

AN AUCTION OF

JEWELLERY AND WATCHES

VIEWING
AUCTION

Live Online Auction

With room bidding available at

16 Bolton Street

London

W1J 8BQ

Free live bidding:

www.dnw.co.uk

Thursday 1st December 2016

at 12:00 noon

VIEWING

Monday 21st to Friday 25th November

16 Bolton Street, Mayfair, London W1J 8BQ

Strictly by appointment only

Monday 28th November Evening Viewing

16 Bolton Street, Mayfair, London W1J 8BQ

Public viewing, 5 pm to 7 pm

Tuesday 29th and Wednesday 30th November

16 Bolton Street, Mayfair, London W1J 8BQ

Public viewing, 10 am to 5 pm

Thursday 1st December

16 Bolton Street, Mayfair, London W1J 8BQ

Public viewing, 9 am to 11 am

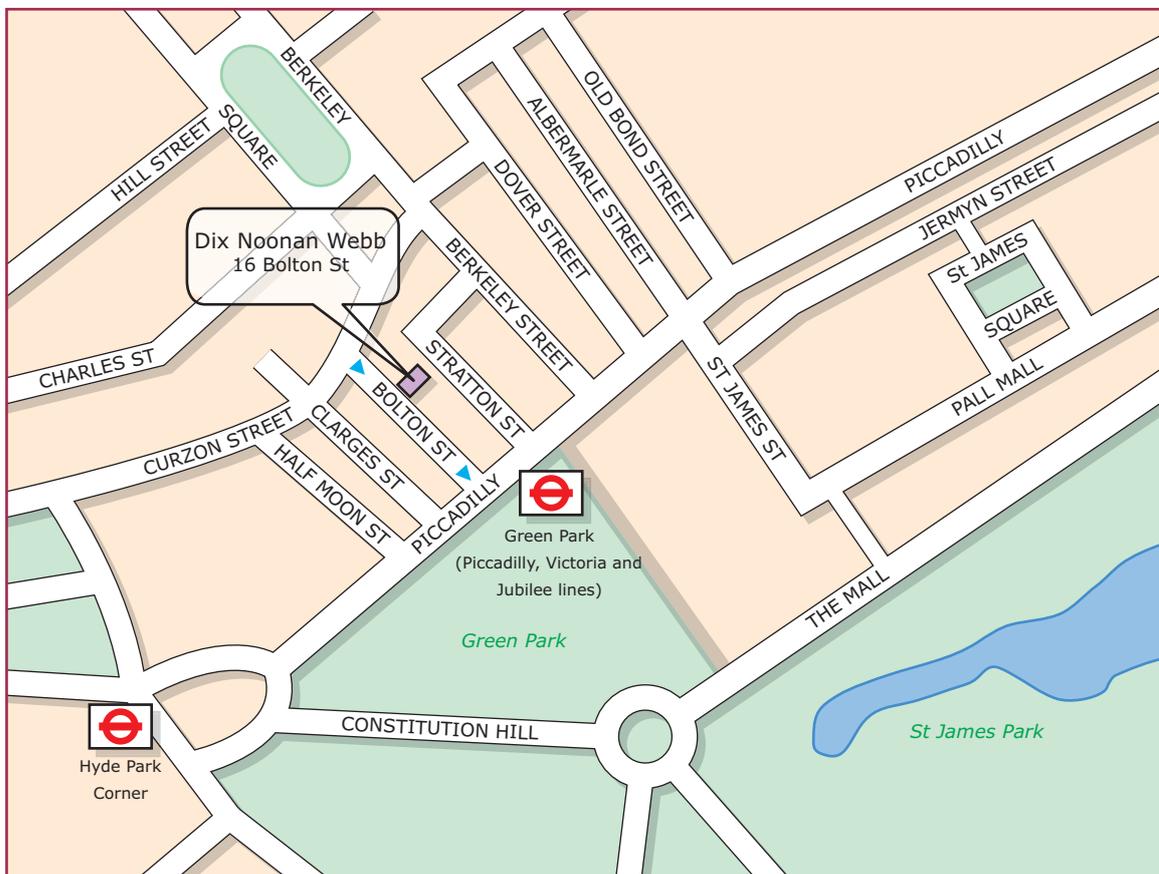
In sending commissions or making enquiries please contact:

Frances Noble or Laura Smith

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For any support queries please contact:

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on the hammer price unless re-exported outside the EU.

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It is common practice for many gemstones to be subject to various treatments to improve their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, emeralds may be treated with oils or resin, other gemstones may be subject to treatments such as staining, irradiation or coating. Jade may be bleached, polymer/resin filled or dyed, or a combination of treatments used.

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EXPORT OF IVORY

The US Government has banned the import of ivory into the USA.

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Other organic materials, such as coral and tortoiseshell may be covered by CITES legislation, and this may or may not impact export to other countries, please see www.cites.org for more information.

EXPORT OF WATCHES

Please note that watches by CORUM, FRANCK MULLER, PIAGET, TUDOR AND ROLEX are subject to import restrictions into the USA.

Please also note that in some circumstances we are unable to ship the watch with its strap due to certain import restrictions regarding material derived from endangered or otherwise protected species.

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Jewellery



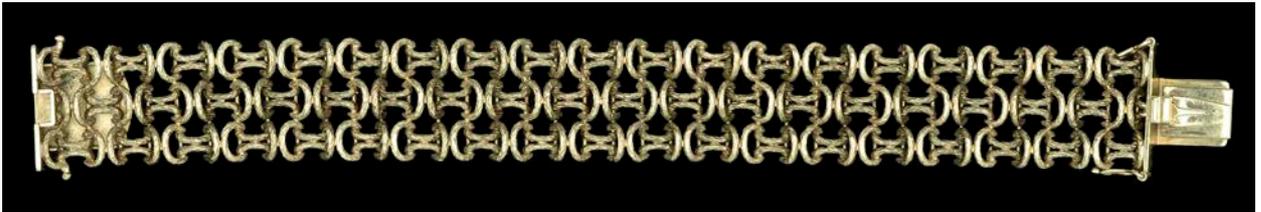
Jewellery

1



A GOLD MESH-LINK STRAP BRACELET WITH **ROLEX BUCKLE**, the bracelet of flexible mesh form, with bar slider and with pointed terminal, the opposing end set with a buckle signed 'Rolex' and stamped '750', length 20cm, weight 29gm. £600-800

2



A **9CT GOLD FANCY TEXTURED LINK BRACELET**, of triple row design, the clasp stamped with maker's mark 'CJLd', and full UK import marks for 9ct gold, length 18cm, weight 35gm. £300-400

3



A **VICTORIAN 9CT GOLD LONG GUARD CHAIN**, of flat belcher links to swivel clasp, chain and clasp stamped '9c', chain length 150cm, weight 23gm. £360-400

4



A **9CT GOLD CHAIN BRACELET WITH COIN FOBs**, the two row uniform curb-link chain bracelet to swivel clasp, suspending a George III sovereign, 1820, drilled, an Edward VII half sovereign, 1905, in pendant mount, a small bloodstone inset fob seal, gold mounted, and an oval locket pendant with black enamel detail, glazed verso, bracelet length 19cm, gross weight 43gm. £600-800

- 5 A COLLECTION OF FOUR VICTORIAN GOLD CHAIN NECKLACES, comprising a fine ropetwist chain, a belcher-link chain, stamped '9c', a fine fancy fetter-link chain, stamped '9c', a large ropetwist chain, with torpedo-shaped bead spaces, with engraved decoration (broken), together with a modern curb-link chain necklace and a small child's chain bracelet, spaced with baroque freshwater pearls. £360-460



- 6 A 9CT GOLD MOUNTED SOVEREIGN SET RING, the Victoria sovereign dated 1869, contained in collet border, above pierced decorated mount, gross weight 15gm, ring size approximately L. £220-250

- 7 A SOUTH AFRICAN COIN PENDANT, the gold 1 pond coin, 1896, to engraved scroll design soldered pendant mount, gross weight 9gm. £150-200



- 8 A CHARM BRACELET, the 15ct gold curb-link bracelet, links hallmarked, suspending 24 assorted charms including an Edward VII sovereign, 1910, and a George V half sovereign, 1914, in pendant mounts, a Cheshire cat, a kiwi, a golf bag, etc, gross weight 138gm. £1200-1600

- 9 A GATE-LINK BRACELET WITH CHARMS, the gate-link stamped '18ct', to a 9ct gold heart-shaped padlock clasp, suspending four gold pendants and four gold rings, including a 22ct gold wedding band, gross weight 45gm. £500-700



10



A VICTORIAN AMETHYST RIVIERE NECKLACE WITH CENTRAL CROSS PENDANT, the necklace composed of graduated oval mixed-cut amethysts in linked pinched collet settings, suspending a large pendant comprising a quatrefoil cluster of similarly set oval mixed-cut amethysts, with plain suspensory loop, necklace length 36.5cm, pendant length 6.3cm. £800-1200

11

A VICTORIAN TURQUOISE AND SEED PEARL SET BOSS BROOCH, the round boss with applied bead and wirework detail set with a central quatrefoil flowerhead of graduated half pearls and highlighted with cabochon turquoise, to a ropetwist border, with glazed hairwork panel verso and suspending a graduating fringe of belcher-link chains with tapered bead terminals, diameter 30mm. £300-500



12



A VICTORIAN OVAL AMETHYST BROOCH AND A VICTORIAN GILT METAL BROOCH, the first set with an oval mixed-cut amethyst, within a shaped panel surround with applied wirework decoration, mounted in yellow gold; the second a gilt metal boss brooch with applied foliate detail, four pink paste highlights and a graduated fringe of bead-link drops below, first brooch length 36mm. £260-300

13

A LILAC JADE BROOCH, the carved rectangular lilac jade panel inset with four small collet set brilliant-cut diamond highlights, the whole to plain collet setting in 18ct yellow gold, hallmarked for Sheffield, 1991, with indistinct maker's mark, (all jade untested for treatment or enhancement), brooch length 27mm. £260-300



14



A VICTORIAN 15CT GOLD FANCY KNOT-LINK BRACELET, the tongue of clasp stamped '15ct', length 18.5cm, weight 20gm. £500-600

15



A PEARL AND ROSE-CUT DIAMOND CIRCULAR SNOWFLAKE BROOCH, LATE 19TH/EARLY 20TH CENTURY, the polished gold star panel centred with a gypsy set rose-cut diamond, to a millegrained scroll border highlighted with seed pearls and square set rose-cut diamonds, yellow gold mount, pin and clasp bearing owl mark, possibly the French gold mark for imported items from 1893 onwards, diameter 27.5mm. £400-500

16



AN AMETHYST PENDANT AND EARRINGS, the earrings composed of oval mixed-cut amethysts claw set within burr detailed mount, with matching pear-shaped pendant drop, together with a bracelet composed of round rose-cut purple paste stones collet set in linked mounts, earpendant length 25mm. £300-400

17



AN AMETHYST PENDANT AND A PAIR OF HEART-SHAPED AMETHYST EARRINGS, the pendant composed of a round fancy-cut amethyst in plain collet setting, the earrings of fancy heart-cut amethysts in plain collet settings, to stud fittings, both mounted in yellow precious metal, pendant diameter 24mm. £300-400

18



AN EDWARDIAN SEED PEARL AND TURQUOISE NECKLACE, of foliate design with three flowerheads, set throughout with graduated seed pearls and highlighted with cabochon turquoise, to a ropetwist back chain, mount and chain stamped '9ct', necklace length 41cm.

£300-500

19



A PAIR OF SAPPHIRE AND SEED PEARL EARPENDANTS, the open flowerhead drops centred with round-cut sapphires surrounded by half seed pearls, all millegrained collet set, on a suspension of linked millegrained collet set seed pearls, from similarly set round-cut sapphire surmount, to later stud fittings, earpendant length 28mm.

£300-360

20

A TURQUOISE AND SEED PEARL BROOCH/PENDANT, the Edwardian style open scrolled brooch set throughout with graduated half seed pearls, accented with claw set cabochon turquoise, suspending central claw set cabochon turquoise drop, mounted in 9ct yellow gold, hallmarked for London, 1961, length 38mm.

£100-150



21

A COLLECTION OF MOSTLY EDWARDIAN JEWELLERY, including a brooch panel modelled as a pair of nesting birds, lacking fitting, an enamel and gem set locket pendant, an oval locket enamelled with a coat of arms, a heart-shaped pendant decorated with a green enamel shamrock, a pair of purple paste and enamel cufflinks (af), together with further pendants and brooches.

£500-700

22



A GOLD AND DIAMOND SET BRACELET, the heart-shaped open wirework links each centred with a collet set old brilliant-cut diamond, mounted in yellow gold, tongue bearing maker's mark possibly 'BAV', in a semi fitted gilt tooled green leather case, bracelet length 18cm, total diamond weight approximately 0.8 carats. £600-800

23



AN EDWARDIAN RUBY AND SEED PEARL SET STARBURST PENDANT, ON CHAIN, the central collet set round-cut ruby within a starburst surround set with graduated half seed pearls, yellow gold mount, suspended on belcher-link chain, both stamped '15ct', pendant diameter 26mm. £100-150

24

A SEED PEARL SET STAR BURST BROOCH/PENDANT, comprising a central star burst motif within a scrolled surround, set throughout with graduated half seed pearls, mount stamped '15ct', diameter 24.5mm. £100-150



25



A VICTORIAN SEED PEARL SET BANGLE, the hollow, rectangular section hinged bangle centred with a line of half seed pearls between ropetwist and bead borders, to shoulders with applied foliate detail, internal bangle width 5.5cm. £150-200

26



A GEM SET BUTTERFLY BROOCH, the abdomen and thorax pearl set, the pierced decorated wings inset with rose-cut diamonds, with ruby and sapphire set wing tips, and ruby set eyes, with detachable brooch fitting to the reverse, mounted in gold and silver, pearls untested for natural vs. cultured origin, length 4.3cm. £500-700

27



A NOVELTY BIRD BROOCH, modelled as a bird with open beak, with textured feather detail, white paste highlights to the wing and red paste eye, stamped '925', brooch length 45mm. £200-300

28



A VICTORIAN INSECT BROOCH, with cabochon cat's eye thorax, cabochon ruby eyes and pavé set rose-cut diamond abdomen and wings, applied to a plain bar brooch with cabochon cat's eye terminal, wingspan 35mm. £400-500

29



A LATE 19TH CENTURY GEM SET INSECT BROOCH, with pearl set thorax and wings, pear-cut sapphire abdomen and cabochon ruby eyes, on plain 'safety pin' bar brooch, mounted in yellow gold, with unassociated case, pearls untested for origin, brooch length 34mm. £200-240

30



A PAIR OF **18CT GOLD AND AMETHYST BEE EARPENDANTS**, BY **THEO FENNELL**, each modelled as a bumble bee with outstretched wings, with gold caps below suspending briolette amethyst drops, with maker's mark stamped to the caps, and full hallmarks to the loop fittings, in maker's fitted case, *length 3.5cm.* **£300-400**

31



A **GEM SET INSECT BROOCH**, the bee with claw old brilliant-cut diamond thorax, pear-shaped cabochon black opal abdomen, pavé set brilliant-cut diamond wings and cabochon ruby eyes, mounted in yellow and white precious metal, *wing span 26mm.* **£500-700**

32



AN **OPAL AND DIAMOND SET BUTTERFLY RING**, the butterfly with graduated brilliant-cut diamond set body and pear-shaped cabochon opal set wings, mounted in yellow precious metal, shank stamped '14k' and 'PAGE', *ring size M½.* **£150-200**

33



A **DIAMOND SET STYLIZED BIRD BROOCH**, the bird with plumed head and long tail of wirework form, highlighted with collet set brilliant-cut diamonds to the wing, breast and tail and round-cut ruby eye, mounted in white precious metal, *length 5cm.* **£200-300**

34



A **SAPPHIRE AND DIAMOND PANEL RING**, the square step-cut lilac blue sapphire millegrain collet set within a frilled surround of single-cut diamonds, mounted in yellow and white precious metal, shank stamped '18ct & plat', ring size L. £400-600

35

A **SAPPHIRE AND DIAMOND CLUSTER RING**, the oval mixed-cut sapphire claw set within a surround of brilliant-cut diamonds, in two colour precious metal mount, shank stamped '18ct', ring size M. £300-400



36



A **THREE STONE SAPPHIRE AND DIAMOND RING**, the round-cut sapphire between two brilliant-cut diamonds, claw set in white precious metal, shank stamped '18ct&pt', ring size K, total diamond weight approximately 0.28 carats. £200-300

37

A **SYNTHETIC SAPPHIRE DRESS RING**, the cushions-shaped mixed-cut synthetic blue sapphire claw set to scrolled gallery, mounted in silver, shank bearing French boar's head assay mark, sapphire approximately 9.4 carats, ring size H-I. £300-500



38



AN EARLY 20TH CENTURY BELLE EPOQUE SAPPHIRE AND DIAMOND PENDANT/BROOCH, the cluster motif comprising an oval mixed-cut sapphire millegrain collet set within a millegained openwork radiating surround of old brilliant-cut diamonds, the cluster detaching to fit the centre of an openwork foliate tapered bar brooch set with old brilliant and rose-cut diamonds, or suspending beneath a similarly set openwork foliate pendant surmount, to fine belcher-link back chain, accompanied by the original screw driver to change the fittings, with red leather and gilt tooled case, silk lining signed 'Elkington & Co. Ltd', cluster dimensions 21mm x 17mm, length mounted as pendant 3.8cm, length mounted as bar brooch 7.6cm. £1000-1500



39



A SAPPHIRE SET LINE BRACELET, the articulated bracelet composed of channel set calibr -cut sapphires, mounted in 18ct yellow gold, clasp bearing UK import marks, length 17cm. £500-700

40



A UNION JACK (OR UNION FLAG) DIAMOND RUBY AND SAPPHIRE SET BAR BROOCH AND A FOX MASK DIAMOND SET BAR BROOCH, the first brooch with two colour precious metal mounted bar, centrally set with the rectangular flag, with fancy-cut sapphires and rubies, (*untested for natural versus synthetic origin*), and bordered by rose-cut diamonds, the fox mask brooch set with rose-cut diamonds with ruby cabochon eyes, mounted to a knife-edge bar, first brooch length 5cm. £300-400

41

A SMALL MIXED LOT OF JEWELLERY, including a pair of old brilliant-cut diamond set foliate trefoil earstuds, a long guard chain with swivel clasp, stamped '10c', a belcher-link chain bracelet spaced with baroque pearls, a 19th century pendant set with rubies and diamonds, an enamelled Union Jack stickpin, a Victorian oval hinged locket pendant, a paste set locket pendant, six further assorted brooches and a thimble.

£200-300



42



A COLLECTION OF VICTORIAN JEWELLERY, including two canine portrait miniatures on ivory, by Dorothy Oliver, both signed and dated 1904, in glazed pendant mounts, three further glazed portrait locket pendants, a Victorian horseshoe brooch set with hawk's eye quartz cabochons, a two colour gilt chatelaine with cherub and putti detail, an Austro-Hungarian bracelet, and further brooches and pendants, etc. £500-700

Please note ivory is covered by CITES legislation and may be subject to import/export and trade restrictions.

43

FOUR RINGS, including a ruby and diamond three stone ring, the stones in raised square claw settings between textured shoulders, a single stone cabochon opal ring, with openwork shoulders, shank stamped '18k', a 9ct gold ring set with a small gold American coin, and a three colour signet ring, stamped '585'. £180-200

44



A PAIR OF FOX MASK STUDS, TWO FOX MASK BROOCHES AND A DIAMOND SET BROOCH, the studs with small fox masks mounted on detachable screw fittings, unmarked, a fox mask brooch, unmarked, a tapering bar brooch intersected with an old-cut diamond set horseshoe and a further bar brooch modelled as a fox mask above a horse's bit. £200-300

45



A SAPPHIRE AND DIAMOND SET HORSESHOE BANGLE, the central horseshoe composed of slightly graduated alternating cushion-shaped mixed-cut sapphires and old brilliant-cut diamonds, claw set to a three row hinged bangle in polished yellow gold, bangle internal width 56mm. £1000-1200

46



A VICTORIAN NOVELTY HORSESHOE LOCKET PENDANT, modelled as a horseshoe with banded agate hoof within, mounted in yellow gold, to hinged locket back with glazed hairwork panel within, on plain suspensory loop, pendant length, excluding loop, 26.5mm. £200-300

47



A VICTORIAN GOLD AGATE SET HORSESHOE BANGLE, the hollow hinged bangle centred with a pair of two colour horseshoes, each with central polished banded agate horse hoof, between shoulders modelled as horse's tack, internal bangle width 5.8cm. £500-700

- 48** A 9CT GOLD DIAMOND AND RUBY FLAMINGO BROOCH, modelled as a flamingo standing on one leg, the body and head pavé set with single-cut diamonds, to a round-cut ruby set tail, mounted in two colour 9ct gold, hallmarked for London, 1991, and bearing maker's mark possibly 'CM' (rubbed), brooch length 37mm. £300-500

This brooch is modelled on the famous flamingo brooch designed by Jeanne Toussaint for Cartier and purchased by the Duke of Windsor for the Duchess in 1940. It was subsequently sold in Sotheby's sale of the Duchess of Windsor's jewellery in Geneva in 1987 for \$1.7million.



- 49** A RUBY AND DIAMOND ART DECO STYLE RING, the central round mixed-cut ruby within twin claw setting, and outer border of brilliants and square-cut diamonds, to pierced mount, the white precious metal setting stamped '18ct', ring size O. £700-900



- 50** A COLLECTION OF FOUR RINGS, the first a ruby and diamond cluster, the central ruby within a surround of old-cut diamonds, white precious metal mounted, the second a double ruby and diamond cluster, yellow precious metal mounted, the third an 18ct gold ruby and diamond open cluster and the fourth, a red and white stone set eternity ring, stamped 9ct, first ring size P½, second ring O. £400-600



- 51** A RUBY AND DIAMOND DRESS RING, the oval panel centred with a mixed-cut ruby, edged by scissor-cut rubies, the design incorporating four repeating diamond set arcs, between diamond shoulders, white precious metal mounted, shank unmarked, ring size O. £700-900





A NATURAL PEARL NECKLACE, the single row of uniform pearls to a small pierced lozenge-shaped clasp set with single and rose-cut diamonds, accompanied by a GCS certificate, *pearl diameters approximately 4.7mm-6.3mm, necklace length 37.5cm.* £4000-6000

PEARL REPORT 5775-957

Date 03.11.2014

Description Single strand pearl necklace with a gold and platinum clasp set with 1 single cut and 8 rose cut diamonds

TESTING RESULTS :

Quantity	<i>Nombre</i>	64
Diameters	<i>Diamètres</i>	From 4.7 to 6.3 mm approx.
Total weight	<i>Poids total</i>	15.67 g
Colour	<i>Couleur</i>	Cream <i>Blanc crème</i>
Overtones	<i>Nuance</i>	Orient
Luster	<i>Lustre</i>	Very good <i>Très bon</i>
Species	<i>Minéral</i>	Natural pearls <i>Perles fines</i>
Variety	<i>Variété</i>	Saltwater <i>Eau de mer</i>
Mollusk	<i>Mollusque</i>	<i>Pteriidae family</i>
Comment	<i>Commentaire</i>	No indications of treatment

SCAN & SHARE :

THE INFORMATION CONTAINED IN THIS REPORT IS THE RESULT OF TESTING THE ITEM DESCRIBED ABOVE, AT THE TIME OF EXAMINATION AND BASED ON ACCEPTED GEMMOLOGICAL IDENTIFICATION AND METHODS. THE INDICATION OF THE ORIGIN OF A PEARL IS AN INDEPENDENT OPINION OF QUALIFIED LABORATORY OF THE MOST PROBABLE ORIGIN USING INTERNAL CHARACTERISTICS AND CHEMICAL PROPERTIES. IN SOME CATEGORIES OF SMALL PEARLS, OVERLAPPED PEARLS, PEARLS ON CLAYS OR INTERNALLY TIGHT PEARLS, WHICH CANNOT BE USED TO CUT THE NECKLACE AT THE TIME APPLIED TO DO IT BY US, CAN THE RESULT BE APPROXIMATE FOR A LONGER PERIOD. HOWEVER, THE RESULT IS AN OPINION BASED ON THE BEST AVAILABLE INFORMATION AND NOT A GUARANTEE. VARIATION OR APPROVAL OF THE PROPERTIES OR ORIGIN OF THE PEARLS IS INDICATED IN THE REPORT, BUT THE INDICATION OF TREATMENT DOES NOT MEAN THAT NO TREATMENT MAY HAVE BEEN MADE BUT IT MEANS THAT NONE OF THEM WAS DETECTED. THE COMPANY SHALL NOT BE LIABLE FOR ANY DIFFERENCES RESULTING FROM THE TESTING OF THE OBJECT BY ANOTHER PARTY. © 2014 GEMMOTO

GEMMOLOGICAL CERTIFICATION SERVICES

LONDON UK

LHC rules for submissions containing multiple natural and/or cultured pearls

<p>LHC</p> <p>If more than 20% are cultured : -Contains cultured pearls without other informations</p>	<p>If less than 20% are cultured : -Contains x cultured pearls at positions y, z,...</p>	<p>If all or some pearls are under 2-3 mm in size : -Seed pearls: seed pearls may be either natural or cultured</p>
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CHARLES CARTER, M. Sc., DUG

STEPHANE COHEN-SCALI, M. D., DUG

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The Gemmological Certification Services report, dated 03.11.2014, number: 5775-957, confirms that the 64 pearls are of natural saltwater origin, of cream colour with a very good lustre.

