

MOONANS  
MAYFAIRS

JEWELLERY, WATCHES,  
SILVER & OBJECTS OF VERTU

13 JUNE 2023 AT 11 AM



FEATURED ABOVE  
LOT 308  
A DIAMOND NECKLACE  
BY VENTRELLA

BACK COVER  
LOT 442  
A STAINLESS STEEL  
AUTOMATIC WRISTWATCH  
BY ROLEX, AIR-KING  
CIRCA 2017

## AUCTION

**AN AUCTION OF:**  
JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU

**DATE:**  
13 JUNE 2023 AT 11 AM

## CONTACTS

**GENERAL AUCTION ENQUIRIES**  
AUCTIONS@NOONANS.CO.UK

**JEWELLERY & WATCH ENQUIRIES**  
JEWELLERY@NOONANS.CO.UK

**ACCOUNT ENQUIRIES**  
ACCOUNTS@NOONANS.CO.UK

## BANK DETAILS

**BANKERS:** LLOYDS  
**ADDRESS:** 39 PICCADILLY, LONDON W1J 0AA  
**SORT CODE:** 30-96-64  
**ACCOUNT NO.:** 00622865  
**SWIFT CODE:** LOYDGB2L  
**IBAN:** GB70LOYD30966400622865  
**BIC:** LOYDGB21085

## BOARD OF DIRECTORS

**PIERCE NOONAN**  
CHAIRMAN AND CEO

**NIMROD DIX**  
DEPUTY CHAIRMAN

**ROBIN GREVILLE**  
CHIEF OPERATING OFFICER

**CHRISTOPHER WEBB**  
CLIENT LIAISON DIRECTOR (NUMISMATICS)

## AUCTION AND CLIENT SERVICES

**PHILIPPA HEALY**  
HEAD OF ADMINISTRATION (ASSOCIATE DIRECTOR)  
PHILIPPA@NOONANS.CO.UK  
T. 020 7016 1775

**ANNA GUMOLA**  
ACCOUNTS AND ADMINISTRATION  
ANNA@NOONANS.CO.UK  
T. 020 7016 1700

**SASHA CHOWN**  
ADMINISTRATOR  
SASHA@NOONANS.CO.UK  
T. 020 7016 1700

**CHRISTOPHER MELLOR-HILL**  
HEAD OF CLIENT LIAISON (ASSOCIATE DIRECTOR)  
CHRISTOPHER@NOONANS.CO.UK  
T. 020 7016 1771

**JAMES CARVER**  
CLIENT LIAISON  
JBC@NOONANS.CO.UK  
T. 020 7016 1770

**CHRIS FINCH HATTON**  
CLIENT LIAISON  
FINCH@NOONANS.CO.UK  
T. 020 7016 1754

**JAMES KING**  
SALEROOM AND FACILITIES MANAGER  
JAMES@NOONANS.CO.UK  
T. 020 7016 1755

**LEE KING**  
LOGISTICS AND SHIPPING MANAGER  
LEE@NOONANS.CO.UK  
T. 020 7016 1756

**IAN ANDERSON**  
CHIEF TECHNOLOGY OFFICER (ASSOC. DIRECTOR)  
IAN@NOONANS.CO.UK  
T. 020 7016 1751

## JEWELLERY SPECIALISTS

**FRANCES NOBLE FGA DGA**  
HEAD OF JEWELLERY DEPARTMENT  
(ASSOCIATE DIRECTOR)  
FRANCES@NOONANS.CO.UK  
T. 020 7016 1781

**RACHEL BAILEY FGA DGA**  
JEWELLERY SPECIALIST  
RACHEL@NOONANS.CO.UK  
T. 020 7016 1784

**LAURA SMITH FGA DGA**  
JEWELLERY SPECIALIST  
LAURA@NOONANS.CO.UK  
T. 020 7016 1782

**JESSICA EDMONDS FGA**  
JEWELLERY SPECIALIST  
JESSICA@NOONANS.CO.UK  
T. 020 7016 1783

## WATCH SPECIALIST

**JOANNE LEWIS**  
WATCH SPECIALIST  
JOANNE@NOONANS.CO.UK  
T. 020 7016 1785

## OBJECTS OF VERTU SPECIALIST

**MICHAEL WELCH**  
SPECIALIST  
MICHAEL@NOONANS.CO.UK  
T. 020 7016 1700



## ORDER OF SALE

# JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU

13 JUNE AT 11 AM

JEWELLERY	1-364
WATCHES	365-445
SILVER & OBJECTS OF VERTU	446-509

### VIEWING

MONDAY 5 JUNE **TRADE VIEWING BY APPOINTMENT ONLY** 10 AM-4.30 PM

THURSDAY 8 JUNE 10 AM-4.30 PM

FRIDAY 9 JUNE 10 AM-4.30 PM

SUNDAY 11 JUNE 12 NOON-4 PM

MONDAY 12 JUNE 10 AM-4.30 PM

NO VIEWING ON SALE DAY

ALL LOTS ARE AVAILABLE TO VIEW ONLINE WITH FULL ILLUSTRATIONS  
AND CONDITION REPORTS AT [WWW.NOONANS.CO.UK](http://WWW.NOONANS.CO.UK)

### FREE VALUATION DAYS

FOR AN APPOINTMENT PLEASE CALL 020 7016 1700 OR EMAIL [JEWELLERY@NOONANS.CO.UK](mailto:JEWELLERY@NOONANS.CO.UK)

#### BERKHAMSTED

22 JUNE  
10 AM-1.30 PM  
BERKHAMSTED TOWN HALL  
196 HIGH STREET, HP4 3AP

#### BLACKHEATH

29 JUNE  
10 AM-2 PM  
CLARENDON HOTEL  
MONTPELIER ROW  
BLACKHEATH VILLAGE SE3 0RW

#### HAMPSTEAD

28 JUNE 11 AM-4 PM  
BURGH HOUSE  
NEW END SQUARE, NW3 1LT

#### MARLOW

20 JULY 10 AM-3 PM  
DANESFIELD HOUSE HOTEL  
HENLEY ROAD, MEDMENHAM  
BUCKINGHAMSHIRE SL7 2EY

#### PETERSFIELD

22 JUNE 10 AM-2 PM  
SKY PARK FARM  
PETERSFIELD, GU31 5PT

#### RICHMOND-ON-THAMES

1 JUNE  
10 AM-3 PM  
RICHMOND HILL HOTEL  
144-150 RICHMOND HILL, TW10 6RW

#### SHAFTESBURY

15 JUNE  
10 AM-2 PM  
SHAFTESBURY ARTS CENTRE  
BELL STREET, SHAFTESBURY  
DORSET SP7 8AR

## SUMMARY OF INFORMATION FOR BUYERS

### REGISTERING TO BID

New clients must register online to bid (whether in person or in absentia). This can be done via our website [www.noonans.co.uk](http://www.noonans.co.uk)

Registrations will be subject to due diligence and Noonans reserves the right to cancel registrations.

Once registered, any client bidding for the first time online will need to enter their card details so that a security check can be performed to authorise you to bid ([www.noonans.co.uk](http://www.noonans.co.uk) >Your Account > Account Authorisation). This check is secure, your card details are not seen by us and no funds will be deducted.

### BIDDING PRIORITY

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.

### PLACING BIDS

#### LIVE BIDDING VIA [WWW.NOONANS.CO.UK](http://WWW.NOONANS.CO.UK)

You may bid in real time from your computer or mobile device. We provide an optional live video and audio feed of the auctioneer, allowing you to participate in much the same way as attending the auction. You may see your invoice and pay online directly after you've finished bidding. **There is no additional charge for this facility.**

#### ADVANCE BIDDING VIA [WWW.NOONANS.CO.UK](http://WWW.NOONANS.CO.UK)

We strongly advise this method if you wish to leave bids in advance as it is the easiest, most accurate and flexible way to leave your bids and gives you total control over them right up to the point that the lot is offered for sale. Bids made online cannot be seen by others and only become live at the point the lot is being sold. Up until this time your bids can be easily altered or cancelled. An automated email is sent to confirm any changes made. **There is no additional charge for online bidding.**

#### ADVANCE BIDDING VIA POST, EMAIL OR TELEPHONE

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.**

If you are registered with Noonans you may bid by email to [bids@noonans.co.uk](mailto:bids@noonans.co.uk) or by telephone to 020 7016 1700.

**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.

### SALEROOM NOTICES

Should the description of a lot need to be amended after the publication of this catalogue, the amendments will appear automatically on the Noonans website, [www.noonans.co.uk](http://www.noonans.co.uk). All such amendments are also incorporated in the List of Saleroom Notices pertaining to this auction which are posted separately on the website. The auctioneer will refer to any notices at the time any affected lot is offered for sale.

### CATALOGUE ILLUSTRATIONS & THE INTERNET

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.

### BUYERS' PREMIUM

The rate for this sale is 24% of the Hammer Price (+ VAT where applicable).

### IMPORTATION VAT

Lots marked 'X' are subject to importation VAT of 5% on the Hammer Price unless re-exported outside the UK, as per Noonans Terms & Conditions of Business.

From 1 January 2021 importation VAT may be levied by EU countries on lots sold by Noonans and subsequently imported into those countries. Although Noonans is unable to advise buyers on customs regulations in their country of domicile, there is further information regarding EU importation VAT rates for collectable items in the Terms and Conditions published on the Noonans website.

### ARTISTS RESALE RIGHTS (DROIT DE SUITE)

Droit de Suite is a royalty payable to a qualifying artist or their estate every time the artist's work is sold at auction or by an art market professional during the artist's lifetime and for a period of up to 70 years following the artist's death. Royalties are calculated on a sliding percentage scale based on the hammer price. Lots subject to this royalty payment are marked with ARR in the catalogue.

## TREATED GEMSTONES

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.

## UNMOUNTED GEMSTONES

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](http://www.gov.uk/guidance/the-margin-and-global-accounting-scheme-vat-notice)

## EXPORT OF ORGANIC MATERIALS

Lots marked 'Y' are subject to CITES legislation. 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](http://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.

## WATCHES

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.

## PRICES REALISED

The hammer prices of lots sold at Noonans auctions are posted at [www.noonans.co.uk](http://www.noonans.co.uk) in real time and telephone enquiries are welcome from 9 AM on the day after the auction.

## PAYMENT

You may access your invoice shortly after the hammer has fallen on your last lot. As we weigh lots at the time of cataloguing most shipping is already calculated, enabling you to settle your account and receive your lots in a timely fashion. Auction attendees may pay and collect during the course of the auction as soon as they have bid on their last lot.

[Full Terms and Conditions of Business](#) are available to read in the back of this catalogue and on our website.

## CONTACTS

### GENERAL SUPPORT

[auctions@noonans.co.uk](mailto:auctions@noonans.co.uk)  
020 7016 1700 or from overseas  
(+44) 20 7016 1700

### WEBSITE AND LIVE BIDDING SUPPORT

[Ian Anderson](mailto:ian@noonans.co.uk)  
[ian@noonans.co.uk](mailto:ian@noonans.co.uk)  
020 7016 1700 or from overseas  
(+44) 20 7016 1700

NOONANS  
MAYFAIR

ENTRIES INVITED FOR OUR 2023 FORTHCOMING AUCTIONS OF  
**JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU**

12 SEPTEMBER  
CLOSING FOR ENTRIES 3 AUGUST

28 NOVEMBER  
CLOSING FOR ENTRIES 9 OCTOBER

ALL ENQUIRIES PLEASE CALL 020 7016 1700 OR EMAIL [JEWELLERY@NOONANS.CO.UK](mailto:JEWELLERY@NOONANS.CO.UK)



AN AMERICAN EARLY 20TH CENTURY ART NOUVEAU SAPPHIRE, PERIDOT AND ENAMEL BROOCH BY MARCUS & CO  
SOLD AT NOONANS IN MARCH 2023  
HAMMER PRICE: £7,500

# JEWELLERY

---

LOT  
**No 311**





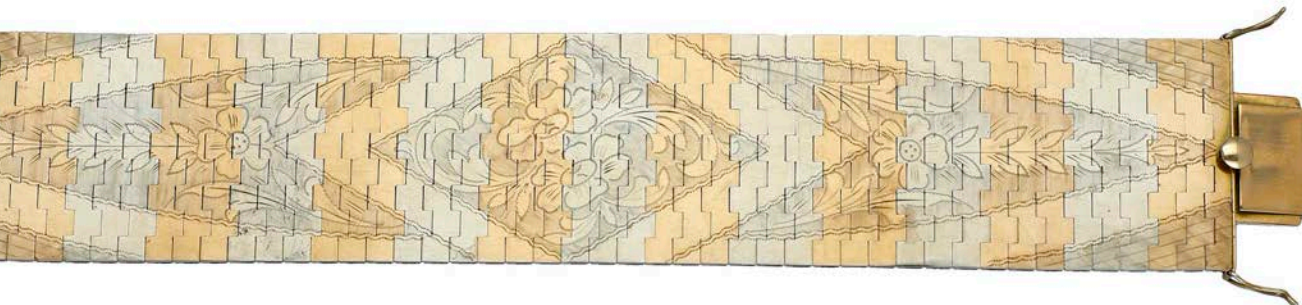
**1** TWO PAIRS OF EAR CLIPS, comprising a pair of circular domed clips with brushed satin finish, the second of textured loop design, each stamped '750' with maker's mark 'CB', first length 24mm. £550-£600

**2** A CULTURED PEARL SET FLOWER BROOCH AND A DRESS RING, the brooch with Florentine finish and centred with a cultured pearl cluster, the reverse with indistinct '750' stamp, together with an abstract dress ring of foliate spray design and sandblast decoration, also stamped '750', ring size P. £600-£800



**3** AN ABSTRACT PENDANT AND EAR CLIP SUITE, the foliate spray pendant with pair of ear clips of conforming design, with textured and Florentine finish respectively, both stamped '750', maker's mark 'CB', pendant length 5.5cm. £1,000-£1,200

**4** A BROAD BRACELET, composed of finely articulated vertical geometric links, the front of two colour gold incorporating lozenge and foliate decoration, Italian assay marks, stamped '750', length 19.9cm. £2,600-£3,000



**5** A FANCY-LINK CHAIN, to a bolt ring clasp, stamped '750', maker's mark 'CB', length 70cm. £1,000-£1,200







6

A 'HAPPY DIAMONDS' PENDANT AND CHAIN BY CHOPARD, the 18ct gold teddy bear with glazed compartment revealing a 'floating' diamond, on a belcher-link chain, pendant and chain signed 'Chopard', Swiss assay marks, stamped '750', pendant length 30mm, chain length 42cm. £1,000–£1,200

7

AN 18CT GOLD OWL BROOCH BY KERN, the owl realistically modelled, and seated on a branch, with large citrine eyes, numbered '17312', stamped '750', signed 'KERN', with hinged twin prong fitting, length 48mm. £600–£800



8

AN 18CT GOLD NOVELTY DOG BROOCH, 1966, with textured fur, diamond set colour and single sapphire eye, enamel loss to his chest, maker's mark '\*\* T K', London hallmark, length 45mm. £600–£800

9

A NOVELTY BROOCH BY KUTCHINSKY, CIRCA 1970, designed as a bear with circular-cut sapphire and brilliant-cut diamond eye and a circular-cut ruby highlight to the nose, signed, maker's mark, stamped '750', maker's leather pouch, length 32mm. £700–£900





10

A GOLD COIN PENDANT, the Austrian 100 corona 1915 restrike in plain gold mount, French eagle assay mark to suspensory loop, diameter 45mm. £1,500–£2,000

11

A CITRINE AND DIAMOND PENDANT, FRENCH, the octagonal-cut citrine suspended beneath a brilliant-cut diamond cluster surmount, mounted in gold, French assay mark and lozenge-shaped maker's mark, total diamond weight approximately 0.35 carat, length 5cm. £600–£800



12

A PAIR OF 18CT GOLD AND CULTURED MABÉ PEARL AND DIAMOND EARRINGS, the circular earrings with sandblast finish, centred with a cultured mabé pearl set within a surround of brilliant-cut diamond collets, to post and clip fittings, London import mark for 1991, maker's mark 'CPJ', to post and clip fittings, total diamond weight 0.95 carat, diameter 22mm. £500–£600



13

AN ABSTRACT PENDANT, with matte ground finish and raised abstract decoration, the reverse stamped '750', maker's mark 'CPW', length 42mm. £300–£500



14

AN 18CT GOLD BROAD LINK BRACELET, FRENCH, composed of articulated polished panel links, French assay marks, indistinct lozenge maker's mark, length approximately 18.5cm, depth 30mm. £2,000–£2,400



**15**

A BRICK-LINK NECKLACE, designed as a continuous series of domed brick-links, stamped '750', length 40.5cm. £1,500–£2,000



**16**

A PAIR OF HOOP EAR CLIPS BY CHAUMET, the domed hoops suspended beneath tapered surmounts with crosshatched decoration, signed 'Chaumet Paris', maker's mark, French import mark, stamped '750', numbered '130455', length 5cm. £1,500–£2,000



**17**

A BRICK-LINK BRACELET, designed as a continuous series of domed brick-links, stamped '750', length 20cm. £1,200–£1,500



18

AN EARLY 20TH CENTURY ARTS & CRAFTS SILVER AND ENAMEL PENDANT, BY CHARLES HORNER, the flared design with blue and green enamel and flowerhead decoration, Chester hallmarks, indistinct date letter, maker's mark 'C.H.', length 5cm.

£80-£100

19

AN EMERALD AND DIAMOND BROOCH, CIRCA 1970, of abstract starburst design, the rays with satin finish and scattered with circular-cut emeralds and brilliant-cut diamonds, signed 'LAUFFS', stamped '585', various assay marks, length 6cm.

£150-£200



20

A DANISH SILVER BROOCH AND A PAIR OF SILVER EAR CLIPS BY GEORG JENSEN, the brooch of fanned cross form, designed by Nanna & Jorgen Ditzel, No. 335, the ear clips of 'splash' design, designed by Henning Koppel, No. 118, each signed 'GEORG JENSEN' and stamped 'STERLING DENMARK', brooch with designer's mark 'NJ', brooch length 6.5cm.

£200-£300

21

A DANISH SILVER BROOCH BY GEORG JENSEN AND A DANISH SILVER BRACELET, the open work brooch signed 'GEORG JENSEN' and stamped '925s DENMARK', designed by Henning Koppel, No. 368, together with a curved panel bracelet with bead decoration, stamped 'STERLING SILVER DENMARK', Swedish silver import mark, bracelet length 19.5cm. (2)

£130-£150



22

A DANISH SILVER TULIP SUITE BY GEORG JENSEN, the bracelet comprised of stylised tulip links, together with a pair of ear clips and brooch of conforming design, pattern numbers 100B and 100A respectively, each signed 'GEORG JENSEN' and stamped 'STERLING', the bracelet stamped '925' and with London import marks for 1960, bracelet length 19cm.

