

FINE JEWELS
ODE TO NATURE

SAFFRONART

15 – 16 OCTOBER 2019 • ONLINE AUCTION



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All bidding will take place online on saffronart.com. All lots are published in the printed catalogue and may also be viewed on the website. Select lots may be viewed in New Delhi and Mumbai by appointment.

AUCTION DATES

Start: Tuesday, 15 October 2019, 9 am IST
(14 October 2019, 11.30 pm US Eastern Time, and 15 October 2019, 4.30 am UK Time)

Close: Wednesday, 16 October 2019, 9 pm IST
(16 October 2019, 11.30 am US Eastern Time, and 16 October 2019, 4.30 pm UK Time)

Please note that bidding closes at different times according to lot groups.
These times have been listed in the Bid Closing Schedule.

PREVIEW AND VIEWINGS

NEW DELHI

Preview and Cocktails

Friday, 27 September 2019
7 pm onwards

Viewings

28 September – 1 October 2019
11 am – 7 pm, Monday to Saturday
11 am – 4 pm, Sunday

Venue

Saffronart
The Oberoi
Dr. Zakir Hussain Marg
New Delhi 110003

MUMBAI

Brunch Preview and Cocktails

Saturday, 5 October 2019
11.30 am – 4.30 pm

Viewings

6 – 16 October 2019
11 am – 7 pm, Monday to Saturday
11 am – 4 pm, Sunday

Venue

Saffronart
Industry Manor, Third Floor
Appasaheb Marathe Marg, Prabhadevi
Mumbai 400025

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UK 73 New Bond Street, First Floor, London, W1S 1RS

*"Gems, in fact, are a species of mineral flowers;
they are the blossoms of the dark, hard mine."*

– HARRIET BEECHER STOWE



Lots 1–28

Closing Time:
7.30 pm (IST) | 10 am (US Eastern Time)



1

GEMSET PENDANT

Designed as a flower-head centring on a circular emerald cabochon with a surround of ruby cabochons and table-cut diamonds, suspending a spinel, mounted in gold.

Diamond *polki*: 2.00 carats approximately
Gross weight: 24.71 grams

\$ 2,145 - 2,860
Rs 1,50,000 - 2,00,000



3

PAIR OF GEMSET KARNPHOOL EARRINGS

Of a flower-head style, each centred with a foil-backed emerald cabochon and a two-tiered surround of *polki* diamonds and foil-backed ruby cabochons, with seed pearls along the circumference, mounted in gold. Stamped '18K' on the post.

Gross weight: 47.38 grams

\$ 2,145 - 3,575
Rs 1,50,000 - 2,50,000



2

PAIR OF GEMSET EARRINGS

Each centred on a rose-cut diamond with concentric rows of ruby cabochons, table-cut diamonds and emerald cabochons with seed pearls along circumference, mounted in gold.

Diamond *polki*: 4.00 carats approximately
Gross weight: 35.51 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000



4

GEMSET EARRINGS

Designed as a flower-head centring on a *kundan*-set *polki* diamond to a surround of foil-backed red stones in stylised bezels, mounted in gold. Stamped '18K' on the post.

Diamond *polki*: 3.25 carats
Gross weight: 20.73 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000



In Indian culture, fresh flowers, buds and garlands have been used for decorating the body. Flower heads, for instance, were worn on the earlobes. However, due to their perishable nature, they began to be replicated using more durable materials, including stone and metal, and later, clusters of gemstones. "From the idea of a single flower placed in an earlobe hole... comes the Hindi term *karanphul* (ear flower), an important, universal, large, round metal flower-form earring with a central stud at the back equivalent to a flower stem..." (Oppi Untracht, *Traditional Jewelry of India*, London: Thames and Hudson Ltd, 1997, p. 381) This traditional flower-head earring was widely depicted in miniature paintings, and has remained unchanged and popular for centuries.



5

DIAMOND BRACELET

Designed as a flexible bracelet with three rows of kundan-set polki diamonds, to a rectangular clasp, mounted in gold.

Gross weight: 80.37 grams

\$ 9,290 - 12,145

Rs 6,50,000 - 8,50,000

PROVENANCE:

Property from the private collection
of a former Indian Princely family

Private Collection, Circa 1940s



6

RUBELLITE TOURMALINE AND COLOURLESS SAPPHIRE BAJUBAND OR ARM ORNAMENT

Single gold plaque centred on an octagonal-shaped rubellite tourmaline with a similar set of colourless sapphires in a floral motif to octagonal-shaped rubellite tourmalines. The reverse is in red, green, blue and white enamel of floral motif on gold ground, connected by an adjustable silk cord.

Gross weight: 51.22 grams

\$ 5,715 - 7,145

Rs 4,00,000 - 5,00,000

PROVENANCE:

Property of a lady of noble descent



Along with flowers in full bloom, buds are also commonly featured in Indian jewellery. Jasmine buds are found as various stylised forms in necklaces and bracelets, as seen in lot 5. It was believed that wearing jasmine buds, which are symbolic of grace and elegance, imbued the wearer with the qualities and fragrance of the flower.



7

SPINEL AND DIAMOND POLKI NECKLACE

Designed as a flexible row of gold plaques in floral motifs *kundan*-set with table-cut diamonds with spinel spacers, bordered by pearls on the upper edge, suspending a fringe of *kundan*-set polki diamonds and spinel beads, mounted in gold.

Diamond polki: 12.55 carats

Spinel: 73.75 carats

Pearls: 22.15 carats

Gross weight: 93.040 grams

\$ 7,860 - 10,715

Rs 50,000 - 75,000



8

PAIR OF GEMSET EARRINGS

Centring on a circular colourless sapphire set in a gold bezel with blue enamel, to a two-tiered surround of colourless sapphires in foliate motifs. The reverse is in blue enamel on gold ground.

Gross weight: 41.55 grams

\$ 1,430 - 2,145

Rs 100,000 - 1,50,000

PROVENANCE:

Property of a descendant of Kunwar Sardari Lal Chopra



9

GEMSET KARNPHOOL EARRINGS

Centring on a *polki* diamond with a surround of a foil-backed green stone, each earring is of a flower-head design set with ruby cabochons and rose-cut diamonds, mounted in gold. Stamped '18K' on the post.

Gross weight: 27.29 grams

\$ 1,430 - 2,860

Rs 100,000 - 2,00,000



10

PAIR OF RUBY AND DIAMOND EARRINGS

Centring on an oval-shaped rose-cut diamond with a surround of ruby cabochons, custom-cut to resemble inlay work with metal spacers with diamond heads dividing the rubies. The reverse has filigree in a foliate pattern, mounted in gold.

Ruby: 11.04 carats

Diamond rose-cut: 0.95 carat

Diamond: 0.17 carat

Gross weight: 14.33 grams

\$ 2,860 - 4,290

Rs 200,000 - 300,000



11

DIAMOND AND GOLD PENDANT SET

Suite of similarly designed earrings and pendant with a pearl strand, set with table-cut *polki* diamonds and mounted in gold.

Diamond *polki*: 10.45 carats

Diamond rose-cut: 0.10 carats

Pearls: 48.00 carats

Gross weight: 52.67 grams

\$ 3,575 - 5,000

Rs 25,000 - 35,000



13

PAIR OF GEMSET EARRINGS

Each earring composed of a flower-head set with table-cut diamonds suspending similarly designed flower-heads, terminating in a fish pendant set with table-cut diamonds and a fringe of seed pearls, mounted in gold. Stamped '916'.

Diamond *polki*: 8.50 carats approximately

Gross weight: 55.87 grams

\$ 2,860 - 4,290

Rs 20,000 - 30,000



12

GOLD NECKLACE

Graduating row of similar gold links with foliate motifs engraved on the surface, joined by a silk cord.

Gross weight: 230.74 grams

\$ 1,145 - 1,715

Rs 80,000 - 1,20,000



14

DIAMOND, RUBY AND EMERALD PENDANT

Centring on a circular modified emerald to an openwork surround of table-cut *polki* diamonds, ruby and emerald cabochons in foliate patterns, suspending an emerald bead and joined by a silk cord.

Gross weight: 51.72 grams

\$ 10,000 - 12,860
Rs 7,00,000 - 9,00,000



15

PAIR OF GEMSET EARRINGS

Each earring is centred on an oval emerald cabochon with colourless sapphires in the surround, set in foliate motifs, suspending a fringe of pearls and emeralds. The reverse has a polychrome enamel.

Gross weight: 47.75 grams

\$ 1,790 - 3,215
Rs 1,25,000 - 2,25,000

PROVENANCE:

Property of a descendant of Kunwar Sardari Lal Chopra



16

PAIR OF EMERALD AND DIAMOND EARRINGS

Each earring centring on an oval emerald cabochon with a two-tiered surround of rose-cut diamonds in petal-like bezel design with pearl beads set along the edge of the earrings, mounted in gold.

Diamond *polki*: 7.35 carats approximately
Pearls: 29.75 carats approximately
Gross weight: 38.48 grams

\$ 3,575 - 5,000
Rs 2,50,000 - 3,50,000



17

PAIR OF DIAMOND AND SPINEL EARRINGS

The earrings are of flower-head motif, each with a stylised surmount of a table-cut diamond with a surround of table-cut diamonds in a raised petal-like setting, suspending a similarly designed openwork plaque in foliate motifs set with table-cut diamonds, terminating in a spinel bead. The reverse is in red and green enamel on gold ground.

Diamond *polki*: 6.50 carats approximately
Gross weight: 26.62 grams

\$ 1,430 - 2,145
Rs 1,00,000 - 1,50,000



18

GOLD GEJJETIC KANTASARA OR NECKLACE

The necklace is composed of chevron links with a fringe of gold spheres lining the lower end of the necklace. Accompanied by an adjustable cord.

Gross weight: 80.90 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000

PROVENANCE:

Property of a lady



19

GEMSET PENDANT

Designed as a circular dual-sided pendant, one side set with *polki* diamonds and foil-backed red stones in peacock motif in *kundan*-work; and the other side with engraving on gold in foliate motifs and set with foil-back red and green stones and *polki* diamonds depicting a bird, flowers and leaves. The pendant suspends a green bead and is suspended from three strands of pearls. Accompanied by a cord.

Gross weight: 37.31 grams

\$ 5,000 - 6,430
Rs 3,50,000 - 4,50,000

PROVENANCE:

Property of a late Indian film actress



20

GEMSET BIRD PENDANT

Designed as a bird motif *kundan*-set with ruby and emerald cabochons, suspending an emerald bead.

Gross weight: 22.71 grams

\$ 2,860 - 4,290

Rs 2,00,000 - 3,00,000



In Indian epics and mythology, birds were celebrated as messengers and storytellers. Bird motifs – especially doves, parrots, lovebirds and peacocks – are often seen in traditional ornaments and enamelled patterns, symbolising love, vibrance and harmony.

21

PEARL, DIAMOND AND EMERALD NECKLACE

The central pendant is composed of *polki* diamonds in a flower-head design, suspending an openwork plaque of two birds mirroring each other and a central flower set with *polki* diamonds. The pendant is attached to five strands of pearls and side spacers set with *polki* diamonds in a lotus flower design. Accompanied by a silk cord.

Emerald: 20.83 carats

Diamond *polki*: 10.37 carats

Pearls: 186.10 carats

Gross weight: 86.77 grams

\$ 11,430 - 17,145

Rs 8,00,000 - 12,00,000



22

PAIR OF DIAMOND EARRINGS

Of a peacock design, each earring centring on a cluster of rose-cut diamonds to resemble a peacock's body and four concentric rows of baguette diamonds with a circular rose at the centre resembling the preening feathers of a peacock, mounted in white gold. Stamped '750'.

Diamond rose-cut: 3.59 carats

Diamond: 6.98 carats

Gross weight: 22.86 grams

\$ 7,860 - 10,715

Rs 5,50,000 - 7,50,000



23

PAIR OF DIAMOND AND PINK SAPPHIRE EARRINGS

Each centring on a circular pink sapphire, surrounded by pear-shaped rose-cut diamonds in stylised diamond-set bezels that form the petals, mounted in gold.

Pink sapphire: 4.34 carats

Diamond rose-cut: 7.31 carats

Diamond: 1.15 carats

Gross weight: 24.05 grams

\$ 9,290 - 12,145

Rs 6,50,000 - 8,50,000



24

PAIR OF DIAMOND EARRINGS

Of a flower-head design, the earrings comprise of a central circular rose-cut diamond in diamond-set surround, to further two-tiered outer surrounds of pear-shaped rose-cut diamonds, mounted in white gold.

Diamond rose-cuts: 6.44 carats

Diamond: 0.19 carat

Gross weight: 11.54 grams

\$ 5,000 - 6,430

Rs 3,50,000 - 4,50,000

Contemporary designers continue to be inspired by timeless motifs found in nature, such as floral patterns and flower heads (lots 23 and 24), as well as peacocks – a favourite in Indian jewellery design. The versatile peacock, also the national bird of India, is often recognisable by its glorious plumage (lot 22), and is adapted not only as a form but also included in enamelled and engraved designs.



25

PAIR OF EMERALD AND DIAMOND EARRINGS

Each centring on an oval-shaped emerald to a surround of marquise-shaped diamonds, mounted in platinum. Stamped 'PT 950'.

Emerald: 4.35 carats
Diamond: 3.95 carats
Gross weight: 8.11 grams

\$ 7,860 - 9,290
Rs 5,50,000 - 6,50,000



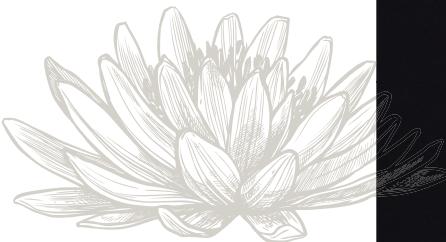
26

PAIR OF RUBELLITE AND DIAMOND DAHLIA EARRINGS

Designed as a dahlia flower centred on a spinel cabochon to a four-tiered surround of oval, marquise and pear-shaped rose-cut diamonds with stylised prongs. The surmount has a pear-shaped rose-cut diamond in prongs, terminating from a textured branch, mounted in white gold.

Stamped 'VAK' and '750'
Diamond rose-cut: 13.42 carats
Diamond: 0.20 carat
Rubellite tourmaline: 4.38 carats
Gross weight: 32.06 grams

\$ 10,000 - 12,860
Rs 7,00,000 - 9,00,000



27

DIAMOND LOTUS RING

Designed as a lotus flower consisting of pear-shaped rose-cut diamonds along with a diamond-set scrolling vein, to the shank set with rose-cut diamonds.

Stamped 'VAK' and '750'

Diamond rose-cut: 1.98 carats
Diamond: 0.78 carat
Gross weight: 7.42 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000



28

DIAMOND BRACELET

Designed as a flexible bracelet of a scrolling vein of lotus flowers and buds set with rose-cut diamonds, mounted in gold. Accompanied by two attachments to extend the bracelet into a necklace.

Stamped 'VAK'
Diamond rose-cut: 6.16 carats
Diamond: 4.47 carats
Gross weight (bracelet): 25.61 grams
Gross weight (necklace): 39.26 grams

\$ 10,000 - 14,290
Rs 7,00,000 - 10,00,000



*"For my part I know nothing with any certainty,
but the sight of the stars makes me dream."*

– VINCENT VAN GOGH



Lots 29–60

Closing Time:
7.50 pm (IST) | 10.20 am (US Eastern Time)



29

GEMSET MAANG TIKA OR FOREHEAD ORNAMENT

Comprising *polki* diamonds set in a crescent with a ruby cabochon on top, suspending a fringe of pearls and green beads. The reverse is engraved in foliate motifs. Accompanied by a string of pearls on top as support.

Gross weight: 12.31 grams

\$ 6,075 - 8,930

Rs 4,25,000 - 6,25,000

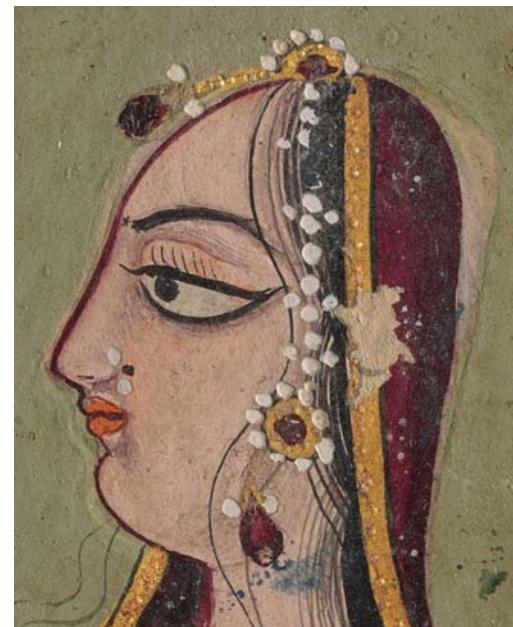
A *maang tika* is a forehead ornament worn where the hair is parted (*maang*), hanging down till the centre of the forehead. It is traditionally considered an essential part of a woman's ornamentation, and is one of the adornments that is, in some parts of the country, an auspicious symbol of marital felicity. *Maang tikas* are typically made of a precious metal and have a face set with gemstones, often with intricate enamelling on the reverse. They were prominently depicted in miniature paintings, and in the Mughal period, they were often made of pearls. Italian writer and traveller Niccolao Manucci, who wrote a memoir about the Indian subcontinent during the Mughal era, described them as, "Upon the middle of the head is a bunch of pearls... with a valuable ornament of costly stones formed into the shape of the sun, or moon, or some star, or at times imitating different flowers. This suits them exceedingly well." (Quoted in "Women's Jewelry in Aurangzeb's Court," Oppi Untracht, *Traditional Jewelry of India*, London: Thames and Hudson, 1997, p. 347)

GEMSET MAANG TIKA OR FOREHEAD ORNAMENT

Designed as a crescent-shaped *maang tika* to a surround of similarly designed pear-shaped colourless sapphires, further suspending a similarly set fringe to a fish motif. The *maang tika* is accompanied by a hair support of pearl and gold beads, mounted in gold.

Gross weight: 40.93 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000



Detail of a Basohli painting, circa 1700, depicting a maiden wearing a *maang tika*.



Fish motifs are often found in jewellery and ornaments, as seen in the present lot and lot 13. In Indian mythology, the fish is significant as Lord Vishnu's first avatar – the *matsya*. It takes the form of a gigantic fish that saves Manu, believed to be the first human, by navigating his ship through a massive flood, after which Manu begins life afresh and propagates the race of humans. According to Oppi Untracht, fish – being prolific breeders – are symbols of fertility and abundance. (*Traditional Jewelry of India*, London: Thames and Hudson, 1997, p. 276)

GEMSET MAANG TIKA OR FOREHEAD ORNAMENT

Comprising of ruby cabochons in floral motifs and a crescent-shaped bottom, further suspending a fringe of pearls and green beads. The *maang tika* is accompanied by a hair support of pearls, mounted in gold.

Gross weight: 8.20 grams

\$ 1,145 - 1,715
Rs 80,000 - 1,20,000

GEMSET MAANG TIKA OR FOREHEAD ORNAMENT

Designed in a crescent motif set with full-cut diamonds and rubies, suspending a fringe of pearls, together suspended to a ruby and pearl chain, mounted in gold.

Gross weight: 15.91 grams

\$ 5,000 - 6,430
Rs 3,50,000 - 4,50,000



33

EMERALD AND DIAMOND MAANG TIKA OR FOREHEAD ORNAMENT

Contemporary in design yet retaining the traditional crescent, this *maang tika* is centred on a pear-shaped emerald with an immediate surround of circular rose-cut diamonds and a further surround of pear-shaped and oval rose-cut diamonds. The central flower is attached to curving openwork motifs set with full-cut diamonds, also suspending two chains set with triangular and circular rose-cut diamonds symbolising the crescent. Accompanied by a row of rose-cut diamonds as support.

Emerald: 0.47 carat
Diamond rose-cut: 2.56 carats
Diamond: 0.20 carat
Gross weight: 4.33 grams

\$ 5,885 - 8,825
Rs 4,00,000 - 6,00,000



34

GEMSET MAANG TIKA OR FOREHEAD ORNAMENT

Modern in style, the *maang tika* consists of three pear-shaped rose-cut diamonds with a diamond-set surround, suspending from a stylised openwork frame of full-cut diamonds and a gold chain with a hook.

Diamond: 3.71 carats
Gross weight: 6.36 grams

\$ 5,360 - 6,790
Rs 3,75,000 - 4,75,000

35

PAIR OF DIAMOND AND EMERALD CHANDBALI EARRINGS

Centring on a *polki* diamond surmount with foliate engraving suspending a pear-shaped rose-cut diamond to a similarly set surround of rose-cut diamonds in floral motif to a surmount of crescent shape with foil-backed red stone suspending a fringe of pearls and emerald beads.

Emerald: 36.00 carats approximately
Diamond: 5.75 carats approximately
Gold: 11.00 grams (24 karat), 24.00 grams (18 karat)
Gross weight: 65.74 grams

\$ 17,145 - 21,430
Rs 12,00,000 - 15,00,000



The crescent motif has been significant in Indian culture and aesthetics. In mythology, it adorned the head of Lord Shiva, and is believed to influence the mind. It is therefore commonly seen in many head ornament designs, including *maang tikas*, *turras* and earrings (*chandbali* comprises the words *chand* or moon and *bali* or earring, seen in lots 35 and 37). In the *navratna*, the moon is represented by pearls – found in most *maang tikas* – and is considered one of the celestial bodies that symbolise good luck.