53



A 19TH CENTURY MALACHITE BRACELET, composed of octagonal section malachite baton links in yellow precious metal mounts, linked by two rows belcher-link chains, to a heart-shaped padlock clasp inset with malachite, with glazed hairwork panel verso, accompanied by a pair of earpendants made from links taken from the bracelet and two further additional links, *bracelet length 19cm.* £100-150

54

A SMALL GROUP OF JEWELLERY INCLUDING A PAIR OF PIQUÉWORK TORTOISESHELL EARRINGS AND A FUMSUP GOOD LUCK CHARM, the tortoiseshell earrings with elongated drops beneath spherical surmounts, with inlaid piquéwork, to later hook fittings, the FUMSUP charm with wooden head and white metal body, together with a set of five mother o' pearl and gilt waistcoat buttons, a further similar button and two collar studs and a pair of white metal filigree drop earpendants. £120-160

The FUMSUP charm was a good luck charm popular through the end of the late 19th century, reaching a peak during WWI. It is modelled as an infant with 'FUMSUP' across its torso. Its thumbs are up and its arms move to touch its wooden head - 'touching wood' - both of which are symbols of good luck. It has wings at its ankles to speed the good luck onwards.

Please note that tortoiseshell is covered by CITES legislation and may be subject to import/export and trade restrictions.



55



A PAIR OF TORTOISESHELL PIQUÉWORK EARPENDANTS, A BROOCH AND A PAIR OF JET EARPENDANTS, the piquéwork earpendants comprising elongated drops with spherical bead surmounts, to hook fittings, the brooch of circular faceted peaked form, the jet earpendants comprising faceted bead drops on fetter-link surmounts, to hook fittings, *tortoiseshell earpendants length 5.3cm.* £200-300

Please note tortoiseshell is covered by CITES legislation and may be subject to import/export and trade restrictions.

56

A COLLECTION OF JET AND 'FRENCH JET' JEWELLERY, including three pairs of carved jet earpendants, two pairs of 'French jet' earpendants, a pair of woven jet bead cluster earclips, a jet bead bracelet, and a 'French jet' dragonfly brooch and ring. £100-150



57



A COLLECTION OF THREE ANTIQUE BROOCHES, the first, an early 20th century oval yellowish brown zircon and diamond set openwork brooch, the central oval stone set within four old-cut diamonds to the cardinal points, the second, an enamelled panel brooch, circa 1830s, decorated with spray of pink roses, and the third, a 19th century micro-mosaic brooch (damaged), *first brooch length 18.5mm.* £260-300

58



FOUR VICTORIAN GEM SET RINGS, comprising a sapphire and diamond ring, the three cushion-cut sapphires spaced by pairs of old brilliant-cut diamonds to a scrolled gallery, a three stone cabochon opal ring with scrolled gallery, a five stone garnet ring, mounted in 15ct gold, and an emerald and diamond set band ring, mounted in 18ct gold. £300-400

59

FOUR ANTIQUE GEM SET RINGS, comprising a signet ring inset with a shield-shaped chalcedony bearing crest and initials, between scrolled shoulders, a tapered band ring with a latticework design in turquoise enamel with graduated old brilliant-cut diamonds between, a grey mother o' pearl and rose-cut diamond circular cluster ring, and a marquise-shaped hardstone cameo of a dancing female within a cluster surround of rose-cut diamonds, between graduated half pearl set shoulders, mounted in 18ct gold. £400-600



60



A COLLECTION OF VICTORIAN HARDSTONE BROOCHES, to include four silver mounted Scottish hardstone brooches, a gold mounted hardstone set stickpin, of geometric form, a pair of large banded agate studs (one lacking fitting), a pair of silver mounted agate drop earrings, and further assorted 19th century brooches. £200-300

61

A GEORGE III GOLD AND ENAMEL MEMORIAL BROOCH AND A MID 19TH CENTURY BOW AND HEART BROOCH, the first brooch, circa 1790s, of oval bowed form, the central glazed panel enclosing plaited blonde hairwork, within a white and blue enamel border applied with rose-cut diamond highlights; the second brooch, circa 1840s, comprising an opal set bow, with green and red stone highlights, suspending a similarly set heart-shaped drop below with glazed panel verso, *first brooch width 1.8cm, second length 2.6cm.* £300-500



62



AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND SET RING, the three round-cut sapphires and two old brilliant-cut diamonds alternately set in navette-shaped mount, with pierced gallery and scroll engraved shoulders, mounted in 18ct yellow gold, shank hallmarked for Birmingham, 1917, bearing makers mark 'E&W' and numbered 'A2409', ring size P.

£150-200

63



AN EARLY VICTORIAN DIAMOND SET RING, the central old brilliant-cut diamond pinched collet set between foliate shoulders set with further small brilliant-cut diamonds, mounted in yellow gold, ring size O½.

£800-1000

This ring was formerly the property of **Stella Mary Newton, (1901-2001)**, an English fashion designer, dress historian and writer, who brought the history of fashion to bear on the dating of historical works of art, her expertise leading to the re-dating of internationally known paintings. She worked as an adviser to the National Gallery between 1952 and 1961, and in 1965 she founded a new postgraduate course in the History of Dress at the Courtauld Institute of Art. In 1976 she received an OBE.

64



A DIAMOND SET BROAD BAND RING, the broad polished 18ct yellow gold ring gypsy set to the front with an old brilliant-cut diamond, band hallmarked for London, 1918, bearing maker's mark 'JWBld', diamond approximately 0.14 carats, ring size M½.

£200-300

65



AN 18TH CENTURY COMPOSITE RING, the oval panel with border of old-cut diamonds, within inner blue enamel rim and central vacant glazed compartment, later applied to a gold and white enamel memorial ring, the gold lettering reading 'Ann Wyersdale Ob 28 April 1780, aet 87', ring size P1/2.

£300-400



A FRENCH EARLY 20TH CENTURY ENAMEL AND DIAMOND SET PENDANT BY FRÉDÉRIC DE VERNON FOR JULIEN DUVAL, circa 1900, the lobed-shaped pendant inlaid with a *tour à réduire* plaque of the Virgin Mary, within a blue *plique-à-jour* enamel border, and edged with rose-cut diamonds and calibre sapphires, the plaque signed to the front 'F Vernon', with lozenge maker's mark with initials 'JD' and twig of mistletoe between, for Julien Duval, and French eagle's head assay mark, suspended from a diamond set bale, length 4.2cm. £1600-2000

Tour à réduire was a specialised technique that allowed a large scale detailed model or sculpture to be duplicated with a high level of accuracy, to an object of much smaller scale. The result was the look of hand chasing with an amazing level of detail and relief. Based on a Russian model from the Moscow Mint, circa 1700s, the French developed a series of reducing machines with the final model being put to use at the French mint in 1899. This model, known as the *tour à réduire*, intended for engraving coins, was adapted by Lalique for making brooches and other jewellery and objects, and became popular with other Art Nouveau medallist jewellers of the late 19th century, including **Frédéric-Charles Victor de Vernon** (1858-1911).

Frédéric de Vernon, medallist and sculptor, won the Grand Prix de Rome in 1887. In the 1890s he began making designs for his friend and contemporary from the École des Arts Décoratifs, **Julien Duval**, (b. 1856) who had set up as a jeweller specialising in the issuing of editions of arts' and sculptors' medals in 1885. Duval approached Vernon to supply medallic designs for his firm in the 1890s and their first was issued in 1896.

Pendant medallions with the head of the Virgin were given as first communion presents in the nineteenth century.

See: *The Art of the Jeweller: A catalogue of the Hull Grundy Gift to the British Museum*, Edited by Hugh Tait, Entry No 1152.

67



A PAIR OF ROYAL MONOGRAM CUFFLINKS, SECOND HALF OF THE 19TH CENTURY, the round cabochon polished yellow gold terminals bearing the Royal monogram of Queen Victoria (VR beneath a crown) in white precious metal, with belcher-link chain connections, terminal diameter 14.5mm. £200-300

68



A SMALL GROUP OF VICTORIAN JEWELLERY, including a hollow tubular hinged bangle with three box links to the front, each set to three sides with lozenge-shaped clusters of small cabochon turquoise, inner faces bearing the initials 'VR' with a crown between, together with a small bulla form pendant with applied bead and wirework detail and a border of small cabochon turquoise, and two oval hinged locket pendants with engraved decoration. £600-800



69



A SMALL GROUP OF JEWELLERY, comprising an amethyst and half pearl cluster brooch/pendant, of octagonal form, an eternity band set round with alternating trios of calibre-cut emeralds and single-cut diamonds, mounted in white precious metal, and a star-burst brooch, set throughout with graduated round-cut emerald and mounted in 9ct yellow gold, hallmarked, brooch lengths 26mm and 38.5mm, ring size K. £200-300

70 A SMALL COLLECTION INCLUDING A SOVEREIGN, THREE RINGS AND FOUR BAR BROOCHES, the George V sovereign, dated 1911, together with a Victorian half pearl, ruby and turquoise set flowerhead ring, a 22ct gold wedding band and a 9ct gold signet ring, a diamond set naval crown bar brooch, and emerald and diamond set long tapered bar brooch and two gold tie pins. £400-600

71



A FRENCH MULTI STRAND FRESHWATER PEARL CHOKER NECKLACE, composed of 11 entwined strands of freshwater cultured pearls, to a piercedwork clasp in yellow gold, bearing French eagle's head assay mark, *necklace length 38.5cm.* £150-200

72



A YELLOW SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut yellow sapphire collet set within a surround of brilliant-cut diamonds, mounted in yellow and white gold, shank hallmarked for 18ct gold, bearing maker's mark 'EWA', *ring size I.* £600-800

73



A YELLOW SAPPHIRE RING, the rectangular step-cut yellow sapphire with canted corners, claw set between foliate engraved shoulders, mounted in yellow precious metal, *ring size I.* £400-600

74



A PAIR OF FRENCH GOLD AND GEMSET EARCLIPS, CIRCA 1970s, of domed design, each centred with an emerald and ruby cluster, within a border of tubular textured petals, to hinged clip fittings, bearing French eagle's head guarantee mark and lozenge-shaped maker's mark, *diameter 17mm, gross weight 19.9gm.* £500-700

75

A PAIR OF PERIDOT AND DIAMOND EARRINGS, CIRCA 1970s, the double layer panels of irregular outline and textured finish with central claw set round-cut peridot surrounded by eight claw set brilliant-cut diamonds, to stud fittings, mounted in yellow precious metal, *earring length 18mm.*

£400-600



76



A DIAMOND SET FOLIATE SCROLL BROOCH, modelled as a curved spray of leaves, each set with three graduated single-cut diamonds, mounted in white precious metal, within a surround of similarly shaped textured leaves in yellow precious metal, stamped '750', *brooch length 38.5mm.*

£400-600

77



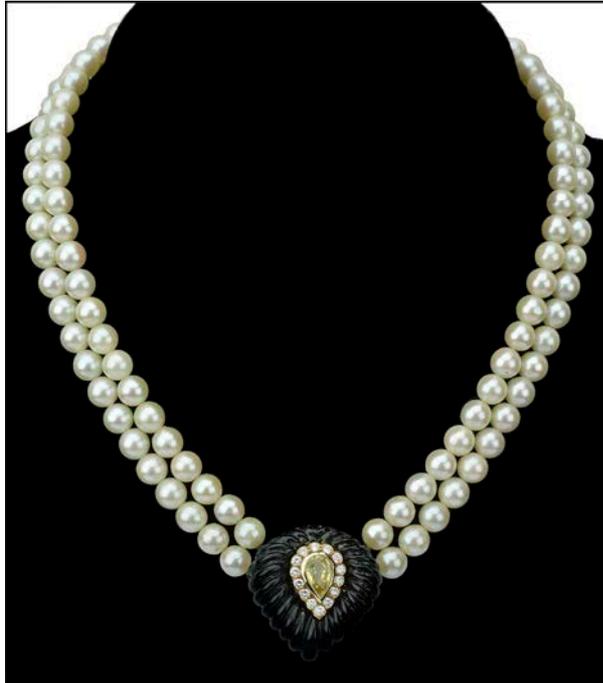
AN 18CT GOLD AND CITRINE DRESS RING, BY DAVID THOMAS, 1970, the oval mixed-cut citrine claw set within gold pierced abstract setting, the design extending around the shank, with maker's mark 'D.A.T.' and hallmarked for London, 1970, *length of ring head 23mm, weight 15.6gm, ring size J.* £600-800

David Thomas was born in Hampton Hill, Middlesex in 1938. His father was an academic but encouraged his son's ambition to be an artist and transferred David to Twickenham School of Art in 1953 when he was only 15. He made his first piece of jewellery in the same year, and later won a Royal Society of Arts bursary which enabled him to travel in Italy and France. Leaving school in 1958 at a time when there were few British workshops employing modern designers, David moved to Stockholm where he found a job with W A Bolin, the Swedish Crown jewellers. In 1959 he won a scholarship to the Royal College of Art, earning the title of Royal Scholar by the end of his first year. Leaving the Royal College of Art in 1961, he set up his own studio at Hampton Hill, moving to 4c Old Church Street, Chelsea in 1965. By this time, interest in his work was becoming international, with exhibitions all over the world. i

Most of David Thomas' jewellery is made on private commission for his private clients, espousing his belief that jewellery is an 'intense personal art form'. However, in 1972 he put his experience to wider use, when he produced the Atlantis Collection, in association with Prestige Jewellery in London.

Moving in 1985 to new studios at 65, Pimlico Road, David Thomas' jewels today are to be found in the collections of the Worshipful Company of Goldsmiths and De Beers Consolidated Mines.

78



AN ONYX AND YELLOW SAPPHIRE CULTURED PEARL SET NECKLACE, BY DAVID MORRIS, the central pear-shaped yellow sapphire within a border of brilliant-cut diamonds and reeded onyx surround mounted in 18ct gold, between two rows of cultured pearls, bearing maker's mark 'DM', with brown suede maker's case, diameter of pearls approximately 6.0mm, sapphire approximately 1.3 carats, sapphire untested for natural colour, necklace length 37.7cm. **£800-1000**

79



A STYLISTED SCROLL-LINK FRINGE NECKLACE, CIRCA 1970, each link composed of two square sided spirals, of bark textured wirework form, the clasp stamped 'K18', and bearing maker's mark 'EZ, VH', necklace length 39gm, weight 80.4gm. **£1000-1200**

A PRIVATE COLLECTION OF ELIZABETH GAGE JEWELLERY

After training as a goldsmith, Elizabeth Gage first caught the attention of the jewellery world when, in 1968 she undertook a major commission for Cartier. She went on to win many awards including the British Jewellery Designer of the Year, the De Beers Diamond Award and the Queens Award for Export, and was made a Liveryman of the Worshipful Company of Goldsmiths.

Elizabeth Gage's unique approach to design is reflected in the unusual elements she includes in her pieces, from quality gemstones to ancient coins, fine carvings to baroque pearls. She combines these elements with brightly coloured enamels and detailed goldwork to produce bold and distinctive jewels that are instantly recognisable.

80



AN EMERALD RUBY AND DIAMOND CLIP BROOCH, BY ELIZABETH GAGE, the foliated carved emerald bead, within a leaf-shaped panel surround with applied wire scroll and granulation decoration, highlighted with collet set brilliant-cut diamonds and round and oval cabochon rubies, to polished border, to a double pin clip fitting, hallmarked and stamped 'GAGE', brooch length 52mm.

£1500-2000

81



A PAIR OF EMERALD AND RUBY EARCLIPS, BY ELIZABETH GAGE, the triangular panels with wire scroll and granulation decoration, with claw set carved emerald bead 'leaves' and collet set round cabochon ruby highlights, to polished borders, with ruby bead accent below, to clip fittings, hallmarked, bearing maker's mark 'EG' in shield-shaped punch and stamped 'GAGE', earclip length 35mm.

£1500-2000

82



AN EMERALD AND RUBY DRESS RING, BY ELIZABETH GAGE, the heavy 18ct textured gold ring centred with a collet set oval cabochon ruby, within an abstract surround of carved emerald bead leaves, claw set and collet set round cabochon ruby accents, mount hallmarked and stamped 'GAGE', ring size M.

£2000-3000

83



AN 18CT GOLD NECKLACE, BY ELIZABETH GAGE, composed of eight oblong panels with scrolled wire and granulation decoration, with polished hoop links between, hallmarked, bearing maker's mark 'EG' in shield-shaped punch, and stamped 'GAGE', necklace length 38cm. £2500-3000

Elizabeth Gage studied for a time on the island of Crete where she learned the ancient jewellers' technique of granulation. The free flowing designs in granulation and wire have become a signature of her work.

84



AN 18CT GOLD AND COIN PENDANT, BY ELIZABETH GAGE, the panel pendant of triangular form, with applied wire scroll and granulation decoration, centrally collet set with a Roman coin, and highlighted with a collet set oval cabochon ruby, to plain suspensory loop, hallmarked, bearing maker's mark 'EG' in shield-shaped punch and stamped 'GAGE', pendant length 50mm. £600-800

85



A PAIR OF 18CT GOLD EARRINGS, BY ELIZABETH GAGE, of bombé design, with applied wire scrolls and granulation, clip fittings hallmarked and bearing maker's mark 'EG' in shield-shaped punch, length 30mm. £1500-2000

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- 86** A SMALL COLLECTION OF JEWELLERY, including a gold mounted fob seal inset with chalcedony, a retractable pencil by S. Mordan & Co, with amethyst seal terminal, a short *Corallium rubrum* coral bead necklace, together with a panel brooch, two pendant brooches and six assorted late Victorian/Edwardian bar brooches. £300-400

Please note coral is covered by CITES legislation and may be subject to import/export and trade restrictions.

-
- 87** A SMALL COLLECTION OF RINGS AND BROOCHES, comprising a three stone diamond ring, the graduated brilliant-cut diamonds claw set, a white stone set eternity band in two colour mount, a two row half pearl and red stone band ring, in scrolled mount, a 9ct gold Victorian panel brooch and gold safety pin brooch applied with two turquoise and seed pearl set fly details. £200-300

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- 88** A SMALL COLLECTION OF ASSORTED JEWELLERY, including an Edwardian scrolled expanding-link bracelet, stamped '15', a cased diamond set floral spray brooch, cased, three gold bar brooches, a pair of 9ct gold cufflinks, a pair of hoop earrings, stamped '750', four various fob seals, a garnet set hoop brooch, two tie pins, and further items. £300-500

-
- 89** A COLLECTION OF SEVEN ASSORTED RINGS, including a signet ring inset with the letter L in baguette-cut diamonds, mount stamped '750', a ruby and diamond three stone crossover ring, a sapphire and diamond five stone ring and four further dress rings. £300-400

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- 90** A COLLECTION OF ASSORTED RINGS AND RING MOUNTS, including a 14ct gold mounted diamond set domed cluster ring; a sapphire and diamond set domed cluster ring, shank stamped '18ct'; a signet ring, unmarked, a band ring stamped '18', rubover set with two old brilliant-cut diamonds and one vacant setting, a tiger's eye quartz cameo ring, a ring mount for a step-cut cocktail ring, with diamond set shoulders and a ring mount for a cluster ring. £300-400

-
- 91** A QUANTITY OF COSTUME JEWELLERY, to include a pair of white paste chandelier earrings, two pairs of white and coloured paste earstuds, a 19th century white paste buckle, a Scottish hardstone set brooch, with Victorian lozenge registration mark to the reverse (central stone replaced), a silver foliate brooch and assorted bead necklaces and costume jewellery.

This lot is being sold on behalf of the UK charity **PACE**, an Aylesbury based charity and school providing intensive input to children with motor disorders such as Cerebral Palsy. (Charity No 1011133). These items have been kindly donated and are being offered for sale at NO RESERVE.

-
- 92** A QUANTITY OF COSTUME JEWELLERY, to include assorted necklaces, pendants, bracelets, rings, watches etc.

This lot is being sold on behalf of the charity **Rennie Grove Hospice Care** (Charity No 1140386). These items have been kindly donated and are being offered for sale at NO RESERVE.

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- 93** A QUANTITY OF COSTUME JEWELLERY, to include assorted necklaces, pendants, bracelets, rings, watches etc.

This lot is being sold on behalf of the charity **Rennie Grove Hospice Care** (Charity No 1140386). These items have been kindly donated and are being offered for sale at NO RESERVE.

94



A VICTORIAN DIAMOND CRESCENT BROOCH/PENDANT, the closed crescent set round with graduated old brilliant-cut diamonds, mounted in gold and silver, with hinged pendant fitting and brooch fitting with detachable pin and hinged clasp, brooch width 33mm, total diamond weight approximately 2.8 carats. £1000-1500

95



A 19TH CENTURY DIAMOND SET PENDANT/BROOCH, gold and silver mounted, centred with a cluster within openwork scrolling design, mounted with a pear-cut diamond to the surmount, and with garland swag detail below, suspending a central pendant drop with a further pear-cut diamond highlight, and set throughout with further old-cut diamonds, with detachable pendant and brooch pin fitting, contained in fitted case, the silk signed 'W Lamery & Sohn, Hannover,' total diamond weight approximately 3.0 carats, length 5.8cm. £1800-2500

A PRIVATE COLLECTION OF HATPINS

The heyday of the hatpin dates from the late Victorian era, circa 1890s to the 1920s. Having originated in the 1850s with the introduction of hatpins to secure straw hats, and with the advent of hats without bonnet strings, following the examples of music hall actresses such as Lillian Russell and Lillian Langtry, hatpins became a requirement. Etiquette of the day required that ladies should always wear hats in public and as hairstyles became more elaborate, hats became ever larger and increasingly flamboyant. Hatpins quickly developed into a fashion item, with all levels of quality in production, from modest examples to individual pieces of the highest quality produced by jewellers such as René Lalique and Carl Fabergé. With the approach of the First World War, hair styles became less exuberant and consequently hat designs became smaller, hence leading to the general decline in hatpin production, although they continued to be made in lesser numbers until the 1940s.

