



# SELECT JEWELLERY & WATCHES

22ND OCTOBER 2020

LONDON



Cover Lot 132  
Above Lot 28

# SELECT JEWELLERY & WATCHES

THURSDAY  
22 OCTOBER 2020  
AT 2PM

Sale Number **LT620**

## **VIEWING**

### **VIEWING BY APPOINTMENT**

Mall Galleries  
The Mall  
London, SW1

Tuesday 20th October 10.30am - 8pm

Wednesday 21st October 10.30am - 5pm

Thursday 22nd October 10.30am - 12.30pm

## **BOOKING**

To book a viewing time please either

CALL +44 (0) 207 930 9115

EMAIL [london@lyonandturnbull.com](mailto:london@lyonandturnbull.com)

BOOK ONLINE [www.lyonandturnbull.com/  
appointment-bookings](http://www.lyonandturnbull.com/appointment-bookings)

## **BIDDING AT THIS SALE**

ONLINE, TELEPHONE & COMMISSION  
BIDDING ONLY

Please see the guide to bidding on page 72

Please note there will be no in-room bidding  
for this auction.

## **CONTACT**

LONDON +44 (0) 207 930 9115

EDINBURGH +44 (0) 131 557 8844

[info@lyonandturnbull.com](mailto:info@lyonandturnbull.com)

# BUYER'S GUIDE

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website). If you have not bought before we will be delighted to help you.

## BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon.

25% up to £300,000 /  
20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

## ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

\* 5% import VAT payable on the hammer price

No VAT is payable on the hammer price or premium for books bought at auction.

## REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, by fax or on our website. Please note that all first-time bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/ bank statement).

We may, at our option, also ask you to provide a bank reference and/ or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

## BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

## REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

## CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. There will be no public viewing for this auction, our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

## IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any

relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

## ENDANGERED SPECIES

Please be aware that lots marked with the symbol Y contain material which may be subject to CITES regulations when exporting outside the EU. For more information visit <http://www.defra.gov.uk/ahvla-en/imports-exports/cites>

## COLLECTION OF PURCHASED LOTS

Due to social distancing requirements all collections will be by appointment only (*this applies to both carriers and personal collections*).

Collecting on 22nd October – from The Mall Galleries

Collecting from 23rd October onwards – 22 Connaught St, London, W2 2AF

Call 0207 930 9115 or email [london@lyonandturnbull.com](mailto:london@lyonandturnbull.com)

Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Sage Pay) - details will be shown on your invoice. Please note we are unable to take payments over the phone or cash.

# MEET THE SPECIALISTS

At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.



**Charlotte Peel GG**

Head of Sale (London)

[charlotte.peel@lyonandturnbull.com](mailto:charlotte.peel@lyonandturnbull.com)



**Ruth Davis FGA DGA**

Head of Jewellery & Silver (Scotland)

[ruth.davis@lyonandturnbull.com](mailto:ruth.davis@lyonandturnbull.com)

## AUCTION

Live online with bidding  
by commission, telephone  
and live bidding platforms.

## VIEWING

The Mall Galleries,  
The Mall,  
London, SW1



**Kier Mulholland**

Administrator & Junior Specialist

[kier.mulholland@lyonandturnbull.com](mailto:kier.mulholland@lyonandturnbull.com)



1

**1**  
**AN ENAMEL AND  
 DIAMOND PANSY  
 PENDANT/BROOCH**

The polychrome enamel pansy, centrally-set with an old brilliant-cut diamond, suspension loop and pin fitting

Length: 3.0cm

**£700-1,000**



2

**2**  
**AN EARLY 20TH CENTURY  
 OPAL AND DIAMOND  
 PENDANT/BROOCH**

The oval cabochon opal, set with old brilliant-cut diamond trefoil quarters, suspension loop and pin fittings

Length: 4.1cm

**£4,000-6,000**



3

**3**  
**AN EARLY 20TH CENTURY NATURAL PEARL  
 AND DIAMOND PENDANT**

The semi-baroque pearl drop, measuring 11.1-12.4 x approximately 18mm, suspended from a tapered surmount millegrain-set with old brilliant-cut diamonds, to a fine trace-link chain  
 Accompanied by a report from the Gem & Pearl Laboratory, stating that the pearl was found to be natural, of saltwater origin, with worked and polished area to the reverse. Report no. 18977, dated 18th September 2020.

Length: 4.3cm

**£1,500-2,000**



4

4

#### **A DIAMOND AND EMERALD TARGET CLUSTER RING**

The brilliant-cut diamond centre millegrain-set within an octagonal two tier surround of calibré-cut emeralds and brilliant-cut diamonds, between tapered similarly-cut diamond shoulders, to a reeded hoop

Ring size: L

**£1,800-2,200**



5

5

#### **AN EARLY 20TH CENTURY DIAMOND THREE-STONE BROOCH**

Designed as three graduated old brilliant-cut diamonds in six-claw settings, mounted on a knife-edge bar

Length: 7.3cm

**£8,000-12,000**



6

6

#### **A BLACK OPAL AND DIAMOND PENDANT**

The oval opal claw-set within a pierced surround set with brilliant-cut diamonds, suspended from a fancy-link chain

Length of pendant: 3.8cm

**£1,800-2,200**





7

**A GLASS, ENAMEL AND DIAMOND BRACELET, BROOCH AND EARRING SUITE, BY LALIQUE, CIRCA 1905-10**

The bracelet of curved lattice design, set with carved green glass cabochons, with green enamel backing, each corner collet-set with an old brilliant-cut diamond, between black enamel bar connectors; together with a navette-shaped brooch and stud earrings en suite, *brooch and earrings converted from the original 'collier de chien' when it was shortened to a bracelet*, bracelet clasp signed Lalique (3)

Lengths: bracelet 17.0cm, brooch 7.5cm, earrings 1.8cm

Provenance: Formerly the property of Mrs. Florence Evelyn St George (nee Baker), 1870- 1936; thence by descent

**£10,000-15,000**



Mrs. Florence Evelyn St George was one of the most celebrated and talked about socialites of her time. Born in New York in 1870, her father, George Fisher Baker, was the founder of the First National Bank of the City of New York and at one point the third richest man in America. At twenty-one, Evelyn married the Irish land agent Howard St George against her father's wishes, and in 1905 the couple moved to Dublin. It was here that Evelyn's life would take a dramatic turn when she was introduced to the artist William Orpen.

William Orpen was a celebrated Irish artist working primarily in London, most known for his Edwardian society portraits. During World War I, Orpen worked as a war artist and achieved such success in this that he was knighted in 1918. St George and Orpen began a passionate and very public affair from about 1908, which is documented in numerous paintings of her by the artist throughout the time of their affair. She became not only his muse but his patron, commissioning numerous portraits of herself and of her children, one of which allegedly was fathered by Orpen.

Visually the couple made for much gossip, as she was a foot taller and eight years older, something that Orpen did not shy away from commenting on in his humorous sketches of the couple enjoying their time together. Evelyn was a fashionable woman, wearing exotic hats and fine jewels. In fact, she took yearly visits to Paris with her brother George to purchase all the latest fashions. During these trips, she would frequent luxury jewellers of the period such as René Lalique, where she would commission unique and beautiful pieces.



