

NOONANS
MAYFAIRS

JEWELLERY, WATCHES &
OBJECTS OF VERTU

13 SEPTEMBER 2022 AT 12 NOON



FEATURED ABOVE

LOT 341

AN EARLY 19TH
CENTURY DIAMOND
BOW BROOCH

BACK COVER

LOT 418

STAINLESS STEEL, GOLD
AND DIAMOND-SET
CHRONOGRAPH
WRISTWATCH BY
BREITLING, CIRCA 2005

AUCTION

AN AUCTION OF:
JEWELLERY, WATCHES & OBJECTS OF VERTU

DATE:
13 SEPTEMBER 2022 AT 12 NOON

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ORDER OF SALE

JEWELLERY, WATCHES & OBJECTS OF VERTU

13 SEPTEMBER 2022 AT 12 NOON

JEWELLERY	1-361
WATCHES	362-419
OBJECTS OF VERTU	420-445

VIEWING

WEDNESDAY 7 SEPTEMBER: 10 AM-4.30 PM

THURSDAY 8 SEPTEMBER: 10 AM-7 PM

FRIDAY 9 SEPTEMBER: 10 AM-4.30 PM

SUNDAY 11 SEPTEMBER: 12 NOON-4 PM

MONDAY 12 SEPTEMBER: 10 AM-4.30 PM

TUESDAY 13 SEPTEMBER: 9.30 AM-11 AM

ALL LOTS ARE AVAILABLE TO VIEW ONLINE WITH FULL ILLUSTRATIONS
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PLEASE CALL 020 7016 1700 OR EMAIL JEWELLERY@NOONANS.CO.UK FOR AN APPOINTMENT

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15 SEPTEMBER & 13 OCTOBER
TOWN HALL
196 HIGH STREET, BERKHAMSTED
HERTFORDSHIRE HP4 3AP

BLACKHEATH

15 SEPTEMBER
CLARENDON HOTEL
MONTPELIER ROW, BLACKHEATH
VILLAGE, LONDON SE3 0RW

HAMPSTEAD

28 SEPTEMBER
BURGH HOUSE & HAMPSTEAD MUSEUM
NEW END SQUARE
LONDON NW3 1LT

KINGSBRIDGE

7 SEPTEMBER & 5 OCTOBER
HARBOUR HOUSE
THE PROMENADE, KINGSBRIDGE
DEVON TQ7 1JD

LANGPORT

22 SEPTEMBER & 27 OCTOBER
GREAT BOW WHARF GALLERY
BOW STREET, LANGPORT
SOMERSET TA10 9PN

LUDLOW

26 SEPTEMBER
THE FEATHERS HOTEL
25 BULL RING, LUDLOW
SHROPSHIRE SY8 1AA

NORWICH

19 SEPTEMBER
MAIDS HEAD HOTEL
20 TOMBLAND
NORWICH, NR3 1LB

SHAFTESBURY

8 SEPTEMBER & 6 OCTOBER
SHAFTESBURY ARTS CENTRE
BELL STREET, SHAFTESBURY
DORSET SP7 8AR

WELLS

9 SEPTEMBER & 7 OCTOBER
WELLS TOWN HALL
MARKET PLACE, WELLS
SOMERSET BA5 2RB

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Please note that we prioritise executing commission bids as early as possible in order to secure the lot for you at the cheapest possible price. It is therefore entirely possible that a lot can sell at your top bid to another bidder. To avoid this happening we offer an optional 'Plus 1' bidding increment facility, whereby if the bidding is against you at your maximum bid the auctioneer will execute one further bid on your behalf. Please note that in the event of identical top bids priority is given to the first bid received.

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Whilst we are still happy to execute all bids submitted to us using post, email or telephone, it should be noted that all bids left with us in these ways will be entered at our offices using exactly the same bidding facility to which all our clients have access. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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All bids placed by email or telephone must be received before 4 PM on the day preceding the sale.

A bidding form is included in the back of this catalogue. If you wish to use this please fill it in carefully, to include all relevant information. Please ensure that you post this form so that it arrives, at the latest, the day before the sale.

BIDDING IN THE AUCTION ROOM

You are very welcome to attend the auction and bid in person if you are registered with Noonans. Please note that the auction room is situated on the third floor of a Georgian building which doesn't have a lift. You may pay for and collect your lots during the auction.

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Prospective bidders are reminded that the Noonans website features high-resolution colour illustrations of every lot in this auction. There may also be additional illustrations of any lot.

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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. Bidders should be aware that, unless stated to the contrary in the catalogue description, it should be assumed that the gemstones may be treated. Where reports are provided from gem laboratories, the opinions as to gradings and treatments of stones may differ slightly between laboratories and Noonans cannot be held responsible for any discrepancies.

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Please note that VAT at 20% is payable on the Hammer price for unmounted diamonds, rubies, sapphires and emeralds. Relevant lots are marked with an asterisk *. See www.gov.uk/guidance/the-margin-and-global-accounting-scheme-vat-notice

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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 be aware that it is the buyer's responsibility to arrange for any CITES export licences for their purchases. Please see www.cites.org. In addition to CITES, mother-of-pearl, coral, and tortoiseshell, if imported into the USA, will be subject to USA Fish and Wildlife regulations.

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All watches are sold as viewed.

Please note that watches with water-resistant cases have been opened to identify the movement and so will no longer be water-resistant unless a service to reseal the watch is undertaken at the buyer's expense.

Watches may have been repaired during the course of their lifetime and Noonans do not guarantee the authenticity of any individual component parts.

In some circumstances we are unable to ship the watch with its strap due to certain import restrictions regarding material derived from endangered or protected species.

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NOONANS
MAYFAIR

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28–29 NOVEMBER 2022

TO INCLUDE THE WAR OF THE ROSES HOARD

ALL ENQUIRIES PLEASE CONTACT TIM WILKES
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LOT 91 IN 13 SEPTEMBER JEWELLERY SALE - A LATE MEDIEVAL GOLD ICONOGRAPHIC RING DEPICTING THE HOLY TRINITY
ESTIMATE: £4,000–£6,000

16 BOLTON STREET MAYFAIR LONDON W1J 8BQ T. 020 7016 1700

JEWELLERY

LOT

No 157





1
A FANCY-LINK BRACELET, the stylised heart-shaped links with a ring and bolt clasp and brilliant-cut diamond highlight to one end, stamped '*50', length 22.5cm. £800–£1,000



2
TWO 9CT GOLD BRACELETS, comprising a two-row curb-link bracelet and a single-row example, partial UK hallmarks, lengths 23cm and 20cm. (2) £400–£600

3
AN 18CT GOLD ALBERT CHAIN, with a swivel clasp and T-bar terminal, partial hallmark, length 41cm. £2,200–£2,400





4

A FANCY-LINK NECKLACE, designed as an alternating series of openwork links, stamped '9C', length 48cm. £300-£400

5

FOUR BANGLES, comprising a plain polished 9ct gold bangle, a hollow bangle, stamped '14K', an openwork bangle with bead detailing, stamped '9ct', and a twisted bangle, stamped '750', various sizes. (4) £800-£1,000



6

TWO CHAIN NECKLACES, of single and three-row design, stamped '9K' and '9C' respectively, lengths 48cm and 51cm. £500-£600

Partially illustrated





7

A 19TH CENTURY AUSTRO-HUNGARIAN AMETHYST AND PEARL NECKLACE, the pendant centred with an oval mixed-cut amethyst within a pierced surround of scrolling motifs, spaced by a series of circular-cut amethysts and half-pearls, to a similarly-set amethyst surmount, further suspended by an amethyst-set chain comprised of pierced lozenge-shaped links, silver gilt mounted, pendant length 8.2cm, chain length 51.5cm. £200-£300



Partially illustrated

8

A SMALL COLLECTION OF JEWELLERY, to include an early 20th century gold and opal bar brooch, a late 19th century baroque pearl stick pin, the insect realistically modelled and set with a square-cut ruby and rose-cut diamonds, mounted in silver and gold, together with a polished nephrite panel bracelet, stamped '9.375', various lengths. (3) £200-£300

9

A NECKLACE AND BRACELET, The necklace of flattened curb-link design, stamped '750', Italian assay mark, and an 18ct gold bracelet of ropetwist design, with heart-shaped padlock clasp engraved 'M.A.J.', Birmingham hallmark, lengths 41cm and 19cm. (2) £900-£1,200





10

A PAIR OF 18CT GOLD CONVERTIBLE AMETHYST EARRINGS, comprising a heart-shaped amethyst cabochon drop beneath single-cut diamond set cap, to a brilliant-cut diamond bale and suspended by a hollow hoop earring, the amethyst drops detachable from the hoops, stamped '750' with Italian assay marks for Arezzo, the hoops with common control marks for 18ct gold, total diamond weight approximately 0.66 carat, earring length 43cm. £300–£500

11

AN EARLY 20TH CENTURY FRENCH GOLD PENDANT, the heart-shaped blister pearl within a surround of mistletoe with rose-cut diamond berries, French assay mark, Austro-Hungarian import mark, pendant length including bale 30mm. £150–£200



12

A GEM-SET ACROSTIC PENDANT, CIRCA 1830, the domed heart-shaped pendant supporting a foliate motif set with six vari-cut gemstones; Ruby, Emerald, Garnet, Amethyst, Ruby and Diamond, spelling the word 'REGARD', around a further central stone, to a beaded border and plain suspensory loop, length 35mm. £300–£500

13

A GOLD BRACELET SUSPENDING ASSORTED HEART-SHAPED CHARMS, the hollow curb-link bracelet with cabochon turquoise and half pearl accents, suspending eight assorted heart-shaped charms, including three Edwardian gem and seed pearl set examples, a Victorian amethyst heart with a crown surmount, etc. together with two further loose heart-shaped charms. £1,000–£1,500





16

A LATE 19TH CENTURY ENAMEL AND GEM-SET PENDANT, the cartouche-shaped pendant decorated with a geometric pattern of overlapping circles in blue enamel, each centred with a mixed-cut emerald or a half-pearl, mounted in gold, glazed panel verso, suspended from a later curb-link chain, clasp stamped '585', pendant length 28mm excluding bale.

£200-£300

17

A PAIR OF TORTOISESHELL PIQUÉ WORK EAR PENDANTS AND A PAIR OF NORWEGIAN SILVER AND ENAMEL EAR PENDANTS BY MARIUS HAMMER, the tortoiseshell earrings with oval drops inlaid with gold and silver piquéwork, beneath spherical surmounts, together with a pair of oval yellow, white, and green enamel decorated earrings stamped '930S', maker's mark to the reverse, hook fittings, lengths 45mm and 29mm respectively.

£80-£100



18

GEORG JENSEN: PAIR OF DANISH SILVER EAR CLIPS, modelled as leaf and berry designs, post 1945 maker's mark, numbered '50A', length 24mm.

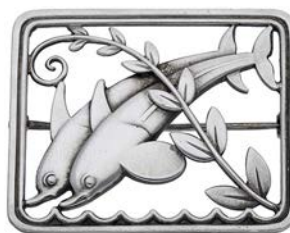
£100-£120

19

GEORG JENSEN: A DANISH SILVER LEAPING DOLPHINS BROOCH, DESIGNED BY ARNO MALINOWSKI, post 1945 maker's mark, numbered '251', width 38mm.

£150-£200

ARNO MALINOWSKI (1899-1976) was multi talented, being a successful silver designer, sculptor, ceramist, engraver and medalist. He trained at the Royal Danish Academy of Fine Arts and School of Sculpture in Copenhagen from 1919-1922 and worked for GEORG JENSEN between 1936-1944 and again from 1949-1965, creating designs for jewellery and hollow ware. His pieces often have a low relief medallist form, and designs often included stylised animals.



14

AN ART NOUVEAU ENAMEL PENDANT BY CHARLES HORNER, 1909, the openwork drop of stylised whiplash design and with green-blue enamel decoration, to a later curb-link chain, Chester hallmark, maker's mark, pendant length including bale 30mm.

£80-£100

15

A BICOLOUR AMETHYST SET PENDANT, in the Jugendstil taste, the circular pendant with beaded decoration and central amethyst on reeded ground, beneath amethyst set surmount and fine belcher-link chains, suspending amethyst drop below, the reverse stamped '9CT' 'STERLING SILVER', pendant length 6cm.

£80-£100

20

A 9CT GOLD SPIDER WEB PENDANT BY MURREL, BENNETT & CO., CIRCA 1910, realistically modelled, the turquoise and seed pearl set spider descending from an asymmetrically set triangular-shaped web pendant with seed pearl centre, to a belcher-link chain, the spider stamped '9CT' MBc', length 43cm. £400-£600

MURREL, BENNETT & CO. was an Anglo-German partnership between Ernest Murrel and Mr Bennett. They were wholesale jewellers whose jewellery and silver products were mostly made in Pforzheim in Germany (the largest centre for jewellery production in Europe). Marks indicate that at least some of their designs were made by THEODOR FAHRNER. They sold their jewellery on the English market, through various outlets including Liberty's, the Goldsmiths and Silversmiths Co. Ltd. and D. G. Connell & Co. The partnership ended at the outbreak of WWI.

Murrel, Bennett & Co. produced pieces in silver and gold in the English Arts and Crafts and Jugendstil (German Art Nouveau) styles, often featuring turquoise, enamel and small baroque pearls.



21

A PEARL AND DIAMOND STICK PIN, CIRCA 1890, comprising a gold mounted bouton pearl and old-cut diamond cluster terminal, detaching to form a dress stud, cased by Frazer & Haws, pearl untested, total diamond weight approximately 0.30 carat, pin length 5.7cm. £200-£300



22

A 9CT GOLD LONG CHAIN NECKLACE AND BAR BROOCH, the belcher-link chain spaced by turquoise-set roundels, with applied plaque stamped '9ct', the bar brooch centred with a pearl and cabochon opal cluster, (later applied), bar stamped '9ct', chain length 144cm, brooch length 6.3cm. (2) £260-£300





23

A STYLISTED RIBBON SCROLL BROOCH, with polished finish, stamped '585', length 49mm.

£120–£150

24

AN 18CT GOLD RUBY AND DIAMOND CLUSTER RING, the oval mixed-cut ruby within a surround of brilliant-cut diamonds, to a broad band, Birmingham hallmark, total diamond weight approximately 1.60 carats, ring size N½.

£600–£800



25

A DIAMOND THREE STONE RING, set with a graduated row of old brilliant-cut diamonds, mounted in 18ct gold, Birmingham hallmark, numbered '5117', total diamond weight approximately 1.10 carats, ring size M - N.

£500–£700

26

A RUBY AND DIAMOND RING BY VILDIRIDIS, the brilliant-cut diamond panel collet-set with an oval mixed-cut ruby between two rows of square-cut rubies, signed, stamped '750', total diamond weight approximately 0.70 carat, ring size J - K.

£800–£1,000



27

A CHAIN-LINK BRACELET, the hollow fetter links of square section, clasp stamped '585', length 21cm.

£300–£400





28

A RUBY AND DIAMOND BIRD CLIP BROOCH, the bird seated on a branch, its breast inset with a panel of brilliant and single-cut diamonds, with ruby set wing and eye, stamped 'SPB & Co', '375' with import mark for 1987, two prong clip fitting, length 6.5cm. £500–£700

29

A RUBY AND DIAMOND SET FLOWER BROOCH, CIRCA 1940/50, the large flowerhead centred with a pierced cluster of brilliant-cut diamonds and circular-cut rubies, to a surround of plain polished petals edged with pavé set brilliant-cut diamond detail, the stem set with calibré rubies, amidst diamond set scrolling foliate, length 9.3cm. £1,500–£2,000





30

AN AUSTRIAN COIN SET PENDANT AND EAR PENDANTS,

the pendant claw mounted with Franz Joseph I, 4 ducats, 1915, on suspensory loop, the ear pendants with Franz Joseph I, 1 ducat, 1915, with suspensory loops and post fittings.

£700–£750



31

A MEXICAN 50 PESOS SET PENDANT, claw set within an 18ct gold textured mount, to a scrolled bale, hallmark for 1979, length including bale 54mm.

£1,500–£2,000

32

AN AMERICAN 20 DOLLAR SET PENDANT, the 1898 coin loose mounted within a border of ropetwist hoops, mounted in 9ct gold, UK hallmark, length including bale 48.5mm. £1,200–£1,500



33

A LATE 19TH CENTURY GOLD MOUNTED COMPASS, the plain polished case opening to reveal a mother-of-pearl compass, stamped '18', together with an 1891 sovereign, a 1910 half-sovereign mounted in a pendant, and a metal sovereign case, compass case diameter 26mm. (4)

£460–£500

34

A HEAVY GOLD BELCHER-LINK CHAIN NECKLACE, suspending a Mexican 'Our Lady of Guadalupe' medallion, the reverse with legend 'NON FECIT TALITER OMNATIONI', chain length 73cm, medallion diameter 3.5cm.

£3,000-£4,000

According to a surface analysis test at GCS the gold chain necklace is 12ct gold and the Mexican coin is 18ct gold. Surface analysis on 4 spots chosen randomly. Verbal report number 5782-2480.



35

A GOLD CHARM BRACELET, the curb-link bracelet with padlock clasp and suspending five charms comprising 1896 South Africa 1 pond, 1896, a gold disc charm engraved 'KRUGER'S LAST MINT JULY 1900', a turquoise set kidney bean, a silver gilt basket, and a bell charm, bracelet stamped '15C', length 22.5cm.

£600-£800



36

A GOLD DOUBLE CURB-LINK BRACELET, the clasp stamped '18k', suspending two pierced work circular zodiac charms for Leo and Capricorn, and a Mexican 50 pesos set pendant, the coin loose mounted, bracelet length 18cm, Zodiac pendants diameters 3.4cm.

£3,000-£4,000

According to a surface analysis test at GCS the bracelet is 18ct gold, the two Zodiac pendants are 18ct gold and the 50 Pesos coin is 21ct gold. Surface analysis on 4 spots chosen randomly. Verbal report number 5782-2479.

37

A CULTURED PEARL BROOCH AND INTERCHANGEABLE EARRING SUITE, the brooch of flowerhead design and set with cultured pearls of various tints, the three interchangeable earrings each set with a tinted cultured pearl and suspended from a series of links set with circular-cut white gemstones, brooch and earrings stamped '14K', brooch diameter 32mm, earring length 35mm. £600-£800



38

A PAIR OF 18CT GOLD PEARL AND DIAMOND EARRINGS, the trefoil surmounts bezel set with brilliant-cut diamonds and suspending a cultured pearl drop, to post fittings, stamped '750', Sheffield assay mark, total diamond weight approximately 0.18 carat, earring length 21mm. £200-£300



39

A PAIR OF MOONSTONE EAR CLIPS BY CHARMIAN HARRIS, the textured surmounts suspending bicoloured drops with applied decoration and collet-set moonstone cabochons, stamped '375', maker's mark 'CH', length 5.2cm. £100-£150

40

A CULTURED PEARL NECKLACE WITH SAPPHIRE AND DIAMOND CLASP, the single row of cultured pearls to a clasp set with an oval-cut sapphire between old brilliant-cut diamonds, total diamond weight approximately 0.30 carat, length 83.5cm. £300-£400





41

A 'GOLDEN BROWN COLLECTION' CULTURED PEARL SUITE BY YVEL, the necklace composed of a combination of yellow, golden, grey, and brown cultured pearls spaced by polished oval links, to a brushed finish clasp, signed 'Yvel' and stamped '750', the bracelet of conforming design, the pair of brown cultured pearl ear pendants with textured disc-shaped surmounts suspending a single pearl drop and spaced by a brilliant-cut diamond connection, all cased, necklace length 42cm.

£2,000-£3,000





42

AN EARLY 20TH CENTURY PERIDOT AND SEED PEARL FRINGE NECKLACE, the belcher-link chain suspending knife-edge drops each set with a seed pearl highlight and terminating in a pear-shaped peridot, with oval-cut peridots between, mounted in gold, length 41cm. £400-£600

43

A DIAMOND BROOCH, of Art Nouveau style with foliate details, set throughout with graduated rose-cut diamonds, with a brilliant-cut diamond to the centre, length 43mm. £150-£200



44

TWO DIAMOND RINGS, comprising a three-stone diamond ring, the transitional-cut diamonds collet-set to knife-edge shoulders, together with a five-stone old-cut diamond ring, claw-set to a scrollwork mount, both stamped '18CT', total diamond weight approximately 0.35 carat, ring sizes L and R respectively. £200-£300

45

A PERIDOT RING, 1913, the oval-cut peridot within a gold tapering mount engraved with foliate decoration, Chester hallmark, ring size approximately L (oval band). £150-£200



46

A PAIR OF DIAMOND BROOCHES AND EAR PENDANTS, the late 19th century jewels of scroll design and set with old brilliant and rose-cut diamonds, mounted in silver and gold and later converted to form two brooches and a pair of earrings, brooch length 25mm. £440-£460





47

AN EARLY 20TH CENTURY PERIDOT AND SEED PEARL FLOWERHEAD PENDANT, set with a circular-cut peridot within an open surround of textured flowerheads with seed pearl highlights to the centre, terminating in an oval-cut peridot drop, mounted in gold, suspended from a belcher-link chain, *pendant length 44mm, chain length 55cm.* £200–£300

48

AN EARLY 20TH CENTURY AMETHYST, SEED PEARL AND DIAMOND PENDANT ON CHAIN, the pendant comprising a circular-cut amethyst surmount with seed pearl chain connections, and suspending an oval mixed-cut amethyst within a lozenge shaped pearl and old-cut diamond surround, further suspending a similarly cut amethyst drop, to a trace-link rose gold chain, cased, *total diamond weight approximately 0.12 carat, pendant length 6.7cm.* £1,200–£1,500



49

AN EARLY 20TH CENTURY RUBY, CULTURED PEARL, AND DIAMOND HOOP BROOCH, set with a series of calibr -cut rubies spaced by cultured pearl highlights above rose-cut diamond-set demi-lunes, mounted in gold, *diameter 27mm.* £300–£500

50

AN AMETHYST AND SEED PEARL PENDANT/ BROOCH AND AN AMETHYST WREATH BROOCH, the first centred with a circular-cut amethyst and seed pearl cluster, spaced by four knife-edge bars, to an outer hoop alternately set with seed pearls and mixed-cut amethysts, and suspending a seed pearl and amethyst floral drop, the second wreath brooch composed of circular-cut amethysts spaced by floral motifs, *first length 42mm.* (2) £200–£300



51

A VICTORIAN GOLD DOUBLE HEART BROOCH, one heart of plain polished finish, the second with engraved decoration, both with coronet surmounts and connected by a fine belcher-link chain spaced by pearls, both with reverse inscription '19.JULY.1894', *length 10cm.* £120–£180





52

A GENTLEMAN'S 18CT GOLD SIGNET RING, bearing the crest of the head of a eagle, crossed flags behind, bearing partial hallmark and maker's mark 'EE', ring size N. £300–£500

53

A HARDSTONE SIGNET RING BY GOLDSMITHS AND SILVERSMITHS CO. LTD., 1931, the oval banded agate with engraved crest depicting a bird with outstretched wings above motto reading 'VIRTUE ADEPTA', mounted in 18ct gold, London hallmark, ring size Q. £200–£300



54

A SCARAB RING, The blue ceramic scarab with indistinct hieroglyphic figures to the underside, the hinged mount with ropetwist detailing to a ropetwist shank, ring size L £150–£200

55

AN AMETHYST RING, the circular-cut amethyst rubover set within a tapered mount, stamped '18C', ring size approximately L. £400–£600



56

AN 18CT ROSE GOLD WEDDING BAND, the broad band of D-shape profile and hallmarked for Birmingham 1917, width 9mm, ring size T. £400–£500



57

A 19TH CENTURY GOLD LOCKET, the central star set with a step-cut emerald within a seed pearl surround, with polished petals and engraved decoration, opening to reveal a glazed interior and with glazed panel verso, suspended from a cable-link chain, pendant with lozenge-shaped registration mark, chain stamped '9C', pendant length 48mm, chain length 45cm. £200-£300

58

A 19TH CENTURY SCOTTISH GOLD AND AGATE KILT PIN, in the form of a dirk, set with vari-coloured agates, pearls and a faceted citrine to the hilt, mounted in gold with engraved detailing, length 10.3cm. £400-£600



59

TWO PAIRS OF 19TH CENTURY GOLD EARRINGS, the first pair designed as interlocking hoops with bead and wirework decoration, the second pair composite and with a central agate cabochon within an enamel surround, suspended from surmount with wirework flowerhead decoration and suspending a tear-shaped drop, lengths approximately 40mm. £300-£400