Charles Horner (1837-1896) was an English Jeweller and the founder of the Halifax jewellery business, **Charles Horner of Halifax**. Founded in the 1860s and based at 23 Northgate, Halifax, production included jewellery, thimbles, hatpins and other ornaments. After his death in 1896, his two sons James Dobson Horner and Charles Henry Horner, continued the business and expanded in 1905 with the opening of a new factory at Mile Cross, Halifax. Although an important player in the hatpin trade, the Horner business faced strong competition from other larger Birmingham manufactures and concentrated on mid-price range examples. The company's pre-1914 success in the hatpin trade and the jewellery business in general, was probably due to their ability to produce quality fashionable items at a competitive price as a result of their highly efficient production process.

96



THREE PAIRS OF SILVER HATPINS BY CHARLES HORNER, the first pair of Art Nouveau design, mounted with a faceted purple paste thistle, above silver sinuous ribbons of 'entrelacs' design, above a spherical 'finding' (the connecting link between the terminal and the steel pin), hallmarked for Chester, 1912, the second pair mounted with heart-shaped terminal, with central heart-shaped paste, spherical finding below, hallmarked for Chester, 1907, the third pair of circular design, centred with a turquoise blue enamel flowerhead, stamped 'CH 925', length of first pair 25.7cm, second pair 22cm, third pair 16.5cm. £260-360

For an identical example of the first pair, see *Charles Horner of Halifax*, by Tom J Lawson, GML Publishing, page 142, plate 5-18, block printing impression No. 9676; for second pair, see page 153 plate 5-35; for a similar example of the third pair, see p155, plate 5-42.

97



NINE HATPINS BY CHARLES HORNER, comprising seven silver examples, the largest of Art Nouveau ball and sinuous ribbon design, hallmarked for Chester, 1908, three further ball and ribbon designs, of which two stamped 'CH Sterling', and the third (smallest) hallmarked for Chester, 1907, an enamel and paste set butterfly example, hallmarked for Chester, 1908, a treble clef example, stamped 'CH Sterling', a purple paste thistle set example, stamped 'CH Sterling', a yellow paste single stone claw set example hallmarked for Chester, 1903 and a rolled gold knot example with Charles Horner monogram mark; all the hatpins with spherical findings, length of first hatpin 28.5cm. £260-360

First four hatpins: for similar examples see page 146, plate 5-20d and 5-20e and page 147 F-22: for simple example to the fifth hatpin, see page 157 plate 5-50; for sixth (treble clef) example, see page 144, plate 5-20a.

98



THREE SILVER AND COLOURED PASTE SET HATPINS BY ADIE AND LOVEKIN LTD AND FURTHER HATPINS, the first three examples comprising a matched pair of scrolling foliate design, centred with an amethyst coloured paste faceted thistle, hallmarked for Birmingham, 1908, and a matching citrine coloured paste example of the same date, the third example of Art Nouveau ribbon and purple paste thistle design, hallmarked for Birmingham, 1912, together with two further citrine coloured paste thistle terminals, a small purple paste thistle example, a gold plated entwined hoop example, unmarked, a sherry coloured paste example, a spherical satsuma-wear example, a tortoiseshell piquéwork example, a tiger's eye quartz example and six further examples, *first matched pair length 21.8cm, third example 25.2cm, satuma example 31cm.* (17) £200-300

99



TWO BLUE ENAMELLED HAT PINS BY MARIUS HAMMER OF BERGEN AND FURTHER HATPINS, the first pair with domed blue guillouché enamelled terminals, stamped 'Sterling 930S' with monogram for Marius Hammer of Bergen, Norway; another blue enamelled example (not hallmarked); a green and white enamelled example, (not hallmarked); another enamelled example modelled as two outspread wings, (unmarked); a pair of silver hat pins of scroll and ball design, maker's mark indistinct; a swallow hat pin, unmarked; a 9ct gold torpedo-shaped terminal example; a silver cloverleaf example, (hallmark indistinct); a Victorian gilt metal knot terminal example and eight further hatpins, *first pair length 17.8cm.* (19) £260-300

100



A LARGE QUANTITY OF COSTUME HATPINS, of assorted designs, variously set with white and coloured paste, moulded glass, jet, early plastic, etc., including some pairs. £200-300

101



TWO PAIRS OF TIFFANY & CO SILVER EARRINGS, designed by Elsa Peretti, both of hollow construction, the first of 'full heart' design, the second of 'teardrop design, with hinged earclips fittings, and stamped with maker's mark, facsimile designer's signature and '925 SPAIN', *first pair length 2.5cm, second 37cm.* £100-120

102

TWO SILVER RINGS, BY GEORG JENSEN, both of stylised wavy design, both signed and stamped '925S, Denmark', both numbered 'A77 B', *rings size L½ and N.* £100-120



103



A FINNISH SILVER MODERNIST CHALCEDONY RING, BY KAUNIS KORU, 1967, inset with a high domed peach coloured chalcedony within simple collar setting to broad shank, stamped with designer's mark 'LN', '916H', (city mark for Helsinki), date code 07 for 1967, and double K mark for Kaunis Koru, *height of cabochon approximately 11mm, ring size (leading edge) M.* £160-200

104

A SMALL COLLECTION OF SILVER JEWELLERY, including a silver dress ring, by Georg Jensen, signed and numbered '89', and a traditional Viking design brooch, by David Andersen, mid 20th century, together with a stylized silver bracelet, a silver wrapover band ring, a cabochon amethyst pendant and a cabochon amethyst set bar brooch, *first ring size M1/2.* £200-300

The first ring was designed for Georg Jensen by Henning Koppel (1918-1981), a highly original designer who, during the late 1940s and 1950s introduced bold abstract sculptural forms to the Jensen repertoire.

The Viking brooch is part of the 'Saga' series produced by David Andersen in 1960s, which took inspiration from the Danish Archaeological finds (300-1000AD) on display in the Oslo Museum.



105



A SILVER RING AND PAIR OF EARCLIPS, BY GEORG JENSEN, the ring of flared crossover design, signed and bearing maker's mark, UK import marks and numbered '163', the earclips of polished leaf-shaped form, bearing signed and numbered '131', ring size R, earclip length 32mm.

£200-300

106

THREE GEM SET RINGS AND A GEORG JENSEN SILVER NAPKIN RING, the first ring centred with an oval jade cabochon within an open geometric surround set with single-cut diamonds, (*jade untested*), together with a silver mounted amethyst set dress ring and an amethyst and diamond quatrefoil flowerhead ring, mounted in 9ct gold, the silver napkin ring signed and numbered '428', with UK import marks.

£600-800



107



A DANISH SILVER RING, BY ARNE JOHANSEN, CIRCA 1970s, AND FURTHER ITEMS, the ring of crossover design, the terminals each set with a cabochon gemstone, stamped with maker's mark 'AJ' and '925, DENMARK', together with a silver and lapis lazuli matrix ring, with scroll and beadwork shoulders, stamped '925', a silver bangle applied with a mouse and ear of wheat, its tail wrapped around the bangle, with maker's mark 'SJ', hallmark for London, 1977, a silver and cornelian set torque bangle, with maker's mark 'NB', hallmarked for London, 1974, a further bangle, stamped '925', a Victorian jet locket and a hardstone brooch, first ring size (leading edge) M.

£200-300

Svein Arne Johansen (1927-2004) was a Danish goldsmith and designer and founder of **Arne Johansen Jewellery**. He was first apprenticed to the goldsmith Henry Andersen in Roskilde, and was awarded the silver medal of the Craftsmen's Guild, the highest award given to an apprentice. He was employed in Bredgade, Copenhagen before starting his own business in 1957, promoting Danish design around the world, and exporting his jewellery internationally.

108

TWO SILVER RINGS, BY GEORG JENSEN, both of stylised wavy design, both signed and stamped '925S, Denmark', both numbered 'A77 B', both rings size L½.

£100-120



109



A SMALL COLLECTION OF DECORATIVE ARTS JEWELLERY, including a silver and blue/green enamel pendant, by Charles Horner, hallmarked for Chester, 1909, bearing maker's mark 'C.H', together with a floral polychrome enamel brooch, bearing maker's mark 'AHD&S' and hallmarked for 1920, two Scottish silver brooches, hallmarked for Glasgow, 1948 and Edinburgh, 1973, and a red, white and blue enamel feather brooch, stamped 'Sterling'.

£140-180

110

TWO ENAMELLED ARTS AND CRAFTS PENDANTS, the first by Charles Horner, the openwork whiplash pendant with central heart-shaped panel decorated with blue green enamel, with matching triangular drop below, to plain suspensory loop, hallmarked for Chester, 1908, and bearing maker's mark 'CH' in rectangular punch; the second by William Hair Hassler, composed of tapered hoop with entwined flared trefoil motif, decorated with blue green enamel, to plain suspensory loop, stamped 'silver' and bearing maker's mark 'WHH' in rectangular punch, *first pendant length 41mm, second pendant length 42mm.*

£100-150



111



A COLLECTION OF DECORATIVE ARTS JEWELLERY, comprising a purple paste, imitation pearl and marcasite sautoir necklace, two enameled butterfly brooches, an oval purple guilloché enamel panel brooch and four further brooches.

£200-300

112

A MODERN SILVER CUFF BANGLE, the rigid form decorated with applied anthemion and tendril design, with five marquise-cut coloured stone highlights, bearing maker's mark 'JE' and hallmarked for London, 2009, *inner diameter 5.8mm, width 3.8cm.*

£100-120





A LATE 19TH CENTURY GOLD MOUNTED TOPAZ AND ENAMEL BRACELET, BY **Mrs Newman**, the six circular collet set topaz spaced by seven four-petal cream flower heads, to a oval-cut topaz concealed clasp, the reverse of the clasp stamped 'Mrs N', contained in original blue velvet fitted case, the silk signed 'Mrs Newman, Goldsmith & Court Jeweller, 10 Saville Row, W', length 16.7cm, gross weight 19gm. £800-1200

Mrs Philip Newman or **Charlotte Isabella Newman** (1836-1920) is credited with being the first important female studio jeweller in Victorian London, at a time when jewellery manufacture was considered a purely male profession.

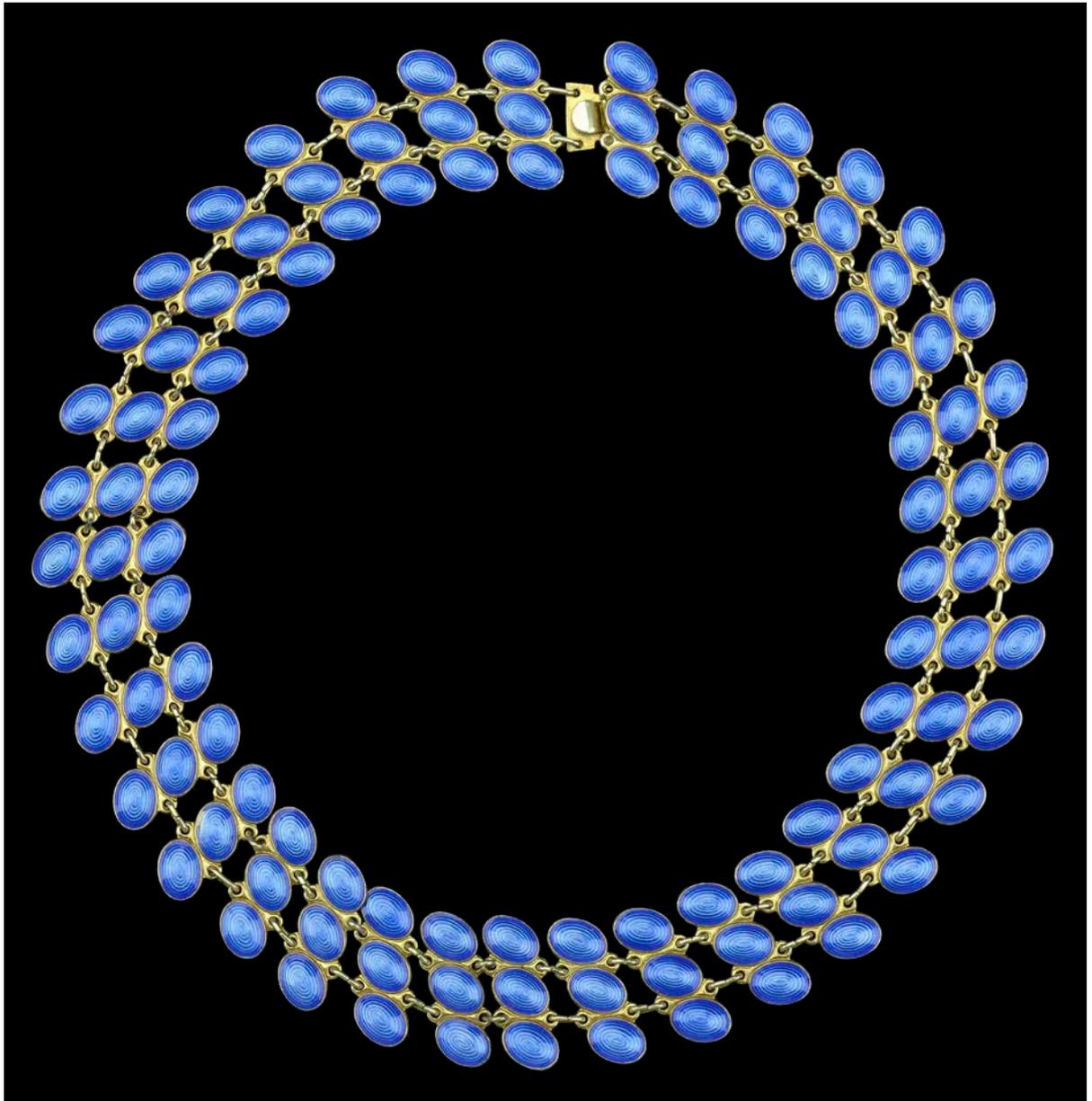
A skilled goldsmith, she trained at the Government Art School in South Kensington before becoming assistant in the 1860s to **John Brogden**, a leading British jeweller working in the archaeological revivalist taste. Charlotte Newman worked alongside Brogden, making pieces in the Classical and Renaissance revival styles, and her jewellery were exhibited alongside Brogden's at the Paris International Exhibitions in Paris in 1867, and in 1878 where Brogden was awarded the Legion d'Honneur, and Charlotte Newman was also given a medal of honour for her collaboration with Brogden. Both Brogden and Charlotte Newman were extremely prolific, with Mrs Newman often producing the designs for Brogden's pieces. The Victoria and Albert Museum holds an album of 1,593 designs for jewellery and goldsmiths' work produced between 1848 and 1884. To quote the jewellery historian **Shirley Bury**, "*Charlotte Newman at John Brogden's was unable fully to spread her wings until she set up on her own after his (Brogden's) death in 1884*". She then established her own business in Saville Row, retaining many of the craftsmen who had worked for Brogden.

Whilst producing designs in popular styles of the time, Charlotte Newman rarely produced two pieces alike, signing her work 'N' or 'Mrs N'.

See Shirley Bury: JEWELLERY The International Era 1789 - 1910, Volume II 1862-1910 page 611.



114



A SILVER GILT AND ENAMELLED COLLAR NECKLACE, LATE 20TH CENTURY, the diagonal links each composed of three bosses in blue guilloché enamel, with concentric detail, clasp stamped '925' maker's mark JB', necklace length 42cm. £100-150

The necklace is likely to be Danish and there are two makers with possibly corresponding maker's marks: J. Beyer of Statgardein and Jacob Brollund of Hellebaek.

115



A PAIR OF NORWEGIAN GREEN ENAMEL CUFFLINKS, BY DAVID ANDERSEN, the pairs of oval green guilloché enamelled panels silver gilt mounted, with hinged bar connectors stamped 'D-A Norway Sterling 925S', length of panels 23mm. £60-80

This lot is being sold on behalf of the charity **Rennie Grove Hospice Care** (Charity No 1140386). These items have been kindly donated and are being offered for sale at NO RESERVE.

116



A GEM SET BROOCH, the ropetwist hoop of carved chalcedony with single-cut diamond set tie detail, surmounted by a foliate spray of pear-cut pink and purple gemstones and further single-cut diamond highlights, to double pin clip fitting, *brooch width 39mm.* £200-300

117



A MULTI-GEM SET NECKLACE, the necklace composed of articulated sections and asymmetrically set with vari-cut gemstones including diamonds, sapphires, tourmalines, aquamarines, garnets, moonstones, chalcedony, etc. with detachable pendant drop below, mounted in yellow precious metal, clasp stamped '750', (one stone missing), *necklace length 34cm, pendant drop 7.5cm.* £1000-1500

118



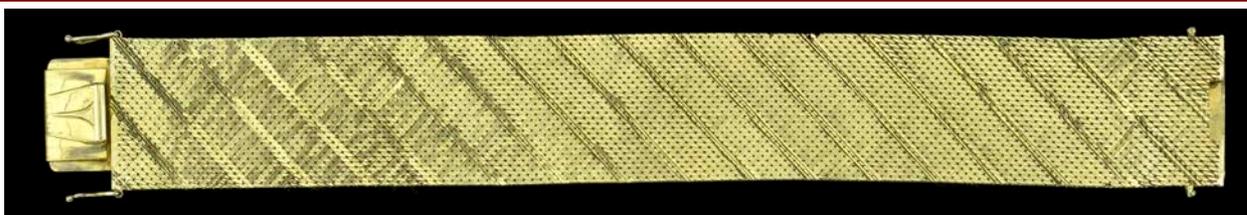
A 9CT GOLD GATE-LINK SOVEREIGN SET BRACELET, the sovereign dated 1978 and mounted within central pierced work panel, with 9ct gold padlock clasp, bracelet length 19cm, weight 26.0gm. £300-400

119



AN 18CT GOLD ZODIAC BRACELET, composed of square panel links, each with raised zodiac symbol against textured ground to raised ropetwist borders, clasp stamped '18ct', length 20cm. £400-500

120



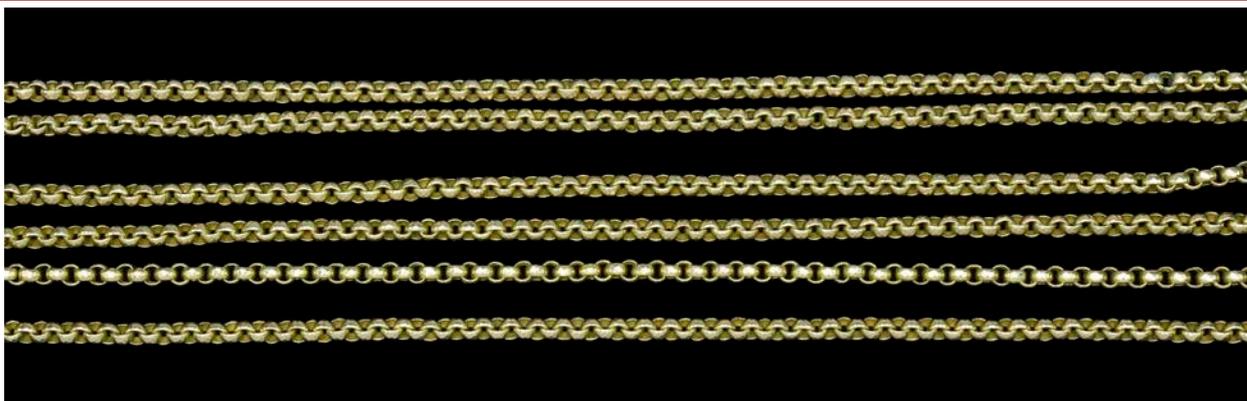
A 9CT GOLD BROAD BRACELET, of flexible mesh-link with diagonal detail, import marks for 9ct to the clasp, maker's mark 'CJLd', length 19cm, weight 52.3gm. £400-500

121



A 19TH CENTURY GOLD STRAP BRACELET, the mesh-link ribbon strap with chain-link borders, to buckle clasp set with alternate half seed pearls and cabochon turquoise, the reverse of the clasp stamped '9ct, GV&Co, Rd 488112, DRGM', total bracelet length 17cm. £100-150

122



A VICTORIAN 9CT GOLD LONG GUARD CHAIN, of faceted belcher links, to swivel clasp, chain and clasp stamped '9c', chain length 142cm, weight 39gm. £580-620

123



A VICTORIAN 9CT GOLD LONG GUARD CHAIN, the fancy knot-link chain to swivel clasp, chain and clasp stamped '9ct', chain length 148cm, weight 39.5gm. £580-620

124



A LATE VICTORIAN 15CT GOLD RUBY AND PEARL BRACELET, the pierced shaped quatrefoil links centred with alternate round-cut rubies or half pearls, with gate links between, the clasp stamped '15ct', with safety chain, gross weight 15.4gm, length 18cm. £260-300

125

A LATE 19TH/EARLY 20TH CENTURY SAPPHIRE AND DIAMOND SET BANGLE, the openwork three bar hinged bangle with central panel gypsy set with alternate old brilliant-cut diamonds and mixed-cut sapphires, mounted in yellow precious metal, internal bangle width 5.8cm. £300-500



126



A CHARM BRACELET, the flat fetter-link bracelet, hallmarked for 9ct gold, suspending 54 assorted charms, including two half sovereigns, Edward VII, 1902 and George V, 1914, gross weight 152gm. £1000-1400

127



AN INDIAN MULTI GEM SET PENDANT, the stylized open cluster pendant with peacock detail to either side, variously set with hessonite garnets, *Corallium Rubrum* coral, half pearls, opals, emeralds, rubies, turquoise, etc, in foiled back settings, mounted in yellow gold, the reverse decorated with red, green, white, light and dark blue enamel, suspended on a belcher-link chain, pendant length 49mm. £1000-1500

Please note coral is covered by CITES legislation and may be subject to import/export and trade restrictions.

