light seamlessly able to glide across each piece.

This painstaking process is hugely costly and takes months of work from the small number of Master Craftsman who can effectively achieve the "Mystery-Setting" - creating an incredibly luxurious and rare jewel produced in limited quantities – that remains a sensation today as it was in the 1930s when the initial patrons, such as the Duchess of Windsor, were wearing "Mystery-Set" jewellery.

The dedication to quality and craftsmanship is illustrated in Lot 156. The bracelet contains 177 perfectly matched individual rubies - the most valuable coloured gemstone - each meticulously cut and set in seamless channels, creating a bright mosaic of colour, unbroken by any trace of yellow gold.

This bracelet, together with the other "Mystery-Set" jewels being offered from a Private Collection embody Van Cleef & Arpels' commitment to creating jewels at the pinnacle of jewellery design.





152 (actual size)

152

A PAIR OF 'MYSTERY-SET' RUBY AND DIAMOND 'LAMPION' EARRINGS, BY VAN CLEEF & ARPELS, CIRCA 1990

Each bombé hoop of calibré-cut rubies in invisible settings, between baguette-cut diamond accents, *signed Van Cleef & Arpels, numbered 136477, maker's mark VCA, French assay marks, length 2.0cm*

£30,000 - 40,000

US\$36,000 - 49,000





153 (actual size)

153

A 'MYSTERY-SET' RUBY AND DIAMOND BOMBÉ RING, BY VAN CLEEF & ARPELS, CIRCA 1990

The pavé-set brilliant-cut diamond ground overlaid with three slightly raised calibré-cut ruby scrolls in invisible settings, *signed Van Cleef & Arpels, numbered M39604, maker's mark VCA, French assay mark, ring size M*

£20,000 - 30,000
US\$24,000 - 36,000





154 (actual size)

154

**A 'MYSTERY-SET' RUBY AND DIAMOND 'NOEUD RUBAN'
BROOCH, BY VAN CLEEF & ARPELS, CIRCA 1990**

The sculptural bow of calibr -cut rubies in invisible settings with brilliant-cut diamond highlights, *signed VCA, numbered M35537, maker's mark VCA, workshop mark, French assay marks, length 5.1 cm*

£25,000 - 35,000

US\$30,000 - 43,000





155 (actual size)

155

A RUBY AND DIAMOND 'BELLEGARDE' NECKLACE, BY VAN CLEEF & ARPELS, CIRCA 1990

The flexible collar channel-set with calibré-cut rubies between courses of graduated brilliant-cut diamonds, leading to a similarly-set tie front with a baguette-cut diamond knot, *signed Van Cleef & Arpels, numbered M37228, workshop mark, length 40.0cm, maker's pouch*

£40,000 - 60,000
US\$49,000 - 73,000





156 (actual size)

156

A 'MYSTERY-SET' RUBY AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS, CIRCA 1990

The flexible band designed as a triple row of calibré-cut rubies in invisible settings, between courses of collet-set brilliant-cut diamonds, with a concealed clasp, *signed VCA, numbered 136884, workshop mark, French assay mark, length 17.25cm*

£100,000 - 150,000

US\$120,000 - 180,000





157 (actual size)

157

A SAPPHIRE AND DIAMOND THREE-STONE RING

The oval-cut sapphire, weighing 5.16 carats, between brilliant-cut diamonds, mounted in platinum, *London hallmark, ring size L*

£80,000 - 120,000

US\$97,000 - 150,000

Accompanied by a report from AGL stating that the sapphire is of Kashmir origin, with no evidence of heat treatment. Report number 1102368, dated 22 July 2019.

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin, with no indications of heating. Report number 107863, dated 1 July 2019.

Accompanied by a report from The Gem & Pearl Laboratory stating that sapphire is of Kashmir origin, with no evidence of heat treatment. Report number 17380, dated 14 June 2019.





158 (actual size)

158

AN EMERALD AND DIAMOND BRACELET, BY GRAFF

Designed as a graduated row of step-cut emeralds interspersed with step-cut diamonds, mounted in 18 carat gold, *emeralds approximately 28.00 carats total, diamonds approximately 16.40 carats total, signed Graff, numbered 2588, London hallmark, length 7.6cm*

£100,000 - 150,000

US\$120,000 - 180,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the largest emerald, weighing 2.56 carats, is of Colombian origin, with negligible clarity enhancement. Report number 17406, dated 25 June 2019.

Accompanied by a report from De Beers Laboratory stating that the largest diamond, weighing 1.58 carats is G colour, VS1 clarity. Report number 010000216896, dated 4 June 2019.



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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
1.58	Emerald	G	VS1	Negligible	DeBeers	158
3.01	Round Brilliant	D	VS1	None	GIA	147
3.03	Pear	D	SI2	None	HRD Antwerp	71
4.11	Oval, Rose	H	SI1	Strong	French Gemological Laboratory	23
5.01	Round Brilliant	H	IF	Strong Blue	GIA	142
5.51	Emerald	H	IF	Faint	GIA	148
6.66	Emerald	H	VVS1 potential	Faint	GIA	151
6.66	Emerald	H	IF	Faint	GIA	151
7.24	Round Brilliant	M	VS1	None	HRD Antwerp	79

CERTIFIED FANCY COLOURED DIAMOND INDEX

Carat	Cut	Colour	Clarity	Fluorescence	Laboratory Report	Lot No
0.52	Marquise	Fancy Deep Pink	SI1	Faint	GIA	146
1.40	Round	Fancy Intense Yellow	VS2	Negligible	DeBeers	141
9.38	Marquise	Fancy Dark Greenish Grey	SI2	None	GIA	77