£150-£200





## 23

AN AQUAMARINE NECKLACE, the aquamarine hexagonal crystal beads spaced by silver discs with satin finish, the clasp stamped 'Ag', indistinct maker's mark, length 53.5cm. £50-£100



## 24

A RUBY AND DIAMOND BROOCH / PENDANT ON CHAIN, of foliate design, set throughout with a combination of marquise-cut rubies and brilliant-cut diamonds, suspended by a trace link chain, stamped '750', Birmingham assay mark, total diamond weight approximately 0.20 carat, length 31mm. £800-£1,000

## 25

A FINNISH AMETHYST BEAD DRESS RING, CIRCA 1970, designed by Tuntematon Okand Pori, the cluster of amethyst beads each claw set, the tapered shank stamped with designer's anvil mark, stamped '585 FINLAND', ring size M. £200-£300



## 26

AN 18CT GOLD AND CULTURED PEARL RING BY GEORG JENSEN, designed by Torun Bülow-Hübe of open crossover design, stamped 'TORUN' and 'GJL', No.1443, London import mark for 1995, ring size N-P. £240-£300

## 27

AN EMERALD SET DRESS RING, the domed ring of textured bombé form, collet-set throughout with step-cut emeralds, stamped '18K', ring size N. £400-£600



## 28

A DIOPSIDE STAR CABOCHON DRESS RING, the large diopside cabochon displaying four-rayed asterism, collet-set with ropetwist decoration, stamped 'K14' and '71.48 CT', ring size N. £200-£300

## 29

A SILVER FIGURAL RING BY MOSHEH OVED, CIRCA 1940, the angular design modelled as a lamb, with smooth coat, its head downcast, with gold bead eyes, unmarked, ring size M½.

£800–£1,200



The Polish-Jewish immigrant, Mosheh Oved (1885–1958), also known by his anglicised name Edward Good, was a charismatic and talented jeweller, sculptor, poet and writer. He came to London around 1902 and trained as a watch maker. Initially based in Fetter Lane, Holborn, he later moved to 1, New Oxford Street. In 1938 he became the owner of a celebrated Bloomsbury antique shop called Cameo Corner, in Museum Street, near the British Museum. By now, a world expert on cameos and a highly original jeweller, Oved was an eccentric character, often seen dressed in long flowing purple velvet robes, entertaining his customers (which included Queen Mary) with stories and anecdotes.



According to one story, whilst sheltering in the basement of Cameo Corner during the Blitz, Oved first began modelling his animal rings to steady his trembling hands. His first ring was a lamb, perhaps a symbol of the ultimate sacrificial lamb, made from the silver of Oved's own cufflinks, after he learnt that a client's son had been killed in action. Oved went on to make numerous anthropomorphic rings, mostly in silver, but some in gold, modelled as charming animals and birds and often displaying human characteristics.

## 30

AN 18CT WHITE GOLD KUNZITE AND DIAMOND DRESS RING BY LIZ TYLER, 2006, of abstract crossover design, the oval-cut kunzite tension set between brilliant-cut diamond set shoulders, makers mark 'EVT', London hallmark, total diamond weight approximately 0.25 carat, ring size P.

£500–£600



## 31

AN 18CT WHITE GOLD AND CULTURED PEARL DRESS RING BY ALISON BRADLEY, 2017, of crossover design, set with a graduating pair of Tahitian black and South Sea white cultured pearls, London hallmark, maker's mark 'AAB', accompanied by maker's pouch, ring size Q-Q½.

£400–£600



### 32

**OF MASONIC INTEREST:** A 9CT GOLD ALBERT CHAIN WITH MASONIC FOB, the rose gold curb-link chain with T-bar fitting and Masonic charm, to a swivel and bolt ring clasp, stamped '9 375' throughout, the Masonic charm stamped '9CT GOLD' and with maker's mark 'T.E.B & Co', chain length 18.5cm. £500-£700

### 33

**OF MASONIC INTEREST:** A HARDSTONE FOB SEAL AND A FOLIATE BROOCH, the gold mounted swivel fob seal engraved with square and compass, within scrollwork surmount, together with a tricolour gilt metal bar brooch with ivy motif decoration and hardstone inset panel, brooch length 7cm. (2) £120-£150



### 34

**AN 18CT WHITE GOLD DIAMOND AND ENAMELLED IMPERIAL SOCIETY OF KNIGHTS BACHELOR BROOCH** BY GARRARD & CO., 1996, the sunburst with sword impaling a crown, set throughout with single-cut diamonds, Birmingham hallmark, diameter 32mm. £400-£600

### 35

**THREE 9CT GOLD SWEETHEART BROOCHES**, the first for the Order of the British Empire by Garrard & Co., the second the Royal Army Military Corps by maker JWB, the third Queen's Army Reserve Nurse Corps, inset with diamond detail, maker JWB, lengths 28.5mm, second 30.5mm, third 35mm. £400-£600



### 36

**TWO VICTORIAN GOLD STICKPINS**, the first with circular finial, inset with an old-cut diamond with rubies to the cardinal points, within star setting, the second with small central ruby, first finial diameter 14.5mm. £300-£500





37

AN EARLY 20TH CENTURY JABOT PIN, designed as an arrow, set with rose-cut diamonds and calibr -cut synthetic rubies, mounted in platinum and gold, length 6cm. £700-£1,000



38

A LATE 19TH CENTURY DIAMOND BROOCH, designed as an arrow with a butterfly to the centre, set throughout with rose-cut diamonds, mounted in silver and gold, length 6.4cm. £400-£600



39

A MID 19TH CENTURY RUBY AND PEARL THREE STONE RING, the oval-cut ruby set between two seed pearls, to scrollwork shoulders, closed back settings, mounted in gold, with unassociated case by Parkes of Vigo Street, ring size M-M½. £200-£300



40

A 19TH CENTURY FIVE STONE DIAMOND RING, set with graduated old brilliant-cut diamonds, stamped '18', gold mounted, total diamond weight approximately 0.55 carat, ring size Q-R. £600-£800



41

A RUBY AND CULTURED PEARL RING, 1992, set with an oval-cut ruby with a cultured pearl to either side, mounted in 18ct gold, London hallmark, maker's mark, ring size J-K. £500-£700

42

AN EARLY 20TH CENTURY AGATE, DIAMOND END ENAMEL STICKPIN, the terminal with carved white agate C-scroll above red guilloch  enamel band, bordered each side by rose-cut diamond collars, gold mounted, pin numbered '27652', length of terminal 3cm, overall length 8.5cm. £300-£500



**43**

**AN AMETHYST BRACELET AND EARRINGS,** the 9ct gold bracelet formed as a series of flowerhead clusters, each set with a circular-cut amethyst within a surround of seed pearls, the earrings of openwork scroll design and set with an oval-cut amethyst, both with UK hallmarks for 9ct gold, lengths 17.5cm and 35mm. **£400-£600**



**44**

**A CHARM BRACELET,** the hollow curb-links suspending various charms, to a padlock-shaped clasp, some marked for 9ct gold, length approximately 20cm. **£800-£1,000**



**45**

**A CULTURED PEARL NECKLACE WITH DIAMOND CLASP,** 1982, the graduated row of cultured pearls to an 18ct gold spherical clasp, set throughout with brilliant-cut diamonds and with beaded gold detailing, London hallmark, total diamond weight approximately 0.75 carat, length 92.5cm. **£400-£600**



## 46

A VARI GEM-SET DAY AND NIGHT SWIVEL RING, the central band channel set with a continuous row of calibr -cut sapphires and emeralds, between swivel hoops of millegrain-set brilliant-cut diamonds, stamped '18K', total diamond weight approximately 0.35 carat, ring size R. £400-£600



## 47

A THREE STONE DIAMOND RING, the three brilliant-cut diamonds tension-set to a tapered band, stamped '750', total diamond weight approximately 0.45 carat, ring size J-K. £260-£300



## 48

A DIAMOND ETERNITY RING, set throughout with princess-cut diamonds, total diamond weight approximately 2.90 carats, ring size M. £800-£1,000



## 49

A THREE STONE DIAMOND RING, inset with three old brilliant-cut diamonds, stamped '9C', total diamond weight approximately 1.00 carat, ring size R½. £1,000-£1,200



## 50

A RUSSIAN SILVER AND POLYCHROME ENAMEL BRACELET, composed of domed roundels, each stamped to the reverse with town mark for St Petersburg, maker's mark possibly for Alexander Dalliman, circa 1880-1905, length 17.5cm. £200-£300

See Geoffrey Watts: Russian Silversmiths' Hallmarks 1700-1917, pub Gemini Publications, page 95.





**51**  
**OF RACING INTEREST: AN EARLY 20TH CENTURY GOLD AND ENAMEL JOCKEY BROOCH, RETAILED BY GARRARD & CO.,** realistically modelled as a horse and jockey at full gallop, the jockey in white and gold enamelled racing colours, length 30mm.  
 £400–£600

This brooch was presented by Hugh Cecil Lowther, 5th Earl of Lonsdale (1857–1944) to his butler on the occasion of his Lordship's horse, Royal Lancer, winning the Saint Leger Stakes in 1922. Thence by family descent.

**52**  
**A LATE 19TH CENTURY PEARL BROOCH,** the tiered design set throughout with seed pearls, glazed hair compartment verso, with detachable brooch fitting and hinged pendant loop, mounted in gold, diameter 32mm.  
 £200–£300



**53**  
**A GEM-SET BROOCH, 19TH CENTURY AND LATER,** the circular gold brooch with carved lapis lazuli and cultured pearl centre, to an open quatrefoil surround and with bead decoration throughout, suspending an old cushion-cut and rose-cut diamond drop below, glazed compartment verso, with S. J. Phillips case, diamond weight approximately 0.40 carat, brooch diameter 33mm.  
 £300–£500



**54**  
**A LATE 19TH CENTURY PEARL, diamond and sapphire brooch,** the composite jewel set throughout with seed pearls (five deficient), and comprising a bow brooch surmount suspending a pierced drop centred with a vari-cut sapphire and old brilliant-cut diamond horseshoe, within a rose-cut diamond surround, glazed compartment verso, mounted in gold, old brilliant-cut diamond weight approximately 0.15 carat, length 26mm.  
 £300–£500



**55**  
**A PAIR OF 9CT GOLD ENAMEL CUFFLINKS BY DEAKIN & FRANCIS, 1989,** the pink guilloche enamelled circular panels edged with black borders, with chain connectors, Birmingham hallmark, with Harvey & Gore retailer's case, diameter 8mm.  
 £200–£300



56

A 19TH CENTURY DIAMOND SET BROOCH/PENDANT, of pierced scrollwork design, the central raised five petal flowerhead set with an old brilliant-cut diamond, with pendant and later brooch fittings, mounted in gold, *diamond weight approximately 0.35 carat, diameter 22mm.* £360–£400

*Provenance:* Monks Hall, Syleham, Suffolk, Cheffins sale 7 September 2016, lot 134.



57

A VICTORIAN REVERSE PAINTED INTAGLIO DOMED CRYSTAL STICKPIN, CIRCA 1870, the rock crystal engraved and finely painted with a lion's mask, within ropetwist border, gold mounted, detachable from the stickpin, *diameter 24mm.*

£400–£600

58

A GOLD STICKPIN BY WIÈSE, FRENCH, LATE 19TH CENTURY, the roundel modelled as a griffin eating berries and signed 'WIESE' with lozenge maker's mark (WIESE with star above and below) to the terminal and the pin, French eagle's head assay mark to the pin, *length 7.8cm.*

£400–£600



59

A CAST GOLD STICKPIN BY WIÈSE, FRENCH, LATE 19TH CENTURY, modelled as the head of the ancient Greek god Pan, with bloomed finish, the terminal signed 'WIESE', the pin with lozenge maker's mark, (WIESE with star above and below) and French assay mark, *length 7.8cm.*

£500–£700

#### Louis Wièse

In 1890, Louis Wièse registered his own maker's mark, (distinct from his father Jules's earlier maker's mark), the new mark showed the name 'WIESE' with a star above and below, in a horizontal lozenge, as seen on both these stickpins.

60

AN 18CT GOLD AND STEEL 'FORCE 10' BRACELET BY FRED, the woven steel sailing cable bracelet to an 18ct gold buckle clasp, signed 'FRED', stamped 'Au750', French assay mark, length 19cm. £600-£800



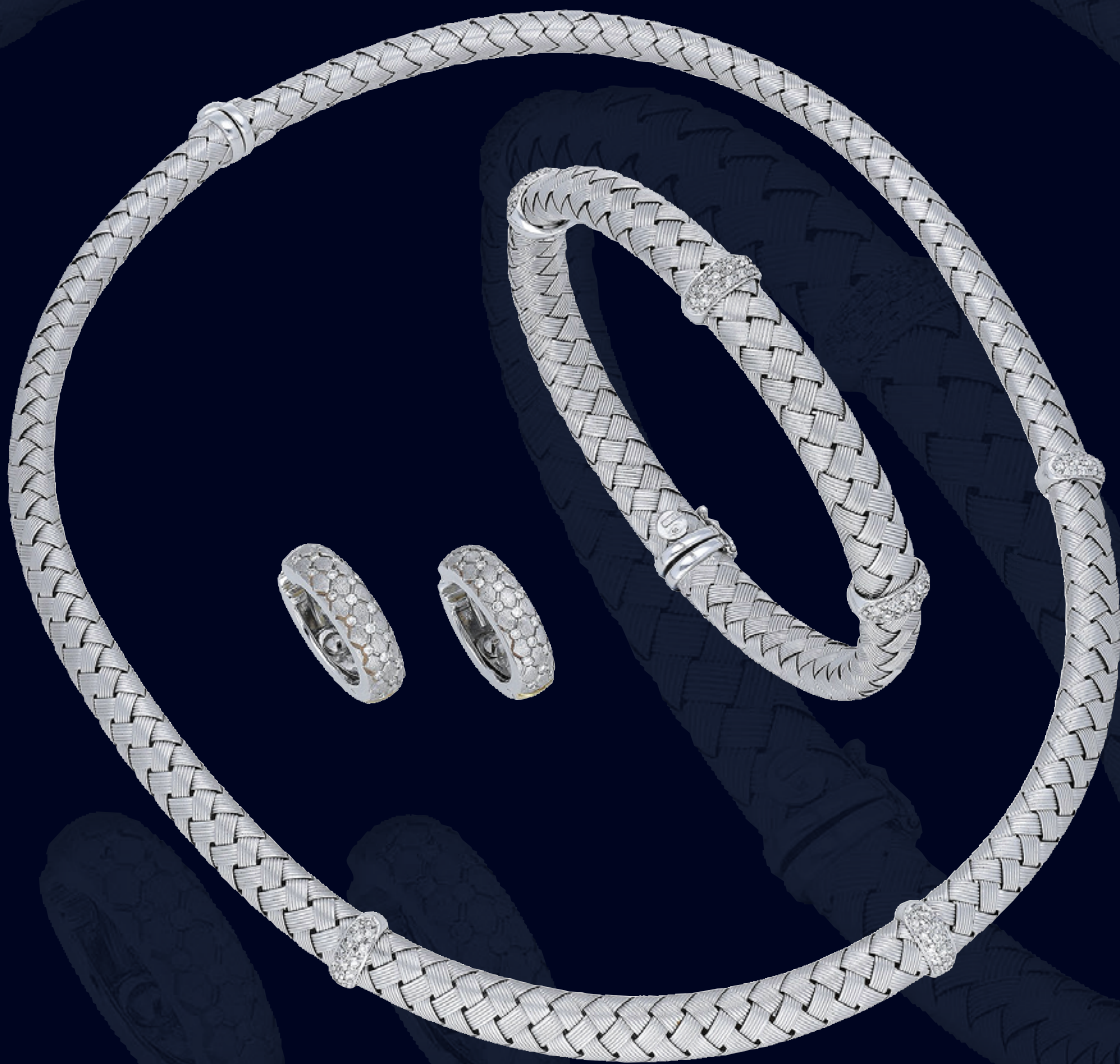
61

A FANCY-LINK BRACELET, the wide strap of woven design, stamped '18K', length 20cm. £3,400-£4,400

62

A SERPENT BANGLE, the wraparound cuff with an openwork sprung body and realistically modelled serpent's head terminal, Italian assay mark, stamped '750', inner diameter 6cm. £1,200-£1,500





## 63

A NECKLACE AND BRACELET SUITE AND A PAIR OF EAR CLIPS, the necklace and bracelet of flexible plaited weave design, spaced with brilliant-cut diamond bands, the ear clips decorated to the front with textured honeycomb panels with diamond highlights between, all stamped '750', Italian assay marks, necklace length 42cm, bracelet 19cm, ear clips 22mm. (3)

£3,000–£5,000



64

Y A 19TH CENTURY CORAL SPRAY BROOCH, the *Corallium Rubrum* spray carved with acorns, leaves, butterflies and birds, gold mounted, length 7.8cm. £600–£800



65

A LATE 19TH CENTURY DIAMOND AND PEARL SET INSECT BROOCH, set throughout with old brilliant-cut and rose-cut diamonds, with pearl set abdomen and diamond thorax and ruby eyes, mounted in silver and gold, (pearl untested), length 37mm. £400–£600



66

A LATE 19TH CENTURY CITRINE, EMERALD AND PEARL BROOCH, the orange oval mixed-cut citrine within a surround of half pearls, with emerald highlights, gold mounted, length 50mm. £300–£500

67

A TWO ROW GRADUATED BALTIC AMBER NECKLACE AND TWO BALTIC AMBER SET BROOCHES, the necklace of graduating beads to a gilt metal clasp, the brooches each a single piece of amber, necklace length (longest strand) 66cm, brooches 5.1cm and 5.5cm respectively. £300–£500

According to verbal reports from GCS, the necklace and two brooches are all confirmed as natural amber of Baltic origin, with no indication of treatments. Verbal report numbers 5783-2004, 5783-2005 and 5783-2006.







68

A MALTESE CROSS PENDANT, CIRCA 1830, the polished chalcedony cross centred with a gold mount of pierced floral design, with a turquoise and diamond cluster highlight, glazed compartment verso, to a wirework bale, cased, length 7cm. £600–£800

69

A 19TH CENTURY CORAL BRACELET, Comprised of articulated carved Corallium rubrum links, gold clasp, Continental marks to clasp, length approximately 19cm. £150–£200



70

A 19TH CENTURY SCOTTISH HARDSTONE GOLD BRACELET, the curved agate plaques with scroll engraved gold mounts, to a similarly-set buckle clasp, (composite), length 21.2cm. £500–£600



71

A VICTORIAN GOLD BELCHER-LINK CHAIN, the closed chain with swivel clasp, stamped '9C', length 65cm. £300–£400

According to a PMI test on an XRF Analyzer, the chain is testing as 9ct gold.





## 72

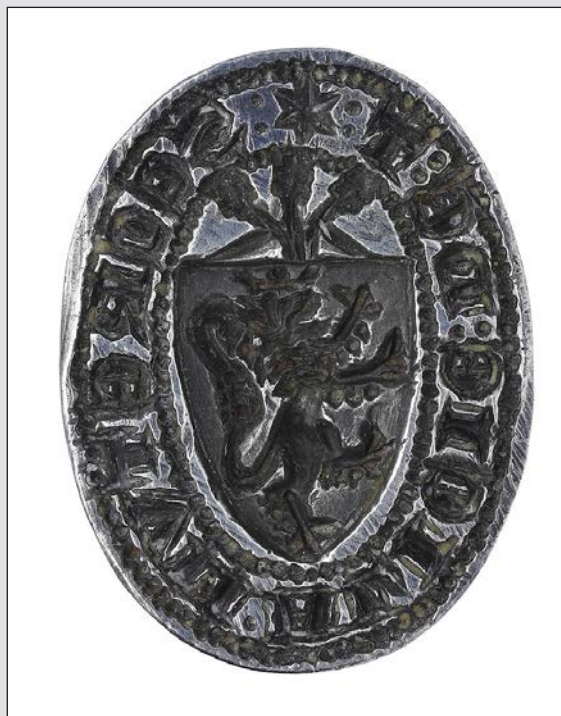
**AN EARLY 14TH CENTURY SILVER OVAL SEAL MATRIX**, the hexagonal shaft surmounted by a hexagonal suspension loop, with double collar below and quatrefoil punch mark behind, the seal engraved with the arms of Turberville (crowned lion rampant left on shield), the legend reading 'SECRETVM.ALICIE:DE:T', dimensions 22 x 17 x 23mm. £2,000–£3,000

*Provenance:* The seal was found in 2006 at Little Offley in Hertfordshire and has been disclaimed under the Treasure Act.