128

AN INDIAN DIAMOND SET PENDANT, comprising a flowerhead cluster of lasqué-cut diamonds in foiled closed back settings, each within black border, with a single stone drop below and suspended from a single stone surmount, both similarly set, pendant length, including suspensory loop, 54mm. £300-400



129



AN INDIAN GOLD AND TURQUOISE SET HINGED BANGLE, pierced decorated and set throughout with turquoise and seed pearl highlights, (one turquoise stone missing), yellow precious metal mounted, unmarked, gross weight 46gm, inner diameter 5.6cm. £600-800

130

A SET OF FIVE INDIAN GOLD BANGLES, each with engraved star detail, yellow precious metal not hallmarked, inner diameter 6.5cm, total weight 79gm. £1500-1800

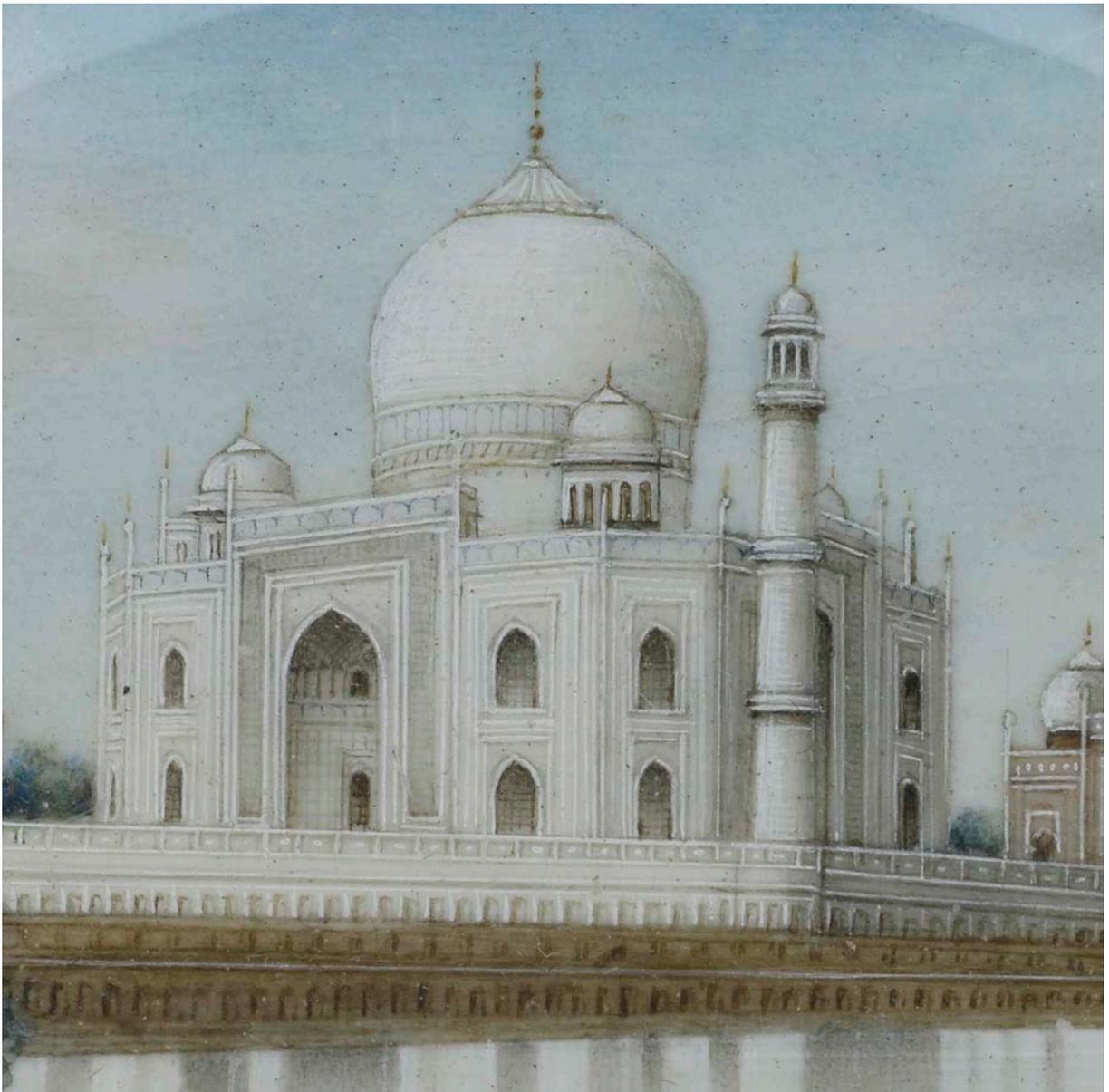




A VICTORIAN INDIAN MINIATURE BROOCH/PENDANT, the large oval Company-style miniature depicting the Taj Mahal with the Yamuna river in the foreground, glazed, within a gold mount with applied ropetwist wirework detail, with glazed locket panel verso and with hinged pendant fitting, *brooch dimensions 71mm x 63mm*. £500-700

The Taj Mahal in Agra was built by the Mughal emperor Shah Jahan as a tomb for his favourite wife Mumtaz Mahal. It was completed in around 1643, and was made an UNESCO World Heritage site in 1983.

Please note, these types of miniatures are routinely painted on ivory and as such, may be subject to CITES legislation and possible export and trade restrictions.



132



A GEM SET ROYAL FLYING CORPS BROOCH AND AN RAF WINGS BROOCH, the first with central wreath motif supporting the letters 'RFC' and crown surmount, decorated with polychrome enamel, between rose diamond set wings, yellow and white precious metal mounted, stamped '15ct', the second a small RAF wings brooch in 9ct yellow gold, hallmarked, with enamel highlights, *first length 5.6cm.* £200-300

133



A GROUP OF FOUR REGIMENTAL/WINGS BROOCHES, comprising a gold, silver and enamel RAF wings brooch, stamped '9ct', another similar pendant with white paste stones and enamel, mounted in silver, a gold wings brooch for the South African Air Force, stamped '9ct', and a Regimental pin for the Gloucestershire Regiment in Egypt, highlighted with light and dark blue enamel, stamped '9ct', later mounted on a plain bar brooch, stamped '9ct'. £500-700

134



A PAIR OF 9CT GOLD OVAL PANEL CUFFLINKS, the oval engine-turned panels with polished borders to belcher-link chain connections, hallmarked for Birmingham, 1963, and bearing maker's mark 'C&C', *panel dimensions 18mm x 13mm, weight 15gm.* £150-200

+135

A COLLECTION OF GENTLEMAN'S DRESS ACCESSORIES, comprising a pair of 9ct gold oval panel cufflinks with foliate engraved detail, a pair of 9ct gold engine-turned hexagonal panel cufflinks with torpedo terminals, a pair of gold half pearl set collar studs, and two cased dress sets comprising gold collar studs (both lacking cufflinks). £200-300



136



A GENTLEMAN'S LAPIS LAZULI AND DIAMOND SIGNET RING, the cushion-shaped lapis lazuli panel within a raised white metal surround highlighted with small single-cut diamonds, to yellow precious metal mount, stamped '750', ring size X. £100-150

137

A LAPIS LAZULI SIGNET RING, the heavy yellow precious metal ring inset with a rectangular lapis lazuli panel applied with initials 'BK' within a crowned wreath, interior of shank stamped 'VC&A, Ps 0/600', ring size S. £300-400



138



A SET OF THREE 18CT GOLD STUDS, CASED, TWO 9CT GOLD CASED FRUIT KNIVES AND A 9CT GOLD PROPELLING PENCIL, the studs each centred with a pearl, *untested for natural vs. cultured origin*, and stamped '18ct' to reverse, in fitted Spink & Son Ltd box, the two fruit knives of 'penknife' form, both with engine-turned 9ct gold outer panels, and the 9ct gold Sampson Mordan & Co propelling pencil, of hexagonal cross-section (lacks original pencil), with gilt metal chain. £140-200

139

A COLLECTION OF ELEVEN STICKPINS, comprising an enamelled panel example depicting a detail from Landseer's 'Dignity and Impudence', a single stone diamond set example, claw set with an old-cut diamond, a gold and white quartz nugget example, a diamond set fox mask example, a George III ½ guinea coin, 1798, mounted as a stickpin, a cultured pearl set example, and five further stickpins. £500-700



140



A DIAMOND ETERNITY RING, the band set round with brilliant-cut diamonds, each in shared square claw setting, white precious metal mount stamped '18k', ring size I, total diamond weight approximately 0.85 carats. £200-300

141

A TWO STONE OLD-CUT DIAMOND CROSSOVER RING, the two old brilliant-cut diamonds in simple eight claw settings, in a crossover mount with tapered shoulders, shank stamped '18ct plat', total diamond weight approximately 1.3 carats, ring size J½. £2000-3000



142



A DIAMOND HALF HOOP RING, the seven uniform brilliant-cut diamonds channel set in platinum, hallmarked for London, 2005, with maker's mark 'EF' in conjoined lozenges punch, total diamond weight approximately 0.84 carats, ring size N. £400-500

143

A DIAMOND CLUSTER RING, the central brilliant-cut diamond within a surround of smaller single-cut diamonds, all claw set in white gold to yellow gold shank, stamped '18ct', principal diamond approximately 0.35 carats, ring size J. £200-300



144

A SMALL COLLECTION OF ANTIQUE JEWELLERY, including four oval hinged locket pendants with engraved decoration, a gold cross pendant on chain, four further cross pendants comprising two paste set examples, a silver example and a banded agate example, a filligree work rosary and a 9ct gold medal fob, all contained in a brown leather jewellery box. £160-200

145



A PAIR OF DIAMOND SINGLE STONE EARSTUDS, each brilliant-cut diamond in four claw mount on post fittings, yellow precious metal mounted, with pinch disc fittings stamped '750', each diamond weight approximately 0.70-0.75 carats.

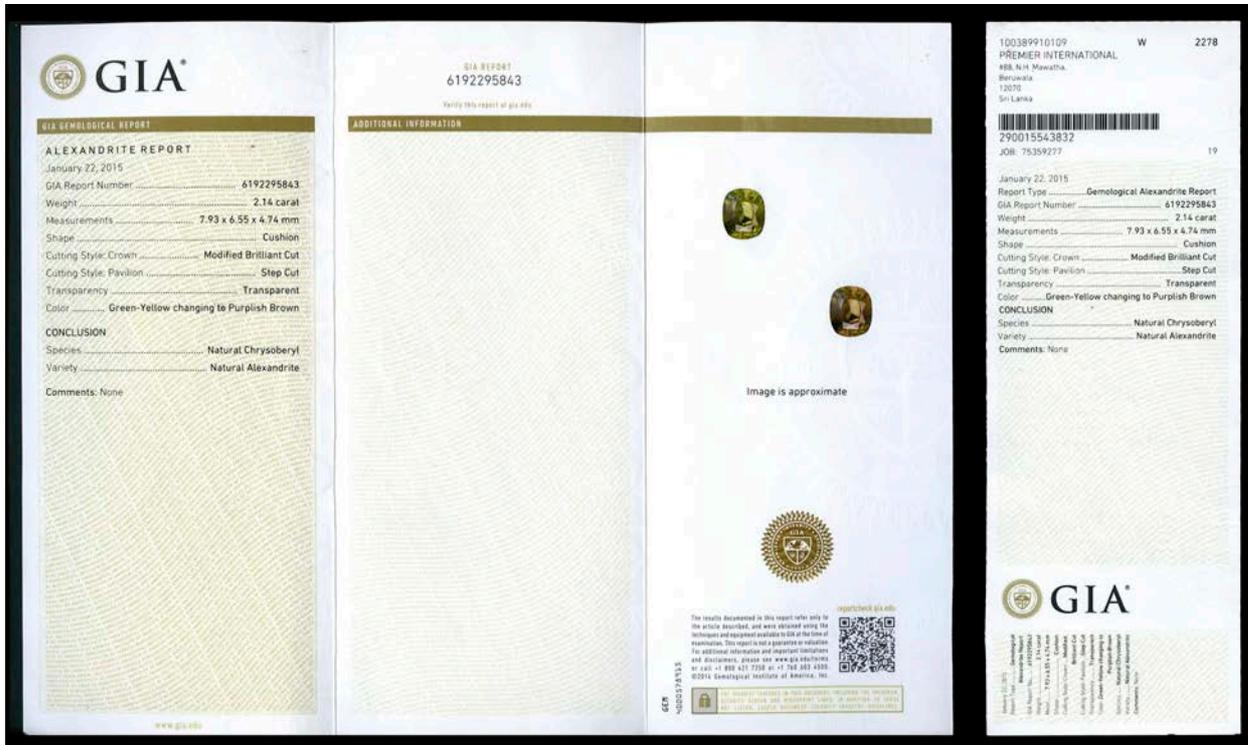
£1500-2000

146



AN ALEXANDRITE AND DIAMOND RING, the cushion-shaped mixed-cut alexandrite claw set between tapered baguette-cut diamond shoulders, mounted in white precious metal, shank stamped 'plat', accompanied by a GIA certificate, alexandrite weight 2.14 carats, ring size J.

£1800-2200



The Gemological Institute of America certificate, no: 6192295843, dated 22nd January 2015, confirms the stone is a natural alexandrite chrysoberyl, weighing 2.14 carats, with a green-yellow to purplish-brown colour change.

147



AN 18CT GOLD DIAMOND AND CULTURED PEARL WRAPOVER CHAIN NECKLACE, BY CARTIER, the fancy-link chain with cultured pearl terminal, with adjustable polished pear-shaped clasp/centrepiece, highlighted with a raised collet set brilliant-cut diamond, signed, stamped '750' and '2001' and numbered 'AD5061', with red Cartier soft pouch, *over all chain length 47cm.* £400-500

148

A THREE ROW CULTURED PEARL NECKLACE WITH A SAPPHIRE AND DIAMOND CLASP, the three rows of uniform cultured pearls, to a cluster clasp set with a rectangular step-cut sapphire within a surround of alternate brilliant-cut and marquise-cut diamonds, mounted in white precious metal, *necklace length 40.5cm.* £600-800



149



A 9CT GOLD BEAD AND CULTURED PEARL NECKLACE, the link of uniform cultured pearls between polished gold bead borders, to a polished cylindrical clasp, tongue of clasp hallmarked, *necklace length 37.5cm.* £200-260

150



A SAPPHIRE AND DIAMOND LOZENGE-SHAPED PENDANT, the square lozenge pendant centred with a collet set round cabochon sapphire to a tiered double surround of brilliant-cut diamonds, mounted in yellow precious metal, to plain bale, *pendant length including bale 44.5mm, total diamond weight approximately 2.3 carats.* **£1000-1500**

151

A PAIR OF DIAMOND SET EARRINGS, of tapered half hoop design, textured, between raised borders of channel set graduated brilliant-cut diamonds, to hinged back post fittings, mounted in yellow precious metal, stamped '18kt', *earring length 18mm.* **£400-600**



152



A PAIR OF LEAF-SHAPED EARCLIPS, BY J. LACLOCHE, MID 20TH CENTURY, the polished leaf-shaped clips each centred with a sweep of claw set round-cut sapphires, mounted in yellow gold, both bearing French eagle's head assay mark and numbered '5216', one signed 'J. Lacluche, Paris, Cannes', *earclip length 22mm.* **£300-500**

The firm Lacluche Frères was founded by four brothers: Leopold, Jaques, Jules and Fernand. Following the death of Jaques in 1900, the three remaining brothers opened a store at Rue de la Paix in Paris and went on to produce arguably some of the finest jewellery of the Art Deco period. Jaques' son, also called Jaques, joined the firm and was trained by his uncles; in 1920 he was entrusted to run the business in London. Following the crash of 1929 the firm Lacluche Frères closed, but in 1936 Jaques Lacluche opened a small store in Cannes and shortly after, another store in Paris, where he remained until the early 1960s selling bold and brilliant jewels in the fashionable styles.

153



A SUITE OF 19TH CENTURY HESSONITE GARNET SET JEWELLERY, the cushion-shaped mixed-cut hessonite garnets within flowerhead burr detailed mounts, forming a link bracelet, a fringe necklace and a pair of drop earpendants, each composed of three linked stones vertically set, with later screw back fittings, (the necklace and earrings adapted), *bracelet length 18cm, necklace length 42cm, earpendants length 3.2cm.* £1000-1500

154



THREE 19TH CENTURY GEM SET PENDANTS, the first with central glazed locket panel within a flowerhead cluster surround of foiled closed back collet set amethysts, to similarly set bale, a vari-coloured multi gem set starburst pendant and a garnet set pendant of openwork quatrefoil design. £300-400

155

TWO 19TH CENTURY CROSS PENDANTS, the first, circa 1840, a Maltese cross with flared cornelian arms around central square glazed hairwork panel, mounted in yellow gold, to plain suspensory loop, the second a Latin cross composed of long *Corallium rubrum* coral beads in ropetwist surrounds, to central floral motif with seed pearl accent, suspended on a fine ropetwist chain, *first pendant length 52mm, second pendant length 42mm.* £100-150

Please note coral is listed on the Cites index and may be subject to import/export and trade restrictions.



156



A VICTORIAN CITRINE, DIAMOND AND PEARL BROOCH, the central rectangular sherry coloured step-cut citrine with canted corners, edged by a row of square old-mine cut diamonds, and outer border of pearls spaced with round old-cut diamonds, gold and silver mounted, with hinged pendant fitting to reverse, *pearls untested for natural origin*, length 3.3cm x width 2.8cm. £1000-1500

157



A VICTORIAN DIAMOND SCROLL BROOCH, set with graduated old brilliant-cut diamonds, mounted in gold and silver, *brooch length 31.5mm, total diamond weight approximately 1.49 carats.* £300-400

158



A HESSONITE GARNET AND HALF PEARL CANNETILLEWORK BROOCH, CIRCA 1830s, the central cushion-shaped mixed-cut hessonite garnet within a cannetille panel surround highlighted with four half pearls, in a semi fitted red leather case, signed 'Harvey & Gore', *brooch width 21mm.* £300-400

159



A RUBY AND DIAMOND FLOWER CLIP BROOCH, BY GARRARDS, CIRCA 1940s, the two colour precious metal stylised spray centred with a bold open flowerhead, with ruby set stamen, and with two conforming partially open buds, with rose-cut diamond set petals and ruby stamen, amidst polished leaves, the reverse with twin prong hinged fitting, stamped 'GARRARD LONDON', (*rubies untested for natural vs. synthetic origin*), length 8cm. £1000-1500

160

A RUBY, SYNTHETIC RUBY AND DIAMOND BROOCH, CIRCA 1950, modelled as a stylized flower in yellow and white precious metal, highlighted with single-cut diamonds and claw set round-cut natural and synthetic rubies, brooch width 48mm. £200-300



161



A GOLD RUBY AND DIAMOND FLOWER CLIP BROOCH, 1940s-1950s, modelled as two flowerheads with round-cut claw set ruby and synthetic ruby stamen, polished petals and pavé set diamond calyx, to stems with similarly polished leaves and diamond set tie detail, in yellow precious metal, to double pin clip fittings, brooch length 6.9cm. £600-800

162



A PAIR OF FLOWERHEAD EARRINGS, the flowerhead clusters of claw set round-cut rubies around central claw set brilliant-cut white stone, to a surround of five polished leaves, in yellow precious metal, to stud fittings, *earstud width 19mm.*

£200-300

163

A PAIR OF 18CT GOLD AND DIAMOND FLOWERHEAD EARSTUDS, the cinquefoil polished flowerheads with engraved detail, each centred with a claw set brilliant-cut diamond, mounts hallmarked for Birmingham, 1997 and bearing European convention mark and maker's mark 'A&W', *total diamond weight approximately 0.1 carat, earstud diameter 11mm.*

£260-300



164



A PAIR OF 9CT GOLD, DIAMOND AND GARNET OVAL PANEL EARRINGS, the matt finished oval panels with central raised collet set oval mixed-cut garnets, each surrounded by four similarly set brilliant-cut diamonds and four applied bead trefoil clusters, to a polished wirework border, to post and clip fittings, hallmarked for London, 1996, with maker's mark 'DLM', *oval panel dimensions 23mm x 17mm.*

£300-400

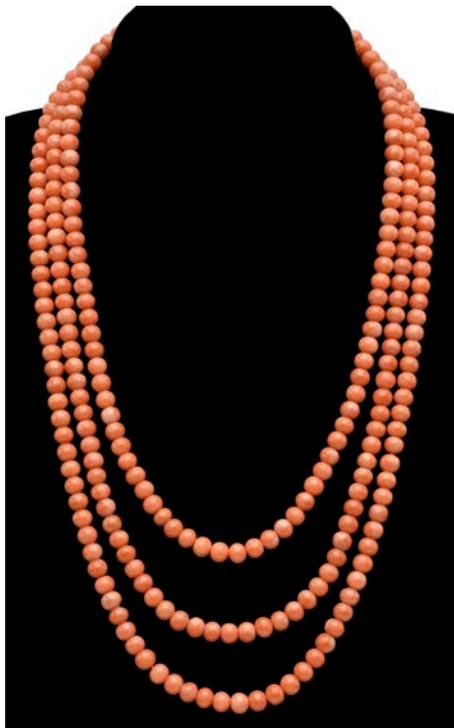
165



A RUBY SET DRESS RING BY VAN CLEEF & ARPELS, 1940s, the ring of bold geometric design, centred with a vertical line of five rubies between broad angular shoulders, stamped to the inside shank 'VAN CLEEF & ARPLES - 47.676', the outer shank with French eagle's head guarantee mark and assay mark, *ring size G½ (leading edge), gross weight 18.6gm.*

£1200-1500

166



A LONG CORAL BEAD NECKLACE, the uniform *Corallium Rubrum* coral beads of approximately diameter 7mm, with five smaller beads to each side of the ring bolt clasp, total length 181cm. £260-300

Please note coral is covered by CITES legislation so may be subject to import/export and trade restrictions.

167

AN EDWARDIAN STYLE EMERALD AND DIAMOND PENDANT, the pendant of anthemion design set with brilliant-cut diamonds and highlighted with square scissor-cut emeralds, suspending articulated negligée drops highlighted with further brilliant-cut diamonds, to cluster terminals of collet set brilliant-cut diamonds surrounded by channel set scissor-cut emeralds, to a fine belcher-link back chain, mounted in white precious metal, clasp stamped '750', pendant length 61mm. £1800-2000



168



AN ART DECO DIAMOND SET BAR BROOCH AND A VICTORIAN DIAMOND STICKPIN, the bar brooch centred with an old brilliant-cut diamond in a square millegrained setting, between polished stepped shoulders to plain bar with scroll engraved detail to the sides, mount stamped 'plat', the stickpin centred with a claw set old brilliant-cut diamond within polished whorl surround, mounted in yellow gold, both contained together in a gilt tooled black leather case, signed 'G. Kenning & Son, London, Liverpool, Manchester, Glasgow', bar brooch diamond weight approximately 0.62 carats, bar brooch length 58mm, stickpin diamond weight approximately 0.12 carats. £500-700

169



AN ART DECO DIAMOND PENDANT NECKLACE, the claw set brilliant-cut diamond drop suspended from an articulated geometric surmount set with single-cut diamonds, mounted in white precious metal, suspended from a line belcher-link chain, pendant length 33mm, principal diamond approximately 1.0 carats. £1500-2000

170



A HESSONITE GARNET AND DIAMOND BROOCH, the cluster of six graduated cushion-shaped mixed-cut hessonite garnets within a foliate surround of polished leaves and collet set old brilliant-cut diamonds, mounted in yellow and white precious metal, brooch width 47mm. £800-1000

171



AN ART DECO FIRE OPAL AND DIAMOND RING, the oval mixed-cut fire opal claw set between flared trifurcated shoulders millegrain set with rose-cut diamonds, mounted in white precious metal, shank stamped 'plat', ring size M. £400-600

172



A SAPPHIRE AND DIAMOND RING AND FOUR FURTHER RINGS, the first with an oval mixed-cut sapphire between two old brilliant-cut diamonds, all claw set, shank stamped 'plat', together with a single stone aquamarine ring, a three stone garnet ring, an emerald and diamond square cluster ring, and a diamond single stone ring, the old brilliant-cut diamond in polished square mount, to pierced shank. £300-500

173

A SMALL COLLECTION OF ANTIQUE BROOCHES, comprising a Victorian diamond set cinquefoil flower brooch, with foliate sprigs between the narrow petals, gold and silver mounted, to detachable brooch fitting and hinged pendant fitting (damaged, one foliate sprig lacking), an amethyst brooch and half seed pearl oval cluster brooch and four further bar brooches. £200-300



174



AN ASSORTED COLLECTION OF JEWELLERY, to include cut-steel buckles, a cut-steel brooch, a gilt metal propelling pencil with attached George III gold half guinea, 1806 and Victoria sovereign, 1866 (both coins drilled), with a gilt metal locket, a pearl set stickpin, (*pearl untested for origin*), a fox mask stickpin, a Victorian gold mounted and pearl set whorl stickpin, a diamond set initial 'M' slide on black cordette strap, a miniature mother o' pearl fruit knife, a 9ct gold gate-link bracelet, a pair of Punch white enamel lapel studs, a pair of gilt lapel 'trade' lapel studs, a silver whorl brooch, a turquoise coloured bead necklace, an ivory needle case/stanhope, showing an image of Margate Sands through the view finder, a pair of gilt metal lorgnettes, a turquoise set dress ring and similar earstuds, further earrings, a pair of 9ct gold Pilgrim-style badges and a similar gilt metal example, various empty jewellery boxes and further miscellaneous items, contained in a rosewood jewellery box. £500-700

Please note the ivory is covered by CITES and is subject to trade restrictions.