60

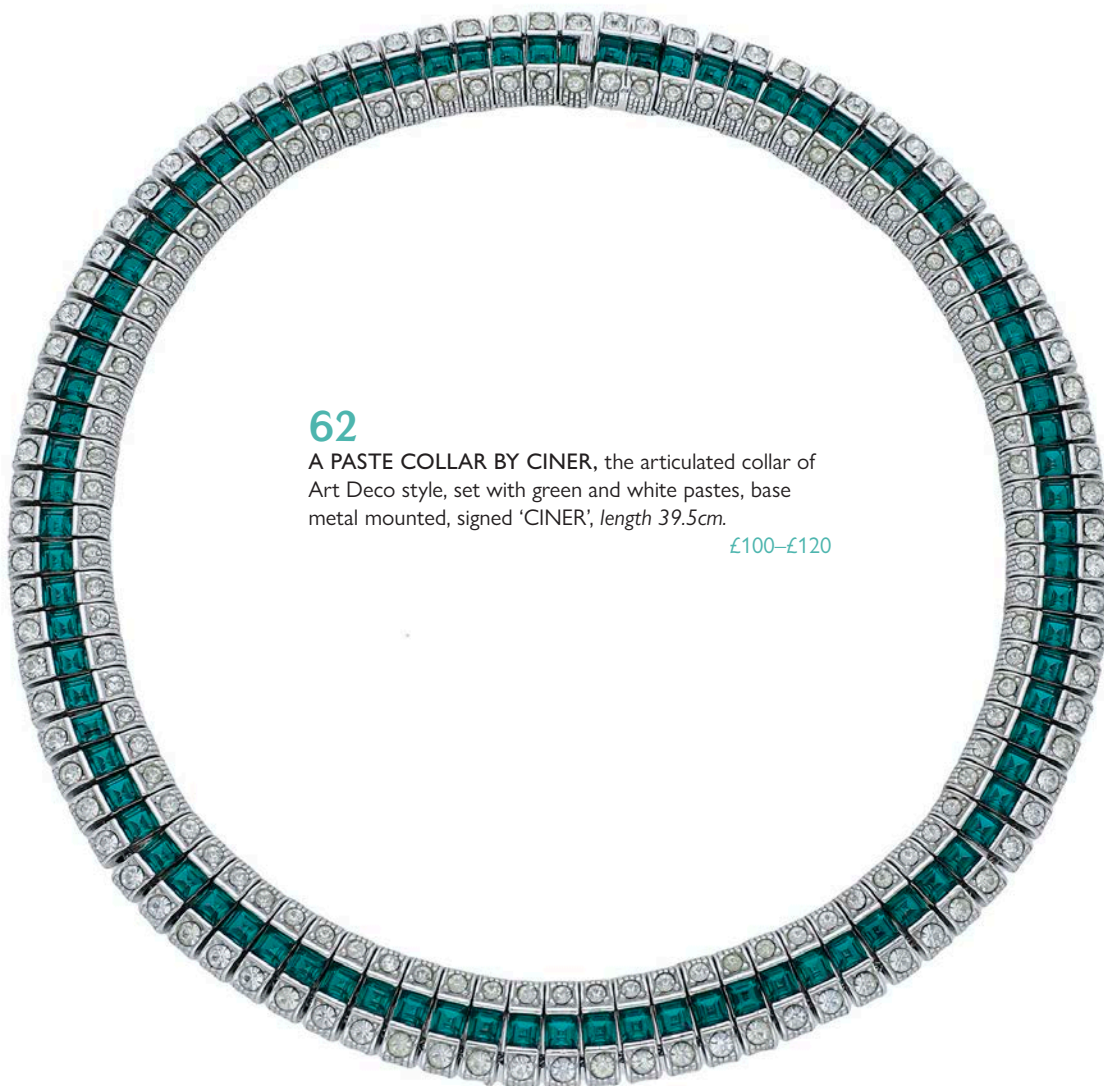
A 19TH CENTURY INDIAN ELEPHANT AND TIGER BROOCH, the chased and engraved gold brooch formed as an elephant and tiger in fight, the elephant richly decorated with ornamental trappings, the tiger with 'spots' and banded tail, width 5.3cm £300-£400



61

A FANCY-LINK LONG CHAIN, with pierced star and scroll decoration, with lobster clasp to one terminal, stamped '9C', length 160cm. £400-£600





62

A PASTE COLLAR BY CINER, the articulated collar of Art Deco style, set with green and white pastes, base metal mounted, signed 'CINER', length 39.5cm.

£100-£120

63

A 14CT WHITE GOLD GARNET AND DIAMOND CLUSTER RING, the garnet cabochon within a brilliant-cut diamond cluster, to similarly-set bifurcated shoulders, Sheffield hallmark, total diamond weight approximately 0.20 carat, ring size approximately L - N (sizing bead).

£200-£300



64

A YELLOW CUBIC ZIRCONIA DRESS RING, claw-set to baguette cut-diamond shoulders, stamped '9CT', total diamond weight approximately 0.10 carat, ring size R.

£100-£120

65

THREE GEM-SET RINGS, comprising an 18ct gold rose-cut quartz and diamond dress ring with mother-of-pearl backing, London hallmark, a triple cluster ring of graduated brilliant-cut diamond flowerheads, stamped '18CT', together with an 18ct gold citrine and diamond cluster ring, the oval mixed-cut citrine claw-set within a pierced whorl of brilliant-cut diamonds, UK hallmark, total diamond weight approximately 2.00 carats, ring sizes M½, O and M respectively.

£400-£600



66

A PASTE NECKLACE AND EARRINGS, the necklace of 19th century garland design, set with step-cut green pastes and circular-cut white pastes, closed-back settings throughout with engraved detailing to the reverse, on a cable-link chain, the earrings of complimentary design, necklace stamped 'STERLING', necklace length 45cm, earring length 25mm.

£200-£300

67

AN ART DECO SYNTHETIC SAPPHIRE AND DIAMOND RING, the step-cut synthetic sapphire claw set to tapered diamond set shoulders, total diamond weight approximately 0.78 carat, ring size J.

£500-£700



68

A SAPPHIRE AND DIAMOND CLUSTER RING, the lozenge-shaped cluster comprising four circular-cut sapphires claw-set within a surround of brilliant-cut diamonds, total diamond weight approximately 0.60 carat, ring size approximately L-O (sizing beads).

£500-£700

69

AN AMETHYST AND DIAMOND CLUSTER RING, the oval mixed-cut amethyst in a raised claw setting within a surround of brilliant-cut diamonds, total diamond weight approximately 1.68 carats, ring size approximately S (oval band).

£500-£700



70

A SMALL GROUP OF RINGS, comprising a 19th century enamel memorial ring, a late 19th century gold buckle ring, a diamond two-stone ring, and a sapphire and paste five-stone ring, ring sizes J - O. (4)

£150-£200



71

OF ROYAL INTEREST: A PRINCE OF WALES GOLD PRESENTATION CUFFLINK, (later adapted to a brooch), designed as the heraldic badge of H.R.H. Albert Edward Prince of Wales, the plumes of three ostrich feathers encircled by a royal coronet, with motto 'Ich Dien', (I serve), within garter engraved in script 'Albert Edward 1875', the reverse inscribed 'Bombay November 9th', diameter 25mm. £400–£600

Provenance: This cufflink, later adapted to a brooch, is one of the pair of cufflinks presented to **JOSEPH JULIUS KANNÉ**, Queen Victoria's Courier, by **H.R.H ALBERT EDWARD, PRINCE OF WALES**, (later Edward VII), for his services to the Prince during the Royal Tour of India in 1875. Thence by family descent.

Born in Austria in 1818, Kanné came to Britain after serving in the Crimean War (1853–56). He entered the Royal Household in 1857 and became Queen Victoria's Courier the following year. He was responsible for organising the Royal couple's Continental journeys, often travelling with them. The Royal family clearly thought highly of Kanné. Queen Victoria first met him on 22 October 1857, when she recorded in her diary, "*Bertie (the Prince of Wales) brought the Courier, Kanné, to me whom he so much likes. He is in manner quite like a gentleman and certainly very nice, very cultivated and speaking many languages*".



Kanné accompanied the Prince of Wales during his extensive tour of India in 1875, during which the Prince visited more than 21 towns and cities before returning to England in May 1876.

When Kanné died on 24 April 1888, the Queen wrote, again in her diary, "*Very Very sad! For 30 years he had attended me on all my journeys, making all the arrangements in a most admirable manner. He used to think of every little thing for my pleasure and comfort, and had a wonder power of organisation. I can hardly yet realise that he is gone and he will be such a loss. All my children and people are so grieved*".

Joseph was buried in the Great Circle at Brompton Cemetery, the Queen providing his headstone. His epitaph reads: 'This stone was erected by the Queen and the Prince of Wales to mark their appreciation of the long and valued services of Joseph Julius Kanné. In memory of Joseph Julius Kanné, for nearly 40 years one of Her Majesty's most devoted servants. Died 24 April 1888 aged 70 years'.

72

A GOLD MOUNTED MICROMOSAIC BIRD CAGE FOB, FIRST HALF 19TH CENTURY, the base inset with an oval micro-mosaic panel depicting a recumbent spaniel, within a goldstone border, beneath a gold chased foliate decorated collet mount, and surmounted by a bird cage enclosing a miniature parrot suspended within a hoop, beneath ribbed suspensory loop, length 32mm. £800–£1,000



73

AN AMETHYST FOB SEAL, CIRCA 1830, inset with a rectangular mixed-cut amethyst, the mount with reeded, scroll, and foliate decoration, length 37mm. £300–£400

74

AN EARLY 20TH CENTURY GOLD AND DIAMOND SET PRESENTATION MEDALLION ON FOB, the black grosgrain ribbon suspending a gold bar and a circular medallion below, centred with an old-cut diamond within star setting, the bar engraved: 'PRESENTED TO' the medallion engraved: 'HONOURABLE Fred Sonnenschein Mayor West Point Nebraska May 1905', and to the reverse: 'BY HIS COLLEAGUES IN COUNCIL and 150 of his Constituents in recognition of his meritorious and faithful services as Mayor', total diamond weight approximately 0.2 carat, diameter of medallion 39.5mm. £500–£700

In the 1860s, the United States government forced many of the Native American tribes to cede their lands and settle elsewhere. It opened large areas of land to agricultural developed by Europeans and Americans. Under the Homestead Act, thousands of settlers migrated into Nebraska to claim free land granted by the federal government. The first wave of settlement gave the territory a sufficient population to apply for statehood and Nebraska became the 37th U.S. state on 1 March 1867. By the 1880s, Nebraska's population had soared to more than 450,000 people.

The Norfolk Weekly News Journal of Nebraska, 23 March 1906, makes reference to Fred Sonnenschein being nominated again as Mayor for West Point, Nebraska.



75

A SILVER 'MESH SCARF' NECKLACE AND EARRING SUITE BY ELSA PERETTI FOR TIFFANY & CO., of tapered woven mesh design, signed 'PERETTI' and 'T&Co.', London hallmark for 2010, both with maker's suede pouch, *necklace length 94cm, earring length 5cm.* £600-£800

ELSA PERETTI (1940-2021) was an Italian jewellery designer and fashion model. Having moved to New York in 1968, she originally started designing jewels for herself and soon after collaborated with fashion brands such as Halston. It was Roy Halston who introduced Peretti to Tiffany and in 1974 she debuted her first collection for them. The jewels sold out instantly and the following year she created the 'Mesh' collection, having sought out the old machines used to manufacture the precious metal mesh for purses and evening bags at the turn of the century. Peretti was one of the most successful jewellery designers to work at Tiffany and over the course of her career she went on to create over 30 collections for them, with many, including 'Mesh', still being sold at Tiffany today.



76

A PAIR OF RUBY AND DIAMOND FLOWER EARRINGS BY TIFFANY & CO., CIRCA 1960, the textured flower heads set with a circular-cut ruby and brilliant-cut diamond cluster to the centre, signed 'TIFFANY & CO', stamped '18KT' and 'ITALY', length 28mm.

£800-£1,200



77

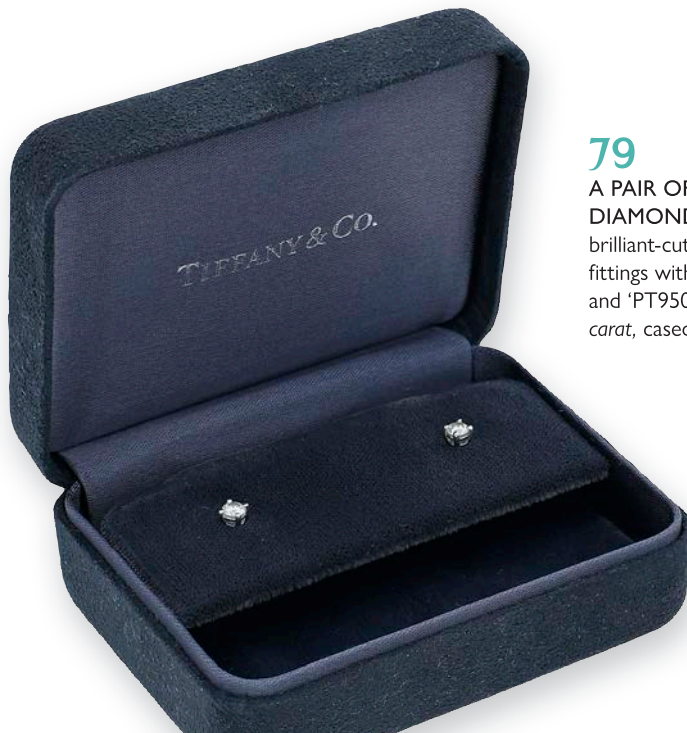
A PAIR OF SILVER HOOP EARRINGS BY PALOMA PICASSO FOR TIFFANY & CO., the rigid hoops of continuous heart design, signed 'Paloma Picasso Tiffany & Co. 925', on post fittings, diameter 45mm

£150-£200

78

A PAIR OF SILVER AND CITRINE EAR PENDANTS BY TIFFANY & CO., the scroll surmounts with silver-gilt ropetwist decoration and suspending a pear-shaped citrine, to clip fittings, stamped '925', London import mark, signed 'TIFFANY & CO.', length 43mm.

£240-£300



79

A PAIR OF PLATINUM MOUNTED SOLITAIRE DIAMOND EAR STUDS BY TIFFANY & CO., the brilliant-cut diamonds in four claw setting, on post fittings with screw thread, the posts signed 'T & Co', and 'PT950', total diamond weight approximately 0.30 carat, cased.

£400-£600

80

A FRUITING VINE AMETHYST BROOCH, composed of oval mixed-cut amethysts realistically modelled as a bunch of grapes, with polished stem and textured leaf decoration, stamped '18CT', length 5.5cm. £600-£800



81

AN AMETHYST PENDANT AND EARRING SUITE, the oval-cut amethyst collet set and suspended by a detachable bale, the earrings similarly-set with an oval amethyst drop surmounted by circular-cut amethyst, pendant length 46.5mm. £300-£400

82

AN AMETHYST DRESS RING, the oval mixed-cut amethyst collet-set to an oval mount, stamped '18k', ring size O. £150-£200



83

AN AMETHYST RING, 1969, the oval-cut amethyst within a bombé mount formed of undulating tiers with textured finish, mounted in 9ct gold, London hallmark, indistinct maker's mark, ring size N. £150-£200



84

AN AMETHYST AND SEED PEARL PANEL BROOCH, 1975, the lozenge-shaped panel composed of collet set oval mixed-cut amethysts, with half seed pearl accents between, mounted in 9ct gold, hallmarked for London, with maker's mark 'HBJ', brooch length 29mm. £150-£200



85

AN AMETHYST BROOCH, of reeded abstract form, the textured brooch mounted with a pear-shaped amethyst and brilliant-cut diamond set spray, further highlighted by two rectangular-cut amethysts and tapered brilliant-cut diamond collets, spaced throughout with polished granular decoration, stamped '14K', total diamond weight approximately 0.69 carat, brooch length 8cm. £600-£800



86

A 9CT GOLD 'SILVER JUBILEE' INGOT PENDANT ON CHAIN, the plain polished ingot with full London hallmarks for 1977, and suspended by a 9ct gold reeded belcher-link chain, ingot length 39mm, chain length 55cm. £700-£800



87

A 9CT GOLD BRACELET, 1972, designed as a series of textured links alternating with cross-shaped motifs, London hallmark, indistinct maker's mark, length 19cm. £260-£300

88

A DIAMOND SET DRESS RING, The brilliant-cut diamonds claw-set to an abstract spray, to a bifurcated wirework band, total diamond weight approximately ring 1.11 carat, ring size M. £1,000-£1,200



89

A CHAIN NECKLACE BY FOPE, the woven-link chain terminating in a lobster clasp, stamped '750', Italian assay mark, signed 'FOPE', length 46cm. £600-£800



EARLY JEWELLERY

ICONOGRAPHIC RINGS

In Medieval Europe the Church and Christianity dominated the lives of all. From birth to death, religion played a central role, whether a peasant, a serf, a noble, a lord or a king. The importance of the Church was reflected in the massive cathedrals constructed, the fabulous manuscripts painstakingly illuminated, and also, in a more personal way, in the jewellery worn at this time. An example is the type of rings termed 'iconographic rings', dating from the mid 14th century until the Reformation. The label 'iconographic' is indicative of the figurative decoration - bezel panels are engraved to depict saints, and religious scenes such as the Holy Trinity or the Annunciation. These rings, believed to have often been given as gifts at weddings or at New Year, aided devotion, and acted as a "small-scale counterpart to the Book of Hours, carried by their owners from place to place and used eight times a day. Worn on the body the ring served as an everyday reminder to the pious owner of the compassion of God and the protective powers of the Virgin Mary and the Saints."

See: Hindman, S., Towards an Art History of Medieval Rings: A Private Collection, Paul Holberton Publishing, London, for Les Enluminures.



90

THE ROKESWELLE PILGRIM'S RING

A LATE 15TH CENTURY GOLD ICONOGRAPHIC STYLE RING, the band of D-shaped cross section, the twisting design creating angled shoulders with ridges around the hoop extending to the borders, the rectangular flat bezel engraved with 'ihc' in black letter script within a lozenge panel, the four corners decorated with diagonally matching floral motifs and leaves, the shoulders composed of straight lines representing the sun's rays; the first two twisted panels to each side of the bezel engraved in black lettering 'en/bo/en/an' (a good year) between foliage decoration (formerly enamelled), diameter 2.1cm.

£4,000–£5,000

Provenance: This ring was found at Roxwell near Chelmsford, Essex on 27 October 2019 and recorded on the Portable Antiquities Scheme database, Ref: ESS-B1E831

Iconographic style rings often bear images of saints with inscriptions relating to a new year or a good friend. They appear to have been souvenirs of pilgrimages bought at a shrine.

The Christogram IHC is an abbreviation of the name Jesus, being the first letters (iota-eta-sigma) of the name Jesus in Greek alphabet.

Roxwell was spelt Rokeswelle in Medieval times and the chapel dates from the 13th century. In 1391/2 Richard II sold the chapel to the Bishop of Winchester when it was used for the endowment of his new college in Oxford.





91

THE WARS OF THE ROSES HOARD

A LATE MEDIEVAL GOLD ICONOGRAPHIC RING DEPICTING THE HOLY TRINITY, CIRCA 1470-1480, the flat sub-rectangular bezel carrying the incised design of the figure of Christ on the cross, wearing a loin cloth, his arms raised, beneath the bearded head of God the Father; between radiating markings symbolising the Holy Spirit in the form of a dove's wings, the figures within an engraved line border; to each shoulder six incised droplets, representing drops of blood from Christ's wounds, arranged three over two over one, with traces of black enamel, ring size L. £4,000–£5,000

Provenance: This ring was found by a metal detectorist near Harrogate and has been recorded on the Portable Antiquities Scheme database Ref: **SWYOR-4E1B92** and disclaimed as Treasure Ref: **2020-T631**. The ring formed part of a hoard found alongside 21 silver coins. Ten of the coins (two groats, two half groats and six pennies) can be dated to AD 1461 – 1477, and are all coins of Edward IV, from both reigns. A further 11 coins are too worn or fragmentary to be positively identified, but they are all certainly Medieval. The date of the coins indicating that the hoard was deposited after AD 1473, during the Wars of the Roses, and before the start of the Tudor dynasty. The ring and coins were buried together for safe keeping, possibly by a soldier who was later killed in battle. The coins will be offered for sale by Noonans in their 28 September Coin sale.

The focus of Christian devotion underwent a tonal shift during the Medieval period, from a focus on the Triumphant Christ - a battle-brave warrior, towards the suffering Christ and a focus on the pain he endured in order to reconcile human souls to God. This affective piety was influential on the newly founded religious orders, such as the Franciscans, who focused on the humanity of Christ and also reflected a new focus on pastoral care by the Church. As a result of this shift, one of the most common devotions of the late Medieval period was to Christ's wounds. In Medieval art and iconography this devotion is seen in the images depicting Christ's wounds and droplets of his blood (such as in this iconographic ring).

Jasmine Jones interprets *The Commandment*, a treatise written by Richard Rolle, a 14th century hermit: "*Prayerful pondering of the wounds will call tears to spring in the heart, kindling the fire of the Holy Spirit therein. This fire of love will burn so brightly that the soul will be purged of sin making it as pure as gold refined by the furnace.*"

Literature:

Jones, Jasmine, 'Three Christological Devotions, Part 1: Wounds', in *Introducing Medieval Christianity*, 1st July 2020. of black letter. Old French wording fits with the enthusiasm at this period for Heraldry, embracing ideals of courtly love and chivalric values.

Literature:

Charles Osman: *British Rings 800-1914*, 1974, pub. Rowman & Littlefield, see pages 39-41.



POSY RINGS

"The posies in your rings, which are always next to the finger, not to be seen of him that holdeth you by the hands, and yet known to you that wear them on your hands" John Lyly, *Euphues*, 1580.

The name 'posy ring' is derived from the 'poesy' or motto usually engraved around the hoop of a gold band ring, and they were produced from the 14th to the 18th centuries, reaching the peak of their popularity in the 17th century when they mostly took the form of a D-section rounded band, plain to the exterior, with the posy inscribed to the inner surface in italic, cursive script.

Posy rings were sometimes given as gifts to friends to mark significant occasions, but their most common use was as gifts of love and betrothal/marriage, with the posy - often a rhyming couplet - having a romantic theme. The repetition of particularly posies indicates that goldsmiths and their customers made use of published compendiums or commonplace books such as the 1658 *'The mysteries of Love or the Art of Wooing'*, or the 1674 *'Love's Garland or posies for rings, handkerchiefs and such pretty tokens as lover's send their loves'*. The more unusual inscriptions perhaps indicating the ability to choose or write a posy would be a demonstration of the literary flair of an educated person. The placing of the posy to the interior of the band makes the posy (and its sentiment) a secret shared only between giver and receiver.



92

A LATE MEDIEVAL GOLD POSY RING, CIRCA 1400-1500, of broad flattened cross section, engraved with black letter inscriptions to both the inner and outer surfaces, the external inscription reading 'MIEU EN VOU' translating as 'Best in/on you', and spaced by flowers and foliage within undulating design, the internal inscription reading 'A BON AM' translating as 'For good Love', the words space by stylised foliate sprays, with traces of white enamel, ring size (leading edge) approximately K. £3,000-£4,000

Provenance: This ring was found in Burlescombe, Devon on 3 September 2020 whilst metal detecting and is recorded on the Portable Antiquities Scheme database, Ref: DEV-1E0134.

CHARLES OSMAN states that black letter inscriptions begin to appear in the middle of the fourteenth century and remained in favour until the reign of Henry VIII. (1491-1547). The use of Old French for inscriptions was much in use in the 14th and 15th century rings, but virtually disappeared with the end of black letter. Old French wording fits with the enthusiasm at this period for Heraldry, embracing ideals of courtly love and chivalric values.

LITERATURE: Charles Osman: *British Rings 800-1914*, 1974, pub. Rowman & Littlefield, see pages 39-41.





93

A 17TH CENTURY GOLD POSY RING, the plain gold band inscribed to the interior 'x Hie-hoe-for-a-husband x' in italic script, ring size B. £600–£800



94

A GOLD POSY RING, SECOND HALF OF 17TH CENTURY, engraved with posy 'If you agree no one else but me', with maker's mark S within shield, unidentified, traces of black enamel throughout, ring size G½. £1,200–£1,500



95

AN EARLY 18TH CENTURY GOLD POSY RING, the band of D-section, engraved to the interior in script 'No Riches Like Content', with maker's mark 'RC', with lion passant mark, ring size L. £200–£300

Literature:

Evans, Joan: 'English Posies and Posy Rings', pub. Wartski, London, 2012, 2nd edition, page 84, references two examples bearing the same inscription: The Collection of Sir John Evans, later that of Mrs C. Longman, and the British Museum, Ref: 1272.

THE BOXLEY ABBEY RING

96

A GOLD AND GARNET RING, CIRCA 16TH CENTURY, the bezel with five abutting petal-shaped collets forming a fleur-de-lis, four set with table-cut almandine garnets, the fifth pear-shaped collet setting vacant, the mount with stippled detail between the collets, and similarly decorated small projections to the sides, the shoulders and hoop decorated with eight graduating discs between engraved linear scrolls, *diameter of shank at widest point 15 mm, ring size approximately N.* £2,000–£3,000

PROVENANCE: This ring was discovered by a detectorist on 12 January 2019 near Boxley Abbey, Kent. The ring is recorded on the Portable Antiquities Scheme database, Ref: KENT-08FE44 and has subsequently been disclaimed as Treasure, Case No. 2019T98.