William Orpen | Mrs. Florence Evelyn St George (nee Baker), 1870- 1936  
Image courtesy of Sotheby's





9



8



10

8

### AN EMERALD AND DIAMOND DRESS RING

The circular cabochon emerald, within a single-cut diamond openwork surround and similarly-set tapered shoulders, raised on a curved wirework gallery, French import marks

Ring size: K

£1,000-1,500

9

### AN EMERALD AND DIAMOND-SET NECKLACE

The curb-link chain, set to the front with three oval links, each centrally-set with an oval cabochon emerald, within a channel-set brilliant-cut diamond surround

Length: 42.0cm

£1,500-2,000

10

### AN EMERALD AND DIAMOND RING

Collet-set with an oval-cut emerald, within a brilliant-cut diamond-set frame, between similarly-cut diamond-set shoulders

Ring size: K/L

£700-1,000



11

### A DIAMOND ETERNITY RING

Channel-set with a continuous row of princess-cut diamonds

Ring size: M

**£2,800-3,200**

12

### A TSAVORITE GARNET AND DIAMOND LINE BRACELET

Channel-set with alternating princess-cut diamond two-stone and tsavorite garnet five-stone sections

Length: 19.0cm

**£2,500-3,000**

13

### AN ONYX, CHRYSOPRASE AND DIAMOND CROSSOVER RING, CIRCA 1960s

One terminal set with a square-shaped onyx, the other with a sugarloaf cabochon chrysoprase, each with a brilliant-cut diamond border, French import mark

Ring size: P

**£1,000-1,500**



15



14



16

**14****A SET OF THREE GEM-SET STACKING RINGS**

Each designed as a stylised tulip, set with a brilliant-cut diamond and circular-cut sapphire, emerald or ruby flowerhead cluster, mounted on a ropetwist band (3)

Ring size: O

**£300-500****15****A RUBY AND DIAMOND CLUSTER RING**

The oval-cut ruby collet-set within a heart-shaped plaque set with brilliant-cut diamonds

Ring size: T

**£800-1,200****16****A DIAMOND AND GEM-SET BASKET BROOCH**

The openwork basket with tiered foot, accented with brilliant-cut diamonds, issuing a bouquet of marquis and circular-cut ruby, emerald, sapphire and yellow sapphire flowerheads, and similarly-cut diamonds

Length: 3.5cm

**£1,800-2,200**



17

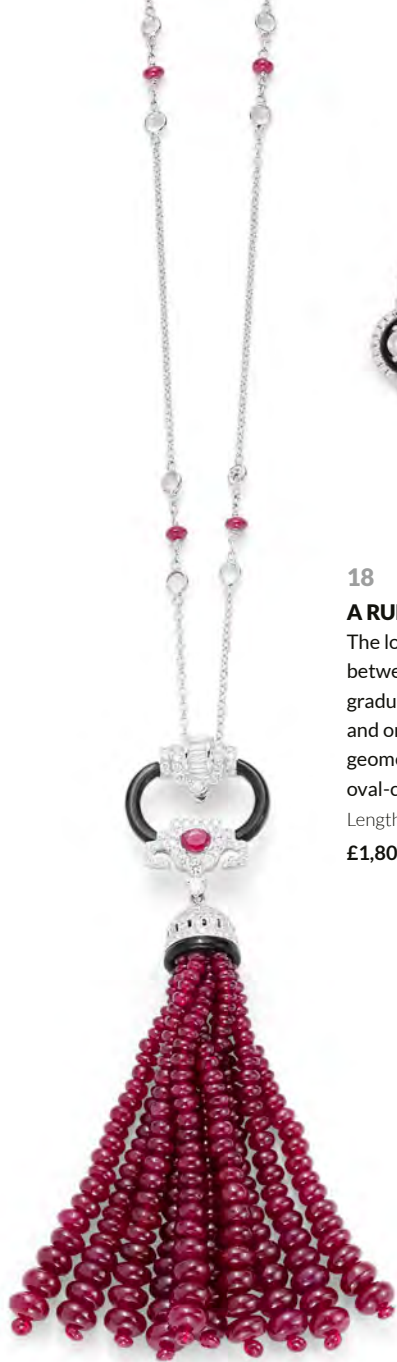
**A GEM-SET NECKLACE AND BRACELET SUITE**

The bracelet set with alternating cut-cornered square links set with black mother-of-pearl panels, inlaid with a collet-set yellow sapphire, and baton-shaped links, pavé-set with brilliant-cut diamonds and cabochon ruby finials, between brick-link connectors; the necklace similarly-set to the front, to a brick-link back-chain (2)

Lengths: bracelet 17.2cm, necklace 39.0cm

**£4,000-6,000**





18

18

**A RUBY BEAD AND GEM-SET SAUTOIR**

The long cable-link chain accented at intervals with ruby beads, between spectacle-set circular-cut white topaz, suspending a graduated ruby bead tassel, with a pavé-set brilliant-cut diamond cap and onyx border, to an onyx circlet surmount mounted with opposing geometric motifs, set with brilliant and baguette-cut diamonds and an oval-cut ruby centre

Lengths: pendant 8.8cm, chain 91.0cm

£1,800-2,200



19

19

**A PAIR OF DIAMOND AND ONYX EARRINGS**

Each designed as an oval cluster of marquise and princess-cut diamonds, within an onyx circlet and brilliant-cut diamond surround, with tiered baguette-cut diamond surmount and base, hook fittings

Length: 3.1cm

£1,800-2,200



20

20

**A RUBY AND DIAMOND DRESS RING**

The brilliant-cut diamond floral cluster within a calibré-cut ruby border, to an pierced surround and shoulders set with brilliant-cut diamonds

Ring size: M

£1,000-1,500





21

**21****A PAIR OF RUBY AND DIAMOND PENDENT EARRINGS**

Each pierced oval plaque set with brilliant-cut diamonds, within a calibré-cut ruby surround, to an alternating similarly-cut ruby and brilliant-cut diamond line surround, post fittings

Length: 4.8cm

**£1,800-2,200**



22

**22****A DIAMOND LEAF BROOCH**

Pavé-set throughout with brilliant-cut diamonds, to a central tapered line and stem set with baguette-cut diamonds, maker's mark R&J

Length: 7.8cm

**£4,500-5,500**



23

23

**A CULTURED PEARL AND  
DIAMOND PENDANT AND  
EARRINGS, BY MAPPIN &  
WEBB**

Each 8.2-8.6mm cultured pearl within a brilliant-cut diamond surround, mounted in 18ct white gold, earrings with post fittings, UK import mark, maker's mark M & W, maker's case (2)

Lengths: earrings 1.3cm,  
pendant 2.0cm

**£800-1,200**



24

24

**AN ENAMEL AND  
DIAMOND DRESS RING**

Composed of three graduated baguette and brilliant-cut diamond clusters, the centre within a red enamel surround

Ring size: N

**£600-800**



25

25

**A DIAMOND 'TOI ET MOI'  
RING**

Of crossover design, each old brilliant-cut diamond terminal with a single-cut diamond shoulder

Ring size: M/N

**£1,000-1,500**



26

**26****A DIAMOND DRESS RING**

Designed as a flower, the pavé-set brilliant-cut diamond petals centring on a brilliant-cut diamond five-stone cluster

Ring size: M

**£2,500-3,000**



27

**27****A YELLOW SAPPHIRE AND DIAMOND RING**

Set with a step-cut sapphire, weighing 20.60 carats, to an openwork gallery and shoulders accented with brilliant-cut diamonds

Accompanied by a report from the Gem & Pearl Laboratory, stating that the yellow sapphire was found to be natural, with no evidence of heat treatment, origin opinion Sri Lanka. Report no. 12197, dated 8th January 2016.

Ring size: N

**£6,000-8,000**



**28**

**A DIAMOND SINGLE-STONE RING**

The cut-cornered rectangular step-cut diamond, weighing 5.27 carats, between tapered shoulders set with graduated tapered square-cut diamonds, French assay mark, maker's mark. Accompanied by a report from GIA, stating that the diamond is D colour, VS2 clarity, medium blue fluorescence. Report no. 2135473243, dated 27th May 2011.

