

Bonhams

A long, thin chain necklace with a large square-cut diamond pendant and a matching diamond ring. The necklace features a delicate chain with small circular links and three small round diamonds set into the chain. The pendant is a large, brilliant-cut square diamond. The ring is a solitaire design with a large square-cut diamond set in a four-prong setting. The jewelry is displayed against a dark, textured background.

London Jewels

New Bond Street, London | 26 April 2023



London Jewels



33
**DIAMOND HAIR ORNAMENT
CIRCA 1890**



85
**CHARLOTTE DE SYLLAS:
TOURMALINE AND
NEPHRITE 'SEA PLANT'
BROOCH, 1996**



60
**PERIDOT AND GEM-SET
FRINGE NECKLACE,
CIRCA 1900**



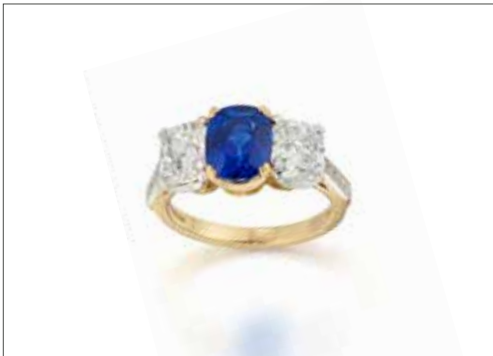
200
**SPINEL AND DIAMOND
RING, FIRST HALF OF THE
20TH CENTURY**



231
**HANCOCKS: SAPPHIRE
AND DIAMOND RING**



232
**BOODLES: DIAMOND SWAN
CUFF, 'WONDERLAND', 2012**



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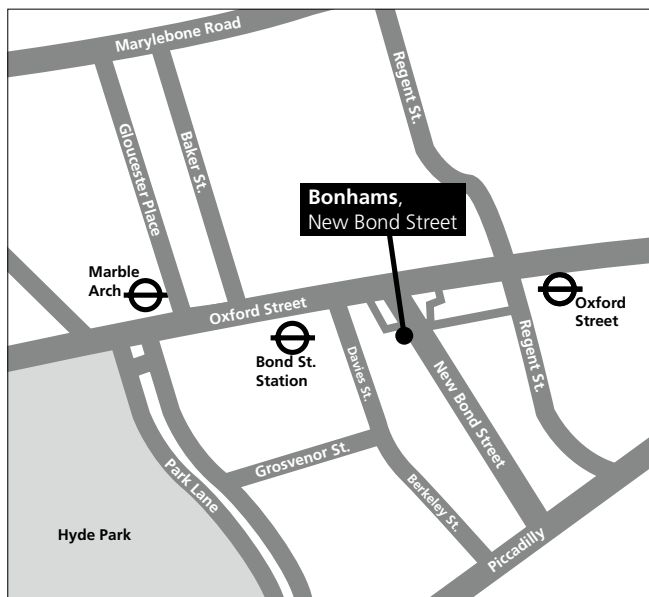
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London Jewels

New Bond Street, London | Wednesday 26 April 2023 at 11am

BONHAMS

101 New Bond Street
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SALE NUMBER

28372
Lots 1 - 239

CATALOGUE: £25

ILLUSTRATIONS

Front Cover: lot 238, 239
Inside Front Cover: lot 166
Inside Back Cover: lot 228

VIEWING

Sunday 23 April 11am-3pm
Monday 24 April 10am-5pm
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Please note that from 19 January 2022, items containing ivory cannot be imported into the EU. The import of ivory into the USA is already prohibited.

A Private Collection of Jewels and Portrait Miniatures of Bourbon Interest

Lots 1 - 16

The following sixteen lots form part of a private collection of jewels, portrait miniatures and objects de vertu, predominantly relating to the Bourbon dynasty and dating from the 17th century onwards. Bourbon monarchs united France and part of the kingdom of Navarre in 1589, ruling both until the French Revolution of 1792. Restored briefly in 1814 and finally in 1815 after the fall of the First French Empire, the senior line of the Bourbons was overthrown again in the July Revolution of 1830. A cadet Bourbon branch, the House of Orléans, then ruled for 18 years (1830–1848), until it too was deposed.



1
**ROYAL CYPHER SEAL KEY FOB,
LATE 18TH / EARLY 19TH CENTURY**

The oval-cut citrine, engraved with the monogram, 'MA', beneath a crown for Marie Antoinette (1755–1793), Queen of France (1774–1792), in a rotating key mount chased with floral and foliate detail, mounted in bicoloured gold, *length 8.0cm*

**£2,000 - 3,000
US\$2,400 - 3,700**

Provenance:

D. S. Lavender (Antiques) Ltd, 139A New Bond Street, London



2

2 Y Φ

**PIAT JOSEPH SAUVAGE (FRENCH, 1744-1818):
PORTRAIT MINIATURE OF KING LOUIS XVI AND
QUEEN MARIE ANTOINETTE OF FRANCE**

Painted *en grisaille* to depict the busts of Louis XVI (1754-1793) and Marie Antoinette (1755-1793), King and Queen of France (1774-1792), in profile, facing right, *watercolour on ivory, signed Sauvage, gilt-metal frame with blue enamel border, ivory diameter 6.0cm*

**£1,000 - 1,500
US\$1,200 - 1,800**

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. JZJ9DHHY.

Provenance:

Jean Baptiste Pierre Antoine, Chevalier de Lamarck (1744-1829)
D. S. Lavender (Antiques) Ltd, 26 Conduit Street, London

By family repute, this portrait miniature was given by King Louis XVI to Jean Baptiste Pierre Antoine, Chevalier de Lamarck, an officer in the regiment of Beaujolais who abandoned his military career in favour of his passion for natural science. Lamarck's publications as a botanist were so impressive that he was admitted to the Academie des Sciences and later became a professor of zoology in 1794. He was later awarded the Order of the Légion d'Honneur.



3

3 Y Φ

**LOUIS AMI ARLAUD-JURINE (SWISS, 1751-1829):
PORTRAIT MINIATURE OF A LADY IN WAITING TO
QUEEN MARIE ANTOINETTE OF FRANCE**

A lady called, Madame Descartes, said to be a Lady-in-Waiting to Queen Marie Antoinette of France, wearing a white lace fichu over her blue dress, her powdered wig worn *à la conseilleur* beneath a blue and white hat dressed with flowers and ribbons, *watercolour on ivory, signed L. Arlaud/ Pinxit, gilt-metal mount, ivory dimensions 5.4cm x 6.8cm*

**£2,000 - 3,000
US\$2,400 - 3,700**

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. B49427UM.

Provenance:

D. S. Lavender (Antiques) Ltd, 26 Conduit Street, London



(back)



(front)

4

4 Y

DOUBLE-SIDED 'VELOURS GREGOIRE' PORTRAIT MINIATURE BOX, EARLY 19TH CENTURY

The velvet portraits of Louis XVI (1754–1793), King of France (1774–1792) and the Dauphin, Louis Joseph Xavier François (1781–1789), gold mounted into the lid and base of the tortoiseshell box, *box diameter 7.5cm*

£600 - 800

US\$730 - 980

The technique for producing images on velvet by painting the warp before weaving, known as 'Velours Grégoire', was developed by Gaspard Grégoire (1751–1846).

5 Y Φ

AFTER JOSEPH BOZE (FRENCH, 1746–1826): PORTRAIT MINIATURE OF KING LOUIS XVI, LATE 19TH CENTURY

Portraying Louis XVI (1754–1793), King of France (1774–1792), wearing an embroidered coat and waistcoat with a blue and red sash over his white chemise, stock and lace cravat, his coat decorated with the breast star of the Order of Saint-Esprit, the badges of The Royal French Order of Saint-Louis and The Order of The Golden Fleece, his powdered wig worn *en queue* and his bicorne hat supported under his arm, *watercolour on ivory, bearing signature 'Boguet'*, *gilt-mounted onto the lid of a tortoiseshell box, box with partially struck marks, ivory diameter 6.0cm*

£200 - 300

US\$250 - 370

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. 1F6F4K34.

This portrait miniature derives from a portrait of 1785, now at Versailles, by the French state painter and pastellist, Joseph Boze. It was engraved by Benoit Louis Henriquez, the court engraver, and in London by Thomas Curtis. It was used again by the court miniaturist, Pierre Violet, in a portrait showing '*The Unfortunate Louis 16th in the Dress he wore while confined in the Temple*', which was engraved by Francesco Bartolozzi and published in London in February 1793, the month after King Louis was sent to the guillotine. This image of the King was therefore well-known and easily available to copyists. An earlier copy of circa 1785–1800 is held by the Royal Collection (inv.no. RCIN 420364).



5



6



(reverse)



7



(alternative view)

6 Y

ATTRIBUTED TO PIERRE-SIMON-BENJAMIN DUVIVIER (1730-1819): PLASTER MEDALLION BOX AND WAX MEDALLION OF KING LOUIS XV

The tortoiseshell box with lacquer exterior, the lid set with a plaster medallion portraying the profile of the King's sister, accompanied by a green wax medallion of Louis XV (1710-1774), King of France (1715-1774), with a handwritten label verso supporting the provenance and the attribution for the plaster medallion in the lid of the box, wax medallion diameter 6.4cm, box diameter 7.6cm (2)

£600 - 800
US\$730 - 980

Provenance:

By repute, this box and wax profile of Louis XV once belonged to Marie Thérèse Louise of Savoy, Princesse de Lamballe (1749-1792)

Marie Thérèse Louise was a member of the Savoy-Carignano cadet branch of the House of Savoy. She was married at the age of 17 to Louis Alexandre de Bourbon-Penthièvre, Prince de Lamballe, the heir to the greatest fortune in France. After her marriage, which lasted a year, she went to the French Royal Court and became the confidante of Queen Marie Antoinette. She was killed in the massacres of September 1792 during the French Revolution.

7

GOLD AND ENAMEL MEMORIAL RING, EARLY 19TH CENTURY

The textured tricoloured band applied with engraved floral and foliate motifs, the central oval plaque decorated in blue, white and green enamel, with a forget-me-not flower between the initials, *M R*, within a chased surround, opening to reveal a recess to the band that would have once contained strands of hair, ring size $V\frac{1}{2}$

£3,000 - 5,000
US\$3,700 - 6,100

Provenance:

D. S. Lavender (Antiques) Ltd, 139A New Bond Street, London



8



(outer lid)

8

**CIRCLE OF SAMUEL COOPER (BRITISH, 1609-1672):
PORTRAIT MINIATURE OF A NOBLEMAN**

Depicting a nobleman wearing a Royal blue mantle with gold embroidery over a burnt orange coat and white lace jabot, *watercolour on vellum, unsigned, gilt-mounted within a fishskin case studded on both sides with a monogram beneath a ducal coronet, vellum dimensions 4.1cm x 5.0cm*

£2,000 - 3,000

US\$2,400 - 3,700

9

**CIRCLE OF CHARLES BOIT (SWEDISH, 1663-1727):
PORTRAIT MINIATURE OF A GENERAL**

Dressed in armour beneath a canopy with the battle field beyond, *enamel on copper, silver frame with rose-cut diamond border, label verso from Art Treasures Exhibition, 1928, no. 1212, enamel diameter 3.6cm*

£1,000 - 1,500

US\$1,200 - 1,800

Exhibited:

Art Treasures Exhibition, Grafton Gallery, London, 1928, no. 1212

Provenance:

D. S. Lavender (Antiques) Ltd, 166 Grafton Street, London



9



10

10 Y Φ

SIX PORTRAIT MINIATURES OF THE BOURBON-ORLÉANS FAMILY, 19TH CENTURY

Depicting Louis Philippe Joseph, Duc d'Orléans and Louise Marie Adélaïde de Bourbon, Duchesse d'Orléans with four of their five children: Louis Philippe, Duc de Chartres; Louis Antoine Philippe d'Orléans, Duc de Montpensier; Louise Marie Adélaïde Eugénie d'Orléans and Louis Charles Alphonse Léodgard d'Orléans, Comte de Beaujolais, watercolour on ivory, gilt-mounted and labelled within a square frame, frame with indistinct maker's mark and French assay mark, ivories all approximately 1.5cm in length

£300 - 500
US\$370 - 610

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. KVE5NQDV.

Provenance:

By repute, Victoire, Duchesse de Nemours (1822-1857)

Louis Philippe Joseph, Duc de Orléans (1747–1793), known as 'Philippe Égalité' and Louise Marie Adélaïde Penthièvre (1753-1821) were married at the Palace of Versailles in 1769. At the time of their marriage, Marie Adélaïde was the wealthiest heiress in France. The couple were much in love and had three sons and twin daughters but during the Reign of Terror, the couple were torn apart and the fate of their family was cast into peril.

After a long period in exile, their eldest child, Louis Philippe (1773-1850) would eventually become the penultimate monarch of France (1830-1848), but not before his two younger brothers contracted tuberculosis while imprisoned with their father at Fort-Saint-Jean in Marseille. Their father was guillotined in 1793 and their mother exiled to Spain. Louis Antoine (1775-1807) and Louis Charles (1779–1808) later died of their condition within a year of each other - Louis Antoine while in exile in England and Louis Charles while visiting Malta.

Their sister, Françoise, died in 1782, aged four and was survived by her younger twin, Louise Marie Adélaïde Eugénie (1777–1847). Once King, Louis Philippe came to rely heavily on his sister's intelligence, wisdom and loyalty, consulting her daily on both family matters and affairs of state. Raised a liberal by her governess, 'Madame Adélaïde' supported the idea of a constitutional monarchy and a representative government.

Louis Philippe's reign, known as the 'July Monarchy', was dominated by wealthy industrialists and bankers. He promoted friendship with Great Britain and sponsored colonial expansion, notably the French conquest of Algeria. His popularity faded as economic conditions in France deteriorated. Madame Adélaïde died two months before his abdication on 24th February 1848. Louis Philippe spent the remainder of his life in exile in England. His supporters were known as Orléanists.

11 Y Φ

**AFTER JOSEPH BOZE (FRENCH, 1746-1826): PORTRAIT
MINIATURE OF KING LOUIS XVI, CIRCA 1900-10**

Portraying Louis XVI (1754-1793), King of France (1774-1792), wearing an embroidered coat and waistcoat with a blue and red sash over his white chemise, stock and lace cravat, his coat decorated with the breast star of the Order of Saint-Esprit, the badges of The Royal French Order of Saint-Louis and The Order of The Golden Fleece, his powdered wig worn *en queue* and his bicorn hat supported under his arm, *watercolour on ivory, bearing signature 'Montpetit', gilt-metal frame with floral motifs and garlands of green guilloché enamel laurel leaves, the suspension loop of serpent form, ivory diameter 6.7cm, fitted leather travelling case with tooled exterior, bearing the coat of arms of the Royal House of Bourbon-Two Sicilies*

**£300 - 500
US\$370 - 610**

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. 6FZ843RR.

This portrait miniature derives from a portrait of 1785, now at Versailles, by the French state painter and pastellist, Joseph Boze. It was engraved by Benoit Louis Henriquez, the court engraver, and in London by Thomas Curtis. It was used again by the court miniaturist, Pierre Violet, in a portrait showing '*The Unfortunate Louis 16th in the Dress he wore while confined in the Temple*', which was engraved by Francesco Bartolozzi and published in London in February 1793, the month after King Louis was sent to the guillotine. This image of the King was therefore well-known and easily available to copyists. An earlier copy of circa 1785-1800 is held by the Royal Collection (inv.no. RCIN 420364).



11

12

**SILVER AND ENAMEL CARD CASE, CIRCA 1900, PROBABLY
AUSTRO-HUNGARIAN, AND AN ENAMEL DESK SEAL**

The case with hinged cover depicting a fête champêtre, with engine-turned base and sides, gilt interior; the desk seal engraved 'Daisy' below a flower, the handle painted with allegorical figures within gilt cartouches, *case with import marks for H C Freeman Ltd., London, 1931 case length 7.5cm, seal length 7.3cm (2)*

**£200 - 300
US\$250 - 370**



12



image of seal



13



(cased)

13 Y Φ

**JEAN-FRANCOIS-MARIE HUET-VILLIERS (FRENCH, 1772-1813)
PORTRAIT MINIATURE OF LOUIS XVIII**

Portraying Louis XVIII (1755-1824), King of France and Navarre (1814-1824) while in exile, wearing a white waistcoat, stock and chemise under his blue double-breasted coat, decorated with the breast star of the Order of Saint-Esprit and the red ribbon of The Royal French Order of Saint-Louis, watercolour on ivory, signed and dated Huet-Villiers 1810, gilt-mounted in a red leather travelling case between two glazed compartments, one set with gilt-initials, 'MJL', over plaited hair, the other with a handwritten label, "la mort nous sépara, l'amitié nous rassemble" ("when death pulls us apart, friendship brings us together"), accompanied by a separate handwritten note, "This case belonged to Charles X of France and originally contained the miniature etc. Given me by Mmes [sic] Tussauds. 1928.", ivory diameter 8.1cm

£800 - 1,200

US\$980 - 1,500

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. VPXBBH3H.

Provenance:

D. S. Lavender (Antiques) Ltd, 139A New Bond Street, London

In 1808, Louis XVIII brought his wife, Marie Joséphine (1753-1810), to join him in England where the couple settled at Hartwell House in Buckinghamshire with over one hundred courtiers. Louis paid £500 in rent each year to the owner of the estate, Sir George Lee. As Prince Regent, the Prince of Wales (later George IV) was very charitable and granted the exiled Bourbons permanent right of asylum with extremely generous allowances.

Queen Marie Joséphine died on 13th November 1810. Her funeral was a magnificent occasion attended by the Bourbon court-in-exile. The funeral cortege was followed by the British royal family and Marie Joséphine was laid to rest in Westminster Abbey. Her body was removed a year later on Louis's orders and today Marie Joséphine rests in Cagliari Cathedral in Sardinia, her monument inscribed 'Galliarum Regina' (Queen of the Gauls).

After a failed invasion of Russia by Napoleon I in 1812, Louis XVIII issued a declaration from Hartwell, asserting that anyone who had served Napoleon or the Republic would not suffer any repercussions. After allied troops entered Paris on 31st March 1814, the French Senate invited Louis to resume the throne of France and Napoleon I abdicated on 11th April 1814.



14

14 Y Φ

LOUIS-MARIE SICARDI (FRENCH, 1746-1825): A PORTRAIT MINIATURE OF QUEEN MARIE ANTOINETTE OF FRANCE

Marie Antoinette (1755–1793), Queen of France (1774-1792), wearing blue dress with white lace trim and ribbon, her powdered wig finished with blue ribbon, *watercolour on ivory, signed Sicardi, gilt-mounted onto an orange lacquer box with tortoiseshell interior, labelled Baron M. Rothschild and numbered 177, ivory dimensions 4.6cm x 5.5cm, box diameter 8.2cm*

£4,000 - 6,000
US\$4,900 - 7,300

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. DTM31DHG.