Boxley Abbey, a Cistercian monastery founded circa 1146, was famous with pilgrims for a relic known as the 'Rood of Grace', a wooden cross, the figure upon which was supposed to miraculously move and speak.

The abbey was dissolved on 29 January 1537, and the site of the abbey and many of its manorial estates were granted to Sir Thomas Wyatt in 1540 who transformed it into a house, demolishing the remainder of the abbey.

The fleur-de-lis is an iconic symbol associated with the Virgin Mary as well as French royalty. No other rings of this style are known set with garnets.





97

A LATE MEDIEVAL SILVER GILT FINGER RING, the broad band with raised pelleted border to the exterior, the central panel engraved with alternate stars and letters *A*|*C*|*V*|*B*|*A, possibly relating to a charm or part of a prayer, band width 8mm, ring diameter 20mm. £300–£400

Found at Cliftons Lane, Reigate in Surrey in 2001, recorded as Treasure case T 404 and disclaimed.



Reverse

98

A CAST SILVER AND BRONZE RELIQUARY CROSS PENDANT, 15TH CENTURY, the Latin cross with tinned-bronze openwork quatrefoil terminals, centred with a hinged locket attached to a base silver plate, depicting the crucified Christ on the cross, with inri above, the Virgin Mary and St John standing beside, the reverse with applied gilt metal cross, mounted with a further smaller figure of Christ crucified, a cavity beneath reserving space for a small reliquary, dimensions 47 x 31 x 9mm. £300–£400

Provenance: This pendant was found at Ickburgh Norfolk, and is recorded on the Portable Antiquities Scheme Ref: NMS-582191.



Reverse

99

A CONTINENTAL SILVER GILT CRUCIFIX PENDANT, 17TH CENTURY, the nimbate figure of Christ depicted on a cross fleury, the letters 'inri' (Iesus Nazarenus, Rex Iudaeorum) on oval cartouche above and to each arm of the cross, with ribbed suspension holder, dimensions 68 x 54mm. £200–£300



100

AN 18TH CENTURY GOLD MEMENTO MORI SKULL RING, of D-shaped cross section, the exterior engraved with a skull (depicted by eye sockets, nasal sockets and line of teeth below), the inner band with maker's mark 'I E' and engraved 'E I obt Aye 9th 1744 A Ege 36' (sic), (all enamel lost), ring size approximately S (band slightly oval). £400–£600

The 17th century was a time of high mortality and this precipitated a taste for Memento Mori jewellery. The phrase translates as 'remember you must die'. The constant reminder that one will sooner or later die and face a final judgement, was an encouragement to live a virtuous life. The Rev. Jeremy Taylor (1613–1667) preached "It is a great art to die well and to be learned by men in health... Place your coffin in your own eye, dig your own grave."

This Memento Mori jewellery was decorated with images of skulls, skeletons, death heads, grave diggers tools and hour glasses. By the late 17th century, these had merged with the trend for memorial jewels, commemorating the death of an individual, the design simplified into a gold band with a skull motif to the exterior and the initials and date of death of the deceased inscribed to the interior.



101

AN ANTIQUE GOLD EROTIC RING, the cast cut-out design depicting two bestiality scenes, the Pan-like figure in sexual congress with a deer, the broad ring edged with borders of repeating V-shaped motifs, diameter 20mm, height 18mm, ring size (leading edge) P. £1,000–£1,200

This ring was found at Chalgrove, Oxfordshire in 1990 by a detectorist and was recorded on the Portable Antiquities Database in 2014, Ref: **BUC-F64034**.

The ring has been examined at the British Museum and no specific dating given. X-ray fluorescence has determined the purity of the gold as 22.5 carat; hence it cannot be Roman or Medieval in date. It possibly dates from 17th-18th century, perhaps from the Grand Tour





102

A CURB-LINK CHAIN BRACELET, clasp stamped '750', length 19.5cm. £240-£300



103

A CHARM BRACELET, the bicoloured bracelet with pierced marquis-shaped links suspending various charms, to include a 9ct gold cello, a gold nugget, etc., clasp with Birmingham hallmark for 9ct gold, length 16cm. £200-£300

104

A 9CT GOLD GATE-LINK BRACELET, to a heart shaped padlock clasp, stamped '9C', length 23cm. £300-£500



105

A GOLD FANCY-LINK LONG CHAIN, to a scrolled hook clasp, length 49cm. £500-£700

According to a surface analysis test at GCS the chain is testing as 9ct gold. Verbal report number 5782-2847.





106

A PAIR OF EMERALD AND DIAMOND CLUSTER EARRINGS, the lozenge-shaped clusters claw-set with a series of oval mixed-cut emeralds centred within a surround of brilliant-cut diamonds, to post and clip fittings (one post deficient), total diamond weight approximately 3.84 carat, earring length 38mm.

£800–£1,200



107

A GEM-SET SPRAY BROOCH, set with a circular-cut chrome diopside with brilliant-cut diamond highlights to the side, with a wraparound leaf enclosing three bulrushes, stamped '18k' and 'B', total diamond weight approximately 0.40 carat, length 6.5cm.

£340–£500

108

AN EMERALD AND DIAMOND SPRAY BROOCH, of abstract design, the textured spray composed of pear-shaped emeralds spaced by single-cut diamond accents and plain polished reeds, stamped '750', total diamond weight approximately 0.44 carat, brooch length 7cm.

£600–£800



109

A PAIR OF EMERALD BANGLES, each hinged bangle claw-set with a continuous row of circular-cut emeralds, inner diameter 6cm.

£1,000–£1,500





110

AN 18CT GOLD EMERALD AND DIAMOND SET NECKLACE, the polished brick-link collar with double row to the front, each side applied with an entwined leaf design set with carved cabochon emeralds and with diamond set spines and serrated borders, clasp stamped '18ct', length 43cm.

£2,000–£3,000



111

THREE PAIRS OF EARRINGS, comprising a pair of late 19th century gold earrings, depicting a bird and its nest, with foliate decoration, a pair of diamond earrings, of bombé flowerhead design, stamped '750', and a pair of bicoloured hoops, stamped '585', various lengths. (3) £200–£300



112

THREE PAIRS OF EARRINGS, comprising a pair of 18ct gold ear hoops with textured finish, a pair of bicoloured earrings, and a pair of 9ct gold and sapphire ear hoops, lengths 15 - 16mm. (3) £260–£320



113

THREE PAIRS OF GOLD EARRINGS, the first, of quatrefoil bombé form with matte finish, UK hallmark for 18ct gold, 'V&A' sponsor's mark, with V&A pouch, the second, of tricolour hoop design, UK hallmark for 9ct gold, the third, of stylised knot design, UK hallmark for 9ct gold, lengths 14mm, 23mm and 14mm respectively. (3) £150–£200



114

A COLLECTION OF ASSORTED EARRINGS, to include a pair of Victorian gold circular boss earrings, and various yellow precious metal examples, various sizes. (Quantity) £200–£300



115

A diamond set collar necklace, composed of articulated plain polished links and centred with a brilliant-cut diamond collet, stamped '18K', diamond weight approximately 0.15 carat, collar length approximately 41cm.

£400-£600

116

A DIAMOND BROOCH BY BOODLE & DUNTHORNE, of whiplash design with a cluster of brilliant-cut diamonds to the centre and a further brilliant-cut diamond accent below, mounted in 18ct gold, import mark for 1980, sponsor's mark 'B&D', width 28mm.

£150-£200



A PRIVATE COLLECTION OF JEWELLERY BY ANDREW GRIMA

ANDREW GRIMA (1921–2007) was born in Rome to Italian-Maltese parents. Raised in London, he studied mechanical engineering at the University of Nottingham. He joined the Royal Engineers, serving in Burma during World War II. After the war, he started working in his father-in-law's jewellery firm in London. In 1951, when his father-in-law died, Grima took over the business and sold it to a stone dealer in Knightsbridge, on condition that he stayed on as a designer.

Entirely self taught, his limitless imagination led him to create bold and striking designs - each piece being hand wrought, and typically only creating one of each design. In 1960 Grima's talent was spotted by the art director at Goldsmiths' Hall, Graham Hughes, who introduced his protégé to many of the rich and famous people who were to become his clients. In 1966 his success was sealed when Prince Philip chose one of his pieces, a stunning ruby brooch, as a present for the Queen, 1966 also being the year that Grima received his royal warrant. In the late 1960s he opened his exclusive gallery in Jermyn Street, Mayfair - the opening event being hosted by Lord Snowdon, then married to Princess Margaret, and his career continued to escalate, attracting a clientele of royalty and society jet-setters of the day.

Winner of numerous awards for his contribution to the jewellery industry, including the Duke of Edinburgh Prize for Elegant Design in 1966, and the De Beers Diamonds International Awards - awarded 13 times, (more than any other jeweller), today Grima is recognised as one of the greatest modernist jewellery designers of the 20th century.



117

AN 18CT GOLD AND DIAMOND BROOCH/PENDANT BY ANDREW GRIMA, 1967, the cast grass seed head with diamond highlights, contained within a tapered sheath with serrated edges, the reverse signed 'GRIMA', with maker's mark 'HJCo.', London hallmark, with leather maker's pouch, *total diamond weight approximately 0.30 carat, length 7.5cm.* **£2,000–£3,000**

Provenance: Purchased by the vendor from Andrew Grima's shop at 80 Jermyn Street, London.

118

AN 18CT GOLD NECKLACE ATTRIBUTED TO ANDREW GRIMA, CIRCA 1980, designed as a continuous series of abstract anchor links, two links with partial London hallmarks, unsigned, leather maker's pouch (gilt rubbed), length 42.5cm. **£2,000–£2,600**

Provenance: Purchased by the vendor from Andrew Grima's shop at 80 Jermyn Street, London.





119

A PAIR OF 18CT GOLD AND DIAMOND EARRINGS BY ANDREW GRIMA, 1984, each textured panel of abstract jagged design, set with a brilliant-cut diamond highlight and mounted in 18ct gold, London hallmark, maker's mark 'AG. Ltd', leather maker's pouch with silver gilt 'GRIMA' tag, London hallmark for 1969, maker's mark 'HJCo', earring length 30mm. £500-£600

Provenance: Purchased by the vendor from Andrew Grima's shop at 80 Jermyn Street, London.



120

A PAIR OF FLOWERHEAD EARRINGS BY ANDREW GRIMA, the textured matt petals each supporting a claw set old-cut diamond highlight, to a surround of polished leaves, yellow precious metal, reverse bearing plaque stamped 'GRIMA', on later added post fittings, total diamond weight approximately 0.20 carat, leather maker's pouch, diameter 21mm. £800-£1,000

Provenance: Purchased by the vendor from Andrew Grima's shop at 80 Jermyn Street, London.

121

AN 18CT GOLD NECKLACE BY ANDREW GRIMA, 1984, designed as a series of abstract textured double belcher links, London hallmark, maker's mark 'AGLtd', and with further partial hallmark, leather maker's pouch, (gilt rubbed), length 46cm. £2,600-£3,000

Provenance: Purchased by the vendor from Andrew Grima's shop at 80 Jermyn Street, London.





122

A SAPPHIRE AND DIAMOND DRESS RING, of abstract botryoidal design, set with circular-cut sapphires and brilliant-cut diamonds, indistinct signature, *total diamond weight approximately 0.40 carat, ring size L.* £1,000–£1,500

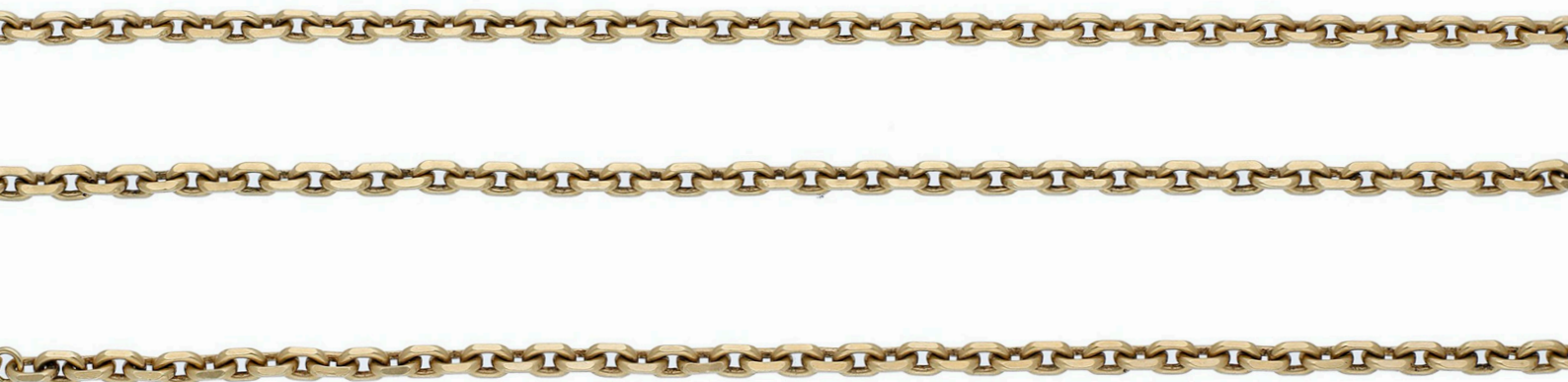


123

A SAPPHIRE AND DIAMOND DRESS RING, the cushion-shaped sapphire centred between two heart-shaped diamonds, to a tapered reeded band spaced by brilliant-cut diamond set scroll motifs, *ring size L.* £1,500–£1,800

124

AN 18CT GOLD CHAIN NECKLACE BY BOODLE & DUNTHORNE, the faceted curb-link chain to a ring bolt clasp, London hallmark for 1979, maker's mark 'B&D', *length 78cm.* £1,500–£2,000





125

A DIAMOND NECKLACE, the bicoloured necklace formed as a series of lozenge-shaped links leading to an articulated drop of similar design, set throughout with brilliant-cut diamonds, stamped '750', total diamond weight approximately 9.40 carats, length 46cm.

£3,000–£5,000

126

A PAIR OF DIAMOND HOOPS, the tapered hoops pavé-set to the front with brilliant-cut diamonds within scalloped borders, to post and clip fittings, stamped '18CT', total diamond weight approximately 0.86 carat, hoop length 23mm. £500–£700



127

A HARDSTONE BANGLE, CIRCA 1900, set with an oval hardstone plaque engraved with scrolling 'LW' monogram, the bifurcated shoulders leading to a hinged gold bangle, stamped '15', inner diameter 5.8cm. £400–£600



128

AN EMERALD AND DIAMOND HINGED BANGLE, channel-set to the front with oval mixed-cut emeralds and brilliant-cut diamond highlights, stamped '18K', total diamond weight approximately 0.18 carat, inner dimensions 6 x 4.8cm (oval). £500–£700

129

A MID 20TH CENTURY TOURMALINE BANGLE BY WILLI STOLL, the step-cut tourmaline collet-set between duos of square-shaped tourmalines, to a reeded bangle with alternating polished and textured finish, stamped '585' and 'HANDARBEIT', signed 'W.STOLL', inner diameter 5.2cm. £700–£900

130

A 9CT GOLD BICOLOUR NECKLACE, comprised of curved white gold ropetwist links, with yellow gold capped terminals and jump ring connections, London hallmark for 1996, length 43.5cm. £400–£600





131

A PAIR OF RUBY AND DIAMOND EARRINGS, the articulated surmounts each formed as a cluster of pear-shaped rubies and brilliant-cut diamonds, terminating in hoop-shaped drops set throughout with brilliant-cut diamonds, stamped '18K', total diamond weight approximately 1.20 carats, length 5.3cm. £400-£600

132

A PAIR OF VARI GEM-SET EAR PENDANTS, the articulated ear pendants comprising a spherical drop set with radiating rectangular-cut rubies centred with a circular sapphire collet, suspended by pavé-set diamond surmounts set with square-cut sapphires and emeralds, to post and clip fittings, total diamond weight approximately 0.55 carat, length 35mm. £600-£800



133

A RUBY AND DIAMOND CLUSTER RING, the large oval mixed-cut ruby claw-set within a surround of brilliant-cut diamonds, the trifurcated shoulders extending to form a reeded hoop, total diamond weight approximately 2.50 carats, ring size Q. £800-£1,200

134

A GEM-SET DRAGONFLY RING BY ZORAB, the circular plaque decorated with scrolling foliage and dragonflies, set throughout with various circular-cut gemstones, the shoulders of similar design, signed 'ZORAB', stamped '750', numbered '15105', ring size M. £1,000-£1,200





135

A MID 20TH CENTURY DRESS SET BY CARTIER, the cufflinks of knot design, together with three matching studs with push-action fittings, signed 'CARTIER' and stamped '14K', in a fitted Cartier New York case, largest terminal width 13mm. £1,500–£2,000



136

A PAIR OF 9CT GOLD HORSE EAR STUDS, BY HARRIET GLEN, each modelled as a galloping horse, hallmarked and bearing maker's mark 'HG', in signed case, ear stud length 17mm. £150–£200

The goldsmith **HARRIET GLEN** is an award winning artist, sculptor and jeweller, now based in Dorchester, Dorset. Previously Lady Jockey Champion of New South Wales, she was brought up in Australia and studied art. Harriet's creations in jewellery and sculpture specialise in realistically modelled horses and equestrian themes and wildlife subjects.

137

AN ITALIAN 18CT GOLD BRACELET, RETAILED BY DAVID MORRIS, composed of three tubular-link chains conjoined to a white gold clasp, signed 'CHIAMPESAN' and stamped 'DM' for David Morris, Birmingham import mark for 1998, length 18.8cm. £700–£900





138

AN 18CT GOLD BRACELET AND EAR PENDANTS SUITE BY WILLIAM WARNE, the bracelet composed of uniform domed roundels, each within reeded borders, the ear pendants with circular surmounts suspending conforming hinged roundels below, the bracelet with full London hallmark for 1998, ear pendants hallmarked to post fittings for London 1997, all with maker's mark 'WRW', bracelet length 18cm, ear pendants 2.2cm.
£1,200–£1,600

139

AN 18CT GOLD DOG BROOCH, CIRCA 1968, the stylised dog with single-cut diamond spots, enamel nose and tongue and garnet eyes, London import marks, length 37mm.
£500–£700



140

A CULTURED PEARL AND DIAMOND RING BY LILY HASTEDT, 2009, the pink cultured pearl mounted within an open sphere of brilliant-cut diamonds, to a U-shaped band, with maker's mark 'LH', London hallmark, *total diamond weight approximately 0.22 carat, ring size approximately L.* £400–£600



LILLY HASTEDT grew up in Guatemala, and trained as a goldsmith in Germany and London, where her studio has been based for over 20 years. Her inspiration comes from the sights and sounds of the natural world which she experienced in her early years in Central America, motivating her to capture nature's beauty in her distinctive designs, whilst incorporating traditional jewellery making techniques at the heart of her work.



141

AN 18CT WHITE GOLD AND CULTURED PEARL SUITE BY BOODLES, the earrings each set with a cultured pearl of black tint within a pair of interlocking hoops, pendant and ring en suite, earrings and pendant signed 'BOODLES', maker's mark 'B&D', London hallmark, *ring size Q.* £2,000–£3,000

142

A CULTURED PEARL AND DIAMOND NECKLACE, the cultured pearls leading to an openwork frontispiece of interlocking scroll design, set throughout with brilliant-cut diamonds and suspending a cultured pearl drop within, total diamond weight approximately 0.60 carat, length 44cm. £300-£400



143

A 9CT GOLD AND CULTURED PEARL 'MOLECULE' PENDANT AND PAIR OF EARRINGS BY YEN, the tapered pendant of stylised tassel design, suspending gold beads and cultured pearls, the ear studs of similar design and centred with cultured mabé pearls, pendant with London hallmark for 2018, with maker's mark 'YD', pendant length 6.5cm, earring length 20mm. £300-£500

YEN DUONG is a modern designer of Vietnamese heritage, her early years being spent in Wales. She studied at the Sir John Cass School of Art in London, graduating in 1995. She established YEN Jewellery the following year, working from her studios in Bloomsbury, her designs showing her fascination with the structural elements of jewellery, and incorporating movement and fluidity, with a highly tactile quality. Previous exhibitions of her work include those held at The Goldsmiths' Company and the Crafts Council, and she has worked with Liberty of London, Selfridges and Harvey Nichols.

144

A PAIR OF LAPIS LAZULI AND SILVER GILT EARRINGS BY BARBARA BERTAGNOLLI, 2015, the stylised silver gilt spirals surrounding a circular rough lapis lazuli plaque, London hallmark, maker's mark, length 20mm.

£60-£80



The London-based Italian designer BARBARA BERTAGNOLLI draws inspiration for her one-off pieces from the colours, unusual cuts and shapes of the gemstones she selects. Working directly without drawings, she has her own distinctive technique combining silver and applied 24 carat gold with influences from the Medieval period, the Vienna Secession and contemporary abstract forms.



145

TWO 9CT GOLD MOUNTED CHALCEDONY PENDANTS, each oval green chalcedony pendant with applied 9ct gold decoration, the first depicting the profile of a lady with floral headdress and circular-cut emerald accents, to a beaded scalloped surround and suspended from unassociated box-link chain, the second pendant/brooch applied with a floral spray within scrollwork mount, both stamped '9.375', the second with London assay mark, *first length 6.3cm.* £400-£600

146

TWO 9CT GOLD BLUE JOHN AND MOTHER-OF-PEARL DOUBLE-SIDED PENDANTS, BY DAVID SCOTT-WALKER, the pendants each mounted to a 9ct gold collet with scrolling surmounts, with maker's mark and Sheffield hallmark for 2003 and 2002 respectively, *lengths 6.2cm and 4.9cm.* £400-£600



147

A CULTURED PEARL AND DIAMOND PENDANT, composed of a teardrop-shaped cultured blister pearl beneath an oval blister pearl, each in closed back collet settings linked by a rose-cut diamond set starburst, suspended from a rose-cut diamond set bale, yellow precious metal mounted, *length 7cm.* £200-£300



148

A CITRINE RING AND A SMOKY QUARTZ RING, the step-cut citrine between tapering open shoulders, together with an oval-cut smoky quartz ring, to a plain hoop, stamped '14', *ring sizes M-N.* £150-£200



149

A CULTURED PEARL BRACELET AND NECKLACE, the three-row bracelet with a bombé clasp pavé-set with cultured half-pears, the single-row necklace en suite, clasps stamped '9CT', *bracelet length 15.5cm, necklace length 45.5cm.* £100-£150





150

A CULTURED PEARL NECKLACE, the single row of uniform cultured pearls to a barrel-shaped clasp, bezel-set with brilliant-cut diamonds, accompanied by five loose cultured pearls, total diamond weight approximately 0.13 carat, length 44.5cm. £600-£800

151

A PAIR OF CULTURED MABÉ PEARL EARRINGS, encircled in crossover yellow precious metal mounts, to post fittings, together with a pair of imitation pearl studs and a CZ mounted pendant, mabé earring length 28mm. £80-£120



152

A COLLECTION OF 9CT GOLD JEWELLERY, comprising a long belcher-link chain necklace, a flattened curb-link chain necklace, a mesh-link bracelet and an oval link bracelet, first length 74cm, second 77cm. £800-£900

Partially illustrated





153

AN EARLY 20TH CENTURY AQUAMARINE PENDANT, the circular-cut aquamarine surmount suspending a knife-wire with seed pearl highlight and terminating in an oval-cut aquamarine drop, suspended from a cable-link chain, mounted in gold, stamped '15CT', length 43cm, pendant length 4cm.

£200–£300

154

A BLISTER PEARL NEGLIGÉE NECKLACE, CIRCA 1900, the gold cable-link chain interspersed with blister pearls, leading to an oval-cut green tourmaline suspending two drops each terminating in a blister pearl tassel, stamped '9C', length 46cm, pendant length 9cm.

£100–£150



155

A CULTURED PEARL AND DIAMOND BOW BROOCH, gold and silver mounted, set throughout with rose-cut diamonds, with three cultured pearl highlights, the bow surmount suspending a detachable articulated tassel drop below, length 5.8cm.

£1,200–£1,500

156

AN EARLY 20TH CENTURY ROYAL PRESENTATION BROOCH, the circular brooch crowned and enclosing the cyphered initials for King Edward VII and Queen Alexandra, set throughout with rose-cut diamonds, with calibré-cut rubies and sapphires to either side, mounted in silver and gold, fitted case by 'Collingwood & Co. / To the Royal Family / 26, Conduit St. / London', diameter 26mm.

£600–£800



157

A GEM-SET HANSOM CAB BROOCH, CIRCA 1890, the horse, cab and driver set throughout with old brilliant-cut diamonds, the lantern set with a circular-cut ruby, the cab window fashioned by a faceted paste, and having rotating wheels, mounted in silver and gold, *total diamond weight approximately 0.60 carat, length 42mm.* £800–£1,200

The hansom cab was a horse-drawn carriage designed and patented in 1834 by Joseph Hansom, an architect from York. Originally called the Hansom Safety Cab, it combined both speed and safety, having a low centre of gravity for safe manoeuvring. Hansom cabs proved to be extremely popular, as they were light, fast and agile in London traffic. Other overseas countries took up the design, including European cities particularly Paris, Berlin and St Petersburg. By the late 19th century, they were in common use in the United States, particularly in New York City.