Ring size: K

**£70,000-90,000**





29

29

**AN ART DECO EGYPTIAN REVIVAL  
DIAMOND AND GEM-SET BROOCH,  
CIRCA 1925**

Of winged design, the central tapered section inset with old brilliant-cut diamonds, with a calibr -cut chrysoprase accent, between openwork wings, millegrain-set with a line of graduated old brilliant-cut diamonds, between onyx borders, above a diamond-set scroll and pear-shaped old-cut diamond feathers, accented with fancy-shaped cabochon chrysoprase, mounted in platinum and gold, French import marks

Width: 7.5cm

**£8,000-12,000**



30

30

**AN EMERALD AND DIAMOND TARGET  
CLUSTER RING**

The collet-set old brilliant-cut diamond, within an octagonal surround set with lines of calibr -cut emeralds and brilliant-cut diamonds, to bifurcated diamond-set shoulders

Ring size: M

**£1,200-1,500**





31

**31****A DIAMOND SINGLE-STONE RING**

The pear-shaped diamond claw-set between slightly graduated brilliant and single-cut diamond three-stone shoulders

Ring size: L

**£2,500-4,000**



32

**32****AN ART DECO FROSTED ROCK CRYSTAL, ONYX AND DIAMOND BROOCH, CIRCA 1925**

The elongated octagonal frosted rock crystal frame, mounted at each end with pierced palmette motifs, millegrain-set with old brilliant and single-cut diamonds and accented by a line of buff-top cabochon onyx, French assay marks, partial French maker's mark possibly for Chaumet

Length: 7.0cm

**£1,200-1,800**



33

**33****AN ART DECO SAPPHIRE AND DIAMOND JABOT PIN, 1930s**

Of stylised arrow design, the tail set with a central line of calibre-cut sapphires, between old brilliant-cut diamond lines, the tip set with twin curved lines of old brilliant-cut diamonds, maker's mark WB for Wolf Batchever

Length: 8.0cm

**£500-700**

## RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in jewellery at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893 he married Jeanne Poirer, sister of the famous couturier Jean Poirer. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra alongside her daughter Germaine Boivin, and designer Juliette Moutard. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known and even though they were only rarely signed, however the jewellery was distinctive enough to be recognized by educated consumers

Boivin's clients included artists, intellectuals, and exuberant socialites like Sigmund Freud, Edgar Degas, and Louise de Vilmorin, as well as film stars and royalty.



34

### A RUBY RING, BY BOIVIN

The oval cabochon ruby, set within a tapered gold band with reeded shoulders, maker's mark RB, French assay mark

Ring size: L

£6,000-8,000



35

**A PAIR OF DIAMOND AND GEM-SET BROOCHES, BY BOIVIN, 1938**

Each designed as a curled leaf, one set with old brilliant-cut diamonds, the other accented with cabochon rubies, sapphires and emeralds in scrolled wire mounts, maker's marks WB for Wolf Batchever, French assay marks

Accompanied by two letters of authenticity from Francoise Cailles, stating that the brooches are by René Boivin, 1938, designed by Juliette Moutard.

Lengths: 7.0 and 7.2cm

**£22,000-25,000**



36

**A RUBY AND DIAMOND BRACELET, 1940s**

Of openwork fancy-link design, accented with cabochon ruby five-stone crescents, calibr -cut ruby lines and pav -set brilliant and single-cut diamond sections, French assay marks, indistinct maker's mark

Length: 18.5cm

** 10,000-15,000**

37

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

The oval-cut ruby, weighing 1.26 carats, between old cushion-shaped diamonds

Accompanied by a report from Gemmological Certification Services, stating that the ruby weighing 1.26cts, is of Burmese origin, with no indications of heat treatment. Report no. 80241-51, dated 7th November 2019.

Ring size: K/L

** 1,200-1,800**

36



38

38

### A DIAMOND DRESS RING

Designed as a tapered wirework spray with old brilliant and single-cut diamond finials, wrapped with ropetwist bands set with a single old brilliant-cut diamond, French assay marks

Ring size: K

£1,500-2,000



39

39

### A MID 20TH CENTURY SAPPHIRE AND DIAMOND BROOCH, BY FRINGHIAN

Designed as a stylised foliate cluster, set throughout with circular-cut sapphires, to raised old brilliant-cut diamond centres, suspending a palmier-link chain fringe with old brilliant-cut diamond terminals, signed Fringhian Paris, French assay marks

Length: 7.5cm

£1,800-2,200

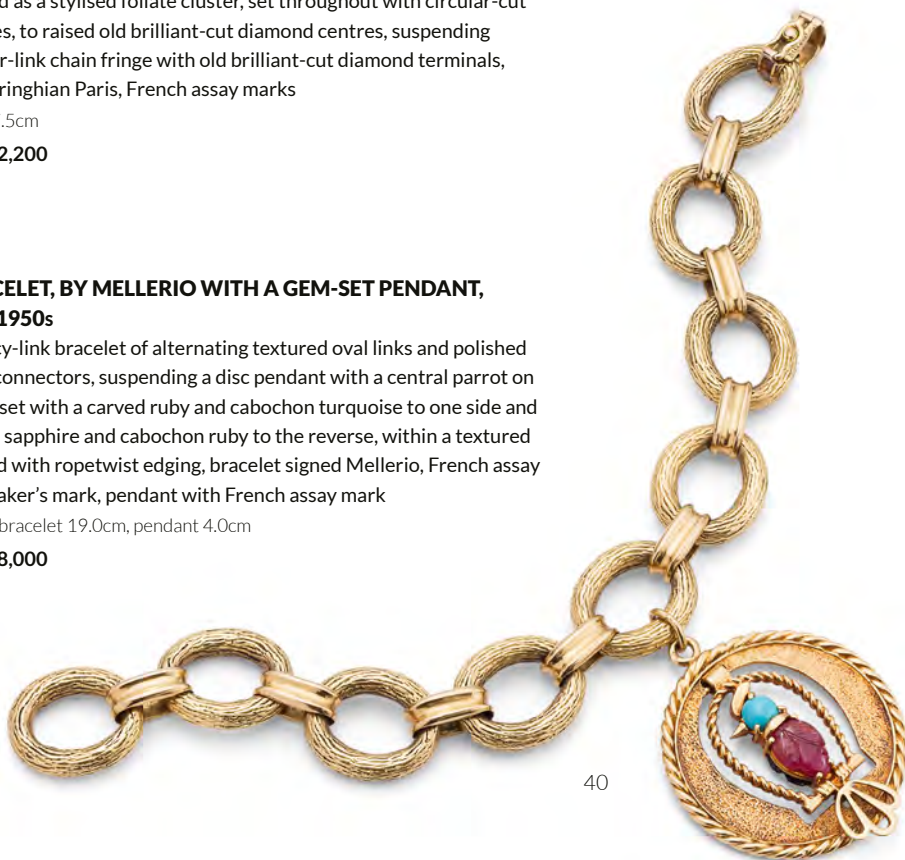
40

### A BRACELET, BY MELLERIO WITH A GEM-SET PENDANT, CIRCA 1950s

The fancy-link bracelet of alternating textured oval links and polished reeded connectors, suspending a disc pendant with a central parrot on a perch, set with a carved ruby and cabochon turquoise to one side and a carved sapphire and cabochon ruby to the reverse, within a textured surround with ropetwist edging, bracelet signed Mellerio, French assay mark, maker's mark, pendant with French assay mark

Lengths: bracelet 19.0cm, pendant 4.0cm

£6,000-8,000



40



41

41

**A LADY'S BI-METALLIC OYSTER PERPETUAL DATEJUST WRISTWATCH, BY ROLEX**

Datejust, ref. 179173, champagne dial, diamond-set indicators, sweep seconds hand, date aperture, screw down crown, bi-metallic bracelet, hidden clasp, signed Rolex, numbered, with maker's case and papers

Case diameter: 26mm

**£2,500-4,000**



42

42

**A BI-METALLIC OYSTER PERPETUAL COSMOGRAPH DAYTONA WRISTWATCH, BY ROLEX**

Cosmograph Daytona, Ref. 116503, white dial, polished gilt indicators, subsidiary register dials with gilt chapter rings, red Daytona, screw down crown and buttons, bi-metallic Oyster bracelet, fold over clasp, signed Rolex, numbered, maker's case and guarantee card