The Turbervilles are said to be descended from Sir Payne de Turberville, who came over from France with William the Conqueror in 1066. The name Turberville is reference to the family's place of residence in Normandy prior to the Norman Conquest in 1066.

Sir Payne was granted lands in Wales, with later descendants established in Warwickshire, Wiltshire and Berkshire by the early 13th century. Their coat of arms is 'Argent, a lion rampant gules, crowned or'.

Agnes (called Alice) de Turberville (circa 1302-60), was the daughter of Sir Payne de Turberville II, Sheriff of Glamorgan (1281-1318). She was born in Coity, Glamorgan and married Sir John de la Bere and had seven children and is believed to have died in Cornwall.



## THE SEAL OF AGACIE TALEMACHE



73

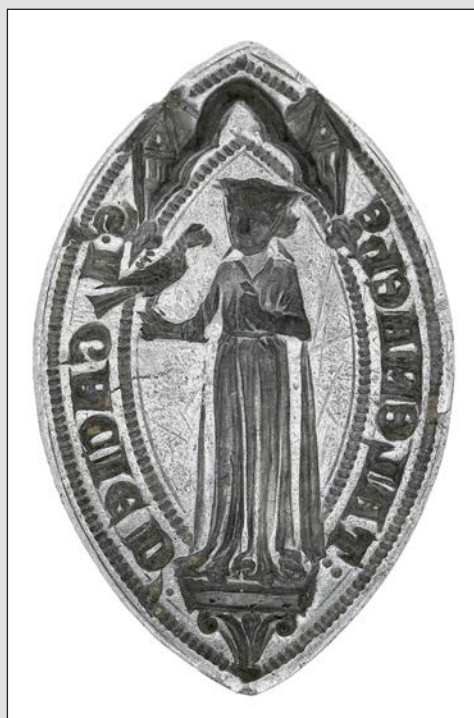
AN EARLY 14TH CENTURY SILVER SEAL MATRIX, finely carved to depict a lady standing on a plinth beneath a gothic canopy, facing left, and wearing a long robe and outer cloak, her headdress tied under the chin, her right hand raised, a hawk perched on her left hand, within outer legend: 's'agacie d' :talemaehe', with suspension loop to the reverse, *dimensions 35 x 21mm.* £2,000–£3,000

*Provenance:* The seal matrix was found by the vendor's father on his farm in Suffolk in the 1960's.

The seal translates as '*the seal of Agacie Talemache*' which is derived from an old French word meaning 'knapsack'. The English noble family of Talemache were first found in Suffolk, owners of a Manor house at Bentley, near Ipswich, and later at Helmingham Hall. They have had an important influence in East Anglia both politically and economically since the reign of Edward I.

An impression of a seal of Alice Talemache is recorded in the Public Records Office (Reference P774).

In the Middle Ages, hawking was a popular pursuit amongst wealthy noble women.



## EARLY JEWELS



74

**AN EARLY 14TH CENTURY GOLD AND SAPPHIRE RING**, the flat band centred with a pentagonal cabochon sapphire mounted within a raised faceted bezel setting with sloped sides, the shoulders decorated with an incised pattern, four chevrons to one side, the other with a zig-zag linear design, both interspersed with punched dotted detail, (shank misshapen), *diameter 20.6 mm*. £3,000–£4,000

*Provenance:* This ring was discovered by a metal detectorist near Cressing Temple in Essex in 2019. It has been recorded on the Portable Antiquities Scheme database Ref: **ESS-D93749** and disclaimed as Treasure.

Cressing Temple in Essex was built by the Knights Templars in the 13th century. By 1313 the estate included a chapel, hall, brewhouse, dairy and smithy.



75

**A 14TH CENTURY SILVER GILT STIRRUP RING**, the hoop decorated with chevrons, the raised central oval setting with a replacement cabochon garnet, *diameter 21mm, ring size Q*. £60–£80

*Provenance:* The ring was found at Dunwich in Suffolk in July 1995 and recorded by Suffolk Archaeological Unit.



76

**A LATE 15TH CENTURY GOLD STIRRUP-SHAPED RING**, the high bezel formed as a cusped quatrefoil inset with a cabochon oval turquoise, the hoop of D-section with a central ridge, *ring size G½*. £400–£600

*Provenance:* The ring was found in Suffolk in the 1990's and recorded by the Suffolk Archaeological Unit.

The ring is comparable to PAS No LIN-85CE61. Turquoise was believed to have amuletic properties especially relating to healing, and to offer protection to horse riders from falls or injuries.

## THE POPINJAY GOLD SEAL RING



77

**A FINE 15TH CENTURY GOLD SEAL RING**, the stretched octagonal flat bezel engraved with a Popinjay or Parrot perched on a branch, a foliate sprig behind and the black letters, possibly 'I + d' above, a recessed ladder border surrounding the bezel., the shoulders each decorated with foliage within a tapered rectilinear panel, to a plain hoop of D-section, *ring size Q*. £4,000–£6,000

*Provenance:* The ring was purchased in the Burlington Arcade, London in 1992.

The term Popinjay originates from the Old French word 'papinjay' meaning parrot. The bird was associated with courage and wisdom in the Middle East during the crusades, and in Europe with moral and sexual purity, and chivalric virtue in relation to the Virgin Mary. During the late Medieval period, crowned popinjays appear as pewter badges with a rhyming exclamation 'Papege iollys may' (popinjay, jolly May!), the month of May being regarded as the month of Love. A song printed in Paris circa 1515–25 has the words 'le jolis moys de may vert come ung papegey, amoureux, gracieux' (*The lovely month of May, green as a Popinjay, loving, gracious*).



## THE TARRANT ABBEY RING



78

**A LATE MEDIEVAL SAPPHIRE SET RING, 15TH CENTURY**, the rhomb-shaped table-cut sapphire within a six cusped setting between tapering shoulders with engraved detail of flowerheads, lilies and other foliate stems issuing from a crescent bowl or basket, *ring size I*. £4,000–£6,000

*Provenance:* This ring was discovered by a metal detectorist at Tarrant Crawford in Devon in 2019. It has been recorded on the Portable Antiquities Scheme database Ref: **DEV-0AC761** and disclaimed as Treasure, Ref: 2019-T1020.

Sapphires have long been associated with the bishopric, due to their designation in Medieval Lapidaries as representative of heavenly virtue and fidelity. This ring also displays unusual floral decoration, including a lily. In Christian iconography the white lily symbolises chastity, and is therefore associated with the Virgin Mary; Medieval and later depictions of the Annunciation often show the Archangel Gabriel handing a white lily to the Virgin Mary.

The ring was found in Tarrant Crawford in Devon, less than 200m from the Church of **St Mary the Virgin**. The church is all that remains of Tarrant Abbey, an immensely important and powerful Cistercian nunnery, founded in the 13th century by Ralph de Kahaines (of nearby Tarrant Keyneston) and destroyed during the Reformation.

The church comprises a flint chancel, dating from the 12th century, with the nave, tower and porch being built in the 14th century, and a 15th century bell tower. The church displays some 15th century stained glass as well as some important Medieval wall paintings, including a depiction of The Annunciation dating from the 14th century showing the winged figure of Gabriel and the Virgin. The interior also includes several coffin lids from the 13th century, which were moved from the Abbey; legend has it that these belong to Queen Joan, the wife of Alexander II of Scotland and daughter of King John of England (Richard I's brother and successor) allegedly buried in the graveyard in a golden coffin and to Bishop Richard Poore, builder of Salisbury Cathedral, who was baptised in the abbey church and later (in 1237) buried in the abbey, which he had founded. The actual interment of these bodies within the Church is disputed, but the association of these figures with the abbey give indication of its importance during the medieval period.



## 79

**AN EARLY 17TH CENTURY GOLD AND BLACK ENAMEL POSY RING**, the D-shaped band inscribed to the interior in Roman capitals '+MI ♡ IS+YOURS-' between scrollwork decoration, the exterior with four deeply engraved panels each of foliate design spaced by S-shaped scrolls, ring size H½. £1,200–£1,500

*Provenance:* This ring was discovered by a metal detectorist at Fersfield in Norfolk in 2021. It has been recorded on the Portable Antiquities Scheme database Ref: **NMS-28667A9** and disclaimed as Treasure.

Fersfield in South Norfolk is located near to Old Boyland Hall, Bressingham which was purchased in the mid 16th century by Thomas Howard, 4th Duke of Norfolk, a cousin of Elizabeth I.



## 80

**A 17TH CENTURY GOLD MOURNING RING**, the hoop of D-section, engraved to the outside with a skull, the inside marked 'R S ob 8 May 94 aeta 80' with maker's mark 'TT' in cartouche, ring size M. £120–£160

*Provenance:* The ring was found in Suffolk in the 1990's.



## 81

**AN 18TH CENTURY GOLD POSY RING**, the plain gold band of D-section, inscribed to the interior 'Heaven is my happynes' in script with conjoined 's', with maker's mark 'TT' in capital letter, probably for Thomas, ring size I½. £800–£1,000



## 82

A SMALL COLLECTION OF 19TH CENTURY JEWELLERY, including a cabochon garnet set brooch with white enamel decoration and elongated drop, (glazed verso deficient), an oval locket with engraved foliate decoration, on later chain, together with a garnet and pearl cluster ring, all mounted in gold, first length 5.3cm. £260–£300

## 83

A PAIR OF GEM-SET EAR PENDANTS, CIRCA 1830, the elongated drops with cannetille decoration throughout and set with vari-cut pink topaz, beneath a gem-set cluster surmount (untested), closed foil back settings, later hook fittings, length 33mm. £100–£200



## 84

A 19TH CENTURY GARNET SET BROOCH, of knot design, the front with engraved foliate decoration and sandblast finish, set throughout with a series of circular-cut rhodolite garnets in closed back settings, possibly adapted from larger jewel, mounted in gold, length 5.5cm. £300–£400

## 85

A MID-LATE 19TH CENTURY GEM-SET ENAMEL PENDANT AND RING, the pendant of whorl design, centred with a domed blue enamel star motif and rose-cut diamond cluster centre, glazed compartment verso, the ring of conforming design and set with a half seed pearl, both mounted in gold, together with a marquise-shaped enamel brooch with seed pearl highlights, the reverse stamped '14K'; pendant length 31mm, ring size N½. (3) £300–£400

Partially illustrated

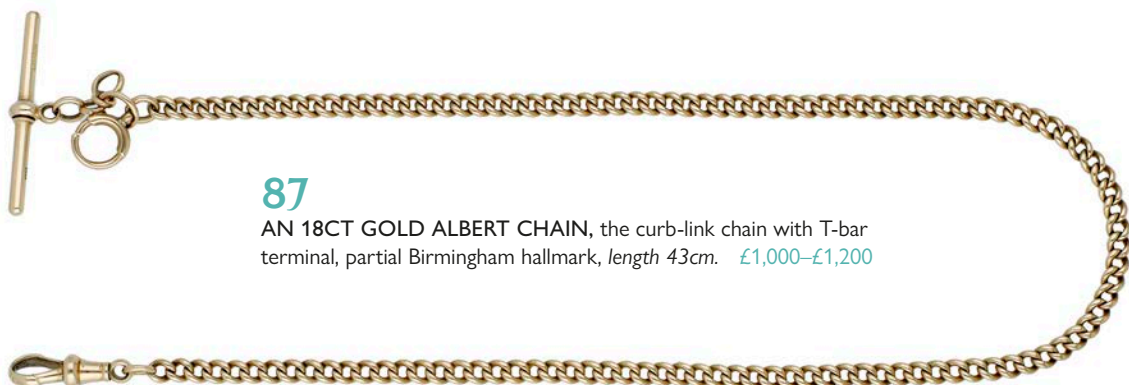






86

A 19TH CENTURY GOLD AGATE PENDANT, the oval banded agate cabochon set within a tiered bloomed gold mount, glazed compartment verso, suspended by an unassociated fancy-link 19th century collar necklace, *pendant length 6.2cm, chain length 40cm.* £1,200–£1,500



87

AN 18CT GOLD ALBERT CHAIN, the curb-link chain with T-bar terminal, partial Birmingham hallmark, *length 43cm.* £1,000–£1,200



**88**

A 19TH CENTURY DIAMOND SET PORTRAIT FRAME, of garland style, set throughout with rose-cut diamonds, gold and silver mounted, with later pendant and brooch fittings, the pin with spurious marks, frame length 50mm. £150–£200

**89**

TWO 19TH CENTURY SEED PEARL AND GEM-SET CLUSTER RINGS, of flowerhead cluster design, the first with sapphire and ruby highlights, the second with diamond point and turquoise set shoulders, mounted in gold, ring sizes approximately O-Q. £400–£600



**90**

A 19TH CENTURY PEARL ETERNITY RING, set throughout with graduated half pearls in pinched closed back settings, mounted in gold, ring size L½. £300–£500



**91**

A 19TH CENTURY PEARL AND LAPIS LAZULI DRESS RING, set with a graduated row of half-pearls and sugarloaf-cut lapis lazuli, mounted in gold, ring size approximately K. £200–£300



**92**

AN ANTIQUE DIAMOND AND AMETHYST BROOCH, later converted, the pierced brooch set throughout with rose-cut diamonds and square-cut amethysts, in pinched collet settings, width 7.1cm. £700–£1,000



93

A LATE 18TH CENTURY ENAMEL, PEARL AND DIAMOND SET PENDANT, the rectangular-shaped pendant with blue guilloché enamel ground and set with a half-pearl and rose-cut diamond cluster, to a tiered seed pearl border and similarly-set bale, mounted in gold, later adapted and suspended by an unassociated brick-link chain, pendant length 35mm. £500–£700

94

AN EARLY 19TH CENTURY MEMORIAL RING, the glazed hairwork panel centred within a surround of seed pearls, to similarly-set shoulders and reeded band, mounted in gold, ring size approximately L-N. £300–£500



95

AN EARLY 19TH CENTURY MEMORIAL RING, the central glazed hairwork panel within a seed pearl and black enamel surround, to a pierced wire band, the under bezel engraved 'Alice Cragg ob: 27.Feb: 1809. at: 37', mounted in gold, of slightly slanted form, probably designed for the left-handed wearer, ring size approximately M-N. £500–£700

96

A LATE 18TH CENTURY MEMORIAL RING, the oblong shaped panel centred with a glazed en grisaille funerary scene painted on ivory, to a blue and white enamel border with old brilliant-cut diamond accents, the under bezel engraved 'Isabella Rawlings ob: 25.June 1791 at: 88'; mounted in gold, with contemporary case, ring size T. £1,200–£1,500

Please refer to the Jewellery Department for Ivory Licence No.





97

A VICTORIAN SHELL CAMEO BROOCH AND A PAIR OF SHELL CAMEO EAR PENDANTS, the oval brooch depicting a scene from Homer's Iliad, Book VI, in gold mount with ropetwist edging, the earrings depicting the Roman goddess Ceres, within gold ropetwist detailed mounts, on loop fittings, brooch width 48mm, earrings length 35mm. £200-£300

The brooch depicts the scene from Homer's Iliad, Book VI: On the eve of battle with Achilles, Hector, commander of the Trojan forces, bids farewell to his wife, Andromache and baby Astyanax, as he faces certain death in battle against Achilles.

Ceres was the Roman goddess of agriculture. She was also the goddess of fertility, wheat, and motherly love. Her Greek counterpart is Demeter.



98

AN OPAL AND DIAMOND BROOCH, CIRCA 1890, the oval opal cabochon within an openwork surround of scalloped design and set with old brilliant-cut diamonds, mounted in silver and gold, cased by Waters, London, total diamond weight approximately 0.80 carat, length 30mm.

£400-£600

99

A 19TH CENTURY SHELL CAMEO BROOCH AND PAIR OF EARRINGS, the oval brooch carved to depict a bacchante with fruiting vines to her hair and robe, together with a pair of ear pendants each depicting the profile of Athena (Minerva) beneath the sun, her helmet adorned with an olive branch, gold mounted, to screw back fittings, with case, the silk signed 'Shapland Jewels and Antiques, London', brooch length 46mm.

£500-£700





## 100

AN UNMOUNTED OVAL SHELL CAMEO, carved to depict a poised putto, with arms crossed, paper label to the reverse, accompanied by a 19th century case, *cameo length 30mm.* £80–£100

## 101

A MID 19TH CENTURY UNMOUNTED SHELL CAMEO, carved to depict a classical male in profile, his cloak fastened at the shoulder, the truncation signed 'Leonori', *length 53mm.* £800–£1,200



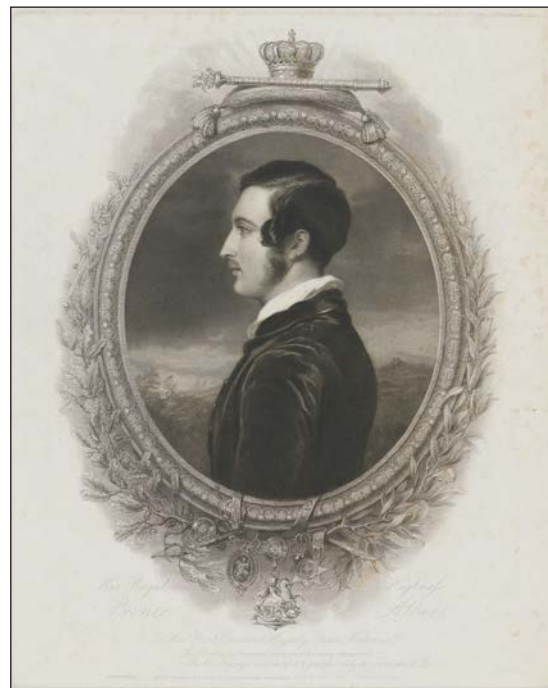
## 102

A MID 19TH CENTURY UNMOUNTED OVAL SHELL CAMEO

Carved to depict the profile of young man, possibly Prince Albert of Saxe-Coburg-Gotha, his wavy hair swept forward, facing left, signed with initials 'G.D', *length 38mm.* £600–£800

The image is similar to the miniature portrait of Prince Albert as a young man, painted in 1840, by Sir William Ross (1874–1860), watercolour on ivory, depicting the Prince in a black velvet jacket. The portrait was a particular favourite of Queen Victoria and her family.

See Royal Collection Trust Ref: RCIN 421462.