Provenance:

Baron Meyer de Rothschild (1818–1874)
D. S. Lavender (Antiques) Ltd, 26 Conduit Street, London



15

CARNELIAN SEAL FOB AND KEY CHAIN, CIRCA 1830

The carnelian seals engraved with the Masonic square and compass and the initials and crest of William Howley (1766-1848), Archbishop of Canterbury (1828-1848), the surrounding fob and double-sided key both chased with floral and foliate detail, connected via four strands of curb-linking, set with a slider engraved with a hare on one side and a hound on the other, mounted in gold, *length 33.7cm*

£3,000 - 4,000
US\$3,700 - 4,900

Provenance:

D. S. Lavender (Antiques) Ltd, 139A New Bond Street, London

Howley was born in Ropley, Hampshire, where his father was a vicar. He was educated at Winchester College and later New College at Oxford. He was an active English Freemason, having joined Bristol's 'Royal York Lodge' in 1791. He became Chaplain to the Marquess of Abercorn in 1792, whose influence was critical in advancing his early career. William Howley married Mary Frances Belli in 1805 and the couple had two sons (neither reached adulthood) and three daughters. In 1809 he was appointed Regius Professor of Divinity at Oxford University. In October 1813, at Lambeth Palace, he was consecrated Bishop of London and became Archbishop of Canterbury in 1828.

Howley was Archbishop of Canterbury during the repeal of the Test and Corporation Acts (1828), the Emancipation of the Catholics (1829) and the passing of the Great Reform Act (1832). He presided over the coronation of William IV and Queen Adelaide in 1831 and together with the Lord Chamberlain, he informed Princess Victoria of her accession to the throne in 1837.



16 Y Φ

**JEAN BAPTISTE JACQUES AUGUSTIN (FRENCH, 1759-1832):
PORTRAIT MINIATURE OF LOUIS XVIII**

Portraying Louis XVIII (1755-1824), King of France and Navarre (1814-1824), wearing blue double-breasted coat with gold epaulettes, breast star of the Order of Saint-Esprit, breast star and badge of The Order of St. Lazarus and Our Lady of Mount Carmel and the badge of The Royal French Order of Saint-Louis suspended from a red ribbon, white waistcoat, stock and chemise, *watercolour on ivory, signed Augustin, gilt-metal frame with crown cresting, ivory dimensions 3.0cm x 3.9cm*

£2,000 - 3,000

US\$2,400 - 3,700

Please note, the United States Government has banned the import of ivory into the USA. The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref. UA89VZJP.

Provenance:

D. S. Lavender Antiques Ltd, 139A New Bond Street, London

In 1819, Louis XVIII appointed Augustin 'peintre en miniature et en émail de la chambre et du cabinet du roi' and 'premier peintre en miniature' in 1824. The artist had been made a Knight of the Legion d'Honneur three years earlier in 1821.

A number of other variants of this portrait miniature by Augustin exist, including an enamelled version, signed and dated 1822, which is held by the Cleveland Museum of Art (Inv. no.1940.1201). For a similar version on ivory held by the Musée du Louvre (Inv. no.145), see P. Jean-Richard, *Inventaire des Miniatures sur Ivoire Conservées au Cabinet des Dessins Musée du Louvre et Musée d'Orsay*, 1994, p.43, ill.no.34.

The last French monarch to die whilst on the throne, Louis XVIII was the son of Louis, Dauphin of France (1729-1765), the only surviving son of Louis XV and Marie Leszczyńska. His mother was the Dauphin's second wife, Maria Josepha of Saxony (1731-1767). At the time of his

birth, Louis XVIII was only fourth in line to the throne behind his father and two brothers, Louis, Duc de Burgundy and Louis, Duc de Berry. The former died in 1761 and their father died in 1765, elevating Louis to second in line. His brother, the Duc de Berry acceded to the French throne as Louis XVI upon their grandfather's death in 1774.

On 14th May 1771, Louis married Princess Maria Giuseppina of Savoy (1753-1810), daughter of Victor Amadeus, Duke of Savoy and his wife Maria Antonia Ferdinanda of Spain. Louis and his wife are known to have struggled in their relationship. The marriage is said to have remained unconsummated for years and biographers disagree as to why. Common theories include Maria's poor personal hygiene and Louis' obesity. Maria however fell pregnant on two occasions in 1774 and 1781 but both instances resulted in miscarriages and the couple never produced any issue.

Prior to his accession to the throne, Louis XVIII (who affectionately became known as 'Le Désiré') spent twenty-three years in exile during the French Revolution and the reign of the First French Empire. On 21st September 1792, the National Convention abolished the monarchy and Louis XVI was executed by guillotine on 21st January the following year. When his son, Louis XVII died in prison, aged ten, on 8th June 1795, Louis XVIII succeeded his nephew as titular King. A brief period in 1815 (known as the Hundred Days) upon Napoleon's return from Elba saw Louis XVIII retreat into exile again before a Seventh Coalition declared war on the French Empire and defeated Napoleon. Louis XVIII was subsequently restored to the throne and ruled France and Navarre for just under a decade.

Property from the Descendants of Alfred, Lord Tennyson

Lots 17 - 34



Alfred Tennyson, 1st Baron Tennyson and family

Alfred Tennyson (1809-1892) was one of the most celebrated poets of the Victorian era, succeeding William Wordsworth as Poet Laureate in 1850. His most famous works include "The Lady of Shalott", "In Memoriam A.H.H." and the "Charge of the Light Brigade". His poetry was a major influence on the Pre-Raphaelite Brotherhood, who considered him one of their "immortals" and Queen Victoria was an admirer. In 1856, from the proceeds of "Maud", Tennyson purchased Farringford, a manor house in Freshwater on the Isle of Wight. The estate remained in family until 1945.

The Tennyson's circle was wide. Known as excellent hosts, they regularly entertained their numerous friends and acquaintances - artists, intellectuals, writers, statesmen, politicians, and thinkers of the day - including Prince Albert, Giuseppe Garibaldi, John Everett Millais, William Holman Hunt, George Frederic Watts, Christina Rossetti, Robert

Browning, Julia Margaret Cameron, Henry Wadsworth Longfellow, Lewis Carroll, Edward Lear, Algernon Charles Swinburne, to name but a few.

The photograph above, by Oscar Gustave Rejlander, circa 1862, shows Alfred Tennyson, 1st Baron Tennyson (1809-1892) with his wife Emily (1813-1896) and his sons Hallam (1852-1928) and Lionel (1854-1886) in the garden of Farringford on the Isle of Wight.

This collection of jewels is offered for sale by direct descendants of Alfred, Lord Tennyson. Some pieces were worn by Audrey Tennyson, wife of Hallam Tennyson, the Poet's elder son and biographer, who served as the second Governor-General of Australia, and some were the property of Margaret Cicely Tennyson, daughter of the 10th Viscount Strathallan and wife of Alfred Browning Stanley Tennyson, son of Lionel Tennyson, the Poet's younger son.

17



17 *

PASTE INGAGLIO RING, 19TH CENTURY

The paste stone resembling banded agate depicting a seated female figure, possibly the Goddess Victory, mounted in yellow gold, ring size O

£400 - 600
US\$490 - 730

Provenance:

The Descendants of Alfred, Lord Tennyson

18



18 *

PEARL AND DIAMOND STICKPIN, 19TH CENTURY

The bouton pearl within a surround of collet-set old brilliant-cut diamonds, *pearl not tested for natural origin, cased by London & Ryder, successors to T. Hancock, 17 New Bond St, Corner of Clifford St*

£300 - 500
US\$370 - 610

Provenance:

The Descendants of Alfred, Lord Tennyson



19



20

19 *

AMETHYST BROOCH, 19TH CENTURY

Composed of three vari-cut foiled amethysts in closed-back settings,
length 3.2cm

£300 - 500

US\$370 - 610

Provenance:

The Descendants of Alfred, Lord Tennyson

20 *

OPAL AND DIAMOND RING, CIRCA 1900

Set with three opals and old brilliant and single-cut diamonds,
mounted in yellow gold, *partial UK hallmark, ring size I*

£500 - 700

US\$610 - 860

Provenance:

Property from the Descendants of Alfred, Lord Tennyson



21

21 *

**THREE GOLD, ENAMEL AND GEM-SET JEWELS,
MID 19TH CENTURY**

1st: an engraved garter brooch decorated with royal blue, red and white enamel and seed pearl pin, suspending a similarly decorated heart shaped pendant with glazed compartment on reverse, 2nd: a hinged bangle with engraved terminals, royal blue enamel central decoration, suspending an enamel heart-shaped locket with seed pearl and diamond forget-me-knot motif and glazed hairwork compartment on reverse, (central X motif damaged and enamel missing and heavily restored), 3rd: a navette-shaped brooch with royal blue enamel, rose-cut diamond trefoils, textured goldwork, suspending a watch key and a bloodstone fob (small area of enamel damage), 1st: *length 3.0cm*, 2nd: *inner diameter 5.2cm*, 3rd: *length of longest drop 10.5cm*

£800 - 1,200

US\$980 - 1,500

Provenance:

The Descendants of Alfred, Lord Tennyson



22 *

HARDSTONE ORNAMENTAL CLASP, 19TH CENTURY

Composed of two stickpins, each spherical carnelian bead terminal with twining serpent, connected by swags of chain connected at intervals by banded agate, carnelian and chalcedony beads, mounted in gilt metal

£100 - 150

US\$120 - 180

Provenance:

The Descendants of Alfred, Lord Tennyson



23 *

COLLECTION OF SCOTTISH PEBBLE JEWELS, 19TH CENTURY

Comprising: two brooches each inlaid with various hardstones to form a diamond checkerboard pattern, two bracelets each formed from faceted hardstone cylindrical and beaded links, including bloodstone, banded agate and chalcedony, one bracelet without a clasp, the other completed with a heart-shaped padlock, *brooch lengths: 7.6cm, 4.6cm, bracelet lengths: 20.6cm, 19.4cm (4)*

£1,000 - 1,500

US\$1,200 - 1,800

Provenance:

The Descendants of Alfred, Lord Tennyson

24 *

**PEARL AND DIAMOND STAR BROOCH/PENDANT,
LATE 19TH CENTURY**

Set with rose-cut diamonds and seven pearls, *later pendant loop,
detachable brooch fitting, diameter of star 2.1 cm*

£800 - 1,200

US\$980 - 1,500

Provenance:

The Descendants of Alfred, Lord Tennyson

Accompanied by a report from GCS stating that the largest pearl is
natural, saltwater. Report number 5783-2110, dated 24th March 2023

25 *

**PEARL NECKLACE, LATE 19TH CENTURY, AND A SEED PEARL
NECKLACE, CIRCA 1900**

1st: a single row with old brilliant and rose-cut diamond baton clasp,
2nd: a double row of seed pearls with half pearl quatrefoil clasp, *lengths:
73.5cm, 42.0cm*

£800 - 1,200

US\$980 - 1,500

Accompanied by a report from GCS stating that the pearls in the first
(single-row) necklace are natural, saltwater. Report number 5783-2111,
dated 24th March 2023

Provenance:

Audrey Tennyson (1854-1916)

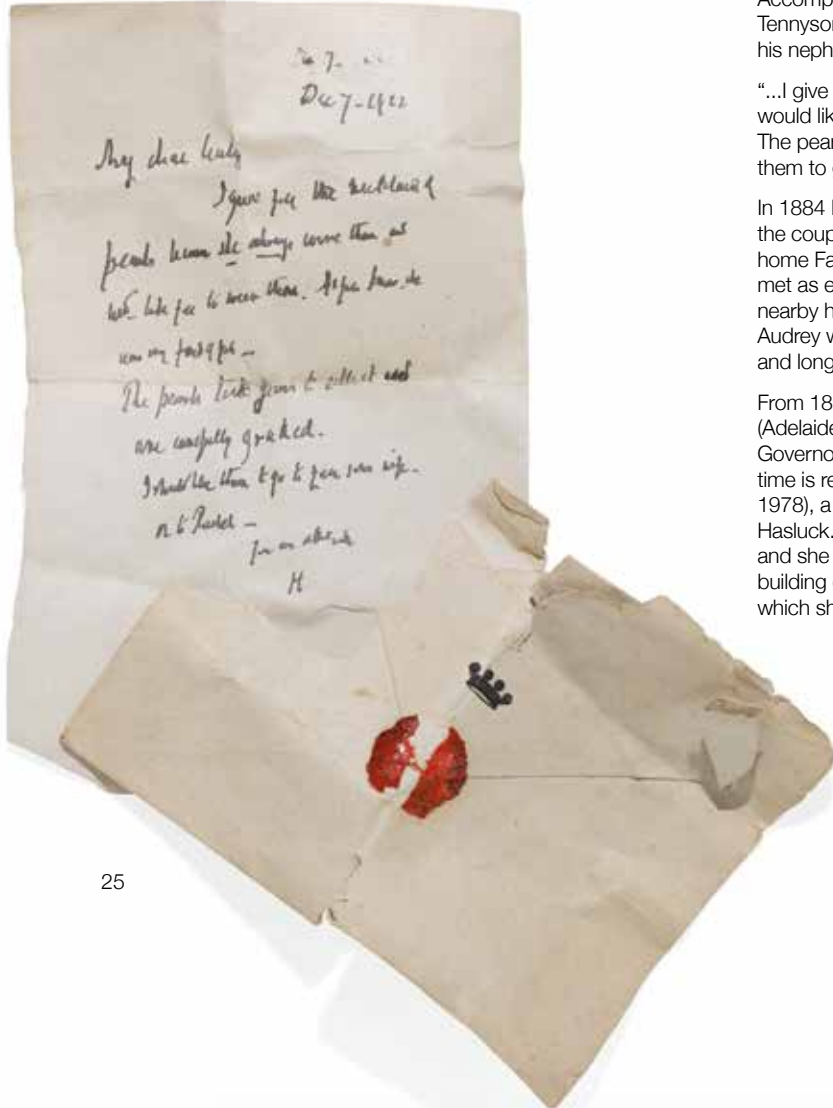
The Descendants of Alfred, Lord Tennyson

Accompanied by a letter from Hallam Tennyson, elder son of Alfred
Tennyson, written in 1922 to The Hon. Margaret Cicely Tennyson (wife of
his nephew, Alfred Browning Stanley Tennyson):

"...I give you the necklace of pearls because she always wore them and
would like you to have them. As you know, she was very fond of you.
The pearls took years to collect and are carefully graded. I should like
them to go to your son's wife or to Rachel...."

In 1884 Hallam Tennyson married Audrey Boyle and after their marriage,
the couple lived with his parents, Alfred and Emily Tennyson, at their
home Farringford in Freshwater on the Isle of Wight. (The couple had
met as early as 1882 when Audrey was a guest at the painter G.F.Watt's
nearby home, The Briary). Hallam, acted as his father's secretary but
Audrey was often the one who took dictation and who took down notes
and longhand for Hallam's biography of the Poet.

From 1899 until 1903, the couple and their sons lived in Australia
(Adelaide, Melbourne and Sydney) where Hallam Tennyson was
Governor of South Australia and then Australian Governor-General. Their
time is recalled in "Audrey Tennyson's Vice-Regal Days", (Canberra,
1978), a volume of Lady Tennyson's letters, edited by Dame Alexandra
Hasluck. Lady Tennyson's role in the community in Australia was active,
and she was most notably responsible for funding and patronising the
building of a maternity hospital for women giving birth in the outback,
which she named after Queen Victoria.



25



25



24



25



26

27



26 *

ENAMEL AND SEED PEARL MEMORIAL BROOCH, 1893

Heart-shaped with beaded border, the central seed pearl 'S' and coronet against a royal blue and white enamel ground and beneath a glazed cover, the reverse with hair in a glazed compartment, engraved "In memory of James David Viscount Strathallan, born September 23 1839, died December 5 1893" *length 2.5cm*

£600 - 800

US\$730 - 980

Provenance:

Margaret Ann Drummond, Viscountess Strathallan
The Hon. Margaret Cicely Tennyson
The Descendants of Alfred, Lord Tennyson

James Drummond, 10th Viscount Strathallan, was the father of Margaret Cicely Tennyson (1880-1963), who married Alfred Browning Stanley Tennyson (1878-1952), grandson of Alfred Tennyson.

This brooch is worn by his widow, Margaret Ann Drummond, Viscountess Strathallan, in a series of photographs taken by Bassano Ltd in 1919 in the collection of the National Portrait Gallery, London:

<https://www.npg.org.uk/collections/search/person/mp62841/margaret-ann-drummond-ne-smythe-viscountess-strathallan?search=sas&sText=viscountess+strathallan>

27 *

SEED PEARL, AMETHYST AND DIAMOND CHOKER, 18TH-19TH CENTURY

The central cushion-shaped amethyst and rose-cut diamond cluster with urn and weeping willow motif on reverse, between four rows of seed pearls, *choker length approximately 43.0cm*

£1,000 - 1,500

US\$1,200 - 1,800

Provenance:

The Descendants of Alfred, Lord Tennyson



28

28 *

**CHILD & CHILD: HALF PEARL AND DIAMOND LOCKET,
CIRCA 1890**

Oval, pavé-set with half pearls, with a cushion-shaped diamond at the centre, glazed compartment on reverse, *maker's mark, areas of repair, damage to glass on reverse, length 4.5cm*

£1,500 - 2,000

US\$1,800 - 2,400

Provenance:

The Descendants of Alfred, Lord Tennyson



29



30

29 *

MULTI-GEM-SET JEWEL, 19TH CENTURY

The openwork cluster set with vari-cut gems including sapphires and garnets, with an associated detachable brooch fitting, *length 3.4cm*

£800 - 1,200

US\$980 - 1,500

Provenance:

The Descendants of Alfred, Lord Tennyson

30 *

MULTI-GEM-SET AND DIAMOND BRACELET, 19TH CENTURY

The front set with seven gem-set and rose-cut diamond clusters, including sapphire, garnet and peridot, on an associated curb-link chain bracelet, foiled closed-back settings throughout, *one rose-cut diamond deficient, bracelet length 19.0cm, cased by W. Phillips, Antique Jeweller, 492 & 494 Oxford St, W.*

£3,000 - 5,000

US\$3,700 - 6,100

Provenance:

The Descendants of Alfred, Lord Tennyson



31



(back of case)



32

31 *

LE ROY & FILS: GOLD, ENAMEL AND DIAMOND WATCH BANGLE, CIRCA 1894

The circular blue guilloché enamel dial with Arabic numerals and gold enamel dot decoration, within a border of old brilliant-cut diamonds, on a gold knifewire hinged bangle, reverse of case engraved 'Audrey Tennyson. Freshwater. I. W. Xmas 1894', *manual wind, cased by T Martin & Co, succrs to Henry Capt, 151 Regent St, London*

£2,000 - 3,000
US\$2,400 - 3,700

Provenance:

Audrey Tennyson (1854-1916)
The Descendants of Alfred, Lord Tennyson

Audrey Georgiana Florence Tennyson, was brought up in Cape Town and from 1856 to 1860 in Mauritius, where her father was director of the railway department. Dark-haired and blue-eyed, she had 'the loveliest smile' and 'a look of great distinction'. On 25 June 1884 in King Henry VII's chapel at Westminster Abbey, London, she married Hallam Tennyson, elder son of the poet laureate Alfred, 1st Baron Tennyson. One of the guests was the poet Robert Browning, Hallam's godfather.

For further information about Lady Tennyson see lot 25.