Case diameter: 40mm

**£5,000-7,000**





43

**A PLATINUM 'REVERSO' WRISTWATCH, BY JAEGER-LECOULTRE**

Reverso Platinum Number One, edition no. 48/500, the traditional case with sapphire crystal enclosing the skeletonised movement, manual movement, cabochon sapphire crown, leather strap, platinum deployant maker's clasp, signed Jaeger-LeCoultre, numbered, Swiss assay marks, European convention marks, with maker's presentation box and papers

Case width: 26mm

**£15,000-20,000**



44

44

**A LADY'S STAINLESS-STEEL AND GILT  
WRISTWATCH, BY EBEL**

Classic Wave, gilt bezel, cream dial with brilliant-cut diamond indicators, screw detail to the bezel, wave effect integral bracelet

Case width: 34mm

**£200-300**



45

45

**AN 18CT GOLD WRISTWATCH, BY DUNHILL**

Plain gold case, white dial with gilt Roman numerals, sweep second hand, date aperture, polished brick-link bracelet, double fold over clasp, quartz movement, signed Dunhill, maker's mark, numbered, Swiss assay marks, European Convention marks

Case width: 32mm

**£2,000-3,000**



46

**A MECHANICAL BELT, MODEL R8SC  
MARK II, BY ROLAND ITEN**

Set with three brilliant-cut diamonds, black stainless steel and titanium and rose gold, with maker's box, brown leather belt, stand for the belt, instructions, certificate and guarantee paperwork.

Length: 9.1cm

**£8,000-12,000**



47

47

**A LADY'S BI-METALLIC DIAMOND-SET  
'HAPPY SPORT' WRISTWATCH, BY  
CHOPARD**

Round bezel, shaped polished stainless steel case, off-white dial, Roman quarters, sweep second hand, five floating collet-set brilliant-cut diamonds, sapphire cabochon to the crown and the terminals of the lugs, signed Chopard, numbered

Case width: 25mm

**£700-1,000**



48

48

**AN 18CT WHITE GOLD 'HAPPY DIAMOND'  
WRISTWATCH, BY CHOPARD**

5089, black border with ten floating collet-set brilliant-cut diamonds, dusted effect centre, plain bezel with small cabochon onyx to the quarters and crown, fine integral link bracelet, fold over clasp, signed Chopard, numbered, Swiss assay mark, European convention mark, maker's case

Case width: 24mm

**£3,000-5,000**



49

49

**AN 18CT WHITE GOLD WRISTWATCH,  
BY CHOPARD**

Classic, 4602, white dial with Roman quarters and baton indicators, polished case, quartz movement, black leather strap, steel clasp, signed Chopard, numbered, Swiss assay marks, European convention mark, maker's case

Case width: 28mm

**£700-1,000**



50

50

**A DIAMOND-SET 'CLASS ONE'  
WRISTWATCH, BY CHAUMET**

Class One, rotating pavé-set brilliant-cut diamond bezel, mother-of-pearl dial with diamond dot indicators and Roman quarters, date aperture, sweep second hand, black rubber strap, fold over clasp, signed Chaumet Paris, numbered

Case diameter: 32mm

**£800-1,200**



51

**AN 18CT WHITE GOLD ANNUAL CALENDAR  
MOONPHASE WRISTWATCH, BY PATEK  
PHILIPPE**

'Annual Calendar' Moonphase, ref 5036, plain case, cream dial with sweep second hand, moon phase arch, up/down arch, subsidiary day and month dials, date aperture, automatic movement, crystal rear, flexible gold bracelet, double fold over clasp, signed Patek Philippe, numbered, Swiss assay marks, European convention marks, with presentation box and papers

Case diameter: 35mm

**£20,000-25,000**







52



53



54

**52****A SAPPHIRE AND DIAMOND DRESS RING**

The central brilliant-cut diamond within a scalloped openwork surround, set with calibré-cut sapphires and brilliant-cut diamonds, to similarly-cut diamond shoulders

Ring size: M

**£1,000-1,500**

**53****A SAPPHIRE AND DIAMOND DOUBLE LINE BRACELET**

Composed of twin rows of alternating square-cut sapphire four-stone and princess-cut diamond two-stone sections

Length: 18.0cm

**£6,000-8,000**

**54****A PAIR OF SAPPHIRE AND DIAMOND CUFFLINKS**

Each oval plaque set with alternating lines of calibré-cut sapphires and brilliant-cut diamonds, to chain link connectors and bar terminals with cabochon sapphire finials, French import marks

Width: 2.0cm

**£1,000-1,500**



55

55

### A SAPPHIRE AND DIAMOND BROOCH

Of rounded lozenge outline, the central brilliant-cut diamond within a calibr -cut sapphire surround, with single and baguette-cut diamond accents and frame, pin fitting

Width: 3.9cm

**£700-1,000**

56

### A SAPPHIRE LINE BRACELET

Box-set with alternating oval or cushion-shaped sapphires and circular-cut colourless sapphires, to an engraved gallery. Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphires are of Sri Lankan origin, showing no evidence of heat treatment. Report no. 16723, dated 18th January 2019.

Length: 18.5cm

**£1,200-1,800**

57

### A PAIR OF DIAMOND PENDENT EARRINGS

Each designed as a shaped plaque set with a central baguette-cut diamond line, accented by a millegrain-set brilliant-cut diamond, within an openwork surround, set throughout with brilliant-cut diamonds, to a similarly-set surmount, post fittings

Length: 5.4cm

**£2,000-3,000**



58

58

#### A DIAMOND BROOCH, FIRST HALF OF THE 20TH CENTURY

Centrally-set with three baguette-cut diamonds, between openwork sides set with old brilliant and baguette-cut diamonds, connected by square-cut diamonds

Length: 3.7cm

£1,800-2,200

59

#### A DIAMOND-SET COCKTAIL WATCH, BY OMEGA, CIRCA 1956

The circular dial with spearhead hour markers and Arabic quarters, within a single-cut diamond bezel, between scrolling brilliant and single-cut diamond lugs, to 18ct white gold straps, dial and movement signed Omega, bracelet clasp with UK hallmark for 18ct white gold, maker's mark WHWLd, maker's case

Length: 16.0-18.0cm (adjustable)

£600-800



59



60

60

#### A PAIR OF SAPPHIRE AND DIAMOND PENDANT EARRINGS

Each centrally-set with an oval-cut sapphire, weighing 3.00 and 3.29 carats respectively, suspending a triple line drop set with baguette-cut diamonds, to a looped scroll surmount set with baguette and brilliant-cut diamonds, post and clip fittings, French import marks

Accompanied by two reports from The Gem and Pearl Laboratory, stating that the sapphires were found to be natural, with no evidence of heat treatment observed. Origin opinion: Sri Lanka (Ceylon). Report nos. 17386 and 17387, dated 18th June 2019.