36

PAIR OF GEMSET REVERSIBLE CHANDBALI EARRINGS

An unconventional pair of *chandbalis* comprising of a flower-head terminal, suspending a stylised crescent of table-cut diamonds. The reverse is set in *navratna* gems, further suspending *kundan-set* *polki* diamonds and a fringe of pearls.

Diamond *polki*: 18.00 carats approximately

Gross weight: 77.54 grams

\$ 5,000 - 6,430

Rs 3,50,000 - 4,50,000



37

PAIR OF GEMSET EARRINGS

The surmount of each of the earrings is an articulated star motif centring on an emerald cabochon and six ruby cabochons, suspending an inverted pear set with a central emerald cabochon and surrounding ruby cabochons, further suspending a tassel of gold links with ruby cabochons and seed pearls.

Gross weight: 48.88 grams

\$ 1,645 - 2,645

Rs 1,15,000 - 1,85,000

PROVENANCE:

Property of a descendant of Kunwar Sardari Lal Chopra



38

NAV RATNA BRACELET

Designed as a flexible bracelet with *navratna* stones with *kundan-set* diamond *polki* along the edges. The reverse is in red and green enamel in floral motif on gold ground.

Gross weight: 15.95 grams

\$ 1,790 - 3,215

Rs 1,25,000 - 2,25,000

PROVENANCE:

Property of a late Indian film actress

In ancient Indian philosophy, the *navratna*, or the nine stones, represent the powers of nine planets or deities, and are believed to channel these to bestow good health and fortune on those who wear them. The deities with whom they are associated are aligned in a certain direction, and when incorporating the stones into amulets or jewellery, the arrangement is as important as the stones themselves. This arrangement is in conjunction with Hindu cosmological beliefs which conceived of the universe as containing seven planets, and two personifications of the moon. Based on this, the ruby, which represents the sun, occupies prime position at the centre. It is surrounded or flanked by the remaining stones, which include the pearl (moon), emerald (Mercury), diamond (Venus), red coral (Mars), yellow sapphire (Jupiter), blue sapphire (Saturn), hessonite (Rahu, which is the ascending lunar node) and cat's eye chrysoberyl (Ketu, which is the descending the lunar node).

39

DIAMOND NECKLACE

Consisting of a row of old-cut diamonds in alternating circular and square stylised bezels, suspending a fringe of smaller full-cut diamonds in pear-shaped bezels alternating with a cluster of three full-cut diamonds, mounted in silver.

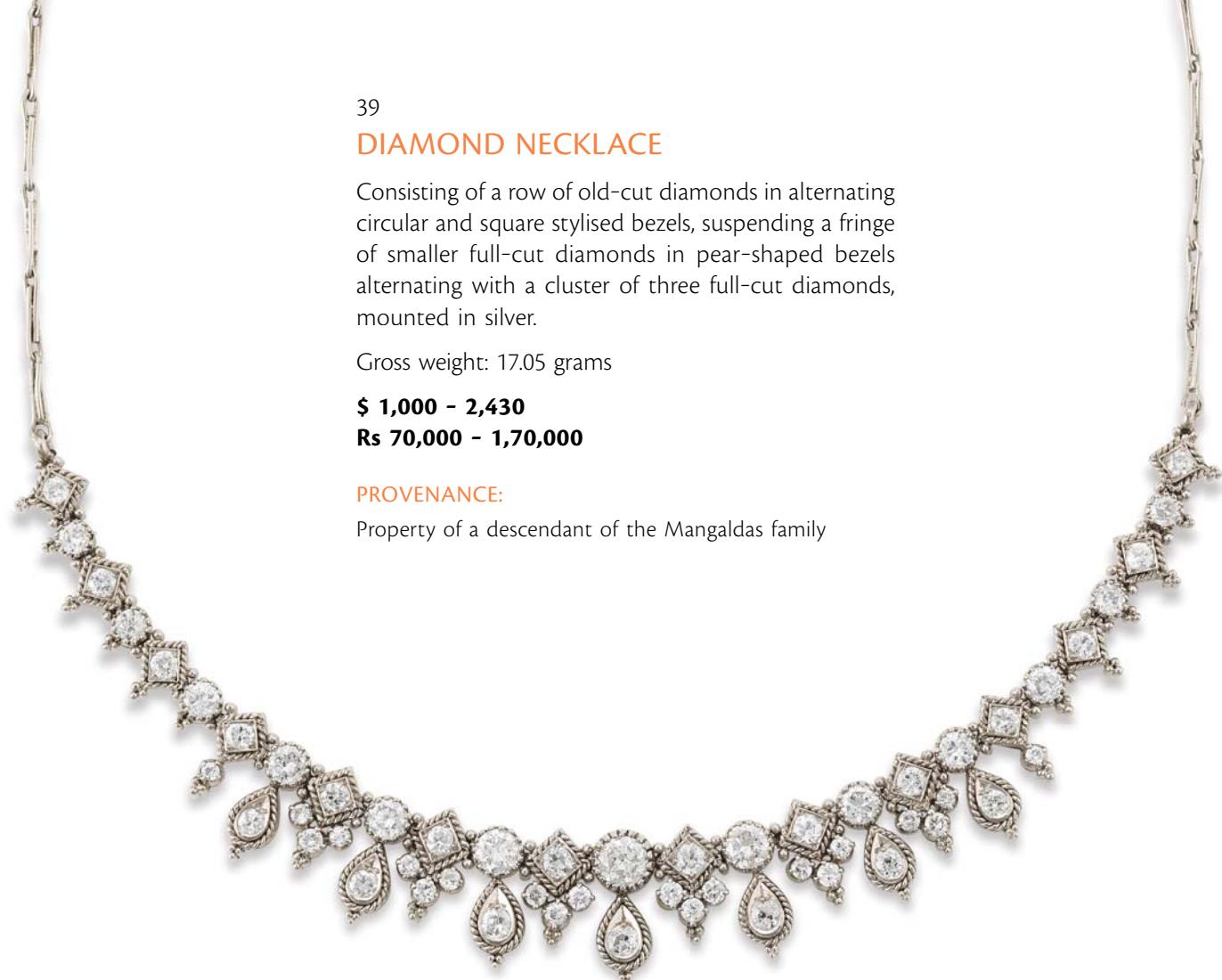
Gross weight: 17.05 grams

\$ 1,000 - 2,430

Rs 70,000 - 1,70,000

PROVENANCE:

Property of a descendant of the Mangaldas family



Sheth Mangaldas with Mahatma Gandhi, circa 1920s. In 1915, Mahatma Gandhi came to live in Ahmedabad and emphasised the growth of Swadeshi textile industries.



The Mangaldas family in Mangalbag, 1954

Images courtesy of the present owner



40

PAIR OF DIAMOND EARRINGS

Each earring is centred on a circular full-cut diamond to an articulated surround of full-cut diamonds in floral clusters, mounted in silver.

Gross weight: 5.32 grams

\$ 790 - 1,360

Rs 55,000 - 95,000

PROVENANCE:

Property of a descendant of the Mangaldas family



41

PAIR OF GEMSET EARRINGS

Each earring comprises of a flower-head design centred on an emerald cabochon with a two-tiered surround of ruby cabochons and old-cut diamonds, suspending ruby and emerald cabochons in stylised bezels; to a surmount of three emerald cabochons and a cord as a ear support.

Gross weight: 18.54 grams

\$ 715 - 1,430

Rs 50,000 - 1,00,000

PROVENANCE:

Property of a descendant of the Mangaldas family



42

ENAMELLED DIAMOND RINGS

Set of two rings with old cut diamonds set in flower-head designs with the reverse in polychrome enamel on gold grounds.

Gross weight (ring A): 7.64 grams

Gross weight (ring B): 4.55 grams

\$ 360 - 715

Rs 25,000 - 50,000

(Set of two)

Ring Size (A): American 7, English O

Ring size (B): American 6 1/4, English M

PROVENANCE:

Property of a descendant of the Mangaldas family



43

PAIR OF ENAMELLED PEARL EARRINGS

The earrings consist of a gold hemisphere with polychrome enamel depicting peacocks, flowers and leaves; suspending a fringe of pearls and an enamelled gold sphere, to a surmount of a similarly enamelled gold sphere and ruby cabochons. Accompanied by cords for ear support.

Gross weight: 25.58 grams

\$ 790 - 1,215

Rs 55,000 - 85,000

PROVENANCE:

Property of a descendant of the Mangaldas family



44

SET OF GEMSET HAIR PIN AND RING

Set of gemset hair pin and ring in foliate motifs.

Gross weight (hair ornament): 33.50 grams

Gross weight (ring): 10.23 grams

\$ 500 - 715

Rs 35,000 - 50,000

Ring Size: American 7 1/4, English O 1/2

PROVENANCE:

Property of a descendant of the Mangaldas family



45

SET OF CORAL RING AND BANGLES

A ring of coral beads and a similarly styled pair of bangles where the coral beads are strung in clusters or rows, mounted in silver.

Gross weight (bangles): 66.70 grams

Gross weight (ring): 7.55 grams

\$ 860 - 1,430

Rs 60,000 - 1,00,000



Due to export regulations, this lot can not be sold outside India.

Ring size: American 4 3/4, English J

PROVENANCE:

Property of a descendant of the Mangaldas family



46

PAIR OF GOLD BANGLES

Designed as hinged gold bangles with granulation work around the hinges.

Gross weight: 54.52 grams

\$ 2,145 - 2,860

Rs 1,50,000 - 2,00,000

PROVENANCE:

Property of a descendant of the Mangaldas family



47

GOLD RING

Openwork gold ring in foliate motifs set to a shank of gold.

Gross weight: 9.20 grams

\$ 370 - 740

Rs 25,000 - 50,000

Ring size: American 4 3/4, English J

PROVENANCE:

Property of a descendant of the Mangaldas family



48

PAIR OF ENAMELLED DIAMOND BANGLES

Designed with *polki* diamonds in two rows of *kundan*-work, with one row being in leaf motifs. The inner edge enamelled with pink and white flower buds with green leaves. Both the outer edges are in green enamel.

Gross weight: 115.68 grams

\$ 6,990 - 8,460

Rs 4,75,000 - 5,75,000

PROVENANCE:

Property of a descendant of the Mangaldas family

Gulabi meenakari or enamelling, called so for its pleasing shades of pink, originated in Benaras (Varanasi). The technique was introduced by a Persian enameller in the 17th century. The city, long famed as one of the oldest and holiest cities of India, with a history dating to five thousand years ago, had by then come under the reign of the Nawabs of Oudh. They supported their artisans and helped them master and refine the technique.

The pink enamelling is made by finely grinding red enamel with rose oil, and applying this onto a white ground. The liquid enamel would then be fired in a kiln to fuse it to the white. Prior to this, the enameller would have applied four layers of various pigments, and fired the ornament each time, building up the layers. The procedure may sound deceptively simple, but to elevate it to a form of art, the enameller would first engrave the parts which had to be filled with enamel, and then apply multiple layers to achieve a beautiful gradation. The engraving tools, and the brushes used to paint, would have to be very finely tipped to fill in details in a small space.

As with enamelling traditions from other regions, Benarasi or *gulabi meenakari* commonly includes floral motifs such as chrysanthemums, lotuses and rosebuds on the reverse of the jewelled ornament.



49

PAIR OF GEMSET EARRINGS

Each earring has a flower-head surmount of ruby and pearl beads, suspending a sphere of ruby beads. Accompanied by a string of red stones as a ear support.

Gross weight: 23.59 grams

**\$ 2,945 - 4,415
Rs 2,00,000 - 3,00,000**

PROVENANCE:

Property of a descendant of the Mangaldas family

50

GEMSET NECKLACE

Necklace comprising of an openwork pendant in flower-head style set with colourless sapphires and spinels, suspending a pearl drop, suspended from three graduating rows of spinel beads, joined by a silk cord.

Gross weight: 58.88 grams.

**\$ 3,680 - 5,150
Rs 2,50,000 - 3,50,000**

PROVENANCE:

Property of a descendant of the Mangaldas family



51

ENAMELLED BUTTONS

Each button has a stylised mandala pattern in gold enamel on off-white ground, mounted in gold.

Gross weight: 23.57 grams

**\$ 715 - 1,145
Rs 50,000 - 80,000**

PROVENANCE:

Property of a descendant of the Mangaldas family



52

PAIR OF DIAMOND BRACELETS

Each bracelet is composed of *polki* diamonds in *kundan*-work with a row of pearls on the outer rim. The *kundan*-set links are joined by a thick cord with a closure.

Gross weight: 85.10 grams

**\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000**

PROVENANCE:

Property of a descendant of the Mangaldas family



53

JADAU BRACELET

The bracelet features three rows of *polki* diamonds in hexagonal *kundan*-work links, with rows of seed pearls lining each of the three rows of *polki* diamonds, set to a stylised clasp. The reverse is in polychrome enamel in floral motifs on gold ground.

Gross weight: 49.319 grams

\$ 5,000 - 6,430

Rs 3,50,000 - 4,50,000



54

PAIR OF GEMSET BRACELETS

Pair of identical bracelets set with colourless sapphires in foliate motifs, mounted in gold.

Gross weight: 73.42 grams

\$ 5,715 - 7,145

Rs 4,00,000 - 5,00,000

Kundan is a process unique to India. “The technique uses virtually pure gold – *kundan* – to set stones in closed settings with great versatility in their arrangement...,” (Nick Barnard, *Indian Jewellery: The V&A Collection*, London: V&A Publishing, 2008, p. 58) The ornament contains hollow spaces or depressions for the placement of the gemstones, which are first filled with lac resin and silver foil, which the stone is placed onto. A thin leaf of pure gold, “which can be welded at room temperature through pressure alone,” is pressed into the spaces between the stone and metal, and burnished into a solid wedge that holds the stone firmly. The application of gold leaves is a highly skilled process that requires hours to complete, and *kundan* will therefore remain a form of handmade jewellery. In the Mughal tradition, many magnificent *kundan* ornaments with floral motifs and enamelling were commissioned by wealthy patrons. (Usha R Balakrishnan and Meera Sushil Kumar, *Dance of the Peacock: Jewellery Traditions of India*, Mumbai: India Book House, 1999, p. 155)



55

ENAMELLED JADAU NECKLACE

Designed as a single strand of triangular gold plaques set with rose-cut white sapphires on a green enamel ground with seed pearls. The reverse depicting foliate designs in red and green enamel on a white ground; suspending a similarly designed pendant with green and red enamel ground, *kundan*-set with ruby cabochons and rose-cut *polki* diamonds, and further suspending a fringe of seed pearls, mounted in gold.

Gross weight: 131.15 grams

\$ 4,290 - 7,145

Rs 3,00,000 - 5,00,000



56

GEMSET JADE HILT

Designed as a hilt inlaid with gemstones in gold and kundan-work in floral motifs.

Gross weight: 400.85 grams

\$ 7,860 - 10,715
Rs 5,50,000 - 7,50,000



Dagger and Sheath, India, Mughal empire, circa 1675-1700
Los Angeles County Museum of Art (Public domain)



57

GEMSET JADE PLAQUE

A circular jade plaque inlaid with gemstones in gold kundan-work in floral motifs. The reverse is inscribed in Arabic with the *Kalima Shahadah* or the second *Kalima* in Islam.

Gross weight: 24.61 grams

\$ 5,000 - 6,430
Rs 3,50,000 - 4,50,000



In the Mughal period, daggers with decorated hilts and scabbards were often given as royal gifts and tokens of honour, and were considered a form of ornamentation. The hilt could be shaped in the form of a pistol grip or even an animal head. In the present lot, a hilt made of jade is inlaid with floral *kundan* patterns. This is an especially skilled technique, as tough stones like jade need to have channels drilled into which the gold can flow, and for the gemstones to be placed and secured.



58

GEMSET TURRA OR TURBAN ORNAMENT

Stylised as a bird with colourless sapphires and green enamel on gold, the bird has ruby cabochons as its eyes and suspends a pearl tassel at the bottom and an emerald bead from its beak. Above the bird is a stylised flower set with colourless sapphires.

Gross weight: 49.79 grams

\$ 3,575 - 6,430
Rs 2,50,000 - 4,50,000



The turban has always been an especially potent symbol of manhood and dignity in Indian culture. For royalty, it was an expression of political power and stature, augmented by elaborately designed pieces of jewellery, usually made of gemstones and feather plumes. "Chief among several kinds of ornaments used to decorate the turban are the *sarpech*, the *kalgi*, the *sarpatti* and the *turra*. According to Mughal sumptuary laws, these ornaments could only be worn by royalty, blood relatives of a chief, and honored individuals, the latter generally being nobility or high officials. They acquired special importance as symbols of hierarchical power." (Oppi Untracht, *Traditional Jewelry of India*, London: Thames and Hudson Ltd, 1997, p. 381)

While the *sarpech* was affixed to the front of the turban, the *turra* was attached to the side. As seen in the present lot, the *turra* was often in the shape of a bird, with a cluster of pearls forming a tassel suspended below. In the Mughal attire seen in early miniature paintings, the tassel was completed by an emerald bead and a small gold thread. In the late 19th and early 20th centuries, Indian maharajas were photographed wearing turbans adorned by elaborately designed tassels.



59

GEMSET BAJUBAND OR ARM ORNAMENT

An openwork of centre green stone to a surround of colourless stones set in floral motif.

Gross weight: 36.30 grams
\$ 2,145 - 3,575
Rs 1,50,000 - 2,50,000



60

EMERALD AND DIAMOND RING

Centring on an oval-shaped emerald with an immediate surround of rose-cut diamonds and a further surround of ruby and foliate engravings on the shank, mounted in gold.

Emerald: 6.98 carats
Diamond rose-cut: 4.02 carats
Diamond: 0.32 carat
Gross weight: 16.09 grams

\$ 5,715 - 8,575
Rs 4,00,000 - 6,00,000

Ring size: American 6 3/4, English N

*"Searching the wave I won therefrom a pearl
Moonlike and glorious, such as Kings might buy
Emptying their treasury."*

– MATTHEW ARNOLD



Lots 61–87

Closing Time:
8.10 pm (IST) | 10.40 am (US Eastern Time)



61

**THREE STRAND NATURAL PEARL
NECKLACE WITH BOUCHERON
CLASP**

Three-row graduating pearls with similarly designed diamond-set spacers, to a diamond-set clasp stamped 'Boucheron.'

Pearls: 292.50 carats

Gross weight: 58.44 grams

\$ 31,430 - 35,715

Rs 22,00,000 - 25,00,000

With report number 101986 dated 22 November 2017 from the Bahrain Institute for Pearls and Gemstones (Danat) stating that the Pearls with dimensions ranging from 8.88 mm to 3.01 mm are saltwater natural pearls.



62

**PAIR OF COLOMBIAN EMERALD AND
DIAMOND EARRINGS**

Centring on a rectangular step-cut emerald to a surround of pear-shaped rose-cut diamonds in floral motif, mounted in gold.

Stamped 'VAK' and '750'.

Diamond rose-cut: 8.89 carats

Diamond: 0.39 carats

Emerald: 4.55 carats

Gross weight: 11.69 grams

\$ 40,000 - 45,715

Rs 28,00,000 - 32,00,000

With report number GRS2017-016553 dated 12 January 2017 from Gem Research Swiss Lab stating that the faceted gemstone weighing 2.27 carats is a natural emerald from Colombia with insignificant treatment.

With report number GRS2017-026559 dated 17 February 2017 from Gem Research Swiss Lab stating that the faceted gemstone weighing 2.28 carats is a natural emerald from Colombia with insignificant treatment.





The present lot is reminiscent of a brooch famously owned and worn by Jacqueline Kennedy Onassis, former First Lady of the United States, who was regarded as a fashion icon. She wore her sunburst brooch on many occasions, styling it a little differently each time – on the lapel, pinned to her gown, and even in her hair.

63

DIAMOND 'SUNBURST' BROOCH

Centred on a circular old-cut diamond, the brooch is designed as a radiating sunburst motif set with old-cut diamonds, mounted in gold.

Diamond (centre): 2.40 carats estimated
Diamond: 10 carats estimated
Gross weight: 65.52 grams

\$ 25,715 - 31,430
Rs 18,00,000 - 22,00,000



Jackie Kennedy Onassis, former First Lady of the United States, cleverly fashions her famous sunburst brooch to suggest the presence of a tiara.

Reproduced from Geoffrey C Munn, *Tiaras: A History of Splendour*, London: Antique Collectors' Club, 2001, p. 342

64

PAIR OF RUBY AND DIAMOND EARRINGS

Each earring consists of a flower-head surmount of full-cut diamonds, suspending a series of linear geometric motifs set with full-cut diamonds and rubies, such that the earrings mirror each other with the rubies depicting the sunburst motifs.

Diamond: 1.75 carats
Ruby: 1.75 carats
Gross weight: 13.57 grams

\$ 2,290 - 3,715
Rs 1,60,000 - 2,60,000



Pearls – one of the nine gemstones or *navratna* revered in Indian mythology – have been admired since antiquity, appearing in most traditional jewellery. Ancient texts associate pearls with the moon or the deity Chandra, for their soft radiance and satin sheen. In the Mughal era, pearls were ubiquitous among the ruling class, and Emperor Akbar was frequently depicted wearing multi-strand pearl necklaces. Later portraits and accounts of the Maharajas of post-Mughal India, which portrayed them in their royal regalia, show an abundant display of pearls in necklaces, turban ornaments, and other sartorial accessories.