32 *

ART DECO DIAMOND WRISTWATCH, CIRCA 1930

The rectangular dial within a geometric border and between bombé lugs, on a tapering strap, set throughout with old brilliant, square and single-cut diamonds, *manual wind, case and movement signed M.P.G., diamonds approximately 5.50 carats total, case numbered 7045, length 7.0cm*

£2,000 - 4,000
US\$2,400 - 4,900

Provenance:

The Descendants of Alfred, Lord Tennyson

33 *

DIAMOND HAIR ORNAMENT CIRCA 1890

The curved band issuing a spray of tulip motifs graduating in size from the centre, set throughout with cushion-shaped, old brilliant and rose-cut diamonds, on a detachable comb fitting, mounted in silver and gold, *fitting engraved with inventory number 7/2264, one diamond deficient, fitted case by Carrington & Co, 130 Regent St, London*

£8,000 - 12,000

US\$9,800 - 15,000

Provenance:

The Hon. Margaret Cicely Tennyson, née Drummond (1880-1963), wife of Alfred Browning Stanley Tennyson, grandson of the Poet The Descendants of Alfred, Lord Tennyson

The Hon. Margaret Cicely Drummond was the 6th child of the 10th Viscount Strathallan. A historic Scottish family, the Drummonds were given lands in Dunbartonshire following the Norman Conquest and were created Viscount Strathallan in 1686. She married Alfred Browning Stanley Tennyson in 1912.



By appointment to

HER MOST GRACIOUS MAJESTY THE QUEEN ALEXANDRA.

H. E. THE RIGHT HON'BLE BARON CURZON OF KEDLESTON, VICEROY & GOVERNOR-GENERAL OF INDIA.

THE RIGHT HON. LORD AMPHILL, LATE VICEROY & GOVERNOR-GENERAL OF INDIA,

THE EARL OF ELGIN, LATE VICEROY AND GOVERNOR-GENERAL OF INDIA.

SIR POWER PALMER,
LATE COMMANDER-IN-CHIEF IN INDIA,

SIR WILLIAM LOCKHART,
LATE COMMANDER-IN-CHIEF IN INDIA,

SIR GEORGE STEWART WHITE,
LATE COMMANDER-IN-CHIEF IN INDIA,

SIR DENNIS FITZPATRICK,
LATE LIEUT. GOVERNOR, PUNJAB,



H. E. THE RT. HON. LORD LAMINGTON,
GOVERNOR OF BOMBAY.

THE RT. HON. LORD NORTHCOTE,
EX-GOVERNOR OF BOMBAY,

THE RT. HON. LORD SANDHURST,
EX-GOVERNOR OF BOMBAY,

THE RT. HON. LORD HARRIS,
EX-GOVERNOR OF BOMBAY.

H. E. THE RIGHT HON'BLE LORD AMPHILL, GOVERNOR OF MADRAS,

H. H. THE MAHARAJA BHOOP BAHADUR OF COOCH-BEHAR,

Patronised by
THE EARL AND COUNTESS OF JERSEY.

KISHAN CHAND.

SHAWL MERCHANT, JEWELLER, DEALER IN INDIAN CURIOSITIES, AND EMBROIDERY MANUFACTURER.

DELHI, 7. 4. 1906

Viscountess Stratford

*of Messrs Shrobbertson
Calcutta*

Ladyship

*I received your favour about the amethyst
necklace. Please note that it is not possible to get
the necklace ready before you leave India. I have to obtain
good colour amethysts. I am trying & will send you
home as soon as I am able to get the stones & setting
of the stones done.*

*Your ordered dress has been sent to Messrs Shrobbertson
I hope you will be quite satisfied with it.*

*Yours faithfully
Kishan Chand*



34 *

AMETHYST RIVIERE, CIRCA 1906

Collet-set with oval-cut amethysts, graduating in size from the centre,
length 37.2cm

£2,000 - 3,000

US\$2,400 - 3,700

Provenance:

Margaret Ann Drummond, Viscountess Strathallan (died 1920)
The Hon. Margaret Cicely Tennyson (her daughter)
The Descendants of Alfred, Lord Tennyson

Purchased by Viscountess Strathallan from jeweller Kishan Chand in Dehli
in 1906. Accompanied by a letter from Mr Chand dated 7 April 1906.



35



(reverse)

35

JOHN BROGDEN: GOLD CROSS PENDANT, CIRCA 1870

Designed as a Greek baptismal cross, textured and polished detail, the scalloped terminals with Christogram IC XC NIKA (Jesus Christ Conquers), engraved counter decoration, to a ropetwist surmount, *maker's mark JB, length 8.5cm, fitted maker's case (damaged)*

£4,000 - 6,000

US\$4,900 - 7,300

For a similar cross pendant by John Brogden, see British Museum exhibit no. 1978,1002.22.



36

JOHN BROGDEN: GOLD BRACLET, CIRCA 1870

Of polished and hollow curb linking, *maker's mark JB*, length 20.5cm, fitted case by John Brogden, 16 Henrietta St, Covent Garden, London

£4,000 - 6,000

US\$4,900 - 7,300

Provenance:

Elinor Mary Stuart (1874-1917), and thence by descent.

Elinor Mary Stuart (1874-1917) née Chaytor, born Blenheim, Marlborough, New Zealand was the daughter of John Clervaux Chaytor and Emma Chaytor. She married Percy Watt Stuart in 1906.



Elinor Mary Stuart (1874-1917) wearing the present lot, circa 1906.

37 Ω

**ARCHAEOLOGICAL REVIVAL NECKLACE AND EARRING
SUITE, CIRCA 1870**

The gold bead necklace issuing a fringe of ancient coins depicting heads in profile and shells, and animals or foliage to the reverse, each within a ropetwist border and quartered with beaded decoration, connected via snake-link chains, accented with rosette motifs, the earrings en suite, *lengths: necklace 39.0cm, earrings 3.0cm, cased by C. Tombini, Roma, Babuino No. 65, Londra 22 Wigmore St.*

£6,000 - 8,000

US\$7,300 - 9,800

A Handbook of Rome and its Environs (John Murray, London, 1871) notes that Cesare Tombini was 'a good working jeweller at 65, via Babuino who can be relied upon for setting cameos, mosaics, etc'.





38

AMETHYST BROOCH AND BRACELET SUITE, CIRCA 1830

The bracelet, set to the centre with a sugarloaf amethyst, to an openwork fine gold cannetille surround, to an articulated bracelet set with cabochon amethysts, the oval brooch of similar design and set to the centre with an oval-cut amethyst, *lengths: bracelet 17.0cm, brooch 6cm* (2)

£1,500 - 2,000

US\$1,800 - 2,400



39

39

GEM-SET ENAMELLED FOB WATCH BROOCH/PENDANT COMBINATION, 1870 AND LATER

The Renaissance Revival scrolling red, blue and green guilloché enamel brooch, set with cushion-shaped diamonds and rubies, the central sphere set with rose-cut diamonds and glazed locket compartment to reverse, suspending a later spherical watch pendant with blue guilloché enamel and rose-cut diamond sun and star motifs, via a similarly-set buckle surmount, *manual wind, length 9.5cm total*

£4,000 - 6,000
US\$4,900 - 7,300



40

40 Ω

A FRENCH GOLD AND GEM-SET ROCK CRYSTAL SCENT BOTTLE, POSSIBLY BY FROMENT-MEURICE, CIRCA 1845

The tapering baluster shaped rock-crystal body, with gold cage-work engraved with scrolling foliage, the cover designed as a coronet, set with oval-cut garnets, embossed and engraved with flowers and scrolls, *French assay mark, scratched inventory number 380, length 11cm, fitted case by A La Vieille Russie, Rue du Faubourg Saint-Honoré, Paris*

£1,200 - 1,800
US\$1,500 - 2,200

Although unmarked, the present lot shares design characteristics with other scent bottles by François Désiré Froment-Meurice (1802-1855), including the coronet or cushion shaped hinged cover, and engraved foliate strapwork. Sculptor and goldsmith Froment-Meurice was renowned for his creativity and ability to work in several revival styles. His studio was well-known for producing jewelled objects in addition to monumental and sculptural commissions in silver and silver-gilt. It received commissions from European nobility, including an extensive and richly decorated toilette, for the Duchess of Parma, exhibited at the Great Exhibition in 1851.



41

TWO ANTIQUE GOLD JEWELS

1st: A Renaissance Revival diamond ring, 19th century, the table-cut diamond in a square bezel setting, the engraved gallery and shoulders with white enamel,
2nd: A Stuart crystal, 17th-18th centuries, mounted as a cufflink, featuring putti over a gold thread monograph and plaited hair, within pie-crust border,
lengths: 2nd 10mm, ring size K

£1,500 - 2,000
US\$2,400 - 3,700



42

A GOLD CANNETILLE, TOPAZ AND PEARL DEMI-PARURE, CIRCA 1830

The triple-row textured circular-link necklace alternately-set with oval-cut topaz within cannetille surrounds and circular cannetille and pearl quatrefoil links, the pair of bracelets similarly set, both connecting to be worn as a necklace, *lengths: necklace shortest length 43.0cm, bracelets each 21.5cm, later fitted case*

£5,000 - 7,000
US\$6,100 - 8,600

HARDSTONE INTAGLIO, POSSIBLY BY NATHANIEL MARCHANT, LATE 18TH CENTURY

The oval agate plaque, carved to depict St Susana in profile, a lock of hair draping over her neck, claw-set in a later ring mount, *intaglio 2.0cm, ring size K ½*

£2,000 - 3,000
US\$2,400 - 3,700

Nathaniel Marchant (1739-1816) was arguably the most famous gem engraver of the 19th century, being prolific in both Italy and England. He was gem sculptor to The Prince of Wales and engraver to The King.

A similar cornelian intaglio of Saint Susanna by Nathaniel Marchant is recorded in the collection of George, 4th Duke of Marlborough. The portrait is modelled on a statue of St Susanna by Flemish sculptor, Francesco Quesnoy, commonly called 'Il Fiammingo' (The Flemish), a cast of which was known to have been in the Duke of Richmond's gallery.

In his 1870 catalogue 'The Marlborough Gems', Professor Story-Maskelyne documents a chalcedony intaglio depicting 'the head of Susannah' by Marchant, which is noted in the handwriting of the Duke as being 'a copy from a work by Fiammingo'.





43





44

**GOLD CANNETILLE AND AMETHYST DEMI-PARURE,
CIRCA 1830**

Comprising a necklace, bracelet, ring and pendent earrings, together with a single smaller earring. The oval-cut amethysts within a surround of tricoloured gold wirework foliate motifs and beaded detail, connected fruiting vine links. The ring, pendent earrings and bracelet similarly set, the bracelet with an interchangeable amethyst or citrine frontispiece, within a surround of foliate or shell decoration, to an articulated tricoloured backchain, *lengths: necklace 41.0cm, bracelet 20.5cm, earrings 3.8cm, ring size M approximately, fitted gilt tooled red leather case (7)*

£4,000 - 6,000
US\$4,900 - 7,300





45



45A

45

PHILLIPS BROTHERS: GEM-SET AND ENAMEL CROSS PENDANT, CIRCA 1865

In Gothic Revival style, the arms of the cross set with banded agate batons, sky blue enamel borders and a central pearl, within an elaborate border of gold tracery and beaded trefoils, small glazed compartment on reverse, base of cross deficient and two of the finials converted into a pair of earrings, *maker's mark, pearl untested, pendant length 9.1 cm, fitted tooled leather case by Phillips, 23 Cockspur St, London*

**£2,000 - 3,000
US\$2,400 - 3,700**

19th century goldsmith and jeweller Robert Phillips (1810-81) was one of the most prominent English jewellers working in the fashionable Revivalist style. Italian craftsmen employed by his firm included Carlo Giuliano and Carlo Doria and Phillips probably also visited the Castellani workshops in Rome and Naples.

Mrs Haweis, in the chapter on "Modern Jewellery" in her book, "The Art of Beauty" (1878), described the "artistic appreciation of good forms and good work" by Messrs Phillips of Cockspur Street, going to say:

"the most perfect models are sought for the ornaments they furnish. Museums and picture galleries are ransacked for devices of necklaces, earrings and pendants. I there observed an elegant cross copied from a picture by Quentin Massys in the National Gallery..."

Phillips made several cross pendants with intricate goldwork very similar to the cross on the orb Christ holds in the Diptych "Christ and the Virgin", from the workshop of Quentin Massys c.1510-25 in the National Gallery, London. For another example, sold by Bonhams, see lot 504, The Contents of Glyn Cywarch - The Property of Lord Harlech", London, 29 March 2017



46

47

45A

HOLBEINESQUE SAPPHIRE, DIAMOND, PEARL AND ENAMEL BROOCH/PENDANT, CIRCA 1865

The oval-cut sapphire, accented by rose-cut diamonds, within a surround of floral and foliate motifs decorated in green and red guilloché enamel on blue and black enamel grounds, accented by rose-cut diamonds between half pearls, the surmount of red and green guilloché enamel, the diamonds and pearls in closed back settings, the reverse engraved with floral and foliate motifs, mounted in gold, terminating with a later cultured pearl drop, on a curb-link chain, *sapphire approximately 6.00 carats, surmount with some enamel loss, lengths: pendant 5.5cm, chain 44.0cm, fitted case by Tessiers Ltd., 28 New Bond Street, London*

**£10,000 - 15,000
US\$12,000 - 18,000**

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 22222, dated 7th October 2022.

46

SAMUEL ARNDT: GOLD BRACELET, CIRCA 1880

The flexible strap bracelet of integral circular linking, with bloomed finish, *maker's mark SA, Russian assay mark, length 19.0cm*

**£10,000 - 15,000
US\$12,000 - 18,000**

Accompanied by a purchase receipt from D.S. Lavender Antiques Ltd, dated 20th June 2003, stating that the bracelet was formerly in the collection of a member of the Bavarian Royal Family.

47

DIAMOND, ENAMEL AND SEED PEARL GOLD BRACELET, CIRCA 1865

The three domed enamel plaques inlaid with a cross motif of old brilliant and rose-cut diamonds, to a fancy-link bracelet set with seed pearls, *length 17.0cm, fitted case by Watherston & Son, 12 Pall Mall East, London*

**£3,000 - 5,000
US\$3,700 - 6,100**



48



49

48

DIAMOND BANGLE, CIRCA 1890

Set with a graduation of old brilliant-cut diamonds, between pairs of similarly-cut diamonds, accented by rose-cut diamonds in a scrollwork gallery, mounted in silver on gold, *diamonds approximately 6.50 carats total, internal diameter 6.0cm*

£20,000 - 30,000

US\$24,000 - 37,000

49

TOPAZ PARURE, CIRCA 1840

Comprising a necklace with detachable brooch/pendant, a pair of bracelets and pendent earrings, the oval and pear-shaped topaz within beaded gold surrounds, *lengths: necklace 42.5cm, brooch/pendant 6.0cm, bracelets each 18.0cm, earrings 4.5cm, fitted case*

£20,000 - 30,000

US\$24,000 - 37,000



49



50

50

**REVERSE CARVED ROCK CRYSTAL INTAGLIO LOCKET
PENDANT, CIRCA 1870**

The oval rock crystal engraved and painted to depict a tawny owl perching on a branch amongst vines, the gold surround with entwined vine motif, with engraved, wirework and beaded detail, the surmount designed as a textured branch, glazed locket compartment to the reverse containing a painted photograph of a lady, *length 6.5cm*

£1,500 - 2,000
US\$1,800 - 2,400



51

51

DIAMOND PENDANT, CIRCA 1870

The central old cushion-shaped diamond, weighing 2.10 carats, framed by an openwork foliate surround set with similarly-cut diamonds, suspending a fringe of five old cushion-shaped diamonds in pinch collet settings, *remaining diamonds approximately 6.95 carats total, length 8cm, fitted case*

£7,000 - 10,000
US\$8,600 - 12,000



52

52

AMETHYST AND DIAMOND BROOCH, MID 19TH CENTURY

The oval-cut amethyst, within an openwork scrolling surround of old cushion-shaped diamonds, with scalloped border, *later brooch pin*, diamonds approximately 5.25 carats total, length 5.0cm

£4,000 - 6,000

US\$4,900 - 7,300



53

53

SAPPHIRE AND DIAMOND PENDANT, 19TH CENTURY

The cushion-shaped sapphire, weighing 3.57 carats, within an openwork knot surround suspending three drops, set throughout with old cushion-shaped diamonds, diamonds approximately 1.20 carats total, length 5.0cm

£4,000 - 6,000

US\$4,900 - 7,300

Accompanied by a report from GCS stating that the sapphire is of Burmese origin, with no indications of heat treatment. Report number 5783-1983, dated 24th March 2023



54



55



56

54

**DIAMOND AND PEARL BROOCH,
CIRCA 1890**

Designed as a setting sun, centrally-set with a pearl and old cushion-shaped diamond cluster, issuing nine undulating rays of graduating similarly-cut diamonds, between knifewire rays set with half pearls in closed-back settings, mounted in silver on gold, *detachable brooch fitting, pearls untested, diamonds approximately 6.65 carats total, length 8.0cm*

£3,000 - 5,000
US\$3,700 - 6,100

55

**DIAMOND TARGET BROOCH,
CIRCA 1880**

The circular openwork cluster set throughout with old brilliant-cut diamonds, via a similarly-set detachable surmount, mounted in silver and gold, *principal diamond approximately 1.20 carats, remaining diamonds approximately 3.75 carats total, length 4.5cm, fitted case*

£7,000 - 9,000
US\$8,600 - 11,000

56

**DIAMOND AND ENAMEL BROOCH,
2ND HALF OF THE 19TH CENTURY**

The quatrefoil surmount, set with an old cushion-shaped diamond, within an openwork surround of similarly-cut diamonds and blue guilloché enamel, suspending three similarly-set drops, *principal diamond approximately 0.90 carats, remaining diamonds approximately 3.10 carats total, one diamond deficient, length 7.5cm*

£3,000 - 5,000
US\$3,700 - 6,100



57

DIAMOND FRINGE NECKLACE, CIRCA 1890

The articulated chain suspending a graduated knifewire fringe of collet-set old brilliant diamonds and trefoil motifs, to a detachable knifewire backchain set at intervals with rose-cut diamonds, mounted in silver and gold, *diamond approximately 10.50 carats total, lengths: front section 17.0cm, backchain 22.0cm*

£6,000 - 8,000

US\$7,300 - 9,800



58

58
**DEMANTOID GARNET AND DIAMOND SALAMANDER
 BROOCH, CIRCA 1890**

The body set with circular and oval-cut demantoid garnets, with a graduated series of old brilliant-cut diamonds along the spine, and red gemstone cabochon eyes, mounted in silver and gold, *detachable brooch fitting, length 8.2cm*

**£4,000 - 6,000
 US\$4,900 - 7,300**



59

59 †
PAIR OF DIAMOND EARRINGS, 19TH CENTURY

Each modelled as an ivy leaf, pavé-set with cushion-shaped, old brilliant and rose-cut diamonds, *cushion-shaped and old brilliant-cut diamonds approximately 7.45 carats total, converted from a larger jewel, length 2.6cm*

**£6,000 - 8,000
 US\$7,300 - 9,800**



60

PERIDOT AND GEM-SET FRINGE NECKLACE, CIRCA 1900

The series of octagonal and oval-cut peridots, graduating in size from the centre, accented by old cushion-shaped diamonds in pinched-collet settings, alternating with oval and circular opal cabochons quartered with cushion-shaped rubies, suspending a fringe of three similarly-set opal and ruby drops, mounted in silver and gold, *diamonds approximately 6.10 carats total, length 42.5cm, longest drop 6.8cm*

£15,000 - 20,000

US\$18,000 - 24,000



61

**COLOURED DIAMOND AND DIAMOND FLOWER BROOCH,
LATE 19TH CENTURY**

Each flowerhead set *en tremblant*, centrally-set with a fancy-coloured old brilliant-cut diamond of brown tint, weighing approximately 0.50 carats, or an old cushion-shaped diamond of yellow tint, weighing approximately 0.85 carats, the petals and leaves set with old cushion-shaped diamonds, *coloured diamonds not tested for natural colour, remaining diamonds approximately 5.10 carats total, length 7.0cm, cased*

£4,000 - 6,000

US\$4,900 - 7,300

The vendor's grandfather, Allan H. Calder, was a chartered accountant and a senior partner of W. J. Calder & Sons (now known as Calder & Co), founded by his father, William James Calder. One of Allan Calder's clients was Garrard and through this connection, the vendor's grandmother, Phyllis Joy Calder, acquired a number of beautiful jewels. The couple married in June 1921 and lived in London and St Albans. This piece is understood to have been received in payment for audit and accounting services during the 1930s. Phyllis wore the brooch on many special occasions.