By the 1920s, the hansom cabs were largely being superseded by motor vehicles. The last licence for a horse-drawn cab in London was relinquished in 1947.





158

A CULTURED PEARL NECKLACE AND BRACELET SUITE, the necklace comprising a uniform row of cultured pearls and terminating in 9ct gold mounted pearl and single-cut diamond clasp, the bracelet ensuite, together with a pair of simulated pearl earrings, to post and clip fittings, *necklace length 77cm.*

£200–£300

159

AN AMETHYST AND DIAMOND PENDANT AND RING, the sugarloaf amethyst bezel-set to a satin polished pendant mount with cardinal brilliant-cut diamond points, the ring with matching finish and channel-set to the front with a series of rectangular-cut amethysts, the shoulders bezel-set with two brilliant-cut diamonds, together with a pair of convertible amethyst earrings with post fittings, *pendant length 28mm, ring size N. (3)*

£400–£600



160

TWO GOLD RINGS AND A PLATINUM BAND, comprising an 18ct gold signet ring with engraved 'J' initial and a 22ct wedding band, Birmingham hallmarks for 1917 and 1907 respectively, together with a second wedding band stamped 'PLAT', *ring sizes F½ - M½.*

£300–£500



161

A CULTURED PEARL NECKLACE, the two rows of graduated cultured pearls to a 9ct gold clasp with a cultured pearl and turquoise flowerhead to the centre and seed pearl surround, together with a chalcedony and imitation pearl necklace with an 18ct white gold clasp set with single-cut diamond flowerheads and two cultured pearls, clasps with UK hallmarks, *lengths 48cm and 62cm. (2)*

£300–£500





Partially illustrated

162

A SMALL COLLECTION OF GOLD JEWELLERY, comprising a pair of early 20th century 9ct gold cufflinks, foliate engraved, an Edwardian 9ct gold diamond set marquise panel brooch, a Victoria half sovereign, 1883, with applied pendant mount and suspended from an unassociated chain, and two 22ct gold bands, ring sizes *O* and *P* respectively. (5) £300–£500

163

AN 18CT GOLD CURB-LINK BRACELET WITH FOB CHARM, the fob with bead and ropetwist decoration and set with a turquoise cabochon to the base, each link stamped with Egyptian assay mark for 18ct gold, bracelet length 19cm. £1,800–£2,000



164

TWO GEM-SET RINGS, the first collet set with an oval mixed-cut aquamarine set between two brilliant-cut diamonds, the second, with an undulating double band set with a chrome diopside and graduated brilliant-cut diamonds, both mounted in 18ct gold, UK hallmarks, total diamond weight approximately 0.45 carat, ring sizes *O½* and *O* respectively. £400–£600



165

A PAIR OF 9CT GOLD CUFFLINKS, double-sided, the oval plaques with engine turned decoration and chain connectors between, Birmingham hallmark for 1963, maker's mark for Henry Griffith & Sons Ltd., plaque length 20mm. £100–£150

166

A SMALL COLLECTION OF JEWELLERY, comprising a faceted belcher-link chain, stamped '9k', a carved *Corallium Rubrum* apple pendant on fox-tail-link chain, stamped '585', a square section snake-link chain necklace, a clasp set with a carved jade bead (jade untested), and an unmounted oval mixed-cut sapphire, various sizes. (Quantity) £500–£700

Partially illustrated



BUCCELLATI

The Italian firm Buccellati is famous for its rich textural gold jewellery spanning the decades from the 1920s to the 1960s. Their finest pieces are bold and immediately recognisable.

Born into a family of goldsmiths in 1892, Mario Buccellati was apprenticed to the jewellers and goldsmiths Beltrami & Bernati. In 1919 he opened his own jewellery store and workshop on the Largo Santa Maria, near the Teatro alla Scala, in Milan. In 1951 Mario and his son Luca opened their first store in New York, with another following, on 5th Avenue, in 1954.

Mario Buccellati was the first to introduce the technique of texture-engraving, often using mixed metals of silver and gold, or platinum and gold. The different engraving techniques are called *rigato* (parallel lines cut onto the surface of metal to obtain a sheen effect), *telato* (texture, obtained by fine cross-hatched lines), *segrinato* (engraving in every directions with overlapping textures), *ornato* (decoration based on natural forms such as animals, leaves and flowers), and *modellato* (the most delicate engraving technique which consists of reproducing several designs chiselled in

three dimensions). When the process is complete, the finish will often resemble a fine fabric - linen, lace or silk.

In 1971 Gianmaria Buccellati, grandson of Mario, set up his own eponymous jewellery firm, going on to open stores around the world, including the Place Vendome in Paris. He also set the Italian Gemological Institute, IGI, in 1973, remaining its president for the next quarter century.

In 2011, the two firms of Mario Buccellati and Gianmaria Buccellati merged to form the single firm of Buccellati.



167

A GREEN CHALCEDONY DRESS RING BY MARIO BUCCELLATI, CIRCA 1960, the oval cabochon within scalloped claw setting and petal surround, to tapered shoulders, the gold with textured 'rigato' finish, signed 'M. Buccellati', '750' and numbered '56', ring size P½. £800–£1,000

168

A GOLD BROAD BRACELET, composed of faceted polished and textured links, stamped '750', length 19.2cm. £1,200–£1,500





169

AN 18CT GOLD TOURMALINE AND CULTURED PEARL PENDANT AND A PAIR OF CULTURED PEARL EAR STUDS BY LEO DE VROOMEN, the articulated pendant alternately set with blue tourmaline cabochons and cultured pearls, together with a pair of gold mounted bouton pearl studs, both stamped '750' with maker's mark 'L.D.V' and London assay mark, the pendant signed 'de Vroomen', *pendant length 7cm.* £2,600-£3,600

Born in Holland during the Second World War, Leo de Vroomen was the youngest of eight siblings. His family were tulip farmers but from an early age Leo dreamed of a different life.

Following his apprenticeship in The Hague and qualifying as a Master Goldsmith in Switzerland, he came to London in 1965. It was whilst lecturing at the Central School of Art and Design that he met his future wife - the artist and designer Ginnie. They married and in 1976 together founded De Vroomen Design Ltd. The company rapidly expanded and the

distinctive De Vroomen style gained international reputation.

During these years, Ginnie's painting became increasingly important and in 1997, she had her first solo show in Chelsea.

De Vroomen went on to be the winners of the coveted De Beers Diamonds International Award in 1974, winning a second award in 1986.

In 1991, the Goldsmiths' Hall held a retrospective exhibition of their work, marking 20 years of the partnership between Leo and

Ginnie. A second exhibition at Goldsmiths' Hall took place in the summer of 2017, to celebrate 50 years of De Vroomen jewellery, the jewellery exhibited to the backdrop of Ginnie's exquisite paintings.

Over the years, De Vroomen have evolved their distinctive style, using strong sculptural forms modelled in gold and set with gemstones, enamel and pearls, their minimal use of diamonds showcasing the bold coloured stones, cloisonné and champlevé enamels.



170

A BLACK AND WHITE CULTURED PEARL NECKLACE AND BRACELET SUITE, the necklace composed of three alternate rows of black and white cultured pearls, to a single-cut diamond and pearl mounted clasp, the bracelet ensuite, stamped '14K' '585', total diamond weight approximately 1.44 carats, necklace length 53.5cm. £700-£900



171

A RUBY AND DIAMOND FIVE STONE RING, claw-set with circular-cut rubies and brilliant-cut diamonds, white precious metal mounted, total diamond weight approximately 0.10 carat, ring size J. £100-£150

172

A DIAMOND DRESS RING, the tapered band pavé-set to the front with brilliant-cut diamonds, spaced by a series of baguette-cut diamonds, mounted in 9ct gold, Sheffield hallmark, ring size P½. £100-£150



173

A SAPPHIRE AND DIAMOND RING, the oval-cut sapphire within a raised openwork mount set with single-cut diamonds, between trifurcated shoulders, stamped '18', total diamond weight approximately 0.30 carat, ring size M. £200-£300

174

A GEM-SET BRACELET, the quatrefoils set with various gems including peridot, citrine, iolite, blue topaz and garnet, stamped '925', length 19cm. £100-£150





175

A THREE ROW CULTURED PEARL NECKLACE, the graduated pearls to a 19th century rose-cut diamond set foliate clasp, length 46cm. £240-£300

176

A DIAMOND ETERNITY RING, CIRCA 1930, set throughout with brilliant-cut diamonds, mounted in platinum, total diamond weight approximately 1.80 carats, ring size L - M. £700-£900



177

A DIAMOND TRIPLE CLUSTER RING, of crossover-over design, the triple cluster claw set throughout with brilliant-cut diamonds, partial hallmark for 18ct gold, total diamond weight approximately 1.05 carats, ring size P.

£500-£600



178

A DIAMOND BANGLE, of late 19th century style, the scrolling frontispiece of star and crescent moon design, set throughout with old brilliant and step-cut diamonds, total diamond weight approximately 1.75 carats, inner diameter 5.2cm. £1,000-£1,500



All lots are subject to extra charges which may be viewed in Ts and Cs 3, 4, 5 and 10 at the back of this catalogue.



179

A 9CT GOLD NECKLACE, of curb-link design,
London import mark, length 42.5cm.
£800–£1,000

180

AN ITALIAN GEM-SET BRACELET BY MANCADORI, the flexible strap
set to the front with vari-cut gemstones, to include aquamarine, citrine,
tourmalines, etc., and with a brilliant-cut diamond highlight, the clasp
similarly-set and with a further brilliant-cut diamond, Italian assay mark,
stamped '750', signed 'mancadori', length 18cm.
£800–£1,200



181

A DIAMOND SCROLL RING, 1977, composed of two bold scrolls, each side inset with a row of single-cut diamonds, the band of continuous uniform width, mounted in 18ct gold, London hallmark, with maker's mark 'LES' for Lynne Elizabeth Stephens, numbered '0064', and stamped 'DC78', ring size (leading edge) I. £500–£700

Lynne Elizabeth Stephens registered her hallmark in 1975.



182

A DIAMOND RING, 1977, set with a brilliant-cut diamond in a raised claw setting, between broad shoulders extending to form the hoop, mounted in 18ct gold, London hallmark, maker's mark 'LES' for Lynne Elizabeth Stephens, numbered '1183', diamond weight approximately 0.20 carat, ring size N. £300–£360



183

A DIAMOND HALF ETERNITY RING, claw set with brilliant-cut diamonds, to a tapered band, yellow precious metal mounted, total diamond weight approximately 1.00 carat, ring size L. £400–£600



184

AN AMETHYST AND DIAMOND BANGLE, the abstract cuff with a cushion-shaped profile, set with a fancy-cut amethyst with panels of brilliant-cut diamonds to either side, indistinct assay marks, total diamond weight approximately 0.45 carat, inner diameter 58mm. £1,500–£2,000





185

A DIAMOND BROOCH, the pierced circular brooch with scrolling outline and set throughout with a combination of brilliant and single-cut diamonds, *total diamond weight approximately 2.27 carats, diameter 32mm.* £500–£700



186

A DIAMOND ETERNITY RING, set with a continuous row of princess-cut diamonds, mounted in platinum, London hallmark, *total diamond weight approximately 1.15 carats, ring size L - M.* £500–£700



187

A TWO STONE DIAMOND CROSSOVER RING, the old brilliant-cut diamonds claw set between rose-cut diamond set shoulders, white precious metal mount stamped 'plat', *total diamond weight approximately 0.45 carat, ring size L - M.* £200–£300



188

A DIAMOND ETERNITY RING, alternately set with brilliant and baguette-cut diamonds, *total diamond weight approximately 1.82 carats, ring size approximately L (sizing beads).* £500–£600



189

A diamond panel ring, the square-shaped panel set throughout with a combination of brilliant and baguette-cut diamonds, stamped '750', *total diamond weight approximately 1.70 carats, ring size K½.* £400–£600

190

A DIAMOND SINGLE STONE RING, the old brilliant-cut diamond weighing 1.96 carats in a raised claw setting, ring size Q. £4,000–£6,000

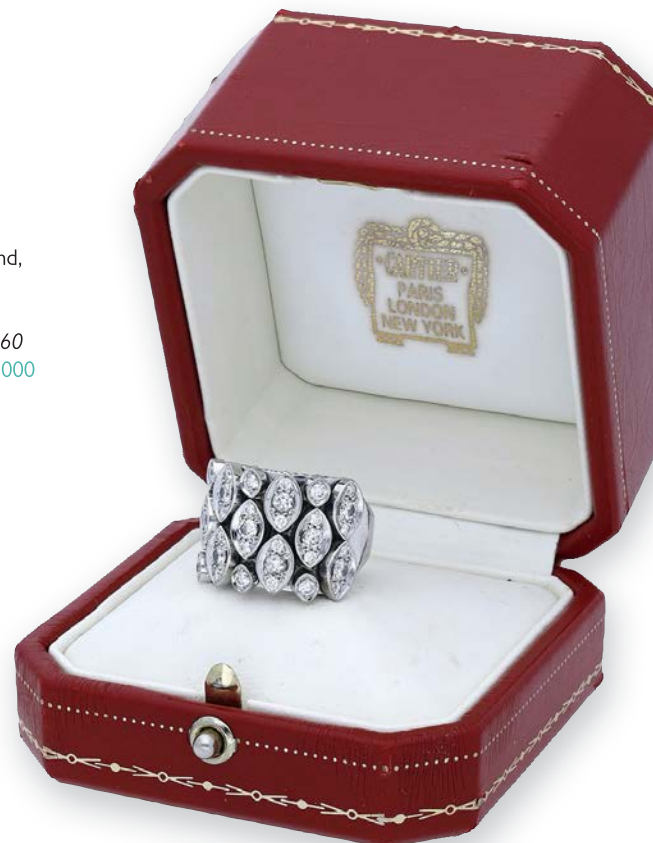


191

AN 18CT GOLD BICOLOUR 'B.ZERO1' BAND RING, BY BULGARI, the plain polished white gold band between yellow gold borders signed 'BVLGARI', the inner band also signed and stamped '750' with Italian assay mark for Vicenza, with lasered common control mark and Sheffield assay mark, numbered '51', ring size K½. £200–£300

192

A DIAMOND 'DIADEA' DRESS RING BY CARTIER, the front applied with a series of partially articulated marquise-shaped collets set with brilliant-cut diamonds, the shoulders further accented with brilliant-cut diamonds, to a tapered band, stamped 'J C' and signed 'Cartier', with French eagle's head guarantee and common control marks for 18ct gold, serial number '975427', cased, total diamond weight approximately 1.60 carats, ring size L. £4,000–£6,000





193

A PINK SAPPHIRE AND DIAMOND CLUSTER RING, of ballerina design, the oval mixed-cut pink sapphire claw set within an undulating cluster of tapered baguette-cut diamonds, the band stamped '18K', total diamond weight approximately 2.20 carats, ring size N. £500–£700

194

A PAIR OF PINK TOPAZ AND DIAMOND CLUSTER EARRINGS, each cushion-shaped pink topaz within a surround of brilliant-cut diamonds, stamped '585' and '14K', total diamond weight approximately 0.65 carat, length 13mm. £400–£600



195

A RUBY AND DIAMOND RING AND EARRING SUITE, the ring claw-set with an oval mixed-cut ruby within a surround of tapered baguette and brilliant-cut diamonds, stamped '14K' and '585', the earrings en suite, total diamond weight approximately 1.55 carats, ring size L. £500–£700

196

AN ORANGE SAPPHIRE RING, the circular-cut sapphire in a partial collet setting, mounted in silver, European convention mark, ring size N. £300–£500



197

A DIAMOND BRACELET, formed as a series of baguette-cut diamond channels set within single-cut borders, spaced by single-cut diamond hoop connectors, stamped '14K', total diamond weight approximately 4.00 carats, length 19cm. £1,000–£1,500





198

AN AQUAMARINE AND DIAMOND CLUSTER RING, the step-cut aquamarine claw-set within a surround of brilliant-cut diamonds, to pear-shaped white stone shoulders, *total diamond weight approximately 2.80 carats, ring size R.* £600–£800



199

AN AQUAMARINE AND RUBY RING, the step-cut aquamarine claw-set between two channels of rectangular-cut rubies, the shoulders similarly-set with a single square-cut, stamped '18CT', *ring size P.* £1,000–£1,500

200

AN ART DECO SAPPHIRE AND PEARL BAR BROOCH, CIRCA 1920, set with a row of French-cut sapphires and centred with a pearl, the openwork terminals set with rose and single-cut diamonds and a further pearl highlight, mounted in platinum, length 45mm. £200–£300



201

TWO GEM-SET BAR BROOCHES, the first designed as a circular-cut sapphire within an openwork surround, set throughout with single-cut diamonds, together with an early 20th century rose-cut diamond, onyx and cultured pearl bar brooch, of propeller design, mounted in gold, first length 5.2cm. £400–£500



202

AN ART DECO JABOT PIN AND A SAPPHIRE STICK PIN, EARLY 20TH CENTURY, the jabot pin modelled as a sword with black enamel, onyx, and old-cut diamond decoration, stamped '15CT' 'PLAT', the gold stick pin set with a circular-cut sapphire within an open lozenge-shaped surround, first length 7.5cm. £200–£300



203

A LATE 19TH CENTURY FRENCH ENAMEL AND DIAMOND STICK PIN, the terminal modelled as a knight's helmet, with hinged pierced visor, the whole decorated with translucent gun metal blue enamel, with scrolling foliate detailing and double-sided diamond comb, the rivets with further diamond accents, mounted in gold, French assay marks, partial maker's mark, length 9cm. £800–£1,200



204

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND STICK PIN AND A SAPPHIRE AND CULTURED PEARL BROOCH, The stick pin terminal of hoop design set with old brilliant-cut diamonds and circular-cut sapphires to the cardinal points, mounted in platinum, the brooch of wreath design, stamped '9CT', pin length 6cm, brooch diameter 28mm. £100–£150





205

A PAIR OF GOLD AND LAPIS LAZULI CUFFLINKS BY BOUCHERON, the rectangular-shaped lapis lazuli panels set to bloomed gold mounts, signed 'BOUCHERON PARIS', dimensions 16 x 12mm.

£600–£800

206

AN EARLY 20TH CENTURY SAPPHIRE, DIAMOND AND PEARL LINE BROOCH, the tapered bar of slightly curved outline and alternately set with series of French-cut sapphires and graduating old-cut diamonds, within millegrain borders, to rose-cut diamond set roundels and pearl terminals, (pearls untested), total diamond weight approximately 0.92 carat, length 12cm.

£2,400–£3000





207

A **SAPPHIRE AND DIAMOND RING**, the oval sapphire cabochon within a surround of old brilliant-cut diamonds, between openwork shoulders depicting a crest with crowned sailboat beneath a globe with a dolphin to either side, on a trifurcated hoop, *total diamond weight approximately 0.65 carat, ring size R.* **£1,000–£1,500**



208

A **SAPPHIRE AND DIAMOND DRESS RING**, the lozenge-shaped bicolour ring mount bezel-set with an old brilliant-cut diamond between triangular-shaped sapphires, *total diamond weight approximately 0.30 carat, ring size R.* **£300–£500**



209

AN **18CT GOLD THREE STONE DIAMOND RING**, the tapered band bezel set with three transitional-cut diamonds, London hallmark for 1975, *total diamond weight 1.20 carats, ring size R.* **£1,800–£2,000**



210

A **DIAMOND DRESS RING**, of bicolour design, formed of three hoops set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, *total diamond weight 0.28 carat, ring size I.* **£150–£200**



211

A **TANZANITE AND DIAMOND RING**, the marquise-shaped tanzanite set above a row of brilliant-cut diamonds, mounted in 18ct white gold, London hallmark, *ring size J½.* **£200–£300**

212

A PAIR OF LAPIS LAZULI EAR CLIPS, the lapis lazuli cabochons collet-set to reeded tiered mounts, the reverse stamped '585', with urn-shaped punch mark and numbered '35', to clip and post fittings, (lapis lazuli untested for treatments), length 23mm.

£200-£300



213

A PAIR OF BICOLOUR DIAMOND SET EARRINGS, composed of tapered plain polished hoops suspended from teardrop-shaped surmounts with satin finish, bezel-set with brilliant-cut diamonds, to post fittings, the hoops stamped '585', total diamond weight approximately 0.20 carat, earring length 29mm.

£300-£400

214

A PAIR OF SAPPHIRE EARRINGS BY DEAKIN & FRANCIS, the 9ct gold flowerheads with a circular sapphire cabochon to the centre, Birmingham hallmark for 1993, misstruck maker's mark, length 19mm

£150-£200



215

A PAIR OF BICOLOURED EARRINGS, of bombé swirl design, stamped '750', length 17mm.

£260-£300

216

AN ITALIAN 9CT GOLD TEXTURED BRACELET, comprised of twisted textured links enclosed within polished belcher-link borders, with lozenge shaped '375' stamp and London import mark for 1960, the clasp engraved 'BREV' for 'Brevetto', length 20cm.

£600-£700





217

AN ART DECO DIAMOND BROOCH, the pierced plaque of geometric design and set throughout with old and single-cut diamonds, *total diamond weight approximately 2.28 carats, length 5.7cm.* £800–£1,200



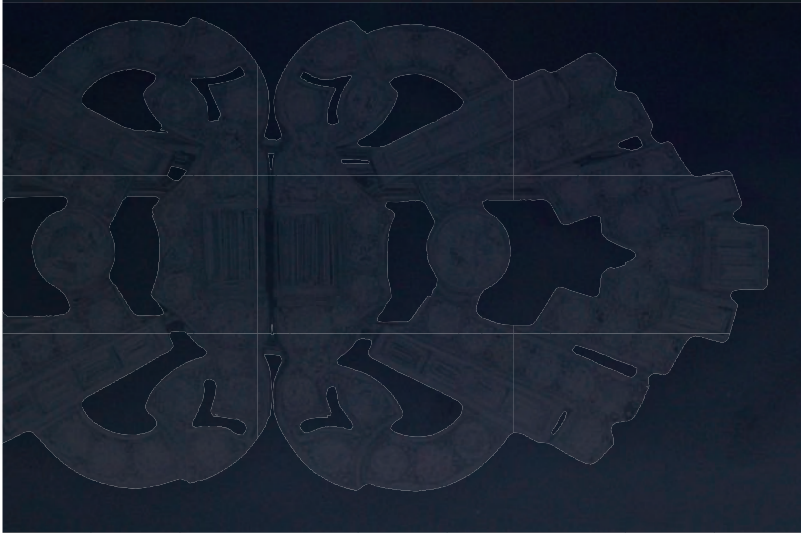
218

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH, CIRCA 1930, the pierced geometric plaques set throughout with baguette, brilliant and single-cut diamonds, mounted in platinum, *total diamond weight approximately 2.80 carats, length 6cm.* £1,000–£1,500



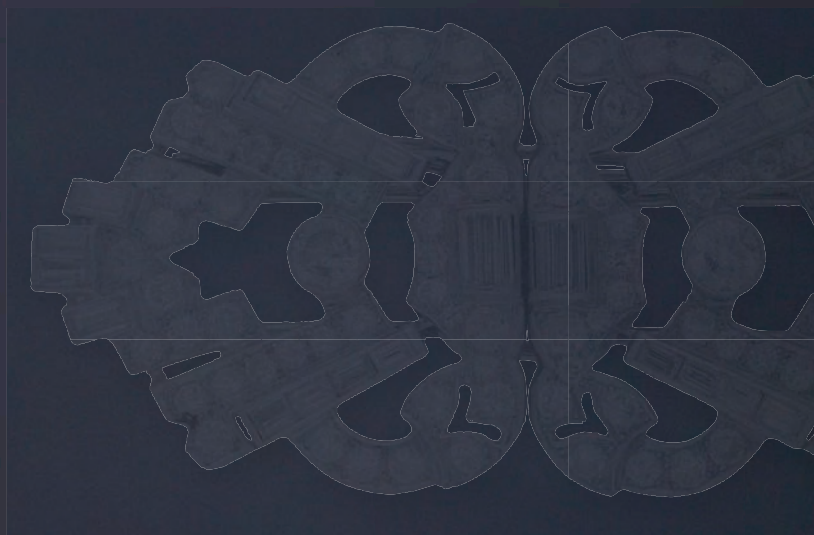
219

AN ART DECO DIAMOND PLAQUE BROOCH, the pierced plaque set throughout with a combination of single and old brilliant-cut diamonds, *length 6cm.* £600–£800



220

AN ART DECO DIAMOND DOUBLE CLIP BROOCH, of stylised geometric form, set throughout with graduated brilliant and baguette-cut diamonds, mounted in white precious metal, with original detachable frame, total diamond weight approximately 5 carats, length 6.6cm. £1,500–£2,000





221

A RUBY AND DIAMOND BROOCH, comprising a circular-cut ruby cluster within a surround of pierced brilliant-cut diamond set scrolls, with applied '750' stamp, the brooch fitting engraved and 'BREV' for 'Brevet', length 40mm. £600–£800

222

A DIAMOND SET ETERNITY BAND, set throughout with brilliant-cut diamonds within individual pinched collet settings, mounted in white precious metal, total diamond weight approximately 1.08 carats, ring size M.