Derived from the Latin “pilula,” meaning ball, these gemstones – composed mainly of calcium carbonate and nacre – are created when pearl-forming molluscs attach themselves to rocks on the seabed and remain nourished through gills. They are protected by a shell or mantle containing cells which secrete layers of conchiolin, aragonite and calcite flakes that form an iridescent bed called Mother of Pearl. Pearls are formed in concentric layers when a particle of dust or grit enters a mollusc, around which a sac gradually develops, becoming entombed in the nacre which forms a pearl’s outer coat – more of which results in a larger gemstone.

Several factors determine the value of a pearl, including its shape, clarity and lustre. “... Perfectly round, pear-shaped, drop-shaped, egg-shaped or button-shaped” pearls that are evenly formed command a higher value; they should, additionally, have a clear, unblemished and unbroken skin, and possess a lustre and decided tint. (George Frederick Kunz and Charles Hugh Stevenson, *The Book of the Pearl: Its History, Art, Science and Industry*, New York: Dover Publications, Inc., 2001, p. 321) In India and Sri Lanka, pearl merchants have developed an elaborate system for grading and valuing these gemstones that has been in use and evolved over centuries. The pearls are first grouped by size by passing them through a series of ten sieves, after which they are classified according to other factors – such as colour, lustre, nacre thickness and surface quality – by a skilled valuer, and, finally, they are weighed. A collection is put together by painstakingly searching for and matching pearls according to their similarities.

Pearls used in traditional Indian jewellery are typically pierced and strung as beads, which is an art that “requires both experience and judgment, and is of great importance, since the value of pearls is often considerably enhanced by a proper arrangement.” (Kunz and Stevenson, p. 386) The present lot comprises five strands of natural, well-matched, evenly formed pearls that graduate in size and have a similar lustre, colour and tone, a collection which takes years to assemble.

65

FIVE STRAND NATURAL PEARL AND DIAMOND NECKLACE

Five strands of gently graduating pearls, with each strand consisting of pearls alternating with diamond briolette beads, to a diamond-set clasp centring on an oval-shaped spinel. The pearls are well-matched and have a uniform lustre.

Pearl: 283.94 carats
Diamond: 35.44 carats
Gross weight: 70.41 grams
Size: 9.50 mm to 4.0 mm

\$ 128,575 - 171,430
Rs 90,00,000 - 1,20,00,000

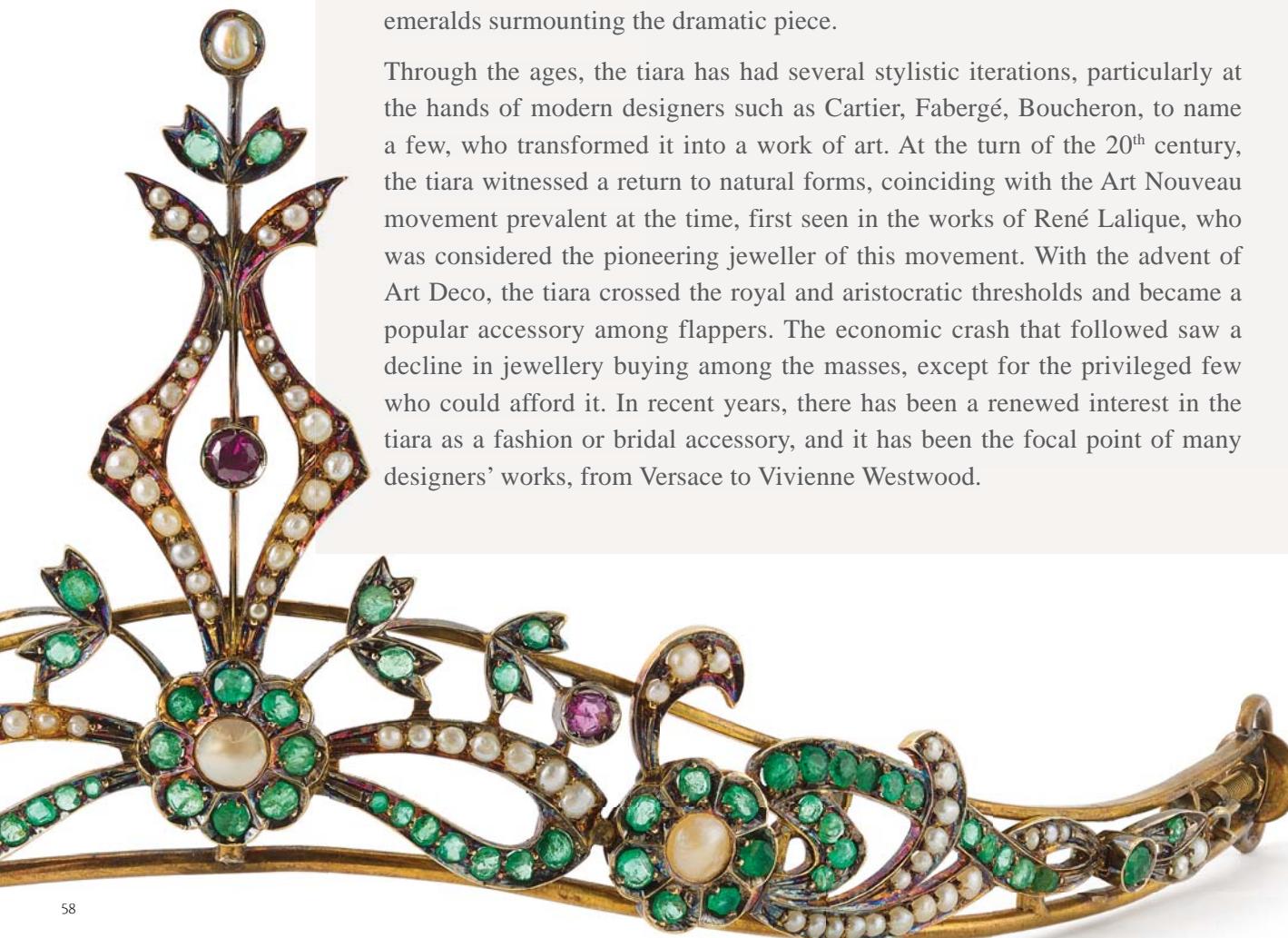
With report number 022511 dated 18 September 2019 from the Shri Zaveri Mahajan Zaverat & Moti Tolai Charitable Trust stating that the Pearls with dimensions ranging from 9.50 mm to 3.83 mm are natural pearls.



The tiara in its present-day form has its roots in the traditions of Greek antiquity, where the first objects used as jewellery were taken from nature. “In the ancient world the victorious were crowned with the laurel wreaths of Apollo and the newly wed with myrtle, sacred to Aphrodite... The women of the ancient world wore all manner of jewellery... Gold wreaths and diadems remained an important part of a Greek woman’s parure, but these were generally reserved for more ambitious and showy occasions, just as their gem-set descendants are today... By far the most poetic of the ancient head ornaments, and perhaps the most relevant to the history of the tiara, are the gold wreaths (*stephanoi*) that took the form of sprays of oak, ivy, laurel, olive and myrtle.” (Geoffrey C Munn, *Tiaras: A History of Splendour*, London: Antique Collectors’ Club, 2001, pp. 15-16)

The tiara was particularly relevant in the 17th and 18th centuries, as a form of royal adornment denoting the wearer’s high rank, according to tradition. It soon became a fashionable item to be worn at costume balls and commemorative occasions. For the Delhi Durbar in 1911, Queen Mary had a tiara made from Garrard, the first Crown Jeweller of the British Kingdom, who designed it “as a graduated frieze of lyres and forget-me-not leaves and flowers, emblematic of harmony and love,” (Munn, p. 128) with the queen’s famous Cambridge emeralds surmounting the dramatic piece.

Through the ages, the tiara has had several stylistic iterations, particularly at the hands of modern designers such as Cartier, Fabergé, Boucheron, to name a few, who transformed it into a work of art. At the turn of the 20th century, the tiara witnessed a return to natural forms, coinciding with the Art Nouveau movement prevalent at the time, first seen in the works of René Lalique, who was considered the pioneering jeweller of this movement. With the advent of Art Deco, the tiara crossed the royal and aristocratic thresholds and became a popular accessory among flappers. The economic crash that followed saw a decline in jewellery buying among the masses, except for the privileged few who could afford it. In recent years, there has been a renewed interest in the tiara as a fashion or bridal accessory, and it has been the focal point of many designers’ works, from Versace to Vivienne Westwood.



66

GEMSET TIARA

Of an open framework with foliate and scrolling motifs set with emeralds, red stones and pearls. The framework rests on a headband. Accompanied by the original box.

Gross weight: 46.07 grams

\$ 4,290 - 7,145

Rs 3,00,000 - 5,00,000





67

PAIR OF RUBY AND DIAMOND EARRINGS

These ear-cuff style earrings are centred on modified oval rubies in prong setting. The full-cut diamonds are mounted in an openwork frame with prongs and designed as ear cuffs moving from the centre stone upwards. The central rubies suspend a fringe of full-cut diamonds in an openwork setting of prongs, mounted in gold.

Ruby: 2.20 carats estimated

Diamond: 1.62 carats

Gross weight: 15.37 grams

\$ 11,430 - 14,290

Rs 8,00,000 - 10,00,000



❖ 68

A SET OF RUBY AND DIAMOND EARRINGS AND PENDANT

Each designed as a pear-shaped rose-cut diamond with a surround of ruby cabochons set in gold.

\$ 9,500 - 15,500

Rs 6,65,000 - 10,85,000



69

RUBY AND DIAMOND NECKLACE

Comprising of a central openwork pendant in motifs of scrolling veins with full-cut diamonds, centring a rose-cut diamond, further suspending a ruby bead. The pendant is connected by a series of ruby beads, threaded in gold.

Ruby: 75.36 carats

Diamond: 3.45 carats

Gross weight: 33.55 grams

\$ 14,290 - 17,145

Rs 10,00,000 - 12,00,000



70

PINK SAPPHIRE, GARNET AND DIAMOND RING

Centring a rhodolite garnet with alternating layers of rose-cut diamonds and rose-cut pink sapphires resembling a flower-head, mounted in gold.

Stamped 'VAK'.

Diamond rose-cut: 0.83 carats

Diamond: 1.26 carats

Pink sapphire: 3.10 carats

Rhodolite garnet: 5.20 carats

Gross weight: 7.16 grams

\$ 2,860 - 4,290

Rs 2,00,000 - 3,00,000

Ring Size: American 6, English L 1/2



72

PAIR OF DIAMOND AND EMERALD EARRINGS

Each designed with a pear-shaped emerald cabochon suspending six rows of pear-shaped rose-cut diamonds, mounted in gold.

Emerald: 6.38 carats

Diamond rose-cut: 3.88 carats

Gross weight: 7.78 grams

\$ 4,290 - 5,715

Rs 3,00,000 - 4,00,000



71

PAIR OF DIAMOND EARRINGS

Art Deco inspired assembly of vertical and circular structure set in full-cut diamonds centring a circular diamond to a surround of full-diamonds and baguettes to a shield-shaped surmount, mounted in gold.

Diamond: 2.32 carats

Gross weight: 15.41 grams

\$ 2,290 - 3,715

Rs 1,60,000 - 2,60,000



73

PAIR OF RUBELLITE TOURMALINE, EMERALD AND DIAMOND EARRINGS

Each earring consists of a pear-shaped rubellite with a surround of full-cut diamonds, suspended to a flower-head design, centring an oval-shaped emeralds with a surround of pear-shaped rose-cut diamonds.

Rubellite: 12.81 carats

Emerald: 2.20 carats

Diamond: 2.37 carats

Gross weight: 21.84 grams

\$ 3,930 - 5,360

Rs 2,75,000 - 3,75,000



74

PAIR OF EMERALD AND DIAMOND EARRINGS

Each suspending a pear-shaped emerald from a surmount of a cluster of marquise and pear-shaped diamonds. The pair of emeralds is well-matched for colour, clarity, size and shape.

Emerald: 15.20 carats

Diamond: 8.28 carats

Gross weight: 13.15 grams

\$ 60,000 - 68,575

Rs 42,00,000 - 48,00,000



75

BURMESE RUBY AND DIAMOND RING

Centring on an oval-shaped ruby, to each shoulder set with an oval-shaped diamond, mounted in platinum. Stamped 'PT 750'.

Ruby: 3.02 carats

Diamond: 1.47 carats

Gross weight: 6.01 grams

\$ 68,575 - 78,575

Rs 48,00,000 - 55,00,000

With report number GRS2013-034247 dated 29 March 2013 from GRS Gem Research Swiss lab, stating that the ruby weighing 3.02 carats is of Burma origin with no indication of thermal treatment.



76

PAIR OF TANZANITE, EMERALD AND DIAMOND EARRINGS

Each earring comprises of a surmount of an oval-shaped emerald with a diamond-set surround, suspending a pear-shaped tanzanite with a diamond-set surround, mounted in white gold.

Tanzanite: 13.84 carats
Emerald: 2.49 carats
Diamond: 5.37 carats
Gross weight: 17.15 grams

\$ 12,500 - 13,930
Rs 8,75,000 - 9,75,000



78

PAIR OF PINK SAPPHIRE AND DIAMOND EARRINGS

Each designed as a flexible cascade of ten oval-shaped pink sapphires with a surround of diamonds, suspended to a similarly set top, mounted in gold.

Pink sapphire: 22.39 carats
Diamonds: 2.61 carats
Gross weight: 31.49 grams

\$ 11,430 - 14,290
Rs 8,00,000 - 10,00,000



77

COLOMBIAN EMERALD AND DIAMOND RING

Centring on an emerald-cut emerald to a diamond-set surround, mounted in white gold.

Emerald: 13.74 carats
Diamond: 2.65 carats
Gross weight: 8.73 grams

\$ 21,430 - 25,715
Rs 15,00,000 - 18,00,000

Ring Size: American 5 3/4, English K 1/2

With report number 17051203 dated 16 June 2017 from the Gübelin Gem Lab stating that the emerald weighing 13.74 carats is Colombian with minor clarity enhancement.



79

PINK SAPPHIRE AND DIAMOND RING

Centred on a cushion-shaped pink sapphire with a diamond-set surround and band, mounted in gold.

Pink sapphire: 1.09 carats
Diamonds: 0.42 carat
Gross weight: 3.64 grams

\$ 2,145 - 3,575
Rs 1,50,000 - 2,50,000

Ring Size: American 7, English N 1/2



81

PAIR OF COLOURED DIAMOND HOOPS

Circular hoops with outer edge set halfway with rectangular-shaped coloured diamonds. The inner edge repeats the pattern of rectangular-shaped coloured diamonds in a reverse manner, mounted in gold.

Coloured diamond: 10.95 carats

Diamonds: 1.58 carats

Gross weight: 16.31 grams

\$ 11,430 - 14,290

Rs 8,00,000 - 10,00,000

The coloured diamonds have not been tested for natural origin of colour.

80

CITRINE QUARTZ RING BY VAN CLEEF & ARPELS

Centring on a sugarloaf citrine quartz to a band of gold. Stamped 'VCA', 'OR 750' and 'MADE IN FRANCE'.

Gross weight: 11.64 grams

\$ 2,145 - 3,575

Rs 1,50,000 - 2,50,000

Ring Size: American 6 1/2, English M 1/2



82

CARNELIAN 'ALLEGRA TOI & MOI' BANGLE BY DE GRISOGONO

Designed as two interlocking hoops set with full-cut diamonds and carnelian chalcedony, mounted in gold. With maker's marks and stamped 'Au 750'.

Carnelian: 0.40 carats

Diamonds: 1.05 carats

Gross weight: 11.52 grams

\$ 5,000 - 7,860

Rs 3,50,000 - 5,50,000



83

CARNELIAN 'ALLEGRA TOI & MOI' RING BY DE GRISOGONO

Designed as two interlocking hoops set with full-cut diamonds and carnelian chalcedony, mounted in gold. With maker's marks and stamped 'Au 750'.

Carnelian: 0.30 carat

Diamonds: 0.40 carat

Gross weight: 11.26 grams

\$ 4,290 - 7,145

Rs 3,00,000 - 5,00,000

Ring size: American 5 3/4, English L



84

CARNELIAN 'ALLEGRA TOI & MOI' EARRINGS BY DE GRISOGONO

Each designed as two interlocking hoops set with full-cut diamonds and carnelian chalcedony, mounted in gold. The surmount is detachable and can be worn as ear studs alone. With maker's marks and stamped 'Au 750'.

Carnelian: 1.70 carats

Diamonds: 1.05 carats

Gross weight: 13.47 grams

\$ 5,000 - 7,860

Rs 3,50,000 - 5,50,000



86

PAIR OF PAISLEY DIAMOND EARRINGS

Of a paisley design, the earrings stylised with rows of full-cut diamonds radiating from a centre rose-cut diamond, mounted in white gold.

Diamond rose-cut: 1.05 carats

Diamond: 6.62 carats

Gross weight: 24.40 grams

\$ 5,000 - 6,430

Rs 3,50,000 - 4,50,000



85

PAIR OF ROSE-CUT DIAMOND EARRINGS

Each designed as a flexible articulated cascade of fifteen rose-cut diamonds, joined by inverted arches, mounted in gold.

Diamond rose-cut: 10.23 carats

Diamond: 0.64 carats

Gross weight: 17.13 grams

\$ 9,290 - 10,715

Rs 6,50,000 - 7,50,000

87

TWELVE ROW PEARL NECKLACE

Graduating strands of twelve rows of pearls connected to a elaborate clasp of rock crystal set with diamonds and pearls.

Pearl: 439.52 carats

Gross weight: 118.01 grams

\$ 8,575 - 12,860

Rs 6,00,000 - 9,00,000

With report number 017849 dated 08 August 2019 from the Shri Zaveri Mahajan Zaverat & Moti Tolai Charitable Trust stating that the Pearls with dimensions ranging from 6.50 mm to 2.59 mm are natural pearls.



"All the luminous, the coloured spectacles which the world in the immensity of space can offer us, nature has produced in miniature amongst precious stones."

- CHARLES BLANC



Lots 88–114

Closing Time:
8.30 pm (IST) | 11 am (US Eastern Time)



88

PARAÍBA TOURMALINE AND DIAMOND NECKLACE

Designed as a flexible row of fancy-shaped diamonds, each suspending a drop-shaped paraíba tourmaline to a flower design cluster of fancy-shaped diamonds, mounted in gold. Stamped '750'.

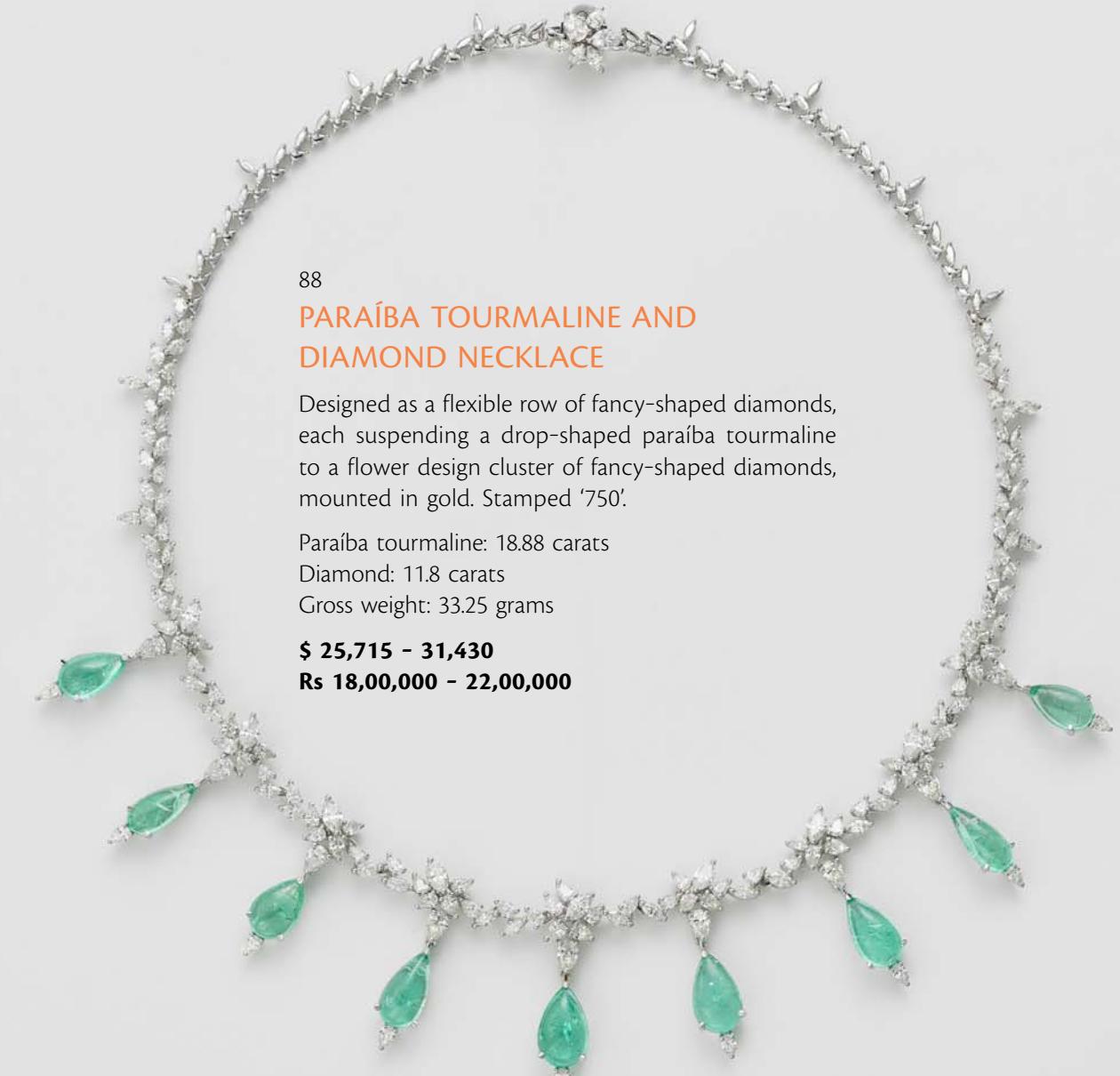
Paraíba tourmaline: 18.88 carats

Diamond: 11.8 carats

Gross weight: 33.25 grams

\$ 25,715 – 31,430

Rs 18,00,000 – 22,00,000



Tracing their origins to the state of Paraíba in Brazil, these rare, neon-blue stones are a fairly recent addition to the tourmaline family. Also known as cuprian elbaite, this variety of tourmalines gains its vibrant colour – seen in lots 88, 89 and 90 – from the presence of copper, which illuminates them from within. The colour only manifests when the gemstone is cut, and a higher concentration of copper results in the coveted electric blue tone.