Prince Albert of Saxe-Coburg-Gotha by Henry Thomas Ryall, published by Colnaghi and Puckle, after Sir William Charles Ross, stipple and line engraving, published 1862, NPG D33749 © National Portrait Gallery, London



### 103

A DIAMOND AND SAPPHIRE PENDANT ON CHAIN, the articulated panel set throughout with brilliant-cut diamonds and calibr -cut sapphire highlights, centred with a circular-cut sapphire collet and suspending a cultured pearl drop, to a trace-link 18ct white gold chain, the pendant stamped '750', total diamond weight approximately 0.90 carat, pendant length 45mm. £1,600–£2,000

### 104

A PLATINUM DIAMOND ETERNITY RING, 1999, set throughout with brilliant-cut diamonds, London hallmark, total diamond weight approximately 1.90 carats, ring size N. £700–£900



### 105

A PLATINUM DIAMOND TRINITY RING, 2016, each band set throughout with brilliant-cut diamonds, Sheffield hallmark, maker's mark 'JC', total diamond weight approximately 1.50 carats, ring size F. £500–£700



### 106

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH, CIRCA 1930, of overlapping scrollwork design, set throughout with brilliant, baguette and single-cut diamonds, the two brooches set with original frame, platinum mounted, total diamond weight approximately 6.5 carats, length 6.3cm. £3,000–£5,000



## 107

AN EARLY 20TH CENTURY DIAMOND BROOCH, the collet set brilliant centred between pierced decorated foliate panels with crossover terminals, set throughout with single-cut diamonds, millegrain edged, platinum mounted, *principal diamond approximately 0.95 carats, length 7.1cm.* £2,000–£3,000

## 108

A DIAMOND DRESS RING, of bombé form, the brilliant-cut diamond centred within a pierced diamond set foliate mount, *principal diamond weight approximately 1.55 carats, ring size H½.* £1,500–£2,000



## 109

A SILVER 'MESH SCARF' NECKLACE BY ELSA PERETTI FOR TIFFANY & CO., 2003, of tapered woven mesh design, signed 'PERETTI' and 'T&Co 925', London hallmark, cased, length 94cm. £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.

## 110



A PLATINUM AND DIAMOND ETERNITY RING BY TIFFANY & CO., set throughout with brilliant-cut diamonds, stamped '© TIFFANY & CO. PT 950', maker's mark 'T&Co', London hallmark for 2016, total diamond weight approximately 1.80 carat, ring size H. £1,500-£2,000

## 111



AN 18CT GOLD AND PLATINUM RING BY TIFFANY & CO., the bicolour band with London hallmarks for 2010, maker's mark 'T&Co' and signed '© TIFFANY & CO. 750 PT 950', ring size N. £150-£200

## 112

A TIFFANY & CO. DRESS RING, of stylised bombé form and with ropetwist decoration, signed 'TIFFANY & CO', stamped '925 750', ring size L. £90-£120



## 113

A BRACELET BY TIFFANY & CO, of woven link design, signed 'TIFFANY & CO', stamped '585', 'PAT. 4170809', cased, length 19.5cm. £300-£400





## 114

A DIAMOND NECKLACE, the flattened ropetwist chain to an articulated brilliant-cut diamond set frontispiece, stamped '375', total diamond weight approximately 1.56 carats, length 43cm. £800–£1,200



## 115

A SAPPHIRE AND DIAMOND DRESS RING, the broad tapered band set to the front with twin rows of circular-cut sapphires between borders of brilliant-cut diamonds, stamped '750', total diamond weight approximately 0.20 carat, ring size approximately 1 (band slightly oval). £500–£700



## 116

A DIAMOND BAND RING, of pierced geometric design set throughout with single-cut diamonds, total diamond weight approximately 0.80 carat, ring size N. £200–£300

## 117

A DIAMOND RING BY TIFFANY & CO., AND A FIVE STONE DIAMOND RING, the first set to the front with seven brilliant-cut diamonds, mounted in 18ct gold, signed '©TIFFANY & Co.', maker's mark and London hallmarks for 2008, the second similarly-set with five brilliant-cut diamonds, total diamond weight approximately 1.25 carats, ring size 1½ and M respectively. (2) £600–£800



## 118

A PAIR OF DIAMOND 'BAR' EARRINGS BY TIFFANY & CO., the panel drops pavé-set with brilliant-cut diamonds, signed 'Tiffany & Co.', laser mark 'Au750' and 'Belgium', total diamond weight approximately 0.80 carat, panel length 25mm. £1,200–£1,500

## 119

A PLATINUM AND DIAMOND ETERNITY RING BY TIFFANY & CO., channel-set throughout with brilliant-cut diamonds, signed '© TIFFANY & CO.', stamped 'PT 950', maker's box, total diamond weight approximately 1.40 carats, ring size M. £1,200–£1,500



## GILBERT ALBERT

Born in 1930, Gilbert Albert began his career studying jewellery craftsmanship and design at L'Ecole des Arts Industriels in Geneva. In 1955 he became designer and head of Patek Philippe's workshop where he remained for seven years before founding his own atelier in 1962.

He won the prestigious 'Oscar' award at the Diamonds International Awards ten times: three for Patek Philippe, two for Omega and five times under his own workshop – a unique achievement.

*"In the enchanted world of jewellery, every piece must be original in its execution."* Gilbert Albert.



### 120

A SWISS DIAMOND AND CULTURED PEARL SUITE BY GILBERT ALBERT, CIRCA 1960, comprising a collar necklace, ring and pair of ear clips, the design of fluid polished and textured beads, randomly spaced with collet set brilliant-cut diamonds and cream or pink spherical and bouton cultured pearls, the hinged ear clips with post fitting, all stamped with maker's monogram and '750', necklace length 37.5cm, ring size R, ear clips length 2.5cm. £3,600–£4,000

### 121

A SWISS CULTURED PEARL BROOCH/PENDANT BY GILBERT ALBERT, CIRCA 1960, the granulated brooch formed of textured and polished beads, set with cultured pearls of cream and pink tint enclosing a central spherical rose quartz bead, the bead interchangeable and accompanied by green hardstone, sodalite and hematite examples, signed, maker's mark, numbered '1937', stamped '750', suede maker's pouch, length 7.8cm. £1,500–£2,000



## LEO DE VROOMEN

Born in Holland during the Second World War, Leo de Vroomen's 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.

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.

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.

### 122

A PERIDOT RING BY LEO DE VROOMEN, 2007, the heavy gold mount with lightly hammered finish, collet set with a cabochon peridot, to a tapered broad band, signed 'de Vroomen', with maker's mark 'L.D.V', mounted in 18ct gold, London hallmark, ring size K.

£800-£1,200



### 123

A PAIR OF TANZANITE AND BERYL EAR PENDANTS BY LEO DE VROOMEN, 2012, comprising a polished tanzanite bead surmount spaced by a brilliant-cut diamond collet, and suspending a marquise shaped green beryl cabochon drop, ear pendants interchangeable with post fittings (not included), maker's mark 'L.D.V', London hallmark, maker's pouch, total diamond weight approximately 0.15 carat, ear pendant length 5cm.

£800-£1,200

### 124

AN 18CT GOLD GEM-SET PENDANT BY LEO DE VROOMEN, 2002, the articulated pendant comprising a step-cut blue topaz surmount above a fancy-cut tanzanite, maker's mark 'L.D.V', London hallmark, together with a pair of briollette-cut blue topaz ear pendant drops, interchangeable with post fittings (not included), pendant length 22cm.

£600-£800



### 125

AN 18CT GOLD RUBY AND DIAMOND SET DRESS RING BY LEO DE VROOMEN, 1978, the broadly tapered band with finely reeded matte ground, collet-set with a ruby cabochon between two brilliant-cut diamonds, with polished bead decoration, London hallmark, maker's mark 'L.D.V', ring size O.

£600-£800



## 126

A DIAMOND SET FLOWER NECKLACE, ON CHAIN, CIRCA 1960, the four open petals of textured finish, centred with a domed cluster of single-cut diamonds, and further diamonds to the stem, unmarked, on later fine box-link chain, clasp stamped '750', length 2.8cm. £260-£300

## 127

A PAIR OF DIAMOND HOOP EARRINGS, set to the front and inside back with brilliant-cut diamonds, total diamond weight approximately 2.00 carats, diameter 42mm. £500-£700



## 128

A DIAMOND THREE STONE RING, set with a graduated row of brilliant-cut diamonds, stamped 'Platinum', total diamond weight approximately 1.30 carats, ring size J. £700-£900



## 129

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond weighing 0.98 carat, claw mounted, in a plain polished setting, ring size S. £1,500-£2,000



## 130

A DIAMOND ETERNITY RING, set throughout with graduated brilliant-cut diamonds, total diamond weight approximately 1.75 carats, ring size S. £800-£1,000

## 131

A 9CT GOLD BRICK-LINK BRACELET, of slightly tapered form, with textured finish, length 18.7cm. £550-£650



### 132

A RUBY AND DIAMOND CLUSTER RING, ATTRIBUTED TO ALAN GARD, CIRCA 1970, of whorl design, the knife-wire mount set throughout with brilliant-cut diamonds and centred with an oval mixed-cut ruby, stamped '18CT', unsigned, total diamond weight approximately 1.60 carats, ring size N½. £1,000–£1,500

*Provenance:* The vendor of this lot confirms this ring was purchased from Alan Gard.



### 133

A TOURMALINE AND DIAMOND RING, ATTRIBUTED TO ALAN GARD, CIRCA 1970, the rectangular step-cut tourmaline set within a lozenge-shaped surround of brilliant-cut and baguette-cut diamonds, to a textured band, unsigned, total diamond weight approximately 0.80 carat, ring size M½. £500–£700

*Provenance:* The vendor of this lot confirms this ring was purchased from Alan Gard.



### 134

A GARNET AND DIAMOND DRESS RING, the garnet cabochon in a closed back setting within a surround of rose-cut diamonds, ring size approximately M. £300–£500



### 135

AN 18CT GOLD SAPPHIRE AND DIAMOND BRACELET RETAILED BY DEAKIN & FRANCIS, 1973, of textured abstract design, the articulated bracelet formed as a series of staggered links with circular-cut sapphire and brilliant-cut diamond highlights (one sapphire deficient), stamped '750 18', Birmingham import mark, sponsor's mark 'D&F', total diamond weight approximately 0.70 carat, length 8cm £800–£1,200





### 136

AN 18CT WHITE GOLD DIAMOND SET 'PARENTESI' RING BY BULGARI, the pierced band set with brilliant-cut diamonds, stamped '750' and 'MADE IN ITALY', with Italian assay marks, signed 'BVLGARI', maker's box, total diamond weight approximately 0.70 carat, ring size approximately P.

£600-£800

### 137

A 'PARENTESI' BANGLE AND RING SUITE BY BULGARI, the sprung cuff formed of interlocking fancy-shaped links, the ring en suite, signed 'Bulgari', Italian assay mark, stamped '750', numbered, personal inscription, inner diameter 5.5cm, ring size approximately K.

£3,000-£5,000



### 138

A TUBOGAS SUITE BY BULGARI, comprising a stainless steel and diamond sprung torque bangle, an 18ct white gold and diamond swivel ring, stamped with size code '53' and a pair of 18ct white gold and diamond ear studs, all signed 'BVLGARI', bangle inner width 6.2cm, ring size K½.

£3,000-£4,000



### 139

A DIAMOND NECKLACE BY BULGARI, CIRCA 1975, the tricoloured curb-link chain interspersed with brilliant-cut diamonds, (two diamonds deficient), signed 'Bulgari N.Y', stamped 'Made In Italy' and '18K', with Italian assay mark, maker's pouch, total diamond weight approximately 9.00 carats, length 42cm.

£10,000–£15,000





## 140

AN AMETHYST RING AND EARRING SUITE BY MARINA B, the bicolour earring mounts collet-set with oval-cut amethysts, hinged clip and post fittings, together with a ring of conforming design, signed '© Marina B', maker's mark, stamped '750', ring size R½. £1,200–£1,500

## 141

A SAPPHIRE 'SERPENTI' RING BY BULGARI, of double coil design, the stylised head set with a pear-cut sapphire, signed 'BVLGARI', stamped '750', ring size approximately N. £1,500–£2,000



## 142

A GOLD AND STAINLESS STEEL BANGLE BY BULGARI, of ribbed design, signed 'BVLGARI', stamped '750', bangle internal diameter approximately 60mm. £2,600–£3,000





## 143

A NECKLACE AND BRACELET SUITE BY POMELLATO, the fancy-link chain formed of polished roundels, the bracelet en suite, both signed 'Pomellato', Italian assay marks, stamped '750', lengths 43cm and 20cm.

£6,000-£8,000



## 144

AN 18CT GOLD EMERALD AND DIAMOND SET PENDANT, 1978, the open heart pendant alternately set with circular-cut emeralds and brilliant-cut diamonds, London hallmark, suspended by an unassociated curb-link chain, stamped '12K', total diamond weight approximately 0.60 carat, pendant length 28mm. £500-£700

## 145

A PAIR OF HARDSTONE EAR PENDANTS, the polished green hardstone drops suspended by capped terminals and Chinese character surmounts, post fittings, length 31mm. £200-£300



## 146

A PAIR OF 18CT GOLD EMERALD AND DIAMOND CLUSTER EAR STUDS, comprising a circular-cut emerald within a surround of brilliant-cut diamonds, London hallmarks, total diamond weight approximately 0.95 carat, length 12mm. £400-£600

## 147

A DIAMOND ETERNITY RING, set throughout with old-cut diamonds, total diamond weight approximately 1.40 carats, ring size O½. £400-£600



## 148

A PAIR OF LATE 19TH CENTURY GEM-SET BROOCHES AND ANOTHER, the pair set with old and single-cut diamonds with emerald or sapphire cabochons to the terminals, gold and silver mounted, indistinct maker's marks, the third early 20th century brooch set with a row of calibré-cut emeralds between rose-cut diamond borders, to square-cut sapphire terminals, platinum and gold mounted, lengths 40-41mm. (3) £300-£400



## 149

A GREEN BERYL AND DIAMOND BROOCH, the rectangular step-cut beryl set within a surround of brilliant-cut diamonds, double-pin brooch fitting, *total diamond weight approximately 2.15 carats, length 30mm.* £300–£500

## 150

AN EMERALD AND DIAMOND CLUSTER RING, of tiered form, the step-cut emerald set within a surround of brilliant-cut diamonds, in raised wirework mount, stamped '18ct', *total diamond weight approximately 1.60 carats, ring size O.* £800–£1,000



## 151

AN EMERALD AND DIAMOND ETERNITY RING, set throughout with alternating trios of brilliant-cut diamonds and square-cut emeralds, *total diamond weight approximately 0.60 carat, ring size M (sizing beads).* £400–£600

## 152

AN ANTIQUE DIAMOND RING, the principal old brilliant-cut diamond between similarly-cut diamond shoulders, mounted in silver and gold, *principal diamond weight approximately 0.80 carat, ring size L.* £1,000–£1,200



## 153

AN EMERALD AND DIAMOND BROOCH, CIRCA 1950, the stylised bow set throughout with circular-cut emeralds and vari-cut diamonds, *total diamond weight approximately 1.50 carats, length 43mm.* £800–£1,000





154

AN EARLY 20TH CENTURY DIAMOND AND PEARL PENDANT ON CHAIN, of whiplash design, set throughout with old brilliant-cut and rose-cut diamonds, with seed pearl highlights and pearl drop below, mounted in silver and gold, with unassociated cable-link chain, cased, *principal old-cut diamond weight approximately 0.25 carat, pendant length 5cm.* £600–£800



155

A GREEN TOURMALINE AND PEARL PENDANT, CIRCA 1900, the cushion-shaped tourmaline within twin claw mount, beneath seed pearl detail, the pendant on knife-edge bar below seed pearl roundel surmount, on trace-link back chain, gold mounted, clasp stamped '15ct', *pendant length 30mm, necklace length 41.5cm.* £260–£360



156

AN ART NOUVEAU PENDANT BY MURREL BENNETT & CO., of organic foliate design, the polished vines leaves spaced by seed pearl highlights and suspending a freshwater pearl drop, maker's mark 'MB', stamped '9CT', *length 48mm.* £200–£300



157

A LATE 19TH CENTURY RENAISSANCE REVIVAL ENAMEL BROOCH, ATTRIBUTED TO ALFRED GARNIER, the rectangular frame inset with an enamel portrait, probably depicting Charles V of France (1338–1380), the panel inscribed 'KARLE QVINT' (sic), between opalescent pink enamel fleur-de-lys terminals, glazed compartment verso, mounted in gold, panel with conjoined monogram 'AG' for Alfred Garnier, *length 47mm.* £300–£500

Alfred Jean Garnier (1848–1908) began his career in the studio of George Bissinger, before studying and collaborating with the enamelist Paul Grandhomme. Together they won the gold medal at the 1889 Exposition Universelle, and went on to create the last enamels for Gustave Moreau. Alfred Garnier also created pieces for Bapst and Falize, amongst others.

See: Katherine Purcell, *Falize, A Dynasty of Jewellers*, pub. London 1999, p. 177.

158

A LATE 19TH CENTURY EMERALD AND DIAMOND BROOCH, the pierced lozenge-shaped brooch with rectangular-cut emerald and old brilliant-cut diamond highlights, mounted in gold, *total diamond weight approximately 0.15 carat, length 35mm.* £300–£400



## 159

**AN INDIAN PORTRAIT MINIATURE, CIRCA 1860**, depicting Mumtāz Mahal, later mounted by Marcus & Co., the glazed oval portrait, watercolour on ivory, depicting the Empress in half profile, adorned in fine clothes and elaborate jewels, set against a red draped curtain, the portrait later gold mounted and within a frame of scrolling decoration highlighted in white enamel, with half pearl detail, the reverse stamped 'MARCUS & CO.', on hinged pendant fitting, length (excluding pendant fitting) 6cm. £1,200–£1,500

Please refer to the Jewellery Department for Ivory Licence No.



**Mumtāz Mahal** (1593–1631) was born Arjumand Banu Begum, in Agra, Northern India, the daughter of a noble Persian family, her father Abu'l-Hasan Asaf Kahan held high office in the Mughal Empire, and her aunt Empress Nur Jahān, was the chief wife of Emperor Jahangir.

Mumtāz was betrothed at the age of 15 to Shah Jahān, the young Prince Khurram, becoming his second wife five years later in 1612. They had a loving marriage, with Mumtāz being the beloved favourite of his three wives. She was his constant companion and confidant. She was reputed to be talented and cultured, well versed in Arabic and Persian languages, and of a modest disposition. Contemporary poets extolled her beauty, grace and compassion.

Upon his accession to the throne in 1628, Shah Jahan designated Mumtāz as his chief Empress with the title of Padshah Begum ('First Lady or Queen of the Great'), also bestowing upon her the exceptional right to the imperial seal Muhr Uzaz.

In their 19 years of marriage, they had 14 children together. Mumtāz tragically died during the birth of her 14th child in 1631. After her death the Emperor was reportedly inconsolable, going into secluded mourning for a year. Chroniclers recorded that he did not wear bright clothing, jewellery or perfume for more than two years. Very slowly he returned to public life, his hair now white, his back bent from grief.

In the same year as Mumtāz's death, he commissioned the building of the great Taj Mahal, as a magnificent mausoleum to his wife, a mission of love that would take 17 years to build and most of the Emperor's wealth.