CERTIFIED PEARL INDEX

No. of Natural Pearls	Shape	Dimensions	Colour	Laboratory Report	Lot No
1	Button	8.0-8.5 x 7mm	Cream	Gem & Pearl	26
2	Drop	1. 8.3-8.4 x 13.6mm 2. 8.6 x 14-15mm	Cream	Gem & Pearl	65
4	Button and Baroque	2. 6.6 - 6.8mm x 5.5mm 3. 6.2 - 6.4 x 7.8mm 4. 6.4 - 6.5 x 7.5mm	Cream	GCS	49
2	Baroque	1. 11.3 x 9.3 x 8.8mm 2. 10.8 x 10.1 x 7.9mm	Cream	GCS	64
63	Round	From 4.4-9.5mm	Cream	Gem & Pearl	64

CERTIFIED EMERALD INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
2.56	Emerald	Colombia	Negligible	Gem & Pearl	158
approx 5.10	Octagonal	Colombia	Significant	GCS	116
approx 7.00	Cabochon	Colombia	Significant (Oil)	GCS	56
approx 10.00	Rectangular	Colombia	Minor (Oil)	GCS	45
approx 14.00	Emerald	Colombia	Minor	Gem & Pearl	73
approx 14.00	Octagonal	Colombia	Minor (Oil)	GCS	73
N/A	Octagonal	Colombia	Minor	Gem & Pearl	133

CERTIFIED SAPPHIRE INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
approx 1.40	Heart	Thailand/Australia/ East Africa etc	None	Gem & Pearl	55
4.46	Rectangular cushion	Kashmir	None	Gem & Pearl	150
4.46	Oval, mixed	Kashmir	None	AGL	150
4.46	Cushion, mixed	Kashmir	None	Gubelin	150
4.46	Antique cushion	Kashmir	None	SSEF	150
approx 5.00	Rectangular, mixed	Sri Lanka	None	Gem & Pearl	132
5.16	Oval, mixed	Kashmir	None	Gem & Pearl	157
5.16	Oval, mixed	Kashmir	None	AGL	157
5.16	Oval, mixed	Kashmir	None	SSEF	157
7.82	Rectangular cushion	Sri Lanka	None	Gem & Pearl	66
10.11	Octagonal step	Burma	None	Gubelin	134
13.59	Rectangular, mixed	Sri Lanka	None	Gem & Pearl	107
approx 17.00	Cabochon	Sri Lanka	None	Gem & Pearl	22
N/A	Cabochon	Sri Lanka	None	Gem & Pearl	105
	Oval, mixed	1 Sri Lanka, Remainder Thailand/Australia/ East Africa etc	None	Gem & Pearl	5

CERTIFIED RUBY INDEX

Carat	Cut	Origin	Treatment	Laboratory Report	Lot No
approx 1.90	Rectangular, mixed	Burma	None	Gem & Pearl	60
2.41	Rectangular cushion	Burma	None	Gem & Pearl	46
approx 5.00	Round cabochon	Burma	None	International Gemological Institute	59
	Oval, mixed	Burma and Thai/East Africa	None to heated	Gem & Pearl	122

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AUCTIONEERS SINCE 1793



The Art of Time

New York | October 16, 2019

PREVIEW

12 - 15 October 2019

INQUIRIES

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**PATEK PHILIPPE. A FINE AND RARE
18K GOLD ENAMEL DIAL AUTOMATIC
WRISTWATCH AND BRACELET RETAILED
BY GÜBELIN, REF: 2526 CIRCA 1954
US\$40,000-60,000**

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AUCTIONEERS SINCE 1793



THE ZOUTE SALE[®]

Important Collectors' Motor Cars

Knokke-Le Zoute, Belgium | 11 October 2019



The annual event in Knokke-Le Zoute is set to be another exciting auction from the Bonhams record breaking motoring department.

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AUCTIONEERS SINCE 1793

Global Jewelry Auctions 2019

16 OCTOBER

Knightsbridge Jewels

12 NOVEMBER

California Jewels

20 NOVEMBER

Knightsbridge Jewels

24 NOVEMBER

Hong Kong Jewels & Jadeite

28 NOVEMBER

Edinburgh Jewels

4 DECEMBER

London Jewels

9 DECEMBER

New York Jewels

12 DECEMBER

California Jewels



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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our Sales.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the Sale at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the Sale of any Lot at our discretion while we complete our registration and identification enquiries, and to cancel the Sale of any Lot if you are in breach of your warranties as *Buyer*, or if we consider that such Sale would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the Sale venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

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

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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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

13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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

On behalf of the *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 attempt to detail, as far as practicable, 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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams's* 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's 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> , the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):
6	PAYMENT	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.3	to retain possession of the <i>Lot</i> ;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
7	COLLECTION OF THE LOT	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		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 <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		

9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	1	THE CONTRACT
		10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.	1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
		10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i> , printed in the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
		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.	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the <i>Occupiers Liability Act 1957</i> , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of <i>Contracts (Rights of Third Parties) Act 1999</i> , which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;
10	MISCELLANEOUS	11	GOVERNING LAW	1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .			1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i> , warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .
10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	APPENDIX 2		2	PERFORMANCE OF THE CONTRACT FOR SALE
10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	BUYER'S AGREEMENT WITH BONHAMS	IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.	3	PAYMENT AND BUYER WARRANTIES
10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.			3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :
				3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>VAT</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to <i>VAT</i> at the appropriate rate and <i>VAT</i> will be payable by you on all such sums.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and <i>VAT</i> and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through <i>Bonhams</i> are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>charges due under the <i>Storage Contract</i>.</p> <p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p>	
	<p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus <i>VAT</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>

7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		

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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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20th Century British Art

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20th Century Fine Art

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Aboriginal Art

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Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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American Paintings

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Australian Colonial Furniture and Australiana

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