Length: 5.7cm

£4,000-6,000



62

**A DIAMOND BRACELET, 1940s**

Composed of openwork tapering scrolling links and a central stylised floral motif, set throughout with brilliant and baguette-cut diamonds

Length: 19.5cm

£4,000-6,000

61

61

**A PAIR OF DIAMOND EARRINGS**

Each of ribbon scroll design, set throughout with brilliant, single and baguette-cut diamonds, clip fittings

Length: 2.5cm

£1,000-1,500

62



63

**63****AN OPAL AND DIAMOND PENDANT**

The oval cabochon opal claw-set within a brilliant-cut diamond surround, to an openwork suspension loop, suspended from a filed curb-link chain

Pendant length: 4.1cm

**£1,000-1,500**



64

**64****A DIAMOND-SET NECKLACE, BY FOPE**

Designed as a brick-link rope, accented with brilliant-cut diamond-set circlets, suspending a similarly-designed drop, signed Fope

Length: 42.0cm

**£1,000-1,500**



65

65

**A PERIDOT AND DIAMOND-SET PENDANT AND EARRING SET**

Each of curved shield-shaped design of brushed and polished finish, collet-set at the base with a fancy-cut peridot, and accented by tapered lines of brilliant-cut diamonds, pendant suspended from a ropetwist chain, pendant with UK hallmarks for 18 carat gold, earrings with clip fittings (2)

Lengths: pendant 3.0cm, earrings 2.5cm

**£3,000-5,000**

66

**A CITRINE AND DIAMOND RING, BY PASCAL**

The navette-shaped citrine to a brilliant-cut diamond surround and shoulders, mounted in 18ct gold, signed Pascal, partial London hallmark

Ring size: L

**£500-700**



66



## JOHN DONALD (1928-)

In his half-century as a working jeweller John Donald has been feted as an idealist, a pioneering designer, and as a craftsman. Part of a select group who revolutionised jewellery design in the early 1960s, he went on to establish a successful business and an international reputation. His work captures the late twentieth century ideals of glamour and modernity.

Born in 1928 John Donald attended art college as a compromise between sport and university. He studied graphic design at Farnham, and in 1952 he was offered the chance to enrol in the Metalwork Department of the Royal College of Art. This change of direction was essentially a pragmatic one, as he was keen to experience London. But he soon discovered an affinity for working with metal that would shape the rest of his life.

At college John Donald shared digs in Chelsea with fellow metalwork students Robert Welch and Gerald Benney. All three friends would later become famous for their silver and jewellery designs.

However it was several years before he could establish himself as a jeweller. He entered five pieces in the seminal International Exhibition of Modern Jewellery 1890-1961, held at Goldsmiths' Hall, and by 1964 he could number Princess Margaret and the Queen Mother among his patrons.

John Donald's designs perfectly caught the mood of freedom and excitement which swept Britain during the 1960s. Using simple materials such as gold rod and uncut crystal, he created expressive, abstract pieces free from the conventions of shape and style which had constrained earlier jewels. He was one of a small group of craftsmen whose radical entries to the International Exhibition ushered in a new era of modern jewellery.







67

67

**A RUTILATED QUARTZ BROOCH, BY JOHN DONALD, 1970**

The faceted rutilated quartz, set within a textured surround of radiating square 18ct gold tubes, maker's mark JAD, UK hallmark

Length: 5.0cm

£1,500-2,000



68

68

**AN AMETHYST AND TURQUOISE BROOCH, BY JOHN DONALD, 1965**

The central oval-cut amethyst, within an abstract border of radiating textured round 18ct gold tubes, accented with collet-set cabochon turquoise, UK hallmark, maker's mark JAD, maker's case

Length: 5.0cm

£1,500-2,000

69

**A PAIR OF AMETHYST EARRINGS, BY JOHN DONALD, 1973**

Each oval-cut amethyst within an 18ct gold half surround of pierced and hammered finish, post fittings, maker's mark JAD, UK hallmark, maker's case

Length: 1.8cm

£400-600



69



70

70

**A PAIR OF EARRINGS,  
1960s**

Of domed openwork design, composed of tri-coloured abstract textured cubes, post fittings, unmarked, in a John Donald case

Length: 1.8cm

**£300-500**



71

71

**A LADY'S 18CT GOLD MANUAL  
WRISTWATCH, BY JOHN DONALD,  
1965**

The square textured gold dial, with black enamel dot quarters and hands, within a similarly-designed bezel, to an openwork bracelet composed of abstract textured cubes, UK hallmark, maker's mark JAD, maker's case

Length: 17.0cm

**£600-800**



72

72

**A LONGCHAIN,  
BY JOHN DONALD, 1978**

Set at regular intervals with oval openwork 9ct gold links of hammered finish, between cable-link chain connections, UK hallmark, maker's mark JAD, maker's case

Length: 90.0cm

**£250-300**



73

**73**

**A PAIR OF RUBY EARRINGS,  
BY JOHN DONALD, 1992**

Each designed as a curved 18ct gold wirework leaf, accented with a trio of oval-cut rubies, post fittings, UK hallmark, maker's mark JAD

Length: 2.1cm

**£600-800**



74

**74**

**A DIAMOND-SET BROOCH,  
BY JOHN DONALD, 1971**

The circular brooch of 18ct gold openwork radiating design, accented with two tapered lines of baguette-cut diamonds, UK hallmark, maker's mark JAD, maker's case

Length: 5.5cm

**£700-900**



75

**75**

**A NEPHRITE AND CORAL BRANCH BROOCH, BY JOHN DONALD, 1980**

The coral branch wrapped with 18ct gold wire, decorated with gold flowerheads and carved nephrite leaves, maker's mark JAD, UK hallmark

Length: 7.0cm

**£600-800**



76

**76**

**A RUBY, EMERALD AND  
DIAMOND BROOCH, BY  
KUTCHINSKY, 1961**

Of stylised foliate design, the leaves pavé-set with circular-cut rubies and emeralds and brilliant-cut diamonds, within beaded borders, the curling stem highlighted by brilliant-cut diamonds, mounted in 18 carat white and yellow gold, signed Kutchinsky, UK hallmark, maker's mark

Length: 6.5cm

**£2,500-3,000**



77

**77**

**A SAPPHIRE AND DIAMOND-SET RING,  
BY CHARLES DE TEMPLE, 1968**

The tapered 18ct white and yellow gold band of openwork beaded design, centrally-set with a circular-cut sapphire and accented with single-cut diamonds and similarly-cut sapphires, signed CdeT, UK hallmark

Ring size: O

**£800-1,200**

**78**

**A PAIR OF TIGER'S EYE EARRINGS, BY KUTCHINSKY, 1970s**

Each oval cabochon tiger's eye within an 18ct gold beadwork frame, clip fittings, signed Kutchinsky, partial UK hallmark

Length: 2.5cm

**£2,500-3,000**



78







80

79

**A TIGER'S EYE LONGCHAIN,  
BY G. VASSELLARI**

Composed of alternating elongated oval links set with tiger's eye plaques, and oval openwork fancy links, signed G. Vassellari

Length: 95.0cm

£2,000-3,000



79

80

**A RUBY AND DIAMOND-SET BROOCH**

Designed as a branch of hammered finish, set with cabochon rubies and brilliant-cut diamonds

Length: 6.2cm

£1,000-1,500



81

81

**A GEODE PENDANT/BROOCH, 1970s**

The rock crystal geode in a black matrix, mounted in a textured frame of abstract design, with beadwork detail, brooch and pendant fittings

Length: 8.0cm

£1,000-1,500



82

82

### A PAIR OF AQUAMARINE AND DIAMOND EARRINGS

Each pear-shaped fancy-cut aquamarine, to a brilliant-cut diamond circlet line surmount, post and clip fittings

Length: 6.0cm

£1,800-2,200



83

83

### AN AQUAMARINE AND DIAMOND RING

Set with three graduated rectangular step-cut aquamarines, between bifurcated shoulders set with brilliant-cut diamond lines

Ring size: L

£1,500-2,000



84

84

### A PAIR OF EMERALD AND DIAMOND EARRINGS

Each set with a cut-cornered step-cut emerald, weighing 4.02 and 4.27 carats respectively, within a tiered brilliant-cut diamond surround, to a diamond-set hook fitting

Length: 3.3cm

£2,500-3,000



85

**85**

**A BLUE TOPAZ AND DIAMOND RING,  
BY PAOLO COSTAGLI**

The large cushion-shaped fancy-cut blue topaz in a four-claw mount, between brilliant-cut diamond shoulders, maker's mark, maker's case

Ring size: H-J (sizing beads)

**£1,500-2,000**



86

**86**

**AN EMERALD AND DIAMOND RING**

The cut-cornered rectangular-cut emerald, weighing 14.53 carats, to single-cut diamond-set bifurcated shoulders and surround