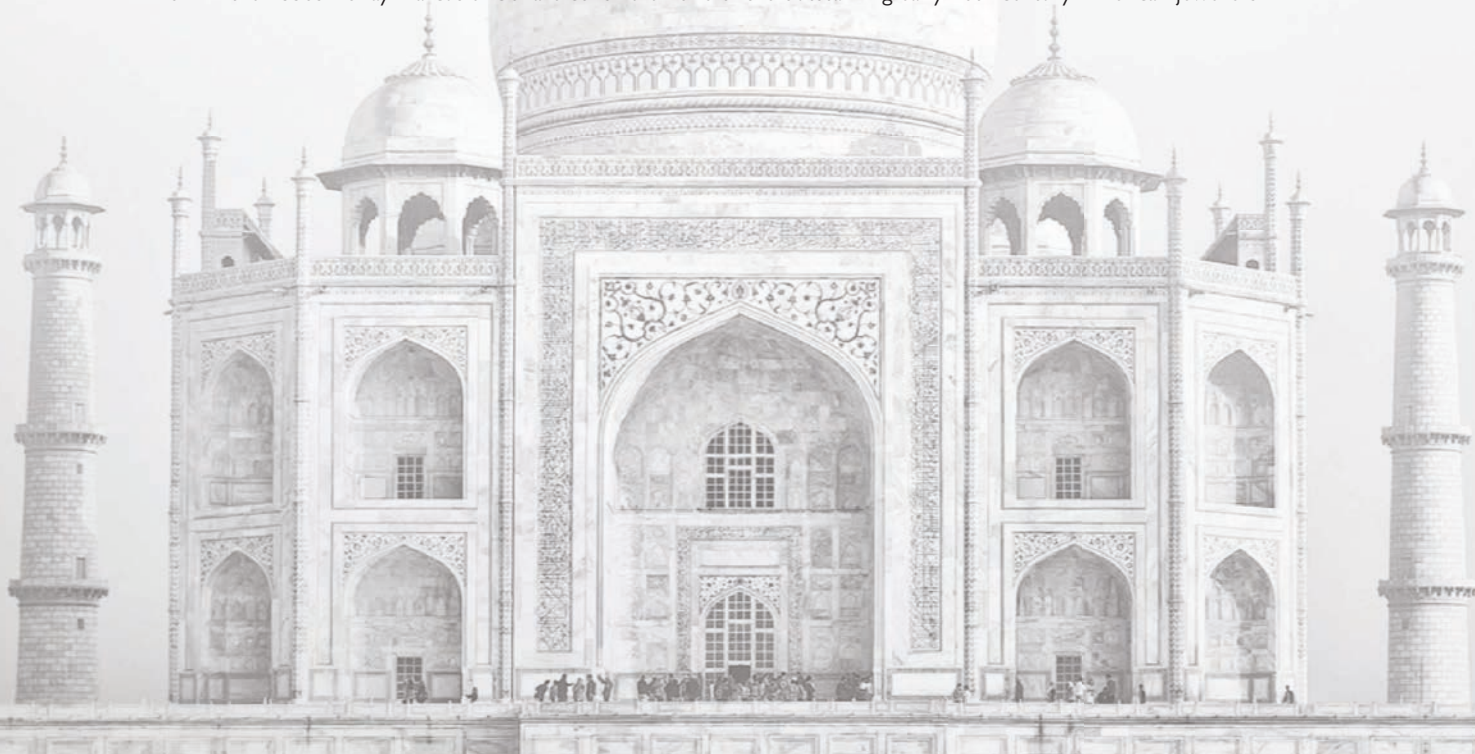
The English poet Sir Edwin Arnold described the Taj Mahal as "*Not a piece of architecture, as other buildings are, but the proud passion of an emperor's love wrought in living stones*".

As with other Mughal royal ladies, no contemporary likenesses are known but imagined portraits were created from the 19th century onwards.

See: Miniature painting, watercolour on ivory, titled Portrait of a lady, Delhi, Ca 1860.

Bibliographic Reference: *Mildred Archer: Company Paintings Indian Paintings of the British period, Victoria and Albert Museum, Indian Series*, Maplin Publishing 1992, p 221.

The New York jewellers **Marcus & Co.** were founded in 1892, famous for their enamel work, skills originating from their founder Hermann Marcus from Dresden, who had worked with Court Jewellers Ellemeyers prior to emigrating to New York in the 1850s. Today Marcus & Co. are considered one of the outstanding early 20th century American jewellers.





## 160

A DIAMOND BRACELET, the central Art Deco panels of pierced geometric design set throughout with old brilliant-cut and single-cut diamonds, later mounted between articulated broad brick-link bracelet sections with satin finish, the clasp with Austrian assay mark for 14 carat, *total diamond weight approximately 9.80 carats, length 19cm.* £3,800–£4,600



## 161

AN EARLY 20TH CENTURY SAPPHIRE BAR BROOCH, set with a cushion-shaped sapphire with a rose-cut diamond highlight to each terminal, mounted in platinum and gold, *length 46mm.* £400–£600

According to a verbal report from GCS, the sapphire is of Basaltic origin with no indications of heating. Verbal report number 5783-1883.



## 162

TWO ART DECO DIAMOND BROOCHES, each of pierced design and set throughout with old brilliant-cut diamonds, one stamped '585', *total diamond weight approximately 2.00 carats, lengths 41-46mm.* £500–£700

## 163

AN EARLY 20TH CENTURY PLATINUM AND PEARL CHAIN, the reeded platinum batons spaced by seed pearls, with T-bar, swivel and bolt ring clasp, *length 35cm.* £300–£500



## 164

A MARQUISE-CUT DIAMOND PENDANT, claw-set and suspended by tapered bale, stamped '750', diamond weight approximately 1.28 carats, pendant length 21mm.

£2,000–£2,400



## 165

A PAIR OF PERIDOT AND DIAMOND CLUSTER EAR STUDS, the oval-cut peridots set within a surround of brilliant-cut diamonds, stamped '14K', total diamond weight approximately 0.15 carat, length 9.5mm.

£200–£300

## 166

A DIAMOND CLUSTER RING, the central brilliant-cut diamond, weighing 0.70 carat, within a surround of similarly-cut diamonds, stamped '750', ring size K½.

£1,000–£1,500

Accompanied by a GIA Diamond Dossier Report stating the diamond is F Colour, VS1 Clarity. Report number 5186853618, dated 18 December 2014.



## 167

A DIAMOND CLUSTER RING, CIRCA 1970, the lozenge-shaped cluster set with a principal step-cut diamond within a surround of brilliant-cut diamonds, stamped '18CT', total diamond weight approximately 1.70 carats, ring size S.

£800–£1,000



## 168

A DIAMOND ETERNITY RING, set throughout with brilliant-cut diamonds, total diamond weight approximately 2.00 carats, ring size N-O.

£600–£800

## 169

A DIAMOND BANGLE, set to the front with a row of baguette-cut diamonds with a border of brilliant-cut diamonds to either side, stamped '18K' and 'D534', total diamond weight approximately 5.30 carats, inner diameter 6cm.

£2,000–£3,000



## 170

**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. £6,000–£8,000*







171

A PAIR OF DIAMOND HOOP EARRINGS BY POMELLATO, the circular hoops pavé-set throughout with brilliant-cut diamonds, signed 'Pomellato', stamped '750', Italian and French assay marks, total diamond weight approximately 2.00 carats, length 20mm.

£2,000–£3,000

172

A PAIR OF RUBY AND DIAMOND EAR CLIPS, the tiered clusters set throughout with vari-cut diamonds and with an oval-cut ruby to the centre, suspending detachable drops formed as an articulated series of square and brilliant-cut diamonds leading to a further ruby and diamond cluster drop, stamped '750', total diamond weight approximately 8.60 carats, length 6cm.

£4,000–£6,000

According to a verbal report from GCS the rubies are of Thai origin with no indications of heating. Verbal report number 5783-2401.





173

A GARNET BEAD NECKLACE WITH GEM-SET BUTTERFLY CLASP, the four uniform rows of garnet beads to a gold mounted butterfly clasp set with a combination of circular-cut rubies, rose-cut diamonds and pearls, length 40cm. £500-£700



174

A LATE 19TH CENTURY GARNET NECKLACE AND EARRING SUITE, set throughout with vari-cut garnets, the necklace comprising a foliate style frontispiece suspended by a chain of quatrefoil clusters, together with a pair of gilt metal cluster earrings of conforming design, later post fittings, necklace length 46cm. £150-£200



175

AN OPAL AND DIAMOND CLUSTER RING, the opal cabochon claw-set within a surround of brilliant-cut diamonds, total diamond weight approximately 1.30 carats, ring size R½-S. £500-£700

176

A 19TH CENTURY MOONSTONE AND DIAMOND CLUSTER RING, the moonstone cabochon within a surround of old brilliant-cut diamonds, mounted in silver and gold, later replacement band stamped '18CT', total diamond weight approximately 0.40 carat, ring size O. £400-£600



177

A DIAMOND MONOGRAM BROOCH, CIRCA 1890-1900, the gold initials in Gothic script in a stylised whiplash surround set throughout with rose-cut diamonds, mounted in silver and gold, length 26mm. £150-£200

178

A MULTI STRAND SEED PEARL NECKLACE, the fine rows of pearls mounted each side to a diamond set cap, the barrel-shaped rock crystal clasp framed with diamond borders of channel set brilliants, with applied diamond cluster highlights, necklace length approximately 44cm, clasp length 31mm. £1,000-£1,500





### 179

A LABRADORITE BEAD NECKLACE, the multi-strand labradorite torsade with capped terminals and bolt ring clasp, stamped '750', length 42cm. £300–£500



### 180

A PAIR OF DIAMOND EAR STUDS, each brilliant-cut diamond in a four-claw setting, total diamond weight approximately 1.50 carats. £2,000–£2,400

### 181

AN 18CT GOLD VARI GEM-SET RING BY KUTCHINSKY, AN AQUAMARINE DRESS RING AND AN OPAL CLUSTER RING, the lozenge-shaped diamond, ruby and emerald set ring with maker's mark and London hallmark for 1981, together with an aquamarine dress ring and an opal and sapphire cluster ring, total diamond weight approximately 0.35 carat, ring sizes P-P½. £600–£800



Partially illustrated

### 182

A PAIR OF GEM-SET TORSADE NECKLACES BY KUTCHINSKY, 1983, each five row necklace strung with gold beads, ruby, emerald, sapphire beads and seed pearls, to an 18ct gold reeded barrel-shaped clasp, maker's mark, London hallmark, length 42cm. £1,200–£1,500





### 183

A GEM-SET NECKLACE, CIRCA 1968, the scrolled foliate frontispiece with circular-cut pink sapphire highlights and a central cultured pearl accent, with a cultured pearl drop below, suspended from a box-link chain, mounted in 18ct gold, UK import mark, sponsor's mark for Cropp & Farr, length 44cm. £300–£500



### 184

A LATE 19TH CENTURY RUBY FIVE STONE RING, the graduated circular-cut rubies with rose-cut diamonds between, the gallery of scroll design, mounted in gold, stamped '18C', ring size approximately P. £500–£700

### 185

AN 18CT GOLD CABOCHON RUBY AND DIAMOND CLUSTER RING, 1988, the ruby cabochon centred within a brilliant-cut and pear-shaped diamond surround, Birmingham hallmark, shank adapted to accommodate a wedding band, total diamond weight approximately 1.42 carats, ring size L. £2,000–£3,000

According to a verbal report from GCS, the ruby is of Afghanistan origin and has no indications of heating. Verbal report number 5782-3274.



### 186

AN 18CT GOLD AND DIAMOND SET HINGED BANGLE, channel-set to the front with brilliant-cut diamonds, Birmingham hallmark for 2004, maker's mark 'CJ', total diamond weight approximately 1.70 carats, inner dimensions 6 x 5cm. £600–£800



187

A PAIR OF CULTURED PEARL AND GEM-SET EARRINGS  
FROM THE DAWN COLLECTION BY FEI LIU, 2006

Of sculptural coral reef design, set with a single cultured pearl amidst brilliant-cut diamond and circular-cut garnet and citrine highlights, within a textured gold setting, with similarly-set articulated detachable drops beneath, mounted in 18ct gold, maker's mark, London hallmark, length 8cm. £1,800–£2,200

**F**

Fei Liu, Chinese born Birmingham-based designer.

Fei came to England from China to study for his degree in Jewellery and Silversmithing in Birmingham, recalling that he was the first Chinese student to embark on a full time course at the School of Jewellery. He achieved his degree in 2001. Success quickly followed and he opened his first jewellery store in Birmingham in 2006. With his designs encapsulating a delicate fusion of East and West, Fei is now one of the major players in Birmingham's jewellery industry with a passion to promote Birmingham worldwide.

The Dawn Collection, inspired by the natural textures and forms of coral, won The Kayman Award in 2007, the judges unanimous in their decision, describing his winning design as “real old style glamour being brought bang up to date.”

The Collection has also captivated collectors around the world who have been drawn to its exquisite design and allure. A-list celebrities have been spotted gracing red carpets and prestigious events in the stunning creations of the Dawn Collection.

Named Alumni of the Year in 2010, Fei has gone on to achieve countless awards for his innovation and contemporary creations, which have captured the imagination of the design world. He was nominated for Designer of the Year in the UK jewellery awards four times, finally achieving the title in 2016, the first Birmingham based jeweller to achieve this accolade.



### 188

A **SAPPHIRE AND DIAMOND PENDANT ON CHAIN**, converted from a late 19th century jewel, designed as a palmette and set throughout with old brilliant and cushion-shaped diamonds, with a central oval-shaped sapphire, suspended from a fine fancy-link chain, (composite), chain with French assay mark and UK import mark, *total diamond weight approximately 1.70 carats, pendant length including bale 45mm.* £500–£800

### 189

A **DIAMOND SINGLE STONE RING**, the bicoloured ring set with a brilliant-cut diamond in a square setting between tapered openwork shoulders with engraved detailing, stamped '750' and 'PLAT', *diamond weight approximately 0.35 carat, ring size J.* £300–£400



### 190

A **LATE 19TH CENTURY SAPPHIRE AND DIAMOND THREE STONE RING**, the oval-cut sapphire between two old brilliant-cut diamonds, to a scrollwork gallery, mounted in gold, stamped '18', *total diamond weight approximately 0.30 carat, ring size N½.* £200–£300



### 191

AN **ART DECO DIAMOND RING**, the central transitional-cut diamond within a stepped surround of single-cut diamonds, mounted in platinum, *principal diamond weight approximately 0.85 carat, ring size O-P.* £800–£1,200



### 192

AN **EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BRACELET**, the rectangular step-cut sapphire collet set to a pierced centrepiece set throughout with single-cut diamonds, cased by W.H.Collis & Son Ltd, Bury St. Edmunds, *total diamond weight approximately 0.65 carat, length 15.2cm.* £500–£700



## 193

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, of articulated geometric design, set with square-cut sapphires, baguette and brilliant-cut diamonds, laser signed to the mounts 'AU 750 s752ct d0.381ct', on post fittings, *length 40mm*.

£1,000–£1,200

## 194

AN ART DECO DIAMOND AND CULTURED PEARL PANEL RING, collet-set with two old brilliant-cut diamonds spaced by a cultured pearl, within a pierced millegrain surround, set throughout with rose-cut diamonds, signed box by Wilhem Geske, *old brilliant-cut total weight approximately 0.30 carat, ring size P½*.

£500–£600



## 195

AN 18CT WHITE GOLD DIAMOND HALF ETERNITY RING, 2010, claw-set to the front with brilliant-cut diamonds, London hallmark, maker's mark 'JF', *total diamond weight approximately 0.75ct, ring size M*.

£400–£600



## 196

AN ART DECO DIAMOND DRESS RING, the bombé ring set with a central old brilliant-cut diamond, within a tapering and pierced surround similarly-set and with calibré-cut synthetic ruby chevrons to either side, mounted in platinum, *total diamond weight approximately 1.10 carats, ring size N*.

£800–£1,200



## 197

AN EARLY 20TH CENTURY SOLITAIRE DIAMOND RING, the old-cut diamond *weighing 3.12 carats*, claw mounted, between single-cut diamond set bifurcated shoulders, (one diamond missing), millegrain edged, scratched numbers to inner shank '1224', platinum mounted, *ring size P*.

£2,000–£3,000



## 198

AN AMETHYST AND DIAMOND NECKLACE, the oval mixed-cut amethyst set within a surround of brilliant-cut diamonds, to stepped terminals and suspended by an 18ct gold trace-link chain, *total diamond weight approximately 1.00 carat, pendant length 25mm.* £800–£1,200



## 199

AN AMETHYST PENDANT, the large oval-cut amethyst set within a tier scallop frame, stamped '750', maker's mark 'CB', length 40mm. £300–£500



## 200

AN 18CT GOLD SINGLE STONE DIAMOND RING, the old-cut diamond inset within claw mount, between reeded shoulders, maker's mark to shank 'GRK', London hallmark, *diamond weight approximately 1.10 carats, ring size R½.* 1,200–£1,500

## 201

AN 18CT GOLD DIAMOND SET PANEL RING, 1975, the square panel set with a series of brilliant-cut diamonds, to a tapered angular ring mount with textured finish, London hallmark, *total diamond weight 0.65 carat, ring size S½.* £500–£600



## 202

AN AMETHYST DRESS RING, the rectangular step-cut amethyst claw-set between tapering stylised foliate shoulders, ring size K. £600–£800

## 203

AN 18CT GOLD BRACELET BY UNO AERRE, the broad woven link bracelet, signed, Italian assay marks, length 20cm. £1,200–£1,500







**204**

A 19TH CENTURY GOLD AMETHYST BROOCH, of hollow form, centred with a raised oval mixed-cut amethyst, within pearl set scrolling tendril surround, above a textured matt ground with C-scroll border, vacancy to the reverse, width 5.8cm.

£400–£600



**205**

A DIAMOND PENDANT, the openwork heart collet-set with a brilliant-cut diamond within, mounted in 18ct bicoloured gold, London hallmark, diamond weight approximately 0.70 carat, length 24mm.

£1,000–£1,500

**206**

A PAIR OF 18CT GOLD AMETHYST DROP EARRINGS, 1990, the circular-cut amethyst surmounts suspending a similarly-set pear-shaped amethyst drop, London hallmark, to post fittings, earring length 34mm.

£500–£600



**207**

AN AMETHYST AND CULTURED PEARL BROOCH AND RING, the brooch circa 1890, centred with an oval mixed cut amethyst collet set within a surround of half pearls, gold mounted, the pin later fitted, with later added suspensory loop and a similarly set amethyst and pearl dress ring, all pearls untested for origin, brooch width 3.8cm, ring size P. (2)

£300–£400



**208**

AN 18CT GOLD CURB-LINK CHAIN, each link with partial hallmark, stamped '18' with crown, to ring and bolt clasp, length 48.8cm.

£1,000–£1,200





## 209

A PAIR OF 18CT GOLD RUBY AND DIAMOND EARRINGS, 1990, the stylised flowerheads set with circular ruby cabochons, with pierced gold petals and brilliant-cut diamond highlights, London hallmark, maker's mark 'BPR', total diamond weight approximately 1.50 carats, length 25mm.

£1,800–£2,200



## 210

A KNOT RING, the plain polished knot tapering to a reeded band, stamped '750', ring size S.

£300–£400

## 211

A PAIR OF 18CT GOLD AND DIAMOND SET EARRINGS, the stylised hoops collet-set with brilliant-cut diamonds, stamped '750', London import mark for 1989, post fittings, total diamond weight approximately 0.60 carat, length 22mm.

£500–£600



## 212

AN ITALIAN DIAMOND SET RING AND EARRING SUITE, the reeded tricolour band with brilliant-cut diamond set crescent terminals, the ear clips en suite, with lozenge shaped '750' stamp, total diamond weight approximately 0.50 carat, ring size P.

£400–£600

## 213

A 'GENTIANE' BRACELET BY CARTIER, designed as a uniform series of polished links, signed 'Cartier', Italian assay mark, stamped '750', numbered 'B7103', with maker's pouch and box, length 19cm.