175



A MID VICTORIAN EMERALD AND HALF PEARL SET HINGED BANGLE, CIRCA 1870s, the broad yellow gold bangle with central lozenge-shaped boss within a bead and ropetwist detailed surround, the central boss centred with a half pearl in a raised square setting with a rose-cut diamond to each corner, between four cushion-cut emeralds, each in flowerbud setting, *internal bangle width 5.3cm.* £800-1200

176

A VICTORIAN CHILD'S GOLD DIAMOND AND PEARL SET HINGED BANGLE, the upper section applied with old-cut diamond and half pearl inset cross-shaped detail, between fan-shaped trefoils, to a plain bloomed gold broad bangle, unmarked, *inner diameter 4.7cm.* £300-500



177



A COLLECTION OF 19TH CENTURY MOURNING JEWELLERY, including a small hardstone cameo ring depicting a broken column, within a beaded mount with half pearl shoulders, a Georgian memorial ring with oval glazed hairwork panel within blue and white enamel surround, together with two further Victorian mourning rings, two mourning locket pendants and a banded agate and agate cameo set mourning brooch. £200-300

178

A COLLECTION OF FOUR COLLEGE RINGS, the first for North Carolina State College, 1889, set with a red stone, the second for New York University, set with a purple stone, both stamped 'Scolastica, 10k', together with a further yellow precious metal example, unmarked and a white metal example. £300-400



179



TWO MID 20TH CENTURY BOW BROOCHES AND ANOTHER, the first of two colour precious metal, stamped '750', with central claw set brilliant-cut diamond highlight, the second in 9ct white gold, bearing import marks, with central claw set brilliant-cut diamond highlight, the third in yellow precious metal, with loop to suspend fob watch or similar below, *first brooch width 26mm.*

£280-320

180

AN AQUAMARINE PENDANT, A GOLD BROOCH AND A CHAIN, the pendant, circa 1950, centred with a step-cut aquamarine within a scrolled mount, beneath similarly scrolled bale, mounted in yellow precious metal, unmarked; the ribbon bow brooch suspending a ring bolt clasp, stamped '18ct', and the fine flattened curb-link chain to S-shaped clasp, stamped '22ct', *pendant length, including bale, 31mm.*

£400-500



181



AN UNUSUAL GOLD AND DIAMOND COCKTAIL RING, 20TH CENTURY, modelled as a polished as a cube, each side with three sliding drawers of assorted sizes, each pavé set with brilliant-cut diamonds, to a broad angular shank, stamped '18k' and 'plat', with unidentified maker's mark, *ring size approximately M.*

£800-1000



This lot is being sold on behalf of the charity APC (charity no 1151258) which runs an innovative festival in the village of Painswick in Gloucestershire. The festival features a stage where participants display astonishing creations of wearable art before a panel of celebrity judges. They also work with local schools and universities to provide students with valuable experience in a variety of creative vocations. See www.canvasforcreativity.com.

182



A 9CT GOLD DIAMOND AND EMERALD SET PANEL RING, 1960s, the slightly concave square panel supporting various geometric figures including cubes, spheres, hoops, cylinder, triangles, etc, together with three step-cut emeralds and two old brilliant-cut diamonds in raised collet settings, the whole panel set above a plain tapered band, hallmarked for London, 1966, and bearing maker's mark 'EBC' within a lozenge, *ring size M½*. **£600-800**

This ring was formerly the property of **Stella Mary Newton, (1901-2001)**. See footnote for Lot 63.

183



AN EMERALD AND DIAMOND COCKTAIL RING, BY SABBADINI, the oval cabochon emerald collet set within a surround of channel set calibre-cut yellow gemstones, with raised collet set marquis-cut diamonds to the shoulders, within an outer frilled surround of brilliant-cut diamonds, to black onyx shoulders, mounted in yellow precious metal, signed and stamped '750', *total diamond weight approximately 2.5 carats, ring size J½*. **£3500-5000**

The jewellery house **Sabbadini** was founded in 1940 in Milan by Bruno Sabbadini, and concentrated on trading in high quality gemstones. He was joined by his son Alberto and daughter-in-law Stafania, and later his grandson Pierandrea, and they began creating fine jewellery. In 1983 they opened a second showroom in New York, and organise annual shows in other prestigious locations around the world.

The firm pride themselves on the purity of their designs and their highly original juxtaposition of precious and semi-precious stones.

184



A **DIAMOND SET BATON-LINK CHAIN**, the cylindrical baton links pavé set throughout with small brilliant-cut diamonds, to a similarly set cylindrical clasp, mounted in white precious metal, clasp stamped '750' and bearing European convention marks, necklace length 40cm. £1000-1500

185



A **THREE STONE DIAMOND RING**, the central round brilliant-cut diamond between two square-shaped old mine-cut diamonds, all claw set in white precious metal, principal diamond approximately 0.4 carats, ring size Q½. £300-400

186

A **MARQUISE-CUT DIAMOND RING**, the marquise-cut diamond claw set between two marquise-cut diamond shoulders, mounted in yellow and white precious metal, shank stamped 'platinum, 18ct', ring size I, principal diamond approximately 0.5 carats. £500-700



187



AN **18CT WHITE GOLD AQUAMARINE AND DIAMOND PANEL RING**, the step-cut aquamarine millegrain collet set within a rectangular cluster surround of brilliant-cut diamonds, mounted in 18ct white gold, shank bearing European convention marks, cluster panel measures 15mm x 12mm, ring size K. £300-500

188



AN AQUAMARINE BRACELET, the line bracelet composed of 17 uniform rectangular step-cut aquamarines with canted corners in linked claw settings, mounted in white precious metal, *bracelet length 19cm.* £300-500

189



A BLUE ZIRCON AND DIAMOND SET PENDANT, of Art Nouveau whiplash scroll design, set throughout with graduated old single-cut diamonds, to central claw set round-cut blue zircon, mounted in gold and silver, with diamond set trefoil drop below, to fluted bale, on later fine curb-link chain, *pendant length 36mm.* £600-800

190

A LATE VICTORIAN GOLD MOUNTED HEART-SHAPED ENAMEL AND DIAMOND BROOCH/PENDANT, centred with an oval old-cut diamond edged by small rose-cut diamonds, within a surround of blue guilloché enamel, and bordered by half pearls, beneath diamond and half pearl set bow surmount, the glazed compartment verso enclosing a lock of blond hair, with hinged pendant fitting and later applied brooch fitting, *length 3cm.* £600-800



191



A TWO ROW UNIFORM CULTURED PEARL NECKLACE, the pearls, *diameters measuring approximately 7mm,* to a 9ct gold whorl clasp centred with a single cultured pearl, the clasp stamped '9ct' and 'JKa', *longest row length 41cm.* £150-200

192



A CULTURED PEARL AND LAPIS LAZULI BEAD NECKLACE, the single continuous row of uniform cultured pearls spaced with gold and lapis lazuli beads, necklace length 91cm. £150-200

193

A DIAMOND BROOCH, 1950s-60s, of stylized scroll design, set throughout with graduated brilliant, old brilliant and single-cut diamonds, to central claw set brilliant-cut diamond, mounted in white precious metal, brooch length 54mm. £2000-3000



194



A VICTORIAN DIAMOND SPRAY BROOCH, the foliate spray with cinquefoil flowerhead set throughout with graduated old brilliant-cut diamonds, mounted in silver and gold, brooch length 59mm. £800-1000

195

A COLLECTION OF NINE RINGS, including a late 19th century diamond five stone ring, the graduated old brilliant-cut diamonds with rose-cut diamond points between, to scrolled gallery, shank stamped '18ct', together with an opal and garnet three stone ring, a black enamel and rose diamond set Victorian mourning ring, a signet ring inset with a shield-shaped chalcedony panel, a scrolled band ring, etc. £400-600



A PAIR OF NATURAL PEARL EARSTUDS, the slightly bouton-shaped pearls in yellow precious metal flowerhead cap settings, to screw back stud fittings, accompanied by GCS certificate, pearl diameters 9-9.1mm. £3000-5000

PEARL REPORT 5776-7000

Date 05.10.2016

Description Pearls set on a pair of stud earrings

Total weight 2.46 g

TESTING RESULTS :

Quantity	<i>Nombre</i>	2	
Estimated measurements	<i>Dimensions estimées</i>	9.0 – 9.1 x 7.5 mm	9.0 – 9.1 x 7.3 mm
Colour	<i>Couleur</i>	Cream	Crème
Overtone	<i>Nuance</i>	Orient	
Luster	<i>Lustre</i>	Very good	Très bon
Species	<i>Minéral</i>	Natural pearls	Perles fines
Variety	<i>Variété</i>	Saltwater	Eau de mer
Mollusk	<i>Mollusque</i>	Pteriidae family	
Comment	<i>Commentaire</i>	No indications of treatment	

SCAN & SHARE :

THIS REPORT IS THE PROPERTY OF THE REPORT AND THE RESULTS OF TESTING THE PEARLS HEREIN. AT THE TIME OF EXAMINATION AND BASED ON ACCEPTED GEMMOLOGICAL INSTRUMENTATION AND METHODS, THE INDICATION OF THE ORIGIN OF A PEARL IS AN INDEPENDENT OPINION OF QUALIFIED GEMMOLOGISTS OF THE NATURAL PEARL ORIGIN USING INTERNAL CHARACTERISTICS AND CHEMICAL PROFILING. IN SOME CASES ONLY AS SMALL PEARLS AVAILABLE FOR TESTING, THE RESULTS MAY BE APPROXIMATE. FOR A LONGER PERIOD, THE RESULTS IN AN OVERALL SENSE MAY BEING APPLIED TO THE PEARLS. ANALYZED INDIVIDUALLY, SOME CULTURED PEARLS MAY SHARE VERY SIMILAR PROPERTIES WITH NATURAL PEARLS. THIS REPORT IS NOT A GUARANTEE. EVALUATION OF APPROVAL, THE PROBABILITY OF FRAUD OR FALSIFICATION IS POSSIBLE. WHERE POSSIBLE, BUT THE INDICATION OF "TREATMENT" DOES NOT IMPLY THAT NO TREATMENT MAY HAVE BEEN MADE BUT AT LEAST THAT NONE OF THEM WAS DETECTED. THE COMPANY SHALL NOT BE LIABLE FOR ANY DIFFERENCES RESULTING FROM THE TESTING OF THE GEMMOPHYSICAL PROPERTIES OF THE PEARLS.

GEMMOLOGICAL CERTIFICATION SERVICES
LONDON UK

LMHC rules for submissions containing multiple natural and/or cultured pearls

<p>If more than 20% are cultured: -Contains cultured pearls without other informations</p>	<p>If less than 20% are cultured: -Contains 1 cultured pearls at positions y, z...</p>	<p>If all or some pearls are under 2-3 mm in size: -Seed pearls: seed pearls may be either natural or cultured</p>
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CHARLES CARTER, M. Sc., DUG

STEPHANE COHEN-SCALI, M. D., DUG

SOLIDITY FEATURES THE LINES IN THIS DOCUMENT ARE MEASUREMENTS IN MILLIMETERS. WATER MARKED PAPER AND AUTHENTICITY IN STAINLESS STEEL. THAT ALL A GEMMOPHYSICAL, ENCLER INVENTIVE PROPERTIES IS ENHANCED.

The Gemmological Certification Services report, no. 5776-7000, dated 5th October 2016, confirms that the pearls are of natural saltwater origin, of cream colour and very good lustre.



A FRENCH SAPPHIRE, DIAMOND AND CULTURED PEARL BRACELET, the three rows of uniform cultured pearls of a clasp of stylized scroll design set with graduated brilliant-cut diamonds and marquise-cut sapphires, mounted in white gold, bearing French eagle's head assay marks, bracelet length 17cm. £800-1000

198 A COLLECTION OF SEVEN VICTORIAN RINGS, of assorted designs, variously set with turquoise, seed pearls, rose-cut diamonds, garnets and paste and black enamel, including two memorial rings. £300-500

199



A **DIAMOND SET BRACELET**, the fancy chain link bracelet with polished central panel set with two lines of raised trios of brilliant-cut diamonds, mounted in yellow precious metal, clasp stamped '9ct' and '375', bracelet length 20cm, total diamond weight approximately 0.75 carats, weight 21gm. £200-300

200



AN **18CT GOLD CURB-LINK FINE ALBERT CHAIN**, with swivel terminals and sliding T-bar, the links and T-bar hallmarked, clasps bearing maker's marks 'WJS', together with a circular hinged locket pendant in 9ct gold, with floral engraved decoration, chain length 35.5cm, chain weight 17gm. £260-300

201



A **VICTORIAN 9CT GOLD LONG GUARD CHAIN**, of flat edge belcher links, to swivel clasp, clasp and chain stamped '9c' and bearing maker's mark 'WHWLD', chain length 140cm, weight 137gm. £220-300

202



A **9CT GOLD ALBERT CHAIN**, of fetter and belcher links, to swivel and ring bolt clasp terminals, links hallmarked, suspending T-bar, together with a yellow precious metal signet ring bearing Masonic insignia and a white metal sovereign case, chain length 37.5cm. £200-300

203



A 9CT GOLD IDENTITY BRACELET, composed of a slightly bowed central rectangular plane panel, between flattened solid curb-links to a bark textured clasp, with safety chain, panel hallmarked for London, 1977, length 20.7cm, weight 66.4gm. £700-800

204

A LAPIS LAZULI BEAD AND CULTURED PEARL NECKLACE, the single row of uniform spherical lapis lazuli beads spaced with yellow gold beads and cultured pearls, to ring bolt clasp, necklace length 61cm. £100-150



205



A TWO COLOUR GOLD BANGLE AND EARSTUDS, the two colour hollow hinged bangle of twist design, clasp stamped 'BREV' and '375', the earstuds of round knot design, stud fittings stamped '375', bangle internal width 6.1cm. £180-200

206

A 9CT GOLD AND GEM SET PANTHER BROOCH, the panther set with sapphire 'spots', a diamond set collar and ruby eyes, hallmarked to the reverse, bearing maker's mark 'GJ', length 3.7cm, width 3.5cm, gross weight 10.6gm. £100-200



207



A VICTORIAN OVAL SHELL CAMEO BROOCH, the oval shell cameo carved to depict Flora, the goddess of the spring, in a floral headdress, collet set in a plain yellow gold mount with scroll details to the cardinal points, *brooch length 65mm*.

£240-300

208



A 19TH CENTURY SHELL CAMEO BROOCH, carved to depict the Three Graces and Venus dancing for Mars, after a work by Antonio Canova, in a plain gold collet setting, together with a shell cameo stickpin depicting the bust of a bearded male, possible Hercules, and an unmounted shell cameo, carved to depict an angel, *brooch dimensions 57mm x 50mm*.

£150-200

The image of the Three Graces and Venus dancing for Mars is after a work in *tempura* on paper by the neoclassical artist/sculptor **Antonio Canova** (1757-1822), which is housed in the Museo Canova in Passagno, Italy.

209



A VICTORIAN SHELL CAMEO BROOCH, the oval shell cameo carved to depict the goddess Flora in profile, wearing flowers in her hair and on her dress, collet set within a gold mount with applied ropetwist detail, *brooch length 6cm*.

£200-300



A LATE 19TH CENTURY OPAL CAMEO RING, possibly attributable to **Wilhelm Schmidt**, the shaped opal and matrix carved as the profile of a man in a phrygian cap, claw set to an 18ct gold ring mount, shank stamped '18ct', *cameo dimensions 17.5mm x 12mm, ring size H½.* £500-700

The 19th century engraver, **Wilhelm Schmidt (1845-1938)** was born in Idar, South West Germany, one of the main lapidary centres of Europe. Apprenticed in his cousin Louis Purper's workshop in Paris under the cameo carver Arsene, he trained in the Neo-classical tradition.

By the 1860-70s the French fashion for cameos was waning and Wilhelm, now a fully fledged gem engraver, found his way to England where the vogue for 'Archaeological Revival' jewellery ensured cameos were still very much in demand. 'Wm Schmidt, cameo engraver' had premises in Hatton Garden from 1872 - 1915, which he shared with his brother Louis, an importer of minerals, pearls and precious stones. He produced work for important jewellers such as John Brogen, Guillianio and Child & Child. Unfortunately Schmidt never signed his work and these jewellery firms rarely credited the craftsmen who created their jewels.

The technique used, carving both the opal and matrix to display the different features of the subject, appears to have been invented by Schmidt himself. The renowned academic **Gertude Seidmann**, notes: "*Opal cameos, if rare, were not unknown; but Schmidt had invented a novel technique: instead of carving the whole cameo from precious opal, he used blanks with a thin layer of precious opal overlaying the matrix in the same way in which the contrasted layers of agate were traditionally used to set off the image against the background.*"

Indeed it was his work with opals of which Schmidt was most proud; in a letter to the gem collector A. Booth, Schmidt notes:

"In reply to your wish to be informed when opal cameos were first cut in Europe, I may mention the date of 1874, when I first invented the new process of cutting opal cameos in such a manner as to utilise the matrix of the rough opal for the ground... Mr John Brogden exhibited the first one, which I cut, amongst his other exhibits at the Paris exhibition, 1878..."

This example depicts a phrygian cap, a soft cap with its peak bent forwards. The phrygian cap was used throughout classical art to indicate Eastern or non-Greek speaking people. The Trojan prince Paris is often depicted wearing a phrygian cap, as is the hero Aeneas.

See: "*Wilhelm Schmidt, The last Neo-Classical Gem-Engraver, by Gertrude Seidmann*", Apollo Magazine, July 1988 and "*An Illustrated catalogue of Gems, Cameos and Amber, Collected by A. Booth*," Gloucester, 1886. Further examples of Schmidt's work can be seen in the British Museum, the Natural History Museum and the Fitzwilliam Museum.

211



A SINGLE ROW UNIFORM BLACK CULTURED PEARL NECKLACE, to a polished spherical clasp in white precious metal, stamped '750', necklace length 47.5cm, average pearl diameter 9.5mm.

£200-300

212



A PAIR OF DIAMOND SINGLE STONE EARSTUDS, the brilliant-cut diamonds in simple four claw settings, white precious metal mounted, the post fittings with screw threads, total diamond weight approximately 0.9 carats.

£800-1000

213



A PAIR OF DIAMOND SET RIBBON BOW EARSTUDS, the tied ribbon bows set throughout with graduated brilliant-cut diamonds, mounted in white precious metal, to yellow precious metal stud fittings, width 16mm.

£250-350

214



A PAIR OF BLACK CULTURED PEARL AND DIAMOND CLUSTER EARSTUDS, each centred with a half pearl in claw setting, bordered by old-cut and cushion-cut diamonds, on post fittings, yellow precious metal mounted, not hallmarked, total diamond weight approximately 1 carat, diameter 11.5mm.

£400-600

215



A MOONSTONE AND SAPPHIRE SET CHAIN NECKLACE, composed of spectacle set oval cabochon moonstone links, spaced at intervals by collet set round-cut blue and white sapphire links, to an S-scroll clasp, mount stamped '750', necklace length 62cm. £800-900

216

A DIAMOND SET MONKEY BROOCH, modelled as a monkey seated on a branch, with freshwater cultured pearl terminals, with another swinging monkey suspended below, both monkeys pavé set with small single-cut diamonds, brooch width 38mm. £200-240



217



A PAIR OF PEARL AND DIAMOND EARRINGS, the hexagonal hoop drops set with rose-cut diamonds, around central pearls, on articulated rose-cut diamond set suspensions, to hinged back fittings, (pearls remain untested for natural vs. cultured origin), earpendant length 34.5mm. £300-400

218

A COLLECTION OF JEWELLERY, comprising an 18ct white gold choker necklace of beaded design incorporating repeating vacant square panels, with chain extension section to each side, a 9ct white gold mounted diamond ring of open cluster design, a pair of 9ct gold and diamond set triple flowerhead earrings on post fittings and a pair of 9ct white gold mounted earpendants, necklace length (excluding chain sections) 25.8cm, ring size N. £360-400



219



A MULTI GEM SET NECKLACE, composed of slightly graduated oval mixed-cut stones spectacle set with fine double fetter links between, stones include garnet, aquamarine, topaz, amethyst, citrine, peridot, etc., to an S-shaped clasp with small tag stamped '585', necklace length 57cm.

£600-700

220

A GEM SET RING AND EARRING SUITE WITH MATCHED BRACELET, all set with pale lilac-blue gemstones, the ring and earrings set with marquise-cut stones, mounted in 9ct white gold, hallmarked and bearing maker's mark 'DK', the bracelet set with round-cut stones, mounted in yellow metal, ring size N½, earring length 30mm.

£200-300



221



A PAIR OF ONYX AND DIAMOND CUFFLINKS, each with graduated circular panel terminals, each centred with a cluster of four old-cut diamonds with rose-cut diamond points between, to polished onyx surrounds, mounted in white precious metal, to later swivel clasp connections, panel diameters 11.5 and 13mm.

£500-700

222

A LATE VICTORIAN OPAL AND DIAMOND RING, composed of three oval cabochon opals with lines of four graduated old brilliant-cut diamonds between, to a scrolled gallery, mounted in yellow gold, shank stamped '18ct', ring size S1/2.

£200-300



223



AN AMBER AND CORNELIAN BEAD NECKLACE AND A CORNELIAN BEAD NECKLACE, the first composed of graduated oval amber beads with spherical cornelian bead spacers, to cylindrical clasp; the second of graduated oval cornelian beads, to ring bolt clasp, first length 74cm, second length 59cm.

£100-160

224



A COLLECTION OF BEAD NECKLACES, comprising a necklace of uniform spherical *Corallium rubrum* coral beads, to a reeded spherical yellow precious metal clasp, stamped '9ct', a necklace of uniform spherical blue lace agate beads and two aventurine quartz bead necklaces, together with a section of 9ct gold curb-link chain, links hallmarked, coral bead necklace length 69cm, gold chain length 30cm.

£200-300

Please note that coral is covered by CITES legislation and may be subject to import/export and other trade restrictions.

225



AN 18CT GOLD, DIAMOND AND CORAL CAMEO BROOCH, the *Corallium rubrum* coral cameo of a female bust, within an 18ct yellow gold oval hoop surround highlighted with foliage and flowerheads with brilliant-cut diamond centres, mount hallmarked for Sheffield, 1992, brooch length 36mm.

£100-200

Please note that coral is covered by CITES legislation and may be subject to import/export and trade restrictions.