62

62

**COLOURED DIAMOND AND DIAMOND TARGET BROOCH/
PENDANT, CIRCA 1890**

The central cluster within a surround of scrolling rays, set throughout with old cushion, brilliant and single-cut diamonds, accented with old brilliant-cut fancy-coloured diamonds of brown tint, to a fether-link neckchain, detachable brooch fitting, folding pendant loop, coloured diamonds untested for natural colour, coloured diamonds approximately 3.80 carats total, remaining diamonds approximately 1.45 carats total, fitted case by Carrington & Co Ltd, 130 Regent St, W1

£6,000 - 8,000

US\$7,300 - 9,800

63



63

DIAMOND RING

The oval-cut diamond, weighing 5.08 carats, within a millegrain-set old single-cut diamond surround, numbered, maker's mark, French assay mark, ring size M

£15,000 - 20,000

US\$18,000 - 24,000



(alternative view)

64

DIAMOND TIARA/NECKLACE, CIRCA 1890

The graduation of fluttering ribbon bow motifs set with cushion-shaped and old brilliant-cut diamonds, accented by knifewire detail, mounted in silver and gold, converting to a necklace via a backchain of rose-cut diamond and knifewire links, the central ribbon bow link converting to a brooch, *cushion-shaped and old brilliant-cut diamonds approximately 10.20 carats total, including some later single-cut diamond replacements, one diamond deficient from central link, lengths: necklace 39.4cm, diamond links 26.7cm total, backchain 12.7cm, dimensions of central ribbon bow link/brooch 3.5cm x 3.9cm, inner circumference of tiara frame 30.0cm, fitted case by Carrington & Co. Ltd., 130 Regent Street, London, W1.*

£10,000 - 15,000
US\$12,000 - 18,000



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
SILVER SMITHS
CARRINGTON & CO. LTD.
(30, REGENT ST. W.)



65



66



67

65

JADE AND DIAMOND RING

The oval jadeite jade cabochon, weighing 14.40 carats, between step-cut diamond shoulders, *diamonds approximately 0.80 carats total, ring size L ½*

£4,000 - 6,000

US\$4,900 - 7,300

To be sold without reserve

Accompanied by a report from GIA stating that the jadeite jade is natural with no indications of impregnation. Report number 2223711281, dated 8 December 2022.

66

JADE RING

The oval jadeite jade cabochon, weighing 13.07 carats, *ring size M*

£4,000 - 6,000

US\$4,900 - 7,300

To be sold without reserve

Accompanied by a report from GIA stating that the jadeite jade is natural with no indications of impregnation. Report number 6224711289, dated 8 December 2022.

67

JADE AND DIAMOND PENDANT

The oval omphacite jade cabochon, within a brilliant-cut diamond surround, *diamonds approximately 0.80 carats total, length 2.2cm*

£3,000 - 5,000

US\$3,700 - 6,100

To be sold without reserve

Accompanied by a report from GIA, stating that the omphacite jade measuring 10.16 x 8.07 x 3.74mm, is natural with no indications of impregnation. Report number 2221517504, dated 19 July 2022.



68

STEPHEN WEBSTER: DIAMOND-SET GOLD NECKLACE, 2000

The fancy-link chain, bright-cut with floral motifs and lozenges, pavé-set with brilliant-cut diamonds, *diamonds approximately 1.05 carats total, UK hallmark, length 44.0cm*

£2,000 - 3,000

US\$2,400 - 3,700



69

HENRI PICQ: ART DECO DIAMOND AND ENAMEL TREE BROOCH, CIRCA 1925

The pierced vase pavé-set with single-cut diamonds, issuing a similarly-set tree with black enamel stems, *maker's mark*, *French assay mark*, *diamonds approximately 1.40 carats total*, *length 3.4cm*

£5,000 - 7,000
US\$6,100 - 8,600



70^Y

CARTIER: CORAL AND DIAMOND PENDANT, CIRCA 1920

The open oval plaque pavé-set with rose-cut diamonds and carved coral *corallium rubrum* sections, issuing three coral drops, the bale set with old cushion-shaped diamonds, *signed Cartier Paris*, *Made in France*, *indistinct maker's mark (possibly H)*, *French assay marks*, *length 6.5cm*

£15,000 - 20,000
US\$18,000 - 24,000

Please note, this lot will be subject to US Fish and Wildlife inspection if imported into the USA.



(reverse)

71



72

71 †

DIAMOND WATCH/PENDANT NECKLACE, CIRCA 1910

The circular dial with Arabic numerals and blued steel hands, within a rock crystal and rose-cut diamond surround, the reverse set with a large rose-cut diamond, suspended from a delicate chain, collet-set with old brilliant-cut diamonds, mounted in platinum, *dial signed Manzo & Laillet, two diamonds deficient, manual wind, lengths: pendant 3.5cm, necklace 40.0cm*

£7,000 - 10,000
US\$8,600 - 12,000

72

PAIR OF DIAMOND PENDENT EARRINGS, 1ST QUARTER OF THE 20TH CENTURY

Of Eastern inspiration, each brilliant-cut diamond surmount issuing a geometric plaque, terminating with a shield-shaped panel suspending a brilliant-cut diamond swing drop, *diamonds approximately 2.65 carats total, length 5.0cm*

£2,000 - 3,000
US\$2,400 - 3,700



73

74

75

73

RUBY LINE BRACELET

Set with a row of square step-cut rubies, rubies approximately 20.5 carats total, length 17.0cm

£2,000 - 3,000
US\$2,400 - 3,700

74

EMERALD LINE BRACELET

Set with a row of square step-cut emeralds, emeralds approximately 8.85 carats total, length 18.0cm

£3,000 - 5,000
US\$3,700 - 6,100

75

DIAMOND LINE BRACELET

Set with a graduating row of step-cut diamonds, diamonds approximately 17.15 carats total, length 17.5cm

£5,000 - 7,000
US\$6,100 - 8,600



76

NATURAL PEARL, DIAMOND AND SAPPHIRE NECKLACE

The single row of natural pearls, measuring between 4.0 - 8.8mm and graduating in size towards the centre, on a navette-shaped clasp set with old brilliant-cut diamonds and old circular-cut sapphires, *diamonds approximately 0.45 carats total, length 55.0cm*

£10,000 - 15,000

US\$12,000 - 18,000

Accompanied by a report from GCS stating that the pearls are natural, saltwater. Report number 5776-4881 dated 15th March 2016.

Please note that this report is over 5 years old and may require updating.

77

No lot

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.

78



78

MOSHEH OVED: SILVER HORSE RING, CIRCA 1945

The ring modelled as the body of a horse, the base engraved 'SMOKE GETS IN/ YOUR EYES/ 15 AUGUST 1945', unsigned, ring size approx. O

£1,500 - 2,000
US\$1,800 - 2,400

The engraving presumably references the bittersweet love song "Smoke Gets in Your Eyes" written by Jerome Kern and Otto Harbach in 1933 and since covered numerous times.

79



79

BOUCHERON: ENAMEL AND DIAMOND-SET BIRD BROOCH, CIRCA 1960

The textured bird with wings outstretched, the tail and tips of one wing decorated with brown enamel, accented by a brilliant-cut diamond eye, signed Boucheron Paris, numbered 18909, maker's mark, French assay marks, length 5.7cm

£1,500 - 2,000
US\$1,800 - 2,400

80



80

GOLD BROOCH, CIRCA 1902

The cat's head with textured fur and bloom finish, cabochon green stone eyes, inscription to reverse reading *E de C, 3 Août 1902*, French assay mark, partial maker's mark, length 3.5cm

£2,500 - 3,500
US\$3,100 - 4,300



81

81
STEPHEN WEBSTER: CITRINE AND AMETHYST LION BROOCH, 1992

The citrine lion's head carved in high relief, within a textured 18 carat gold surround, accented by a step-cut amethyst, *maker's mark SW, London hallmark, length 3.5cm*

£2,000 - 3,000
US\$2,400 - 3,700

This lot was a special commission for Stephen Webster and the citrine lion's head was carved in Idar-Oberstein.



82

82
STEPHEN WEBSTER: SPECIAL COMMISSION HARDSTONE AND ENAMEL FISH BROOCH, 1995

The carved ametrine fish with an onyx eye in a brushed convex mount, issuing a pierced scroll, graduating with purple to lilac guilloché enamel, mounted in 18 carat gold, *signed Webster, maker's mark SW, London hallmark, length 5.2cm, maker's case*

£5,000 - 7,000
US\$6,100 - 8,600

This lot was a special commission for Stephen Webster and the ametrine fish was carved in Idar-Oberstein.

Four Sculptural Jewels by Charlotte De Syllas

Lots 83 - 86



83



84

In 1963, at Hornsey College of Art, Charlotte De Syllas enrolled on a new and innovative jewellery making course, recently established by the pioneering and hugely influential jeweller, Gerda Flöckinger, CBE (b.1927). One of the first students to graduate, De Syllas' jewellery caught the attention of Graham Hughes, who purchased her entire body of student work for The Worshipful Company of Goldsmiths Collection. Hughes served as Art Director of The Goldsmiths' Company between 1951-1981 and actively promoted the work of British avant-garde jewellers. The 'International Exhibition of Modern Jewellery, 1890-1960' held at Goldsmiths' Hall under his leadership in 1961, marked a watershed moment for British jewellery design and the industry at large.

Each of the four De Syllas jewels presented here were exhibited at a major retrospective exhibition of De Syllas' work, held by The Goldsmiths' Company at Goldsmiths' Hall in 2016. The exhibition featured 73 unique pieces, covering her student work from the 1960s to her latest commissions. Prior to this, De Syllas won the first ever Jerwood Prize for Jewellery in 1995 (jointly with Peter Chang). Since graduating in 1966, she has taught and exhibited internationally and her work can be found in the permanent collections of the V&A Museum, the Crafts Council in London and the Alice and Louis Koch Collection at the Swiss National Museum in Zurich.

De Syllas designs a jewel around the form of the gemstone she carves, creating sculptural pieces that are tailored specifically to each client – their complexion, hair colour, personality and personal preferences are all considered. Sculpting gemstones requires a great depth of understanding, experience, patience and skill and the art is fraught with many challenges. While the metal settings are secondary to the gemstone itself, De Syllas carefully considers the metal used in order to best enhance and seamlessly support each carving. She employs unconventional methods traditionally used in other fields, such as gunsmithing and dentistry and embraces new technologies, such as digital design drawing and laser welding. Her work is truly exceptional for its technical brilliance and fearless ingenuity. Nearly all of her pieces are private commissions, and this is likely to be the first time her jewellery has ever been presented to a global audience at auction.

83 Y

CHARLOTTE DE SYLLAS: PAIR OF NEPHRITE, CORAL AND CULTURED PEARL EARRINGS, 2001

Each carved Canadian nephrite plaque inlaid with coral *corallium rubrum* and a cultured pearl, mounted in 18 carat yellow gold, *maker's mark CdeS, London hallmark, length 2.6cm, fitted wooden case*

£3,000 - 5,000

US\$3,700 - 6,100

Exhibited:

'Charlotte De Syllas: Sculpted Gemstones', The Goldsmiths' Hall, London, 27th April - 22nd July 2016

Literature:

Exhibition catalogue, 'Charlotte De Syllas: Jewellery in Carved Gemstones', 2016, ill. p.58

Please note, this lot will be subject to US Fish and Wildlife inspection if imported into the USA.

84 Y

CHARLOTTE DE SYLLAS: NEPHRITE AND CORAL 'LEAF' BROOCH, 1992

The delicately carved Canadian nephrite 'leaf' inlaid with a carved coral stem, mounted in 18 carat gold, *maker's mark CdeS, London hallmark, length 3.8cm, wooden box*

£3,000 - 5,000

US\$3,700 - 6,100

Exhibited:

'Charlotte De Syllas: Sculpted Gemstones', The Goldsmiths' Hall, London, 27th April - 22nd July 2016

Literature:

Exhibition catalogue, 'Charlotte De Syllas: Jewellery in Carved Gemstones', 2016, ill. p.56

Please note, this lot will be subject to US Fish and Wildlife inspection if imported into the USA.



85 (two views)

85

**CHARLOTTE DE SYLLAS: TOURMALINE AND NEPHRITE
'SEA PLANT' BROOCH, 1996**

The carved Russian nephrite stem issuing two intricately carved tourmaline scrolls, mounted in 18 carat gold, *maker's mark CdeS, London hallmark, length 5.4cm, fitted wooden box*

**£4,000 - 6,000
US\$4,900 - 7,300**

Exhibited:

'Charlotte De Syllas: Sculpted Gemstones', The Goldsmiths' Hall, London, 27th April - 22nd July 2016

Literature:

Exhibition catalogue, 'Charlotte De Syllas: Jewellery in Carved Gemstones', 2016, ill. p.55

Made from two tourmaline crystals that had formed side by side, the carving of these gemstones was De Syllas' first experiment with crackled tourmaline which can shatter and splinter easily. The jigsaw-like union between the carved nephrite and tourmaline crystals was attained by adapting a smoke fitting technique employed by gunsmiths, which uses gouache paint instead of soot. The resulting seamless connection between the two gemstones is secured with a single gold rivet at the front of the brooch, which is linked to two long supports inserted into the crevices of the carved tourmaline scrolls.

86

CHARLOTTE DE SYLLAS: TOURMALINE 'TWIN' BROOCH, 2010

The carved tourmaline crystal foiled with platinum and mounted in 18 carat white gold, *maker's mark CdeS, London hallmark, length 8.0cm, fitted wooden box*

**£7,000 - 9,000
US\$8,600 - 11,000**

Exhibited:

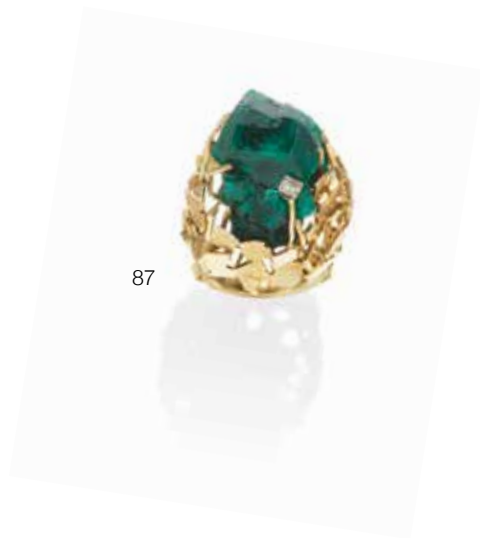
'Charlotte De Syllas: Sculpted Gemstones', The Goldsmiths' Hall, London, 27th April - 22nd July 2016

Literature:

Exhibition catalogue, 'Charlotte De Syllas: Jewellery in Carved Gemstones', 2016, ill. p.51, shown with the other twin brooch, both carved from the same tourmaline crystal.



86



87

87

DIAMOND AND GEM-SET RING, 1979

The single diopside crystal, within a mount formed of square textured and polished plaques, set with a brilliant-cut diamond, mounted in 18 carat gold, *signed GJL, ring size approximately L*

£4,000 - 6,000

US\$4,900 - 7,300

Accompanied by a report from GCS stating that the crystal is natural diopside. Report number 5782-2601, dated 28th July 2022.



88

88

ANDREW GRIMA: GARNET AND DIAMOND RING, 1972

The oval-cut garnet, within a brilliant-cut diamond surround, mounted in textured 18 carat gold, *signed Grima, AGLtd, UK hallmark, diamonds approximately 0.30 carats total, ring size L 1/2 approximately*

£4,000 - 6,000

US\$4,900 - 7,300

89



90



89

MITZI CUNLIFFE FOR CARTIER: EMERALD DRESS RING, 1988

The emerald cabochon in a collet-setting, secured to an independent horseshoe-shaped band, via bolt settings with bead terminals, *signed Cartier mtg and numbered, engraved 'Designed by Mitzi Cunliffe', ring size approx. I-J (sizing spring)*

£8,000 - 10,000
US\$9,800 - 12,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin with indications of moderate clarity enhancement. Report number 5783-1984, dated 24th March 2023

The American sculptor, Mitzi Cunliffe (1918-2006), is perhaps best known for designing the iconic BAFTA mask. However, she was also a talented designer in a wide variety of media including the decoration of large buildings which she called "sculpture by the yard".

She trained in New York and Paris and in 1949 she met and married the English historian and academic Marcus Cunliffe and moved permanently to the UK. The next two decades proved to be both busy and creative and brought her widespread recognition. Many of her commissions were conceived in the garage of the family home near Manchester.

In 1955 the Guild of Television Producers asked her to create an award trophy. The result was a distinctive theatrical mask, which she referred to as the Jason Award after her son who was also born in 1955. The golden mask is now one of the most coveted awards in film and television. The Guild merged with the British Film Academy in 1958, eventually becoming BAFTA in 1976. The Academy presented Cunliffe with a lifetime achievement award in 1992.

Cunliffe went on to design for ceramics, textiles and jewellery. Several of her jewellery designs were included in the International Exhibition of Modern Jewellery in London in 1961. In the late 1980s and early 1990s she designed a series of rings that were executed by Cartier. For a comparable Mitzi Cunliffe for Cartier ring set with a peridot, see Bonhams, London, 19th September 2012, lot 116.

90

PENDENT EARRINGS

Each spherical surmount issuing a graduation of disc motifs, *length 8.3cm*

£3,000 - 5,000
US\$3,700 - 6,100

91



92



93



91

VAN CLEEF & ARPELS: ONYX AND DIAMOND RING

The centre section pavé-set with round brilliant-cut diamonds, the carved onyx shoulders between rows of graduating brilliant-cut diamonds, *signed VCA, maker's mark, numbered NY5K607-46E, French assay mark, diamonds approximately 1.30 carats total, ring size K*

£4,000 - 6,000
US\$4,900 - 7,300

92

CARTIER: 'PELAGE PANTHÈRE' BRACELET, CIRCA 2000

The 18 carat gold circular and rectangular openwork links alternately accented with black enamel leopard 'spots', *signed Cartier, numbered 77175B, maker's mark, French assay mark, UK hallmark, length 18.0cm*

£6,000 - 8,000
US\$7,300 - 9,800

93

CARTIER: DIAMOND-SET BRACELET

Of flattened oval linking, accented at intervals by single-cut diamonds, *signed Cartier Paris, numbered 63087, French assay marks, length 19.5cm*

£4,000 - 6,000
US\$4,900 - 7,300



94 Ω

DIAMOND-SET CHAIN NECKLACE, CIRCA 1975

The elongated oval links accented with brilliant-cut diamonds, connected via flattened curb-link chain, diamonds approximately 7.50 carats total, length 90.0cm

£3,000 - 5,000

US\$3,700 - 6,100



95

95

DIAMOND BROOCH, CIRCA 1950

Of ribbon spray design, issuing an articulated tassel, set throughout with brilliant and baguette-cut diamonds in pavé and channel settings, *diamonds approximately 17.80 carats total, length 9.0cm*

£6,000 - 8,000
US\$7,300 - 9,800

By family tradition, the brooch was purchased from Kutchinsky.