£1,500–£2,000





## 214

A RUBY AND DIAMOND DRESS RING BY CARTIER, the ruby cabochon collet set between graduated brilliant-cut diamond shoulders, mounted in gold, signed 'Cartier', serial number '229670', with French assay mark and lozenge-shaped maker's mark 'BL', total diamond weight approximately 0.65 carat, ring size M. £1,000–£1,200

## 215

A 'LES MUST DE CARTIER' TRINITY RING BY CARTIER, of tricolour design, signed to exterior, stamped '750', numbered '55', ring size M. £500–£800



## 216

A GOLD AND LAPIS LAZULI PIN BROOCH BY CARTIER, CIRCA 1940, centred with a cluster of individual gold beads, each inset with a sugarloaf lapis lazuli highlight, the pin signed 'Cartier' '750', numbered '28629', French assay mark, in fitted case, (relined), length 8.6cm. £3,000–£5,000





## 217

AN EARLY 20TH CENTURY DIAMOND PENDANT, the old cushion-cut diamond millegrain-set and suspended from a tapered surmount similarly-set with rose-cuts, further suspended by a trace-link chain, mounted in silver and gold, *principal diamond weight approximately 0.45 carat, pendant length 21mm.* £700–£900



## 218

A PAIR OF EMERALD AND DIAMOND CLUSTER EARSTUDS, each step-cut emerald claw set within a surround of graduated millegrained collet set brilliant-cut diamonds, to stud fittings, *cluster length 11mm.* £500–£700



## 219

A PAIR OF EARLY 20TH CENTURY DIAMOND EARRINGS, comprising an old brilliant-cut diamond drop suspended by a similarly-cut diamond surmount, to hinged knife-wire hook fittings, Dutch assay mark for 14ct gold, *total diamond weight approximately 0.40 carat, length 14mm.* £200–£300

## 220

A COLOMBIAN EMERALD SINGLE STONE RING, the octagonal-cut emerald collet set to a plain polished band, *ring size L½.* £500–£700

According to a verbal report from GCS, the emerald is of Colombian origin. Verbal report number 5783-2672.



## 221

AN EMERALD AND WHITE STONE BRACELET AND CLUSTER EAR STUDS, the bracelet centred with an articulated row of rectangular-cut emeralds, spaced by pairs of circular white stones, together with a pair of similarly-cut cluster ear studs (one white stone deficient), mounted in silver, *bracelet length 18cm.* £600–£800





## 222

A DIAMOND AND GEM-SET NECKLACE, the bicoloured fancy-link chain channel-set with circular-cut red gemstones, the front inlaid with single-cut diamonds, stamped '750', Italian assay mark, length 41.5cm. £1,000–£1,500

## 223

A ROSE GOLD DIAMOND SET BRACELET, the central hoop motif set throughout with brilliant-cut diamonds, to a fine cable-link chain with lozenge-shaped maker's stamp and French assay mark, total diamond weight approximately 0.20 carat, length 18cm. £200–£300



## 224

A **SAPPHIRE AND DIAMOND DRESS RING**, the oval cabochon sapphire between shoulders channel-set with step-cut diamonds, to a rectangular split-shank mount, stamped '750', ring size approximately K+.

£400–£600



## 225

AN **18CT GOLD SAPPHIRE AND DIAMOND TORQUE BANGLE**, 1986, the ropetwist bangle with fanned terminals, each with harlequin style engraving and set with a sapphire cabochon and brilliant-cut diamond cluster; London hallmark, indistinct maker's mark, inner diameter 5.5cm.

£1,000–£1,500



## 226

A **SAPPHIRE AND DIAMOND DRESS RING**, the cushion-shaped purple sapphire in a rubover setting between bicoloured tapering shoulders, pavé-set with old brilliant-cut diamonds, sapphire weight approximately 4.70 carats, total diamond weight approximately 0.75 carat, ring size N-O.

£2,000–£3,000

According to a verbal report from GCS, the purple sapphire is of Sri Lanka origin with no indications of heating. Verbal report number 5783-1339.



**227**  
A SOLITAIRE DIAMOND RING

The brilliant-cut diamond *weighing 3.05 carats*, in six claw setting, shank stamped 'PLAT' for platinum, ring size *N½*. £6,000–£8,000

According to a verbal report from GCS, the diamond is L Colour, SI2 Clarity. Verbal report number 5783-2621.





## 228

A DIAMOND SINGLE STONE RING, 1988, the 18ct gold band set with a brilliant-cut diamond in a raised claw setting, UK hallmark, diamond weight approximately 0.55 carat, ring size Q-R.  
£300-£500



## 229

A SAPPHIRE AND DIAMOND THREE STONE RING, centred with an oval-cut sapphire with a brilliant-cut diamond to each side, shank stamped '18CT PLAT', total diamond weight approximately 0.70 carat, ring size J-K.  
£500-£700



## 230

A VICTORIAN FIVE STONE DIAMOND RING, 1891, set with graduated old brilliant-cut diamonds, mounted in gold, London hallmark, total diamond weight approximately 0.95 carat, ring size R-S.  
£600-£800



## 231

AN ENAMELLED RING, the decorative band with granulation and blue and white enamel decoration, stamped '21K SG UAE', ring size Q.  
£150-£200



## 232

A SAPPHIRE AND DIAMOND DRESS RING, the oval mixed-cut sapphire set between shoulders of baguette-cut and brilliant-cut diamonds, stamped '18K', total diamond weight approximately 0.90 carat, ring size Q.  
£800-£1,000

## 233

AN 18CT GOLD BRICK-LINK BRACELET, designed as a continuous series of domed brick-links, London import mark for 1998, sponsor's mark 'SJ', stamped '750', length 19.5cm.  
£1,500-£2,000







## 234

A TORQUE NECKLACE, BANGLE, AND EARRINGS SUITE, the torque necklace of plain slender design, the two hinged bangles of conforming design, the first plain polished, the second channel-set to the front with baguette-cut diamonds and with a pair of matching diamond set hoop earrings, all stamped '750', the collar also stamped 'ITALY', total diamond weight approximately 1.70 carats, inner bangle dimensions 6 x 5cm. (4)

£1,200–£1,500



## 235

A DIAMOND SET BRACELET, comprised of textured open links centred with a brilliant-cut diamond, total diamond weight approximately 0.90 carat, length 18cm.

£400–£600

According to a PMI test on an XRF Analyzer, the metal is testing as 18ct gold.



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.



## 236

A RUBY AND DIAMOND BROOCH, CIRCA 1890, the openwork scrolling cartouche set centrally with an oval-cut ruby, the surround set throughout with old brilliant-cut diamonds, mounted in silver and gold, *total diamond weight approximately 4.30 carats, length 41mm.*  
£2,000–£3,000

Please contact Jewellery Department for verbal report details.

## 237

AN EARLY 20TH CENTURY DIAMOND RING, the principal old cushion-cut diamond, *weighing 1.66 carats*, between single-cut diamond set shoulders, stamped 'PLAT', *ring size J.*  
£2,600–£3,000



## 238

A DIAMOND BANGLE, CIRCA 1900, the hinged bangle set to the front with three old brilliant-cut diamond flowerhead clusters, between similarly-set diamond shoulders, mounted in gold, *total diamond weight approximately 4.00 carats, inner dimensions 5.3 x 4.6cm.*  
£2,000–£3,000



**239**

A DIAMOND CLUSTER RING, the old brilliant-cut diamond weighing 1.20 carats, within a similarly-cut diamond surround, total diamond weight approximately 1.60 carats, ring size P.

£2,000–£3,000

**240**

A LATE 19TH CENTURY EMERALD AND PEARL BANGLE, set to the front with a central step-cut emerald within a surround of old brilliant-cut diamonds, with similarly-set clusters to either side and spaced by twin rows of pearls, the shoulders and back of triple knife-edge design, mounted in gold, scratched retailer's stock number '7685', retailer's case signed 'Mappin & Webb Ltd., Oxford Street, London, W.', inner dimensions 53 x 45mm.

£3,000–£5,000





**242**

**A CULTURED PEARL AND DIAMOND PENDANT NECKLACE**, the single row of uniform cultured pearls suspending a diamond set cross pendant set with tapered baguette-cut diamonds, on bale, the cultured pearl necklace with pierced 18ct white gold clasp, retailed by Garrard, with retailer's case, *necklace length 54.5cm, cross length including bale 3.3cm.*

£800–£1,000



**241**

**A PAIR OF OPAL AND DIAMOND EAR PENDANTS**, the stud surmounts suspending a knife-edge drop terminating in an opal and rose-cut diamond cluster, *length 26mm.*

£200–£300



**243**

**AN 18CT GOLD OPAL, RUBY AND DIAMOND FLORAL SPRAY BROOCH, 1989**, realistically modelled, the carved opal spray with ruby and diamond highlights, tied by a rose-cut diamond set ribbon, Birmingham hallmark, indistinct maker's mark, *length 5.4cm.*

£800–£1,000

**244**

**A BAR BROOCH MOUNTED WITH AN EARL'S CORONET**, set with pearls and rose-cut diamonds, *length 38cm.*

£100–£150



## 245

A DIAMOND FRINGE NECKLACE, the articulated fringe set throughout with brilliant-cut diamonds with similarly-cut treated black diamond highlights, Italian assay mark, stamped '750', total colourless diamond weight approximately 6.00 carats, length 39cm. £2,400–£3,400



## 246

A PAIR OF DIAMOND CLUSTER EAR STUDS, ATTRIBUTED TO KUTCHINSKY, each set with a marquise-cut diamond within a surround of brilliant-cut diamonds, unsigned, total diamond weight approximately 1.90 carats, length 13mm. £600–£800

For a similar example by Kutchinsky incorporating this design, see Noonans sale 14 March 2023, lot 338.

## 247

A MID 20TH CENTURY ENAMEL AND GEM-SET BROOCH, the jardiniere with blue enamel vase and green enamel scrolling foliage, the flowerheads set with circular-cut rubies with brilliant and single-cut diamond petals, total diamond weight approximately 0.55 carat, length 40mm. £400–£600



## 248

A DIAMOND LINE BRACELET, set with a continuous row of brilliant-cut diamonds, stamped 'PLAT', total diamond weight approximately 4.00 carats, length 17.8cm. £2,600–£3,000





## 249

A RUBY AND DIAMOND BALLERINA RING, set with a brilliant-cut diamond within a surround of calibré-cut diamond swirls, with marquise-cut ruby highlights, stamped 'PT', principal diamond weight approximately 1.00 carat, remaining total diamond weight approximately 1.00 carat, ring size M. £3,000–£5,000

## 250

A MID 20TH CENTURY DIAMOND BRACELET, the openwork strap of geometric design, set throughout with vari-cut diamonds, with two additional spare links, cased by Mappin & Webb, total diamond weight approximately 8.80 carats, length 17cm. £4,000–£6,000





## 251

A **DIAMOND DRESS RING**, the cut-cornered modified brilliant-cut diamond, weighing *5.01 carats*, claw set within a stepped two row surround of brilliant-cut diamonds, between tapered baguette and brilliant-cut diamond shoulders, stamped '18k', ring size *N½*. £36,000–£40,000

Accompanied by a **copy** of the GIA Report stating that the cut-cornered rectangular modified brilliant-cut is E Colour, SI1 Clarity, Report number 16932416, dated 25 March 2008.

Please note the report may require updating.





## 252

A 19TH CENTURY CHAIN AND LOCKET, the closed fancy-link long chain with swivel clasp and suspending a locket with scalloped edge and engraved decoration, chain length 82cm. £500–£600



## 253

A PAIR OF CULTURED MABÉ PEARL AND DIAMOND EARRINGS, the cultured mabé pearls with a scroll of brilliant-cut diamonds to one side, to hinged clip and post fittings, total diamond weight approximately 0.35 carat, length 18mm. £400–£600

## 254

A PAIR OF 18CT GOLD AND DIAMOND SET EARRINGS, of openwork scroll design, each set with a brilliant-cut diamond, the scrolls stamped '750' and with maker's mark 'ST', the posts with London hallmarks for 2002, total diamond weight approximately 0.25 carat, length 22mm. £200–£300



## 255

A PAIR OF 18CT GOLD AND CULTURED PEARL EAR CLIPS, 1994, the woven gold plaques with bead detailing and set with a central cultured pearl, London hallmark, length 21mm. £300–£400

## 256

A GOLD BRACELET, CIRCA 1979, the wide strap formed of overlapping bars with a textured finish, London import mark for 9ct gold, sponsor's mark 'CJP', length 19cm. £2,000–£3,000





## 257

A PAIR OF DIAMOND DOUBLE HOOP EARRINGS, the bicoloured hoops hinged and set throughout with brilliant-cut diamonds, total diamond weight approximately 4.50 carats, length 30mm. £2,000–£3,000



## 258

A PAIR OF MOSAICO CABALLO GOLD LOOP EAR CLIPS BY CARRERA Y CARRERA, each depicting a horse's head with flowing mane, within outer polished border, with hinged and post fittings, stamped maker's marks, '750', numbered '161281', cased, length 30mm. £600–£800

Accompanied by a Guarantee card confirming date of purchase as 27 February 1995.

## 259

A PAIR OF DIAMOND SET EAR CLIPS, of bombé form, with undulating reeded decoration and brilliant-cut diamond accents, stamped '750', to post and clip fittings, total diamond weight approximately 0.60 carat, ear clip length 23mm. £600–£800



## 260

A DIAMOND CURB-LINK BRACELET BY RICCARDO MASELLA, CIRCA 1970, the bicoloured curb-link chain alternately set with single-cut diamonds, stamped '750', Italian assay mark, maker's mark 'MR', total diamond weight approximately 1.00 carat, length 19cm. £2,000–£3,000





# KENSINGTON PALACE

## Certificate of Provenance

*Property from the Collection of  
Her Royal Highness The Princess Margaret  
Countess of Snowdon  
13 June 2006*





FORMERLY THE PROPERTY OF HER ROYAL HIGHNESS  
THE PRINCESS MARGARET, COUNTESS OF SNOWDON

261

AN ART DECO DIAMOND AND SAPPHIRE BROOCH, CIRCA 1925

The rectangular plaque of geometric form and set with three step-cut sapphires, the surround set throughout with old brilliant and single-cut diamonds, mounted in platinum, in fitted leather case by Collingwood (Jewellers) Ltd, length 4.7cm.

Accompanied by the Certificate of Provenance from Kensington Palace, dated 13 June 2006, in original embossed brown leather folder.

£8,000–£12,000

*Provenance:* Christie's, Property from the Collection of Her Royal Highness, The Princess Margaret, Countess of Snowdon, Sale 13 June 2006, Lot 137.

Princess Margaret was confirmed on 14 April 1946 in the Private Chapel at Windsor Castle by Archbishop of Canterbury, Geoffrey Fisher. This brooch was given as a confirmation gift from her grandmother Queen Mary, possibly a piece from the Queen's private collection.



Born 21 August 1930, Her Royal Highness Princess Margaret Rose was the younger daughter of the Duke and Duchess of York and sister to Princess Elizabeth, the late Queen Elizabeth II.

Princess Margaret was to live her life in the public eye, becoming one of the world's most celebrated socialites, iconised for her striking beauty, style and taste. Princess Margaret's love of jewellery, and brooches in particular, was evident throughout her life, always accessorising her outfits with carefully chosen examples. In April 1947, at the age of 16, the Princess accompanied her father King George VI, her mother Queen Elizabeth and her sister Princess Elizabeth, on the Royal tour of South Africa. Even at such a young age, we see her interest in fashion and style developing. In the photograph below, the young Princess wears the Art Deco brooch pinned to the left of her outfit, the brooch given to her the previous April by her grandmother Queen Mary.



King George VI with Queen Elizabeth, later the Queen Mother, and Princesses Margaret and Elizabeth, later Queen Elizabeth II, in Cape Town during the Royal tour of South Africa, April 1947. Princess Margaret wears the brooch offered here for sale. Copyright Getty Images

## 262

AN 18CT GOLD BRICK-LINK BRACELET, designed as a continuous series of domed brick-links, London import mark for 1998, sponsor's mark 'SJ', stamped '750', length 18.5cm. £1,000–£1,500



## 263

A PAIR OF DIAMOND HOOP EARRINGS, 1973, the open hoops set throughout with baguette-cut diamonds, within polished gold mount, on post and clip fittings with maker's mark 'BPR', 18ct gold mounted, London hallmark, total diamond weight approximately 2.2 carats, diameter 28mm. £600–£800



## 264

A GEM-SET BAND RING, 1987, of tapered bombé style, mounted to the front with three collet set cabochons of sapphire, ruby and emerald, London hallmark, maker's mark 'BPR', ring size M. £500–£700



## 265

A FRENCH RUBY AND DIAMOND BANGLE BY SERGE BOUDIER FOR ASPREY & CO., the hinged cuff with three stepped rows of brilliant-cut diamonds to the front, with a cluster of ruby cabochons to the centre, mounted in 18ct gold, signed 'Asprey', London import mark for 1997, sponsor's mark 'APLC', French assay mark and maker's mark for Boudier, total diamond weight approximately 2.40 carats, inner diameter 5.6cm. £3,000–£5,000

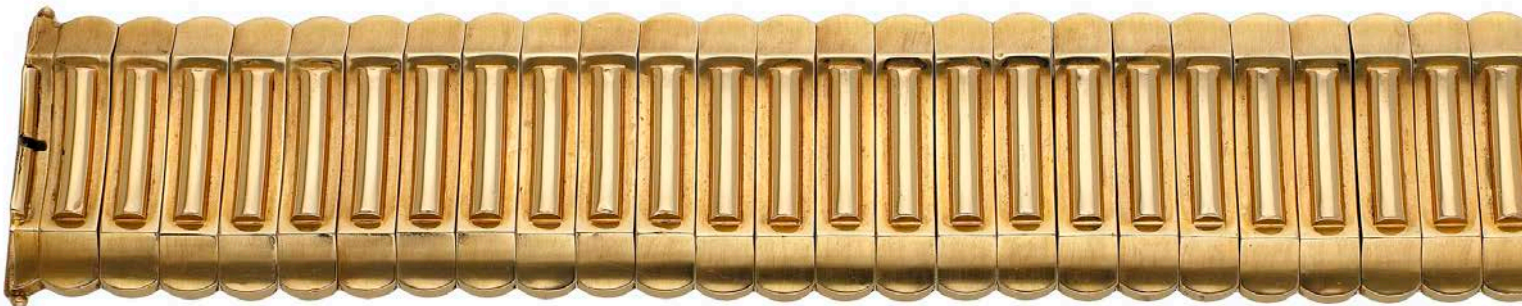


## 266

A FANCY-LINK NECKLACE BY UNOAERRE, the graduated chain of woven design with textured and plain polished detailing, signed, Italian assay mark, stamped '750', length 45cm.  
£1,000–£1,200

## 267

A MID 20TH CENTURY STRAP BRACELET, of oedonesque design, the reeded centre between a scalloped border, with matte and satin finish, Italian assay mark, maker's mark 'FOB' for Fabbrica Oreficiera Biffi, stamped '750', length 20cm.  
£3,000–£5,000





## 268

**A DIAMOND CHAIN AND PENDANT BY THEO FENNEL**, the brilliant-cut diamond serpent with ruby eyes and coiled through an openwork heart-shaped pendant, set throughout with similarly-cut treated black diamonds, the whole suspended from a cable-link chain spectacle-set with brilliant-cut diamonds, mounted in 18 carat gold, (some diamonds deficient to tail), pendant signed 'Fennell London', chain and pendant with maker's marks 'TF', London hallmarks for 2006 and 2007, maker's case, *total colourless diamond weight approximately 3.00 carats, chain length 57.5cm, pendant length 6.2cm.* **£2,000–£3,000**

## 269

**AN 18CT WHITE GOLD AND DIAMOND 'JUSTE UN CLOU' BANGLE BY CARTIER**, designed as a hinged wraparound nail, accented by round brilliant-cut diamonds to the head and tip, signed 'Cartier 750 16 © AHA461', *total diamond weight approximately 0.54 carats, inner diameter 51mm.* **£3,000–£4,000**



### JUSTE UN CLOU COLLECTION

The Juste un Clou Collection was designed in 1971 by Aldo Cipullo (1935–1984), a young Italian goldsmith who had emigrated from Naples to New York. After working at Tiffany & Co., and David Webb, he joined Cartier in 1969. New York in the 1960s and 70s was home to a spirit of revolution and Cartier was adapting their new designs to reflect this. Before creating the nail inspired bracelet, Cipullo had found major success with his Love bracelet, still instantly recognisable. Using his love of nuts, bolts and screws, Cipullo created his Juste un Clou (translating as 'just a nail'), creating a minimalist and androgynous design, which quickly became a key piece in the Cartier collection, establishing Cartier as a 'modern' jewellery house.