Paraíba tourmalines were discovered in the 1980s by an ambitious and persistent gem miner named Heitor Dimas Barbosa, who did not know what he was looking for but was convinced that he would find something “completely different.” It took five years, but the search was eventually rewarded – signs of a unique new tourmaline were found in the “tangle of galleries, shafts and



89

PAIR OF PARAÍBA TOURMALINE AND DIAMOND EARRINGS

Each suspending a pear-shaped cabochon paraíba tourmaline suspending from an open work of marquise and pear-shaped diamonds, mounted in gold. Stamped '750'.

Paraíba tourmaline: 3.63 carats

Diamond: 1.50 carats

Gross weight: 5.08 grams

\$ 4,290 - 5,715

Rs 3,00,000 - 4,00,000



90

TOURMALINE AND DIAMOND RING

Centring on a cushion-shaped paraíba tourmaline, to each shoulder set with a trapezoid-shaped diamond. The shank is partially pavé-set with diamonds, mounted in gold. Stamped '750'.

Paraíba tourmaline: 2.97 carats

Diamond: 1.28 carats

Gross weight: 4.52 grams

\$ 12,860 - 17,145

Rs 9,00,000 - 12,00,000

Ring size: American 6 3/4, English N



91

PAIR OF KUNZITE AND DIAMOND EARRINGS

Classic in design, consists of a well-matched pair of pear-shaped kunzites in a prong-setting, each suspended from a surmount of an oval-shaped kunzite with a diamond-set surround in a stylised mount of white gold.

Kunzite (bottom): 51.04 carats

Kunzite (top): 5.49 carats

Diamond: 1.56 carats

Gross weight: 21.73 grams

\$ 8,575 - 11,430

Rs 6,00,000 - 8,00,000



92

KUNZITE, AQUAMARINE AND DIAMOND RING

A pastel-coloured cocktail ring centring on an oval-shaped kunzite with an immediate surround of full-cut diamonds and an outer surround of pear-shaped aquamarines, with a shank of white gold.

Kunzite: 2.46 carats

Aquamarine: 5.79 carats

Diamond: 1.62 carats

Gross weight: 9.11 grams

\$ 2,145 - 3,575

Rs 1,50,000 - 2,50,000

tunnels." ("Paraiba Tourmaline," *International Coloured Gemstone Association*, gemstone.org, online) The first handful of these spirited blue tourmalines, in a colour the world had never witnessed before, was brought up from the mines into the daylight in the autumn of 1989.

The difficulty in mining Paraíba tourmalines is what makes these gems among the most expensive in the world. They are mined mostly by hand, with manual tools like wedges and sledgehammers, as other tools and machines could cause damage to the crystals. In Brazil, the stones in the rough are often found in small, thin veins. Over the years, these mines have been largely exhausted, making Paraíba tourmalines even more rare and valuable.

However, as recently as 2003, similar cupriferous tourmalines were unearthed in the copper-rich mountains of Mozambique and Nigeria. Uncannily similar to those mined in Brazil, with only minute chemical differences, the discovery of these natural wonders was welcome news for connoisseurs. The name Paraíba, which stood for the region the tourmaline came from, has now become synonymous with these luminous blue gemstones, which are the birthstones for the month of October.

In 1902, an unknown pink crystal was found in San Diego, California, and sent to the legendary Tiffany & Co. mineralogist George F Kunz – after whom the gemstone is named. He recognised it as a unique variant of the mineral spodumene, occurring in shades of pink and violet. The soft colour, seen in lots 91, 92 and 168, comes from trace amounts of manganese. Currently, kunzite supplies come mainly from Afghanistan and Pakistan, and several deposits are also found in California.

Kunzite crystals are often large, with relatively few inclusions, and make for fine finished gems usually ranging from 10–40 carats. The largest kunzite in the world, a faceted heart-shaped crystal weighing 880 carats, is on display at the Smithsonian Institution. One of the most famous pieces of jewellery made with this gemstone was a ring set with a 47-carat cushion-cut kunzite, belonging to the Estate of Jacqueline Kennedy.



93

PAIR OF DIAMOND AND EMERALD EARRINGS

The earrings consist of emerald drops suspending from diamond-set surmounts in a ribbon design centring on a round emerald cabochon, mounted in gold, with the option of detaching the emerald drops from the surmount.

Emerald: 15 carats estimated
Diamond: 1.02 carats estimated
Gross weight: 15.52 grams

\$ 3,575 - 5,000
Rs 2,50,000 - 3,50,000



94

AQUAMARINE AND RUBY RING

Centring on a rectangular step-cut aquamarine, to each shoulder set with an oval-shaped ruby, mounted in gold. Stamped '18K'.

Aquamarine: 12.60 carats estimated
Ruby: 0.40 carats estimated
Diamond: 0.10 carats
Gross weight: 10.23 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000

Ring size: American 5 3/4, English L



95

THREE ROW PEARL NECKLACE

Three gently graduating rows of pearls, matched exceptionally for shape, size, colour and lustre; with a diamond-set clasp.

Pearl: 376.76 carats
Gross weight: 75.37 grams
Size: 10.49 mm to 3.88 mm

\$ 121,430 - 178,575
Rs 85,00,000 - 1,25,00,000



96

PAIR OF ROSE QUARTZ AND SPINEL EARRINGS

Centring on an oval-shaped spinel mounted on rose quartz carved as a flower, mounted in rose gold.

Rose quartz: 33.25 carats

Spinel: 5.72 carats

Gross weight: 11.50 grams

\$ 1,790 - 3,215

Rs 1,25,000 - 2,25,000



97

PAIR OF PINK SAPPHIRE, SPINEL AND DIAMOND EARRINGS

Centring a spinel with alternating layers of rose-cut diamonds and rose-cut pink sapphires resembling a flower-head, suspending to a similarly set flower-head design, mounted in gold.

Stamped 'VAK' and '750'.

Diamond rose-cut: 2.49 carats

Diamond: 0.72 carats

Pink sapphire: 11.34 carats

Spinel: 8.33 carats

Gross weight: 14.78 grams

\$ 5,000 - 7,860

Rs 3,50,000 - 5,50,000



With report number GEM-19100294-009 dated 19 June 2019 from Gemmological Institute of India (GII) Lab stating that the faceted gemstone weighing 3.38 carats is a natural spinel.

With report number GEM-19100294-008 dated 19 June 2019 from Gemmological Institute of India (GII) Lab stating that the faceted gemstone weighing 3.14 carats is a natural spinel.



98

PAIR OF RUBELLITE TOURMALINE AND DIAMOND EARRINGS

Each earring is composed of a drop-shaped diamond-set open frame suspending a drop-shaped rubellite with a diamond-set surround; to three similarly stylised diamond-set links, mounted in white gold.

Rubellite: 9.62 carats
Diamond: 6.05 carats
Gross weight: 21.84 grams

\$ 8,930 - 10,360
Rs 6,25,000 - 7,25,000



99

TANZANITE AND DIAMOND RING

Rectangular tanzanite centred on a diamond-set shank in 18 K white gold. Stamped '750'.

Tanzanite: 21.88 carats
Diamond: 2.27 carats
Gross weight: 10 grams

\$ 11,430 - 14,290
Rs 8,00,000 - 10,00,000

Ring size: American 6 3/4, English N

A recent addition to the world of coloured stones, tanzanite was discovered in 1967 by a Masai tribesman named Ali Juuyawatu, who came across a cluster of iridescent blue crystals in the Merelani Hills of Tanzania. Initially mistaken for sapphires, their potential was soon recognised in the international jewellery market. Tiffany's struck a deal to become its main distributor, naming the crystal "Tanzanite," and Henry Platt, former president of Tiffany's, stated that it was "the most beautiful blue stone to be discovered in 2000 years." Tanzanite, which is found only in the city of Arusha in Tanzania, soon became a favourite with leading jewellery designers and gem professionals. A variety of the mineral zoisite, in their natural state, tanzanite crystals radiate three colours – blue, violet and brown; while the colours of polished and cut stones can range from a light lilac to a deep indigo.



100

MOTHER-OF-PEARL AND DIAMOND RING BY ROBERTO COIN

Centring on a mother-of-pearl cabochon surrounded by full-cut diamonds. The inside of the band is set with a circular ruby. With maker's marks and stamped '18K'.

Gross weight: 21.85 grams

\$ 4,290 - 5,715
Rs 3,00,000 - 4,00,000

Due to export regulations, this lot cannot be sold outside India

Ring size: American 6 3/4, English N

Roberto Coin and his company are among the top designer jewellery brands in the world today. After accomplishing a successful career as a hotelier at a young age, Coin decided to pursue his desire to work in the fashion industry in the late 1970s. By 1984, Coin began designing jewellery for other jewellers, and continued to do so for another decade. In 1996, Coin inaugurated his own brand with the *Appassionata* collection, which was immediately popular and internationally recognised. Within four years, he was ranked seventh in the United States among the best jewellery designers. To distinguish himself from other jewellers, he formed his unique trademark signature by setting a small ruby inside each of his jewelled creations, which started with his debut collection and continues today.

This concept originated from his interest in history and mythology, which led to him to three specific myths surrounding the red gemstone and convinced him to include it in his designs. The first was an ancient Egyptian myth believed by the pharaohs who considered that the ruby, if kept in contact with your skin, ensured love, happiness and health. The second story was of the Burmese warriors who believed the ruby to be a protective talisman that made them invulnerable on the battlefield. The third legend was from old Hindu folklore in which the mythical Kalpa tree, which is composed entirely of precious stones, bore rubies as fruit. With the hidden ruby as his signature, Coin initiates a symbolic gesture of goodwill and fortune—encompassing all three legends and their mythical properties—to all those who wear his creations.



102

PAIR OF COLOURED DIAMOND EARRINGS

Each designed as a flexible, articulate cascade of four gold bars, each centring a cushion-cut diamond and further suspending pear-shaped coloured diamonds on each side, mounted in gold.

Coloured diamond: 5.57 carats
Diamond: 0.46 carats
Gross weight: 7.54 grams

\$ 7,145 - 8,575
Rs 5,00,000 - 6,00,000

The coloured diamonds have not been tested for natural origin of colour.



101

PAIR OF PERIDOT AND MORGANITE BERYL EARRINGS

Each earring consists of a modified square-shaped peridot in a bezel setting, suspending a bezel-set diamond and pear-shaped morganite, mounted in rose gold.

Gross weight: 5.87 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000



103

GEMSET NECKLACE

Gently graduating necklace of oval-shaped multi-coloured beryls with a diamond-set surround, each separated by a similarly set rose-cut diamond, mounted in rose gold. Stamped '750'.

Coloured stone: 54.13 carats
Diamond rose-cut: 1.20 carats
Diamond: 2.66 carats
Gross weight: 36.99 grams

\$ 7,145 - 8,575
Rs 5,00,000 - 6,00,000



104

PAIR OF GEMSET EARRINGS

Each designed as a flexible line of three plaques, centring alternating multi-coloured beryls to a surround of full-cut diamonds, each separated by a similarly set rose-cut diamond, mounted in rose gold. Stamped '18K'.

Coloured stone: 17.07 carats
Diamond rose-cut: 0.23 carats
Diamond: 1.41 carats
Gross weight: 12.57 grams

\$ 2,145 - 3,575
Rs 1,50,000 - 2,50,000



◆ 105

GOLD BANGLE

Set with full-cut diamonds in foliate motifs, mounted in gold.

\$ 3,500 - 5,500**Rs 2,45,000 - 3,85,000**

107

RUBELLITE AND COLOURED DIAMOND NECKLACE

Designed as a row of variously shaped yellow and brown coloured diamonds, suspending a central pendant of a pear-shaped rubellite tourmaline, mounted in gold. Stamped '750'.

Rubellite tourmaline: 7.98 carats

Coloured diamond: 28.27 carats

Gross weight: 33.91 grams

\$ 40,000 - 45,715**Rs 28,00,000 - 32,00,000**

The coloured diamonds have not been tested for natural origin of colour.



106

PAIR OF CITRINE, PERIDOT AND DIAMOND EARRINGS

Of a flower-head surmount centring on an oval-shaped peridot with a surround of rose-cut diamonds, suspending a drop-shaped citrine quartz in prong-setting, mounted in gold.

Citrine: 20.64 carats

Peridot: 3.76 carats

Diamond: 1.72 carats

Gross weight: 14.45 grams

\$ 2,860 - 4,290**Rs 2,00,000 - 3,00,000**

108

GEMSET BRACELET

Constructed with an identical repeating openwork motif inset with similarly styled clusters of multicoloured sapphires and rose-cut diamonds, mounted in gold.

Multi-sapphire: 22.25 carats

Diamond rose-cut: 8.99 carats

Gross weight: 43.83 grams

\$ 7,145 - 10,000**Rs 5,00,000 - 7,00,000**



109

CAT'S EYE CHRYSOBERYL AND DIAMOND BRACELET

Designed as a flexible bracelet with three gently graduating cabochons of cat's eye chrysoberyl, with full-cut diamond surrounds connected by similarly designed diamond-set links, mounted in gold.

Gross weight: 15.98 grams

**\$ 12,145 - 15,000
Rs 8,50,000 - 10,50,000**

The present lot contains chrysoberyls, one of the few gemstones that exhibit chatoyancy or the 'cat's eye' effect. This phenomenon occurs due to sets of rutile needles inside the stone aligned in the same direction. When light interacts with the needles, it produces a streak of light that reflects from the dome of the stone. This effect is most pronounced when the stone is cut to produce a cabochon. Translucent-yellowish in colour, the cat's eye chrysoberyl originates in Brazil, India and Sri Lanka, and is one of the nine auspicious gems or *navratna* in Indian astrology.



110

PAIR OF GEMSET EARRINGS

Each designed as a flexible line of three plaques, centring a chrysoberyl to a surround of cat's eye chrysoberyl, mounted in gold. Stamped '18K'.

Chrysoberyl: 19.91 carats
Cat's eye chrysoberyl: 9.63 carats
Diamond: 2.04 carats
Gross weight: 26.15 grams

**\$ 5,715 - 7,145
Rs 4,00,000 - 5,00,000**



111

STAR PURPLE SAPPHIRE AND DIAMOND RING

Centring on an oval-shaped cabochon purple star sapphire, with a surround of alternating square and round diamonds, mounted in gold. Stamped '18K'.

Star purple sapphire: 7.54 carats
Diamond: 1.12 carats
Gross weight: 7.88 grams

**\$ 8,575 - 10,000
Rs 6,00,000 - 7,00,000**

One of the oldest and best known coloured precious stones, sapphires are composed of a colourless material known as corundum. The deep blue colour most commonly associated with this gemstone is caused by the addition of titanium and iron during its formation. However, fancy sapphires occur in a varied spectrum of colours, including 'pink' sapphires, which can range from shades of red to purple.

Many sapphires contain inclusions, such as those which cause the stone to have a star-like appearance – a phenomenon known as asterism, originating from the ancient Greek word for 'star.' This effect is caused by thin mineral needles which are aligned such that they reflect and "scatter light, causing the coveted visual effect without negatively affecting the gem's transparency," and effectively increasing the value of the stone. "The best star corundum has a crisp, distinct star against strongly saturated colour," which is situated at the top of the stone, has straight rays, and moves smoothly across the surface. ("Sapphire Quality Factors," GIA, gia.edu, online) The stone must be cut as a cabochon to exhibit asterism, and the number of intersecting bands (usually 2, 3 or 6) determine the rays of the star. In the present lot, three streaks create a mesmerising six-ray star.

These luminous, highly durable stones were considered powerful and mystical talismans, bringing luck and protection to travellers and seekers. They were referred to by some as "the stone of destiny." According to legend, "The celebrated explorer Sir Richard Francis Burton travelled the Orient with a large star sapphire, known as an *asteria*. He found it brought him much luck, as the stone's fame preceded him in his travels. Many believed simply viewing the talisman meant good fortune." (Fara Braid, "Sapphire Symbolism," International Gem Society, gemsociety.org, online)

Some of the largest star sapphires in the world – including the blue *Star of Adam* (1404.49 carats), the greyish-blue *Star of India* (563.4 carats), and the violet-blue *Star of Bombay* (182 carats) – were mined in Sri Lanka, and the world's second largest star sapphire, *Black Star of Queensland* (733 carats) was discovered in Australia. Other significant locations of star sapphire deposits are Myanmar and Thailand.



112

PAIR OF DIAMOND, RUBY AND EMERALD EARRINGS

An unconventional pair of earrings comprising of a flower-head terminal centred on a pear-shaped rose-cut diamond with a surround of circular-shaped diamonds and ruby cabochons. The terminals suspend a stylised frame of rose-cut diamonds and ruby cabochons, which in turn, suspends a drop-shaped emerald bead inside, mounted in gold.

Ruby: 15.60 carats

Emerald: 12.00 carats

Diamond rose-cut: 4.02 carats

Gross weight: 41.11 grams

\$ 5,715 - 8,575

Rs 4,00,000 - 6,00,000



113

PAIR OF RUBY AND DIAMOND EARRINGS

Centring on a cushion-shaped *polki* diamond with a surround of ruby cabochons in motifs reminiscent of filigree work in Indian architecture, mounted in gold.

Ruby: 24.26 carats

Diamond rose-cut: 2.08 carats

Gross weight: 25.27 grams

\$ 7,145 - 10,000

Rs 5,00,000 - 7,00,000



114

PEARL AND EMERALD NECKLACE

Designed as a strand of graduated pearls, further suspending gently graduating drop-shaped pearls, further suspending an emerald bead.

Emerald: 15.50 carats estimated

Pearls: 101.50 carats

Gross weight: 25.96 grams

\$ 9,290 - 12,145

Rs 6,50,000 - 8,50,000



*How much art and science, and what attention, what care
is necessary to render the sun-beams which are imprisoned
in a tiny polyhedron of pure carbon, brilliant and sparkling!*

– CHARLES BLANC

Lots 115–147

Closing Time:
8.50 pm (IST) | 11.20 am (US Eastern Time)



115

PAIR OF EMERALD AND DIAMOND EARRINGS

Each centring on a carved square-shaped emerald to a surround set with round and fancy-shaped diamonds, mounted in gold.

Emerald: 13.10 carats
Diamond: 3.03 carats
Gross weight: 10.12 grams

\$ 6,430 - 7,860
Rs 4,50,000 - 5,50,000



116

PAIR OF CARVED EMERALD AND DIAMOND EARRINGS

Each designed as a carved emerald, suspended from a line of four rose-cut diamonds, mounted in gold. Stamped '18K'.

Emerald: 30.25 carats
Diamond rose-cuts: 2.75 carats
Gross weight: 12.50 grams

\$ 20,715 - 22,145
Rs 14,50,000 - 15,50,000



117

EMERALD AND DIAMOND BRACELET

A contemporary bracelet with the centre row consisting of carved emeralds with radiating spokes designed as leaves surrounded by rose-cut diamonds, mounted in gold. Stamped 'VAK' and '750'.

Diamond rose-cuts: 15.29 carats
Diamond: 0.80 carats
Emerald: 13.11 carats
Gross weight: 30.73 grams

\$ 14,290 - 17,145
Rs 10,00,000 - 12,00,000



118

EMERALD AND DIAMOND RING

The ring is designed with a full-cut diamond band flanked with a carved emerald on one side and pear-shaped diamond on other side, mounted in gold.

Emerald: 19.68 carats
Diamond: 0.82 carats
Gross weight: 10.12 grams

\$ 12,860 - 14,290
Rs 9,00,000 - 10,00,000

Ring size: American 6 1/2, English M 1/2

Gem carving is an ancient jewellery art form where precious or semi-precious stones were given intricate sculptural detail through engraving or relief carving. During ancient times, the gem cutters etched out patterns, motifs, images or inscriptions using flat-edged wheels or round-tipped drills. Jaipur, Rajasthan and Khambhat, Gujarat are considered as gemstone carving hubs in India, where master cutters have and continue to pass on their expertise and legacies to the next generation.