97

97

DIAMOND DOUBLE-CLIP/BROOCH, CIRCA 1935

Of asymmetrical scroll design, set throughout with brilliant-cut diamonds, accented with a line of channel-set baguette-cut diamonds, *partial maker's mark (possibly GC), French assay marks, diamonds approximately 9.50 carats total, lengths: each clip*

£10,000 - 12,000
US\$12,000 - 15,000



96

96 Ω

PINK SAPPHIRE AND DIAMOND RING

The cushion-shaped pink sapphire, between demi-lune-shaped diamond shoulders, *sapphire approximately 10.73 carats, diamonds approximately 3.00 carats total, ring size N*

£25,000 - 35,000
US\$33,000 - 43,000

Accompanied by a copy of a report from Laboratoire Français de Gemmologie stating that the sapphire is of Sri Lankan origin with no indication of heat treatment. Report number 208958, dated 25th July 2013.

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



98 Ω

GOLD AND DIAMOND-SET EVENING PURSE, CIRCA 1955

Of textured woven design, the clasp set with a stylised floral cluster of brilliant-cut and graduated baguette-cut diamonds, and with a border of single-cut diamonds, *total diamond weight approximately 3.50 carats, length 17.8cm*

£8,000 - 12,000

US\$9,800 - 15,000

99



99



100



99

BOUCHERON: 'DELILAH' NECKLACE, BRACELET AND PENDENT EARRING SUITE

Designed as a lightly textured woven mesh scarf, terminating in a fringe of fine trace-linking, the bracelet and earrings of matching design, each signed Boucheron, numbered E41198, E41170 and B44726, maker's marks, French assay marks, lengths: necklace 120.0cm, bracelet 18.0cm, earrings 7.5cm, bracelet and earrings with maker's cases, boxes and certificates of authenticity (3)

£10,000 - 15,000

US\$12,000 - 18,000

100 †

REPOSSI: DIAMOND 'MAURE' RING

The openwork ring with pierced geometric motifs, set throughout with brilliant-cut diamonds, signed Reossi, French assay mark, diamonds approximately 3.50 carats total, ring size approximately M ½

£2,500 - 3,500

US\$3,100 - 4,300





101

**STUART DEVLIN: 'PEOPLE' NECKLACE AND EARCLIP SUITE,
1978 AND 1981**

The 18 carat gold necklace links designed as abstract human figures, to a bolt-ring clasp, the circular openwork earrings of similar design, *each with maker's mark, London hallmarks, lengths: necklace 93cm, earrings 3.8cm (2)*

£1,000 - 1,500

US\$1,200 - 1,800



102



103

102

STUART DEVLIN: 'PEOPLE' BRACELET AND RING SUITE, 1981 AND 1983

The 18 carat gold bracelet composed of a series of quartets of abstract human figures to a concealed clasp, accompanied by a ring of matching design, *each with maker's mark, UK hallmark, bracelet approximately 20.5cm, ring size O (2)*

£2,000 - 3,000

US\$2,400 - 3,700

103

EMERALD AND DIAMOND RING, FIRST HALF OF THE 20TH CENTURY

The step-cut emerald within a surround of pavé-set single-cut diamonds, *emerald approximately 2.60 carats, ring size M½*

£4,000 - 6,000

US\$4,900 - 7,300

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald is found to be of Columbian origin, with minor clarity enhancement. Report number 22925, dated 21st March 2023.



104

104
CHRISTIAN DIOR: INTERCHANGEABLE GEM-SET CUFFLINKS, CIRCA 1975

Each curved bar, terminating with interchangeable hardstone spheres in onyx, jasper, malachite or sodalite, *signed Christian Dior, maker's mark for André Vassort, French assay marks length 4.0cm, fitted maker's case*

£4,000 - 6,000
US\$4,900 - 7,300



105

105
RUBY AND DIAMOND RING

The oval-cut ruby, between triangular brilliant-cut diamond shoulders, *maker's mark, French assay mark, ruby approximately 3.05 carats, diamonds approximately 1.40 carats total, ring size K*

£5,000 - 7,000
US\$6,100 - 8,600



106 Ω

ANCHOR-LINK CHARM NECKLACE, CIRCA 1970

Suspending seven charm pendants, realistically modelled as a variety of fruit and nuts, comprising a chestnut, a pineapple, a fig, an apple, an apricot, a strawberry and a walnut, engraved detail throughout, *length 71.0cm*

£2,000 - 3,000

US\$2,400 - 3,700

107

CARTIER: 'LOVE' BANGLE

The 18 carat gold polished oval bangle with screwhead motifs, *signed Cartier, numbered, European convention mark, inner diameters approx. 6.3 x 5.4cm, accompanied by a screwdriver, maker's case and box and certificate of authenticity*

£4,000 - 6,000

US\$4,900 - 7,300

108 Ω

VAN CLEEF & ARPELS: 'ALHAMBRA' NECKLACE

Set with twenty textured quatrefoil motifs with bead detail, connected via faceted cable-link chain, *signed VCA, numbered B4050 R16, French assay mark, length 80.0cm*

£7,000 - 10,000

US\$8,600 - 12,000

109 Ω

VAN CLEEF & ARPELS: CHALCEDONY 'ALHAMBRA' NECKLACE

Set with twenty chrysoprase quatrefoil motifs with bead detail, connected via faceted cable-link chain, *unsigned, maker's marks Sté RW for Georges Richards & Wildenstein, French assay mark, length 80.0cm*

£6,000 - 8,000

US\$7,300 - 9,800

Georges Richards & Wildenstein was the successor to Georges Richards. Their distinctive maker's mark featuring the shell was in use from the 1960s and the firm was located at 1 rue Saulnier, 75009 and 90 Avenue Paul Doumer, 75116 in PARIS. They produced work for Van Cleef & Arpels, amongst others.



107



108

109





110

110

EMERALD AND DIAMOND BROOCH/PENDANT NECKLACE, CIRCA 2001/2

The step-cut emerald, within an openwork scroll surround pavé-set with brilliant-cut diamonds, suspending five similarly-set graduating drops terminating with oval-cut diamonds, to a fine-link neck chain, *emerald very approximately 11.40 carats, diamonds approximately 2.85 carats total, detachable chain and brooch fitting, lengths: brooch/pendant 5.8cm, chain 42.0cm, accompanied by a screwdriver and two hand-painted gouache design drawings of the jewel as a necklace by S. J. Phillips, cased by S. J. Phillips*

£15,000 - 20,000
US\$18,000 - 24,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald is of Zambian origin with minor clarity enhancement. Report number 22876, dated 10th March 2023.



111

111

DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 3.01 carats, between tapered baguette-cut shoulder diamonds, *remaining diamonds approximately 0.75 carats total, ring size O*

£18,000 - 22,000
US\$22,000 - 27,000

Accompanied by a report from GIA stating that the diamond is H colour, VS1 clarity. Report number 6223867242, dated 20th March 2023.

Accompanied by a copy of a report from IGI stating that the diamond is G colour, VS1 clarity. Report number D2D26948, dated 18 June 2006.

112



113



112

DIAMOND BRACELET

The flexible tapering strap set with a graduated series of step-cut diamonds, between graduated rows of brilliant-cut diamonds, accented by radiating marquise-cut diamonds, *diamonds approximately 35.00 carats total, length 18.0cm, cased by David Morris*

£25,000 - 30,000

US\$31,000 - 37,000

113 Ω

EMERALD AND DIAMOND BRACELET

The step-cut emeralds, graduating in size towards the centre, alternating with pairs of baguette-cut diamonds, the bifurcated strap set with rows of baguette-cut diamonds, *emeralds approximately 17.41 carats total, diamonds approximately 8.65 carats, length 19.0cm*

£20,000 - 30,000

US\$24,000 - 37,000

Accompanied by a report from Gubelin stating that the emeralds are of Colombian origin, with indications of minor clarity enhancement, with the exception of one emerald which has indications of significant clarity enhancement. Report number 22110132, dated 29th November 2022.



114



114

BOODLES: CULTURED PEARL AND DIAMOND 'ROCKS AND REEDS' NECKLACE, BRACELET AND EARRING SUITE 2001

The two rows of 10.5 - 11.0mm grey cultured pearls, set at intervals with scroll links pavé-set with brilliant-cut diamonds, mounted in platinum, the bracelet and earrings ensuite, *signed Boodles, maker's mark B&D, London hallmark, diamonds approximately 3.84 carats total, lengths: necklace shortest length 40.0cm, bracelet 19.5cm, earrings 3.2cm, maker's case*

£5,000 - 7,000
US\$6,100 - 8,600



115

115

DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 2.48 carats, in a platinum setting, *partial UK hallmark, ring size O*

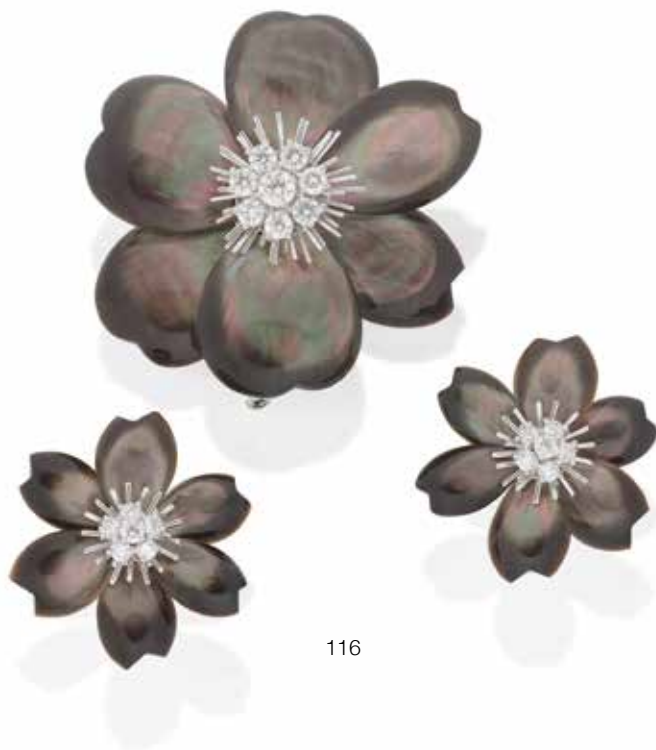
£12,000 - 15,000
US\$15,000 - 18,000

Accompanied by a report from Lotus stating that diamond is H colour, VVS2 clarity. Report number 000072, dated 10th October 2004.

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



114



116

116 Y

VAN CLEEF & ARPELS: MOTHER-OF-PEARL AND DIAMOND ROSE DE NOËL BROOCH AND EARRING SUITE

Each flowerhead of carved and polished grey mother-of-pearl petals, with brilliant-cut diamond pistils and polished stamens, mounted in 18 carat white gold, *signed Van Cleef & Arpels, maker's mark for Claude Tcheskiss, brooch BL 118393, earrings numbered JB361246, French assay marks, European convention mark, diamonds approximately 2.50 carats total, lengths: brooch 6.5cm, earrings 3.5cm (2)*

£15,000 - 20,000
US\$18,000 - 24,000



117

117

STEPHEN WEBSTER: KUNZITE AND GEM-SET DRESS RING, 2002

The oval-cut kunzite within a surround of brilliant-cut diamonds, the raised setting pavé and gypsy-set with scattered circular-cut pink sapphires, the outer base of the band tapering to a point, mounted in 18 carat white gold, *signed Webster, maker's mark SW, London hallmark, one pink sapphire deficient, ring size L*

£4,000 - 6,000
US\$4,900 - 7,300



118

**GRIMA: DIAMOND AND CULTURED PEARL BROOCH/
PENDANT AND TORQUE, 1987**

The openwork leaf brooch/pendant pavé-set with brilliant-cut diamonds, issuing a grey cultured pearl, suspended from a torque, signed Grima, diamonds approximately 5.25 carats total, pendant length 10.5cm, Grima case

£5,000 - 7,000

US\$6,100 - 8,600



119



120

119

ADLER: THREE DIAMOND AND GEM-SET BANGLES, CIRCA 1987

Each set to the front with alternating lines of calibré-cut emeralds, rubies, sapphires and baguette-cut diamonds, mounted in 18 carat gold, *each signed Adler, maker's marks AJLd, London import mark, diamonds approximately 3.95 carats, inner diameters 5.8 x 4.8cm (3)*

£6,000 - 8,000
US\$7,300 - 9,800

120

BULGARI: SAPPHIRE AND DIAMOND 'TRIKA' EARCLIPS, CIRCA 1990

Each articulated drop-shaped earring set with an oval-cut sapphire, accented with pavé-set brilliant-cut diamonds, *signed Bulgari, maker's mark, French assay mark, Italian assay mark, diamonds approximately 1.25 carats total, length 1.9cm*

£8,000 - 10,000
US\$9,800 - 12,000



121

GOLD AND DIAMOND COLLAR NECKLACE, CIRCA 1996

Of openwork figure-of-eight linking, graduating in size towards the centre, the front section set with brilliant-cut diamonds, *diamonds approximately 2.75 carats total, signed PJW, London import mark, European convention mark, length 40.5cm*

£4,000 - 6,000

US\$4,900 - 7,300



122

122
**FANCY-COLOURED DIAMOND AND GEM-SET BROOCH,
 MID 20TH CENTURY**

The stylised cat set with a pear-shaped Fancy Yellow diamond, weighing 3.80 carats, pavé-set throughout with brilliant-cut diamonds, green glass eyes and tail, *diamonds approximately 0.45 carats total, length 4.8cm*

£10,000 - 15,000
US\$12,000 - 18,000

Accompanied by a report from GIA stating that the diamond is Fancy Yellow colour, VS2 clarity. Report number 5222847718, dated 10th March 2023.



123

123
**BONEBAKKER: DIAMOND AND GEM-SET MOUSE BROOCH,
 CIRCA 1965**

The body set throughout with sapphire cabochons, between a textured head and tail, the pavé-set single-cut diamond eyes accented by circular-cut emeralds, *signed Bonebakker, partially struck maker's mark, Dutch and French assay marks, length 4.0cm*

£3,000 - 5,000
US\$3,700 - 6,100



124

**MAUBOUSSIN: DIAMOND AND GEM-SET NECKLACE AND
BRACELET SUITE, CIRCA 1965**

Of fancy-linking, set with a graduation of quatrefoil clusters composed of circular-cut emeralds, rubies and sapphires, accented by single-cut diamonds, on a backchain set with similarly-cut diamonds and circular-cut sapphire clusters, the bracelet similarly-set throughout with brilliant-cut diamond accents, *signed Mauboussin Paris, necklace numbered 15701, bracelet numbered 15391, maker's marks for Heissler, French assay marks, lengths: necklace 41.0cm, bracelet 18.5cm (2)*

£8,000 - 12,000

US\$9,800 - 15,000



126



125

125

GEM-SET HUMMINGBIRD BROOCH, CIRCA 1980

The body formed with a pear-shaped heliodor, the head and tail set with circular-cut sapphires and emeralds, with brilliant-cut diamond accents, textured decoration throughout, *length 5.8cm*

£1,500 - 2,000
US\$1,800 - 2,400

Accompanied by a report from GCS stating that the yellow gemstone is a natural heliodor. Report number 5783-2112, dated 24th March 2023

126

COLOURED DIAMOND RIVIÈRE

Comprising 108 brilliant-cut diamonds of yellow tint, graduating in size towards the centre, *diamonds approximately 26.50 carats total, length 42.5cm*

£12,000 - 18,000
US\$15,000 - 22,000



127

127

ADLER: DIAMOND AND GEM-SET NECKLACE, CIRCA 1993

Of articulated fancy linking, the front section alternately-set with three rows of brilliant-cut diamonds, and pear-shaped emeralds, rubies and sapphires, mounted in 18 carat gold, *signed Adler, maker's mark AJLd, London import mark, diamonds approximately 3.60 carats total, length approximately 39.5cm*

£5,000 - 7,000
US\$6,100 - 8,600



128

128

ADLER: DIAMOND AND GEM-SET CUFF BANGLE

Set to the front with cabochon emeralds, rubies and sapphires, within scalloped motif with bloom finish, between rows of carre-cut diamonds, hinged to one side, *signed Adler, diamonds approximately 4.30 carats total, inner diameter 5.6cm, maker's case*

£6,000 - 8,000
US\$7,300 - 9,800



129



130

129

CHAUMET: DIAMOND AND AGATE INSECT BROOCH, 1980

The polished and textured insect with agate wings, the abdomen set with graduating brilliant-cut diamonds, single-cut diamond eyes, ropetwist wirework detail, mounted in 18 carat gold, *signed Chaumet, London hallmark, diamonds approximately 0.80 carats total, length 3.8cm*

£1,000 - 1,500
US\$1,200 - 1,800

130

CARTIER: TURQUOISE AND DIAMOND-SET BRACELET, CIRCA 1965

The articulating textured links composed of tiered batons with bead detail, set with brilliant-cut diamonds and turquoise cabochons, *signed Cartier Paris, numbered 011524, rubbed maker's mark, French assay marks, length 18.0cm*

£8,000 - 10,000
US\$9,800 - 12,000



131

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

Each designed as a row of baroque cultured pearls secured with bicoloured star-shaped caps of hammered finish, interspersed with trios of baroque cultured pearls, accented by wirework tendrils and bicoloured bead detail, *unsigned, lengths: 38.0cm and 57.5cm (2)*

£10,000 - 15,000

US\$12,000 - 18,000

132



132

DIAMOND AND GEM-SET BANGLE

The polished hinged bangle composed of interlocking geometric motifs, pavé-set to the front with brilliant-cut diamonds, accented with a cabochon emerald, ruby or sapphire, *diamonds approximately 4.85 carats total, inner diameter 5.5 x 5cm*

£6,000 - 8,000
US\$7,300 - 9,800

133



133

DIAMOND AND GEM-SET RING AND EARRING SUITE

The ring set with a cabochon emerald, sapphire and ruby, pavé-set to the front with brilliant-cut diamonds, accented with baguette-cut diamonds, the earrings ensuite, *diamonds approximately 4.35 carats total, earrings 3.7cm, ring size approximately J (wide shank) (2)*

£4,000 - 6,000
US\$4,900 - 7,300



134

BUCCELLATI: NECKLACE, CIRCA 1970

Designed as two bicoloured wirework and textured flattened link chains, issuing a pair of asymmetrical scroll terminals, *signed Buccellati, length approximately 41.0cm*

£7,000 - 9,000

US\$8,600 - 11,000



135

135

**ART DECO SAPPHIRE AND DIAMOND
DOUBLE-CLIP BROOCH CIRCA 1935**

Each fan-shaped openwork clip set with baguette, brilliant and old brilliant-cut diamonds, accented by cushion-shaped and oval-cut sapphires, mounted in platinum, *diamonds approximately 8.85 carats total length 6.0cm*

**£6,000 - 7,000
US\$7,300 - 8,600**



136

136

DIAMOND BRACELET, CIRCA 1950

The centre section of scroll design, to a hinged undulating strap, set throughout with graduating brilliant and baguette-cut diamonds, *diamonds approximately 22.00 carats total, length 19.5cm*

**£10,000 - 15,000
US\$12,000 - 18,000**



137

137

LEON MEGÉ: DIAMOND RING

The step-cut diamond, weighing 3.11 carats, between shoulders channel-set with graduating French-cut diamonds, *signed, numbered 6311, remaining diamonds approximately 1.40 carats total, ring size K, maker's case*

**£25,000 - 30,000
US\$31,000 - 37,000**

Accompanied by a report from GIA stating that the diamond is E colour, VS2 clarity. Report number 2146560022 dated 6th February 2013.