Ring size: M

**£3,000-4,000**





87

87

**A DIAMOND-SET 'STARFISH' PENDANT, BY ELSA PERETTI FOR TIFFANY & CO.**

The polished starfish, accented at each arm with a collet-set brilliant-cut diamond finial, signed Elsa Peretti, Tiffany & Co, French assay mark, maker's mark

Length: 5.5cm

**£700-900**



88

88

**A SPINEL NECKLACE**

Spectacle-set with a line of oval and circular-cut vari-coloured spinel

Length: 47.0cm

**£600-800**



89

89

**A BLUE TOPAZ AND PASTE DRESS RING**

The cut-cornered rectangular-cut blue topaz collet-set within a geometric design mount of translucent blue paste, French assay mark, maker's mark

Ring size: K

**£400-600**



90



91

**90**

**A DIAMOND AND GEM-SET DRESS RING**

Set with seven tiered graduated French-cut gems, including peridot, citrine, garnet, tourmaline, amethyst, tanzanite and blue topaz, between brilliant-cut diamond two-stone borders

Ring size: L

**£500-700**

**91**

**A DIAMOND-SET 'HAPPY SPIRIT' PENDANT, BY CHOPARD**

The oval pendant with central glazed compartment, containing a floating brilliant-cut diamond collet within two further graduated floating oval frames, suspended from a twin filed cable-link chain, signed Chopard, numbered

Length of pendant: 4.2cm

**£800-1,200**



92

**92****A CULTURED PEARL AND DIAMOND PENDANT**

The semi baroque cultured pearl of golden tint, encircled by a tapering line of brilliant-cut diamonds, to a similarly-cut diamond pendant loop, suspended from a fine cable-link chain

Length: 3.3cm

£400-600



93

**93****A CITRINE LINE BRACELET**

Channel-set with a continuous row of French-cut citrines

Length: 17.3cm

£800-1,200



94

**94****A DIAMOND-SET DRESS RING**

The bombé front of granulated finish, set throughout with graduated brilliant and baguette-cut diamonds

Ring size: N/O

**£2,000-3,000**



95

**95****A DIAMOND-SET CUFF BANGLE**

The wide cuff of textured finish, centrally-set with a stylised ribbon bow motif set throughout with baguette and brilliant-cut diamonds and two imitation pearl drops

Inner diameter: 5.5cm

**£1,500-2,000**

## GIACINTO MELILLO (1846-1915)

Giacinto Melillo was a Neapolitan jeweller, trained in the workshop of Alessandro Castellani. He studied Ancient Art history, especially Etruscan, Roman, Greek and Byzantine art which greatly influenced him and his work.

Melillo took over the management of the Castellani workshop in Naples in 1870, when Alessandro Castellani returned to Rome, from which city he had been exiled since 1858. After he had travelled to London and Paris in 1861 and 1862, Alessandro had settled in Naples and founded a school of goldsmiths which, by 1865, was being run by Melillo and it is assumed that the Naples workshop of Alessandro Castellani was established at around the same time. Melillo was clearly a pupil of outstanding ability, directing a goldsmiths' school when he was only nineteen and running a workshop at twenty-four, by which time he was also exhibiting under his own name, at the Workmen's International Exhibition in London in 1870, where he won a silver medal. Melillo took part in fifteen international exhibitions between 1870 and 1900, receiving gold medals at five of them, including Paris in 1878 and 1889. Apart from his jewellery in the 'archaeological style', Melillo also produced silver copies of Roman treasures and exquisite coral jewellery. Melillo's jewels sometimes bear his initials but are more often than not unsigned.





97

96

96

**AN ARCHEOLOGICAL REVIVAL CARNELIAN AND ENAMEL BRACELET, BY GIACINTO MELILLO, CIRCA 1880**

Centrally-set with a carnelian intaglio, within a finely worked double-knot surround, decorated with enamel motifs and flowerheads, between shoulders accented with vari-coloured enamel, to a fine mesh-link bracelet and enamelled clasp, maker's mark GM, wooden maker's case

Length: 18.0cm

£10,000-15,000

97

**AN ITALIAN LATE 19TH CENTURY GEM-SET PENDANT/BROOCH AND CHAIN**

The cushion-shaped citrine in an ornate collet mount with ropetwist detailing, flanked by two mermaids, holding an old brilliant-cut diamond, and suspending three pearl drops, to a palmier-link chain, pearls untested, with a wooden necklace case by Giacinto Melillo

Lengths: pendant 4.2cm, chain 38.0cm

The mermaid Parthenope is one of the most beautiful and historically significant symbols of Naples. Parthenope was one of the sirens in Greek mythology and, according to legend, attempted to entice Odysseus. Having failed in her attempt, Parthenope then threw herself into the sea and washed ashore on the island of Megaride. The mermaid's body was then claimed to have dissolved and formed the shape of Naples.

£4,000-6,000



98

98

**AN ITALIAN LATE 19TH CENTURY CORAL AND DIAMOND THREE-STONE RING**

The circular cabochon pink coral, corallium rubrum, between old brilliant-cut diamonds, to a tapered hoop, in wooden case by Giacinto Melillo

Ring size: Q

£1,200-1,800





99

**AN ITALIAN MALACHITE CAMEO NECKLACE,  
FIRST HALF OF THE 19TH CENTURY**

Composed of eight graduated oval malachite cameos,  
depicting mythological scenes and putti, between twin  
cable-link chain connections, Vatican gold marks

Length: 43.5cm

£600-800

99

100

100

**AN ARCHAEOLOGICAL REVIVAL SCARAB BRACELET, CIRCA 1870**

Set with a series of seven carnelian scarabs, each engraved the reverse with a male figure, mounted in  
beadwork and ropetwist frames, between square links decorated with beadwork and ropetwist flower heads,  
indistinct mark

Length: 18.0cm

£1,200-1,800





101 (not to scale)

**101**

**AN ART NOUVEAU GEM-SET HAIR ORNAMENT, BY R. LECLERC, CIRCA 1915**

The dragonfly with finely carved translucent horn wings, accented by four cabochon moonstones, the legs clasping a kite-shaped citrine, signed R. Leclerc, hat pin detachable

Width: 17.1cm

**£10,000-15,000**



102

### A CULTURED PEARL AND ENAMEL BEAD NECKLACE

Composed of alternating baroque cultured pearls of grey and cream tints, and beads decorated with brown, grey and green enamel, to a concealed clasp

Length: 34.5cm

£1,000-1,500

103

103

### A RUBY AND DIAMOND RING

The oval-cut ruby, weighing 3.08 carats, between tiered shoulders set with three lines of single-cut diamonds

Ring size: M

£1,000-1,500



104

104

#### A PAIR OF MORGANITE AND GEM-SET EARRINGS

Each pear-shaped morganite, within a brilliant-cut diamond surround, and pavé-set circular-cut pink sapphire gallery, suspended from an articulated link surmount, pavé-set with circular-cut coloured sapphires, rubies and diamonds, post fittings

Length: 6.9cm

£2,500-3,000

105

#### A DIAMOND LONGCHAIN

Spectacle-set with brilliant-cut diamonds, between cable-link chain connections

Length: 120.0cm

£4,500-6,000

105





106

**106****A DIAMOND AND TITANIUM DRESS RING**

The textured purple titanium flowerhead with brilliant-cut diamond edging, centrally-set with a cluster of briolette-cut diamonds

Ring size: N

**£3,000-4,000**



107

**107****A PAIR OF DIAMOND PENDENT EARRINGS**

Each designed as an openwork flowerhead pendant set throughout with brilliant-cut diamonds, to a similarly-set articulated line surmount, post fittings

Length: 4.4cm

**£1,200-1,500**



108

**108****A PINK TOPAZ AND DIAMOND RING**

The oval-cut pink topaz, held by four rose-cut diamond-set claws, to an engraved gallery and polished hoop

Ring size: M

**£4,000-6,000**



109

**109****A DIAMOND-SET CROSSOVER RING**

Of floral design, set with a pear-shaped and a navette-shaped terminal, each pavé-set with brilliant-cut diamonds, to curved similarly-set shoulders

Ring size: M

**£1,000-1,500**



110

**110****A PAIR OF PINK SAPPHIRE AND DIAMOND SET EARRINGS**

Each claw-set with an oval-cut pink sapphire, within a brilliant-cut diamond surround, mounted in 18ct white gold, post fittings, UK hallmarks

Length: 1.3cm

**£1,500-2,500**



111

### 111

#### **A RUBY AND DIAMOND CLUSTER RING**

The oval-cut ruby, weighing 11.87 carats, within a brilliant-cut diamond surround  
Accompanied by a report from the Gemological Institute of America (GIA), stating that the ruby was found to be natural with no indications of heating. Report number 1328134144, dated 28th February 2019.