In India, the carved motifs and patterns included symbols from nature, such as floral designs which were reflective of traditional Indian architecture. During the Mughal period, the Taj Mahal, with its exquisitely detailed marble carvings of flowering vines, proved to be a great source of inspiration for gem cutters. Emeralds were particularly coveted in India, because they were rare for the region. The stones poured into India through Goa and the Deccan ports, exported from South America by Portuguese traders. "The lapidaries of India were master cutters and workers of stones, as is exemplified by their magnificent and delicate carvings of emerald beads and tablets. A rough crystal would be superbly cut to achieve the maximum depth of colour." (Joanna Hardy, "The Jeweller's Art," *Emerald: Twenty-one Centuries of Jewelled Opulence and Power*, Robert Violette ed., London: Violette Limited and Gemfields PLC, 2013, p. 98)

Some well-known examples of carved gemstones can be seen in the jewellery designs of Cartier, which has been famously influenced by Indian jewellery since Jacques Cartier first arrived in India to attend the Delhi Durbar in 1911. He saw India as an opportunity to secure clients, which included the Nizam of Hyderabad, the Maharajas of Patiala, Kapurthala and Nawanagar, the Begum of Bhopal and Aga Khan; as well a rich source for acquiring gemstones and pearls. By the 1920s, even as French jewellers shifted from the floral and ornate designs of the Art Nouveau period into Art Deco aesthetics, "Cartier made the spirit of the Maharajah's jewelry and India very much a part of its new look. Suddenly the collection that had been all about diamonds, pearls and platinum was infused with colorful cabochons and carved gems. There was lots of movement in the jewels. Some of Cartier's motifs echoed shapes in traditional Mughal treasures." (Marion Fasel, "How India Inspired Cartier," *The Adventurine*, online)

Although the vogue for carved gemstones in jewellery has waxed and waned since then, it has recently had a comeback in the world of fashion and jewellery. From local Indian artisans to well-known Indian and international jewellery designers, gem carving craftsmanship has evolved and taken this art form to new heights, making it a coveted form of jewellery among connoisseurs and collectors.



119

PAIR OF EMERALD AND DIAMOND EARRINGS

Designed as a flower-head centring a circular emerald cabochon with a triangular-shaped coloured diamonds surround embellished with full-cut diamonds, mounted in gold.

Emerald: 8.40 carats
Diamond rose-cut: 9.80 carats
Diamonds: 1.45 carats
Gross weight: 14.55 grams

\$ 9,290 - 13,575
Rs 6,50,000 - 9,50,000

The coloured diamonds have not been tested for natural origin of colour.



120

EMERALD AND RUBELLITE RING

Centring on an oval-shaped rubellite tourmaline; each shoulder set with a square-shaped emerald, mounted in gold. Stamped '750'.

Rubellite: 5.05 carats
Emerald: 1.35 carats
Gross weight: 6.04 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000

Ring size: American 6 3/4, English N



121

EMERALD AND DIAMOND RING

Centring on a cushion-shaped emerald, the shoulders of the shank are pavé-set with full-cut diamonds, mounted in gold. Stamped '750'.

Emerald: 7.53 carats
Diamond: 1.57 carats
Gross weight: 8.67 grams

\$ 17,860 - 23,575
Rs 12,50,000 - 16,50,000

Ring size: American 6 3/4, English N



122

TURQUOISE AND DIAMOND RING

Comprising of a gold sphere with pavé-set diamonds to a three-tier surround of turquoise beads, mounted in gold.

Gross weight: 13.95 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000

Ring size: American 6 3/4, English N



124

DIAMOND RING

Centring on an old European cut diamond, mounted in gold.

Diamond: 5.22 carats
Gross weight: 4.21 grams

\$ 24,290 - 28,575
Rs 17,00,000 - 20,00,000

Ring size: American 4 3/4, English J

123

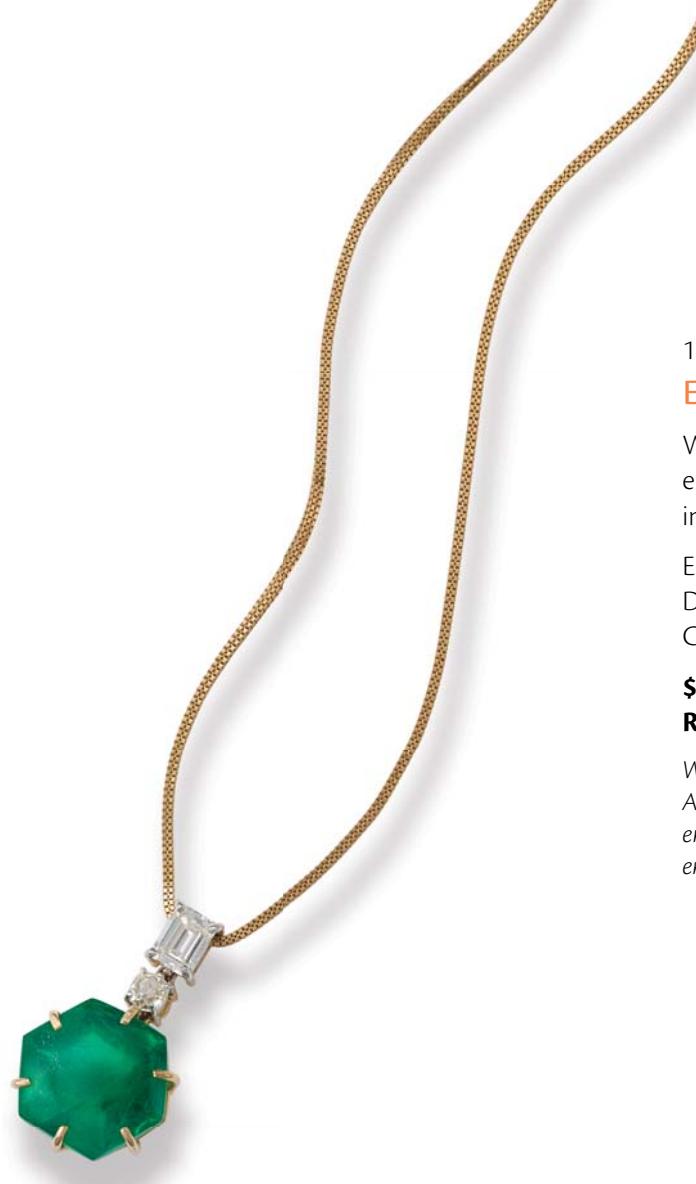
EMERALD AND DIAMOND RING

Centring on an old European cut diamond to a surround of square step-cut emeralds and full-cut diamonds. The shoulders are set with full-cut diamonds to a border of square step-cut emeralds, mounted in gold.

Diamond old European cut: 1.62 carats
Gross weight: 8.67 grams

\$ 4,645 - 7,500
Rs 3,25,000 - 5,25,000

Ring size: American 6 1/2, English M 1/2



125

EMERALD AND DIAMOND PENDANT

With a central pendant set with a hexagonal-shaped emerald to a series of two old-cut diamonds, mounted in gold. Accompanied by a chain.

Emerald: 23.67 carats
Diamond: 1.40 carats
Gross weight: 14.10 grams

\$ 35,715 - 42,860
Rs 25,00,000 - 30,00,000

With report number GF18022950 dated 28 February 2018 from Asian Institute of Gemmological Sciences (AIGS) stating that the emerald weighing 23.67 carats is from Brazil with minor clarity enhancement.



126

DIAMOND AND SAPPHIRE RING

Of scrolling motifs consisting of full-cut diamonds and twisted dainty gold braids, centring on a circular sapphire, mounted in gold. Stamped '18K'.

Gross weight: 12.06 grams

\$ 1,145 - 1,715
Rs 80,000 - 1,20,000

Ring size: American 6 3/4, English N

The Old European Cut, which developed during the 18th century, had a circular round shape, a heavy crown and a small table size. It is the basis of the modern brilliant cut.



127

PAIR OF RUBY AND DIAMOND EARRINGS

Each designed as a stylised flower-head, centring on an oval-shaped ruby with a diamond set surround to a line of similarly set rubies, mounted in gold. Stamped '750'.

Ruby: 8.23 carats
Diamond: 3.10 carats
Gross weight: 9.71 grams

\$ 5,000 - 7,860
Rs 3,50,000 - 5,50,000



128

PAIR OF RUBY AND DIAMOND EARRINGS

Centring on an oval-shaped diamond to a surround of oval-shaped rubies with full-cut diamond spacers to a full-cut diamond set hoop, mounted in gold.

Diamond: 1.56 carats
Ruby: 2.97 carats
Gross weight: 6.38 grams

\$ 2,145 - 3,575
Rs 1,50,000 - 2,50,000



129

PAIR OF RUBY AND DIAMOND EARRINGS

Centring on a pressure-set diamond with a surround of alternating baguettes and round rubies, mounted in gold. Stamped '750'.

Ruby: 2.32 carats
Diamond: 0.48 carats
Gross weight: 3.71 grams

\$ 715 - 1,000
Rs 50,000 - 70,000



130

DIAMOND NECKLACE

Designed as a triangular-shaped rose-cut diamond, with a surmount of full-cut diamonds, and a further triangular-shaped diamond surmount, strung from a diamond spacer chain, mounted in gold. Stamped '750' on the clasp of the chain.

Diamond rose-cut: 1.86 carats
Diamond: 0.41 carats
Gross weight: 5.24 grams

\$ 5,715 - 7,145
Rs 4,00,000 - 5,00,000



The Rose Cut dates back to the 1500s and is considered a classic. The diamond or another stone is cut to resemble the petals of a rose, with triangular facets imitating the narrow spiralling of a rose petal. The stone is flat on the bottom, which creates a larger surface area for it to sparkle.

131

DIAMOND BRACELET

Designed as a five row flexible bracelet, each set with rose-cut diamond spacers, to diamond-set terminals. Stamped '750'.

Diamond rose-cut: 4.83 carats
Diamond: 0.37 carats
Gross weight: 8.98 grams

\$ 4,290 - 5,715
Rs 3,00,000 - 4,00,000



132

PAIR OF RUBY AND DIAMOND EARRINGS

Each centring on an oval-shaped ruby with a surround of briolette diamonds, mounted in gold. Stamped '18K'.

Ruby: 2.27 carats

Diamond: 6.53 carats

Gross weight: 6.71 grams

\$ 7,860 - 9,290

Rs 5,50,000 - 6,50,000

Originally reserved for royalty and aristocracy, Briolettes are pear-shaped or oval stones that are cut in extended triangular or hexagonal facets, which cover the entire surface of the stone or diamond. This allows the surface to reflect light from all sides, radiating greater fire and colour. One of the most exquisite and oldest forms of cutting, the briolette dates back 800 years and come in a wide range of shapes and sizes, from long, slender teardrops to small beads. One of the most famous examples of this cut is a 275-carat diamond necklace containing 10 briolette-shaped gems that Napoleon Bonaparte gifted to Empress Marie Louise in 1811.



134

DIAMOND AND EMERALD NECKLACE

Designed as a scrolling floral motif, set with full-cut diamonds with a flower-head surmount, suspending an oval-shaped emerald bead. Stamped '750' on the clasp of the chain.

Emerald: 8.27 carats

Diamonds: 1.73 carats

Gross weight: 8.57 grams

\$ 7,145 - 10,000

Rs 5,00,000 - 7,00,000



133

PAIR OF PINK SAPPHIRE AND DIAMOND EARRINGS

Designed as a stylised hemisphere set with full-cut diamonds, suspending three-tier pink sapphire drops, terminating to a diamond set hoop, mounted in gold.

Diamond: 4.64 carats

Pink sapphire: 12.57 carats

Gross weight: 17.15 grams

\$ 3,930 - 5,360

Rs 2,75,000 - 3,75,000

With advanced technology, a diamond could be cut to perfection to achieve maximum brilliance and shine. For some time, the older cuts, which produced diamonds with irregular shapes, were undervalued in the market in comparison to the modern laser technology cuts. However, recent market trends show a higher demand for the antique cuts, with customers appreciating them for their history, charm and organic forms that are lacking in the uniform modern cuts.



135

PAIR OF DIAMOND EARRINGS

Each is a stylised paisley design with four rows of baguette diamonds, with each row raised slightly compared to the previous row, mounted in white gold.

Diamond: 6.08 carats

Gross weight: 15.10 grams

\$ 6,430 - 9,290

Rs 4,50,000 - 6,50,000





136

PAIR OF DIAMOND AND SPINEL EARRINGS

Comprising of a flower-head surmount of *polki*-diamonds suspending a similarly set flower-head design, further suspending a larger flower-head design of similarly set *polki*-diamonds suspending a spinel bead. The reverse is in red, green and pink enamel of floral motif on gold ground.

Gross weight: 55.85 grams

\$ 5,715 - 8,575
Rs 4,00,000 - 6,00,000

PROVENANCE:

Property from the private collection of a former Indian Princely family

Private Collection, circa 1940s



137

EMERALD, RUBY, DIAMOND AND PEARL NECKLACE

Of superior craftsmanship, the necklace is a stunning combination of *jadau*-work and enamel techniques. A gently graduating row of pearls suspends a central pendant centring on an emerald cabochon with a similarly set surround of rubies, diamond *polkis* and emeralds, further suspending a *kundan*-set diamond. The reverse has intricate enamel in floral motif in red, green and blue on gold ground.

Gross weight: 107.83 grams
\$ 10,295 - 13,240
Rs 7,00,000 - 9,00,000

PROVENANCE:

Property from the private collection of a former Indian Princely family

Private Collection, circa 1940s

Meenakari refers to the technique of enamelling, which was widely practised during the time of Emperor Akbar, from the 16th through the 17th centuries. Contrary to the belief that it is a dying art, this style of enamelling is a widely practiced technique in India, with Jaipur being home to many enamelling workshops. However, this tradition was not indigenous to the subcontinent. According to historians, it was first introduced around the 13th century, through Punjab, and flourished under the reign of the Mughals, spreading to other locations from the royal ateliers. Benares (Varanasi), Jaipur, Lucknow, the Deccan, and Kangra in India,

as well as Multan and Lahore in Pakistan, are famed for their enamelling techniques. In this tradition, even the reverse of an ornament was decorated with unmatched detail, most commonly with floral and foliate motifs including chrysanthemums, lotuses, poppy flowers and rosebuds. These would sometimes be interspersed with birds and animals, with gradations of colour in the designs enhancing each motif. Mughal, and later Basohli miniature paintings from the same region, incorporated similar floral motifs, seeking to recreate an equivalent of paradise.



138

GEMSET NECKLACE

Designed with eleven square-shaped plaques connected to two *taviz*-shaped gemset terminals, all set with colourless stones, joined by a silk cord. The reverse is in red and green enamel in floral motifs on a gold ground.

Gross weight: 99.62 grams

\$ 8,575 - 11,430

Rs 6,00,000 - 8,00,000



139

RUBY AND DIAMOND NECKLACE

A necklace designed with two rows of *kundan*-set *polki* diamonds suspending circular plaques, each centring a ruby cabochon with similarly set *polki* diamonds and a surround of pearls. The reverse has green enamel on a gold ground.

Gross weight: 125.11 grams

\$ 10,000 - 12,860
Rs 7,00,000 - 9,00,000

PROVENANCE:

Property from the collection of a former Indian princely family

Private Collection, circa 1940s



140

PAIR OF DIAMOND, EMERALD AND SPINEL EARRINGS

Centring on a carved emerald with a *kundan*-set diamond surround, further suspending spinel beads, to a surmount of six tiers of similarly set clusters of *polki* diamonds suspending spinel beads. The reverse is in red, green and white enamel on a gold ground.

Gross weight: 45.55 grams

\$ 2,860 - 5,715
Rs 2,00,000 - 4,00,000

PROVENANCE:

Property of a late Indian film actress



141

PAIR OF DIAMOND AND PEARL EARRINGS

Designed as a three tier flower-head design centring a ruby bead with similarly set *polki* diamonds, each suspending a fringe of pearls, mounted in gold.

Gross weight: 68.04 grams

\$ 5,000 - 7,860
Rs 3,50,000 - 5,50,000

PROVENANCE:

Property of a lady of noble descent





142

PAIR OF GEMSET JHUMKI EARRINGS

The *jhumki* earrings are made up of turquoise cabochons set in concentric rows in the surmount and the hemisphere below, suspending a tapering fringe of pearls, accompanied by a string of pearls and turquoise beads on top for support.

Gross weight: 51.35 grams

\$ 1,790 - 3,215

Rs 1,25,000 - 2,25,000

PROVENANCE:

Property of a descendant of Kunwar Sardari Lal Chopra



144

GEMSET NECKLACE

Comprising of a necklace with *kundan-set* polki diamonds and nine oval-shaped emerald cabochons, suspending a fringe of pearls and emerald beads. The reverse is in red, green and white enamel in floral motif on gold ground.

Gross weight: 101.87 grams

\$ 12,860 - 17,145

Rs 9,00,000 - 12,00,000

PROVENANCE:

Property from the private collection of a former Indian Princely family

Private Collection, circa 1940s





145
GEMSET NECKLACE

A necklace centring a floral motif of spinel cabochons, with a surround of *kundan*-set *polki* diamonds; suspending spinel beads, and a pendant of a similar design, joined by an adjustable silk cord, mounted in gold.

Gross weight: 130.15 grams
\$ 10,000 - 12,860
Rs 7,00,000 - 9,00,000

PROVENANCE:
Property of a lady of noble descent



146
GEMSET NECKLACE

Openwork pendant set with ruby and emerald cabochons suspending a fringe of seed pearls, suspended from three strands of pearl, ruby and emerald beads, joined by a clasp.

Gross weight: 31.94 grams
\$ 3,575 - 6,430
Rs 2,50,000 - 4,50,000



147
PAIR OF DIAMOND AND RUBY EARRINGS

Designed as a flower-head centring a circular rose-cut diamond with a surround of ruby cabochons, suspending a shield motif centring a rose-cut diamond to a surround of ruby cabochons in foliate engraving, mounted in gold.

Ruby: 5.32 carats
Diamond rose-cut: 2.96 carats
Diamond: 0.48 carat
Gross weight: 32.61 grams
\$ 4,290 - 7,145
Rs 3,00,000 - 5,00,000





*"I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night.*

*I will make a palace fit for you and me
Of green days in forests and blue days at sea."*

- R L STEVENSON



Lots 148–174

Closing Time:
9.10 pm (IST) | 11.40 am (US Eastern Time)



148

RUBY AND DIAMOND BRACELET BY RAYMOND YARD

Designed as three rectangular plaques, to an openwork surround set with diamonds and carved rubies, joined by diamond set links, mounted in gold. Stamped 'YARD'.

Gross weight: 53.10 grams

\$ 17,145 - 22,860
Rs 12,00,000 - 16,00,000

An important and celebrated figure in jewellery history, Raymond Yard rose from humble beginnings to become one of the most influential American designers of the 20th century. Born in 1885 in Montclair, New Jersey, to a father who was a railroad conductor, Yard started working as a doorman and errand boy for Marcus & Co., an affluent jewellery store in New York City, at the age of 13. During his time there, Yard learned all aspects of the jewellery business, from making it to selling it. He eventually became a sales associate and rose through the ranks to become a general manager. This was a time when newly affluent American industrial families were beginning to patronise high-end luxury stores, including Marcus & Co.

Yard's ingenuity attracted the attention of John D Rockefeller, who encouraged him to start his own business. In 1922, Yard opened a store on 522 Fifth Avenue, and supported by Rockefeller, began catering to some of New York's most prominent and elite families, including the Vanderbilts, Woolworths, DuPonts, Flaglers and Havemeyers. Even Hollywood found Yard's designs irresistible and he had a life-long customer in Joan Crawford.

Through his creative and refined designs, Yard elevated Art Deco to a new level. Some of his most recognisable creations include classic Art Deco clips and bracelets, and the highly collectible rabbit waiter brooches. The Yard company's designs are characterised by their use of high-quality gems and intricate settings, combined with a dramatic flair, a sense of whimsy and a timeless style, that has made it one of the most sought-after brands worldwide.



149

PAIR OF PEARL AND DIAMOND EARRINGS

Each earring consists of openwork scrolls set with full-cut diamonds suspending a pearl drop.

\$ 50,000 - 71,430
Rs 35,00,000 - 50,00,000



150

PAIR OF DIAMOND EARRINGS

Each earring is an openwork of ribbons set with old-cut diamonds terminating in two circular old-cut diamonds set in prongs, mounted in gold.

Diamond: 2.75 carats estimated
Gross weight: 10.14 grams
\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000



151

PAIR OF DIAMOND AND PEARL EARRINGS

Each designed as three rows of gently graduated stylised bows set with full-cut diamonds, each suspending a pearl to a similarly set flower-head surmount, mounted in gold.

Gross weight: 9.98 grams
\$ 2,290 - 3,715
Rs 1,60,000 - 2,60,000



153

PAIR OF PEARL AND DIAMOND EARRINGS

Each earring consists of a semi-circle surmount, set with full-cut diamonds, suspending a series of circular motifs set with full-cut diamonds, terminating to a stylised arch of full-cut diamonds, suspending a pearl, mounted in gold.

Diamond: 5.59 carats

Pearl: 66.90 carats

Gross weight: 34.76 grams

\$ 5,715 - 7,145

Rs 4,00,000 - 5,00,000



152

THREE STRAND CULTURED PEARL NECKLACE

Three strands of gently graduating pearl measuring 10 mm to 6 mm joined by a diamond-set clasp.