£400–£500



223

AN 18CT WHITE GOLD HALF HOOP DIAMOND RING, the tapered band pavé set to the front with brilliant-cut diamonds, stamped '18K' '750', London hallmark for 2010, total diamond weight approximately 0.45 carat, ring size approximately L-N (sizing beads).

£600–£800



224

A DIAMOND HALF ETERNITY RING, set with a row of old-cut diamonds, the band stamped '750' and signed 'Cara', total diamond weight approximately 0.52 carat, ring size J½.

£240–£300



225

A DIAMOND PANEL RING, comprising four rows of brilliant-cut diamonds flanked each side by a row of baguette-cut diamonds, to a broad tapered band, stamped '18K' '750', total diamond weight approximately 1.76 carats, ring size L½.

£800–£1,200

226

A 14CT GOLD GEM-SET CROSS PENDANT, set throughout with vari-cut diamonds and treated yellow and blue diamonds, the cross terminal styled as hands folded in prayer, London hallmark for 2014, total diamond weight approximately 4.50 carats, length 9cm. £600-£800



227

AN 18CT GOLD DIAMOND CROSS PENDANT, set throughout with brilliant-cut diamonds terminating in trefoil collets, centred with a reeded cross motif, to a fixed tapered bale, London hallmark for 2000, total diamond weight approximately 1.12 carat, length 5cm. £400-£600



228

A DIAMOND PENDANT, CIRCA 1977, the openwork pendant of stylised trellis design and set with brilliant-cut diamonds, mounted in 18ct gold, UK import mark, total diamond weight approximately 0.45 carat, length 27mm. £150-£200

229

A PAIR OF DIAMOND BANGLES, set throughout with brilliant-cut diamonds, stamped '750' 'D1.47', total diamond weight approximately 2.94 carats, inner diameter 5.7cm. £1,200-£1,500



230

A 14CT WHITE GOLD OPAL, EMERALD, AND DIAMOND CLUSTER RING, the oval opal cabochon collet-set within a surround of calibr -cut emeralds, enclosed within an outer millegrain border of single-cut diamonds, to similarly set shoulders with engraved decoration, London hallmark for 2014, *total diamond weight approximately 0.34 carat, ring size M½.* £600–£800



231

AN OPAL AND DIAMOND RING, the opal cabochon claw set to bifurcated single-cut diamond set shoulders, the shank stamped '18CT', *total diamond weight approximately 0.08 carat, ring size O.* £300–£500

232

AN EARLY 20TH CENTURY OPAL AND DIAMOND RING, the oval opal cabochon within a surround of brilliant-cut diamonds, mounted in platinum and gold, stamped 'PLAT' and '18CT', *total diamond weight approximately 1.00 carat, ring size N.* £400–£600



233

AN OPAL AND DIAMOND CLUSTER RING, the oval opal cabochon collet set within a brilliant-cut diamond cluster, to broad bicolour reeded band, *total diamond weight approximately 1.28 carats, ring size approximately R (band slightly oval).* £800–£1,200

234

A SMALL COLLECTION OF JEWELLERY, comprising a ropetwist chain with wraparound box-link accent, a ropetwist chain necklace, stamped '750', a fine curb-link chain necklace, a diamond five-stone ring, and a crossover ring set with cubic zirconia, *various lengths and sizes.* (5). £800–£1,000

Partially illustrated





235

A CULTURED PEARL AND DIAMOND PENDANT NECKLACE, the tiered hexagonal pendant pavé-set with single-cut diamonds spaced by polished borders and centred with a baroque cultured pearl, to a matching hinged bale and suspended from a foxtail-link chain, both the pendant and chain stamped 'NATAN' '750', total diamond weight approximately 1.92 carats, chain length 75.5cm.

£1,500–£2,000



236

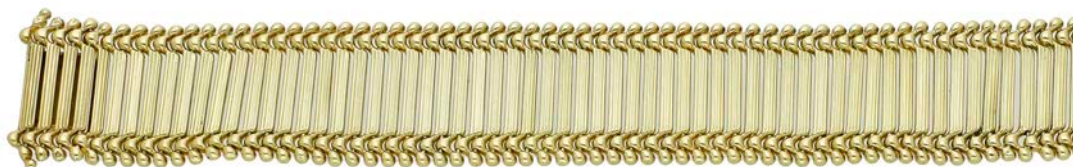
AN OPAL AND RUBY CROSSOVER BANGLE, the hinged bangle set to the front with opal cabochons and circular-cut ruby accents, highlighted with engraved floral motifs, inner dimensions 5.5 x 4.7cm (oval).

£500–£700

237

AN 18CT GOLD STRAP BRACELET, 1965, formed as an articulated series of reeded bars with a beaded border, Birmingham hallmark, length 18cm.

£1,200–£1,500



238

A 9CT GOLD BROAD BRICK-LINK BRACELET, with textured crosshatch finish, highlighted by polished foliate motifs, stamped '9.375', London import mark, length 21cm.

£1,000–£1,200





239

A CULTURED PEARL NECKLACE WITH A RUBY AND DIAMOND CLASP, the three strands of cultured pearls to a stylised spray clasp set with brilliant-cut diamonds and circular-cut rubies, stamped '750', total diamond weight approximately 0.80 carat, length 38cm. £700–£900

240

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS, each set with a cultured pearl above a brilliant-cut diamond, total diamond weight approximately 1.50 carats, earring length 16mm. £600–£800



241

A PAIR OF DIAMOND EAR STUDS, each set with an old brilliant-cut diamond, total diamond weight approximately 1.20 carats. £700–£900

242

A GEM-SET GIARDINETTO BROOCH AND EARRING SUITE, CIRCA 1960, the brooch bouquet set with various gemstones including diamond, opal, sapphire, amethyst, peridot, etc., with engraved leaves in a pierced basket with ropetwist handle, the earrings of similar design, stamped '375', brooch length 40mm. £200–£300



243

A THREE ROW CULTURED PEARL BRACELET, the uniform rows of cultured pearls with four vertical spacers, to a stylised foliate clasp, stamped '14k' and 'PRL', length 19cm. £100–£150





244

A CULTURED PEARL COLLAR NECKLACE, comprising three rows of uniform cultured pearls with a brilliant-cut diamond cluster clasp, centred with a pear-shaped amethyst within a brilliant-cut diamond surround, *total diamond weight approximately 3.72 carats, length 43.5cm.* £600–£800



245

A CARNELIAN BEAD AND GARNET NECKLACE, the uniform polished carnelian beads suspending a circular disc pendant collet-set with garnet cabochons, with ropetwist wirework decoration and bloomed finish, reverse with indistinct inscription, stamped '750', necklace length 41cm. £300-£400

246

A PAIR OF RHODOLITE GARNET HOOPS, channel-set to the front with a series of square-cut rhodolite garnets within plain polished borders, stamped '18kt', to post and clip fittings, hoop length 20mm. £150-£200



247

A PAIR OF 18CT GOLD GARNET AND SAPPHIRE EARRINGS, comprising a garnet cabochon within a surround of sapphire cabochon collets spaced by beaded decoration, to post and clip fittings, stamped '750' with London assay mark, maker's mark 'PJL', diameter 25mm. £800-£1,000

248

A CITRINE AND DIAMOND DRESS RING, the oval mixed-cut citrine claw-set and overlaid with a horizontal channel of princess-cut diamonds, total diamond weight approximately 2.40 carats, ring size U. £600-£800





249

AN 18CT GOLD CHAIN NECKLACE, CIRCA 1970, the links in the form of textured seed pods, import mark for 1973, maker's marks 'M.H' and 'H&M' for Harris & Maisey, length 78cm.

£3,000–£5,000



250

A 9CT GOLD WEAVE RING, the plaited weave spaced by beaded detail, Birmingham assay mark, ring size U. £100–£150



251

AN 18CT GOLD DIAMOND CLUSTER RING, the pavé cluster set throughout with brilliant-cut diamonds, London hallmark for 1990, total diamond weight approximately 1.14 carats, ring size M. £300–£400



252

AN 18CT TWO ROW DIAMOND HALF ETERNITY RING, the tapered band tension-set to the front with a double row of brilliant-cut diamonds, London hallmark for 1994, total diamond weight approximately 1.80 carats, ring size L. £1,000–£1,500



253

A RUBY AND DIAMOND CROSSOVER RING, 1911, the terminals set with a cushion-shaped ruby and old brilliant-cut diamond, between similarly-set crossover shoulders, mounted in 18ct gold, Birmingham hallmark, total diamond weight approximately 0.30 carat, ring size Q. £200–£300

254

A GOLD BRACELET, the articulated strap with engraved foliate decoration throughout, length 18.2cm. £700–£900

According to a surface analysis test at GCS the gold is testing as 17ct. Verbal report number 5782-2753.





255

A RUBY AND DIAMOND CLUSTER BROOCH, CIRCA 1960, set with a flowerhead of circular-cut rubies, within a bombé bicoloured surround set with single-cut diamond scrolls each within a ropetwist border, stamped 'ITALY 18K', diameter 38mm. £500–£700



256

A RUBY AND DIAMOND BROOCH AND EAR CLIP SUITE, CIRCA 1960, the bombé flowerhead with pierced petals and single-cut diamond highlights, the centre set with a circular-cut ruby and diamond cluster, the ear clips en suite, stamped '18K ITALY', brooch diameter 38mm, ear clip length 20mm. £800–£1,200

257

A SNAKE-LINK CHAIN NECKLACE, clasp stamped '750', length 71cm. £500–£600





258

AN EARLY 19TH CENTURY SAPPHIRE AND DIAMOND CLUSTER

RING, the oval-cut sapphire within a two-row surround of cushion-shaped diamonds in closed-back settings, between openwork scroll shoulders on a reeded hoop, mounted in silver and gold, *sapphire weight approximately 4.50 carats, total diamond weight approximately 2.00 carats, ring size K - L.*

£5,000–£7,000

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin with no indications of heating. Report number 5782-2263, dated 30 June 2022.



259

A 'PANTHÈRE' BROOCH BY CARTIER, CIRCA 1986, the polished gold panther playing with a brilliant-cut diamond ball, with brilliant-cut diamond highlights to the paws and circular-cut emerald eyes, mounted in 18ct gold, London import mark, signed 'Cartier London', numbered 'R6719', *diamond weight approximately 0.80 carat, length 5.5cm.* £3,000–£5,000

The panther is a longstanding motif employed by Cartier. It first made its appearance in 1917 on a diamond, onyx and platinum cigarette case, designed by Louis Cartier as a gift to his lover (and later head designer at Cartier), Jeanne Toussaint.

However the panther motif really found fame in the late 1940s when Cartier created several iconic panther jewels for the Duchess of Windsor (this being the first time that the panther was represented in its entirety); these items included a three-dimensional panther brooch of pavé sapphires and white and yellow diamonds, the big cat perched atop a 152.35 carat sapphire cabochon.

The panthère designs remain as popular today as they ever were and form an iconic collection of the house of Cartier.





260

AN 18CT GOLD DIAMOND HALF HOOP RING, the tapered band claw-set to front with three uniform rows of brilliant-cut diamonds, stamped '750' with both London assay and common control mark, total diamond weight approximately 4.00 carats, ring size M½. £800–£1,200



261

AN ANTIQUE GOLD RING, modelled with a standing elephant, set between tapered shoulders, ring size P. £300–£400



262

A SAPPHIRE AND DIAMOND RING, the bombé ring of abstract design, with four rows of brilliant-cut diamonds with scattered brilliant-cut diamonds and circular-cut sapphires between, stamped '18K', ring size M - N. £240–£300



263

AN 18CT GOLD THREE STONE DIAMOND RING, the three brilliant-cut diamonds claw-set to an 18ct gold tapered band with reeded shoulders, London hallmark for 2004, total diamond weight approximately 1.50 carats, ring size L. £600–£800

264

A GOLD TRACK-LINK BRACELET, the three-row strap formed as a series of concealed rectangular links, length 19cm. £400–£500

According to a surface analysis test at GCS the bracelet is testing as 14ct gold. Verbal report number 5782-2848.





265

AN 18CT GOLD DIAMOND LINE BRACELET, claw-set throughout with brilliant-cut diamonds, stamped '750' '5.0' with common control mark for 18ct gold, *total diamond weight approximately 5.00 carats, length 17cm.* £1,000–£1,500

266

A 9CT GOLD BRACELET, composed of alternating polished and ropetwist gold hoops, to a bolt ring clasp, stamped '9 375' and hallmarked for Birmingham, 1990 and bearing maker's mark 'SJR', *bracelet length 21.5cm.* £150–£200



267

A GOLD 'LOVE' CHAIN BRACELET, BY CARTIER, the fine two row belcher-link chain bracelet, to central large annular link inscribed 'LOVE', with small diamond accent to the O and screw head details verso, and a further collet set brilliant-cut diamond link to one side, clasp and central link both signed, numbered 'BUX566' and stamped '750', in signed Cartier case and box, *bracelet length 20cm.* £800–£1,200





268

AN 18CT GOLD SAPPHIRE AND DIAMOND RING, the oval mixed-cut sapphire between bifurcated single-cut diamond shoulders, the gallery similarly-set, London hallmark, *total diamond weight approximately 0.75 carat, ring size L - M.* £1,000–£1,500

According to a verbal report from GCS, the sapphire is of Sri Lankan origin. Verbal report number 5782-2636.



269

A DIAMOND CLUSTER RING, the principal cushion-cut diamond within a double cluster surround of smaller cushion-cut and old-cut diamonds, all claw set and mounted in yellow precious metal, the inner band marked '18ct', *total diamond weight approximately 3.3 carats. ring size Q.* £1,200–£1,500



270

A SAPPHIRE AND DIAMOND CLUSTER NECKLACE AND BRACELET SUITE AND A PAIR OF MATCHED EAR CLIPS, the necklace designed to the front with a series of oval sapphire and brilliant-cut diamond clusters, with central larger cluster, each spaced with panels of six brilliants, to a flattened curb-link back chain, the bracelet of conforming design, both clasps stamped '18k 750', with indistinct maker's marks, together with a pair of sapphire and diamond ear clips, the central oval sapphires within double borders of brilliants and baguette-cut diamonds, on post and clip fittings, stamped '750', *total diamond weight approximately 8.50 carats, necklace length 41.5cm, bracelet length 5.8cm.*

£8,000–£10,000

According to a verbal report from GCS, the principal sapphire in the necklace is of Sri Lankan origin. Verbal report number 5782-2755.



271

A LARGE CITRINE PENDANT, the briolette-cut citrine with incorporated bale and suspended from an unassociated late 19th century gold guard chain with later bolt ring fitting, the chain with applied plaque stamped '15', citrine length 5cm, chain length 72cm. £400-£600



272

A BALTIC AMBER NECKLACE, strung as a single row of graduated polished beads, length 106cm. £300-£400

According to a verbal report from GCS the amber is of Baltic origin with no indications of heating. Verbal report number 5782-2247.

273

A CITRINE PENDANT, EARRING AND RING SUITE, comprising a pear-shaped citrine pendant and matching earrings, with post fittings, together with an oval-cut citrine ring, the band stamped '18K', ring size N. £400-£600



274

A GOLD BELCHER-LINK LONG CHAIN NECKLACE, the faceted links to a ring bolt clasp, length 139cm. £1,000-£1,200



275

AN EMERALD CABOCHON AND DIAMOND BEE BROOCH, realistically modelled, the body and wings pavé-set with brilliant-cut diamonds, the thorax collet-set with a cabochon emerald, with brilliant-cut diamond eyes, *total diamond weight approximately 0.58 carat, dimensions 23 x 33 mm.* £200–£300



276

A MID 20TH CENTURY CORAL AND NEPHRITE BROOCH, the realistically modelled floral spray with a carved corallium rubrum rose amongst carved nephrite leaves, with single-cut diamond thorns and engraved stem, *length 10cm.* £2,000–£3,000



277

A CULTURED PEARL NECKLACE WITH EMERALD AND DIAMOND CLASP, the three rows of graduated cultured pearls to an Art Deco clasp set throughout rectangular-cut emeralds and old-cut diamonds, *total diamond weight approximately 0.38 carat, length 48.5cm.* £500–£700



278

A DIAMOND THREE STONE RING, of crossover design, the brilliant-cut diamonds claw-set between scrolling single-cut diamond shoulders, stamped '18CT PT' *total diamond weight approximately 1.05 carats, ring size L.* £600–£800

279

AN EMERALD AND DIAMOND CLUSTER RING, the octagonal mixed-cut emerald centred within a brilliant-cut diamond cluster, the diamond set shoulders leading to a reeded band, stamped '18CT', *total diamond weight approximately 1.00 carat, ring size approximately L (oval shank).* £1,200–£1,500



280

A YELLOW DIAMOND RING, set with three brilliant-cut diamonds of yellow tint with colourless diamond highlights between, mounted in 18ct white gold, UK hallmark, stamped 'LJW', diamonds untested for natural colour, *total diamond weight approximately 0.75 carat, ring size J-K.* £600–£800

281

A DIAMOND BRACELET, the bicoloured bracelet set with brilliant-cut diamond panels spaced by reeded bars between knot motifs, stamped '750', *total diamond weight approximately 0.50 carat, length 17.5cm.* £800–£1,000





282

AN ART DECO DIAMOND TASSEL PENDANT AND PEARL NECKLACE, the sautoir pendant formed as a reeded boule with a pierced rose-cut diamond-set collar, terminating in a seed pearl tassel drop, mounted in platinum, suspended from an associated seed pearl necklace, *pendant length 8cm.*

£500–£700

283

A DIAMOND STAR BROOCH, CIRCA 1890, set throughout with old brilliant-cut diamonds, mounted in silver and gold, detachable brooch fitting and hook to reverse, *total diamond weight approximately 3.00 carats, length 35mm.*

£800–£1,000





284

A SOLITAIRE DIAMOND RING, the brilliant-cut diamond weighing 2.32 carats, within eight claw setting with pierced heart detail to the mount, between diamond set scrollwork shoulders, shank stamped '18ct', ring size L. £4,000–£6,000



285

A MID 20TH CENTURY DIAMOND BRACELET, the pierced bombé frontispiece set throughout with brilliant, single and step-cut diamonds, to an expandable bracelet, fitted case by The Northern Goldsmiths Company, total diamond weight approximately 2.00 carats, length 15.5cm. £800–£1,200



286

A PAIR OF DIAMOND EAR PENDANTS, the old-cut diamond stud surmount to a tapered diamond drop, further suspending a square shaped lattice set with old-cut diamonds, millegrain-set throughout, the mounts with engraved decoration, total diamond weight approximately 1.18 carats, length 35mm.

£800-£1,000

287

AN ART DECO DIAMOND BOW BROOCH, pierced decorated and set throughout with old-cut and single-cut diamonds, millegrain edged, the pin fitting later mounted, width 46.5mm.

£800-£1,000





288

A DIAMOND TWO STONE RING, of crossover design, the two brilliant-cut diamonds claw-set between millegrain single-cut diamond shoulders, two *principle diamonds totalling approximately 1.00 carat*, ring size J½. £800–£1,200



289

AN EMERALD AND DIAMOND RING, CIRCA 1940, the square-cut emerald claw set between two brilliant-cut diamonds, to single-cut diamond set shoulders and plain polished band, *total diamond weight approximately 0.45 carat*, ring size M. £500–£700



290

A TWO STONE DIAMOND RING, the two principal brilliant-cut diamonds spaced by a millegrain-set row of single-cut diamonds, shank stamped '18CT' 'PT', *total diamond weight approximately 1.90 carats*, ring size approximately L (band slightly oval). £2,000–£3,000



291

AN 18CT GOLD EMERALD AND DIAMOND CLUSTER RING, the oval mixed-cut emerald claw-set within a grained surround of brilliant-cut diamonds, to a broad tapered band, Birmingham hallmark for 2003, *total diamond weight 1.20 carats*, ring size M½. £600–£800



292

AN 18CT GOLD SAPPHIRE AND DIAMOND CROSSOVER RING, the heart-shaped sapphire and diamond claw-set between diamond set crossover shoulders, London hallmark for 1989, *total diamond weight approximately 0.58 carat*, ring size L. £300–£500



293

A DIAMOND NECKLACE AND EARRINGS SUITE, the necklace centred with a scroll pendant collet set with a brilliant-cut diamond weighing 2.09 carats, the articulated necklace set throughout with brilliant and tapered baguette-cut diamonds, together with two pairs of similarly-set diamond earrings of conforming design, yellow precious metal mounted, remaining total diamond weight approximately 10.00 to 12.00 carats (excluding principal diamond) necklace length 43.4cm.

£8,000–£10,000



294

A LAPIS LAZULI PENDANT ON CHAIN, the oval lapis lazuli panel collet set beneath tapered bale, suspended from a chain of yellow precious metal textured tubular links and white precious metal beads, clasp stamped '750', necklace length 46cm. £500-£600



295

A PAIR OF SAPPHIRE AND DIAMOND CLUSTER EARSTUDS, the oval mixed-cut sapphires claw-set to a surround of brilliant-cut diamonds, total diamond weight approximately 0.48 carat, length 12mm. £400-£600



296

A SAPPHIRE AND DIAMOND RING, the three rectangular step-cut sapphires spaced by duos of brilliant-cut diamonds, total diamond weight approximately 0.32 carat, ring size N. £300-£500

297

A TURQUOISE AND DIAMOND PANEL RING, the circular panel centred with a turquoise cabochon within an open star shaped diamond cluster, to a scrollwork lattice of matching outline and vari-cut turquoise surround, (panel later mounted to shank), panel diameter 20mm, ring size T. £300-£400



298

A PAIR OF BLUE TOPAZ AND DIAMOND EARRINGS, the fancy-cut topaz collet-set within a millegrain brilliant-cut diamond surround, to post and clip fittings, stamped '14k', total diamond weight approximately 0.28 carat, length 10mm. £400-£600

299

A PAIR OF DIAMOND CLUSTER EARRINGS, the tiered target clusters set throughout with brilliant-cut diamonds, stamped '750', total diamond weight approximately 2.50 carats, diameter 15mm.



£800–£1,200



300

A SAPPHIRE AND DIAMOND PANEL RING, centred with a cushion-shaped old-cut diamond and set throughout with vari-cut sapphires, spaced by millegrain set single-cut diamonds, the shoulders similarly set and engraved with foliate decoration, signed 'JoAq', stamped 'PLAT', total diamond weight approximately 2.06 carats, ring size L½.

£1,500–£2,000

301

AN ART DECO LAPIS LAZULI AND DIAMOND DRESS RING, the central oval lapis lazuli panel with bevelled edge within a surround of single-cut diamonds, with diamond set geometric detail to the cardinal points, mounted in white precious metal, unmarked, ring size S.

£700–£900



302

A DIAMOND AND SAPPHIRE FLOWER BROOCH, realistically modelled, set throughout with a combination of single and brilliant-cut diamonds, the flowerhead centred with a circular-cut sapphire cluster, total diamond weight approximately 1.52 carats, length 45mm.

£400–£600



303

A PAIR OF DIAMOND AND CULTURED PEARL EAR PENDANTS, the scrollwork surmounts set throughout with brilliant-cut diamonds and suspending a baroque-shaped cultured pearl drops, mounted to pavé single-cut diamond caps and spaced by a single brilliant-cut, to post and clip fittings, total diamond weight approximately 4.50 carats, length 5.7cm.

£2,000–£3,000



304

A PAIR OF DIAMOND EARRINGS, OF BOMBÉ FORM, the earrings pavé-set throughout with brilliant-cut diamonds spaced by rope twist motifs, to post and clip fittings, total diamond weight approximately 5.67 carats, earrings length 30mm.

£1,500–£2,000

305

A PAIR OF MID 20TH CENTURY DIAMOND EAR CLIPS, the scroll surmounts set throughout with single-cut diamonds, suspending detachable tassel drops set with step-cut diamonds and terminating in brilliant-cut diamonds, total diamond weight approximately 2.30 carats, length 42mm.