Ring size: M

**£3,500-4,500**



112

### 112

#### **A SAPPHIRE AND DIAMOND CLUSTER RING**

The oval-cut sapphire, weighing 7.23 carats, within a brilliant-cut diamond two row surround  
Accompanied by a report from the Gem & Pearl Laboratory, stating that the sapphire was found to be natural, with no indications of heat treatment observed, origin opinion Madagascar. Report number 18975, dated 18th September 2020.

Ring size: K

**£12,000-15,000**



113



114



115



116

**113****A DIAMOND DRESS RING**

The central plaque pavé-set with brilliant-cut diamonds, to a reeded tapered mount

Ring size: N/O

**£800-1,200**

**114****A SAPPHIRE AND DIAMOND DRESS RING**

Of zig-zag design, composed of twin bands pavé-set with brilliant-cut diamonds and circular-cut sapphires, mounted in 18ct white gold, partial UK hallmark

Ring size: O

**£1,000-1,500**

**115****A DIAMOND LINE BRACELET**

Set with a continuous row of brilliant-cut diamonds

Length: 17.2cm

**£4,500-6,000**

**116****A PAIR OF DIAMOND CUFFLINKS**

Each of domed cushion-shaped design, pavé-set with brilliant and rose-cut diamonds, to curved T-bar terminals

Width: 1.1cm

**£500-700**





117

### 117

#### A DIAMOND SINGLE-STONE PENDANT

The brilliant-cut diamond, weighing 2.00 carats, in a four-claw mount, suspended from an 18ct white gold palmier-link chain, UK hallmark

Accompanied by a report from Gemmological Certification Services, stating that the diamond is H colour, VVS2 clarity, with faint fluorescence. Report no. 80274-17, dated 9th September 2020.

Lengths: pendant 1.5cm, chain 51.0cm

**£12,000-18,000**



118

### 118

#### AN EMERALD AND DIAMOND CLUSTER RING

The cut-cornered step-cut emerald, weighing 3.00 carats, within a tapered baguette-cut diamond surround

Accompanied by a report from the Gem & Pearl Laboratory, stating that the emerald was found to be natural, with evidence of negligible clarity enhancement, origin opinion Colombia. Report number 18976, dated 18th September 2020.

Ring size: K

**£12,000-15,000**



119

**119****A PAIR OF EMERALD AND DIAMOND EARRINGS**

Each designed as a cluster of brilliant and baguette-cut diamonds within a brilliant-cut diamond surround, to a rectangular-cut emerald and baguette-cut diamond two-stone surmount, suspended from a brilliant-cut diamond-set hook fitting

Length: 3.6cm

**£1,500-2,000**



120

**120****AN EMERALD AND DIAMOND RING**

The circular-cut emerald, flanked by pear-shaped diamonds, mounted in 18ct white gold, UK hallmark

Ring size: M/N

**£1,500-2,500**



121

**121****A PAIR OF EMERALD AND DIAMOND PENDANT EARRINGS**

Each designed as a pierced pear-shaped plaque set with brilliant and baguette-cut diamonds and calibré-cut emeralds, to a diamond-set kite-shaped connector and star-shaped surmount, post fittings

Length: 4.4cm

**£1,800-2,200**



122



123

**122**

### **A PAIR OF LATE 19TH CENTURY DIAMOND PENDENT EARRINGS**

Each designed as a ribbon scroll, set throughout with old brilliant-cut diamonds, accented with knife-edge bars terminating in similarly-cut diamonds, to an old brilliant-cut diamond two-stone surmount, hook fittings, composite

Length: 5.5cm

£6,500-7,500

**123**

### **A PAIR OF MID 19TH CENTURY DIAMOND CLUSTER EARRINGS**

Each set with an old brilliant-cut diamond in a pinched collet setting, within an openwork surround set with old single and rose-cut diamonds, mounted in silver and gold, hook fittings

Length: 1.6cm

£500-700



124

**124**

### **A LATE 19TH CENTURY OPAL, PEARL AND DIAMOND BANGLE**

The hinged bangle set to the front with alternating oval cabochon opals and bouton pearls in a tapered openwork surround of rose-cut diamond scrolls, with cabochon opal finials

Inner diameter: 5.8cm

£3,000-4,000



126

125

#### A LATE 19TH CENTURY NATURAL PEARL AND DIAMOND PENDANT, CIRCA 1890

Of target cluster design, the pearl measuring 8.4 x 7.7mm within a double openwork surround of old brilliant-cut diamonds, suspending a 6.7 x 8.5mm pearl drop with an old brilliant-cut diamond connector, to a similarly-cut diamond three-stone pendant loop, mounted in silver and gold. Accompanied by a report from Gemmological Certification Services, stating that the pearls were found to be natural, of saltwater origin. Report no. 80256-51, dated 6th March 2020.

Length: 5.6cm

£1,500-2,500



125

126

#### A MID 19TH CENTURY DIAMOND NECKLACE

Composed of alternating floral cluster and quatrefoil links, set throughout with vari-shaped rose-cut diamonds in foiled closed back settings, the front suspending similarly-set diamond drops, with engraved floral detail to reverse, mounted in silver and gold, in a fitted case

Length: 38.5cm

£2,000-3,000

127

#### A LATE 19TH CENTURY DIAMOND BRACELET

The front composed of a graduated line of collet-set old brilliant-cut diamonds within articulated tapered crescents set with old and rose-cut diamonds, to a curb-link back chain

Length: 17.5cm

£600-800



127



128

**128**

**A DIAMOND-SET 'DOUBLE C' PENDANT  
NECKLACE, BY CARTIER**

The detachable charm of interlocking double 'C' design, pavé-set with brilliant-cut diamonds, suspended from a filed cable-link chain, pendant and chain signed Cartier, numbered

Lengths: pendant 2.5cm, chain 47.0cm

**£1,200-1,500**



129

**129**

**A 'NIGHT AND DAY' RING, BY CARTIER**

Composed of twin bands of 18ct gold, and white gold polished discs, with bead connectors, signed Cartier, numbered, maker's mark, French assay mark, European convention mark

Ring size: M

**£500-700**



131



130

**130****A DIAMOND-SET 'TRINITY' RING, BY CARTIER**

The interlocking 18ct white, rose and yellow gold bands inset at intervals with brilliant-cut diamonds, signed Cartier, numbered, European convention mark, maker's case

Ring size: O

**£1,200-1,500**

**131****A BI-METALLIC COMPACT, BY CARTIER**

Of reeded design with polished sides and thumbpiece, opening to reveal a mirror and powder compartment, signed Cartier Paris, numbered, French assay marks, maker's marks

Width: 9.0cm

**£800-1,200**



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

The pear-shaped rose-cut diamond, weighing 15.50 carats, to a diamond-set cap, suspended from a collet-set brilliant-cut pink diamond surmount, between brilliant-cut diamond two-stone sides, on a fine trace-link chain, clasp signed Graff, pink diamond untested, in maker's case

Accompanied by a copy of a report from GIA Gem Trading Laboratory, stating that the pear rose cut diamond, weighing 15.50 carats, is H colour, Vs2 clarity. Report no. 10725605, dated 20th August 1999.