Gross weight: 89.49 grams

\$ 3,575 - 5,000

Rs 2,50,000 - 3,50,000



154

PAIR OF DIAMOND EARRINGS

Each stylised flower-head design set in pear-shaped rose-cut diamonds, suspending two rows of rectangular step-cut diamonds, further suspending a surround of pear-shaped rose-cut diamonds, mounted in gold.

Diamond: 2.05 carats

Diamond rose-cut: 12.01 carats

Gross weight: 17.33 grams

\$ 10,000 - 12,860

Rs 7,00,000 - 9,00,000



155

DIAMOND BRACELET

Designed as a flexible three row bangle set with well-matched rectangular step-cut diamonds, mounted in gold.

Diamond: 15.85 carats

Gross weight: 16.70 grams

\$ 13,930 - 18,215

Rs 9,75,000 - 12,75,000





156

PAIR OF DIAMOND AND EMERALD EARRINGS

Of floral design, with channel-set rectangular diamonds to a surround of pear-shaped rose-cut diamonds, suspending well-matched pear-shaped emeralds, mounted in gold.

Diamond: 1.52 carats

Diamond rose-cut: 5.28 carats

Emerald: 5.52 carats

Gross weight: 17.74 grams

\$ 7,860 - 9,290

Rs 5,50,000 - 6,50,000



158

LAPIS LAZULI CUFFLINKS

Each cufflink is an oval disc of lapis lazuli set in a gold bezel. Stamped '14K' and '585'.

Gross weight: 9.73 grams

\$ 1,075 - 1,360

Rs 75,000 - 95,000



159

DRESS SET KURTA BUTTONS

Comprising of four buttons, each centred on a rose-cut diamond with a surround of ruby cabochons, with blue and white enamel on gold ground on the reverse, suspended from a chain.

Ruby: 2.24 carats

Diamond rose-cut: 0.72 carat

Diamond: 0.18 carat

Gross weight: 14.14 grams

\$ 1,790 - 3,215

Rs 1,25,000 - 2,25,000



157

PAIR OF DIAMOND AND EMERALD EARRINGS

Each designed as a stylised openwork set with full-cut diamonds, suspending a *taviz*-shaped emerald bead inside the frame, mounted in gold. Stamped '750'.

Emerald: 2.59 carats

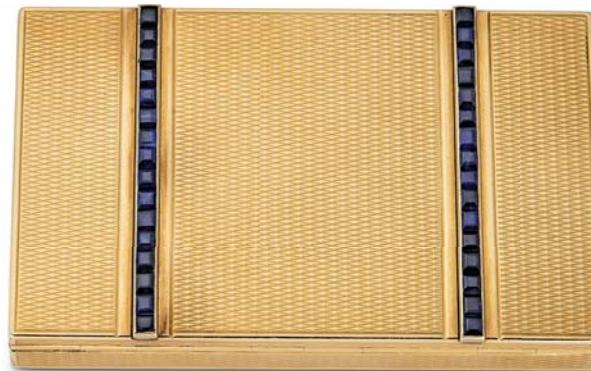
Diamonds: 0.77 carat

Gross weight: 5.46 grams

\$ 2,145 - 3,575

Rs 1,50,000 - 2,50,000





❖ 160

GOLD AND SAPPHIRE BOX

A gold and sapphire vanity box with a textured gold case set with elevated rectangular-cut sapphires, set in two parallel lines, opening to reveal a mirror and a hinged powder compartment. Stamped 'Van Cleef & Arpels' numbered 52929.

\$ 7,500 - 10,500
Rs 5,25,000 - 7,35,000



❖ 161

RUBY BUTTERFLY BOX

A silver, rose gold and pink sapphire compact case incised with a criss-cross pattern with the lid inset with a floral and butterfly motif in rose gold, set with five bezel-set pink sapphires. The thumbpiece is made of rose gold and the interior lid is set with a hinged mirror. Stamped 'BTNo875012 Boucheron Paris' on the upper edge.

\$ 1,400 - 2,400
Rs 98,000 - 1,68,000



162

RUBY AND DIAMOND DRESS SET

Comprising seven large buttons and six smaller buttons, each centred on a rose-cut diamond with a surround of ruby cabochons in a floral motif, mounted in gold.

Ruby: 15.60 carats
Diamond rose-cut: 2.89 carats
Diamond: 1.10 carats
Gross weight: 51.08 grams

\$ 7,145 - 10,000
Rs 5,00,000 - 7,00,000



163

GEMSET PEN

A ballpoint pen, the gold barrel and cap engraved with a foliate design, accented with single-cut diamonds, rubies and emeralds, the head kundan-set with an emerald cabochon.

Emerald: 2.90 carats
Diamond: 0.68 carat
Gross weight: 26.08 grams

\$ 2,860 - 5,715
Rs 2,00,000 - 4,00,000



164

ONYX 'ALLEGRA TOI & MOI' CUFFLINKS BY DE GRISOGONO

Each designed as a carved onyx wrapped with thick gold wires. With maker's marks and stamped 'Au 750'.

Onyx: 15.50 carats

Gross weight: 20.24 grams

\$ 2,145 - 3,575

Rs 1,50,000 - 2,50,000



165

DIAMOND BROOCH

Designed as a scrolling motif set with rectangular step-cut, round and pear-shaped diamonds, mounted in gold.

Gross weight: 5.95 grams

\$ 4,290 - 5,715

Rs 3,00,000 - 4,00,000

One of the earliest forms of jewellery, brooches began as simple functional pins – sometimes called fibulae – to hold garments together. The evolution of the brooch into an accessory and ornament closely mirrored the sociopolitical and economic contexts of each decade. Metal pins first appeared in the Bronze age, and gradually became more decorative and visible, used to fasten cloaks and scarves. During the 16th and 17th centuries, jewellery began to be associated with status, and accordingly, pins featured precious metals, gemstones, carvings and more intricate designs.

The Victorian era was dominated by Naturalism in art, reflected in brooch designs primarily inspired by nature, featuring accurate renditions of flowers, birds and insects. Ornate, delicate designs, including feminine motifs such as bows and ribbons, continued until the early 1900s; and Indian craftsmen often altered these motifs and techniques, drawing on “a strong indigenous tradition” which “metamorphosed into a new style by 1851, often depicting roses, hearts and crosses.” (Nick Barnard, *Indian Jewellery: The V&A Collection*, London: V&A Publishing, 2008, p. 80)

After the First World War, there was a shift to more geometric, strong and streamlined Art Deco designs. “What women were wearing impacted the way brooches were worn at any given time in history. But the social and historical context matters too. If you look back to the history, women were actually becoming more powerful in society and in politics. Even jewellery reflects this social development, and designs became stronger and a little bit more masculine.” (Kate Springer, “The Brooch is Back: But Where Did They Come From?” *Hong Kong Tatler*, hk.asiatatler.com, 2017, online)

The production of jewellery was limited during the Second World War due to economic constraints and a lack of resources, but brooch designs in the Post-War period saw a resurgence in the form of a diamond cascade, featuring a flexible joint that allowed freedom of movement. Nature motifs, with whimsical interpretations and meticulous detail, continued to remain a constant. Materials and cultural elements – such as coloured stones, gold settings and motifs from the Middle East – came into the spotlight in turn, indicating wider economic and political shifts globally.

Contemporary brooches continue to experiment with design, style and materials. They are often created with lighter metals such as titanium and wood, which can be worn on textiles such as silk, satin and chiffon. Increasingly flexible and functional, brooches accentuate and add significance to any outfit.





166

DIAMOND AND PEARL BROOCH

Comprising of three stylised leaves set with old-cut diamonds and two buds set with a pearl each and a diamond-set collet.

Gross weight: 20.36 grams

\$ 7,145 - 11,430
Rs 5,00,000 - 8,00,000



167

DIAMOND AND KUNZITE 'FLAMINGO' BROOCH

Designed as a stylised flamingo, centred on a faceted oval kunzite, with the neck set with round brilliant diamonds and a blue sapphire for the eye, and textured gold as the body.

Kunzite: 7.50 carats
Diamond: 0.75 carat
Sapphire: 0.03 carat
Gross weight: 15.71 grams

\$ 2,945 - 4,415
Rs 2,00,000 - 3,00,000



168

DIAMOND, EMERALD AND RUBY 'BUTTERFLY' BROOCH

Designed as a stylised butterfly brooch set in circular cabochon emeralds and full-cut diamonds with a frame of square step-cut rubies, mounted in gold.

Coloured stones: 2.15 carats
Diamond: 1.18 carats
Gross weight: 9.32 grams

\$ 2,145 - 3,575
Rs 1,50,000 - 2,50,000



169

SET OF TWO 'BEE' PINS

The set comprises of similar-sized bee pins, the body of each is set with coloured stones and the wings set with full-cut diamonds, mounted in gold.

Gross weight: 6.34 grams
\$ 1,290 - 1,715
Rs 90,000 - 1,20,000



170

COLOURED DIAMOND 'BEE' BROOCH

Designed as a bee with the body and wings set with full-cut diamonds and eyes set with rubies, mounted in gold.

Diamond: 4.21 carats
Ruby: 0.21 carats
Gross weight: 14.75 grams

\$ 2,860 - 4,290
Rs 2,00,000 - 3,00,000

The coloured diamonds have not been tested for natural origin of colour.



171

COLOURED DIAMOND BROOCH

Designed as a crab with the body set with full-cut diamonds and gemset eyes, mounted in gold.

Diamond: 0.40 carats

Gross weight: 3.82 grams

\$ 715 - 1,145

Rs 50,000 - 80,000

The coloured diamonds have not been tested for natural origin of colour.



172

TSAVORITE AND DIAMOND PIN

A pin designed as a bee with the body set with tsavorite garnets and wings set with full-cut diamonds, mounted in gold. Stamped '750'.

Tsavorite: 0.45 carats

Diamond: 0.28 carats

Gross weight: 3.98 grams

\$ 645 - 930

Rs 45,000 - 65,000



173

PEARL AND DIAMOND BRACELET

The bracelet is composed of similarly designed diamond-set links with a row of drop-shaped pearls on either side, terminating on one end in a pearl tassel.

Gross weight: 105.26 grams

\$ 14,290 - 21,430

Rs 10,00,000 - 15,00,000



174

BRASS BOX

Designed as a square box with gilt leather in intricate motifs on the top of the box and a mirror inside.

Gross weight: 101.70 grams

\$ 360 - 715

Rs 25,000 - 50,000

FREQUENTLY ASKED QUESTIONS

How do I view the lots?

All lots for sale are featured in this auction catalogue. The number listed next to each image is the lot number and should be used as a reference during bidding or for any information requests. The lots in this sale may be viewed through any of the following:

- i. Viewings (details listed in the Sales and Enquiries section of the online catalogue)
- ii. The printed auction catalogue
- iii. The online auction catalogue available on saffronart.com
- iv. The mobile auction catalogue available for download on your mobile device

What do you mean by 'Condition of Lots'?

All lots will be shipped out in an 'as is' condition, meaning that the item is sold with all existing faults and imperfections. Saffronart encourages all potential buyers to inspect each item carefully before bidding and to not rely on an illustration of any item given in the catalogue. Condition reports for all lots are available as a free service, upon request.

What are special lots?

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What are Price Estimates?

Each lot has a price range listed. These estimates are based on characteristics of the lot such as condition, quality, rarity, provenance. These estimates are provided only as a guide for buyers and do not include buyer's premium or applicable taxes. If applicable there is a link for pricing achieved for similar art works at auction available next to the lot in the online catalogue. Price estimates may be subject to revision.

What is a Reserve Price?

Unless stated otherwise, all lots offered in the auction are subject to a reserve price, which is the minimum price that the lot may be sold for. No lot will be sold below its reserve price and the reserve price will not exceed the low price estimate. Reserve prices are confidential and will not be disclosed.

How do I register to bid?

Bidders are advised to register at least 24 hours in advance of the sale. Bidders may choose to register online or send in their details to Saffronart and we will process the details for you. Saffronart requires the following details from a first time bidder to register and process an approval to bid:

- (i) Name
- (ii) Address
- (iii) Telephone Number
- (iv) Email Address
- (v) Know Your Customer (KYC) documents
- (vi) Credit card information/financial references/deposits

In some cases, Saffronart may request for a bidding limit value which is a per lot limit based on your current bid value. If you have bid or been approved to bid with Saffronart before, please use your Saffronart login and password to accept the Conditions for Sale online. Please note the invoicing details provided at the time of registration cannot be changed after the sale.

How do I Bid?

- (i) Bidding Online: Once you have identified the lot that you would like to bid on, click on "Bid Now" and enter either the bid amount for regular bidding, or a maximum price for proxy/automatic bidding. Regular bidding is the method by which you actively participate in the bidding process by entering the next valid bid (or one of a higher value) each time you are outbid. Your screen will display the next (minimum) valid bid, based on a predetermined increment. You may also view the entire bid history prior to making your decision. After you enter your bid, it is advisable to view the bid history to verify that your bid has been recorded. Please note that bidders may be contacted during the auction for bid verification in order to protect all bidders and maintain the efficacy of the process.

- (ii) Bidding on the Phone: Saffronart accepts requests from bidders to place bids on the phone with our staff depending on availability. To avail of this service, you must be registered as a bidder. Please note that the number of telephone lines available for telephone bidding may be limited and this facility is provided at the discretion of Saffronart.

(iii) Bidding on the Mobile: Bidders may download a software application from Saffronart onto their eligible mobile device and use it to place bids during the sale. To avail of this service, you must be registered as a bidder. Download the app from the iTunes App store and the Google Play store.

- (iv) Absentee/Proxy Bids: Bidders may place bids prior to the sale either online or in writing by submitting the absentee/proxy bid form. See the Absentee/Proxy Bid Form available at the back of the printed catalogue, or on the website.

What are bid increments?

Any new bid must be greater than the current highest bid by a minimum increment. The next valid bid amount is the current highest bid plus the minimum increment value. The auctioneer may vary the increments during the course of the auction at his or her discretion. Online bids however, are accepted only at the next valid bid based on the minimum increment. Please refer to the bid increments at the back of the catalogue (on the reverse of the Absentee/Proxy Bid Form).

Can a bid be cancelled?

Once the auction has started, bids may not be cancelled by a bidder. Absentee/Proxy bids may be altered prior to the start of the auction. Absentee/Proxy bids placed online may be lowered if the bidder has not reached their proxy (maximum) value. Saffronart reserves the right to cancel a bid at its discretion if it considers it necessary to do so.

What is the currency of bidding?

Bids may be placed in US Dollars (USD) or Indian Rupees (INR). However, only buyers in India may pay for their purchases in INR at the close of the auction. All other buyers must complete payment in USD. Certain lots have been marked with the sign ♦. These lots are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details. Please see the exchange rate section in our Conditions for Sale online.

What is an Opening/Start Bid?

The opening/start bid is the value at which the auction house starts the bidding on a particular lot. Absentee/proxy bids received before the start of the auction will be recorded as follows:

- (i) If the absentee/proxy bid is less than the opening bid value it will be recorded and displayed below the opening

bid value at the time of the start of the auction in the bid history for that particular lot.

- (ii) If the absentee/proxy bid is greater than the opening bid value and is less than the next valid bid for that lot (based on the minimum increments) it will be recorded and displayed as the current highest bid above the opening bid value at the time of the start of the auction in the bid history for that particular lot. The next valid bid in this case will be greater than the current highest bid by a minimum increment, which applies to that bid value.
- (iii) Multiple absentee/proxy bids received on a particular lot before the start of the auction will be recorded and displayed in the bid history of the lot according to the values with the highest bid being the current valid bid at the time of the start of the auction. Absentee/proxy bids received at the same value will be prioritised based on the time of receiving the bids and will be shown in the bid history of the lot.

How do I track my bids?

Under 'My Bids' on the page "My Auction Gallery", bidders can keep track of their bids. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves when prompted.

The most updated bid values shall be shown only when the page on the website containing the information on bid values is refreshed, which shall happen either automatically at regular intervals (indicated at the top of the page), or when a bidder clicks on the "click to refresh immediately" link on the page, or on the "refresh" or "reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in bid values shall not be visible to the bidder until the values are refreshed again whether automatically or by the bidder.

We encourage bidders to set absentee/proxy bids for lots they are interested in well in advance of the closing time for a lot.

When does a lot sell? What are closing and winning bids?

The closing bid for a lot is the highest bid at the time a particular lot's bidding has ended. No further bids can be made at that point. The closing bid is considered a winning bid, only if the bid equals or exceeds the reserve price. If the closing bid on a particular lot is below the reserve price, it will not be considered a winning bid and the lot will be deemed unsold. However, if the closing bid belongs to a proxy bidder and is below the reserve price, but the proxy bidder's maximum bid price exceeds or equals the reserve price, then the lot will be sold to the proxy bidder at the reserve price. The winning bids for all sold lots will be posted on the website after the close of the auction.

Groups of lots are scheduled to close at different times on the last day of the auction. The bid closing schedule for each auction is listed online, and at the back of the printed catalogue. Pre-determined groups of lots will close according to the bid-closing schedule unless a bid is recorded within a span of 2 minutes prior to the lot's scheduled closing time. In this case, the lot closing time will be extended to 2 minutes after the time of the last bid. If this time extension takes place, bidding on any lot will only end if there is no bid recorded for a continuous period of 2 minutes. Bidders are advised to click on the "click to refresh immediately" link on the website page being viewed by them, or on the "Refresh" link if bidding on a mobile, at regular intervals for updates on latest bids and time extensions if any.

What is Buyer's Premium?

In respect of each sale at the auction, Saffronart shall charge a Buyer's Premium calculated at 15% of the winning bid value of up to and including USD 2,000,000; and 10% of the winning bid value in excess of USD 2,000,000. For loose stones, the Buyer's Premium is calculated at 5% of the winning bid value. For lots being shipped from India, a GST (Goods and Services Tax) on the Buyer's Premium shall be to the account of the buyer. This is applicable for deliveries within India as well as overseas.

How will I be invoiced?

If you win a bid, you will be sent an email after the close of the auction, containing an invoice for the winning bid plus additional charges (shipping, handling, duties and taxes as applicable) and the Buyer's Premium plus GST at applicable rates. The invoicing details provided at the time of registration will be used to raise the invoice and no changes will be accepted after the sale.

You may review acceptable modes of payment described in the section below. If you are the winning bidder, you are legally bound to purchase the item from Saffronart. Please note that purchases will not be shipped out until payment has been received and cleared.

What are additional charges?

All post-sales expenses, including packing, insurance, shipping or handling charges, are borne by the buyer. Shipping will be charged on courier rates and are determined by the value, origin and destination of the package. Local deliveries will be charged at actuals.

You may choose to make your own arrangements for shipping and handling. However, all documentation requirements must be complied with. Please contact us for further details.

What are the Duties and Taxes applicable on my purchase?

All duties and taxes applicable shall be borne by the buyer and will depend on the value, origin and destination of the package.

(i) Deliveries in India for lots originating in India:

Any sale of lots originating from India to an address in India is subject to GST at applicable rates on the winning bid value and an 18% GST on the Buyer's Premium. The final charges will be determined at the close of the auction and will be sent by email to the winning bidder.

(ii) International Shipments for lots not marked as Special Lots:

For lots originating from India, an 18% GST on the Buyer's Premium is applicable. There may be duties and taxes levied depending on the delivery destination which typically will be on the total of the winning bid and shipping and handling values. Depending on the shipping address, these duties and taxes vary according to customs regulations in the destination country. Any shipments to EU countries will be charged an additional VAT as applicable. Please contact Saffronart for further details.

For imports, the terms of sale are Delivered Duty Unpaid (DDU). It is the Buyer's responsibility to pay all international duties, customs charges, taxes and tariffs to the respective authorities. Normally, the couriers we contract will pay import duties on behalf of the buyer and get reimbursed at the time of delivery.

(iii) Shipments and Deliveries for lots originating outside India (lots marked with the symbol ♦)

These lots are located outside India. Persons residing in India can bid on and pay for in USD by complying with the appropriate foreign exchange regulations for making overseas payments. There are import duties applicable on artworks shipped into India. Please contact Saffronart for further details.

In the event that the lot is to be shipped internationally, additional charges for international shipments mentioned in the above section shall apply.

Please Note: Lots may require permits for import or be subject to import restrictions to certain countries. Potential buyers are advised to check import regulations prior to making a bid decision.

How do I make payment?

Buyers will be required to complete payment within a period of 7 business days from the receipt of the invoice via email.

If you have not received your invoice within 48 hours of the close of the sale, please contact us.

For Buyers in India

Payment can be made in INR only by the following acceptable modes of payment:

- (i) Cheque/Demand Draft: To be made in favour of Saffron Art Pvt. Ltd.
- (ii) RTGS/NEFT: Details will be included with the invoice and available upon request
- (iii) Credit card: up to INR equivalent of USD 5,000

For Buyers outside India

Payment can be made in USD only by the following acceptable modes of payment:

- (i) Cheque: To be made in favour of Saffron Art Pvt. Ltd.
- (ii) Direct wire transfer: Details will be included with the invoice and available upon request
- (iii) Credit card: up to USD 5,000
- (iv) Payment from an NRE account: The invoice will be raised in USD based on the winning bid value, and the buyer will have to transfer an equivalent INR amount at the bank exchange rate. Please note that while USD payments are accepted for Special Lots, we require an Indian address for shipment.

When will my purchases be delivered/can I collect my purchases?