226



A KUNZITE AND DIAMOND PENDANT, the step-cut kunzite collet set within a surround of brilliant-cut diamonds, to millegrained border, suspended from baton surmount spaced with graduated collet set brilliant-cut diamonds, to belcher-link back chain, *pendant length 37mm.*

£1000-1200

227

A PINK SAPPHIRE AND DIAMOND RING, the marquise-cut pink sapphire in split collet setting between tapered baguette-cut diamond shoulders, mounted in two colour 18ct gold, shank bearing partial hallmark and maker's mark 'HWT' and numbered 'T792', *ring size N½.*

£200-300



228



A PRAVINS 18CT WHITE GOLD AND PINK SAPPHIRE RING, the step-cut pink sapphire with canted corners collet set within a cluster surround of claw set brilliant-cut diamonds, mounted in 18ct white gold, shank hallmarked and signed 'Pravins', *ring size L.*

£600-800

229



A DIAMOND DRESS RING, designed as a spiral, and centred with a marquise-cut diamond, the scrolling design set throughout with graduating baguette and trapezoid-cut diamonds, edged by brilliants and extending down one shoulder, the opposing shoulder channel set with further baguettes, to a pierced wirework mount and polished broad shank, white precious metal mounted, unmarked, *ring head length 26mm x 19mm, ring size P (leading edge).*

£2500-3000

230



AN 18CT WHITE GOLD, DIAMOND AND SAPPHIRE LINE NECKLACE, BY PRAVINS, composed of linked collet set brilliant-cut diamonds, each six stones spaced with a similarly set slightly larger blue sapphire, mounted in 18ct white gold, clasp stamped '750, PRAVINS' and hallmarked for London, 2002, necklace length 42cm. £2000-3000

231



A 18CT WHITE GOLD SAPPHIRE AND DIAMOND BAND RING, BY PRAVINS, the openwork band ring with borders and central wavy line of brilliant-cut diamonds, spaced between with round-cut sapphires, mounted in 18ct white gold, hallmarked and signed 'Pravins', band width 10mm, ring size M. £600-800

232



A DIAMOND AND SAPPHIRE RING, the emerald-cut diamond between two rectangular step-cut sapphires, all individually millegained collet set, mounted in platinum, hallmarked for London, 1988, diamond approximately 1.5 carats, ring size K1/2. £3000-5000

233



A LONG UNIFORM CULTURED PEARL NECKLACE, comprising 128 pearls, to a scrolled clasp set with brilliant and single-cut diamonds and highlighted with mixed-cut rubies, mounted in white precious metal, with indistinct marks, in case signed 'Mexia, Joyeria, Cadiz', pearl diameters approximately 9mm, necklace length 142cm. £2500-3500

234



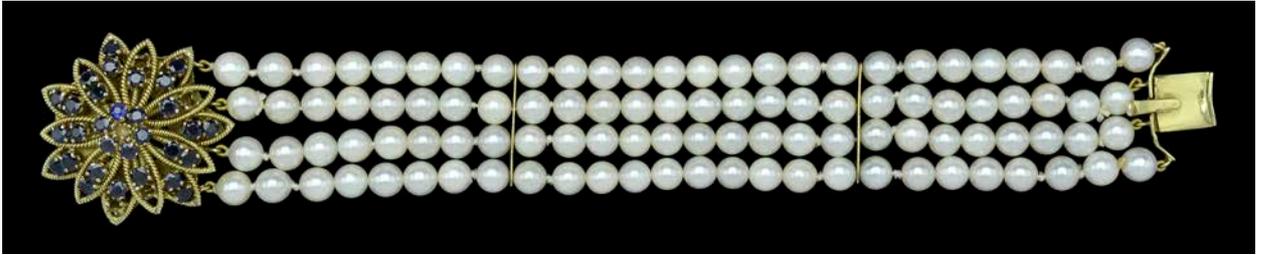
AN 18CT GOLD, DIAMOND AND RED ENAMEL BAND RING, the red enameled band spaced with brilliant-cut diamonds, channel set, the shank hallmarked for 2007, ring size K1/2. £200-300

235



A RUBY, SAPPHIRE AND DIAMOND BANGLE, the hinged bangle flared to the front, with a central raised band pavé set with brilliant-cut diamonds, between raised shoulders of channel set calibré-cut rubies and sapphires, mounted in yellow precious metal, stamped '750' and bearing maker's mark 'M', the bangle opening beside the diamond panel, with magnetic clasp, and hinged to the centre back, internal bangle width 5.75cm. £500-700

236



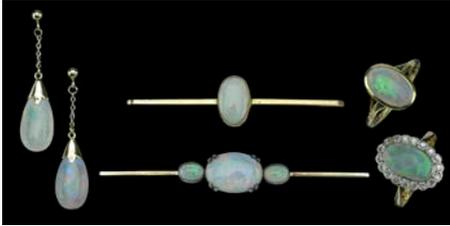
A FOUR ROW CULTURED PEARL BRACELET, the uniform rows of cultured pearls with two vertical bar spacers, to flowerhead clasp set throughout with sapphires within ropetwist petals, (five stones missing), tongue of clasp stamped '14k', length 18.5cm. £300-400

237



A GOLD AND DIAMOND LEAF CLIP BROOCH, BY BOUCHERON, CIRCA 1950s, the twisting form of bowed wirework design, edged with brilliant-cut diamonds, and diamond highlight to the stem, the reverse with two prong hinged fitting, stamped 'BOUCHERON PARIS' and numbered '13.966', with lozenge maker's mark, dog's head guarantee mark and French eagle's head control marks to the pin, total diamond weight approximately 1.2 carats, length 6.5cm. £2200-2500

238



A SMALL COLLECTION OF OPAL SET JEWELLERY, comprising a pair of opal drop earpendants, to stud fittings, an opal and diamond cluster ring, a single stone opal ring, a single stone opal bar brooch and a three stone opal bar brooch. £400-500

239

A 19TH CENTURY NOVELTY OPAL BROOCH, the oval opal and matrix panel carved as a small boat on choppy waters, a small yellow gold sailor sitting in the boat, the panel set within a yellow gold ropetwist mount, brooch length 29mm. £160-200



240



THREE OPAL SET RINGS, the first with round cluster of four oval cabochon opals spaced by small round-cut garnets, mounted in 9ct gold, shank hallmarked; the second with a square flat cabochon opal between shoulders set with trios of old brilliant-cut diamonds, all millegrained collet set, shank stamped '18ct&plat'; the third ring claw set with a triangular black opal doublet, within a surround of rose-cut diamonds, mounted in white precious metal. £500-700

241

A COLLECTION OF OPAL SET JEWELLERY, comprising a pierced panel brooch, a pendant a stickpin, a pair of screw back earrings, and a ring with foliate shoulders, all set with cabochon white opals, together with a collet set oval cabochon bolder opal pendant, untested for treatment. £300-500



242



AN EDWARDIAN BLACK OPAL AND DIAMOND PENDANT, the bell-shaped cabochon black opal millegrain collet set beneath a millegrain old single-cut diamond set foliate surmount, mounted in gold and platinum, *pendant length 26.5mm.*

£2000-3000

243



A VICTORIAN 18CT GOLD OPAL AND DIAMOND CLUSTER RING, the six petal flowerhead set with oval cabochon opals and centred with an old-cut diamond, with diamond points between, in pinched collet settings, between carved scrollwork shoulders, inner shank numbered '124/51' to one side, and '155' to the other, and stamped '18ct' to the inside back of shank, *ring size M.*

£400-500

244



AN OPAL AND DIAMOND RING, the oval cabochon opal collet set between stepped shoulders set with brilliant-cut diamonds, mounted in yellow precious metal, *ring size N.*

£200-300

245



A SINGLE ROW UNIFORM CULTURED PEARL NECKLACE, BY MIKIMOTO, the pearls on knotted silk to a reeded marquise-shaped silver clasp with central cultured pearl accent, stamped '835' and bearing Mikimoto maker's mark, average pearl diameter 6.3mm, necklace length 64cm. £120-160

246



A PAIR OF FRENCH EARLY 20TH CENTURY RUBY, PEARL AND DIAMOND BAR BROOCHES BY LACLOCHE FRÈRES, both calibre set with a line of rubies, between terminals with vertical rose-cut diamond bar and trefoils of pearls (one pearl missing, all pearls untested for natural origin), both brooches stamped to the side 'LACLOCHE FRES, PARIS', the first numbered '24002', the second '42367', with stamped lozenge maker's mark and French assay mark, length 5.5cm. £2000-2300

The firm Lacloche Frères was founded by four brothers: Leopold, Jacques, Jules and Fernand. Following the death of Jacques in 1900, the three remaining brothers opened a store at Rue de la Paix in Paris and went on to produce arguably some of the finest jewellery of the Art Deco period.

247

A RUBY AND DIAMOND CLUSTER RING, the oval mixed-cut rubies in four claw setting, within a border of brilliant-cut diamonds, white precious metal mounted, not hallmarked, the shank numbered '6620', *dimensions of ruby length 7.2mm x width 5.45mm x depth 4.25mm, total diamond weight approximately 0.50 carats, ring size O.* £600-800

The ruby has been verbally assessed by the Gemmological Certification Services confirming the stone is untreated and of Burmese origin.



248



A PAIR OF RUBY AND DIAMOND CLUSTER EARSTUDS, LATE 19TH/EARLY 20TH CENTURY, the mixed-cut rubies claw set within cluster surrounds of millegrain collet set old brilliant-cut diamonds, mounted in gold and silver, *cluster dimensions 10mm x 9mm.* £500-800

The rubies have been verbally assessed by the Gemmological Certification Services confirming the stones are untreated and of Burmese origin.

249

A DIAMOND AND RUBY SET RING, centred with a cushion-cut diamond within a border of scissor-cut rubies and edged by brilliant-cut diamonds, millegrain set, between diamond set shoulders, 18ct white gold mounted, *principal diamond weight approximately 1.5 carats, ring size N.* £3800-4200



250



AN ART DECO DIAMOND AND EMERALD BRACELET, the broad bracelet composed of articulated sections of alternating claw set oval mixed-cut emeralds and collet set brilliant-cut diamonds, with brilliant-cut diamond set geometric links between, mounted in white precious metal, together with a pair of emerald and diamond earrings and a pendant made from gem set sections removed from the bracelet, *bracelet length 16.2cm, width 20mm.* £2000-2500

251



A PAIR OF JADE AND DIAMOND EARPENDANTS, the triangular pierced carved jade panel depicting scrollded foliage and blossoms, suspended from diamond set anthemion surmounts, highlighted with step-cut emeralds, to stud fittings, (*all jade untested for treatment or enhancement*), *earpendant length 49mm.* £300-400

252

A JADE AND DIAMOND SET BROOCH AND A PAIR OF JADE EARSTUDS, the brooch set with a triangular jade panel, pierced and carved to depict foliage and blossoms, within a barleytwist surround, at each corner a single-cut diamond set fleur-de-lys, mounted in white precious metal, the circular jade earstuds with carved decoration claw set in white precious metal, (*all jade untested for treatment or enhancement*), *brooch width 54mm, earstud diameter 15mm.* £300-500



253



A SMALL COLLECTION OF 20TH CENTURY JEWELLERY, including a large oval scrollwork brooch in yellow precious metal centred with an oval mixed-cut aquamarine, two further brooches, a pair of large mabe pearl earstuds, a pair of pierced carved jade disc cufflinks, mounts stamped '10k', a pair of long drop earpendants, a further pair of earstuds, a cultured pearl and diamond set clasp, a pendant and an enamelled chain. £500-700

254

AN EDWARDIAN EMERALD AND DIAMOND RING, the central rectangular step-cut emerald within a diamond cluster surround and outer frilled pierced work diamond border, between C-scroll decorated shoulders, yellow gold shank stamped '18', ring size 0½, length of ring head 14.5mm.
£500-700



255



AN EMERALD AND DIAMOND RING, the step-cut emerald with canted corners claw set between pairs of princess-cut diamonds, mounted in yellow precious metal, shank stamped '18k', ring size K½.
£300-500

256

A SMALL COLLECTION OF JEWELLERY ITEMS, comprising a diamond and green doublet cluster ring, the shank stamped '18ct', three pairs of gold earrings, a pair of gem set earstuds, two gold chains, two quartz set dress rings, three further gold rings, a cultured pearl necklace, a shell cameo brooch, a Wedgwood cameo brooch and further items.
£200-300



257



AN EMERALD AND DIAMOND THREE STONE RING, the rectangular step-cut emerald between two brilliant-cut diamonds, all claw set, mounted in white precious metal, shank stamped '18ct', total diamond weight approximately 0.25 carats, ring size N.
£800-900

258



A SINGLE STONE FIRE OPAL COCKTAIL RING, the rectangular cushion-shaped mixed-cut fire opal claw set in yellow gold, shank stamped '18ct', ring size I, fire opal measures 18mm x 14mm. £200-400

259

A 'BOHEMIAN GARNET' CROSS PENDANT AND BROOCH, the Latin cross pendant pavé set with graduated rose-cut stones to central cabochon, suspended from a similarly set ribbon bow surmount, the round tiered cluster brooch similarly set around a central cabochon, pendant length 69mm, brooch diameter 32mm. £100-120



260



A SMALL COLLECTION OF GARNET SET JEWELLERY, the lozenge form brooch/pendant composed of five graduated garnet flowerhead clusters, together with a pair of garnet and half pearl flowerhead cluster drop earpendants, to screw back fittings, and a single early 19th century garnet earring, brooch dimensions 52mm x 45mm. £200-300

261



A GARNET BRACELET, composed of ten rectangular cluster links, each centred with a marquise-cut garnet within a raised open claw setting to a surround of round-cut garnets, mounted in yellow precious metal, lobster claw clasp stamped '750', bracelet length 18.5cm. £500-600

262



AN EDWARDIAN GARNET SET BRACELET, composed of oval links with bead detail with openwork circular links between each millegrain collet set with a round-cut garnet, mounted in yellow gold, to a padlock clasp hallmarked for 9ct gold, weight 12.3 gm, bracelet length 21cm. £200-300

263



A MID VICTORIAN ALMANDINE GARNET SUITE, composed of a rivièrè necklace with central pendant, earpendants and a bar brooch, the necklace of round uniform garnets in individual ropetwist decorated mounts, to a garnet set box clasp, suspending a central quatrefoil pendant drop, similarly garnet set with seed pearl flowerhead highlights, together with a pair of matching earpendants, each with two vertically mounted garnets, to screw back fittings, stamped '9 carat', together with a single stone set bar brooch, stamped '9ct', necklace not hallmarked, contained in two retailer's cases by 'The Goldsmiths and Silversmiths Association, 44/45 Burlington Arcade W', necklace length 36.5cm, pendant length 4.2cm, earpendants length 2.4cm. £600-800

This lot is being sold on behalf of the UK charity **PACE**, an Aylesbury based charity and school providing intensive input to children with motor disorders such as Cerebral Palsy. (Charity No 1011133). These items have been kindly donated and are being offered for sale at NO RESERVE.

264



AN 18CT GOLD GARNET AND DIAMOND LONG CHAIN NECKLACE, the pairs of oval mixed-cut garnets in spectacle settings, spaced by chevron-link chain connections with brilliant-cut diamond highlights, to an S-shaped clasp, with suspended panel beside clasp stamped '18', length 66cm. £1000-1200

265



A DIAMOND CLUSTER PENDANT, the flowerhead cluster composed of central raised claw set brilliant-cut diamond within a surround of eight further brilliants, on polished tapered bale, mounted in white precious metal, suspended on a 9ct white gold flattened curb-link chain, clasp bearing European convention marks, *pendant length 18.5mm, total diamond weight approximately 0.92 carats.* £700-900

266

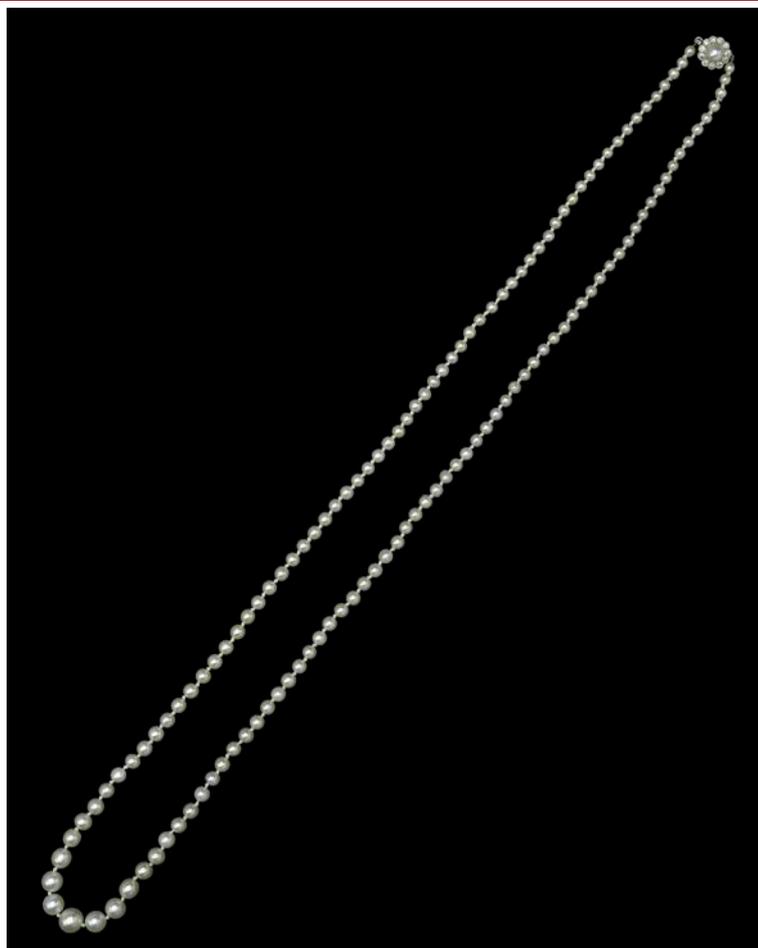


A CULTURED PEARL AND HEART-SHAPED DIAMOND SET NECKLACE, the central heart motif pavé set throughout with brilliant-cut diamonds, between uniform cultured pearls, to clasp stamped '750' and '18k', and stamped with maker's mark 'CLM' for the Moussaieff workshops in Geneva, *length of central pendant 1.9cm, length of necklace 42cm.* £600-800

267

A SILVER CULTURED PEARL AND DIAMOND BOW PENDANT NECKLACE, the central bow yellow precious metal mounted and inset with two rows of brilliant-cut diamonds, between diamond set cap to each side, supporting single row of uniform silver cultured pearls, *pearl diameters approximately 6.5mm-6.8mm*, to barrel-shaped slim clasp, stamped French eagle's head duty mark to ring connection beside clasp, *necklace length 39cm.* £600-800





A NATURAL PEARL SINGLE ROW GRADUATED NECKLACE, the 131 pearls with diameters ranging from 2.3mm-5.4mm, to a diamond cluster clasp, centred with a single pearl, accompanied by a GCS report, necklace length 52.5cm, weight 7.41gm.

£2000-3000

PEARL REPORT		5776-6999	
Date	06.10.2016		
Description	Single strand pearl necklace with a clasp set with 11 single cut diamonds and one pearl (not tested)		
Total weight	7.41 g		
TESTING RESULTS :			
Quantity	Nombre	131	
Diameters	Diamètres	From 2.3 to 5.4 mm approx.	
Colour	Couleur	Cream	Crème
Overtone	Nuance	Orient	
Luster	Lustre	Very good	Très bon
Species	Muscul	Natural pearls	Perles fines
Variety	Variété	Saltwater	Eau de mer
Mollusk	Mollusque	Pteriidae family	
Comment	Commentaire	No indications of treatment This necklace includes pearls under 3 mm in size. These "seed pearls" may be either natural or cultured.	

SCAN & SHARE :

GEMMOLOGICAL CERTIFICATION SERVICES
LONDON UK

LMHC rules for submissions containing multiple natural and/or cultured pearls		
If more than 20% are cultured: -Contains cultured pearls without other information.	If less than 20% are cultured: -Contains x cultured pearls at positions x, x,...	If all or some pearls are under 3.0 mm in size: -Seed pearls, seed pearls may be either natural or cultured.

CHARLES CARTER, M. SC., DUG

STEPHANE COHEN-SCALL, M. D., DUG

The Gemmological Certification Services report numbered 5776-6999, dated 5th October 2016, confirms the pearls to be of natural saltwater origin, with no indications of treatment, being of cream colour with very good lustre.

269



AN EARLY 20TH CENTURY DIAMOND SET BRACELET, composed of seven oblong links each set with five graduated old brilliant-cut diamonds, with millegrained borders, to an expanding-link bracelet strap, stamped 'JG&S' and '18ct', total diamond weight approximately 3.85 carats, bracelet length 15cm to 18cm (extended). £1500-2000

270



A PAIR OF DIAMOND EARPENDANTS, the whiplash drop-shaped hoops highlighted with small brilliant and single-cut diamonds, around central brilliant-cut diamond pendant drop, to collet set diamond surmounts, principal diamonds approximately 0.72 and 0.78 carats respectively, earpendant length 28.5mm. £1200-1500

271



AN EARLY 20TH CENTURY DIAMOND SET BROOCH, the openwork brooch with circular centrepiece around the principal claw set old brilliant-cut diamond within a surround of millegrain collet set brilliant-cut diamonds, to a rose-cut diamond border, mounted in white precious metal, principal diamond approximately 1.3 carats, brooch length 49mm. £1000-1500

272



AN EDWARDIAN DIAMOND BROOCH, the flared design with half flowerhead detail to the centre, pierced decorated and set throughout with old-cut diamonds, millegrain edged, white precious metal mounted, (six small diamonds to the outer border missing), length 3.1cm. £200-300

- 273** A SMALL COLLECTION OF JEWELLERY, including a 19th century garnet ring, circa 1830s, the pinched collet set garnet within a chased foliate surround, between trifurcated floral shoulders, mounted in yellow precious metal, together with a stylized open-link bracelet, clasp stamped '9ct', two 22ct gold wedding bands and a 9ct gold broad wedding band. £360-420

274



AN AQUAMARINE AND DIAMOND RING, the central step-cut aquamarine, with canted corners, collet set within a panel surround of graduated brilliant-cut diamonds, with collet set baguette-cut aquamarines either side, to brilliant-cut diamond set shoulders, mounted in white precious metal, *panel dimensions 16mm x 14mm, ring size N.* £1000-1200

- 275** A COLLECTION OF WEDDING BANDS, A BAR BROOCH AND A DIAMOND STICKPIN, the seven assorted wedding bands all hallmarked for 22ct gold, the Edwardian three row bar brooch centred with a green stone and seed pearl set foliate motif, the stickpin with old brilliant-cut diamond in raised open claw setting. £1500-2000

276



A BELLE EPOQUE PLATINUM AND DIAMOND RING, the central cushion-shaped old brilliant-cut diamond millegrain collet set within a garland surround set with graduated old single and rose-cut diamonds, mounted in platinum, with engraved scroll detail to the sides of the mount, *principal diamond approximately 1.3 carats, ring size G.* £2500-3500

277



A NATURAL PEARL NECKLACE, the single strand of graduated pearls to a small rectangular clasp of pinched collet set graduated half pearls (one lacking), in a gilt tooled green leather case, interior silk signed 'Longman & Strongi'th'arm Ltd, by appointment and Widdowson & Veale, 1 Albermarle St, Piccadilly, W1', *diameter of pearls ranging from approximately 5mm to 2.2mm, necklace length 39.5cm, (pearls remain untested and unwarranted).* £300-400

278



A SMALL DIAMOND SET BRACELET, composed of yellow precious metal leaf-shaped link with bloomed finish, with collet set brilliant-cut diamond links between, *length 15.8cm.* £200-300

279



A WHITE ENAMELLED BRACELET, the domed tonneau-shaped links with scrolled decoration against a white enamel ground, each centred with a cabochon blue paste stone, tongue of clasp stamped '18k', *bracelet length 19cm.* £200-300



AN EARLY 20TH CENTURY CORAL BEAD SAUTOIR, composed of small uniform *Corallium Rubrum* beads, the six strands in plaited design, to a woven bead ball with tassels below, *length excluding tassel 76cm*. £500-700

Coral is listed on the CITES appendix and may therefore be subject to trade and import/export restrictions.