**270**

A DIAMOND SINGLE STONE RING,

Set with a brilliant-cut diamond, *weighing 4.96 carats*, mounted in 18ct gold, London import mark for 1979, *ring size L*. £15,000–£20,000

According to a verbal report from GCS the diamond is M Colour, SI1 Clarity. Verbal report number 5783-2254.





### 271

A FIVE STONE DIAMOND AND SAPPHIRE RING, alternately set with old-brilliant-cut diamonds and cushion-shaped sapphires in collet settings, to a tapered band, stamped '585', total diamond weight approximately 0.65 carat, ring size R½. £1,000–£1,500



### 272

AN 18CT YELLOW GOLD DIAMOND ETERNITY RING, 2010, set throughout with princess-cut diamonds, London hallmark, total diamond weight approximately 1.5 carats, ring size L. £400–£600



### 273

A SAPPHIRE AND DIAMOND THREE STONE RING, set with a circular-cut sapphire with an old brilliant-cut diamond to either side, stamped '18CT', total diamond weight approximately 0.60 carat, ring size N-O. £300–£500



### 274

A DIAMOND SINGLE STONE RING, the old cushion-cut diamond between tapered shoulders, London hallmark, diamond weight approximately 1.00 carat, ring size N-O. £1,200–£1,500



### 275

A DIAMOND DRESS RING, the bicoloured band of crossover design, channel-set to the front with graduated brilliant-cut diamonds, (three diamonds deficient), stamped '750', indistinct signature, ring size O. £400–£500

### 276

A GOLD FANCY-LINK ALBERT CHAIN, composed of bicolour baton and belcher-style links, to a swivel fitting stamped '18ct', length 38cm. £400–£600

According to a PMI test on an XRF Analyzer, the chain metal is testing as 17ct gold.







## 277

AN 18CT WHITE GOLD AND RUBY CHAIN, spectacle-set throughout with circular-cut rubies spaced by cable-link white gold chain, stamped '750', Italian assay marks, length 66cm. £800–£1,200



## 278

A SAPPHIRE AND DIAMOND CLUSTER RING, 1985, the sapphire cabochon set within a surround of brilliant-cut diamonds, London hallmark, maker's mark 'LJW', platinum mounted, total diamond weight approximately 0.95 carat, ring size S. £1,200–£1,500



## 279

A DIAMOND CLUSTER RING, the flowerhead cluster set throughout with brilliant-cut diamonds, to a plain polished band, total diamond weight approximately 2.00 carats, ring size S½. £800–£1,200



## 280

AN 18CT GOLD RUBY AND DIAMOND CLUSTER RING, 1975, the ruby cabochon set within a surround of brilliant-cut diamonds, maker's mark 'LJW', London hallmark, 1.10 carats, ring size S. £1,000–£1,500

## 281

AN 18CT WHITE GOLD AND SAPPHIRE CHAIN, spectacle-set throughout with circular-cut sapphires spaced by cable-link white gold chain, stamped '750', Italian assay marks, length 66cm. £800–£1,000





## 282

A 19TH CENTURY DIAMOND AND EMERALD SET SERPENT SCARF CLIP, CIRCA 1870, the entwined serpent heads set with an old cushion-cut diamond and mixed-cut emerald respectively, with obverse gem-set eyes, hinge fitting and bloomed gold finish, *principal diamond weight approximately 0.30 carat, length 31mm.*

£1,200–£1,500

## 283

A 19TH CENTURY ARCHAEOLOGICAL REVIVAL HINGED GOLD BANGLE, with applied granulation and ropetwist decoration to the front, bloomed finish, *inner dimensions 55 x 45mm.*

£400–£600



## 284

TWO 9CT GOLD BANGLES, both hinged bangles of hollow form, with granulation and engraved foliate decoration respectively, convention and assay marks for 9ct gold, *both bangles inner dimensions 60 x 54mm.*

£400–£600



**285**

A PLATINUM AND DIAMOND THREE STONE RING, claw set with three old brilliant-cut diamonds, stamped '950', common control and Birmingham assay mark, total diamond weight approximately 2.30 carats, ring size R-S.

£4,000–£6,000

**286**

A DIAMOND RING

The cushion-cut diamond weighing 5.04 carats, in four claw setting, two colour 18ct gold mounted, maker's mark 'CJB', ring size M½.

£30,000–£40,000

Accompanied by a Report from HRD Antwerp World Diamond Centre stating that the diamond is J Colour, VS1 Clarity. Report number 973078701 dated 11 March 1997. Please note the report may require updating.





## 287

A DIAMOND PENDANT BY KUTCHINSKY, the stylised drop set with brilliant-cut, marquise and pear-shaped diamonds, suspended from an 18ct gold fancy-link chain, pendant signed 'Kutchinsky', chain with partial hallmark, *total diamond weight approximately 1.25 carats, pendant length 18mm, chain length 37cm.* £800–£1,200

## 288

A DIAMOND SINGLE STONE RING, the round brilliant-cut diamond weighing approximately 0.90 carat, in four claw setting, ring size M. £800–£1,000



## 289

A SEVEN STONE DIAMOND RING, diagonally set with a series of marquise-cut diamond, stamped '750', Birmingham assay mark, maker's mark 'FJ', *total diamond weight approximately 1.35 carats, ring size L½.* £400–£600



## 290

A SAPPHIRE AND DIAMOND DRESS RING, of crossover design, pavé-set to the front with a combination of circular-cut sapphires and brilliant-cut diamonds, stamped '750' maker's mark 'LTJ', *total diamond weight approximately 1.30 carats, ring size N.* £500–£700



## 291

A DIAMOND SINGLE STONE RING, set with an old brilliant-cut diamond between tapered shoulders, stamped '18CT', *diamond weight approximately 0.90 carat, ring size I-J.* £800–£1,000

## 292

A DIAMOND RING, the tapered band channel-set to the front with a double row of princess-cut diamonds, laser stamped '18K', *total diamond weight approximately 1.20 carats, ring size N.* £800–£1,200





## 293

A **SAPPHIRE THREE STONE RING**, the central oval mixed-cut sapphire with similarly-cut sapphires to either side, within an outer border of brilliant-cut diamonds, stamped '750', numbered '34978', ring size M½. £1,000–£1,500

According to a verbal report from GCS the central sapphire is of Sri Lankan origin. Verbal report number 5783-2253.

## 294



A **SAPPHIRE AND DIAMOND THREE STONE RING**, the central round sapphire flanked by two old-cut diamonds, claw set, total diamond weight approximately 1.40 carats, ring size M. £1,000–£1,500

## 295



A **SAPPHIRE AND DIAMOND THREE STONE RING**, set with an old brilliant-cut diamond set between two oval-shaped sapphires, stamped '18CT' and 'PLAT', diamond weight approximately 1.25 carats, ring size M. £2,600–£3,000

## 296

A **STAR SAPPHIRE AND DIAMOND CLUSTER RING**, the sapphire cabochon set within a cluster surround of tapered baguette and brilliant-cut diamonds, the underbezel stamped '750', to a trifurcated band, total diamond weight approximately 3.12 carats, ring size L. £2,000–£3,000





297

AN 18CT WHITE GOLD 'LIENS' PENDANT AND EARRING SUITE BY CHAUMET, the stylised hearts with incorporated signature 'cross' motif, signed 'CHAUMET PARIS', maker's mark, stamped '750', French assay mark, serial no. 376717 and 378572 respectively, the earrings with post and clip fittings, *pendant length 30mm.* £1,500–£1,800

298

AN 18CT WHITE GOLD BLUE CHALCEDONY AND DIAMOND DRESS RING, the chalcedony cabochon tension-set between fluted shoulders with brilliant-cut diamond accents, stamped '750', convention stamp and London assay mark, *total diamond weight approximately 0.10 carat, ring size M.* £400–£600



299

A GEM-SET 'COCO' BANGLE BY CHANEL, the sprung cuff formed of barrel-shaped panels set with circular-shaped iolites, amethysts and aquamarines, mounted in 18ct gold, signed, French assay mark, maker's mark, numbered 'GJ259', London import mark for 2002, maker's white leather pouch and guarantee paperwork, *inner diameter 5.5cm.* £2,600–£3,000



CHANEL  
Joaillerie



**300**

**AN EARLY 20TH CENTURY DIAMOND SOLITAIRE RING**

The old cushion-cut diamond, *weighing 3.72 carats*, in eight claw setting with pierced scrollwork gallery, mounted in platinum, *ring size K½*. £18,000–£26,000

According to a verbal report from GCS, the diamond is J Colour and SI1 Clarity. Verbal report number 5783-2675.





### 301

AN AQUAMARINE AND DIAMOND PENDANT ON CHAIN, the step-cut aquamarine claw-set beneath a brilliant-cut diamond surmount, suspended by an 18ct gold belcher-link chain, *diamond weight approximately 0.45 carat, aquamarine length 21mm. £500–£700*

### 302

A PAIR OF 18CT WHITE GOLD AQUAMARINE AND DIAMOND EAR PENDANTS BY ASPREY, the half hoop surmounts set with brilliant-cut diamonds and suspending a similarly set mixed-cut aquamarine and diamond cluster drop, London hallmark for 2007, signed 'Asprey', *total diamond weight approximately 0.45 carat, ear pendant length 25mm. £500–£700*



### 303

A DIAMOND DRESS RING, the three principle brilliant-cut diamonds set within a surround of smaller brilliant-cuts, *total diamond weight approximately 2.35 carats, ring size K. £1,200–£1,500*



### 304

AN AQUAMARINE AND DIAMOND RING, the oval mixed-cut aquamarine set between two brilliant-cut diamonds, stamped '14K', *total diamond weight approximately 0.10 carat, ring size K½. £300–£400*

### 305

A DIAMOND LINE BRACELET, the bicoloured bracelet set throughout with brilliant-cut diamonds, interspersed by reeded cross motifs, stamped '14K', *total diamond weight approximately 2.50 carats, length 18cm. £900–£1,200*







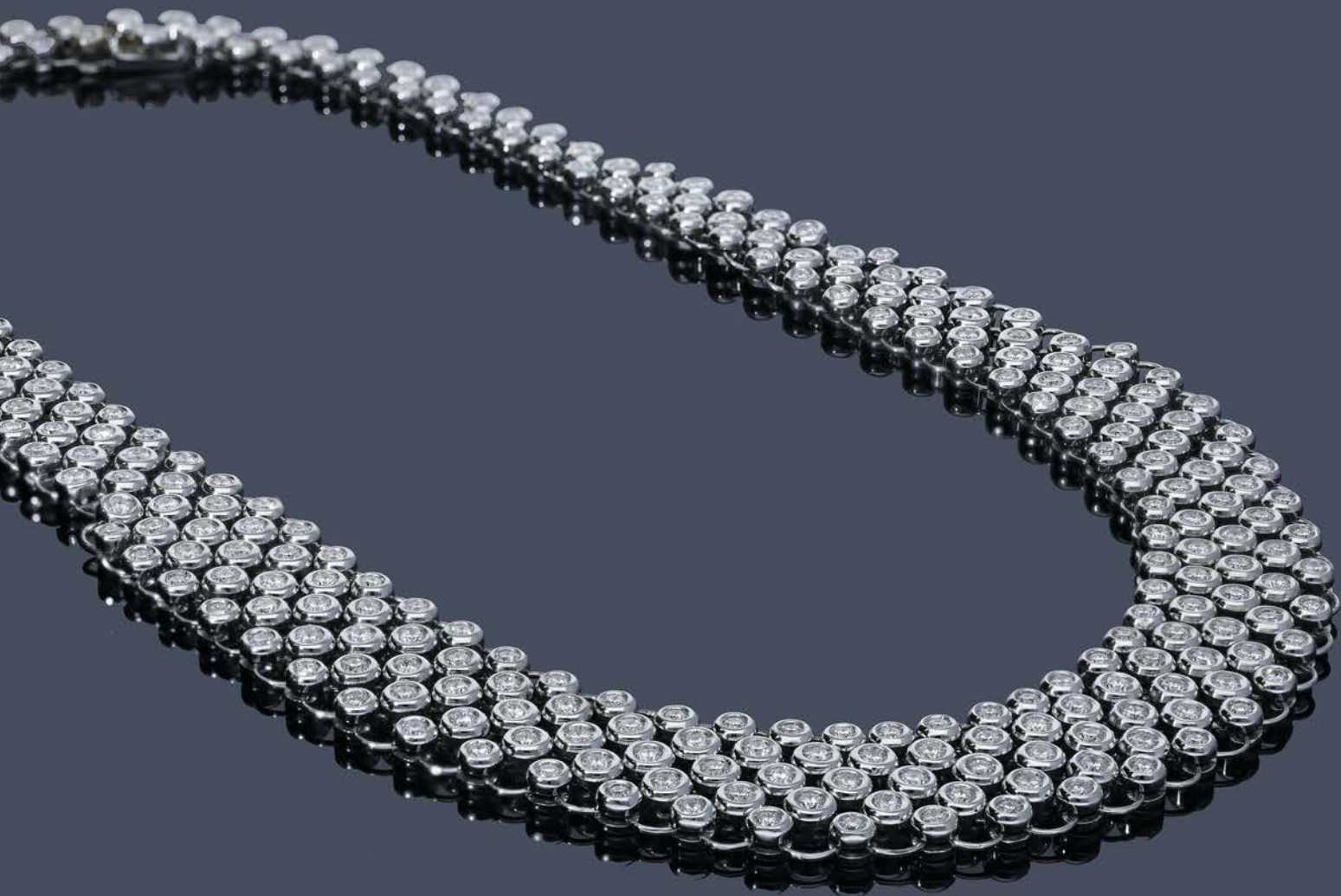
### 306

A LARGE AQUAMARINE PENDANT, the rectangular cushion-shaped aquamarine, weighing approximately 60.00 carats, claw-set to a tiered frame mount and suspended from a tapered circular-cut sapphire and brilliant-cut diamond set bale, total diamond weight approximately 0.70 carat, pendant length 5.5cm. £6,000–£8,000

### 307

A TANZANITE AND DIAMOND DRESS RING, the oval mixed-cut tanzanite in raised claw setting, between diamond pavé set shoulders, with brilliant-cut diamond highlights to inner shoulders, signed 'GREIG', stamped '750', approximate dimensions of tanzanite 20.0 x 16.0 x 11.7mm, ring size N. £2,400–£3,000





## 308

### A DIAMOND NECKLACE BY VENTRELLA

The articulated collar of tapered design, set throughout with brilliant-cut diamonds in collet settings, signed 'Ventrella Roma', total diamond weight approximately 12.00 carats, length 42cm.

£7,000–£9,000

## 309

### AN ART DECO DIAMOND RING

The octagonal-cut diamond *weighing 3.27 carats*, claw set between baguette-cut shoulders, platinum mounted, *ring size Q*,  
£6,000–£8,000

According to a verbal report from GCS, the diamond is K Colour, VS1 Clarity. Verbal report number 5783-2623.





### 310

AN EARLY 20TH CENTURY DIAMOND PENDANT, set throughout with old brilliant-cut and single-cut diamonds, the bow surmount suspending an openwork drop with scalloped outline, the whole suspended by a trace-link chain, *total diamond weight approximately 1.45 carats, pendant length 43mm.*

£800–£1,200

### 311

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, CIRCA 1950, the foliate sprays set throughout with old brilliant and rose-cut diamonds, with a chevron of calibré-cut sapphires below, (adapted), stamped 'PT', *total diamond weight approximately 1.50 carats, length 25mm.*

£1,000–£1,500



### 312

AN ART DECO DIAMOND BROOCH, FRENCH, the pierced navette set throughout with old brilliant, single and rose-cut diamonds, mounted in platinum, French assay marks, maker's mark, *total diamond weight approximately 1.20 carats, length 6.8cm.*

£500–£700



### 313

AN ART DECO SAPPHIRE AND DIAMOND BROOCH, of waisted design with oval terminals, set throughout with old-cut and single-cut diamonds, with fancy-cut sapphire highlights, pierced decorated and millegrain edged, (one sapphire missing), *length 6.4cm.*

£600–£800





**314**

A DIAMOND AND SAPPHIRE RING BY STELTMAN, the marquise-cut diamond of light brown tint, *weighing 3.75 carats*, between pear-shaped sapphire shoulders, signed 'Stelman', Dutch assay mark, numbered, ring size *M*. £5,000–£7,000

**315**

A DIAMOND RING, the marquise-cut diamond, *weighing 2.98 carats*, between graduated brilliant-cut diamond shoulders, (base of band split), *remaining total diamond weight approximately 0.40 carat*, ring size *approximately J* (sizing spring). £18,000–£26,000

Accompanied by a report from GCS stating that the principal diamond is E Colour, VVS2 Clarity. Report number 81287-76, dated 18 November 2020.





### 316

#### AN EARLY 20TH CENTURY SRI LANKAN YELLOW SAPPHIRE PENDANT AND A PAIR OF YELLOW SAPPHIRE EARRINGS

The cushion-cut yellow sapphire, weighing 15.60 carats, in claw setting, suspending a triple knife-edge mounted drop below, set with a larger cushion-cut yellow sapphire, weighing 32.66 carats, the whole on a fine trace-link back chain, mounted in gold, the conforming earrings similarly-set with yellow sapphires, weighing 3.59 carats and 3.25 carats, case by retailer O. L. M. Macan Markar, Colombo, pendant length 48mm, earring length 14mm.

Accompanied by two reports from GCS stating that the four yellow sapphires are of Sri Lankan origin, with no indications of treatment. Report numbers 5783-2673 and 5783-2674 respectively, dated 11 May 2023.

£30,000–£40,000

*Provenance:* The pendant and earrings were acquired by Edith Hartley, most probably during the period when her husband Charles Hartley was Head Master of Royal College, Colombo, between 1903–1919. Thence by direct family descent.

**O. L. M. Macan Markar & Co.**

Oduma Lebbe Marikar Macan Markar opened a jewellery and gem dealing business in 1860 in the New Oriental Hotel at Point de Galle, the main port for ships in Sri Lanka at that time. Business flourished and the firm moved to Colombo, when the main port of call for ships moved from Galle Harbour to Colombo Harbour.

The jewellers set up business in the Grand Oriental Hotel, the most prestigious hotel in Ceylon during the Colonial period. Their clientele included highly placed British Colonial officials, the British nobility and members of the Royal family including the Prince of Wales, later Edward VII, who visited Colombo in December 1875, and the Duke of York - later George V. During his visit in 1901, the Duke of York viewed the exhibition of gems especially displayed in the King's Pavilion in Kandy and made purchases from O. L. M. Macan Markar, complimenting the firm on their "excellent collection of gems". In 1922 Edward VIII as Prince of Wales, was also a client.