£700–£900





306

A PAIR OF RUBY AND DIAMOND EAR PENDANTS, adapted from an Art Deco double clip brooch, the central flared slightly domed panels composed of invisibly set graduated calibré-cut rubies, within a geometric surround set with graduated brilliant and baguette-cut diamonds, each suspended beneath a claw set brilliant-cut diamond surmount, to post fittings. white precious metal mounted, *principal diamonds approximately 0.6 carat each, total diamond weight approximately 3.72 carats, length 33mm.* £4,000–£6,000



307

AN AQUAMARINE AND DIAMOND CLUSTER RING, the oval mixed-cut aquamarine claw set within a cluster surround of alternate larger and smaller brilliant-cut diamonds, to wirework basket mount, shank stamped '18ct', in Boodle and Dunthorne case, ring size O - P. £1,000-£1,500



308

A DIAMOND SINGLE STONE RING BY BOODLE & DUNTHORNE, the principal brilliant-cut diamond claw set between baguette-cut diamond shoulders, mounted in platinum, hallmark for 1978, maker's mark 'B&D', signed 'Boodles' and '3.01', principal diamond approximately 3.00 carats, ring size Q. £7,000-£9,000





309

AN AQUAMARINE AND DIAMOND PENDANT, the step-cut aquamarine within a tapering surround of calibr  and marquise-cut diamonds, with foliate highlights to either side, aquamarine measuring approximately 38 x 19 x 18mm, length 6.5cm. £3,000–£5,000





310

A DIAMOND NEGLIGÉE PENDANT, CIRCA 1900, the scrolled openwork surmount suspending two knife wire drops, each terminating in a cluster of rose-cut diamonds around an old-cut diamond of yellow tint, mounted in silver and gold, suspended from an unassociated cable-link chain, clasp stamped '15CT', diamonds untested for natural colour, pendant length including bale 42mm. £500–£700

311

AN EARLY 20TH CENTURY RUBY AND DIAMOND RING, set with an alternating row of step-cut rubies and single-cut diamonds, mounted in platinum and gold, stamped '18Ct & PT', numbered '8117', cased by Neal's, Brighton, ring size N - O.

£100–£150



312

AN ART DECO 'DAY AND NIGHT' SWIVEL RING, the central band set to one side with calibré rubies, the other with similarly-cut sapphires, between hinged sections of graduated single-cut diamonds, total diamond weight approximately 0.48 carat, ring size M. £400–£600

313

A PAIR OF DIAMOND EAR PENDANTS, each set throughout with cushion-shaped old-cut diamonds, to post fittings, total diamond weight approximately 1.32 carats, length 25mm. £300–£500



314

A TWO ROW DIAMOND BRACELET, comprising two independent rows of claw-set brilliant-cut diamonds, conjoined at the diamond set clasp, stamped '750', total diamond weight approximately 3.95 carats, length 18cm. £1,300–£1,500





315

A DIAMOND AND RUBY 'TROPHY OF LOVE' PENDANT, modelled as crossed flaming Hymenean torch and quiver of arrows, each set with calibre-cut rubies and graduated old brilliant and old single-cut diamonds, within an articulated oval garland hoop of diamond set flowerheads and foliage, to diamond set ribbon bow surmount, suspending a central diamond set pear-shaped drop and another below, to a pavé set diamond bale with hinged back, *pendant length 7.6cm.* £3,000–£4,000

The flaming torch and quiver of arrows are symbolic of Cupid/Eros, the classical god of love.



316

A SOLITAIRE DIAMOND RING, the brilliant-cut diamond weighing 1.33 carats, within eight claw setting, 18ct white gold mounted, ring size O.

£3,000–£4,000



317

A RUBY AND DIAMOND PANEL RING, the domed panel centred with an octagonal old-cut diamond and millegrain set throughout with vari-cut rubies and single-cut diamonds, to similarly-set pierced shoulders with engraved foliate decoration, signed 'JoAq', stamped 'PLAT', total diamond weight approximately 0.69 carat, ring size M½.

£800–£1,200



318

A SOLITAIRE DIAMOND RING, the brilliant-cut diamond weighing 0.57 carat, claw set within twist setting, between similarly-cut diamond shoulders, platinum mounted, shank lasered 'PT950', ring size L.

£900–£1,200

Accompanied by a report from GIA stating that the diamond is D colour, VS2 clarity. Report number 1179999698, dated 4 September 2014.

319

A RUBY AND DIAMOND CLUSTER NECKLACE, composed of slightly graduating clusters of oval mixed-cut treated rubies, in four claw settings, each within brilliant-cut diamond surround, the clusters spaced by twin marquise-cut diamond and brilliant highlights, clasp stamped '18k 750', two colour precious metal mounted, unidentified maker's mark, total diamond weight approximately 9.24 carats, length 41.5cm. £10,000-£12,000





320

AN 18TH CENTURY DIAMOND CROSS PENDANT, set throughout with pear-shaped and circular rose-cut diamonds, silver closed-back settings throughout, suspended from a later curb-link chain, *pendant length 40mm.*

£500–£700

321

AN EARLY 19TH CENTURY DIAMOND RING, the two rows of old-cut diamonds within closed back settings, between foliate decorated shoulders, gold and silver mounted, *total diamond weight approximately 0.96 carat, ring size N.*

£800–£1,000



322

A SINGLE STONE DIAMOND RING, the tapered band bezel set with a rose-cut diamond, *ring size P½.*

£1,000–£1,200



323

A ROSE-CUT DIAMOND RING, 18th century and later mounted, set throughout with rose-cut diamonds in pinched collet settings, the shoulders each set with trios of diamonds, applied to a later gold band ring, *ring size L½.*

£600–£800



324

AN AMETHYST AND CHRYSOBERYL PENDANT, comprising an oval mixed-cut amethyst centred within a scrollwork mount of stylised foliate and cannetille decoration, with cardinal set chrysoberyl highlights, later converted, *length 40mm.*

£300–£360

325

A 9CT GOLD GATE-LINK BRACELET BY SMITH & PEPPER, the articulated gate-links with scrollwork borders and incorporated clasp, with maker's mark 'S & P' and Birmingham hallmark for 1968, *length 19.5cm, (additional loose link).*

£160–£180





326

A MID 19TH CENTURY FRINGE NECKLACE, the serpentine-link necklace suspending lantern-shaped drops set with half-pearls in blue enamel borders and with ropetwist wirework detailing, with chain swags between and terminating either side in serpent head finials, mounted in gold, length 40cm. £600-£800



327

A PAIR OF DIAMOND EAR PENDANTS, set throughout with rose-cut diamonds, the tapered surmounts suspending a pear-shaped cluster, the principle rose-cut in a closed back setting, to hook and clip fittings, length 43mm. £1,400-£1,800



328

A PAIR OF DIAMOND EAR PENDANTS, comprising a pierced lasqué-cut diamond surmount suspending a similarly-set pear-shaped drop, spaced by a diamond set foliate motif, closed back settings, to hook fittings, length 45mm. £300-£500

329

A GEORGIAN TOPAZ SET RING, the central oval topaz within gold closed back foiled setting engraved with stylised foliate detail between two white paste cushion-cut stones, both in individual tapered closed back mounts, between trifurcated shoulders to a pierced decorated shank, approximate ring size F. £800-£1,200



330

A MID 19TH CENTURY CITRINE BROOCH AND A SMOKY QUARTZ RING, the brooch set with an oval mixed-cut citrine within a filigrée surround within scalloped borders, mounted in gold, together with a canted corner radiant-cut smoky quartz ring, between openwork foliate shoulders, brooch length 40mm, ring size Q. £150-£200

Partially illustrated



331

A PEARL AND DIAMOND BROOCH, CIRCA 1950, of openwork scroll design, set throughout with old brilliant and rose-cut diamonds, with graduated pearl highlights, pearls untested, total diamond weight approximately 1.50 carats, diameter 5.5cm. £600-£800



332

AN ART DECO NATURAL PEARL PENDANT, the fine-fancy link chain leading to a natural pearl drop measuring approximately 10.3 x 9.0mm, mounted in platinum, replacement surmount, length 41cm. £1,000-£1,500

Accompanied by a report from GCS stating that the pearl is natural saltwater. Please contact department for details.



333

A NATURAL PEARL NECKLACE, the graduated pearls, measuring approximately 4 - 7.5mm, strung as a two row necklace to a plain polished clasp, clasp stamped '9CT', with four cultured pearls, length 40cm. £1,200-£1,500

Provenance: Purchased in India in 1971.

Accompanied by a report from GCS stating that the pearls are natural saltwater, with four cultured pearls. Report number 5782-2246, dated 30 June 2022.

334

AN EMERALD AND DIAMOND CLUSTER RING, the step-cut emerald in a rubover setting and within a surround of brilliant-cut diamonds, stamped '18CT', *emerald weight very approximately 12.00 carats, total diamond weight approximately 2.40 carats, ring size Q.*

£6,000–£8,000

According to a verbal report from GCS the emerald is of Colombian origin with indications of moderate clarity enhancement. Verbal report number 5782-2358.



335

AN EARLY 20TH CENTURY DIAMOND RING, The cushion-cut diamond, weighing 3.32 carats, within a garland setting designed as bow with foliate detailing to the sides, set with single and old brilliant-cut diamonds, the shoulders similarly-set, mounted in platinum, *ring size N½*. £20,000–£30,000

Accompanied by a report from GCS stating that the diamond is 3.32 carats, H colour, VS2 clarity. Report number **5782-2478**, dated 26 July 2022.

Provenance: Formerly the Property of **MRS FLORA ABRAHAM SASSOON**.

By family repute, on her death, the ring passed to Flora Sassoon's eldest daughter Rachel Sassoon Ezra (Lady Ezra), and thence by descent to the current vendors.



MRS FLORA ABRAHAM SASSOON (1856–1936)

Business woman, philanthropist, Jewish scholar and famed hostess, Mrs Flora Abraham Sassoon, of the legendary Sassoon dynasty, was a remarkable woman.

Born in Bombay in 1856, her father was Ezekial J. Abraham, a trader and businessman who had moved from Baghdad, Iraq to Bombay. Her mother was Aziza Sassoon, the eldest daughter of Albert David Sassoon, and granddaughter of David Sassoon (1792–1864), founder of the Sassoon dynasty, who had set up a merchant-trading empire in Bombay, Shanghai and London, which was to become one of the greatest business dynasties of the 19th century. Flora (or Farha as she was known in India) was the eldest of 12 children, six sons and six daughters. Thanks to the belief amongst the Baghdadi Jews in Bombay in the importance of educating their daughters as well as their sons, Flora and her siblings received an excellent education, and by the age of 17 she was a confident assertive young woman, well versed in Hebrew, Aramaic, Hindustani as well as English, French and German. She was also extremely knowledgeable about Jewish texts and sources.

In 1876 Flora married Solomon Sassoon (1841–1894), the seventh son of David Sassoon (1792–1864), the dynasty's founder. Solomon served as head of David Sassoon & Co., running the Bombay office, whilst holding significant roles in numerous organisations held by the Sassoon family. Living in Bombay, Flora involved herself with her husband's businesses, Solomon often seeking her advice on company

matters. Their marriage seemed remarkably equitable by the standards of the time, her outgoing personality complementing her husband's 'modest' and 'unassuming' character. Whilst raising their three children, Rachel, David and Mozelle, Flora's role included entertaining as a grand hostess. 'She was, for her part, comfortable with the rich and powerful men she regularly hosted at their home, from Indian royalty to senior British officials, able to talk freely with them and put them at ease'. (Joseph Sassoon).

In 1894, Solomon died, and Flora, having learned the ins and outs of the business in the two preceding years before her husband's death, proposed that she was ready to take over his duties. Initially the Sassoon family were not happy with the idea - no woman had ever run a global company before. However, Albert Sassoon, effectively still head of the Indian branch, was himself in fragile health. His three brothers Reuben, Arthur and Edward now lived in London, and were too 'enmeshed in English society' to return to Bombay. Flora was self-evidently competent and essentially already in charge of the company's business in Asia. Therefore, despite the family's misgivings, they acquiesced. Flora, at the age of 38, wasted no time in immersing herself in the role, quickly impressing her colleagues with her attention to detail and retentive memory.

By the end of 1894, Flora was admitted as a full partner to all the offices of David Sassoon & Co., - India, China and England - she was the first woman in the company's history to be named a partner. Her efficiency and re-

organisation of the Sassoon business based in Bombay proved impressive, and Flora's reputation started to attract international attention. When the US General Consul to Singapore visited India to study its cotton industry, he turned to Flora to 'afford him assistance and information' (Joseph Sassoon). Despite the huge work load, and raising her three children, Flora still found the time to continue her philanthropic and charitable work for Jewish communities in India and abroad. Following a serious outbreak of cholera in Bombay she became actively involved in the development of an effective vaccine, volunteering herself to be one of the first to be inoculated.

By the final years of the 19th century, world trading conditions were changing, and the company was facing new challenges. In 1896 with the death of Albert Sassoon (1818–96), the London branch started pressing for total control of the business. By 1901 Flora's directorship had been rescinded and the London operation was now managed by Frederick Sassoon as Chairman and Arthur, Reuben and Frederick as Directors. Flora announced her 'retirement', making the decision to leave Bombay for London, taking her children with her, and also hoping to find medical help for her disabled daughter Mozelle.

Flora moved to London's fashionable Mayfair, taking up residence at 32 Bruton Street, and quickly became one of London's most sought-after society hostesses. Her banquets were legendary, always scrupulously maintaining her religious practices. Like other members of the family, she continued relationships with British royal and nobles, including the Duke and Duchess of Connaught, whose connections dated back to her time in India. She travelled widely throughout Europe, North Africa and the Middle East, always taking with her a personal *minyán* (prayer quorum) and *shohet* (ritual slaughterer). She continued her scholarly studies, taking great interest in Jewish scholarship and Sephardic doctrine and practice, and becoming involved in many public religious roles, even public speaking, highly unusual for an Orthodox Jewish woman at that time.

Photographs of Flora in the last three decades of her life portray her as a 'grande dame' in every sense. Although of small stature, she was described as 'Silver haired, imposing, dressed with a regal elegance and always wearing the celebrated seven-rose pearl necklace'. (Stanley Jackson).

On 14 January 1936, after a long illness, Flora died in London. Her obituary in the Hong Kong Telegraph mourned a 'great Scholar, Hostess and Woman of business', commending her 'tremendous knowledge of commerce and the affairs of the world'. To quote author Joseph Sassoon 'She held first the business and then the family together and neither would be the same without her'. At her time of death, her personal effects in London were recorded as being worth £140,335 3s.10d.

David Sassoon & Co. was to continue in business until after the Second World War, until the company was eventually sold to UBS Switzerland.

Please refer to the Jewellery department for additional family photographs and paperwork pertaining to the provenance.

Literature:

Joseph Sassoon: *The Global Merchants, The Enterprise and Extravagance of the Sassoon Dynasty*, pub. Allen Lane, 2022, pages 169-190.

Stanley Jackson: *The Sassoons*, pub. William Heinemann Ltd, 1989.

Our thanks to Dr Bernadette Turner for her assistance in researching this lot.



Mrs Flora Abraham Sassoon, attending at court, July 1907



336

A GEM-SET TASSEL BROOCH BY SANNIT AND STEIN, CIRCA 1960, comprising a bombé cluster of articulated gem-set flower heads, centred within a surround of ropetwist scrolls and stylised leaf decoration, suspending twin tiered woven tassels below, stamped with maker's mark 'S&SLd', with partially visible hallmarks for 9ct gold, indistinct London assay mark, (brooch later adapted), length 8.7cm. £600-£800



337

A WOVEN LINK BRACELET, the arched double curb-link bracelet stamped '18k' within a rabbit punch mark, length approximately 19.5cm. £1,800-£2,000

338

AN 18CT GOLD BRACELET RETAILED BY BOODLE & DUNTHORNE, of woven strap design, UK import mark for 1977, sponsor's mark 'B&D', length 18.5cm. £3,000-£4,000



339

A PAIR OF BRACELETS/NECKLACE COMBINATION,
designed as a series of large tapered batons with hoop
connectors, the bracelets joining to form a collar, stamped
'18K', individual bracelet length 22cm. £4,000–£6,000





340

A SOLITAIRE DIAMOND RING, the old cushion-cut diamond weighing 3.79 carats, within two colour precious metal collet mount, the shank stamped with unidentified maker's mark 'A' within rectangular punch, ring size L.

£6,000–£8,000

341

AN EARLY 19TH CENTURY DIAMOND BOW BROOCH, the highly sculptural and realistically modelled bow set throughout with old cushion-shaped diamonds, mounted in silver and gold, later brooch fitting, *total diamond weight approximately 15.00 carats, diameter 48mm.* £6,000–£8,000



342

A COLLECTION OF GEM-SET RINGS, to include four single stone rings set with garnet, amethyst, smoky quartz and green paste respectively, some with Birmingham hallmarks for 9ct gold, together with an antique rhodolite garnet three stone ring, mounted in 9ct gold, Chester hallmark for 1908, *ring sizes K - Q*. (5) £150-£180

343

A COLLECTION OF GEM-SET RINGS, comprising an aquamarine and diamond ring, a sapphire, ruby and diamond swivel eternity band, an amethyst dress ring, a 9ct gold band set with green agate and a half pearl, a blue zircon and diamond ring and nine further examples, *various sizes*. (14) £1,000-£1,200

344

FOUR GEM-SET RINGS, comprising a garnet cluster ring, stamped '18K', a 9ct gold cultured pearl crossover ring, a further cultured pearl crossover ring and a single-cut diamond bombé dress ring, stamped '14K', *ring sizes M - 1½*. (4) £200-£300

345

THREE GEM-SET RINGS, comprising a green hardstone and diamond ring, an 18ct gold bicolour emerald and diamond multi-band ring and a 9ct gold opal and green stone ring, *ring sizes R, K, and M respectively*. £400-£600

346

A LARGE QUANTITY OF ASSORTED JEWELLERY, including a silver panel bracelet, three silver necklaces, two cultured pearl necklaces, one freshwater pearl necklace, a carved tourmaline bead necklace, numerous silver earrings, miscellaneous costume jewellery and lady's wristwatch, *various lengths*. £400-£600

347

A COLLECTION OF JEWELLERY, comprising a pair of ametrine ear clips, stamped '750', a pair of double baroque cultured pearl ear clips, both pairs with post and clip fittings, a further pair of shaped triangular turquoise coloured panel earrings on post fittings and a sugarloaf cabochon amethyst and moonstone dress ring with angular shank, *first ear clips length 15.5mm, ring size approximately H*. (4) £300-£500



Partially illustrated

348

A COLLECTION OF JEWELLERY, comprising a French Art Deco large paste-set clip brooch, signed 'RENEL PARIS', a charm bracelet, suspending assorted charms mostly 9ct gold, a pair of ruby and diamond cluster ear studs, a 9ct gold quartz wristwatch signed 'Garrard', a silver simulated bamboo hinged bangle, two pairs of 9ct gold ear hoops, a further single 9ct gold ear hoop and a locket pendant, *various lengths*. (Quantity) £400-£600

349

A COLLECTION OF MOSTLY ANTIQUE JEWELLERY, comprising a late 19th century gold locket, two 19th century engraved fobs, an early 20th century amber brooch, three Georgian brooches, a 19th century hairwork memorial brooch, a 19th century paste rivière necklace and cross pendant and a modern ruby ring, *various lengths and sizes*. (Quantity)

£150-£200



Partially illustrated

350

A SMALL COLLECTION OF BROOCHES, comprising an early 20th century garnet and half-pearl witch's heart brooch, mounted in 15ct gold, UK hallmark and maker's mark 'SP', an abstract 14ct gold brooch accented with three half-pearls, UK hallmark and maker's mark 'RDS', a silver and blister pearl brooch of Celtic design, a carved shell cameo brooch, three further brooches and a stickpin, *various sizes*. (Quantity)

£200-£300

351

A SMALL COLLECTION OF GOLD JEWELLERY, including a pair of 9ct gold panel cufflinks with engine-turned decoration and chain connections, two cross pendants, a 9ct gold 21st birthday key charm and a 9ct gold rolling pin charm, two 9ct gold signet rings, a 22ct gold wedding band and a 9ct gold St. Christopher pendant, *ring sizes I - W*.

£400-£600

352

A SMALL COLLECTION OF JEWELLERY, to include a late 19th century paste brooch, of openwork scroll and foliate design, mounted in silver, an early 20th century gold fob watch, a Georgian garnet memorial brooch, etc., *various sizes*. (6)

£150-£200

353

A SMALL COLLECTION OF VARI-COLOURED CULTURED PEARL JEWELLERY, CIRCA 1970, each piece set with cultured pearls of black and white tint, to include a wreath brooch, stamped '9.375', a pair of 18ct gold mounted earclips with textured detailing, a five stone ring, stamped '14K' '585,' and an abstract ring with undulating textured collets, *ring sizes N½ and L½ respectively*.

£300-£500

354

A SMALL COLLECTION OF JEWELLERY, comprising a 9ct gold cultured pearl and brilliant-cut diamond clasp, a 9ct gold amethyst and cultured pearl clasp, a citrine and seed pearl brooch, stamped '15CT', a heart-shaped amethyst pendant with seed pearl bow surmount, a 9ct gold garnet and cultured pearl star brooch and assorted loose cultured pearls, *total diamond weight approximately 0.70 carat, largest brooch length 37mm*.

£400-£600

355

FOUR GEM-SET RINGS, comprising an 18ct gold pavé-set pink sapphire and diamond crossover ring, a tanzanite and diamond cluster ring, swivelling to reveal a plain diamond cluster, an oval-cut pink cubic zirconia ring and a fancy-cut quartz ring, *ring sizes J - N (two rings with sizing beads)*. (4)

£300-£400

356

A SMALL COLLECTION OF JEWELLERY, to include a pair of early 20th century moonstone earrings, an early 20th century pearl and diamond bar brooch, a gold mounted Georgian cross set with garnets, an 18ct gold wristwatch by Roamer, etc., *various lengths*. (Quantity) £800–£1,000

357

A SMALL COLLECTION OF JEWELLERY, comprising a 9ct gold pendant with applied textured initial 'R', a 9ct gold openwork dolphin brooch, a 9ct gold brick-link chain suspending a heart-shaped cubic zirconia, together with a modern shell cameo depicting a lady in profile, stamped '18CT', *cameo length 7cm*. £200–£250

358

A SMALL COLLECTION OF CORAL JEWELLERY, comprising a *Corallium rubrum* cabochon ring and ear clip suite, the ear clips stamped '750', a similarly set three stone ring with bifurcated band, partial '750' stamp, together with a multi-strand necklace with beaded spacers and carved mask bead to the front, clasp stamped '18K', *ring sizes N and P respectively*. (4) £400–£600

359

A LARGE COLLECTION OF ASSORTED EARRINGS, to include a pair of Victorian cabochon garnet earrings in filigrée mounts, various cultured pearl examples, a pair of emerald and diamond half-hoop earrings, etc., *various lengths*. (Quantity) £600–£800

360

A 9CT GOLD NECKLACE, of woven ropetwist design, London hallmark, maker's mark 'FM' for Fred Manshaw Ltd., *length 41.5cm*. £150–£170

361

THREE EMPTY CASES BY CARTIER, FIRST QUARTER OF THE 20TH CENTURY, all red leather and gilt tooled, comprising a vertical 'armoire' style necklace case, a sautoir pouch, and a necklace case with later fitted insert, *armoire height 21cm, pouch dimensions 33 x 10.5cm, third case 20 x 19cm*. (3) £300–£400



WATCHES

LOT

No 418





362

DUTCH. A LARGE GOLD WATCH KEY, MID 19TH CENTURY GOLD RECTANGULAR PANEL ENGRAVED WITH FOLIATE DESIGN, HINGED BORDERS WITH LEAF MOTIFS, SWIVELLING GOLD LOOP, STEEL, WINDING PIPE, DIMENSIONS: total length 71.5mm, width 43.5mm.

£360–£400

Bearing stamped oak leaf hallmark for gold items 583/1000 standard, (in use between 1853-1906)

363

ENGLISH. A GOLD CONSULAR CASED WATCH, CIRCA 1830.

MOVEMENT: gilt full plate, verge escapement.

DIAL: gilt, Roman numerals, engine-turned chapter ring, guilloché centre.

CASE: 18ct gold, floral motifs to bezels and bow, engine-turned case.

SIGNED: unsigned.

DIMENSIONS: diameter 40mm.

£200–£300



364

ENGLISH. A SILVER CONSULAR CASED WATCH, CIRCA 1880

MOVEMENT: gilt full plate, lever escapement, gilt dust cap, no. 38795.

DIAL: silver, applied Roman numerals, engine-turned chapter ring, engraved floral motif to the centre.

CASE: silver, engraved design with gold band and cartouche to the centre, London hallmark for 1888, case maker's mark T.C.

SIGNED: unsigned.

DIMENSIONS: diameter 55mm.

£60–£80

365

WILLIAM JAFFRAY, GLASGOW. A GOLD HUNTING CASED WATCH, 1866.

MOVEMENT: three quarter plate, lever escapement, diamond endstone, no. 2890.

DIAL: white enamel, Roman numerals, subsidiary seconds.

CASE: 18ct gold, intricately engraved covers, cartouche to the centre surrounded by floral motifs, London hallmark for 1866, marker's mark JWS.

SIGNED: dial and movement signed William Jaffray, 178 Argyll Street, Glasgow.

DIMENSIONS: diameter 52mm.

£600–£800





366

ARNOLD & CHARLES FRODSHAM. A GOLD OPEN-FACED QUARTER REPEATING WATCH, NO. 03460 AD.FMSZ, 1866.

MOVEMENT: gilded three quarter plate, lever escapement, diamond endstone, repeating on coiled gongs.

DIAL: white enamel, Roman numerals, subsidiary seconds

CASE: 18ct gold, gold cuvette with engraved inscription, engine-turned back with engraved crest, repeating slide to band, London hallmark for 1866, maker's mark AS for Alfred Sram.