281



AN OPAL AND DIAMOND SET BAR BROOCH, the oval cabochon opal claw set between pinched collet set old brilliant-cut diamonds, to knife-edge bar brooch old brilliant-cut diamond terminals, in semi fitted case, signed 'Goldsmiths and Silversmiths Company', bar brooch length 34mm, total diamond weight approximately 0.65 carats. £200-300

282

A LATE VICTORIAN CONCH PEARL AND DIAMOND OVAL BROOCH, the oval pink conch pearl claw set within a knife-edge hoop surround spaced with claw set old brilliant-cut diamonds, mounted in yellow gold, in semi fitted gilt tooled brown leather case, total diamond weight approximately 0.60 carats, brooch width 22mm. £500-700



283



AN EARLY 20TH CENTURY OPENWORK DIAMOND SET BAR BROOCH, the tapered millegrained openwork bar brooch with three flowerhead details, set throughout with graduated old brilliant, old single and rose-cut diamonds, mounted in white and yellow precious metal, scratched inventory number '19890', in a fitted gilt tooled grey leather case, signed 'Goldsmiths and Silversmiths Company Ltd', brooch length 78mm. £400-600

Objects of Vertu



Objects of Vertu

284



A 19TH CENTURY SILVER SNUFF BOX, BY NATHANIEL MILLS, of lobed oval form with hinged lid, the front engraved with an image of the Martyrs' Memorial, Oxford, the sides and base scroll engraved, and with scrollwork thumbpiece, the base centred with initials 'R.R.' within foliate scrolling decoration, and with silver gilt interior, bearing maker's mark and hallmarked for Birmingham, 1842, *dimensions: length 8.1cm x width 5.2cm x depth 1.6cm, weight 2.9oz.* **£200-300**

The Martyrs' Memorial stands at one end of St Giles in Oxford, outside Balliol College, on the site where the three Anglican martyrs Thomas Cramner, Hugh Latimer and Nicolas Ridley were burned at the stake in 1555/1556. The monument, erected in 1843, was designed by George Gilbert Scott in the Gothic style, echoing the medieval Eleanor crosses.

285

A SILVER AND TORTOISESHELL SNUFF BOX, the rectangular silver and parcel gilt box of angular cross section, the lid inset with tortoiseshell panel and central initials 'CBS' in lozenge outline, within silver gilt floral and scroll engraved border, the sides engraved with flowerheads, the base with repeating chevron decoration, with cabochon sapphire thumbpiece, and hinged silver gilt fastener, opening to reveal a gilt interior, with stamped marks to the inner border, and an engraved treble clef motif, *length 7.8cm x width 5cm.* **£260-300**

By repute, the snuff box was formerly the property of the American actress and singer Mae West, (1893-1980) given to her on her birthday (17th August). Her collection of boxes was sold after her death by auction in Milan, circa 1981, where this box was purchased by the present vendor's family.

Please note tortoiseshell is covered by CITIES legislation and may be subject to import/export and trade restrictions.



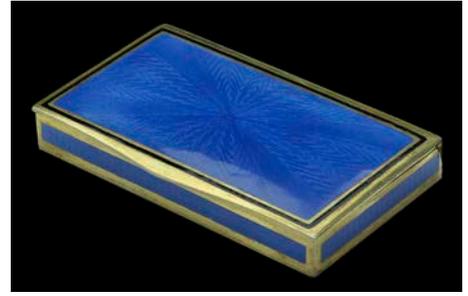
286



A FRENCH EARLY 20TH CENTURY SILVER RECTANGULAR MINAUDIÈRE, the hinged cover and base inlaid with niello, incorporating a stylised design of roses, the sides with vertical wavy engine-turned decoration, inside the lid inset with a mirror, and opening to reveal twin compartments hinged to the centre, the covers with straight engine-turned and spot decoration, the interior parcel gilt, the exterior inset to the front with a pull-out sliding compartment, stamped with lozenge-shaped maker's mark, and French boar's head guarantee mark, *length 6.5cm x width 3.7cm x depth 1.2cm.* **£250-300**

287

A BLUE ENAMELLED SNUFF BOX, of rectangular form with hinged lid, decorated with blue guilloché enamel edged with a plain black enamel border, gilt mounted, with stamped marks to the rim, indistinct, *dimensions* 8.4cm x 4.8cm x 1.2cm, *weight* 3.8oz. £200-300



288



AN EARLY 20TH CENTURY FRENCH GOLD AND ENAMEL VESTA CASE, decorated in blue and white striped guilloché enamel, with hinged cover and suspensory ring, (the thumbpiece lacking gemstone), the edge of the case engraved along the border with the presentation inscription to 'Monsieur Phillip Mosin' and dated "25 novembre 1906", numbered to the inner rim '1121' and bearing French guarantee and assay marks, the vesta strike running along the lower edge, *length* 4.5cm. £350-450

289



A NOVELTY ENAMELLED CIGARETTE CASE, the hinged case enamelled to the front with a scene of a lady in a yellow dress and blue stockings and a feathered head-dress receiving an amorous embrace from a gentleman in evening dress, against a white guilloché background, with scroll engraved detail to the sides, interior gilt and stamped 'Sterling silver, 935', *dimensions* 7.9cm x 7.9cm. £150-200

290



A COLLECTION OF FOB SEALS, comprising 23 examples of assorted designs, variously mounted in gold and gilt metal and inset with hardstones and glass, including a small novelty example with a squirrel surmount, together with an unmounted cornelian panel bearing intaglio crest. £300-500

291



A SMALL MEIJI PERIOD JAPANESE IVORY CIRCULAR BOX AND COVER, circa 1900, the cover engraved with the head of a tiger, with small insect detail to the base, diameter 34mm. £60-80

Ivory is listed on the CITES appendix and may therefore be subject to trade and import/export restrictions.

292

AN EARLY 20TH CENTURY SILVER CHATELAINE, composed of three graduated cast scrolled panels depicting muses and cherubs, possibly Urania, the muse of Astronomy, with a globe, and Terpsichore, the muse of dancing and song, playing a harp, suspending five floral and panel-link chains, with swivel terminals, hallmarked for Birmingham, 1903, one chain suspending a pencil fob, with Art Nouveau detail to mount, *chatelaine* length 21cm. £200-300



293



A FRENCH CARVED IVORY TRIPTYCH OF MARY QUEEN OF SCOTS, PROBABLY DIEPPE, second half of 19th century, the carved figure wearing a hooded cape and holding a rosary in one hand and a handkerchief in the other, opening to reveal scenes of her life, together with a French late 18th century gilt metal button/badge, inset with glazed ivory panel depicting a painted trophy of arms, with the word VICTOIRE beneath, and a 17th century style gilt metal Royalist pendant with adjoining chains, depicting Charles I with the Royal Coat of Arms, *triptych* length 47cm, *button* diameter 3.7cm, *pendant* diameter 4.3cm. £200-300

Please note ivory is covered by CITES legislation and may be subject to trade import/export restrictions.

294



A COLLECTION OF SMALL SILVER BOXES AND CARD CASES, comprising a snuff box, by Deakin and Francis, the hinged lid embossed with a scene of a lady riding in a sled escorted by two gentlemen, hallmarked for Birmingham, 1896 together with a shagreen covered card case, a small round pill box, a 9ct gold cheroot holder, and a silver card case with pseudo Dutch marks, with engraved decoration to the lid and base. £200-300

295



A COLLECTION OF SILVER VINAIGRETTES, comprising seven Georgian examples, all in hallmarked silver, including one by Nathaniel Mills, two by Joseph Willmore, one by Thomas Shaw and an example with a banded agate inset lid, and two Victorian silver examples. £200-300

296



A SILVER PHOTOGRAPH FRAME, the rectangular frame with reeded border spaced with crossed ribbon motifs, hallmarked for Sheffield, 1992, and bearing maker's mark 'RC' in octagonal punch, to easel back, together with a silver plated easel back photograph frame of Art Nouveau design, stamped 'RC, silver plated, Sheffield, England', first: dimensions 22.5cm x 17.5cm, second: dimensions 16cm x 14cm. £150-200

297



A COLLECTION OF SILVER PHOTOGRAPH FRAMES, the first chased with scroll decoration, hallmarked for London, 1991 and bearing maker's mark 'KEL', to velvet covered easel back; the second of rectangular form with Celtic knot motifs to the corners, hallmarked for Dublin, 1993, and bearing maker's mark 'CFLd' in trefoil punch; together with three small silver photograph frames, hallmarked for Sheffield, 1991-1993, first: dimensions 29.5cm x 23cm, second: dimensions 20cm x 15cm. £350-500

298



A SILVER PHOTOGRAPH FRAME, chased to depict a reclining female and assorted putti and cherubs, amid foliage including grasses, rushes, poppies, convolvulus, roses and vines, with beaded inner border and ribbon bow surmount, hallmarked for London, Britannia standard, 1973, and bearing maker's mark 'R.B.B', to velvet covered easel back, *dimensions 28cm x 22cm.*

£300-500

299



OF ROYAL INTEREST: TWO SIGNED FRAMED ROYAL PHOTOGRAPHS, the first of HRH Prince Charles and HRH Princess Diana, the colour photograph signed by both sitters and dated 1983, within green leatherette frame, with gilt Prince of Wales' feathers, easel backed, the second, a black and white photograph of HRH Princess Anne and Captain Mark Phillips, signed by both sitters and dated 1975, in blue leatherette frame with gilt monogram, and taffeta covered easel back, both frames retailed by JARROLDS, Knightsbridge, *first frame size 36.3cm x 25.3cm, second 40.5cm x 29cm.*

£60-80

Both framed photographs are from the estate of the late **Commodore Sir James Maxwell Ramsay KCVO, KCMG, CBE, DSC**, (27 August 1916- 1 May 1986), former Lieutenant Governor of Western Australia 1974-77, and Governor of Queensland, from 1977-1985.

300



A LATE 19TH CENTURY DUTCH SILVER DRESSING TABLE BOX, of square form, the pull off cover repoussé decorated with a pastoral scene of a gentleman on foot greeting another on horseback, with flute playing shepherd in the background, the sides with similarly decorated rectangular panels depicting a courting couple, two cherubs playing a cello, a shepherd, a drummer, a female playing a lyre and a gentleman with sheep, on pierced flared C-scroll base, import marks for Sheffield, 1894, bearing psuedo 18th century Dutch marks for Amsterdam, *dimensions 7.2cm x 7.2cm x 4.6cm, weight 3.8oz.* £80-100

301



A SILVER VESTA HOLDER IN THE FORM OF A TEA CADDY, of rectangular bombe form on ball feet, with repoussé decorated scroll and foliate decoration to the corners with floral swags between, with lobed wooden finial and match strike to the underside, hallmarked for Chester, 1859, and bearing partial maker's mark for Nathan & Haynes, *dimensions 7.9cm x 6.4cm x 9.8cm, weight 5.1oz.* £60-80

- 302** AN ENAMELLED SILVER BOX, the hinged lid with painted enamelled Venetian scene at sunset, within scrolled border, the sides decorated with light blue guilloché enamel, the base engine-turned, with silver gilt interior, stamped '925' and bearing British import marks for 1927, and maker's mark 'F.B.R', *dimensions 10cm x 8.4cm x 4.5cm, weight 12.6oz. £300-500*



The Venetian sunset scene depicts sail boats and gondolas on the water, with St Marks Basilica and the San Marco Campanile visible in the background to one side and the Church of San Giorgio Maggiore to the other.

303



A 1970s SILVER SHERRY GOBLET AND A MATCHING TUMBLER, BY C J VANDER LTD, partially decorated with textured bark finish, the goblet with tapering bowl, and polished rim and foot, the tumbler very slightly flared, with polished rim, hallmarked for London, 1970, height of goblet 9.8cm, height of tumbler 5.6cm, gross weight 7oz. £100-120

304



A 9CT GOLD 'YARD O-LED' PROPELLING PENCIL, with engine-turned decoration, signed and hallmarked for London, 1964, gross weight 28gm. £100-120

305



A 9CT GOLD CIGARETTE CASE, rectangular engine-turned hinged case hallmarked for Chester, 1926, and bearing maker's mark 'C&C', with push button opening, dimensions 11.2cm x 8.6cm, gross weight 136gm. £1400-1600

Watches



Watches

306



AN 18CT GOLD OPEN FACE POCKET WATCH, BY J. W. BENSON, the signed white enamel dial with black Roman numerals and subsidiary seconds dial, signed full plate movement numbered '1214', engine-turned case hallmarked for London, 1879, with a two colour gilt metal fetter and knot-link Albert chain, watch diameter 48mm. £500-700

307

AN 18CT GOLD OPEN FACED POCKET WATCH, BY WALTHAM, the signed white enamel dial with black Roman numerals and subsidiary dial, jewelled movement signed and numbered '14161758', engine-turned case signed and hallmarked for Birmingham, 1906, diameter 50.5mm.

£500-700



308



A SILVER CASED ALARM POCKET WATCH, BY ZENITH, the black dial signed 'Birch and Graydon Ltd, London' with luminous Arabic numerals, subsidiary seconds dial at 6 and subsidiary alarm dial at 12, jewelled top wind movement signed 'Zenith', plain case stamped '925', watch diameter 49mm. £100-150

309



A 14CT GOLD LADY'S WRISTWATCH, BY GIRARD PERREGAUX, the signed oval gilt dial with white stone spot numerals at 3, 6 and 9, and gilt dagger hands, to integral polished and textured meshweave tapering strap, stamped '585', snap on steel back numbered '4407VF', length 17cm, gross weight 43gm. £400-600

310

A GENTLEMAN'S OYSTER PRINCE 34 STAINLESS STEEL AUTOMATIC WRISTWATCH, BY TUDOR, the signed cream dial with applied baton hour markers and Arabic numerals, the stainless steel case with screw down back numbered '7909 154257' and signed screw down crown, on later black leather strap, dial diameter 28mm. £300-400



311



A LADY'S 18CT GOLD WRISTWATCH, BY JAEGER LE COULTRE, 1940-50s, the signed silvered dial with applied dart hour markers and Arabic numerals, manual wind movement, polished yellow gold case with rounded tapered lugs, numbered 'A 639517', with winder to the reverse, bearing indistinct gold marks, on narrow black leather strap to signed buckle, in signed cream case, dial diameter 18mm. £200-300

312



TWO WHITE METAL G.S.T.P. MILITARY ISSUE POCKET WATCHES, the first with white dial and Arabic numerals, the hands and quarter numerals luminous, with subsidiary seconds dial, jewelled movement, case with screwdown back, bearing broad arrow, G.S.T.P and numbered 'M74028', the second of similar design, dial signed 'Leonidas' and case bearing broad arrow, G. S.T.P and numbered 'U11740'. £120-150

313



A HALF HUNTER 'TRAVELLER' POCKET WATCH, BY WALTHAM, the signed white enamel dial with black Roman numerals and subsidiary seconds dial, the jewelled movement signed 'American Waltham, USA, Traveller' and numbered '13557886', engine-turned case stamped '14k', together with a further gold plated open faced pocket watch, dial signed 'Abraham, Southampton', *first watch diameter 51mm.* £300-400

314



A GOLFING WATCH, BY MOVADO, the signed square cream dial with gilt baton hour markers and central sweep seconds hand, manual wind movement, in a gilt and crocodile leather case, numbered '1267 796', *dial width 23mm.* £200-300

315 A MIXED LOT OF WATCHES, including a gentleman's 9ct gold Omega wristwatch, on later expanding-link bracelet, two further gentleman's wristwatches, two lady's wristwatches, three silver cased pocket watches and two travel clocks. £300-400

316

A SILVER CASED TIMEPIECE, the outer octagonal silver case with engine-turned detail, opening to reveal a fob watch, the white enamel dial, luminous Arabic numerals and hands, within gilt circular bezel, stainless steel backed, the silver outer case by maker Hasset & Harper Ltd, hallmarked for Birmingham, 1923, watch diameter 3cm, case width 5.3cm.

£100-120



317



AN ASPREYS 8 DAY GOLIATH POCKET WATCH IN ASPREYS TORTOISESHELL AND BRASS INLAID CASE, the polished steel cased pocket watch with signed white enamel dial with black Arabic numerals, outer minute divisions and subsidiary seconds dial at 6, blued steel hands, inner case and cuvette both numbered '3655175 12', contained in original tortoiseshell and brass inlaid Aspreys box, the decoration extending to all sides of the box, and signed 'Asprey London' to the lower edge of the base, watch diameter 70mm, weight 299.9gm, dimensions of case 13cm x 10.7cm x 5.4cm.

£900-1200

The movements for Asprey watches and time pieces were supplied by Omega.

Please note tortoiseshell is covered by CITES legislation and may be subject to import/export and trade restrictions.

318



A **CERTINA DS-2 CERTRONIC STAINLESS STEEL DAY DATE WRISTWATCH**, EARLY 1970s, with ESA 9164 'tuning fork' movement, the signed circular blue dial with applied luminous baton numerals and hands, red sweep seconds hand, day date aperture at 3, in brushed polished stainless steel case with signed crown and turtle back, on signed bracelet, with original red Certina box, watch head diameter 44mm. £100-150

Certina was one of the many watch makers in the early 1970s to produce an electronic model that employed ESA's 9162 or 9164 tuning fork movements.

319

A **CERTINA DS-3 STAINLESS STEEL QUARTZ WRISTWATCH**, CIRCA 1970s, the signed silvered dial with applied baton hour markers, date aperture at 3 and sweep seconds hands, with polished bezel and signed crown, turtle back numbered '750 1400 41', on later unassociated brown leather strap, dial diameter 39mm. £60-80



320



AN **OMEGA CONSTELLATION AUTOMATIC CALENDAR GENTLEMAN'S GOLD PLATED WRISTWATCH**, 1969, the signed dial with applied gilt baton numerals, day and date apertures at 3, with black hands and sweep seconds hand, in cushion-shaped bezel, on black strap with original clasp, model number 26433337, in original red case and outer cardboard box, dial diameter 37mm. £80-120

The original guarantee booklet confirms the date of purchase was 27.10.69.

321

A **COLLECTION OF SEVEN WRISTWATCHES**, comprising two gentleman's examples, on leather straps including one by Cyma, and five lady's watches, including two diamond set cocktail watches and two gold cased examples. £300-360

322



TWO 18CT GOLD COCKTAIL WATCHES, EARLY 20TH CENTURY, the first with circular dial, signed 'Altus, Genève' and with black Arabic numerals, signed jewelled movement, case with beaded bezel and wire lugs bearing UK import marks, on black ribbon strap; the second with rectangular cream dial with Arabic numerals, jewelled movement, case bearing UK import marks, with stylized polished geometric shoulders, to black cordette strap (strap broken at one shoulder). **£200-300**

323



A ROLEX PRINCE OBSERVATORY WRISTWATCH HEAD, CIRCA 1930s, the rectangular face with square dial with applied Arabic numerals and smaller square seconds dial below, the 17 jewel movement signed 'Rolex, Prima' and numbered '1896231', the case signed to the inside 'Rolex, Observatory, 10k gold filled', (the watch is damaged and in need of repair), watch head dimensions 46mm x 20mm. **£300-500**

324



A LADY'S 9CT GOLD PRECISION WRISTWATCH, BY ROLEX, the signed cream dial with guilloché finish, applied gilt baton and Arabic numerals, to tapered single lugs and a later snake-link bracelet strap, the inner case hallmarked for Chester, 1954, stamped 'R W Co Ltd' and numbered '186683', the movement signed and stamped '17 rubis', over all length 17cm (clasp adjustable). **£200-300**

325



AN OPAL AND DIAMOND RING WATCH, BY **BEUCHE GIROD**, with cushion-shaped signed black opal dial, jewelled lever escape movement, the bezel set round with brilliant-cut diamonds, to bark textured mount and shank, case and shank hallmarked for 18ct gold, *ring size I*. £400-600

326

A LADY'S AND GENTLEMAN'S PAIR OF STAINLESS STEEL CALENDAR WRISTWATCHES, BY **BULOVA**, the matching watches with signed silvered dials with applied baton hour markers and date apertures, the stainless steel cases signed to the reverse and numbered '38772' and '38771' respectively, to new black leather straps, to signed clasps, *dial diameters 21mm and 30mm*. £300-400



327



AN 18CT GOLD AND DIAMOND WRISTWATCH, BY **BAUME & MERCIER**, the signed cushion-shaped gilt dial with applied black baton numerals, and black hands, the bezel claw set throughout with brilliant-cut diamonds, with cabochon winder, the signed movement with 17 jewels, numbered 'BM777', the snap on back cover stamped '75' with European convention mark, to integral slightly tapered plaited weave bracelet strap, clasp hallmarked, (strap damaged at one shoulder), *length 15.8cm, gross weight 64.7gm*. £800-1000

328



A 14CT GOLD LADY'S WRISTWATCH, BY MAPPIN AND WEBB, the signed rectangular white dial with black Roman numerals, and bordering minute track, within polished bezel, case stamped '585', with snap on back cover, with green strap, and gold plated buckle, length of watch head 26mm. £250-350

329



A 18CT GOLD DIAMOND SET PANTHERE QUARTZ LADY'S WRISTWATCH, BY CARTIER, the cream dial with black Roman numerals and inner five minute track, secret signature at 10, blued steel hands, brushed and polished case with stepped diamond set bezel secured with eight studs, the case back secured with eight gold screws, with shouldered diamond set winding crown, jewelled 'Cal. 83' quartz movement, case numbered to the reverse '866911 32036', to fitted 18ct gold Cartier brick-link bracelet with double folding clasp; the case, dial and movement signed, accompanied by additional links for bracelet, watch head 24mm. £3000-3500



330



A MID 19TH CENTURY SILVER CASED POCKET WATCH WITH CUSTOMISED DIAL, the white enamel dial with black Roman numerals, the numerals 12, 3, 6 and 9 replaced with the initials C, S, F and R, with subsidiary seconds dial at 6, the full plate fusee movement signed 'H. Brunner, Birmingham' and numbered '13749', the case hallmarked for London, 1857, watch diameter 46mm. £300-400

331

A 19TH CENTURY SILVER CASED POCKET WATCH, BY JOHN BENHAM OF CULLOMPTON, the white enamel dial with black Roman numerals, the full plate movement with plain steel balance wheel, signed and numbered '2661', the engine-turned case indistinctly hallmarked, diameter 48.5mm.

£160-200



332



A GOLIATH GUN METAL POCKET WATCH IN TORTOISESHELL TRAVEL CASE, the white enamel dial, signed 'La Perle' with blue Roman numerals, outer minute scale and subsidiary seconds dial, jewelled movement signed 'PHC' with anchor lever escapement, in plain gun metal case, in a fitted travel case with tortoiseshell front and applied silver detail, watch diameter 66mm. £500-600

Please note tortoiseshell is covered by CITES legislation and may be subject to import/export and trade restrictions.

333



AN 18CT GOLD KEYLESS WIND QUARTER REPEATER HUNTER POCKET WATCH WITH 18CT GOLD ALBERT CHAIN, the white enamel dial with seconds subsidiary dial, black Roman numerals and blued steel hands, the movement unsigned, the inner back case and cuvette both stamped '18k' and numbered '9479 8', with slide button to the outer band, together with 18ct gold baton and fancy-link double Albert chain, with central T-bar, each baton link stamped '18', the T-bar with maker's mark 'JG&S', watch diameter 5cm, chain length 49.5cm excluding swivel fastener. £2000-2500



334



A SILM HUNTER CASED POCKET WATCH, the gilt chequerboard dial signed 'Chronometre, Corgemont Watch', with applied Arabic numerals, outer 13-24 hours scale and subsidiary seconds dial, jewelled movement, gilt cuvette signed, engine-turned case with monogram to the front, interior stamped '14k' and bearing presentation inscription in German, diameter 52mm. £250-300

The presentation inscription reads: 'Meinem treuen Mitarbeiter, G. Husemann, 15.10.30', which translates as: 'My faithful employee...'