- (i) For Antiquities: Upon receipt of payment from the buyer, Saffronart will apply to the ASI (Archaeological Survey of India) for transfer of ownership of the antiquity and we estimate that the process will take between 60- 90 days. We will be able to deliver your purchase as soon as we have completed all formalities with the ASI and the antiquity has been transferred to your name.

Purchases are shipped out within 7 - 10 business days after completion of the ASI transfer, and are insured under the terms of Saffronart insurance policy (please note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

- (ii) For Non-antiquities: Purchases shipped out within 10 - 15 business days of the payment being cleared are insured under the terms of Saffronart's insurance policy (please

note that frames are not insured). If there is an expected delay in dispatch, the buyer will be informed of the delay via email, unless the buyer has indicated an alternative preferred mode of communication.

Buyers may choose to collect their purchases from the Saffronart office in Mumbai. In such cases, buyers are requested to make an appointment to collect purchases within 10 - 15 business days of completion of all payments and documentation formalities. Buyers who have completed payment formalities and have not taken delivery of their lots from Saffronart within 30 days of the completion of payment formalities will be charged storage and insurance at applicable rates.

What documentation will I receive with my purchases?

Upon confirmation of delivery or receipt of shipment, we will send you the invoices for your purchases along with the ASI registration certificate any relevant documentation for the lot that has been mentioned in the lot details. Please note that Saffronart does not issue any authenticity certificates.

What if my shipment reaches damaged?

All purchases from this sale are final. In the unlikely event of your receiving a damaged product, please notify Saffronart directly within five days of receipt of the lot. Please call or email us at any of our locations mentioned in the Sales and Enquiries section. If Saffronart does not receive any notification within 7 business days of delivery, it shall be assumed that the lot has been received in good condition, and no claims will be entertained.

What are some of the symbols used next to the lots on auction?

❖ Lots marked with ♦ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.

△ Lots marked with △ indicate that Saffronart owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

How do I participate in your next auction?

If you would like to register to bid or consign to any of our upcoming auctions please contact any of our locations listed in the Sales and Enquiries section.

If you would like to stay informed of Saffronart's upcoming events, please register with us online at saffronart.com

CONDITIONS FOR SALE

These conditions for sale set out the terms on which **We** offer the **Lots** listed in this catalogue for sale on behalf of sellers, and if you make a successful bid, will form a contract for sale between you and the seller.

By participating in this online auction, you acknowledge that you are bound by these conditions for sale as listed below and on the **Website** saffronart.com. You will find a glossary at the end explaining the meanings of the words and expressions which are in **bold**.

1. Eligibility and Compliance:

- 1.1 We have been granted a valid licence under the **Antiquities Act** and **Rules** for conducting the auction of **Lots** which are **Antiquities** and for dealing in **Antiquities** as a part of the **Lots** being auctioned.
- 1.2 We have verified the valid registration of the **Antiquities** in the name of the relevant sellers as required under the **Antiquities Act** and the **Rules**.
- 1.3 We will have no ownership interest in any **Lot** which is an **Antiquity**, till the receipt of full payment by **Us** in respect of such **Antiquity** from a winning bidder in accordance with paragraph 6.7 below. Upon receipt of full payment by **Us** from the winning bidder, the ownership of the **Antiquity** along with its registration (as required under the **Antiquities Act**) will be transferred/delivered by the seller to the winning bidder in accordance with the provisions of these conditions for sale.
- 1.4 The possession of the **Lots** which are **Antiquities** has passed from the respective sellers to **Us** within the territory of India in accordance with the provisions of the **Antiquities Act** and the **Rules**, and the sellers have intimated the Archaeological Survey of India of such transfer of possession of the concerned **Antiquity** from such seller to **Our** designated premises.

2. Our role as the agent of the Seller:

- 2.1 We undertake to sell the **Lots** through this online auction as agents for and on behalf of sellers. Unless stated otherwise, We have no ownership interest in any **Lot** in this online auction.
- 2.2 Making a bid online constitutes an irrevocable offer to purchase the **Lot** and the acceptance of a bid as the winning bid by **Us** shall result in an enforceable contract of sale between **Us**, acting solely as the agent of the seller, and the winning bidder.

3. Catalogue Descriptions and Condition of Lot

- 3.1 We offer all **Lots** for sale at the auction on an "as is" basis, meaning that each **Lot** is sold with all existing faults and imperfections. We encourage all potential buyers to inspect each item carefully before bidding.
- 3.2 Any statements made by **Us**, including by Our representatives/employees, about any **Lot**, whether orally or in writing, concerning attribution of such **Lot** to, for example, any school of art or craftsmanship, country or origin, history, provenance or condition, are only expressions of Our opinion or belief. Such opinions or beliefs have been formed honestly in accordance with the standard of care expected of an auction house, having due regard to the estimated value of each **Lot**. We have not carried out any exhaustive research or analysis on any **Lot** to be sold in this auction, and potential buyers should seek appropriate advice on the condition of each **Lot** from their own professional advisors.
- 3.3 For the convenience of bidders, We provide condition reports on **Lots** upon request free of charge. The report includes Our bona fide opinion on the condition of the **Lot** and is not an alternative to viewing and inspecting a **Lot** by a bidder, or a bidder's duty to seek independent advice on the **Lot**, including its description, condition and authenticity.
- 3.4 The bidders undertake to:
 - (i) inspect and satisfy themselves prior to the auction as to the condition and description of the **Lot**;
 - (ii) rely on their own judgment as to whether the **Lot** matches its description; and
 - (iii) not rely on an illustration of any **Lot** given in the **Auction Catalogue**.
- 3.5 Size description/s of all the **Lots** featured in the **Auction Catalogue** are approximate. We encourage all potential buyers to inspect each item carefully before bidding.
- 3.6 Neither We nor any of Our **Affiliates**, agents, representatives, employees or directors shall be liable for errors or omissions in any of the representations made in the **Auction Catalogue** or otherwise, with respect to the authenticity, description or condition of any **Lot** for sale through this auction.

4. Viewing the Lots and Bidder Registration

- 4.1 All **Lots** for sale are featured in the **Auction Catalogue**. The number listed next to each image is the '**Lot** number' and should be used as a reference during bidding, or for any information requests. The **Lots** in this sale may be viewed through any of the following:
 - (i) Viewings (details listed in the Sales and Enquiries section);
 - (ii) The online **Auction Catalogue**;
 - (iii) The printed **Auction Catalogue**; and
 - (iv) The mobile **Auction Catalogue**
- 4.2 We may withdraw any **Lot** before, during, or after the online auction, if We have reasons to believe that the authenticity of the **Lot** or the accuracy of the description of the **Lot** is in doubt, or if there is a breach of Our terms of business, or if We otherwise believe, in Our sole discretion, that it would be improper to include the **Lot** in the auction.
- 4.3 All **Lots** shall be sold subject to the **Reserve Price**. If the winning bid is below the **Reserve Price**, the **Lot** shall be considered unsold. The **Reserve Price** on each **Lot** shall be confidential and We shall have no obligation to disclose the same to any bidder. **Lots** sold in "Absolute Auctions" or marked as sold with "No Reserve" are not subject to a **Reserve Price** and will be sold to the highest bidder, irrespective of the bid amount.
- 4.4 We have the sole and absolute discretion to: (i) determine the form and content of the descriptions of **Lots** in the **Auction Catalogue**, (ii) granting bidding access to a bidder, (iii) recording, rejecting or accepting bids, and (iv) deciding which bid constitutes the winning bid, if any.
- 4.5 Online bidding access, and access to the **MobileApp** and the telephone bidding facility, shall be given at Our discretion and We may set limits on the number of bids that may be made by a bidder and/or require payment guarantees or deposits as a precondition to giving bidding access to a bidder. Bidders will be informed of their bidding limits, if any, and will not be allowed to bid further if their bidding limit has been exhausted.
- 4.6 Bid updates and time extensions, if any, shall be updated on the **Website**. On the **Website**, bidders may refresh bidding values by clicking on the "Refresh" icon or the re-load/refresh buttons on their browsers, to view latest bid updates and time extensions, if any. We shall evaluate the bid histories of specific **Lot** groups periodically to preserve the efficacy of the auction process. This exercise may be conducted by Us internally or through third parties solely at Our discretion.
- 4.7 All bidders are required to provide complete and accurate invoicing details to **Us** at the time of registration for the auction and invoicing details once registered will not be changed. The bidder shall be invoiced based on details provided at the time of registering for the auction.
- 4.8 New bidders are advised to register at least 48 hours prior to the bid. Know-Your-Customer (KYC) documents and/or financial reference letters are required for individual and corporate clients and We will not grant bidding access if the bidder registration and KYC procedures are not complete.

5. Bidding

- 5.1 For the convenience of bidders, in particular bidders who are placing bids on more than one **Lot**, **Lot** groups are scheduled to close at different times during the auction.
- 5.2 The bidding for various **Lot** groups shall be closed in accordance with the bid closing schedule. However, a bid can be recorded by **Us** in the 2 minutes prior to the closing time of the **Lot**. The closing time for such **Lot** shall be extended to a time that is 2 minutes after the time that the last bid was made. In the event of extension of closing time in accordance with this paragraph, bidding on the **Lot** shall only end if no bid is recorded by **Us** for a continuous period of 2 minutes. Bidders are advised to click on the "Refresh" icon on the **Website** page being viewed by them or on the "Refresh" button in the browser at regular intervals (in accordance with the provisions of paragraph 5.4 below) for updates on latest bids and time extensions, if any.
- 5.3 The **Website** shall also contain a "My Auction" filtered view of the **Auction Catalogue** and the bidder may click on this link to access information on all bids made by the bidder in respect of various **Lots**. For ease of tracking bids, bidders are advised to assign bidding nicknames to themselves. The **Website** shall contain the bid history for each **Lot**, being the bid amounts that have been recorded since the start of the auction till the current highest bid; and a countdown clock indicating the amount of time available for placing bids before the closing time.
- 5.4 The bid history, current bid and countdown clock shall be accurate at the time of downloading of those values. However, such information shall not reflect any changes in the bid history, current bid and/or countdown clock that may have occurred during the time taken for this information to reach the bidder's computer from Our server. The most updated bid values shall be shown only when the information on bid values is refreshed, which shall happen either automatically, or when a bidder clicks

on the "Refresh" icon on the **Website** page, or on the "Refresh" or "Reload" button on his/her internet browser. After the values on the page have been refreshed, any changes in the bid history shall not be visible to the bidder until the values are refreshed again, whether automatically on the **Website**, or by the bidder.

- 5.5 When the countdown clock counts down to zero, in the case where the closing time in respect of a particular **Lot** has been extended by a further 2 minutes pursuant to paragraph 5.2 above, the countdown clock may not reflect such extension. The bidder may wait for the values on the page to refresh automatically on the **Website**, or click on the "Refresh" icon on the page, or on the "Refresh" or "Reload" button on his/her internet browser after the countdown clock has counted down to zero to determine whether the closing time has been extended for that **Lot**.
- 5.6 The countdown clock combined with the current highest bid as shown on the bid history on the **Website** shall only be an indication of the highest bid amount at the time when the values on the **Website** were refreshed in the manner set out in paragraph 4.5 above. Should bidders want more frequent updates, they are advised to refresh values as described in paragraph 5.5 above in order to view the most updated bid history and countdown clock.
- 5.7 Bidders may download the **MobileApp** onto any mobile device that supports Android and iOS, and use it to place advance bids. To avail of this service, you must be registered as a bidder. **We** do not accept any liability in the unlikely event that a bid through the **MobileApp** is not executed or executed incorrectly.
- 5.8 The foreign currency exchange rate used is constant during the auction, and has currently been set at 1:70 (USD:INR). Prior to the start of the auction, **We** may at **Our** discretion change the exchange rate used, based on fluctuations in market exchange rates. The estimates for individual **Lots** have been 'rounded off' for ease of reference and may not reflect the exact exchange rate used for bid calculations.
- 5.9 **Technical Downtime:** In the unlikely event that the **Website** or **MobileApp** is inaccessible to bidders or partially disabled due to **Technical Downtime** at any time during the half an hour prior to the scheduled closing time of the auction for any of the **Lot** groups, the closing time of that **Lot** group and subsequent **Lot** groups will be extended by the duration of such **Technical Downtime**. In case the **Technical Downtime** extends beyond the closing time for a particular **Lot**

group, the **Website** and the **MobileApp**, as the case may be, shall, after the **Technical Downtime**, show the auction for the particular **Lot** group as closed. However, the closing time for such **Lot** group and subsequent **Lot** groups shall be extended by the duration of the **Technical Downtime** and appropriate details of the extension shall be published on the **Website** shortly after recovery from the **Technical Downtime**. Bids recorded prior to any **Technical Downtime** will be treated as valid. **We** shall not be liable for any loss of information due to the **Technical Downtime**. The data logs of **Our** server will determine the duration of the **Technical Downtime** and any determination made by **Us** in respect of extension of the closing time shall be final.

5.10 Due to the nature of internet and/or mobile traffic, there may be an unpredictable time-lag between a bidder placing a bid, and that bid being received by **Us**. Therefore, although a bidder may have placed his/her bid prior to the closing time, the bid may be received by **Us** after the closing time for the **Lot** in respect of which the bid has been placed and shall, in such an event, be rejected. In order to prevent bids being rejected in such a manner, bidders may set proxy bids/automatic bids on **Lots** which the bidder wishes to bid for.

5.11 Proxy bids may be recorded with **Us** 12 hours prior to the closing time, subject to the other provisions of these conditions for sale, including any limits imposed by **Us** on the number of bids that a bidder may place. Proxy bids are accepted from bidders once they have been given bidding access for the auction and may be entered prior to auction start and up until the auction closes.

Once a bid is registered in **Our** system, whether placed by an active bidder or by proxy, it is immediately and automatically displayed for all registered users to see.

5.12 Bidders are advised to keep their login ID and password secure at all times. **We** will hold the bidder responsible for all bids placed using their login ID and password, whether via the **Website** or through the **MobileApp**. Bidders choosing to bid via telephone are advised to reset their passwords at the close of the auction.

5.13 **Our** employees may not bid in the auction once the auction has started. They may, however, submit an absentee/proxy bid for an amount which may be equal to or above the lower estimate of a **Lot** before the auction commences. Once the auction has started, they may not increase their bid or alter it in any way. **Our** employees may also bid in charity auctions that are held on the auction platform.

5.14 **Our** auction platform does not allow any bids to be

placed by **Us** on behalf of a seller. All bids recorded are from registered bidders.

5.15 **We** have the right to exercise reasonable discretion in setting bid increments, refusing any bid, advancing the bidding, withdrawing or dividing any **Lot**, combining any two or more **Lots**, and in the case of error or dispute, during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary, the sale record maintained by **Us** will be conclusive.

5.16 **We** reserve the right not to award the winning bid to the bidder with the highest bid at the closing date if **We** deem it necessary to do so.

5.17 **We** shall retain the right to display the results of the sale and **Lot** details sold by **Us**, including catalogue descriptions and prices on the **Website** at all times, including after the completion of the sale. **We** regret that **We** cannot agree to requests to remove these details from the **Website**.

5.18 At **Our** discretion, proxy bids submitted on "no reserve" **Lots** will be executed at a minimum of 10% of the lower estimate of the relevant **Lot** if there is no competing bid and provided that the proxy bid amount is greater than such minimum value. Notwithstanding the above, in the event that there is a bid lower than such minimum value and there is no competing higher bid, then **We** may, at **Our** discretion, execute the **Lot** at such lower value.

6. Completing the Purchase

6.1 **We** will raise invoices on the winning bidder for the **Sale Price** and **Buyer's Premium**, applicable taxes on sale of the **Lots** and other additional charges that may be incurred by **Us**, if any, including shipping and handling of the **Lots** and additional levies.

6.2 (a) The title to all **Lots** marked with ♦ shall pass from the seller to **Us** outside the territory of the United States of America.

6.2 (b) The title to the **Lots** other than mentioned in 6.2 (a) above shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot**. In any event, the **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his payment and other obligations as described in these conditions for sale.

6.3 For **Lots** which are not **Antiquities**, the title to the **Lots** purchased shall pass to the winning bidder at the time that bidding is closed for each **Lot** and such winning bidder shall thereafter assume full risk and responsibility for such **Lot(s)**. In any event, **Lots** purchased will not be released or shipped out to the winning bidder or his/her representative until the winning bidder has fulfilled his/her payment and other obligations as described in these conditions for sale.

6.4 (a) Subject to fulfilment of all these conditions for sale, the title to the **Lots** which are **Antiquities** shall pass to the winning bidder upon full payment by the winning bidder to **Us**, and such winning bidder assumes full risk and responsibilities thereafter. However, since **We** cannot deliver possession of the **Antiquity** to a third person prior to transferring the ownership along with valid registration to such third person in accordance with the provisions of the **Antiquities Act** and the **Rules**, subject to receipt by **Us** of full payment and of the duly signed requisite forms and documents from the winning bidder required for the purpose of transferring the ownership along with registration of the **Antiquity** to the winning bidder, **We** shall make best endeavours to transfer/deliver such **Antiquity** to the winning bidder within 90 days from the date of the receipt of full payment, and transfer papers from the winning bidder. The winning bidders are hereby made aware that the process for transfer of ownership along with registration from one person to the other in accordance with the provisions of the **Antiquities Act** and the **Rules** is a process administered by the Archaeological Survey of India and may take longer than the envisaged period of 90 days. **We** will not be responsible for any delays involved in transfer/delivery of ownership along with registration of any **Antiquity**. In the event that the registering officer or any other employee of the Archaeological Survey of India empowered to execute the transfer of ownership along with registration of an **Antiquity** insists on sending the duly transferred registration certificate directly to the winning bidder, **We** will not be responsible for any damage or loss in transit of the said registration certificate. Winning bidders are advised to read and abide by the provisions of the **Antiquities Act** and the **Rules** and all notifications issued thereunder from time to time, which are available with the Archaeological Survey of India and also at the website of the Archaeological Survey of India (www.asi.nic.in).

6.4 (b) **Lots** over a hundred years old, whether registered with the ASI or otherwise, or deemed National Treasures, are NON-EXPORTABLE as per the **Antiquities Act** and the **Rules**, and cannot be exported out of India.

6.5 In respect of each sale at the auction, **We** shall charge a **Buyer's Premium** calculated at the rate of (i) 15% of the winning bid value of up to and including USD 2,000,000 and (ii) 10% of the winning bid value in excess of USD 2,000,000. For loose stones, the **Buyer's Premium** is calculated at 5% of the winning bid value. **GST** applicable on the **Buyer's Premium** shall be payable by the winning bidder.

6.6 The winning bidder shall be invoiced based on details provided at the time of registering for the auction. Winning bidders located in India will be invoiced in INR and all other winning bidders will be invoiced in USD. Payments must be made in the currency on the invoice in any of the following modes of payment.

For INR payments

- (i) Cheque/Demand Draft
- (iii) RTGS/NEFT
- (iii) Credit card: up to INR equivalent of USD 5,000

For USD payments

- (i) Cheque
- (ii) Direct wire transfer
- (iii) Credit card: up to USD 5,000

NOTE: Payments in excess of USD 5,000, or its INR equivalent, must be made through a wire transfer or cheque. **We** and **Our Affiliates** will not be held responsible for any refusal or failure to accept modes of payment not outlined above.

6.7 The winning bidder shall pay the **Sale Price** and **Buyer's Premium** in full (including the applicable taxes and other charges, if any) within 7 (seven) business days from the date of invoice. Subject to paragraph 6.4 above, no shipment or delivery of the **Lot** will be made to the winning bidder if the **Sale Price** and **Buyer's Premium** (including the applicable taxes and other service charges, if any) are not received by **Us** and until all proper documentation in connection with the sale of the **Lot** has been completed, and until the ownership along with registration of the **Lot** has not been transferred from the seller to the winning bidder (in case of **Lots** which are **Antiquities**, such transfer being in accordance with

the provisions of the **Antiquities Act** and the **Rules**). Payments will not be accepted from any parties other than the winning bidder as recorded on the invoice.

6.8 The winning bidder acknowledges that **We** will abide by any export restrictions that may apply in the countries from where specific **Lots** will be shipped. The winning bidder shall also be responsible to ensure that the **Lot(s)** are freely importable into his/her country or to the country where the destination for delivery (as specified by the winning bidder) is located. If the winning bidder or **We** become aware of any restrictions to such import subsequent to the completion of the auction, the winning bidder shall provide an alternate delivery destination to **Us**. All costs associated with the process of delivery and storage (when required) of the **Lot** shall be borne by the winning bidder. The **Lot(s)** shall be handed over to the winning bidder or his/her nominee only upon full payment of all such costs.

6.9 **Lots** marked as "Art Treasures" and/or "Antiquities" under the **Antiquities Act** and **Rules** cannot be exported outside India, notwithstanding that the payment in lieu of such **Lots** may be received from the winning bidder in USD. If you are the successful bidder for any such **Lot**, you agree not to export such **Lot** outside of India. Each winning bidder is solely responsible for meeting the requirements of the **Antiquities Act** and **Rules**, or any related state legislation. Please note that the **Lots** are marked for your convenience only, and **We** do not accept any liability for errors or for failing to mark the **Lots**.