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



138

DIAMOND NECKLACE

Set with brilliant-cut diamonds alternating with duos of step-cut diamonds, on a backchain of millegrain-set brilliant-cut diamonds and a similarly-cut diamond clasp, with marquise-cut diamond accents, *diamonds approximately 26.60 carats total, length 40.5cm*

£10,000 - 15,000

US\$12,000 - 18,000



139

GEORGES L'ENFANT: FANCY-LINK NECKLACE, CIRCA 1965

The entwined bicoloured links, of textured finish, graduating in size towards the centre, *maker's mark*, *French assay marks*, length 41.5cm

£12,000 - 18,000

US\$15,000 - 22,000



140



141



142

140

CARTIER: GOLD BRACELET, CIRCA 1969

The tessellating openwork links composed of textured, tiered and concentric geometric forms, *signed Cartier, numbered N9068, maker's mark JC, London import mark, length 18.7cm, maker's case*

£5,000 - 7,000
US\$6,100 - 8,600

141

VAN CLEEF & ARPELS: DIAMOND HALF-HOOP EARRINGS

Of openwork braided design, set throughout with brilliant-cut diamonds, *signed Van Cleef & Arpels, maker's mark for Successeurs d'Ehret, numbered M35716, French assay mark, diamonds approximately 3.80 carats total, length 2.3cm*

£10,000 - 12,000
US\$12,000 - 15,000

A successor to Robert d'Ehret in 1969, Successeurs d'Ehret (now Atelire Ehret), have worked for major jewellery houses such as Van Cleef & Arpels, Sterlé, M. Gérard and Boivin, amongst others.

142

SAPPHIRE AND DIAMOND RING

The step-cut sapphire, weighing 3.06 carats, within a surround of calibré-cut diamonds, between baguette-cut diamond shoulders, *diamonds approximately 2.50 carats total, ring size O*

£30,000 - 40,000
US\$37,000 - 49,000

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin, with no indications of heat treatment. Report number 124003, dated 10th August 2022.



143

143

CARTIER: MALACHITE AND DIAMOND HOOP EARCLIPS, CIRCA 1970

Each composed of two crossover bombé malachite sections, inlaid with oval motifs pavé-set with brilliant-cut diamonds, *signed Cartier Paris, maker's mark, numbered 04953, French assay mark length 3.5cm*

£15,000 - 20,000
US\$18,000 - 24,000

144

SPINEL AND DIAMOND RING

The oval-cut spinel between pear-shaped and marquise-cut diamond shoulders, *spinel approximately 7.30 carats, ring size L*

£15,000 - 20,000
US\$18,000 - 24,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the spinel is of natural origin with no evidence of heat treatment. Report number 22773, dated 12th February 2023.

145 Ω

LALAOUNIS: TWO FANCY-LINK NECKLACES, CIRCA 1975

Each series of hollow beads on a single strand of spiga-linking, the first strung with fluted barrel-shaped beads alternating with spherical spacers, the second consisting of textured batons alternating with fluted rondels, interspersed with oval beads of an undulating finish, *both with maker's marks, 1st signed Ilias Lalaounis, lengths: 1st 75.0cm, 2nd 76.5cm (2)*

£3,000 - 5,000
US\$3,700 - 6,100

Lalaounis created a number of jewels inspired by prehistoric artefacts in a series of jewels called, 'Minoans and Mycenaeans'. Gold, stone and glass beads from the Minoan-Mycenaean period are commonly found in Crete and Cyprus. Necklaces are sometimes discovered intact within tombs but more often the beads are found loose. For a necklace strung with a series of closely comparable beads with fluted and textured cylindrical forms and fluted rondels, see Lalaounis, I. 'Metamorphoses', 1984, ill.p.52, fig. 11.



144





145

146



148



147



146

BULGARI: SAPPHIRE AND DIAMOND 'TROMBINO' RING

The oval cabochon sapphire, weighing 19.73 carats, between tiered baguette-cut diamond accents, within a bombé mount pavé-set with brilliant-cut diamonds, *diamonds approximately 3.00 carats total, signed Bulgari, ring size O*

£15,000 - 20,000

US\$18,000 - 24,000

Accompanied by a report from Gemmological Certification Services (GCS) stating that the sapphire is natural, of Sri Lankan origin with indications of heat treatment. Report number 5782-2803 dated 18th August 2022.

147

EMERALD AND DIAMOND RING

The step-cut emerald, weighing 6.92 carats, within a surround of 16 brilliant-cut diamonds, *diamonds approximately 1.60 carats total, size N*

£8,000 - 12,000

US\$9,800 - 15,000

Accompanied by a report from Gem & Pearl Laboratory stating that the emerald is of Colombian origin, with moderate clarity enhancement. Report number 22780, dated 12th February 2023.

148

DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.89 carats, in a platinum setting, *UK hallmark, ring size M½*

£15,000 - 25,000

US\$18,000 - 31,000

149 †

DAVID WEBB: RUBY AND DIAMOND NECKLACE

The seven rows of ruby rondel beads, graduating in size towards the centre, to a bar clasp pavé-set with a line of brilliant-cut diamonds, *signed Webb, shortest length 49.0cm*

£25,000 - 35,000

US\$31,000 - 43,000

Accompanied by a report from AGL stating that the rubies have no indications of heat treatment. Report number 1101265, dated 24th June 2019.



(clasp detail)



150

CARTIER: DIAMOND 'LOVE' BANGLE AND RING

Each 18 carat gold polished band collet-set at intervals with brilliant-cut diamond accents, pavé-set throughout with three rows of similarly-cut diamonds, *diamonds approximately 4.00 carats total (bangle) and 1.50 carats total (ring)*, bangle signed Cartier, numbered 92743B, European Convention mark and partial London hallmark, ring signed Cartier, numbered 89725B, workshop mark, Swiss assay mark, European Convention mark and partial London hallmark, bangle inner circumference 17.0cm, ring size L, bangle with maker's case and certificate of authenticity, ring with maker's case and box (2)

£20,000 - 30,000

US\$24,000 - 37,000



151

**BULGARI: DIAMOND-SET 'ASTRALE' NECKLACE, BRACELET
AND PENDENT EARRINGS SUITE**

The pendant designed as a series of concentric circles, set throughout with brilliant-cut diamonds, to a cable-link chain with similarly-set spacers, the bracelet and pendent earrings en suite, *each signed Bulgari*, lengths: pendant 4.2m, necklace 46.5cm, bracelet 20cm, earrings 4.2cm, maker's cases and boxes (3)

£10,000 - 15,000

US\$12,000 - 18,000



152

PAIR OF DIAMOND CHANDELIER EARRINGS

Each articulating cascade of brilliant-cut diamond clusters, *diamonds*
approximately 16.00 carats total, length 7.5cm

£5,000 - 7,000

US\$6,100 - 8,600

153



153

DIAMOND SINGLE-STONE RING, 2002

The step-cut diamond, weighing 5.12 carats, mounted in gold, *UK hallmark, ring size O*

£20,000 - 30,000

US\$24,000 - 37,000

154



154

EMERALD AND DIAMOND RING

The pear-shaped emerald, weighing 4.74 carats, within a millegrain and pavé-set surround of brilliant-cut diamonds, the shoulders similarly-set, the gallery with pierced scroll detail, *ring size L*

£30,000 - 40,000

US\$37,000 - 49,000

Accompanied by a report from SSEF stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 114100, dated 13th August 2020.



155

155

ILLARIO FOR BULGARI: DIAMOND, SAPPHIRE, RUBY AND EMERALD BROOCH, CIRCA 1975

The abstract mount pavé-set with brilliant-cut diamonds, accented with a cabochon emerald, ruby and sapphire, and further brilliant-cut diamonds, *signed Bulgari, maker's mark 26 AL for Illario, diamonds approximately 7.20 carats total, 6.7 x 7.2cm, maker's case*

£15,000 - 20,000
US\$18,000 - 24,000

For an example of a necklace by Bulgari, dated 1973, with similar abstract motifs, see 'Between Eternity and History: Bulgari from 1884-2009, 125 years of Italian jewels', (Skira: Milan), p.148



156

156

BULGARI: DIAMOND 'CHANDRA' PENDENT EARRINGS

Each abstract heart-shaped section accented with pavé-set brilliant-cut diamonds, *signed Bulgari, diamonds approximately 2.00 carats total, length 3.0cm*

£8,000 - 10,000
US\$9,800 - 12,000



157 Ω

DIAMOND-SET LONGCHAIN, CIRCA 1980

Of flattened curb linking, each link accented with brilliant-cut diamonds, *diamonds approximately 13.30 carats total, length 80.0cm*

£5,000 - 7,000

US\$6,100 - 8,600



158

GRAFF: DIAMOND-SET WATCH/BANGLE, CIRCA 1990

Pavé-set throughout with graduating brilliant-cut diamonds, black lacquered hands, quartz movement, bangle and case signed Graff, case numbered 01101, diamonds approximately 19.35 carats total, bangle 6.0cm diameter

£20,000 - 30,000

US\$24,000 - 37,000



159

**BOODLES: DIAMOND NECKLACE, BRACELET AND EARRING
SUITE 2002**

The necklace channel-set with rows of princess-cut diamonds, the bracelet and half-hoop earrings similarly set, mounted in 18 carat gold, *maker's mark B&D, London hallmark, diamonds approximately 62.50 carats total, lengths: necklace 39.0cm, bracelet 18.5cm, earrings 2.2cm, maker's case (3)*

£20,000 - 30,000

US\$24,000 - 37,000

160



160

CHOPARD: DIAMOND-SET 'HAPPY SPIRIT' PENDANT NECKLACE

Pavé-set throughout with brilliant-cut diamonds, the glazed compartment containing a concentric series of 'floating' hoops, surrounding a central brilliant-cut diamond accent, suspended from a two-row trace-link chain, via a series of similarly-set links, alternating with polished spacers, mounted in 18 carat white gold, *signed Chopard, numbered, European Convention mark, diamonds approximately 2.85 carats total, lengths: pendant 8.6cm, chain 42.0cm, maker's case and certificate of authenticity*

£7,000 - 9,000
US\$8,600 - 11,000

161 (two views)



161

CARTIER: ROCK CRYSTAL AND DIAMOND 'MYST' RING

Pavé-set with brilliant-cut diamonds beneath a domed rock crystal section, with a polished mount, *signed Cartier, maker's mark, numbered 937083, ring size L 1/2*

£3,000 - 5,000
US\$3,700 - 6,100



162

CARTIER: DIAMOND-SET 'AGRAFE' NECKLACE AND BRACELET SUITE

The necklace of brick-linking, the bracelet with brilliant-cut diamond-set brick-linking, with brilliant-cut diamond-set buckle clasps, *signed Cartier; the necklace numbered 50010B, the bracelet numbered 864921, both with maker's mark and French assay mark, lengths: necklace 42.1cm, bracelet 18.7cm, with maker's cases, boxes, and certificates of authenticity (2)*

£13,000 - 15,000

US\$16,000 - 18,000

163



164



165

163

CHAUMET: SAPPHIRE RING

The oval-cut sapphire, weighing 5.62 carats, to a polished ring of bombé design, *signed Chaumet Paris, French assay mark, ring size J 1/2*

£10,000 - 15,000
US\$12,000 - 18,000

Accompanied by a report from SSEF stating that the sapphire is of Sri Lankan origin, with no indications of heat treatment. Report number 125178, dated 25th October 2022.

164

GOLD BRACELET, MID 20TH CENTURY

The interlocking figure-of-eight and oval linking, connected via flattened cylindrical spacers, *length 21.5cm*

£6,000 - 8,000
US\$7,300 - 9,800

165

PAIR OF DIAMOND EARSTUDS

Each brilliant-cut diamond, weighing 3.01 carats and 3.03 carats

£28,000 - 32,000
US\$34,000 - 39,000

Accompanied by a report from HRD stating that the diamond weighing 3.03 carats is H colour, SI2 clarity. Report number 14009203007, dated 25th March 2014.

Accompanied by a report from IGI stating that the diamond weighing 3.01 carats is H colour, SI1 clarity. Report number 108461859, dated 28th May 2014.

Please note, these reports are over five years old and may require updating.



166 †

BOUCHERON: RUBY, SAPPHIRE AND DIAMOND FRINGE NECKLACE, CIRCA 1950

The articulating scroll links set with clusters of circular-cut sapphires and brilliant-cut diamonds, interspersed with circular-cut rubies, brilliant and single-cut diamonds, terminating with a fringe of ruby drops, on a backchain of articulating similarly-set ropetwist links, *signed Boucheron Paris, maker's mark VF for Verger et Fils, French assay marks, diamonds approximately 5.95 carats, length 36.0cm*

£15,000 - 20,000

US\$18,000 - 24,000



167

167

DIAMOND SINGLE-STONE PENDANT

The pear-shaped diamond, weighing 3.02 carats, in a three-claw setting, on a trace-link chain, *clasp with UK hallmark, pendant length 2.0cm*

£20,000 - 30,000

US\$24,000 - 37,000

Accompanied by a report from GCS stating that the diamond is E colour, VVS1 clarity. Report number 5783-1999 dated 23rd March 2023



168

168

DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 3.60 carats, *ring size approximately H ½*

£12,000 - 15,000

US\$15,000 - 18,000



169 Y

**CARTIER: ONYX, DIAMOND AND MOTHER-OF-PEARL
NECKLACE AND PENDENT EARRING SUITE**

The fluted onyx drop suspended from a series of geometric links set with onyx and brilliant-cut diamonds, on a faceted cable-link chain, the pendent earrings of matching design, *signed Cartier, numbered 94457 B and 94493 B, maker's marks, French assay marks, one mother-of-pearl plaque deficient from necklace, lengths: chain 42.5cm, onyx, diamond and mother-of-pearl drop on necklace 6.9cm, earrings 6.9cm, necklace with maker's case (2)*

£15,000 - 20,000

US\$18,000 - 24,000

170

No Lot



171

171

MONTURE CARTIER: EMERALD AND DIAMOND RING

The step-cut emerald, weighing 4.22 carats, between triangular-cut diamonds, *signed Monture Cartier, numbered, French assay marks, diamonds approximately 0.60 carats total, ring size J ½*

£12,000 - 18,000

US\$15,000 - 22,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald is of Columbian origin, with evidence of moderate enhancement. Report number 22785 dated 14th February 2023.



172

172

VAN CLEEF & ARPELS: DIAMOND 'BREEZE' RING

The sculptural swirl pavé-set with a row of graduating brilliant-cut diamonds, *signed VCA, maker's mark for Pery et Fils, numbered B8034D3, French assay mark, diamonds approximately 0.80 carats total, ring size L*

£6,000 - 8,000

US\$7,300 - 9,800



173

BOODLES: DIAMOND LINE NECKLACE AND BRACELET, 2004

Each designed as a single row of brilliant-cut diamonds, the necklace graduating in size towards the centre, the bracelet mounted in platinum *necklace unsigned, bracelet signed Boodles, maker's mark B&D, London hallmark, principal diamond in necklace approximately 1.05 carats, remaining diamonds approximately 28.70 carats total, lengths: necklace 41.0cm, bracelet 18.5cm, maker's case (2)*

£20,000 - 30,000

US\$24,000 - 37,000



174

174

DIAMOND PENDANT NECKLACE, CIRCA 1910

The old brilliant-cut diamond collet-set in a circular openwork surround, suspending from a box-link chain, *diamond approximately 7.90 carats, lengths: pendant 1.65cm, chain 45cm*

£20,000 - 30,000

US\$24,000 - 37,000



175

175

OSCAR HEYMAN FOR HANCOCKS: DIAMOND AND SAPPHIRE BOMBÉ RING

The transitional brilliant-cut diamond, weighing 5.07 carats, within a bombé mount of calibré-cut sapphires in concealed settings, *signed OHB for Hancocks, numbered 303048, maker's mark HB, ring size approximately L ½ (wide shank)*

£40,000 - 60,000

US\$49,000 - 73,000



176 Ω

DIAMOND NECKLACE/BRACELET COMBINATION

The articulated row of brilliant and old brilliant-cut diamonds, graduating in size towards the centre, in openwork hexagonal mounts, connected via baguette and step-cut diamonds, converting to two bracelets and an extension section, *principal diamond approximately 3.10 carats, remaining diamonds approximately 28.88 carats, lengths: necklace 38.0cm (43.0cm with extension), bracelets each 19.0cm*

£45,000 - 60,000

US\$55,000 - 73,000



177

177

PAIR OF SAPPHIRE, RUBY AND DIAMOND BALLERINA RINGS

Each set with a cushion-shaped ruby, weighing 1.45 carats carats, or a sapphire, weighing 1.59 carats, within an undulating surround of tapered baguette-cut diamonds, *diamonds approximately 3.00 carats total, rings size M ½ (ruby) and L ½ (sapphire)*

£20,000 - 30,000
US\$24,000 - 37,000

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin with no indications of heat treatment. Report number 125786, dated 21 November 2022.

Accompanied by a report from GCS stating that the ruby is of Burmese origin, with no indications of heat treatment. Report number 5783-86, dated 1 November 2022.



178

178

DIAMOND RING

The step-cut diamond, weighing 3.95 carats, between baguette-cut diamond-set shoulders, in a brushed mount, *remaining diamonds approximately 2.10 carats total, ring size G*

£30,000 - 50,000
US\$37,000 - 61,000

Accompanied by a report from GIA stating that the diamond is F colour, VVS2 clarity. Report number 2221552202, dated 22nd July 2022.



179

EMERALD AND DIAMOND PENDENT EARRINGS

Each step-cut emerald within a radiating surround of baguette and brilliant-cut diamonds, suspended from a similarly-set surmount, via a baguette-cut diamond link, *diamonds approximately 5.60 carats total, length 4.5cm, cased by Cartier*

£30,000 - 40,000

US\$37,000 - 49,000

According to the vendor, these earrings were purchased from Cartier.

Accompanied by a report from SSEF stating that one of the emeralds, weighing 2.567 carats is of Colombian origin, with indications of minor clarity enhancement. Report number 127675, dated 28th February 2023.



180

EMERALD AND DIAMOND RING

The sugarloaf cabochon emerald, weighing 8.59 carats, between tapered baguette-cut diamond shoulders, *ring size M*

£60,000 - 80,000

US\$73,000 - 98,000

Accompanied by a report from AGL stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 1097237, dated 26th November 2018.





181

181 Ω

VAN CLEEF & ARPELS: CULTURED PEARL AND DIAMOND EARRINGS

Each 11.2-11.5mm grey cultured pearl, within a tiered double surround of brilliant-cut diamonds, *signed Van Cleef & Arpels, numbered 31927, French assay mark, diamonds approximately 5.95 carats total, length 2.8cm, maker's pouch*

£6,000 - 8,000
US\$7,300 - 9,800



182

182

RUBY AND DIAMOND PLAQUE RING, CIRCA 1980

The oval-cut ruby within a lozenge-shaped surround of calibré-cut rubies and brilliant-cut diamonds, on a bicoloured band, *oval-cut ruby approximately 1.00 carat, ring size L*

£15,000 - 20,000
US\$18,000 - 24,000

Accompanied by a report from SSEF stating that the ruby is of Burmese origin with no indications of heat treatment. Report number 118040, dated 11th August 2021.