Length: 38.0cm

**£200,000-300,000**



# TERMS & CONDITIONS FOR BUYERS

## 19.2

### FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller.

### A. BEFORE THE SALE

#### 1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

### 2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports

are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

### 3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

### 4. JEWELLERY, CLOCKS & OTHER ITEMS

(i) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into

the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books - Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

### B. REGISTERING TO BID

#### 1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

#### 2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two

years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

### 3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

### 4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principal (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

### 5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

### 6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If you make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

## C. DURING THE SALE

### 1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

### 2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

### 3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards or forwards in anyway he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

### 4. BIDDING

The Auctioneer accepts bids from:

- (a) Bidders in the saleroom;
- (b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;
- (c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

### 5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

### 6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

### 7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

### 8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

## D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 25% of the Hammer Price of each Lot up to and including £300,000, plus 20% from £300,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen).

This additional premium is subject to VAT at the appropriate rate as above.

### 2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (\*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outside the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with (‡): Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outside the European Union and do not fall within the reduced rate category outlined above.

### 3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society (DACS) and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at [www.dacs.org.uk](http://www.dacs.org.uk).

## E. WARRANTIES

### 1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law; and

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else. If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

### 2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom

notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

- (a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or
- (b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or
- (c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading. This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

- (a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and
- (b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

### 3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

- (i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain

for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes; and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

## F. PAYMENT

### 1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

- (i) When You collect the Lot; or
- (ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

### 2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- (a) To proceed against You for damages for breach of contract;
- (b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;
- (c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs);
- (d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover



from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

## G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

## H. TRANSPORT & SHIPPING

### 1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

### 2. EXPORT OF GOODS

Buyers intending to export goods should ascertain:

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the Lot.

## 3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

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

We accept no liability for Lots which may be subject to CITES but have not been identified as such.

## I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

## J. OTHER TERMS

### 1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

### 2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped. You may make arrangements to bid by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

### 3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

### 4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the

agreement will be treated as deleted and the rest of this agreement will remain in force.

## 5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

## 6. REPORTING ON

### WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on [www.lyonandturnbull.com](http://www.lyonandturnbull.com). Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

## 7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

## 8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements.

Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

## 9. DATA PROTECTION

Where we obtain any personal information about You, we shall 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.lyonandturnbull.com](http://www.lyonandturnbull.com) or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from [data.enquiries@lyonandturnbull.com](mailto:data.enquiries@lyonandturnbull.com).

## 10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

## 11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

## K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

### 1. DEFINITIONS

**"Auctioneer"** Lyon & Turnbull Ltd (Registered in Scotland No: 191166)

| Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

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

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

**"Buyer"** the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words **"You"** and **"Your"**

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

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

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

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

**"Hammer Price"** the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

**"High Cumulative Value of Lot"** several Lots with a total lower Estimate value of £30,000 or above;

**"High Value Lot"** a Lot with a lower Estimate of £30,000 or above;

**"Lot"** each item offered for sale by Lyon & Turnbull;

**"Purchase Price"** is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

**"Reserve"** the lowest price below which an item cannot be sold whether at auction or by private treaty;

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

**"Seller"** the person who offers the Lot for Sale. We act as agent for the Seller.

**"Total Amount Due"** the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

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

**"Website"** Lyon & Turnbull's Website at [www.lyonandturnbull.com](http://www.lyonandturnbull.com)

### 2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict 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

**"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.

# DIAMOND GUIDE

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Certain enhancements, such as heating, are commonly used to improve colour or transparency in rubies and sapphires.

Emeralds are also frequently treated, usually with oils or resin, for the same purpose. Other methods, including staining, dyeing, coating or irradiation, may have been used on other gemstones including Jade and associated hardstone that may have been bleached (usually in acid), polymer/resin filled or dyed, or a combination of any of these treatments. The international jewellery trade has generally accepted these methods.

Heat enhancement of colour is usually permanent, however, in some cases; this may have an impact on the durability of the gemstone. Gemstones that have been oiled may require reoiling after a number of years in order to retain their optimum appearance.

It is, in suitable cases, Lyon & Turnbull's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Lyon & Turnbull. In the

event that Lyon & Turnbull have been given, or have obtained, reports for any lot in the sale these reports will be mentioned in the catalogue description. However, it is not feasible for Lyon & Turnbull to obtain a gemmological report for each gemstone offered for sale by Lyon & Turnbull. If no report is published in the catalogue prospective buyers should assume that the gemstones may have been enhanced by some method. However, please note that there may not be consensus between different laboratories on the degrees or types of treatment for any particular gemstone. Prospective buyers should be aware that Lyon & Turnbull's pre-sale estimates assume that gemstones may have been subjected to such treatments.

ALL DIMENSIONS, WEIGHTS ARE APPROXIMATE.

## DIAMOND GRADING TERMS

Where printed in the catalogue, estimated diamond grades for colour and clarity are intended as guides for prospective buyers. Lyon & Turnbull do not guarantee these estimated grades due to the limitations of mounts and settings.

### DIAMOND COLOUR

GIA	CIBJO	EXPLANATION
D	Exceptional White + (EW+)	Face up colourless - Face down colourless
E	Exceptional White (EW)	-
F	Rare White + (RW+)	-
G	Rare White (RW)	-
H	White (W)	Face up colourless - Face down slightly tinted
I / J	Slightly Tinted White (STW)	-
K / L	Tinted White (TW)	Face up slightly tinted - Face down obviously tinted
M to Z	Tinted Colour (TC)	Face up obviously tinted - Face down obviously tinted
Fancy	Fancy Colour	Face up definite colour

### DIAMOND CLARITY

GIA	CIBJO	EXPLANATION
Flawless (FL)	Loupe Clean (LC)	Shows no inclusions or blemishes under 10x magnification
Internally Flawless (IF)		Shows no inclusions and only insignificant blemishes under 10x magnification
Very Very Slightly Included (VVS) VVS1 / VVS2	Very Very Small Inclusions (VVS) VVS1 / VVS2	Minute inclusions, which are difficult, even for an experienced grader, to locate under 10x magnification
Very Slightly Included (VS) VS1 / VS2	Very Small Inclusions (VS) VS1 / VS2	Minor inclusions, observable with effort under 10x magnification
Slightly Included (SI) SI1 / SI2	Small Inclusions (SI) SI1 / SI2	Noticeable inclusions under 10x magnification
Included (I) I1 / I2 / I3	Pique (P) P1 / P2 / P3	Obvious inclusions, visible to the unaided eye, face up. These may affect the stone's beauty and durability.



# GUIDE TO **BIDDING & PAYMENT**

## REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, by fax or on our website. Please note that all first time bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

## BIDDING

At the Sale Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

## HOW TO BID

### BY COMMISSION/ ABSENTEE BID

Leave a bid online through our website, call us on 0131 557 8844 or email [info@lyonandturnbull.com](mailto:info@lyonandturnbull.com)

### BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

### BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

## PAYMENT

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

### BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

### ONLINE CREDIT OR DEBIT CARD PAYMENTS

Payment can be made by Visa Debit, Maestro, Mastercard or Visa Credit cards. We do not accept card payments by phone. Please use our online payment service (provided by Sage Pay). You will find a link to this service in the email invoice issued after the sale or you can visit the payments section of our website.

### CASH

No cash payments will be accepted for this auction.

### COLLECTION & STORAGE

Please refer to our guide to collection & storage on page 2 of this catalogue.



Above Lot 7



LONDON | EDINBURGH | GLASGOW

[LYONANDTURNBULL.COM](http://LYONANDTURNBULL.COM)