335



A PANTHERE GOLD AND STAINLESS STEEL CALENDAR WRISTWATCH, BY CARTIER, the signed cream square dial with black Roman numerals, inner seconds scale and date aperture, centre sweep seconds hand, quartz movement, sealed brushed steel case signed and numbered '183957 11553', gold bezel and cabochon sapphire crown, to brushed steel and polished gold track-link bracelet strap, with two additional links for the bracelet, *dial width 29mm.* £1200-1500

336

A GENTLEMAN'S 18CT GOLD CELLINI WRISTWATCH, BY ROLEX, CIRCA 1970s, the signed rectangular textured gilt dial with black Arabic numerals and black hands, the signed manual movement with 19 jewels, with snap on back cover, the inner case numbered '3843' and '706 J652' and stamped '750', reverse of case numbered '2505566' to integral mesh-link bracelet strap, *gross weight 62.5gm, length 17.3cm.* £1200-1500



337



A COLLECTION OF SEVEN ASSORTED GOLD CASED WRISTWATCHES, including examples by Waltham and Rotary, in cushion-shaped cases with wire lugs, and five lady's wristwatches of various designs, together with a further gilt and steel cased gentleman's wristwatch. £300-400

338



A MID 20TH CENTURY LADY'S REFLET WRISTWATCH, BY BOUCHERON AND OMEGA, the rectangular gilt dial signed 'Boucheron' with black baton hour markers and Arabic numerals, the jewelled manual wind movement signed 'Omega Watch Co', the 18ct gold case with reeded decoration, bearing UK import marks to the interior, the reverse signed 'Boucheron, Made in France, Ω' and numbered 'B1908-247', with release mechanism to shoulders for a continuous black crocodile leather strap, signed 'Boucheron', dial measures 14mm x 10mm. £600-800

The iconic Reflet watch, with its strap clasp elegantly hidden within the shoulders of the watch head, was launched by Boucheron in 1947.

339

A LADY'S WRISTWATCH, BY JAEGER LE COULTRE, the signed gilt rectangular dial with applied black baton hour markers, signed jewelled manual wind movement, case stamped '750' and bearing Swiss assay marks, numbered 'A, 1306625' to the reverse, signed crown, with stirrup style lugs, to narrow maroon leather strap, dial measures 16.5mm x 12mm. £600-800



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AN ART DECO SAPPHIRE AND DIAMOND COCKTAIL WATCH HEAD, the silvered tonneau-shaped dial with black Arabic numerals, unsigned jewelled movement, the bezel and small flared panel shoulders set with single-cut diamonds and scissor-cut sapphires, the case stamped to the inside 'B&M' and numbered '71203', the reverse of the case similarly numbered and signed 'Baume & Mercier - Geneve' and 'Platine', with cabochon sapphire winder, watch head length, including shoulders 34mm. £600-800

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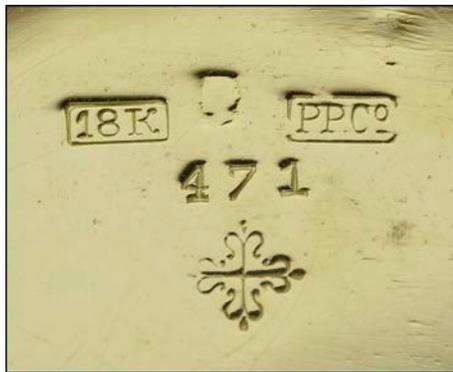
A 9CT GOLD GENTLEMAN'S MANUAL WIND WRISTWATCH, BY ROTARY, the signed silvered dial with applied baton numerals, black hands and date aperture at 3, with snap on back cover, with 9ct gold polished brick-link bracelet strap, watch head diameter 32.5mm, over all length 17.5gm, gross weight 46.6gm. £300-400



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AN 18CT GOLD SLIM HUNTER POCKET WATCH, BY PATEK PHILIPPE, the signed white enamel dial with black Arabic numerals, outer minutes scale and subsidiary seconds dial at 6, jewelled movement and gold cuvette both signed 'Patek Philippe & Cie, Geneve' and numbered '192646', the plain polished case stamped '18k', the inner front case numbered '471', the inner back case numbered '405471', and bearing Swiss marks and maker's marks, *diameter 52mm*. £1700-1900



The Extract from the Archives has been ordered from Patek Philippe Ltd and once received, will be forwarded on to the purchaser of this lot.

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A 19TH CENTURY FRENCH SLIM FOB WATCH, the silvered engine-turned dial with black Roman numerals, jewelled cylinder escape movement, gold cuvette signed 'Leroy et Fils' and numbered '12772', in engine-turned case, *diameter 38.5mm*. £400-500

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AN 18CT GOLD KEYLESS HUNTER POCKET WATCH, BY DENT, the signed white dial with seconds subsidiary dial at 6, black Roman numerals, blued steel spade hands and outer minute chapter ring, the $\frac{3}{4}$ plate signed 'Dent, Watchmaker to the Queen, 61 Strand, and 4 Royal Exchange, London', numbered 44524, with plain cuvette and inner case hallmarked for London, 1889, diameter 50mm, gross weight 121.2gm. £800-1000

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AN 18CT GOLD POCKET OPEN FACE WATCH, the white enamel dial with black Roman numerals and subsidiary seconds dial, the keywound movement signed 'Finer and Nowland, London' and numbered '13862', the engine-turned case hallmarked for London, 1859, diameter 47mm. £300-500

Finer and Nowland are recorded in Lommes, B., *Watch and Clockmakers of the World, Vol 2, 2nd edition*, N.G.A. Press, 1989; their dates, as a partnership, are given as 1800-1839.

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DIAMONDS

Diamonds are assessed according to the four Cs:

Carat weight

1 carat equals 0.2 grams.

Cut

The quality of a cut is assessed in terms of its proportions, symmetry and polish.

Colour

Unless regarded as a 'fancy' coloured diamonds, all diamonds are graded on their lack of colour. The gradings runs as follows:

GIA	CIBJO	Traditional
D	Exceptional White + (EW+)	Finest White
E	Exceptional White (EW)	Finest White
F	Rare White + (RW+)	Fine White
G	Rare White (RW)	Fine White
H	White (W)	White
I	Slightly Tinted White (STW)	Commercial White
J	Slightly Tinted White (STW)	Top Silver Cape
K	Tinted White (TW)	Top Silver Cape
L	Tinted White (TW)	Silver Cape
M-Z	Tinted Colour (TC)	Cape
Fancy	Fancy Colour	

Clarity

Diamonds are graded on their freedom from inclusions (within the stone) and blemishes (found on the surface of the stone). They are assessed using 10x magnification, and are graded as follows:

GIA	CIBJO	Description
Flawless (FL)	Loupe Clean (LC)	Shows no inclusions or blemishes
Internally Flawless (IF)	Loupe Clean (LC)	Shows no inclusions and only insignificant blemishes
Very Very Slightly Included (VVS1/2)	Very Very Slightly Included (VVS1-2)	Contains minute inclusions which are very difficult for an experienced grader to see with 10x magnification
Very Slightly Included (VS1-2)	Very Slightly Included (VS1-2)	Contains very small inclusions that are difficult to see with 10x magnification
Slightly Included (SI1-2)	Slightly Included (SI1-2)	Contains inclusions that are easily visible with 10x magnification
Imperfect/Included (I1-3)	Pique (P1-3)	Contains inclusions that are obvious with 10x magnification and can often be seen with the naked eye; durability may be affected

Please note the four Cs of a diamond cannot be fully assessed whilst the stone is mounted. The approximate gradings provided in the condition reports are estimations, made by the specialists whilst the stones were mounted and are for guidance only. If a stone has been unmounted and assessed in a gemmological laboratory, this will be noted in the cataloguing/condition report.



Commission Form – Jewellery 1 December 2016

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or any reserve. I understand that in the case of a successful bid, a premium of 20 per cent (plus VAT if resident in, or posted to within, the European Union) will be payable by me on the hammer price of all lots.

Please ensure your bids comply with the steps outlined below:-

- Up to £100 by £5
- £100 to £200 by £10
- £200 to £500 by £20
- £500 to £1,000 by £50
- £1,000 to £2,000 by £100
- £2,000 to £5,000 by £200
- £5,000 to £10,000 by £500
- £10,000 to £20,000 by £1,000
- £20,000 to £50,000 by £2,000
- £50,000 to £100,000 by £5,000
- Over £100,000 by £10,000

Bids of unusual amounts **will be rounded down** to the bid step below and will **not** take precedence over a similar bid unless received first. All absentee bids will be executed in the name of 'Wood'.

NOTE: All bids placed other than via our website should be received by 16:00 on the day prior to the sale. Although we will endeavour to execute any late bids, DNW cannot accept responsibility for bids received after that time. It is strongly advised that you use our online **Advance Bidding Facility**. If you have a valid email address bids may be entered, and amended or cancelled, online at www.dnw.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments. Bids posted or faxed to our office using this form will now be entered by our staff into the system using exactly this facility to which our clients now have access.

There is, therefore, no better way of ensuring the accuracy of your advance bids than to

I confirm that I have read and agree to abide by the Terms and Conditions of Sale printed in the catalogue.

Signed _____

Name (Block Capitals) _____ Client Code _____

Address _____

Tel: _____ E-mail _____

If successful, I wish to pay for my purchases by (please indicate):

- Cash Cheque Credit/Debit Card (see below) Bank Transfer
- Other (please give details) _____

Please note that all payments for purchases by credit card are subject to a 2 percent surcharge on the total invoice price. All payments to be made in pounds sterling.

If successful, I wish to pay for my purchases by (please indicate):

- Master Card Visa Amex Debit card (no surcharge) Issue No

Name (as shown on card) _____

Card no. _____ Start Date / Expiry Date /

Your bids may be place overleaf

IMPORTANT INFORMATION FOR BUYERS

Absentee Bids

It is recommended that absentee bids are placed using our online advance bidding facility, which is available on our website at www.dnw.co.uk. Bids placed in this way cannot be seen by others and do not go live until the actual moment that the lot in question is being offered for sale. All bids can be easily altered or cancelled by the bidder prior to this point. An automated confirmatory email will be sent confirming all bids and alterations

Anyone with a valid email address can easily register to bid online.

There is no additional charge for online bidding and it is not necessary to pre-register a payment card in order to do so.

Whilst we are still happy to execute all bids submitted in writing or by phone, fax, etc., it should be noted that bids left with us will be entered at our offices using the same bidding facility to which all our clients have access. There is, therefore, no better way of ensuring the accuracy of your bids than to execute them yourself online.

Whilst online bids can be placed up until the moment a lot is offered for sale, all bids made to the office must be confirmed in writing, by fax or e-mail and should be received by 18:00 on the day before the auction. Although we will endeavour to execute late bids, Dix Noonan Webb Ltd cannot accept responsibility for any bids received on the day of the auction itself.

Commission Form

Further advice to bidders and purchasers may be found on the commission form included with this catalogue. Please use this form when sending bids to us by post or fax.

Buyers' Premium

A buyers' premium of 20% on the hammer price (plus VAT if resident in, or lots are delivered within, the European Union) **is payable by the buyer on all lots.**

Pre-sale Estimates

The pre-sale estimates are intended as a guide for prospective purchasers. Any bid between the listed figures would, in our opinion, offer a fair chance of success. However all lots, depending on the degree of competition, can realise prices either above or below the listed estimates.

All lots are automatically reserved at the bid step which reflects 80% of the lower estimate, unless otherwise instructed by the buyer.

Methods of Payment

All payments must be made in pounds sterling. Payment may be made by transfer direct to Dix Noonan Webb's account at:

Lloyds Bank plc
39 Piccadilly London W1J 0AA
Sort Code: 30-96-64 Account No: 00622865
Swift Code: LOYDGB2L
IBAN: GB70LOYD30966400622865 BIC: LOYDGB21085

Please include your name, account number and auction date with the instructions to the bank. Alternative methods of payment which will enable immediate clearance of purchases include cash, bankers drafts, credit cards (Master Card, Visa and American Express) and debit cards. Although personal and company cheques are accepted, buyers are advised that property will not be released until such cheques have cleared.

Please note that we will not accept cash payments in excess of £5,000 (five thousand pounds) in settlement for purchases made at any one auction.

Purchases will be despatched as soon as possible upon receipt of your written despatch instructions and full payment in pounds sterling for the lots you have bought. Carriage will be at the buyer's expense. Estimates and advice on all methods of despatch can be provided upon request.

All credit card, charge card and non-UK debit card payments are subject to an additional charge of 2 per cent.

Insurance cover will be arranged unless otherwise specified and will be added to the carriage charge for non-UK deliveries.

Clearance of Purchases

Buyers who have not established a credit arrangement with Dix Noonan Webb will be asked to pay for their purchases in pounds sterling when they wish to take possession of them. It is regretted that Dix Noonan Webb cannot take banker's references over the telephone at the time of clearance and that buyers cannot take possession of their purchases until cheques are cleared.

If buyers wish to pay for their purchases by cheque they are urged to arrange clearance of their cheques well in advance of the sale by supplying appropriate banker's references.

Lots will only be released to the purchaser, or his or her authorised representative, if full payment in pounds sterling has been received and cleared by Dix Noonan Webb, together with settlement of any charges due.

CONDITIONS OF BUSINESS

Conditions mainly concerning Buyers

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Dix Noonan Webb that he acts as agent on behalf of a named principal.

2 Minimum increment

The auctioneer shall have the right to refuse any bid which does not exceed the previous bid by at least 5 percent or by such other proportion as the auctioneer shall in his absolute discretion direct.

3 The premium

The buyer shall pay to Dix Noonan Webb a premium on the 'hammer price' in accordance with the percentages set out in paragraph 4 above and agrees that Dix Noonan Webb, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 15.

4 Value Added Tax (VAT)

The buyers' premium is subject to the current rate of Value Added Tax if the purchaser is resident in the European Union.

Lots marked 'x' are subject to importation duty of 5% on the hammer price unless re-exported outside the EU.

5 Payment

Immediately a lot is sold the buyer shall:

- give to Dix Noonan Webb his or her name and address and, if so requested, proof of identity; and
- pay to Dix Noonan Webb the 'total amount due' in pounds sterling (unless credit terms have been agreed with Dix Noonan Webb before the auction). Please note that we will not accept cash payments in excess of £5,000 (five thousand pounds) in settlement for purchases made at any one auction.

6 Dix Noonan Webb may, at its absolute discretion, agree credit terms with the buyer before an auction under which the buyer will be entitled to take possession of lots purchased up to an agreed amount in value in advance of payment by a determined future date of the 'total amount due'.

7 Any payments by a buyer to Dix Noonan Webb may be applied by Dix Noonan Webb towards any sums owing from that buyer to Dix Noonan Webb on any account whatever, without regard to any directions of the buyer, his or her agent, whether expressed or implied.

8 Collection of purchases

The ownership of the lot(s) purchased shall not pass to the buyer until he or she has made payment in full to Dix Noonan Webb of the 'total amount due' in pounds sterling.

9 (a) The buyer shall at his or her own expense take away the lot(s) purchased not later than 5 working days after the day of the auction but (unless credit terms have been agreed in accordance with Condition 7) not before payment to Dix Noonan Webb of the 'total amount due'.

(b) The buyer shall be responsible for any removal, storage and insurance charges on any lot not taken away within 5 working days after the day of the auction.

(c) The packing and handling of purchased lots by Dix Noonan Webb staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at Dix Noonan Webb's discretion. In no event will Dix Noonan Webb be liable for damage to glass or frames, regardless of the cause.

10 Buyers' responsibilities for lots purchased

The buyer will be responsible for loss or damage to lots purchased from the time of collection or the expiry of 5 working days after the day of the auction, whichever is the sooner. Neither Dix Noonan Webb nor its servants or agents shall thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

11 Remedies for non-payment or failure to collect purchase

If any lot is not paid for in full and taken away in accordance with Conditions 6 and 10, or if there is any other breach of either of those Conditions, Dix Noonan Webb as agent of the seller shall, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies:

(a) to proceed against the buyer for damages for breach of contract.

(b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction.

(c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to Dix Noonan Webb any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller.

(d) to remove, store and insure the lot at the expense of the defaulting buyer and, in the case of storage, either at Dix Noonan Webb premises or elsewhere.

(e) to charge interest at a rate not exceeding 2 percent per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction.

(f) to retain that or any other lot sold to the same buyer at the sale or any other auction and release it only after payment of the 'total amount due'.

(g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or obtaining a deposit before accepting any bids in future.

(h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in Dix Noonan Webb's possession for any purpose.

12 Liability of Dix Noonan Webb and sellers

(a) Goods auctioned are usually of some age. All goods are sold with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. Buyers should satisfy themselves prior to the sale as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with its description. Subject to the obligations accepted by Dix Noonan Webb under this Condition, none of the seller, Dix Noonan Webb, its servants or agents is responsible for errors of descriptions or for the genuineness or authenticity of any lot. No warranty whatever is given by Dix Noonan Webb, its servants or agents, or any seller to any buyer in respect of any lot and any express or implied conditions or warranties are hereby excluded.

(b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to Dix Noonan Webb within 15 days of the date of the auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at

which it was purchased. If Dix Noonan Webb is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot free from any third party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, provided that the buyer shall have no rights under this Condition if:

(i) the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

(ii) the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of scientific processes not generally accepted for use until after publication of the catalogue or a process which was unreasonably expensive or impractical.

(c) A buyer's claim under this Condition shall be limited to any amount paid in respect of the lot and shall not extend to any loss or damage suffered or expense incurred by him or her.

(d) The benefit of the Condition shall not be assignable and shall rest solely and exclusively in the buyer who, for the purpose of this condition, shall be and only be the person to whom the original invoice is made out by Dix Noonan Webb in respect of the lot sold.

Conditions mainly concerning Sellers and Consignors

13 Warranty of title and availability

The seller warrants to Dix Noonan Webb and to the buyer that he or she is the true owner of the property or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims. The seller will indemnify Dix Noonan Webb, its servants and agents and the buyer against any loss or damage suffered by either in consequence of any breach on the part of the seller.

14 Reserves

The seller shall be entitled to place prior to the auction a reserve on any single item lot which has a minimum value of £100, being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of Dix Noonan Webb. Dix Noonan Webb may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller.

15 Authority to deduct commission and expenses

The seller authorises Dix Noonan Webb to deduct commission at the 'stated rate' and 'expenses' from the 'hammer price' and acknowledges Dix Noonan Webb's right to retain the premium payable by the buyer.

16 Rescission of sale

If before Dix Noonan Webb remit the 'sale proceeds' to the seller, the buyer makes a claim to rescind the sale that is appropriate and Dix Noonan Webb is of the opinion that the claim is justified, Dix Noonan Webb is authorised to rescind the sale and refund to the buyer any amount paid to Dix Noonan Webb in respect of the lot.

17 Payment of sale proceeds

Dix Noonan Webb shall remit the 'sale proceeds' to the seller not later than 35 days after the auction, but if by that date Dix Noonan Webb has not received the 'total amount due' from the buyer then Dix Noonan Webb will remit the sale proceeds within five working days after the date on which the 'total amount due' is received from the buyer. If credit terms have been agreed between Dix Noonan Webb and the buyer, Dix Noonan Webb shall remit to the seller the sale proceeds not later than 35 days after the auction unless otherwise agreed by the seller.

18 If the buyer fails to pay to Dix Noonan Webb the 'total amount due' within 3 weeks after the auction, Dix Noonan Webb will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Dix Noonan Webb's opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances

do not permit Dix Noonan Webb to take instructions from the seller, the seller authorises Dix Noonan Webb at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as Dix Noonan Webb shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer.

19 If, notwithstanding that the buyer fails to pay to Dix Noonan Webb the 'total amount due' within three weeks after the auction, Dix Noonan Webb remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to Dix Noonan Webb.

20 Charges for withdrawn lots

Where a seller cancels instructions for sale, Dix Noonan Webb reserve the right to charge a fee of 15 per cent of Dix Noonan Webb's then latest estimate or middle estimate of the auction price of the property withdrawn, together with Value Added Tax thereon if the seller is resident in the European Union, and 'expenses' incurred in relation to the property.

21 Rights to photographs and illustrations

The seller gives Dix Noonan Webb full and absolute right to photograph and illustrate any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

22 Unsold lots

Where any lot fails to sell, Dix Noonan Webb shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot.

23 Dix Noonan Webb reserve the right to charge commission up to one-half of the 'stated rates' calculated on the 'bought-in price' and in addition 'expenses' in respect of any unsold lots.

General conditions and definitions

24 Dix Noonan Webb sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal) and as such is not responsible for any default by seller or buyer.

25 Any representation or statement by Dix Noonan Webb, in any catalogue as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his or her own judgement as to such matters and neither Dix Noonan Webb nor its servants or agents are responsible for the correctness of such opinions.

26 Whilst the interests of prospective buyers are best served by attendance at the auction, Dix Noonan Webb will, if so instructed, execute bids on their behalf. Neither Dix Noonan Webb nor its servants or agents are responsible for any neglect or default in doing so or for failing to do so.

27 Dix Noonan Webb shall have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

28 Dix Noonan Webb has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any two or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

29 (a) Any indemnity under these Conditions shall extend to all actions, proceedings costs, expenses, claims and demands whatever incurred or suffered by the person entitled to the benefit of the indemnity.

(b) Dix Noonan Webb declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these Conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

30 Any notice by Dix Noonan Webb to a seller, consignee, prospective bidder or buyer may be given by first class mail or airmail and if so given shall be deemed to have been duly received by the addressee 48 hours after posting.

31 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters

connected therewith shall also be governed by English law. Dix Noonan Webb hereby submits to the exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

32 In these Conditions:

(a) 'catalogue' includes any advertisement, brochure, estimate, price list or other publication;

(b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;

(c) 'total amount due' means the 'hammer price' in respect of the lot sold together with any premium, Value Added Tax chargeable and additional charges and expenses due from a defaulting buyer in pounds sterling;

(d) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;

(e) 'sale proceeds' means the net amount due to the seller being the 'hammer price' of the lot sold less commission at the 'stated rates' and 'expenses' and any other amounts due to Dix Noonan Webb by the seller in whatever capacity and howsoever arising;

(f) 'stated rate' means Dix Noonan Webb published rates of commission for the time and any Value Added Tax thereon;

(g) 'expenses' in relation to the sale of any lot means Dix Noonan Webb charges and expenses for insurance, illustrations, special advertising, packing and freight of that lot and any Value Added Tax thereon;

(h) 'bought-in price' means 5 per cent more than the highest bid received below the reserve.

33 Vendors' commission of sales

A commission of 15 per cent is payable by the vendor on the hammer price on lots sold.

34 VAT

Commission, illustrations, insurance and advertising are subject to VAT if the seller is resident in the European Union.

Bankers:

Lloyds TSB
Piccadilly London Branch
39 Piccadilly
London W1J 0AA

Sort Code: 30-96-64
Account No. 0622865
Swift Code: LOYDGB2L
IBAN: GB70LOYD30966400622865
BIC: LOYDGB21085