183 Ω

VAN CLEEF & ARPELS: CULTURED PEARL, RUBY AND DIAMOND NECKLACE, CIRCA 1975

The brilliant-cut diamond pendant set with a 12.0mm cultured pearl of black tint, accented by oval cabochon rubies, terminating with three similarly-set drops, on a two-strand cultured pearl necklace with similarly-set spacers, one forming the clasp, *clasp signed Van Cleef & Arpels, numbered 29792, maker's mark VCA, French assay marks, diamonds approximately 13.95 carats total, length 39.5cm, maker's pouch*

£15,000 - 20,000

US\$18,000 - 24,000

For a comparable necklace by Van Cleef and Arpels, dated 1976, see Possémé, É., 'Van Cleef & Arpels, The Art of High Jewellery', 2012, ill.p.209.

184



184

CARTIER: GEM-SET BANGLE

Gypsy-set throughout with circular-cut emeralds, rubies and sapphires and brilliant-cut diamonds, *signed Cartier, numbered 686492, maker's mark Sté L, French assay marks, inner circumference 17.0cm*

£12,000 - 15,000

US\$15,000 - 18,000

185



185

SAPPHIRE AND DIAMOND RING, CIRCA 1980

The oval-cut sapphire, weighing 7.96 carats, between shoulders set with marquise and baguette-shaped diamonds, *diamonds approximately 1.60 carats total, ring size O*

£2,000 - 3,000

US\$2,400 - 3,700



186

186

EMERALD AND DIAMOND RING, CIRCA 1980

The oval-cut emerald, weighing 5.00 carats, between shoulders set with baguette and marquise-cut diamonds, *one diamond deficient, diamonds approximately 1.00 carats total, ring size O*

£4,000 - 6,000

US\$4,900 - 7,300

Accompanied by a report from The Gem & Pearl Laboratory stating that the emerald is of Colombian origin, with indications of moderate clarity enhancement. Report number 22926, dated 21st March 2023.



187

187

RUBY AND DIAMOND RING, CIRCA 1980

The oval-cut ruby, within a surround set with marquise-cut diamonds, *ruby approximately 5.60 carats, diamond approximately 1.55 carats total, ring size O*

£18,000 - 25,000

US\$22,000 - 31,000

Accompanied by a report from GCS stating that the ruby is of Burmese origin, with no indications of heat treatment. Report number 5776-4883 dated 15th March 2016.

Please note, this report is over 5 years old and may require updating.



188

YELLOW SAPPHIRE AND DIAMOND BROOCH/PENDANT

The step-cut sapphire, weighing 70.07 carats, within a double surround of brilliant-cut diamonds, suspended from a similarly-set surmount, *detachable brooch and pendant fittings, diamonds approximately 6.50 carats total, length 5.5cm*

£30,000 - 50,000

US\$37,000 - 61,000

Accompanied by a report from Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no indications of heat treatment. Report number 22779, dated 12th February 2023.





189

190

189

BOODLES: GEM-SET 'CASTAWAY' PENDENT EARRINGS, 2006

Composed of pear-shaped diamond, aquamarine, peridot, tourmaline and garnet buds of different sizes, issuing from articulated brilliant-cut diamond stems, mounted in 18 carat white gold, *maker's mark B&D, London hallmark, length 5.5cm*

£3,000 - 5,000
US\$3,700 - 6,100

190

BOODLES: GEM-SET 'CASTAWAY' COLLAR NECKLACE, 2006

Composed of pear-shaped diamond, aquamarine, peridot, heliodor, tourmaline and garnet buds of different sizes, issuing from articulated brilliant-cut diamond stems, mounted in 18 carat white gold, *maker's mark B&D, London hallmark, pear-shaped diamonds approximately 1.85 carats total, remaining diamonds approximately 5.79 carats total, length approximately 40.0cm, maker's case*

£10,000 - 15,000
US\$12,000 - 18,000



191

BOODLES: GEM-SET 'CASTAWAY' BRACELET, 2006

Composed of pear-shaped diamond, aquamarine, peridot, heliodor, tourmaline and garnet buds of different sizes, issuing from articulated brilliant-cut diamond stems, mounted in 18 carat white gold, *signed Boodles, maker's mark B&D, London hallmark, length 17.5cm*

£7,000 - 10,000

US\$8,600 - 12,000



192

192

DIAMOND BROOCH/PENDANT, CIRCA 1920

Of geometric openwork design with foliate motifs, millegrain-set with old brilliant-cut diamonds, the surmount set with rose-cut diamonds, to a black cord necklace, *originally part of a sautoir, principal diamond approximately 0.85 carats, remaining diamonds approximately 8.95 carats total, length 8.5cm, detachable brooch fitting and screwdriver, fitted case by Hartley 45 Albemarle St, London, W*

£4,000 - 6,000

US\$4,900 - 7,300



193

193

DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 3.11 carats, between baguette-cut diamond shoulders, mounted in 18 carat white gold, *London hallmark, ring size P*

£12,000 - 18,000

US\$15,000 - 22,000



194



195

194

AQUAMARINE AND DIAMOND RING,

The step-cut aquamarine, between tapered baguette-cut diamonds shoulders, *aquamarine approximately 27.80 carats, diamonds approximately 0.50 carats total, ring size O approximately (mishapen shank)*

£2,000 - 3,000

US\$2,400 - 3,700

195

DIAMOND LINE BRACELET

Composed of 38 step-cut diamonds, graduating in size towards the centre, claw settings, *numbered 12113, diamonds approximately 28.15 carats, length 18.7cm*

£20,000 - 30,000

US\$24,000 - 37,000

196



197



196

MAUBOUSSIN: ART DECO ROCK CRYSTAL, DIAMOND AND ENAMEL BROOCH, CIRCA 1925

Of geometric design, the openwork plaque set with old cushion-shaped and rose-cut diamonds, carved rock crystal corners, accented with black enamel, *diamonds approximately 1.95 carats total, signed Mauboussin, maker's mark, numbered 025327, French assay mark, length 4.5cm, maker's case*

£8,000 - 12,000
US\$9,800 - 15,000

197

J.E. CALDWELL: SAPPHIRE AND DIAMOND BRACELET, CIRCA 1920

The articulated bracelet composed of collet-set cabochon sapphires, alternating with openwork stylised figure-of-eight links set with old brilliant-cut diamonds, mounted in platinum and gold, *partial signature J.E.C, diamonds approximately 2.50 carats total, length 17.5cm*

£8,000 - 12,000
US\$9,800 - 15,000

198



198 Ω

CARTIER: ART DECO SAPPHIRE AND DIAMOND PENDANT, CIRCA 1920

Of Eastern inspiration, the articulating links composed of stylised foliate motifs, millegrain-set with old brilliant and single-cut diamonds, cascading with oval-cut sapphire accents, mounted in platinum, *signed Cartier, numbered 2217351, possibly an element from a larger Cartier jewel, since converted, on a cable-link chain, lengths: pendant excluding surmount 5.9cm, chain 41.5cm, cased by Stewart Dawson & Company Limited, Regent Street, London*

£15,000 - 20,000
US\$18,000 - 24,000

199



199

DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.41 carats, *ring size O½*

£12,000 - 15,000
US\$15,000 - 18,000

200



202



201

200

**SPINEL AND DIAMOND RING, FIRST
HALF OF THE 20TH CENTURY**

The step-cut spinel within a surround of old single-cut diamonds, between trifurcated shoulders, *spinel approximately 3.80 carats, numbered 32872, ring size N*

**£8,000 - 12,000
US\$9,800 - 15,000**

Accompanied by a report from the Gem & Pearl Laboratory stating that the spinel has no evidence of heat treatment. Report number 20542, dated 8th October 2021.

201

**ART DECO JADE, DIAMOND AND ONYX
BROOCH, CIRCA 1920**

Of Eastern inspiration, each jade disc carved with birds amidst blossoms and foliage, accented by a pierced geometric mount with foliate detail, millegrain-set with single-cut diamonds, each end terminating with buff top onyx, the jade and onyx galleries engraved with a repeating foliate motif, the pierced reverse settings of each jade disc, engraved with floral motifs and scrolling foliate detail, mounted in platinum, *engraved PLAT Paris, diamonds approximately 0.90 carat total, jade untested, length 6.2cm*

**£3,000 - 4,000
US\$3,700 - 4,900**

202

**ART DECO DIAMOND BOW BROOCH,
CIRCA 1930**

The highly sculptural and stylised ribbon bow pavé-set throughout with old brilliant-cut diamonds, *French assay mark, diamonds approximately 7.00 carats total, length 5.5cm*

**£5,000 - 7,000
US\$6,100 - 8,600**



203

**ART DECO DIAMOND BRACELET/CHOKER/BROOCH/
PENDANT COMBINATION, CIRCA 1920**

Each articulated strap bracelet composed of a lattice of millegrain-set old brilliant-cut diamonds, within borders of similarly-cut diamonds, the articulated brooch/pendant of rectangular form, with openwork lattice and geometric motifs, detachable terminals, *bracelets converting to a choker, detachable brooch and pendant fittings, screwdriver accessory, principal diamond approximately 1.15 carats, remaining diamonds approximately 26.80 carats total, lengths: each bracelet 16.7cm, brooch 8.3cm, fitted case by Collingwood & Co Ltd, 130 Regent Street W*

£10,000 - 15,000

US\$12,000 - 18,000



204

204

ART DECO DIAMOND BROOCH, CIRCA 1930

The openwork geometric plaque with knot motif, millegrain set with old brilliant and cushion-shaped diamonds, *diamonds approximately 4.00 carats total, length 3.4cm*

£1,000 - 1,500

US\$1,200 - 1,800



205

205

CARTIER: PAIR OF SAPPHIRE AND DIAMOND EARCLIPS, MID 20TH CENTURY

Each of scrolling leaf design, centred with a step-cut sapphire, within an openwork surround of brilliant and single-cut diamonds, *signed Cartier, Made in London, numbered H.5550, sapphires approximately 0.95 and 1.04 carats, diamonds approximately 1.35 carats total, length 2.2cm, maker's case*

£4,000 - 6,000

US\$4,900 - 7,300

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphires are of Thai/Australian/East African origin, with no indication of heat treatment. Report number 22687 dated 24th January 2023.

206



207



206

VAN CLEEF AND ARPELS: AQUAMARINE AND DIAMOND DRESS RING, MID 20TH CENTURY

The step-cut aquamarine within a pavé-set single-cut diamond surround, accented by baguette-cut diamond shoulders, *signed VCA, maker's mark VCA, aquamarine is a later replacement, ring size M*

£4,000 - 6,000
US\$4,900 - 7,300

207 Ω

ART DECO DIAMOND BRACELET, CIRCA 1930

Of Persian inspiration, the articulated panels between openwork links, set throughout with brilliant, old brilliant and single-cut diamonds, *diamonds approximately 9.20 carats total, length 18cm, fitted case by Tessiers, 26 New Bond Street, London*

£5,000 - 7,000
US\$6,100 - 8,600

208



209



210



208

DIAMOND SINGLE-STONE RING

The marquise-cut diamond, weighing 1.86 carats, between tapered baguette-cut diamond shoulders, *ring size K*

£9,000 - 11,000

US\$11,000 - 13,000

Accompanied by a report from GIA stating that the diamond is E colour, VS2 clarity. Report number 1176405092, dated 30th November 2015.

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

209

BELLE ÉPOQUE DIAMOND BRACELET, CIRCA 1910

The openwork oval links of alternating scroll design, millegrain-set with old brilliant and single-cut diamonds, *French assay mark, diamonds approximately 2.80 carats total, length 20.0cm*

£4,000 - 6,000

US\$4,900 - 7,300

210

DIAMOND PENDENT EARRINGS

Each cushion-shaped diamond drop suspended from a trefoil surmount via two fuchsia and lotus flower links, millegrain-set with similarly-shaped and old brilliant-cut diamonds, *converted from a period jewel, cushion-shaped diamonds approximately 1.85 carats each, remaining diamonds approximately 3.15 carats total, length 4.0cm, cased by Rood, 52 & 53 Burlington Arcade, London W.1*

£8,000 - 12,000

US\$9,800 - 15,000



211

HELIODOR AND DIAMOND NECKLACE

The step-cut heliodor, weighing 113.5 carats, suspending from an openwork surmount millegrain-set with old brilliant, single and rose-cut diamonds, to a fine fetter-link back chain, *diamonds approximately 0.50 carats total, length approximately 42.0cm*

£4,000 - 6,000

US\$4,900 - 7,300

Accompanied by a report from SSEF stating that the heliodor is natural. Report number 123965, dated 8th August 2022.

Heliodor, the yellow variety of beryl, has a golden glow radiating from within the stone. Its name comes from the Greek words for sun 'helios' and 'doron' gift. The gem is mined in Madagascar and Brazil and is found with aquamarine in South-West Africa. The finest specimens are prized for their size, transparency, and saturation of colour, such as the 216ct example from the Minas Gerais mine in Brazil, gifted by Mrs Helene V. Rubin to the Smithsonian Museum in 1996 (NMNH G10066).



212



213



214

212

FABERGÉ: ENAMEL BELT BUCKLE, CIRCA 1900

Of slightly curved lozenge form, enamelled overall in translucent light blue over wavy guilloché ground, decorated on four sides with bicolour gold laurel and rosettes, mounted in silver-gilt, signed *Фабержé*, maker's mark for Henrik Wigström, Russian assay marks, scratched inventory number, length 6.8cm, fitted maker's case

£8,000 - 10,000
US\$9,800 - 12,000

Accompanied by a handwritten note stating that the buckle was given to the vendor's family by Grand Duchess Vladimir of Prussia as a gold prize in 1907.

213

CHAUMET: DIAMOND AND ENAMEL BROOCH, CIRCA 1900

Of circular form, the blue and green guilloché enamel ground applied with an old brilliant-cut diamond and rose-cut diamond wreath, within a border of rose-cut diamonds, *maker's mark*, French assay mark, length 2.9cm, cased by Harvey & Gore

£2,000 - 3,000
US\$2,400 - 3,700

214

CARTIER: GOLD POCKET WATCH, CIRCA 1925

The open face pocket watch with signed silvered circular dial, black Roman numerals and outer minute track, blued steel hands, the bezel with blue guilloché enamel border and inscription 'CINQUANT AND D'AMITIE' (50 YEARS OF FRIENDSHIP), blue enamel monogram 'RC' to reverse, *manual wind*, case 4.5cm, fitted gilt tooled green leather maker's case

£4,000 - 6,000
US\$4,900 - 7,300



215

216

215

NATURAL PEARL AND DIAMOND PENDENT EARRINGS

Each natural pearl drop, suspending from a collet-set old brilliant-cut diamond, via an articulated series of brilliant-cut diamond-set links, *length 3.5cm*

£8,000 - 10,000

US\$9,800 - 12,000

Accompanied by a report from Deutsche Stiftung Edelsteinforschung (DSEF) stating that the pearls are natural saltwater. Report number, 032570 dated 20th October 2021.

216

NATURAL PEARL AND DIAMOND NECKLACE, CIRCA 1910

The single strand of 72 natural pearls, measuring between 4.3 - 8.8mm and graduating in size towards the centre, on an old brilliant and rose-cut diamond-set flowerhead clasp, *principal diamond approximately 0.70 carats, length 43.0cm*

£10,000 - 15,000

US\$12,000 - 18,000

Accompanied by a report from Gem & Pearl Laboratory stating that the pearls are natural, saltwater. Report number 22778, dated 12th February 2023.



217

217 †

NATURAL PEARL AND DIAMOND BROOCH, CIRCA 1930

The natural pinkish grey pearl, measuring 14.7 - 15.0mm, within an openwork surround of pierced scrolls, millegrain-set with old brilliant and single-cut diamonds, mounted in platinum, *diamonds approximately 2.75 carats, length 4.9cm*

£12,000 - 18,000

US\$15,000 - 22,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearl is natural, saltwater with no evidence of treatment. Report number 22871, dated 7th March 2023.



218

218 Ω

NATURAL PEARL AND DIAMOND EARRINGS, CIRCA 1925

Each drop-shaped pearl suspending from a line of old cushion-shaped diamond-set links, via two old cushion-shaped diamond-set foliate caps, *length 5cm*

£15,000 - 20,000

US\$18,000 - 24,000

Accompanied by a report from SSEF stating that the pearls are natural saltwater. Report number 125268 dated 28th October 2022.



219



220

219 †

SEED PEARL AND DIAMOND BRACELET

The four rows of woven seed pearls accented by pierced floral plaques, millegrain-set with old brilliant, single and rose-cut diamonds, on a rose-cut diamond clasp, *old brilliant and single-cut diamonds approximately 1.50 carats total, converted from an earlier jewel, length 19.0cm*

£4,000 - 6,000
US\$4,900 - 7,300

220

CARTIER: ART DECO DIAMOND BROOCH, CIRCA 1930

The openwork brooch of elongated oval form, set to the centre with trios of baguette-cut diamonds, the surround pavé-set with brilliant-cut diamonds and quartered with a trefoil motif, *signed Cartier, diamonds approximately 2.75 carats total, length 5.0cm, Cartier case*

£4,000 - 6,000
US\$4,900 - 7,300



221



222

221

SAPPHIRE AND DIAMOND BROOCH, EARLY 20TH CENTURY

The octagonal-cut sapphire, mounted within an openwork stylised bow surround with pierced detail, millegrain-set with old brilliant and single-cut diamonds, mounted in platinum, *sapphire approximately 12.10 carats, length 4.5cm*

£8,000 - 12,000

US\$9,800 - 15,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Sri Lankan origin, with no indications of heat treatment. Report number 22676, dated 20th January 2023.

222

AQUAMARINE, DIAMOND AND SEED PEARL BRACELET, LATE 19TH CENTURY

The cushion-shaped aquamarine, within a surround of old cushion-shaped diamonds in pinched collet settings, to a later six-row seed pearl bracelet with diamond-set clasp, *aquamarine approximately 13.50 carats, diamonds approximately 2.75 carats total, length 17.5cm, fitted case*

£7,000 - 9,000

US\$8,600 - 11,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the aquamarine is natural. Report number 21497 dated 29th March 2022.



223 †

**BELLE ÉPOQUE SEED PEARL AND DIAMOND SAUTOIR,
FIRST QUARTER OF THE 20TH CENTURY COMPOSITE**

The latticework of seed pearl linking accented by buckle-shaped links and foliate spacers, suspending a seed pearl tassel from a pierced cap, via openwork rosettes, buckle-shaped links, and foliate links with garland detail, millegrain-set throughout with old brilliant, single and rose-cut diamonds, mounted in platinum, *diamonds approximately 3.75 carats total, lengths: necklace 82.0cm, drop 15.0cm*

**£6,000 - 8,000
US\$7,300 - 9,800**



224 Ω

CARTIER: ART DECO NEPHRITE, RUBY, DIAMOND AND ENAMEL CIGARETTE CASE, CIRCA 1925 - 30

With nephrite lid and base, the lid set with a central plaque of Indian inspiration, decorated with a polychrome enamel scene of birds and flowers against a midnight blue enamel ground, within a rose-cut diamond border, the outer perimeters of the lid and base and the sides of the box decorated with blue and white enamel decoration of arabesque design, accented by a carved ruby thumbpiece, mounted in gold, *signed Cartier Paris Londres New York, numbered 02963, dimensions 8.2 x 5.7 x 1.4cm, maker's case*

£8,000 - 12,000
US\$9,800 - 15,000

For a cigarette case with an almost identical Indian enamel plaque and a similar arabesque enamel border, see J. Rudoe, 'Cartier 1900-1939', 1997, p.170, ill. cat 94. The presence of midnight blue enamel appears in Indian jewels and objets d'art from the second half of the nineteenth century and Cartier's record for this particular cigarette case suggests that the plaque was of genuine Indian origin having come from an 'Indian box' that entered Cartier's stock on 21st August 1911. The enamel plaque on the present lot may have similar origins since Cartier's archive records state that the Hungarian expert, Imre Schwaiger sourced the 'Indian box' and also negotiated other purchases in India for Cartier. Enamel plaques featuring three red flowers with slight variations between the pair of birds appear on other cigarette cases by Cartier. For another example dated 1932, see Eds. Ecker, H. et al, 'Cartier and Islamic Art: In Search of Modernity', London, 2021, ill.p.129.