SIGNED: dial and movement signed Arnold Charles Frodsham 84 Strand, London, AD.Fmsz, No. 03460

DIMENSIONS: diameter 48.5mm.

ACCESSORIES: presentation case.

£2,000–£3,000



Charles Frodsham & Co. are the longest continuously trading firm of chronometer manufacturers in the world and still holds a Royal warrant as supplier of clocks to the British Royal Family. Born on 15 April 1810, Charles Frodsham was born into a dynasty of clock, watch and chronometer makers. At the age of fourteen he was apprenticed to his father William. In 1844 Charles purchased the business of John Roger Arnold upon his death and moved into Arnold's former premises at 84 Strand. To take advantage of Arnold's reputation, Frodsham changed the name of his business to Arnold and Frodsham. Over the next 14 years Charles established himself as one of the most eminent horologists of his time so no longer used the Arnold name after 1858.

367

THOMAS RUSSELL & SON, LONDON. A GOLD HUNTING CASED WATCH TOGETHER WITH A VERGE WATCH MOVEMENT, 1870.

MOVEMENT: three quarter plate, lever escapement, no. 11277.

DIAL: white enamel, Roman numerals, Subsidiary seconds.

CASE: gold, intricately engraved covers, cartouche to centre with engraved initials.

SIGNED: dial and movement.

DIMENSIONS: diameter 39mm.

Together with a full plate verge movement signed John Stubbs, London, no. 4280.

£280-£360



368

ENGLISH. A SILVER CONSULAR CASED WATCH, 1899.

MOVEMENT: gilt full plate, lever escapement, signed 'Chronometer maker to the Admiralty', no. 84137.

DIAL: silver, Applied Roman numerals, engine-turned chapter ring, engraved floral motif to the centre.

CASE: silver, engraved design with gold band and cartouche to the centre, Chester hallmark for 1899, maker's mark H.G.

SIGNED: unsigned.

DIMENSIONS: diameter 55mm.

£60-£80

369

SWISS. RETAILED BY A. DUNHILL LTD, LONDON. A NICKEL OPEN-FACED KEYLESS GOLIATH WATCH WITH 8 DAYS MOVEMENT, CIRCA 1900.

MOVEMENT: manual winding, jewelled lever escapement.

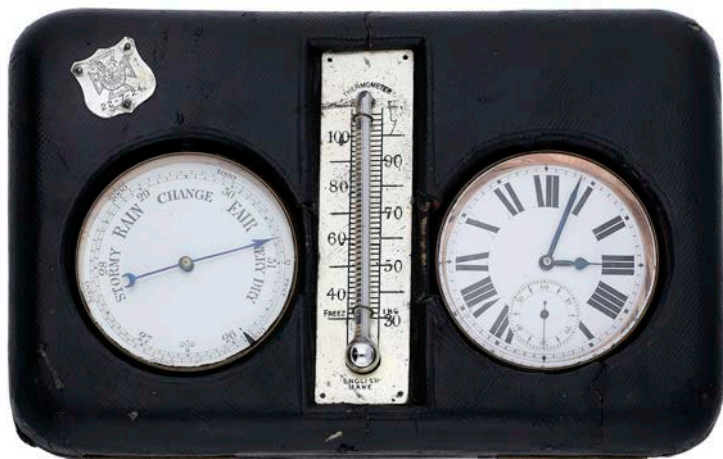
DIAL: white enamel, Arabic numerals, subsidiary seconds.

CASE: nickel, nickel cuvette, hinged back.

SIGNED: unsigned.

DIMENSIONS: diameter 66mm.

£60-£80



370

SWISS. A DESK SET WITH GOLIATH WATCH, THERMOMETER AND BAROMETER, CIRCA 1900

MOVEMENT: manual winding, lever escapement, glazed cover.

DIAL: white enamel, Roman numerals, subsidiary seconds.

CASE: nickel, nickel cuvette, no. 180122 2.

SIGNED: unsigned.

DIMENSIONS: watch - diameter 65mm, barometer - diameter 67mm, case - height 124mm, width 195mm.

£200-£300

With fitted leather case, green velvet interior, barometer, easel stand.

371

SWISS. A SMALL GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1920.

MOVEMENT: cylinder escapement.

DIAL: gilt, Arabic numerals.

CASE: 14ct gold, snap-on back, no. 24779, maker's mark L.D.

SIGNED: unsigned.

DIMENSIONS: diameter 27mm.

£60-£80



372

SWISS. A GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1912.

MOVEMENT: manual winding, lever escapement, 15 jewels, no. 853727.

DIAL: white enamel, Roman numerals, subsidiary seconds.

CASE: 9ct gold, gold cuvette with inscription, case back with engraved initials, import mark for 1912, maker's mark GS.

SIGNED: unsigned.

DIMENSIONS: diameter 48mm.

£200-£300



Partially illustrated

373

SWISS. A LADY'S GOLD WRISTWATCH TOGETHER WITH A GOLD OPEN-FACED WATCH, CIRCA 1913.

MOVEMENT: manual winding, lever escapement.

DIAL: white enamel, Arabic numerals.

CASE: 15ct gold, hinged back, London import mark for 1913, later gold plated expanding bracelet.

SIGNED: unsigned.

DIMENSIONS: diameter 27.5mm.

Together with an 18ct gold open-faced watch with cylinder escapement.

£150-£200



Partially illustrated

374

SWISS. A GOLD WRISTWATCH TOGETHER WITH A SILVER HUNTING CASED WATCH MADE FOR THE TURKISH MARKET AND ANOTHER SILVER WATCH, CIRCA 1910

MOVEMENT: cylinder escapement.

DIAL: gilt, engraved floral motif to the centre.

CASE: 14ct gold, gilt cuvette, hinged back with engraved floral design.

SIGNED: unsigned

DIMENSIONS: diameter 33mm.

Together with a silver hunting cased watch made for the Turkish market, signed Billodes, dial signed 'K Serkisoff & Co Constantinople' and an unsigned silver open-faced watch. (3)

£80-£100

All lots are subject to extra charges which may be viewed in Ts and Cs 3, 4, 5 and 10 at the back of this catalogue.



375

WEGELIN & FILS, GÉNÈVE. A SLIM PLATINUM OPEN-FACED KEYLESS WATCH, CIRCA 1915.

MOVEMENT: jewelled lever escapement, stamped with the seal of Geneva, no. 2021.

DIAL: silvered, Arabic numerals, engine-turned subsidiary seconds.

CASE: platinum, snap-on back, no. 2021.

SIGNED: dial and movement.

DIMENSIONS: diameter 43mm.

£700–£900

376

VACHERON & CONSTANTIN. A GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1930.

MOVEMENT: lever escapement, 18 jewels, no. 415661.

DIAL: gilt, applied dagger indexes, engine-turned subsidiary seconds.

CASE: 18ct gold, snap-on back, no. 258661.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 44mm.

£700–£900



377

SWISS. RETAILED BY J R OGDEN & SONS LTD,

HARROGATE. A LEATHER CASED TRAVEL

TIMEPIECE WITH 8 DAYS MOVEMENT, CIRCA 1930.

MOVEMENT: manual winding, lever escapement, no. 363187.

DIAL: silvered, Arabic numerals, luminescent numerals and hands.

CASE: nickel mounted in a hinged green leather case.

SIGNED: unsigned.

DIMENSIONS: height 95.5mm, width 105mm.

£50–£70

378

SWISS. A GOLD ART DECO OPEN-FACED KEYLESS WATCH, CIRCA 1929.

MOVEMENT: Jewelled lever escapement.

DIAL: silvered, raised geometric pattern, applied stylised gold Arabic numerals, subsidiary seconds.

CASE: 18ct gold, Art Deco engraved geometric design to the back, laurel wreath bands to the bezels, London import mark for 1929.

SIGNED: unsigned.

DIMENSIONS: diameter 48mm.

£750-£900

Art Deco was an era associated with luxury and modernity and first appeared in France just before the First World War. The bold visual style was influenced by the geometric forms of Cubism and the bright colours of Fauvism. Iconic examples of Art Deco design are the Chrysler Building, New York, built in 1930 and the statue of Christ the Redeemer by Paul Landowski in Rio de Janeiro.

With its elegant design and classic engraving to the case back this watch is a wonderful example from the height of the period.



379

LABRADOR. RETAILED BY BRUFORD & SONS, EASTBOURNE & EXETER. A GOLD HALF-HUNTING CASED KEYLESS WATCH, CIRCA 1900.

MOVEMENT: lever escapement.

DIAL: white enamel, Roman numeral, subsidiary seconds.

CASE: 18ct, glazed aperture to the cover with dark blue enamel Roman numerals, gold cuvette, engraved initials to the back, no. 1924202.

SIGNED: movement.

DIMENSIONS: diameter 34.5mm.

£300–£400



380

THOMAS RUSSELL & SON, LIVERPOOL. A GOLD HUNTING CASED WATCH WITH ALBERT CHAIN, 1918.

MOVEMENT: running at the time of cataloguing, lever escapement, Pat. No. 20254, warranted English, no. 170559.

DIAL: white enamel, Roman numerals, centre seconds, outer minutes and seconds divisions.

CASE: 9ct gold, gold cuvette, Chester hallmark for 1918, maker's mark T.R., no. 8342.

SIGNED: dial.

DIMENSIONS: diameter 55mm.

£800–£1,000

381

SWISS. A GOLD OPEN-FACED KEYLESS WATCH WITH ALBERT CHAIN, 1926.

MOVEMENT: cal. 37, manual winding.

DIAL: white enamel, Arabic numerals, subsidiary seconds.

CASE: 9ct gold, gold cuvette, back with inscription, Chester hallmark for 1926, maker's mark B.B., no. 3642.

SIGNED: unsigned.

DIMENSIONS: diameter 48mm.

Together with a 9ct gold fetter link part Albert chain suspending a 9ct gold medallion fob.

£700–£900



382

WILLIAMS E. HUGUENIN, LOCLE. A GOLD HUNTING CASED CHRONOGRAPH WATCH,
NO. 14664, CIRCA 1890.

MOVEMENT: jewelled lever escapement, no. 14664.

DIAL: white enamel, Roman numerals, sunk subsidiary seconds, outer Arabic chronograph track

CASE: 18ct gold, signed and numbered gold cuvette, engine-turned covers, no. 14664.

SIGNED: case, dial and cuvette.

DIMENSIONS: diameter 54mm.

£2,000-£3,000



383

OMEGA. A LADY'S GOLD AUTOMATIC WRISTWATCH, REF. 1061, CIRCA 1969

MOVEMENT: cal. 671, automatic, 24 jewels, no. 28212943.

DIAL: silvered, applied baton indexes, centre seconds.

CASE: 9ct gold, screw-down back, London hallmark for 1969, no. 5655003.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 22mm.

£80-£100



384

LONGINES. A STEEL MILITARY WRISTWATCH, REF. 2466, CIRCA 1940.

MOVEMENT: manual winding, 15 jewels, no. 5991847.

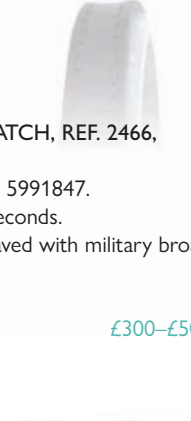
DIAL: silvered, Arabic numerals, subsidiary seconds.

CASE: steel, snap-on back, no. 2446 5, engraved with military broad arrow and serial number '68/159 A16018'.

SIGNED: movement and case.

DIMENSIONS: diameter 33mm.

£300-£500



385

GIRARD PERREGAUX. A LADY'S STAINLESS STEEL WRISTWATCH, REF. 7114, SEA HAWK, CIRCA 1948.

MOVEMENT: manual winding, 15 jewels, no. 06 4208.

DIAL: black, Roman and baton indexes, subsidiary seconds.

CASE: stainless steel, screw-down back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 29mm.

£80-£120



386

OMEGA. A GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. 162009, CIRCA 1964.

MOVEMENT: cal. 562, manual winding, 24 jewels, no. 20973805.

DIAL: silvered, applied baton indexes, aperture for date, centre seconds.

CASE: 14ct gold, snap-on back, gold plated buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 33mm.

ACCESSORIES: guarantee booklet.

£240-£300

387

ROLEX. A GOLD WRISTWATCH, REF. 2156, PRECISION, 1956
MOVEMENT: cal.1210, manual winding, 17 jewels.
DIAL: silvered, applied Arabic numerals, centre seconds.
CASE: 9ct gold, snap-on back, milled band and lugs, London hallmark for 1956, maker's mark D. S & S.
SIGNED: dial and movement.
DIMENSIONS: diameter 33mm.

£300-£500



388

OMEGA. A GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. 1211, CIRCA 1969.
MOVEMENT: cal. 565-1, automatic, no. 30694943.
DIAL: silvered, applied baton indexes, date aperture, centre seconds.
CASE: 14ct gold, snap-on back, no. 1627037.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 34mm.
ACCESSORIES: presentation case.

£300-£400

389

OMEGA. A GOLD WRISTWATCH, REF. 13322, CIRCA 1955.
MOVEMENT: cal. 266, manual winding, 17 jewels, no. 14298923.
DIAL: silvered, applied Arabic and dagger indexes, engine-turned subsidiary seconds.
CASE: 9ct gold, snap-on back with inscription, Birmingham hallmark for 1955, maker's mark A.L.D., no. 687523.
SIGNED: case, dial and movement, Dennison case.
DIMENSIONS: diameter 33mm.

£200-£300



390

OMEGA. A GOLD PLATED TONNEAU-FORM AUTOMATIC WRISTWATCH WITH DAY, DATE AND BRACELET, SEAMASTER, CIRCA 1979.
MOVEMENT: cal. 1020, automatic, 17 jewels, no. 43097970.
DIAL: gilt, applied baton indexes, apertures for day and date.
CASE: gold plated, snap-on back, no. 1660211, gold plated bracelet.
SIGNED: case, dial, movement and bracelet.
DIMENSIONS: length 40mm, width 34.5mm, bracelet circumference approximately 195mm.

£200-£300

All lots are subject to extra charges which may be viewed in Ts and Cs 3, 4, 5 and 10 at the back of this catalogue.



391

ROLEX. A GILT METAL AND GLASS PERFUME BOTTLE IN THE FORM OF A POCKET WATCH, PERPETUALLY YOURS, CIRCA 1960.
DIAL: black enamel cartouches, Roman numerals
CASE: gilt metal, floral and foliate decoration
DIMENSIONS: diameter 53mm.
ACCESSORIES: presentation case.

£300–£400



392

ROLEX. A STAINLESS STEEL WRISTWATCH, REF 5050, OYSTER PERPETUAL, 'BUBBLEBACK', CIRCA 1949.
MOVEMENT: jewelled automatic
DIAL: silvered two-tone, Arabic numerals, centre seconds.
CASE: stainless steel Oyster case, screw-down back and crown, no. 659518. non-Rolux stainless steel bracelet.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 32mm.

£1,000–£1,500



393

ROLEX. A GREEN LEATHER AND WOODEN PRESENTATION CASE, NO. 67.00.3, CIRCA 1970.
DIMENSIONS: length 128mm, width 97mm, height 49mm.

£100–£200



394

ROLEX. A LADY'S STAINLESS STEEL AND GOLD JUBILEE BRACELET, DATEJUST, NO. 63133, CIRCA 2004.
SIGNED: clasp signed and numbered.
DIMENSIONS: length approximately 150mm.

£800–£1,000

395

ROLEX. A STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 16233, DATEJUST, CIRCA 1990.

MOVEMENT: cal. 3135, automatic, 31 jewels.

DIAL: champagne, applied baton indexes, centre seconds, magnified date aperture.

CASE: stainless steel, and gold Oyster case, screw-down back and crown, no. L970463, stainless steel and gold Jubilee bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 36mm, bracelet circumference approximately 210mm.

ACCESSORIES: guarantee, Datejust booklet, green document holder, presentation case

£2,400–£3,400



396

LONGINES. A LADY'S WHITE GOLD SQUARE BRACELET WATCH, REF. 1521, CIRCA 1969.

MOVEMENT: cal. 410, manual winding, 17 jewels, no. 14707344.

DIAL: silvered, applied baton indexes.

CASE: 18ct white gold, snap-on back, integrated 18ct white gold textured bracelet, London import mark for 1969.

SIGNED: Movement: case, dial, movement and bracelet.

DIMENSIONS: length 14mm, width 14mm, bracelet circumference approximately 170mm.

ACCESSORIES: guarantee and presentation case. £500-£600



397

SWISS. A LADY'S WHITE GOLD AND DIAMOND-SET COCKTAIL WATCH, 1927.

MOVEMENT: manual winding, lever escapement, 17 jewels.

DIAL: silvered, engine-turned, Arabic numerals.

CASE: 18ct white gold, hinged back, diamond-set bezel and lugs, London hallmark for 1927, maker's mark HLE, later added 9ct gold bracelet.

SIGNED: unsigned.

DIMENSIONS: length including lugs 38mm, width 15mm. £200-£300

398

KUTCHINSKY. A LADY'S GOLD SQUARE BRACELET WATCH, CIRCA 1972

MOVEMENT: cal. 1677, manual winding, 17 jewels.

DIAL: gold, textured finish, baton indexes.

CASE: 9ct gold, snap-on back, integral gold bracelet with textured finish, London hallmark for 1972.

SIGNED: dial.

DIMENSIONS: length 16.5mm, width 16.5mm, bracelet circumference approximately 150mm. £240-£340



399

SWISS. A GOLD BRACELET WITH CONCEALED WATCH, CIRCA 1940.

MOVEMENT: manual winding, 15 jewels.

DIAL: silvered, Roman and baton indexes.

CASE: 14ct gold, moulded links, hinged cover.

SIGNED: unsigned.

DIMENSIONS: length 19.5mm, width 13mm, bracelet circumference approximately 170mm. £800-£1,200

400

SWISS. A LADY'S PLATINUM AND DIAMOND-SET RECTANGULAR COCKTAIL WATCH, CIRCA 1930.

MOVEMENT: manual winding.

DIAL: silvered, Arabic numerals.

CASE: platinum, hinged back, diamond-set bezel, integrated diamond-set bracelet.

SIGNED: unsigned.

DIMENSIONS: length 23mm, width 10mm, bracelet circumference approximately 165mm.

£800–£1,200



401

PIAGET. A LADY'S WHITE GOLD AND DIAMOND-SET BRACELET WATCH, REF. 9236, CIRCA 1960.

MOVEMENT: cal. 9P, manual winding, 18 jewels, no. 671919.

DIAL: silvered, textured-finish, baton indexes.

CASE: 18ct white gold, diamond-set bezel, back secured by four screws, no. 133213, integrated textured bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: length 23mm, width 23mm, bracelet circumference approximately 170mm.

£1,000–£1,200

402

SWISS. A LADY'S GOLD SQUARE WRISTWATCH, CIRCA 1964.

MOVEMENT: cal. 34-24, manual winding, 17 jewels.

DIAL: silvered, baton indexes

CASE: 18ct gold, snap-on back, London import mark for 1964, 14ct gold unsigned brick link bracelet.

SIGNED: movement unsigned, dial signed W of F.

DIMENSIONS: length including lugs 28mm, width 20.5mm, bracelet circumference approximately 190mm.

£500–£700



403

EBEL. A LADY'S GOLD AND DIAMOND-SET RECTANGULAR BRACELET WATCH, CIRCA 1980.

MOVEMENT: cal. 2412, manual winding, 17 jewels.

DIAL: pavé diamond-set.

CASE: 18ct gold, diamond-set bezel, integrated basket weave bracelet.

SIGNED: case and movement.

DIMENSIONS: length 25mm, width 29mm, bracelet circumference approximately 190mm.

£2,000–£3,000

404

LONGINES. A GOLD PLATED AUTOMATIC WRISTWATCH WITH DATE TOGETHER WITH TWO FURTHER GOLD PLATED WATCHES WITH THE EMBLEM OF THE HASHEMITE KINGDOM OF JORDAN, CIRCA 1980.

MOVEMENT: cal. L994.1, automatic, 25 jewels, no. 54539238.

DIAL: white, Roman numerals, aperture for date.

CASE: gold plated, snap-on back, no. 6184 994 19497735, gold plated buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 32.5mm.

Together with two further gold plated Longines quartz wristwatches (3) £150-£200



Partially illustrated

405

CERTINA. A GOLD AUTOMATIC WRISTWATCH, REF. 5608, BLUE RIBBON, CIRCA 1960

MOVEMENT: cal. 25-65, automatic, 27 jewels.

DIAL: silvered, applied faceted baton indexes, centre seconds.

CASE: 18ct gold, snap-on back, stylised lugs, no. 5608 125 274352.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 33.5mm.

£200-£300



406

OMEGA. RETAILED BY MEISTER. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF.14701, SEAMASTER, CIRCA 1961.

MOVEMENT: cal. 562-1, automatic, 24 jewels, no. 18864697.

DIAL: silvered, applied baton indexes, aperture for date, centre seconds.

CASE: stainless steel, screw-down back, no. 14701 2SC, stainless steel buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 33.5mm.

ACCESSORIES: presentation case.

£200-£300



407

OMEGA. A STAINLESS STEEL WRISTWATCH, CIRCA 1940.

MOVEMENT: cal. 30T2SC, manual winding, 16 jewels.

DIAL: silvered, applied baton indexes, centre seconds.

CASE: stainless steel, screw-down back, no. 135 034 125 008.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 35mm.

£100-£200



408

ROLEX. A LADY'S GOLD AND DIAMOND-SET AUTOMATIC WRISTWATCH WITH BRACELET, REF. 69178, DATEJUST, CIRCA 1986

MOVEMENT: cal. 2135, automatic, 29 jewels.

DIAL: gilt, diamond-set indexes, aperture for date, centre seconds.

CASE: 18ct gold, Oyster case, screw-down crown and back, no. 9618314, 18ct gold President bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 26mm, bracelet circumference approximately 165mm.

£3,000–£5,000

409

ROLEX. A GOLD AUTOMATIC WRISTWATCH WITH DAY, DATE AND BRACELET, DAY-DATE, REF. 1803, CIRCA 1976.

MOVEMENT: cal. 1556, automatic, 26 jewels.

DIAL: gilt, applied baton indexes, apertures for day and date, centre seconds.

CASE: 18ct gold, Oyster case, screw-down crown and back, no. 5030438, 18ct gold President bracelet, London import for 1974 to clasp.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 37mm, bracelet circumference approximately 190mm.

ACCESSORIES: Rolex Oyster booklet, green document holder and Rolex Datejust tapestry presentation case.

£5,000–£7,000



410

CARTIER. A LADY'S GOLD OVAL WRISTWATCH, GONDOLE, CIRCA 1975.

MOVEMENT: cal. 78-1, manual winding, 17 jewels.

DIAL: white, Roman numerals.

CASE: 18ct gold, back secured by four screws, sapphire cabochon-set winding crown, no. 780790416, 18ct gold deployant buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: length 27.5mm, width 24mm.

£1,800–£2,600



411

UNIVERSAL. A LADY'S GOLD BRACELET WATCH, CIRCA 1970.

MOVEMENT: manual winding, 17 jewels.

DIAL: silvered, applied baton indexes.

CASE: 18ct gold, snap-on back, faceted glass, integrated textured bracelet

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: length 14mm, width 14mm, bracelet circumference approximately 155mm.

£700–£900



412

ETERNA. A LADY'S GOLD BRACELET WATCH, REF. 665, CIRCA 1960

MOVEMENT: manual winding.

DIAL: silvered, applied baton indexes.

CASE: 14ct gold, snap-on back, no. 6018211, integral 14ct gold woven bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: length 15mm, width 15mm, bracelet circumference approximately 175mm.

£500–£700





413

CARTIER. A GOLD RECTANGULAR WRISTWATCH, TANK, CIRCA 1960.

MOVEMENT: cal. K921, manual winding, 18 jewels.

DIAL: white, Roman numerals

CASE: 18ct gold, back secured by four screws, cabochon sapphire-set winding crown, no. 43958, gold deployant buckle (maker's mark EJ for Edmond Jaeger).

SIGNED: dial and movement.

DIMENSIONS: *length 30.5, width 22.5mm.*

ACCESSORIES: presentation case.

£2,000–£3,000

414

ROLEX. A LADY'S STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 69173, DATEJUST, CIRCA 1995.

MOVEMENT: cal. 2135, automatic, 29 jewels.

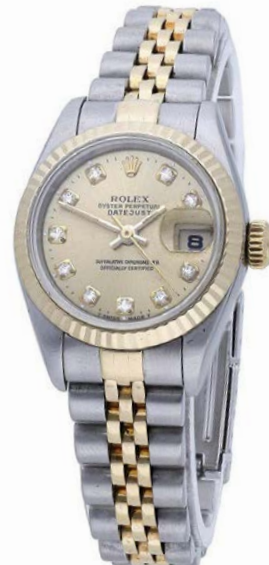
DIAL: gilt, diamond-set indexes, magnified date aperture, centre seconds.

CASE: stainless steel Oyster case, gold bezel, screw-down back and crown, no. W49120, stainless steel and gold Jubilee bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 26mm, bracelet circumference approximately 170mm.