6.10 Non payment: In case payments are not received within 7 business days of each invoice, **We** shall treat the same as a breach of contract of sale by the winning bidder, and the seller may, in such an event, authorise **Us** to take any steps (including the institution of legal proceedings), as it may deem to be appropriate to enforce payment by the winning bidder. In addition, the winning bidder will be charged demurrage at 1% of the total value (winning bid plus **Buyer's Premium**) or INR 10,000 per month, whichever is higher, till the date of actual payment.

6.11 With respect to **Lots** which are **Antiquities**, pursuant to the ownership along with registration of the **Antiquity** being transferred from **Us** to the winning bidder in accordance with the provisions of the **Antiquities Act** and **Rules**, if the winning bidder informs **Us** that the winning bidder wishes to collect the **Antiquity** from **Us** in person and such **Antiquity** is not collected by the winning bidder within 30 days of the registration formalities being completed, **We** shall arrange for storage

of the **Antiquity** at the winning bidder's expense, and shall only release the **Antiquity** after payment has been made, in full, of the **Sale Price** and **Buyer's Premium**, including storage and insurance at applicable rates.

6.12 **We** shall be entitled to exercise a lien on the **Lot** for payment of any sums due to **Us** from the winning bidder, including the **Sale Price**, **Buyer's Premium** or costs relating to storage and insurance where they are to be borne by the winning bidder, in relation to any **Lot** purchased by the winning bidder.

7. Authenticity Guarantee

7.1 **We** provide a limited guarantee on the authenticity of the **Lots** for a period of one year from the date of the auction of such **Lots**. **We** only guarantee, subject to the qualifications below, the information mentioned in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**. **We** do not guarantee any other attribute of such **Lot** even if such other attribute is in all capital letters.

7.2 The authenticity guarantee does not apply to title heading or part of a title heading which is qualified. A title heading is qualified when it is limited by a clarification or limitation in all capital letters in the title heading of the **Lot** in the **Auction Catalogue**.

7.3 The authenticity guarantee does not apply if the title heading of the **Lot** in the **Auction Catalogue**, as on the date of auction or as amended by any saleroom notice, either is in accordance with the generally accepted opinion of experts, or indicates that there is a conflict of opinion of such experts.

7.4 The authenticity guarantee does not apply if it is proved that the title heading of the **Lot** in all capital letters in the **Auction Catalogue**, is not authentic only by scientific means or processes which, on the date **We** published the **Auction Catalogue**, was not generally available or accepted, or which was unreasonably expensive or impractical to use, or which was likely to have caused damage to the **Lot**, or which was likely to have caused loss of value to the **Lot**.

7.5 In the unlikely event that within one year from the sale of the **Lot** through auction, it is proved by the winning bidder, to **Our** reasonable satisfaction, that the **Lot** was not authentic and if, in **Our** opinion, bidders being aware of such error or omission would have bid significantly less than the actual **Sale Price**, **We** shall be entitled to rescind the sale, and the seller will be liable to refund to the winning bidder the **Sale Price** paid for the **Lot**.

7.6 The guarantee above shall be subject to the following conditions:

- (i) the claim is made by the winning bidder as registered with **Us** and if the winning bidder has owned the **Lot** continuously between the date of auction and the date of claim (the benefit of the claim is not assignable to any subsequent owners or others who may acquire or have an interest in any of the **Lots**);
- (ii) the concerned property in the **Lot** is returned to **Us** in the same condition that it was in at the time of delivery of such property in the **Lot** to the winning bidder; and
- (iii) the concerned property in the **Lot** is indisputably the same as purchased through the auction.

Once **We** obtain the refunded amount from the seller, **We** shall forward the same along with the amount charged by **Us** as the **Buyer's Premium** to the winning bidder. **We** shall not be accountable to the winning bidder for any taxes, shipping, handling or any other charges that may have been applicable at any time from the sale of the **Lot** till the claim.

7.7 All such claims will be handled on a case-by-case basis, and in the case of an authenticity claim, **We** will require that examinable proof, which clearly demonstrates that the **Lot** is not authentic, is provided by an established and acknowledged authority. **Our** decision in respect of such claims shall be final and binding.

7.8 In all cases, **We** retain the right to consult with, at the expense of the winning bidder, two recognised experts in the field (such experts being mutually acceptable to **Us** and the winning bidder), to examine the **Lot** under question before deciding to rescind the sale and offer the refund under the guarantee set out above. The opinion of the experts shall not be binding on **Us**.

7.9 In the event of the seller's failure to refund the proceeds as stated in this paragraph, the winning bidder shall return the concerned property in the **Lot** to **Us** and authorise **Us** as its agent to initiate legal proceedings against the seller. Any such steps taken or legal proceedings instituted by **Us** against the seller shall be to the cost of the winning bidder.

8. Privacy of Personal Information

8.1 **We** will maintain the confidentiality of your personal information as disclosed to **Us** and undertake to not disclose such information to any third party, unless otherwise required by law or a governmental authority.

8.2 The winning bidder agrees to maintain the confidentiality of the information about the seller, including name and address, as mentioned in any **Antiquity** related document/s.

9. Extent of Our Liability

9.1 We have an obligation to refund the **Sale Price** and **Buyer's Premium** to the winning bidder only in the circumstances described above (in paragraph 7). Damages to, or losses or loss in value of any of the **Lots** (excluding frames) incurred during shipping and transit are covered as per the insurance policy obtained by Us. In case the winning bidder opts out of insurance coverage arranged for by Us, We shall not entertain any claims for damage or loss during shipping and transit. Subject to the authenticity guarantee above, neither Our suppliers nor Us, nor any of Our employees or agents, shall be responsible, either for the correctness of any statements as to the authorship, origin, date, age, attributes or genuineness of any **Lot** in the sale, or for any mistakes in the description of the **Lots**, or for any faults or defects in the **Lots**, or for any other act or omission whatsoever. We offer no guarantee or warranty other than the limited guarantee set out in paragraph 7 above.

9.2 The rescission of the sale and the refund of the total **Sale Price** paid by the winning bidder is the sole remedy that may be sought by a winning bidder, and such remedy is exclusive and in lieu of any other remedy which may otherwise be available under law. We shall not be liable for any incidental or consequential damages incurred or claimed.

10. Copyright

All content of Our **Auction Catalogue**, the print catalogue, eCatalogue and content on the **Website** and **MobileApp** are copyright protected in favour of "Saffronart". All trademarks, names, brand names, etc. used in the print **Auction Catalogue** and on the **Website** and **MobileApp** are either trademarks or registered trademarks of Saffronart, or of their respective owners. Any rights not expressly granted herein are reserved. No image, illustration or written material maybe used or required without Our prior written permission. We and the seller(s) make no representation or warranty that the winning bidder of a **Lot** will acquire any copyright or other reproduction rights in it.

11. Legal Notices

11.1 We may validly serve a bidder with legal notice, if required, under these conditions of sale by:

- (i) sending an email to the email address disclosed by the bidder to Us; or
- (ii) sending a courier to the address disclosed by the bidder to Us.

11.2 Such legal notice shall be deemed to have been properly served:

- (i) in the case of email transmission - on the date of the transmission; or
- (ii) in case of transmission by courier - 2 business days after the dispatch of the notice by courier.

12. Waiver

No failure or delay in exercising any right, power, privilege or remedy under these conditions for sale shall in any way impair or affect the exercise thereof or operate as a waiver thereof in whole or in part. No single or partial exercise of any right, power, privilege or remedy under these conditions for sale shall prevent any further or other exercise thereof or the exercise of any other right, power, privilege or remedy.

13. Severability

If any part of these conditions of sale between the winning bidder and Us is found by any court of law to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall be enforceable to the fullest extent permissible by law.

14. Governing Law and Jurisdiction

These conditions for sale are subject to the laws of India. All parties are subject to the exclusive jurisdiction of courts at Mumbai, Maharashtra, India.

15. Symbols used in this catalogue

- ❖ **Lots** marked with ❖ are not situated in India and therefore, may only be bid for and purchased in USD. Persons residing in India, wishing to bid in USD must be eligible under the various foreign exchange regulations to make payments overseas. Please contact Saffronart for further details.
- △ **Lots** marked with △ indicate that Saffronart owns the **Lot** in whole or in part or has an economic interest in the **Lot** equivalent to an ownership interest.

GLOSSARY

Affiliates: Saffronart Management Corporation, Saffron Art Private Limited, Planet Saffron Inc., and their holding or subsidiary companies as on the date of the online auction.

Antiquities Act: The Antiquities and Art Treasures Act, 1972 and any amendments made thereto from time to time.

Antiquity/Antiquities: An antiquity as per Section 2 of the **Antiquities Act** and registered under the provisions of Sections 14 and 16 of the **Antiquities Act**.

Auction Catalogue: The catalogue published by Us, whether in print, on the **MobileApp** or on the **Website**, containing details of the auction along with the description, price and other details of **Antiquities** to be offered for sale at such auction. In case of any discrepancy between the print **Auction Catalogue**, the **MobileApp Auction Catalogue**, the online **Auction Catalogue** and/or the eCatalogue, the online **Auction Catalogue**, as modified by Us from time to time, shall take precedence.

Buyer's Premium: The amount charged by Us from the winning bidder for services rendered by Us, in accordance with these conditions for sale, in connection with the purchase of the **Lots** by the winning bidder.

GST: Goods and Services Tax

Lot/Lots: A property, including an **Antiquity**, to be offered at the auction, or two or more properties/ **Antiquities** to be offered at the auction as a group.

MobileApp: Mobile application developed by Saffronart, in Saffronart's capacity as Our service provider providing a mobile auction platform for the auction.

Our/Us/We: Saffronart Management Corporation, acting either on its own behalf, or as a representative of any of its **Affiliates**.

Reserve Price: The minimum price that a seller has communicated to Us as being acceptable for the sale of a **Lot** through the auction.

Sale Price: The price at which a property is sold to the winning bidder, exclusive of the **Buyer's Premium**, applicable taxes on sale of properties and other additional charges that may be incurred by Us, if any, including shipping and handling of the property and additional levies.

Rules: The Antiquities and Art Treasure Rules, 1973 and any amendments made thereto from time to time.

Technical Downtime: The time period during which the **Website** or its server is not in operation due to a malfunction.

Website: Saffronart's website (www.saffronart.com), in Saffronart's capacity as Our service provider providing an online auction platform for the auction.

CLOSING SCHEDULE

Auction Closing

For your convenience, especially if you are bidding on multiple lots, groups of lots are scheduled to close at different times on 16 October 2019.

Pre-determined groups of lots will close according to the bid-closing schedule below unless a bid is recorded within a span of 2 minutes prior to the lot's scheduled closing time. In this case, the countdown clock for that lot will be reset to 2 minutes and the lot closing time will be extended accordingly. Bidding on any lot will only end if there is no bid recorded for a span of 2 minutes.

Lots have been allotted into groups, and the closing schedule for the various groups is as follows:

Groups	Lot Number	Closing Time (India)	Closing Time (US Eastern)	Closing Time (US Pacific)	Closing Time (UK)	Closing Time (Japan)	Closing Time (Hong Kong)
1	1-28	07:30 PM	10:00 AM	07:00 AM	03:00 PM	11:00 PM	10:00 PM
2	29-60	07:50 PM	10:20 AM	07:20 AM	03:20 PM	11:20 PM	10:20 PM
3	61-87	08:10 PM	10:40 AM	07:40 AM	03:40 PM	11:40 PM	10:40 PM
4	88-114	08:30 PM	11:00 AM	08:00 AM	04:00 PM	12:00 AM (Oct 17, 2019)	11:00 PM
5	115-147	08:50 PM	11:20 AM	08:20 AM	04:20 PM	12:20 AM (Oct 17, 2019)	11:20 PM
6	148-174	09:10 PM	11:40 AM	08:40 AM	04:40 PM	12:40 AM (Oct 17, 2019)	11:40 PM

ABSENTEE/PROXY BID FORM

To enter absentee/proxy bids, please sign the completed form and email it to auction@saffronart.com, or fax it to +91 22 2432 1187. You may also submit absentee/proxy bids online. For additional information, please refer to our "Frequently Asked Questions (FAQs)" section at the back of the catalogue or on the Saffronart website.

"I request Saffronart, without legal obligation on its part, to bid on the Lots listed below, up to the maximum price I have specified. I agree that my Bid will be treated as an offer and is subject to the Conditions for Sale listed in the catalogue and on saffronart.com. I understand that Saffronart is accepting written Bids for the convenience of clients and I will not hold it liable for failure to record my Bid. I understand that a maximum Bid, once recorded, may not be cancelled."

Please print clearly in capital letters. Please mention the lot number and description accurately (artist name, title). Bidders are required to provide all invoicing details prior to the sale. The bidder as registered with Saffronart will be invoiced, and no invoices will be changed after the sale.

Name:

Email:

Address:

City

Pin/Post Code:

Country

Tel (mobile):

Tel (office/home):

Saffronart username:

Signature

BIDDING INCREMENTS

Bidding begins below the lower estimate, and increases in steps, or increments. The next valid bid is based on the increments listed below. If bidders enter a proxy bid online, the next bid is placed at the minimum incremental value.

Below \$5000	\$500,000 - \$1,000,000
• By \$100 up to but less than \$1,000	• By \$50,000 up to but less than \$750,000
• By \$150 up to but less than \$2,500	• By \$75,000 up to but less than \$1,000,000
• By \$250 up to but less than \$5,000	
\$5,000 - \$10,000	\$1,000,000 - \$10,000,000
• By \$500 up to but less than \$7,500	• By \$100,000 up to but less than \$2,000,000
• By \$750 up to but less than \$10,000	• By \$200,000 up to but less than \$3,000,000
\$10,000 - \$50,000	• By \$300,000 up to but less than \$4,000,000
• By \$1,000 up to but less than \$15,000	• By \$400,000 up to but less than \$5,000,000
• By \$1,500 up to but less than \$25,000	• By \$500,000 up to but less than \$6,000,000
• By \$2,500 up to but less than \$50,000	• By \$600,000 up to but less than \$7,000,000
\$50,000 - \$100,000	• By \$700,000 up to but less than \$8,000,000
• By \$5,000 up to but less than \$75,000	• By \$800,000 up to but less than \$9,000,000
• By \$7,500 up to but less than \$100,000	• By \$900,000 up to but less than \$10,000,000
\$100,000 - \$500,000	• By \$1,000,000 from \$10,000,000
• By \$10,000 up to but less than \$150,000	
• By \$15,000 up to but less than \$200,000	
• By \$20,000 up to but less than \$250,000	
• By \$25,000 up to but less than \$500,000	

INR increments are subject to change depending on the exchange rate for the auction.

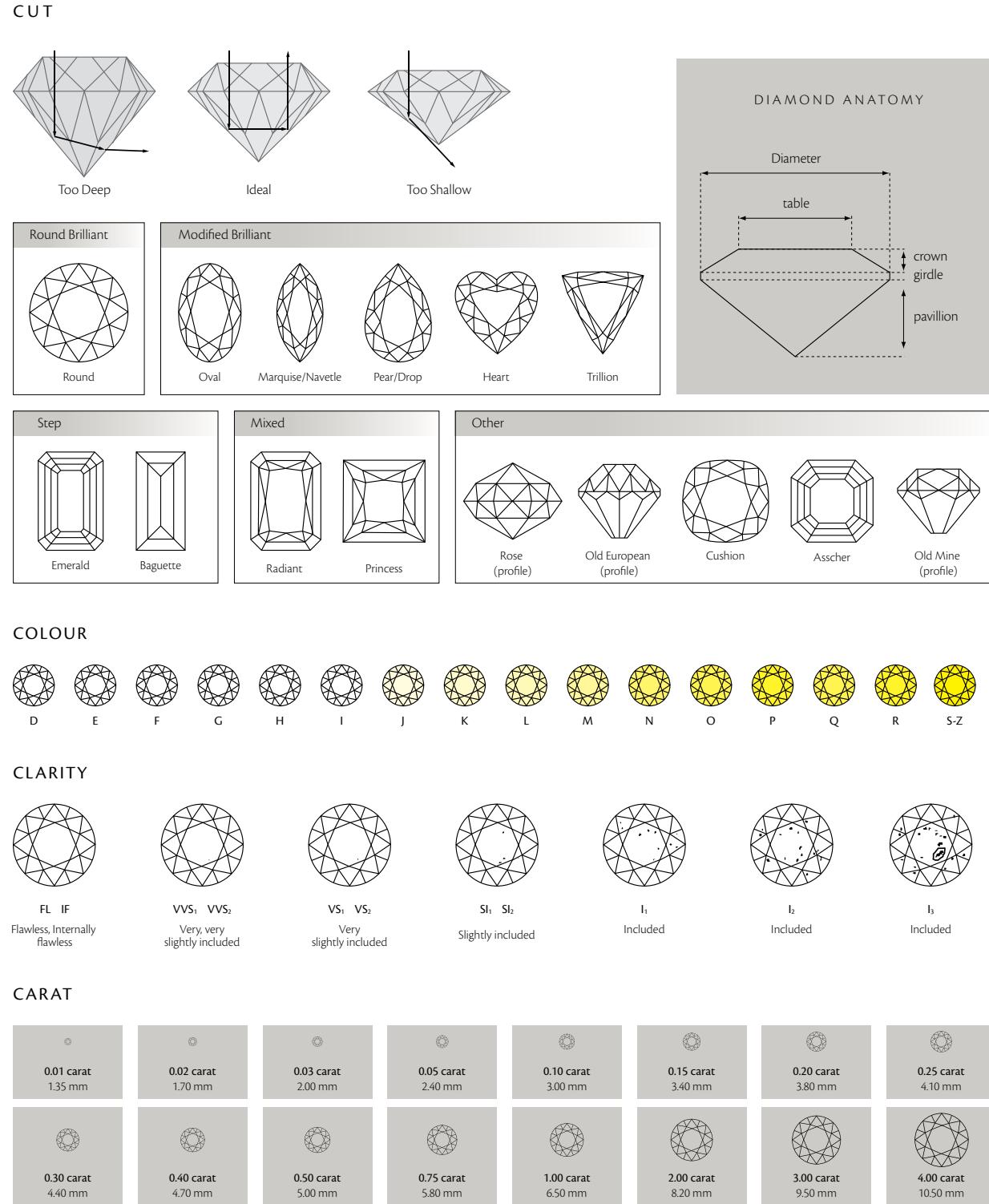
1. I agree and consent to paying the Buyer's Premium calculated at the rate of (i) 15% of the winning bid value of up to and including USD 2,000,000 and (ii) 10% of the winning bid value in excess of USD 2,000,000. For loose stones, the Buyer's Premium is calculated at 5% of the winning bid value. All applicable duties and taxes, and shipping and handling charges shall be borne by me.
2. I understand that if Saffronart receives identical absentee/proxy Bids, and if these Bids are the highest for the Lot, Saffronart will sell the Lot to the Bidder whose Bid it received and accepted first.
3. I understand that absentee/proxy Bids submitted on "no reserve" lots will be executed at a minimum of 10% of the lower estimate (the "Minimum Value"), if there is no competing Bid, and the absentee/proxy Bid amount is greater than the Minimum Value.

For New Bidders

If you have not previously registered with saffronart.com, please create a username on our website. To participate in this auction, you will have to pre-register with your login details. When contacted by our representative, please provide a proof of identity and address document, such as a copy of an official photo identity card (either a PAN Card, National Identity Card, Passport or Driver's Licence). Once your documents are verified, you will be given access to bid. You may also call our auction helpline at +91 22 2432 2898.



DIAMOND GUIDE



RING SIZES

AMERICAN	ENGLISH	METRIC (mm)
½	A	37.8252
¾	A½	38.4237
1	B	39.0222
1½	B½	39.6207
1¾	C	40.2192
2	C½	40.8177
2½	D	41.4162
2¾	D½	42.0147
3	E	42.6132
3¼	E½	43.2117
3½	F	43.8102
3¾	F½	44.4087
4	G	45.0072
4½	G½	45.6057
4¾	H	46.2042
5	H½	46.8027
5¼	I	47.4012
5½	I½	47.9997
5¾	J	48.5982
6	J½	49.1967
6¼	K	49.7952
6½	K½	50.3937
6¾	L	50.9922
7	L½	51.5907
7¼	M	52.1892
7½	M½	52.7877

AMERICAN	ENGLISH	METRIC (mm)
6¾	N	53.4660
7	N½	54.1044
7	O	54.7428
7¼	O½	55.3812
7½	P	56.0196
7¾	P½	56.6580
8	Q	57.2964
8¼	Q½	57.9348
8½	R	58.5732
8¾	R½	59.2116
9	S	59.8500
9¼	S½	60.4884
9½	T	61.1268
9¾	T½	61.7652
10	U	62.4026
10¼	U½	63.0420
10½	V	63.6804
10¾	V½	64.3188
11	W	64.8774
11¼	W½	65.4759
11½	X	66.0744
11¾	X½	66.6729
12	Y	67.2714
12¼	Y½	67.8699
12½	Z	68.4684

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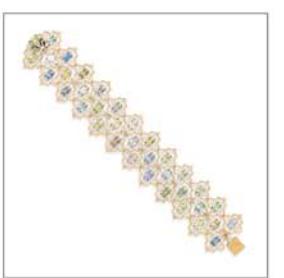
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Processing: REPROSCAN | Printing: PRODON ENTERPRISES

JORDAN'S NEST: A TRANQUIL COUNTRY HOUSE WITH PANORAMIC LAKE VIEWS

PAWNA, MAHARASHTRA



Nestled in the hills overlooking the expansive Pawna lake, this standalone four-bedroom villa is an idyllic hideaway in the midst of nature.



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