225



226



227

225

CARTIER: EMERALD, RUBY AND DIAMOND 'TUTTI FRUTTI' CLIP, CIRCA 1929

The cluster of ruby beads surrounding an emerald bead inlaid throughout with single-cut diamond terminals, accented by step-cut emeralds and a trapezoid-cut diamond, issuing from a pierced brilliant and single-cut diamond fountain motif of Eastern inspiration, mounted in platinum, *signed Cartier Paris, numbered 03744, French assay marks, length 2.6cm, accompanied by a later ring mount, ring size T (2)*

£15,000 - 20,000
US\$18,000 - 24,000

For a pair of small 'Tutti Frutti' brooches set with emerald and ruby beads with carved ruby leaves issuing from a scrolling diamond-set dragon, by American Art Works for Cartier New York, dated 1929, see Rudoe, J. 'Cartier 1900-1939', 1997, ill.p.228, cat 159.

226

CARTIER: GEM-SET 'TUTTI FRUTTI' PARROT BROOCH, CIRCA 1928-29

The parrot body formed with a carved ruby, pavé-set throughout with old brilliant and single-cut diamonds, accented with calibré-cut emeralds, buff-top rubies and sapphire, perching on an onyx baton between a diamond-set emerald or sapphire bead, *signed Cartier Ltd London, numbered 2139, diamonds approximately 0.65 carats total, length 3.5cm*

£20,000 - 30,000
US\$24,000 - 37,000

For two smaller parrot brooches in similar taste by Cartier Paris, see 'The Cartier Collection: Jewelry', (Flammarion: 2004), p.154

227

EXPANDABLE DIAMOND BRACELET, CIRCA 1910

Designed as a series of openwork rounded-square links, set throughout with old brilliant-cut diamonds within millegrain borders, connected via similarly-set bar links each containing a hidden spring mechanism, *maker's mark DB&G, French assay mark, diamonds approximately 8.00 carats total, length 18.0cm*

£10,000 - 15,000
US\$12,000 - 18,000



228

ART DECO DIAMOND BAND BRACELET, CIRCA 1926

Of openwork form with repeating architectural motifs of Persian inspiration connected via two buckle-shaped links and a similarly-shaped clasp, millegrain-set throughout with old brilliant, single and rose-cut diamonds, each central quatrefoil motif set with an old cushion-shaped diamond, mounted in platinum, *principal diamonds approximately 0.85, 1.05 and 0.85 carats, remaining old brilliant and single-cut diamonds approximately 21.20 carats total, rubbed maker's mark, French import mark, length 19.0cm*

£30,000 - 40,000

US\$37,000 - 49,000

For two comparable diamond 'band' bracelets by Cartier, each dated 1926, see, Burolet, T. and Chazal, G., 'The Art of Cartier', pp.77-78, ill.pl.47, cat 274 and Rudoe, J. 'Cartier 1900-1939', 1997, p. 270, cat 208, ill.p.271. Like the present lot, each of the aforementioned bracelets features a buckle-link motif which is used again in the form of the clasp. The Persian inspired patterns used occur widely in Islamic architecture and textiles. For a page of arabesque patterns taken from a variety of Islamic sources headed, 'Caractéristiques arabes', in a sketchbook attributed to Charles Jacquau at Cartier, see Rudoe, J. 'Cartier 1900-1939', 1997, ill.p.294, cat 233.





229

PAIR OF DIAMOND EARSTUDS

Each brilliant-cut diamond, weighing 2.11 carats and 2.19 carats,
threaded post fittings

£40,000 - 60,000

US\$49,000 - 73,000

Accompanied by a report from GIA stating that the diamond weighing 2.11 carats is D colour, VVS2 clarity. Report number 8442151, dated 15th April 1994.

Accompanied by a report from GIA stating that the diamond weighing 2.19 carats is E colour, VVS1 clarity. Report number 8450590, dated 20th May 1994.

Accompanied by two more recent reports from GIA. For further information, please contact the department.



230

CARTIER: ART DECO DIAMOND PYRAMID CLIP, CIRCA 1930

Of Ancient Egyptian inspiration, the pear-shaped diamond, weighing 1.58 carats, within an openwork surround with geometric forms and pierced detail, pavé-set throughout with old brilliant-cut diamonds, *signed Cartier, numbered 3716620, remaining diamonds approximately 6.60 carats total, length 4.2 cm*

£20,000 - 30,000

US\$24,000 - 37,000

Cartier incorporated design elements taken from Ancient Egypt into their highly fashionable jewels and jewelled objects throughout the 1920s and 1930s. A pyramid clip in similar Egyptian taste, is in the Cartier Collection, initially designed as a pair of clip brooches, commissioned by an American client from Cartier Paris in 1935 (see Rudoe, J. 'Cartier: 1900-1939', London, 1997, pp.58-61, cat 220).



231

HANCOCKS: SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing 2.53 carats, between two similarly-shaped diamonds and millegrain-set brilliant-cut diamond shoulders, mounted in 18 carat white and yellow gold, *signed Hancocks, London hallmark, cushion-shaped diamonds approximately 1.00 carat each, ring size L*

£80,000 - 120,000

US\$98,000 - 150,000

Accompanied by a report from SSEF stating that the sapphire is of Kashmir origin, with no indications of heat treatment. Report number 119626, dated 22nd November 2021.

Accompanied by a report and gemmological profile from Gübelin stating that the sapphire is of Kashmir origin, with no indications of heat treatment. Report number 21120055, dated 6th January 2022.

Accompanied by a report from Gübelin stating that the sapphire has a gemstone rating of 90.3 (Superior). Report number 21120055, dated 6th January 2022.





232

BOODLES: DIAMOND SWAN CUFF, 'WONDERLAND', 2012

The pair of swans with outspread wings, a single diamond briolette suspended from the centre of their entwined necks, set throughout with brilliant-cut diamonds, mounted in platinum, *diamonds approximately 22.00 carats total, signed Boodles, UK hallmark, inner circumference 18.0cm, Boodles case*

£40,000 - 60,000

US\$49,000 - 73,000





233

DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing 4.23 carats, between two tapered baguette-cut diamonds, *ring size J*

£50,000 - 70,000

US\$61,000 - 86,000

Accompanied by a report from GIA stating that the diamond is E colour, VS1 clarity. Report number 6223510588, dated 1st July 2022.



234

GRAFF: PAIR OF COLOURED DIAMOND EARSTUDS

Each cushion-shaped Fancy Yellow diamond, weighing 4.25 carats and 4.32 carats, *each earstud signed Graff and numbered 4668*

£50,000 - 70,000

US\$61,000 - 86,000

Accompanied by a copy of a report from GIA stating that the diamond weighing 4.25 carats is natural Fancy Yellow colour, VVS2 clarity. Report number 12029156, dated 4th June 2002.

Accompanied by a copy of a report from GIA stating that the diamond weighing 4.32 carats is natural Fancy Yellow colour, VVS1 clarity. Report number 12017051, dated 28th May 2002.

Please note, these reports are over five years old and may require updating.



235

236

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BOODLES: DIAMOND PENDENT EARRINGS, 'ANGELS GARLAND', 2004

Composed of marquise-cut diamond buds of different sizes, issuing from brilliant-cut diamond stems, mounted in platinum, *signed Boodles, maker's mark, UK hallmark, marquise-cut diamonds approximately 5.11 carats total, length 5.5cm*

£7,000 - 10,000
US\$8,600 - 12,000

236

BOODLES: DIAMOND BRACELET, 'ANGELS GARLAND', 2009

Composed of marquise-cut diamond buds of different sizes, issuing from brilliant-cut diamond stems, *unsigned, numbered 1122652E, diamonds approximately 9.45 carats total, length 18.0cm*

£15,000 - 20,000
US\$18,000 - 24,000

237

BOODLES: DIAMOND NECKLACE, 'ANGELS GARLAND', 2009

Composed of marquise-cut diamond buds of different sizes, issuing from brilliant-cut diamond stems, the largest marquise-cut diamond weighing 3.06 carats, mounted in platinum, *remaining marquise-cut diamonds 17.50 carats, brilliant-cut diamonds 1.85 carats, signed Boodles, numbered 4107048, maker's mark, London hallmark, necklace length approximately 35.5cm, maker's case*

£40,000 - 60,000
US\$49,000 - 73,000



237



238

238

BOODLES: DIAMOND PENDANT NECKLACE

The step-cut diamond, weighing 5.03 carats, surmounted by a tapered baguette-cut diamond, suspended from a faceted cable-link chain, spectacle-set with brilliant-cut diamonds, on a similarly-set lobster clasp, *clasp signed Boodles*, lengths: pendant 1.8cm, adjustable chain 43.5cm - 45.5cm, maker's case

£65,000 - 85,000

US\$80,000 - 100,000

Accompanied by a report from GIA stating that diamond is F colour, VS1 clarity. Report number 5222840275, dated 27th February 2023.



239

239

BOODLES: DIAMOND SINGLE-STONE RING

The step-cut diamond, weighing 5.04 carats, in a pavé-set brilliant-cut diamond setting, mounted in platinum, *signed Boodles, maker's mark B&D, London hallmark*, ring size N, maker's case and box

£60,000 - 80,000

US\$73,000 - 98,000

Accompanied by a report from GIA stating that the diamond is G colour, VS1 clarity. Report number 5221840310, dated 27th February 2023.



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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 |
| SI1-2 | Slightly Included | Noticeable inclusions that are easy (SI1) or very easy (SI2) to see under 10X magnification |
| I1-3 | Obvious Inclusions | Obvious inclusions that are easily visible under 10X magnification and in some cases may even be seen without magnification |

Certified Stone Index

CERTIFIED RUBIES INDEX

| Carat | Cut | Origin | Treatment | Laboratory Report | Lot No |
|--------------|----------------------------|------------|-----------|-------------------|--------|
| Not stated | Oval | Burma | None | SSEF | 182 |
| 1.45 | Cushion | Burma | None | SSEF | 177 |
| Not stated | Oval, brilliant / Step Cut | Burma | None | SSEF | 182 |
| 5.60 approx. | Oval | Burma | None | GCS | 187 |
| Not stated | Drilled beads | Not stated | None | AGL | 149 |

CERTIFIED SAPPHIRE INDEX

| Carat | Cut | Origin | Treatment | Laboratory Report | Lot No |
|------------|-----------|------------------------------------|------------------------|---------------------------------|--------|
| Not stated | Octagonal | Sri Lanka | None | The Gem & Pearl Laboratory | 221 |
| Not stated | Step | Thailand/Australia/ East Africa | None | The Gem & Pearl Laboratory | 205 |
| 70.07 | Step | Sri Lanka | None | The Gem & Pearl Laboratory | 188 |
| 2.537 | Cushion | Kashmir | None | SSEF & Gübelin | 231 |
| 19.73 | Cabochon | Sri Lanka | Indications of Heating | GCS | 146 |
| 1.594 | Cushion | Kashmir | None | SSEF | 177 |
| 5.629 | Oval | Sri Lanka | None | SSEF | 163 |
| 3.067 | Step | Kashmir | None | SSEF | 142 |
| Not stated | Cushion | Sri Lanka | None | Laboratoire Français Gemmologie | 96 |
| Not stated | Oval | Sri Lanka | None | The Gem & Pearl Laboratory | 45A |
| Not stated | Cushion | Burma | None | GCS | 53 |

CERTIFIED EMERALD INDEX

| Carat | Cut | Origin | Treatment | Laboratory Report | Lot No |
|---------------|-----------------|---------------|-------------------|----------------------------|---------------|
| 6.92 | Step | Colombia | Moderate | The Gem & Pearl Laboratory | 147 |
| 8.59 | Cabochon | Colombia | Minor | AGL | 180 |
| 4.74 | Pear | Colombia | Minor | SSEF | 154 |
| 17.41 total | Step | Colombia | Minor/Significant | Gubelin | 113 |
| approx. 11.40 | Step | Zambia | Minor/Significant | The Gem & Pearl Laboratory | 110 |
| 2.567 | Octagonal, Step | Colombia | Minor | SSEF | 179 |
| 4.22 | Step | Colombia | Moderate | The Gem & Pearl Laboratory | 171 |
| 5.00 | Oval | Colombia | Moderate | The Gem & Pearl Laboratory | 186 |
| Not stated | Step | Columbia | Minor | The Gem & Pearl Laboratory | 103 |
| Not stated | Cabochon | Columbia | Moderate | GCS | 89 |

CERTIFIED DIAMOND INDEX

| Carat | Cut | Colour | Clarity | Fluorescence | Laboratory Report | Lot No |
|--------------|-----------------|---------------|----------------|---------------------|--------------------------|---------------|
| 4.23 | Round Brilliant | E | VS1 | Faint | GIA | 233 |
| 3.11 | Emerald | E | VS2 | None | GIA | 137 |
| 2.48 | Round Brilliant | H | VVS2 | None | Lotus | 115 |
| 3.01 | Round Brilliant | H | SI1 | None | IGI | 165 |
| 3.03 | Round Brilliant | H | SI2 | Not stated | HRD | 165 |
| 1.86 | Marquise | E | VS2 | Faint | GIA | 208 |
| 2.11 | Round Brilliant | D | VVS2 | Strong Blue | GIA | 229 |
| 2.19 | Round Brilliant | E | VVS1 | Medium Blue | GIA | 229 |
| 5.04 | Square Emerald | G | VS1 | None | GIA | 239 |
| 5.03 | Square Emerald | F | VS1 | None | GIA | 238 |
| 3.02 | Pear | E | VVS1 | | GCS | 167 |
| 3.01 | Step | H | VS1 | Strong Blue | GIA | 111 |
| 3.01 | Step | G | VS1 | Strong | IGI | 111 |
| 3.95 | Step | F | VVS2 | Medium Blue | GIA | 178 |

CERTIFIED FANCY COLOURED DIAMOND INDEX

| Carat | Cut | Colour | Clarity | Fluorescence | Laboratory Report | Lot No |
|-------|---------|--------------|---------|--------------|-------------------|--------|
| 4.25 | Cushion | Fancy Yellow | VVS2 | Medium Blue | GIA | 234 |
| 4.32 | Cushion | Fancy Yellow | VVS1 | Strong Blue | GIA | 234 |
| 3.80 | Pear | Fancy Yellow | VS2 | Strong Blue | GIA | 122 |

CERTIFIED GEM INDEX

| Carat | Cut | Species | Origin | Treatment | Laboratory Report | Lot No |
|--------------|----------------|----------|------------|----------------|----------------------------|--------|
| 13.50 approx | Aquamarine | Cushion | Not stated | Not stated | The Gem & Pearl Laboratory | 222 |
| Not stated | Spinel | Step | Not stated | None | The Gem & Pearl Laboratory | 200 |
| 113.5 | Heliodor | Step | Not stated | Undeterminable | SSEF | 211 |
| 14.40 | Jade | Cabochon | Not stated | None | GIA | 65 |
| 2.52 | Omphacite Jade | Cabochon | Not stated | None | GIA | 67 |
| 13.07 | Jade | Cabochon | Not stated | None | GIA | 66 |
| Not stated | Spinel | Oval | Not Stated | None | The Gem & Pearl Laboratory | 144 |
| Not stated | Diopase | Crystal | Not stated | None | GCS | 87 |
| Not stated | Heliodor | Pear | Not stated | Not stated | GCS | 125 |

CERTIFIED PEARL INDEX

| No. of Natural Pearls | Shape | Dimensions | Colour | Origin | Laboratory Report | Lot No |
|-----------------------|-----------------|--|--------------------------------------|--------------------|---|--------|
| 2 | Drop | 9.85 - 11.15 x 17.25 10.30 - 110.10 x 15.55 | Slightly grey White - Light Brown | Natural Saltwater | SSEF | 218 |
| 72 | Round | 4.3 - 8.8 | White/Cream | Natural, Saltwater | The Gem & Pearl Laboratory | 216 |
| 1 | Round | 14.6-15.0 | Greyish cream/white | Natural, Saltwater | The Gem & Pearl Laboratory | 217 |
| 87 | Round | 4.0 - 8.8 | White/Cream | Natural, Saltwater | GCS | 76 |
| 1 | Bouton | | | Natural, Saltwater | GCS | 24 |
| | Round/Off Round | | | Natural, Saltwater | GCS | 25 |
| 2 | Drop | 8.10 - 8.68 x 11.3 8.58 - 8.65 x 10.55 | White | Natural, Saltwater | Deutsche Stiftung Edelsteinforschung | 215 |

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

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

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. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

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% of the *Hammer Price* on the first £20,000; plus
26% of the *Hammer Price* from £20,001 and up to £700,000; plus
20% of the *Hammer Price* from £700,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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 UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, 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. 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 UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

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.

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 'S5B' 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 DEBRA 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 | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| 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. |

- A 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.
- O 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 elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Q, 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

BUYERS SALE CONTRACT WITH SELLER

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

1 THE CONTRACT

- 1.1 These terms 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale* of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

- indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in *italics*. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such

- information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 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:
- 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
- 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, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.
- 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.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 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;
- 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;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or 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
- 3.10.5 that you consent to *Bonhams* 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.
- 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 *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3,

and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* 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 *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot* *Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of

any court, mediator, arbitrator or government body; and/or require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum

you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 You may wish to protect yourself against loss by obtaining insurance. 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would be 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 for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"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 "indemnity" is construed accordingly.

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

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

| | | | |
|---|---------------|---|---------------|
| Sale title: | London Jewels | Sale date: | 26 April 2023 |
| Sale no. | 28372 | Sale venue: | London |
| If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids. | | | |
| General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s £10,000 - 20,000by 1,000s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £50,000 - 100,000by 5,000s £100,000 - 200,000by 10,000s above £200,000at the auctioneer's discretion | | | |
| The auctioneer has discretion to split any bid at any time. | | | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (if applicable) | | | |
| Company Registration number (if applicable) | | | |
| Address | | | |
| | | City | |
| Post / Zip code | | County / State | |
| Telephone (mobile) | | Country | |
| Telephone (landline) | | | |
| E-mail (in capitals) | | | |
| Please answer all questions below | | | |
| 1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners | | | |
| 2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3. | | | |
| 3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement | | | |
| Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/> | | If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/> | |

Please note that all telephone calls may be recorded.

| Telephone or Absentee (T / A) | Lot no. | Brief description | MAX bid in GBP (excluding premium & VAT) | Covering bid ★ |
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|---|--|
| FOR WINE SALES ONLY | |
| Please leave lots "available under bond" in bond <input type="checkbox"/> | Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/> |

| | |
|--|-------|
| BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS. | |
| Bidder/Agent's (please delete one) signature: | Date: |

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

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.



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