£1,500–£2,000



415

TAG HEUER. A LADY'S STAINLESS STEEL, GOLD AND DIAMOND-SET AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. WAR24XX-CS, CIRCA 2015.

MOVEMENT: cal. 9, automatic, 18 jewels.

DIAL: mother-of-pearl, diamond-set indexes, aperture for date, centre seconds.

CASE: stainless steel and gold, screw-down sapphire crystal display back, stainless steel and gold bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 28mm, bracelet circumference approximately 155mm.

£400–£600

416

BUCHERER. A STAINLESS STEEL AND GOLD PLATED AUTOMATIC CHRONOGRAPH WRISTWATCH WITH MOON-PHASES AND DATE, REF. 78790, CIRCA 1990.

MOVEMENT: cal. 7750, automatic, 25 jewels.

DIAL: silvered, applied baton indexes, engine-turned subsidiary dials for constant seconds, 30-minute and 12-hour register, aperture for date.

CASE: stainless steel, gold plated bezel and lugs, screw-down back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 37mm.

£400–£600



417

BREITLING. A STAINLESS STEEL AND GOLD AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DATE AND BRACELET, REF. B13050.1, CHRONOMAT, CIRCA 1995.

MOVEMENT: cal. B13 7750, automatic, 25 jewels.

DIAL: blue, applied Arabic numerals, subsidiary dials for constant seconds, 30-minute and 12-hour register, aperture for date.

CASE: stainless steel, rotating bezel with gold rider tabs, screw-down back, stainless steel bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 40mm, bracelet circumference approximately 180mm.

ACCESSORIES: presentation case.

£1,200–£1,800

418

BREITLING. A STAINLESS STEEL, GOLD AND DIAMOND-SET AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DATE AND BRACELET, REF. B13356, CHRONOMAT EVOLUTION, CIRCA 2005

MOVEMENT: cal. B13 7750, automatic, 25 jewels.

DIAL: silvered, baton indexes, engine-turned gilt subsidiary dials for constant seconds, 12-hour and 30-minute registers, aperture for date.

CASE: stainless steel, diamond-set bezel with gold rider tabs, screw-down back and chronograph pushers, stainless steel and gold bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 43mm, bracelet circumference approximately 180mm.

ACCESSORIES: warranty certificate, attestation de chronomètre, instructions, booklets, spare links and presentation case. £2,000–£3,000

Ernest Schneider, an engineer and aviation enthusiast, took over Breitling in 1979. Understanding that he was now the guardian of a unique legacy he sort to produce high performance watches, 'instruments for professionals'.

In the early 1980's Schneider set out to create a special chronograph for the Freccie Tricolori Jet team. As a pilot himself, he understood the important of legibility and comfort. It also had to withstand the hard knocks it would receive from the pilots.

This lead to a chronograph with slightly recessed crystal and four protective "rider tabs", the signature elements of the Chronomat.

In 1984, Breitling launches the Chronomat, the name combines chronograph and automatic.



BREITLING
1884

419

CARTIER. A STAINLESS STEEL AUTOMATIC RECTANGULAR WRISTWATCH, REF. 2878, SANTOS 100, CIRCA 2017.

MOVEMENT: automatic.

DIAL: silvered, Roman numerals, secret signature at VII, centre seconds.

CASE: stainless steel, back secured by eight screws, sapphire-set winding crown, no. 507951XX 2878, stainless steel double deployant buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: length including lugs 44mm, width 33mm.

ACCESSORIES: certificate, instructions, pouch, service papers and presentation case. £1,800–£2,600

The Cartier Santos model was created by Louis Cartier in 1904 for aviator Alberto Santos-Dumont. The watch epitomises Cartier's exquisite skill in creating striking minimalist designs with its signature square silhouette and visible screws to the bezel.

The Santos 100 collection was launched in 2004 to commemorate the 100-year anniversary Santos model.



OBJECTS OF VERTU

LOT
No 428





420

A MESH-LINK COIN PURSE, with pierced foliate decorated snap clasp, the meshwork with beaded drops below, length 9.1cm. £300–£400

421

A 9CT GOLD CIGARETTE LIGHTER, BY DUNHILL, signed, hallmarked for London 1939, maker's mark 'AD', Pat. No. 390107, initialled to the front, height 44mm. £400–£600



422

A 9CT GOLD COMPACT BY RAMSDEN & ROED, 1965, modelled as a scallop shell with later applied single-cut diamond initials, opening to reveal a mirror and powder compartment, London hallmark, maker's mark 'R&R', diameter 7.7cm. £800–£1,200





423

AN 18CT GOLD CIRCULAR COMPACT, BY KURT WEISS, 1967, RETAILED BY GARRARD, decorated with textured whorl design to the top and base, with invisible hinge and milled border, opening to reveal inset shaped bevelled mirror, stamped below 'GARRARD & CO. LTD. 112 REGENT STREET LONDON W1'; with maker's mark 'Kw', hallmarked for London, and stamped '750', scratched retailer's stock number 'WRS7220', with calibre sapphire set thumbpiece, diameter 77mm. £2,600–£3,000

424

A 9CT GOLD SQUARE COMPACT BY KURT WEISS, 1955, RETAILED BY CARTIER, decorated throughout with undulating waves, and opening to reveal an inset bevelled mirror, London hallmark, maker's mark 'Kw', numbered 'K373S', fitted case by Cartier, width 7.1cm. £1,500–£2,000





425

AN EARLY 20TH CENTURY RUSSIAN ENAMEL AND DIAMOND SET BUCKLE, of rectangular outline, the pale blue guilloché enamel applied with four rose-cut diamond cross motifs, bearing pseudo Fabergé marks to the edge of the frame and similarly marked, with '56' to the hinged chafe, *dimensions 6.4 x 5cm.* £600-£800

426

A LATE 19TH CENTURY FRENCH SILVER GILT AND ENAMELLED CYLINDRICAL PERFUME BOTTLE, the hinged lid opening to reveal a glass stopper, the bottle decorated throughout in polychrome enamel shades and depicting a winged cupid, amidst flowers and nesting birds, the lid topped with a Trophy of Love, incorporating the symbols of Love - Cupid's quiver of arrows, a dove, and the Hymeneal torch, the hinge bearing French boar's head silver assay mark, *height 6.6cm.* £200-£260



427

A SILVER OVERLAID GLASS PERFUME BOTTLE, the scrolling silver overlay of repeating floral motifs, the stopper of conforming design, numbered 'D1556' and engraved 'STERLING SILVER', *height 10cm.* £100-£200



Jean Simmons with Frank Sinatra and Stewart Granger at the *Guys and Dolls* premiere in 1955, with the lipstick visible in her clutch bag
Image by Bettmann

428

A LIPSTICK HOLDER BY WILLIAM RUSER, CIRCA 1950, the polished holder with modelled cherub to one side, winged and with blue gem-set eyes and textured hair, the end with engraved initials 'JGS' for Jean Granger Simmons, signed 'Ruser' and '14K', length 5cm. £2,000–£3,000

Provenance: Formerly in the collection of Jean Simmons, OBE.
Purchased Phillips auction 1996, thence by family descent.

The American jeweller **WILLIAM RUSER (1908–1994)** became famous for his whimsical and sculptural designs during Hollywood's Golden Age in the mid 20th century. Having trained with Trabert & Hoefler – Mauboussin, Ruser set up his own firm in Beverly Hills in 1947 and soon established a loyal clientele including stars such as Joan Crawford and Marlene Dietrich. Ruser produced jewels for stars both on and off the screen and is credited in a number of movies for his designs. Ruser enjoyed huge success during his career and employed up to forty staff during the 1950s. He retired in 1969 and sold his shop to Van Cleef & Arpels.

JEAN MERILYN SIMMONS (1929–2010) was a British actress and singer. Her career started in London during World War II and became a household name in Britain following her role as Estella in David Lean's 1946 production of *Great Expectations*. In 1948, at the age of nineteen, she was nominated for her first Academy Award for Best Supporting Actress in Laurence Olivier's *Hamlet* in which she played Ophelia. The film was a huge international hit and propelled Simmons in to Hollywood stardom. Having married the British actor Stewart Granger in Arizona in 1950, Simmons relocated permanently to Hollywood, later becoming a full time US citizen. In 1955 she won a Golden Globe Award for Best Actress for her role as Sister Sarah Brown in *Guys and Dolls*, starring alongside Marlon Brando, Frank Sinatra and Vivian Blaine. Simmons continued to work in film throughout the 1950s and 60s and was nominated for her second Academy Award, this time for Best Actress, in the 1966 film *The Happy Ending*. The film was directed by her second husband, Richard Brooks, whom she married in 1960. Simmons had one daughter from her marriage to Stewart Granger and went on to have a second daughter with Brooks in 1961. Later in her career Simmons focused her attentions to television and stage productions and in 2003 was awarded an OBE for her services to acting. Simmons passed away at her home in Santa Monica in 2010.

This lipstick holder, and the matching scent bottle, can be seen in photographs of Jean Simmons at a dinner in Los Angeles in 1954 and again in 1955 at the premiere of *Guys and Dolls*. Simmons was known for her style and sense of fashion and on both occasions accessorised her outfits with clear acrylic handbags.



429

A GEORGE III SILVER TOOTHPICK CASE, of rectangular form with canted corners, with bright-cut engraved borders to the lid and sides, the hinged lid engraved with initials GM within navette-shaped surround, by John Piercy, Birmingham 1787, dimensions 82 x 28 x 10mm. £150–£200



430

A SCOTTISH 19TH CENTURY SILVER MOUNTED HORN SNUFF MULL, the tightly coiled horn mounted with silver collar and hinged lid inset with cabochon hardstone, length 8.5cm. £150–£200

431

AN ENAMELLED FISH VESTA CASE, with hinged head, realistically modelled to both sides with scale decoration, the fins, tail and eyes in shades of blue and green enamel, 800 standard, length 6.5cm. £100–£120



432

A VICTORIAN 18CT GOLD SNUFF BOX, 1848, of rectangular form with bowed ends, the hinged lid engraved with a presentation inscription to Captain John Mullen, reading: 'Presented to CAPT JOHN MULLEN BY THE PENSIONERS, 2ND GLASGOW DISTRICT As a token of their respect and gratitude for the Amiable and Gentlemanly manner in which he unweariedly attended to their welfare DURING HIS COMMAND', within scrollwork border, the slightly concave sides and base similarly engraved throughout with C-scrolls and engine-turned panels, and with cast thumbpiece, by maker David Pettifer, Birmingham hallmark, in original fitted case, accompanied by associated paperwork, length 9cm.

£1,800-£2,200

Provenance: By family descent.

Captain John Mullen (1802–1854) was born on the island of St Martin. He attended the Royal Military College in Sandhurst from 1818, then served in the 1st Battalion 1st Regiment of Foot (Royal Scots), deploying to the West Indies from 1826–1835, and marrying his wife Johanna Anne Armstrong in 1828. They were to have 10 children together.

In early 1836, John was redeployed to Ireland where he joined the reserve companies. Later that year, he resigned from the Adjutancy of the 1st Battalion Royal Regiment and took on the temporary role of Aide de-Camp to Lt. General Sir John Buchan K.C.B. of the 32nd Regiment of Foot, serving as a temporary replacement for a Colonel Smith. In April 1842, seeking an opening after his duties as Aide-de-Camp ceased, he applied for the position of State Officer of Pensioners, Glasgow district, which, with glowing references from his previous boss Colonel Mansel, he secured. The Mullen family left Ireland in 1843 with fortuitously timing, as the winter of 1844 saw the failure of the potato harvest in Ireland, commencing years of famine, starvation, and mass emigration from Ireland.

In his new role in Glasgow, John was responsible for organising the regimental pensioners, and overseeing their general wellbeing and financial security, a role he appeared to carry out with the highest integrity. The gold box, offered for sale here, was presented by the Pensioners of the 2nd Glasgow District after John's retirement from the role and the sentiments in the presentation description echo the high regard in which he was held. The handwritten letter (illustrated above) from Captain John Mullen and addressed to the Pensioners of the 2nd Glasgow District, written on 16 October 1848 and referencing his retirement from the role, reads... "I must thank you for the congratulatory sentiments expressed therein on my recent appointment to the important office of Governor of the Glasgow Prisons and Superintendent of those of Lanarkshire...".and continues... 'that in the exercise of the duties of that office (his previous position as State Officer of Pensioners, Glasgow) through which you were placed under my care and management, I have done so in a manner to secure your attachment and esteem'...

In 1847 John was appointed to a new responsibility as Governor of the North Prison Glasgow where he served until his death in 1854.



433

A SILVER GILT OVAL MOUNT OF ST SEBASTIAN, LATE 17TH CENTURY, POSSIBLY GERMAN, modelled in high relief depicting St Sebastian bound to a tree, his body pierced with arrows, with St Tiburtius kneeling beside him, head bowed, a Roman soldier standing behind with sword raised to behead him, with winged cherub heads above and below, the reverse with fixing pin for attachment, dimensions 7.4 x 4.1cm. £300-£400

434

AN 18TH/19TH CENTURY CARVED BOXWOOD CRUCIFIX, with bone suspension loop, finely carved in high relief to depict the dying Christ, the letters inri above, the figure of Mary Magdalene below in veiled headdress, holding a cross, the reverse with a sliding compartment carved with the Instruments of the Passion - cockerel, shroud, chalice, flower, ladder, three nails, whip, spear and hand, opening to reveal a brass chain attached to a cloth, with paper labels recording six saints' names, dimensions 22.5 x 9.6 x 3cm.

£100-£150





435

A CONTINENTAL SILVER CASED TRAVELLER'S DEVOTIONAL SHRINE, 18TH CENTURY, the cylindrical silver case containing inner sleeve, with swivel action opening to reveal a miniature terracotta statuette of the Madonna and Child, secured to a fine rope matting behind, within arched aperture, when closed the sleeve displaying engraved initial M, beneath crown, length 6.2cm.

£100-£200

436

A SCANDINAVIAN SILVER GILT HOVEDVANSEG HEART-SHAPED SPICE BOX/VINAIGRETTE, 18TH CENTURY, the hinged lid with crown surmount, cross hatched decoration, and engraved foliate border throughout, stamped maker's mark 'P W' struck twice to inner rim, length 6.7cm.

£150-£200



437

A 19TH CENTURY MINIATURE SILVER MOUNTED EASEL BACK FRAME, centred with a circular enameled portrait painted 'en grissaille', the reverse signed 'LEUCHARS & SON 38 & 39 PICCADILLY & LONDON 2 RUE DE LA PAIX PARIS' with London import marks for Louis Dee, 1884, length 8.3cm.

£200-£300



438

TWO 19TH CENTURY FRAMED MICROMOSAIC PLAQUES, the rectangular plaques each with polychrome tesserae depicting the Temple of the Sibyl at Tivoli, and another Italian mountainous landscape with bridge and river to the foreground, both framed, *plaque dimensions excluding frames 7 x 4.5cm and 7.5 x 4.5cm. (2)* £600–£800



439

A 19TH CENTURY MICROMOSAIC PLAQUE, the rectangular plaque with polychrome tesserae depicting the Doves of Pliny, dimensions 42 x 32mm. £600–£800

These doves, known as the Capitoline Doves or Doves of Pliny, appear frequently as the subject of micromosaics. The image comes from a Roman floor mosaic discovered in 1737 by Cardinal Guiseppe Furietti at Hadrian's Villa Adriana in Tivoli, which in turn is believed to be a later copy of a lost ancient Greek mosaic at Pergamon. The original is described by Pliny the Elder in his *Natural History*, Book 36, Chapter 184, completed in 77AD.





440

AN ART NOUVEAU SILVER BELT BY J W KIRWAN & CO., 1907, with stylised foliate frontispiece and buckle, with three rows of barrel-shaped links between, maker's mark, Birmingham hallmark, together with an Art Nouveau silver plated belt, formed as a series of openwork floral links, each with a lily to the centre, lengths 68cm. (2)

£100-£150



441

A SILVER MOUNTED STATIONERY FOLDER, the silver shaped rectangular cover centrally applied with coat of arms, opening to reveal a compartmented leatherette interior, signed in gilt 'CHRISTMAS 1913', the cover hallmarked for Goldsmiths & Silversmiths Co. Ltd., London 1913, dimensions 33 x 24cm.

£200-£300

PROVENANCE: Arms for Hugh Gough, 3rd Viscount Gough of Goojerat, Punjab and Limerick, K.C.V.O. D.L. (1849-1919)

442

A DANISH SILVER GILT AND ENAMEL ANNUAL SPOON BY GEORG JENSEN, 1977, the terminal with 'Sweet Violet' enamel decoration, the reverse stamped 'RA. AB' for Rigmor Anderson and Annelise Bjørner, with Jensen company mark and stamped 'STERLING DENMARK', cased, length 15cm. £50-£80



443

MINIATURE SILVER PIGS BY STUART DEVLIN, each stamped with maker's mark 'SD' and London hallmark for 1974, larger pig length 30mm. £100-£150



444

A COLLECTION OF SILVER LETTER OPENERS, comprising an American Art Deco silver letter opener by Black, Starr & Frost, an early 20th century American letter opener by George W. Shiebler & Co., an early 20th century American letter opener by Whiting Manufacturing Co., a 'Golden Hind' bookmark by James Dudley, London 1903, a Spanish silver letter opener with male mask, and an Italian silver example, various assay and maker's marks, various lengths. (6) £80-£120





445

AN EARLY 19TH CENTURY BRASS AND GILT METAL SEAL DESK SET, the rectangular section shaft with reeded and foliate decoration, the terminals both with pull off covers revealing sliding inner cartridge containing multiple interchangeable double sided intaglio seal matrices, each with images and mottos, length 6.7mm, dimensions of matrices 12 x 8.5mm. £260-£320

End of Sale

DIAMONDS

DIAMONDS ARE ASSESSED ACCORDING TO THE FOUR C'S

1. CARAT WEIGHT

1 Carat equals 0.2 Grams.

2. CUT

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

3. COLOUR

Unless regarded as a 'fancy' coloured diamond, all diamonds are graded on their lack of colour.

4. 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.

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.

COLOUR GRADES

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 GRADES

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

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COMMISSION FORM

JEWELLERY, WATCHES AND OBJECTS OF VERTU
13 SEPTEMBER 2022

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned overleaf. 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 24 per cent (plus VAT if delivered or collected within the UK) will be payable by me on the hammer price of all lots.

Please see the Terms and Conditions of Business for any other charges which may be applicable.

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

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.

NOTE:

All bids placed other than via our website should be received by 4 PM on the day prior to the sale. Although we will endeavour to execute any late bids, Noonans 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.noonans.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments, Bids posted to our office using this form will be entered by our staff using the same Advance Bidding Facility. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

SIGNED

NAME (block capitals)

CLIENT CODE

ADDRESS

TELEPHONE

EMAIL

If successful, payment can be made in the following ways:

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Bank Transfer

Bankers: Lloyds; Address: 39 Piccadilly, London W1J 0AA; Sort code: 30-96-64; Account No.: 00622865;

Swift Code: LOYDGB2L; IBAN: GB70LOYD30966400622865; BIC: LOYDGB21085

Cheque payable to Noonans

Cash up to a maximum of £5,000

All payments to be made in pounds sterling.

Please note payment is due within five working days of the end of the auction.

YOUR BIDS MAY BE PLACED OVERLEAF



COMMISSION FORM

JEWELLERY, WATCHES AND OBJECTS OF VERTU
13 SEPTEMBER 2022

If you wish to place a 'plus one' bid, please write '+1' next to the relevant bid

Table with 6 columns: LOT NO., £ BID, LOT NO., £ BID, LOT NO., £ BID. Multiple rows for bid entry.

SALEROOM NOTICES:

Any Saleroom Notices relevant to this auction are automatically posted on the Lot Description pages on our website. Prospective buyers are strongly advised to consult the site for updates.

SUCCESSFUL BIDS

Should you be a successful bidder you will receive an invoice detailing your purchases. All purchases are sent by registered post unless otherwise instructed, for which a minimum charge of £12.00 (plus VAT if resident in the UK) will be added to your invoice. All payments for purchases must be made in pounds sterling. Please check your bids carefully.

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The hammer prices bid at the auction are posted on the Internet at www.noonans.co.uk in real time. A full list of prices realised appear on our website as the auction progresses. Telephone enquiries are welcome from 9 AM the following day.

NOONANS
MAYFAIR

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JEWELLERY, WATCHES AND OBJECTS OF VERTU

TUESDAY 29 NOVEMBER 2022
CLOSING FOR ENTRIES 10 OCTOBER

ALL ENQUIRIES PLEASE CONTACT FRANCES NOBLE
ON 020 7016 1700 OR EMAIL [JEWELLERY@NOONANS.CO.UK](mailto:jewellery@noonans.co.uk)



A 1953 ROYAL PRESENTATION BROOCH, BY GARRARD,
FORMERLY THE PROPERTY OF LAVINIA, DUCHESS OF NORFOLK
SOLD ON 14 JUNE 2022 FOR HAMMER PRICE: £180,000

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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 Noonans Auctions Ltd. ("Noonans") that he acts as agent on behalf of a named principal. Bids will be executed in the order that they are received.

2 Minimum increment

The auctioneer shall have the right to refuse any bid which does not conform to Noonans' published bidding increments which may be found at noonans.co.uk and in the bidding form included with the auction catalogue.

3 The premium

The buyer shall pay to Noonans a premium of 24% on the 'hammer price' and agrees that Noonans, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 16.

4 Value Added Tax (VAT)

The buyers' premium is subject to the current rate of Value Added Tax if the lot is delivered to or collected by the purchaser within the UK.

Lots marked 'X' are subject to importation VAT of 5% on the hammer price unless re-exported outside the UK.

5. Artist's Resale Rights (Droit de Suite)

Lots marked ARR in the catalogue indicate lots that may be subject to this royalty payment. The royalty will be charged to the buyer on the 'hammer price' and is in addition to the buyers' premium. Royalties are charged on a sliding percentage scale as shown below but do not apply to lots where the hammer price is less than 1000 euros. The payment is calculated on the rate of exchange at the European Central Bank on the date of the sale.

All royalty charges are paid in full to The Design and Artists Copyright Society (DACS).

Portion of the hammer price	Royalties
From 0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

6 Payment

When a lot is sold the buyer shall:

- (a) confirm to Noonans his or her name and address and, if so requested, give proof of identity; and
- (b) pay to Noonans the 'total amount due' in pounds sterling within five working days of the end of the sale (unless credit terms have been agreed with Noonans 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.

7 Noonans 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'.

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

9 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 Noonans of the 'total amount due' in pounds sterling.

10 (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 Noonans 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 Noonans staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at Noonans' discretion. In no event will Noonans be liable for damage to glass or frames, regardless of the cause. Bulky lots or sharp implements, etc., may not be suitable for in-house shipping.

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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, Noonans 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 Noonans 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 Noonans' 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 Noonans' possession for any purpose.

13 Liability of Noonans 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 Noonans under this Condition, none of the seller, Noonans, 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 Noonans, 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 Noonans 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 Noonans 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 Noonans in respect of the lot sold.

CONDITIONS MAINLY CONCERNING SELLERS AND CONSIGNORS

14 Warranty of title and availability

The seller warrants to Noonans 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 Noonans, 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.

15 Reserves

The seller shall be entitled to place, prior to the first day of the auction, a reserve at or below the low estimate on any lot provided that the low estimate is more than £100. Such reserve 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 Noonans. Noonans 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.

16 Authority to deduct commission and expenses

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

17 Rescission of sale

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

18 Payment of sale proceeds

Noonans shall remit the 'sale proceeds' to the seller 35 days after the auction, but if by that date Noonans has not received the 'total amount due' from the buyer then Noonans 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 Noonans and the buyer, Noonans shall remit to the seller the sale proceeds 35 days after the auction unless otherwise agreed by the seller.

19 If the buyer fails to pay to Noonans the 'total amount due' within 3 weeks after the auction, Noonans will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Noonans' opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit Noonans to take instructions from the seller, the seller authorises Noonans 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 Noonans 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 if appropriate.

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

21 Charges for withdrawn lots

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

22 Rights to photographs and illustrations

The seller gives Noonans 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).

23 Unsold lots

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

24 Noonans 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

25 Noonans 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.

26 Any representation or statement by Noonans, 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 Noonans nor its servants or agents are responsible for the correctness of such opinions.

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

28 Noonans shall have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

29 Noonans 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.

30 (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) Noonans 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.

31 Any notice by Noonans to a seller, consignor, 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.

32 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. Noonans 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.

33 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 Noonans by the seller in whatever capacity and howsoever arising;

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

(g) 'expenses' in relation to the sale of any lot means Noonans charges and expenses for insurance, illustrations, special advertising, certification, remedials, 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.

34 Vendors' commission of sales

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

Insurance is charged at 1.5 per cent of the hammer price.

35 VAT

Commission, illustrations, insurance and expenses are subject to VAT if the seller is resident in the UK.

AUCTION

AN AUCTION OF:
JEWELLERY, WATCHES & OBJECTS OF VERTU

DATE:
13 SEPTEMBER 2022 AT 12 NOON

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