O. L. M. Macan Markar had the most spectacular collection of gemstones and regularly exported the finest examples to the London and Paris markets. Their prized collection included the Blue Belle of Asia, the fourth largest blue sapphire in the world at 392 carats, which sold at Christie's Geneva in 2014 for \$17.7million.





### 317

**TWO PAIRS OF GEM-SET CLUSTER EAR STUDS**, the first pair of flowerhead clusters comprising a brilliant-cut diamond centre within a stepped marquis-cut pink stone surround, mounted in 18ct white gold, together with a pair of circular-cut ruby and brilliant-cut diamond cluster ear studs, *total diamond weight approximately 0.55 carat.* £400–£600

### 318

**A DIAMOND SINGLE STONE RING**, the oval brilliant-cut diamond weighing 0.50 carat, claw-set to a plain polished band, stamped 'JA14K', ring size L. £700–£900

Accompanied by a report from GIA stating the diamond is D Colour, IF Clarity. Report number 7398381529, dated 8 July 2021.



### 319

**AN 18CT WHITE GOLD DIAMOND ETERNITY RING**, 2010, claw-set throughout with brilliant-cut diamonds, London hallmark, maker's mark 'JF', *total diamond weight approximately 2.00 carats*, ring size M. £600–£800



### 320

**A DIAMOND AND RUBY CLUSTER RING**, of target design, the central old cushion-cut diamond millegrain set within a scalloped surround of single-cut diamonds, with a row of calibré-cut rubies between, *total diamond weight approximately 1.45 carats*, ring size M½. £1,500–£2,000

### 321

**AN 18CT WHITE GOLD DIAMOND BAND RING**, 2010, pavé-set throughout with brilliant-cut diamonds, London hallmark, maker's mark 'JF', *total diamond weight approximately 2.00 carats*, ring size M. £300–£500



### 322

**A MID 20TH CENTURY GEM-SET BROOCH**, the stylised spray set throughout with circular and calibré-cut rubies and circular-cut colourless gemstones, *length 6cm.* £400–£600



### 323

A PAIR OF DIAMOND CLUSTER EAR STUDS, each designed as flowerhead cluster and set throughout with brilliant-cut diamonds, *total diamond weight approximately 0.85 carat, length 9mm.* £400–£500



### 324

A MID 20TH CENTURY DIAMOND SPRAY BROOCH, the central flowerhead set with an old brilliant-cut diamond, within a surround of calibré-cut rubies, the petals set throughout with single-cut diamonds, the foliage formed of polished leaves, *principal diamond weight approximately 0.85 carat, remaining total diamond weight approximately 0.60 carat, length 8.5cm.* £1,000–£1,200

According to a PMI test on an XRF Analyzer, the chain is testing as 14ct gold

### 325

A MID 20TH CENTURY DIAMOND SPRAY BROOCH, the foliate spray set throughout with a combination of brilliant-cut and single-cut diamonds, the bouquet tied by a baguette-cut diamond surround, *total diamond weight approximately 3.80 carats, length 6.5cm.* £1,200–£1,500



### 326

A DIAMOND FLOWERHEAD CLUSTER RING, centred with an old-cut diamond within a surround of brilliant-cut diamonds, in raised wirework mount, between trifurcated shoulders, shank stamped with French lozenge maker's mark, dog's head platinum assay mark and eagle's head assay mark for 18ct gold, *principal diamond approximately 0.70 carat, total diamond weight approximately 0.95 carat, ring size M.* £1,000–£1,500

### 327

A DIAMOND SET LILY BROOCH, of open whorl design with reeded finish and set with brilliant-cut diamond highlights, stamped '750 PT9', additional marks to the reverse and brooch pin, *total diamond weight approximately 0.25 carat, length 35mm.* £600–£800





### 328

A DIAMOND BROOCH, CIRCA 1890, the pierced brooch of stylised target design, set throughout with old-brilliant and rose-cut diamonds, mounted in silver and gold, later adapted, *total old brilliant-cut diamond weight approximately 2.85 carats, length 36mm.* £2,000–£3,000



### 329

A LATE 19TH CENTURY DIAMOND AND NATURAL PEARL BROOCH, the lozenge-shaped brooch of openwork design and centrally set with a bouton-shaped natural pearl, measuring 10.0 × 10.4mm, the surround set throughout with cushion-shaped, old brilliant and rose-cut diamonds, mounted in silver and gold, *total diamond weight approximately 3.60 carats, length 5.5cm.* £2,000–£2,600

According to a verbal report from GCS the pearl is of natural saltwater origin. Verbal report number 5783-2251.



### 330

A DIAMOND PLAQUE BROOCH, CIRCA 1925, the pierced rectangular brooch with fanned terminals and millegrain set throughout with old-cut and rose-cut diamonds, *principal old-cut weight approximately 0.67 carat, length 6cm.* £2,000–£2,400



### 331

#### A PAIR OF DIAMOND EAR PENDANTS

Claw set with brilliant-cut diamond surmounts, *weighing 1.73 and 1.87 carats*, each suspending a larger brilliant below, *weighing 2.58 and 2.82 carats*, spaced by pairs of baguette-cut diamonds between, the lower diamonds with detachable fittings interchangeable with a cultured pearl drop, post fittings, *length 31mm*.

£18,000–£22,000

According to a verbal report from GCS the four diamonds grade as:  
1.73 carats, J Colour, VS2 Clarity; 2.58 carats, K Colour, VS2 Clarity;  
1.87 carats, G Colour, SI1 Clarity; 2.82 carats, L Colour, VVS2 Clarity.  
Verbal report number 5783-2619.



### 332

A BELLE ÉPOQUE BOW BROOCH, ATTRIBUTED TO CARTIER, CIRCA 1910, the realistically modelled seed pearl bow centred with an old brilliant and rose-cut diamond cluster, the ribbon terminals similarly set and each suspending an old brilliant-cut diamond fringe, mounted in platinum, French assay marks, engraved number '7814' to the reverse, length 49mm. £1,000–£1,500

### 333

A DIAMOND CLUSTER RING, set throughout with old brilliant and cushion-shaped diamonds with brilliant-cut diamond highlights, between crossover shoulders with textured finish, stamped '18CT&PLAT', total diamond weight approximately 4.00 carats, ring size K. £4,000–£6,000



### 334

A FANCY-LINK BRACELET, the heart-shaped links of alternating matte and polished finish, stamped '750', length 19.5cm. £1,500–£2,000





### 335

#### A DIAMOND SINGLE STONE RING

Set with a brilliant-cut diamond, *weighing 9.03 carats*, to a plain polished band, stamped '750', ring size N.

*£40,000–£60,000*

Accompanied by a report from GCS stating that the diamond is L Colour, VVS1 Clarity. Report number 5783-2402, dated 3 May 2023.





### 336

A PAIR OF INTERCHANGEABLE DIAMOND, CULTURED PEARL AND AMETHYST EAR PENDANTS, the brilliant-cut diamond surmounts with post fittings and suspending a detectable graduated cultured pearl and pear-shaped amethyst drop, *total diamond weight approximately 0.80 carat, ear pendant length 48mm.* £200–£300

### 337

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS, the large cultured pearls set within a brilliant-cut diamond scalloped surround, to post and clip fittings, *total diamond weight approximately 3.85 carats, pearl diameter approximately 14mm.* £1,500–£2,000



According to a PMI test on an XRF Analyzer, the metal is testing as 17ct gold.



### 338

A CULTURED PEARL AND DIAMOND CLUSTER RING RETAILED BY CROPP & FARR, centred with a cultured pearl within a surround of brilliant-cut diamonds, mounted in platinum, sponsor's mark 'C&F', hallmark for 1980, *ring size K.* £300–£500



### 339

A DIAMOND ETERNITY RING, set throughout with single-cut diamonds, *total diamond weight approximately 0.70 carat, ring size M.* £200–£300



### 340

AN AMETHYST AND DIAMOND DRESS RING, set with an oval-cut amethyst between pairs of brilliant-cut diamond highlights, stamped '14K', *ring size approximately P-T (soldered sizing band).* £150–£200



### 341

A TWO ROW CULTURED PEARL NECKLACE WITH GEM-SET CLASP, 1986, the slightly graduated rows of cultured pearls to an 18ct gold clasp set with pear-shaped emeralds and brilliant-cut diamonds, London hallmark, *total diamond weight approximately 0.45 carat, necklace length 45cm.* £400–£600

### 342

A SMALL COLLECTION OF GEM-SET JEWELLERY, comprising an insect brooch set with a nephrite abdomen, cultured pearl head and ruby eyes, stamped '14K'; a Mikimoto cultured pearl spray brooch (pin deficient), a sapphire and diamond set brooch and a pair of interchangeable 'maraca' ear pendants, stamped 'K18 ITALY', total diamond weight approximately 0.50 carat, first length 35mm.

£400-£600



### 343

TWO DIAMOND SET BAR BROOCHES, the first set with two old brilliant-cut diamonds in a pierced plaque surround set throughout with rose-cuts, later adapted, the second of a knife-edge bar design, centred with a single old brilliant-cut, both stamped '585', principal diamond weight approximately 0.65 carat, first length 5.4cm. (2)

£500-£700

### 344

A SMALL COLLECTION OF JEWELLERY, comprising a white gold and rectangular-cut sapphire line bracelet (one sapphire deficient), the clasp with French assay mark, a marquise-cut emerald and brilliant-cut diamond bracelet (two emeralds deficient), stamped '750', a three row cultured pearl bracelet with circular-cut sapphire and brilliant-cut diamond flowerhead clasp, together with a 9ct gold gem-set brooch/clasp, first length 18cm. (4)

£400-£600

### 345

A SMALL COLLECTION OF CORAL JEWELLERY, including two *Corallium rubrum* bead necklaces and a multi-strand bead bracelet, together with a coral cabochon ring and a pair of ear pendants with cameo surmounts, the ring and bracelet stamped '585' and '750' respectively, ring size H, bracelet length 21cm.

£500-£700

### 346

A SMALL COLLECTION OF DIAMOND AND GEM SET RINGS, comprising a topaz and diamond cluster ring, a sapphire and diamond five stone ring, two old brilliant-cut diamond rings and an 18ct gold peridot and diamond cluster ring, variously stamped '18ct' and 'PLAT', the peridot and diamond cluster ring with full London hallmarks, total diamond weight approximately 1.40 carats, ring sizes M-P½. (5)

£600-£800

### 347

A COLLECTION OF ASSORTED JEWELLERY, comprising a Victorian silver and malachite panel bracelet, a charm bracelet adapted from a green and white spotted enamelled baton chain, suspending assorted 19th century and later charms, an Eastern white metal festoon necklace and ear pendants and further similar brooch, a cabochon garnet serpent stick pin, a white paste buckle, an agate watch key modelled as a horse's hoof, a white paste spectacle set long chain necklace, three propelling pencils and a gilt chain, (Quantity)

£200-£300





### 348

**AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH**, the central octagonal sapphire set between single-cut diamonds to tapered bar, gold and platinum mounted and a late Victorian seed pearl and turquoise bow brooch, with articulated drops, gold mounted, *first length 55mm, second width 33mm. (2)* £240–£300

### 349

**A SMALL COLLECTION OF EARLY 20TH CENTURY AMETHYST JEWELLERY**, comprising an amethyst negligee pendant, an amethyst and seed pearl set brooch (later converted) and an amethyst set gate-link bracelet, all three pieces mounted in gold, the bracelet stamped '9.375'; *bracelet length approximately 17cm. (3)* £300–£400

### 350

**TWO 19TH CENTURY JEWELS**, including a pair of early 19th century turquoise set ear pendants (one surmount missing), together with an amethyst bracelet composed from of a section of rivière (broken), *ear pendant length 6cm. (2)* £80–£120

### 351

**A SMALL COLLECTION OF JEWELLERY**, comprising a smoky quartz pendant on silver gilt chain and a pair of matching ear clips, an oval-cut amethyst dress ring, a white stone set band ring, indistinct '585' stamp, and a stylised 18ct white gold diamond pavé-set pendant on chain, *ring sizes L and I respectively. (5)* £500–£700

### 352

**THREE DIAMOND SINGLE STONE RINGS**, comprising a 14ct white gold ring set with a brilliant-cut diamond, and two similarly-set old brilliant-cut diamond single stone rings, each stamped '585'; *total diamond weight approximately 0.70 carat, ring sizes P½-S.* £460–£500



### 353

A SMALL COLLECTION OF CITRINE JEWELLERY AND A CAMEO BROOCH, comprising a 9ct gold mounted citrine dress ring and pendant on chain, together with a citrine set clasp stamped '9ct', and a gilt metal mounted shell cameo depicting a classical female profile, ring size P.

£300–£500

### 354

A COLLECTION OF ANTIQUE BAR BROOCHES AND TIE PINS, variously set with peridot, aquamarine, blue zircon, turquoise, garnet, amethyst and diamond, etc. (10)

£500–£700

### 355

THREE PAIRS OF EARRINGS, comprising a pair of briolette-cut citrine drops within a wire-work frame, the fittings indistinctly stamped '9', a pair of amethyst ear pendants with foliate decoration and a pair of synthetic colour change sapphire earrings with fluted surmounts, first pair length 35mm.

£300–£400

### 356

THREE ANTIQUE DIAMOND RINGS, two set with three old brilliant-cut diamonds, the third set with a graduated row of five old brilliant-cut diamonds, all mounted in gold, the third with 18ct gold hallmark for 1907, total diamond weight approximately 0.85 carat, ring sizes L-M. (3)

£300–£400

### 357

A SMALL COLLECTION OF GEM-SET BROOCHES, including a pierced amethyst and seed pearl brooch, a 19th century demantoid garnet and opal knot brooch, a late Victorian 15ct diamond set brooch, together with an early 20th century aquamarine bar brooch, the bar stamped '15CT & PLAT', first diameter 36mm. (4)

£460–£500



### 358

A SMALL COLLECTION OF EARLY 20TH CENTURY AND LATER JEWELLERY, comprising two seed pearl and gem-set pendants, set with peridot and amethyst respectively and each suspended by a cable-link chain, stamped '9CT', a pierced sapphire and rose-cut diamond target brooch, mounted in silver and gold, and a carved jade pendant on chain (jade untested), amethyst pendant length 5.4cm. (4)

£300–£400

### 359

A SMALL COLLECTION OF CHAINS, comprising two 9ct gold Albert chains, each with T-bar and swivel clasps and one with a polished fossilised coral bead (dyed), together with two gold belcher-link chains, *longest chain length 68cm.* (4) £1,000–£1,200

According to a PMI test on an XRF Analyzer, the two belcher-link chains are testing as 11ct gold and 10ct gold respectively.

### 360

Y A COLLECTION OF JEWELLERY, comprising an oval shell cameo brooch, a pair of cufflinks stamped '14k', a pair of diamond set ear clips, adapted from an Art Deco bracelet/cocktail watch, a tiger's eye pendant and ear clips en suite in wirework cage settings, a Victorian silver monogram pendant, a Victorian mesh collar necklace, a twin belcher-link chain, a carnelian bead necklace and long coral *Corallium Rubrum* bead necklace to black enamelled barrel clasp, *coral necklace length 144cm.* (9) £400–£500

### 361

A SMALL COLLECTION OF RINGS, comprising a 19th century enamel memorial ring, a late Victorian 18ct gold buckle ring, a diamond two stone ring, an emerald and diamond wishbone ring and a sapphire and paste five stone ring, *total diamond weight approximately 0.30 carat, ring sizes J-O.* (5) £150–£200

### 362

A SMALL COLLECTION OF LATE 19TH AND EARLY 20TH CENTURY GOLD RINGS, including two 18ct gold signet rings, one with monogram engraving, a 15ct gold bloodstone set signet ring (split shank) and three 22ct wedding bands, various UK hallmarks, *ring sizes L-T½.* (6) £500–£700

### 363

TWO CULTURED PEARL BRACELETS, the first comprising two uniform rows of cultured pearls terminating in a cabochon amethyst set clasp, stamped '14K585', together with a three row cultured pearl bracelet with vertical spacers, *first length 19cm.* £200–£300

### 364

A SMALL COLLECTION OF GEM-SET JEWELLERY comprising two vari gem-set brooches, a pair of citrine and diamond cluster ear studs, two diamond set band rings, one of articulated brick-link form, and a carnelian single stone ring engraved 'Dinna Forget', various '750' and '375' stamps, *ring sizes M-Q½.* £700–£900

According to a PMI test on an XRF Analyzer, the brick-link ring is test is testing as 18ct gold and the carnelian set ring is testing as 9ct gold.

# WATCHES

---

LOT

**No 431**



### 365

BRILLMAN, LONDON. A GOLD CONSULAR CASED WATCH, CIRCA 1870.

Movement: gilt full plate, lever escapement, chain and fusee, no. 42007, gilt cap.

Dial: gilt, engine-turned chapter ring, applied Roman numerals, engraved floral motif to the centre, engine-turned subsidiary seconds.

Case: 18ct gold, engine-turned back with cartouche, engraved scroll decoration to the band.

Signed: movement signed Billman, Leaden Hall St., London.

Dimensions: diameter 51.5mm.

£400-£600



### 366

SWISS. A GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1890.

Movement: cylinder escapement.

Dial: gilt, Roman numerals, engine-turned chapter ring, engraved floral motif to the centre.

Case: 18ct gold, gold cuvette, no. 48391.

Signed: unsigned.

Dimensions: diameter 34mm.

£300-£500

### 367

WALTHAM. A GOLD OPEN-FACED KEYLESS WATCH, PRESENTED TO SGT. H.E. HOLMES D.C.M FROM THE OFFICIALS & WORKMEN OF THE NEW MONCKTON COLLERIES, 1917.

Movement: lever escapement, 17 jewels, no. 18076794.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, gold cuvette with inscription, monogram to the rear cover, engraved floral motif to bezel, Chester hallmark for 1917, maker's mark BB.

Signed: movement.

Dimensions: diameter 49.5mm.

£300-£500

Sir Horace Holmes had a distinguished career as a former Labour M.P for Hemsworth in the West Ridings of Yorkshire, he also served on many other political and educational bodies in Royston. In 1966 he was knighted in the Queen's Birthday Honours List. In World War I he attained the rank of Sergeant with the West Yorkshires of Royston and in 1918 he won the D.C.M. for conspicuous gallantry and devotion to duty.



### 368

POND, LYNN. A GOLD CONSULAR CASED WATCH, 1863.

Movement: lever escapement, fusee and chain, no. 9751.

Dial: gilt, engine-turned chapter ring, Roman numerals, foliate motif to the centre.

Case: 18ct gold, finely engraved decoration to the back, London hallmark for 1863.

Signed: movement.

Dimensions: diameter 38mm.

Together with a key.

£300-£400

### 369

SWISS. A GOLD HUNTING CASED QUARTER REPEATING, KEYLESS CALENDAR WATCH WITH MOON-PHASES AND CHRONOGRAPH, CIRCA 1912.

Movement: gilt, lever escapement, repeating on gongs.

Dial: white enamel, Roman numerals, subsidiary dials for day, date, month and constant seconds combined with moon-phases.

Case: 18ct gold, gold cuvette, London import mark for 1912.

Signed: unsigned.

Dimensions: diameter 56mm.

£2,400–£3,400



### 371

SWISS. A GOLD HUNTING CASED MINUTE REPEATING KEYLESS WATCH WITH CHRONOGRAPH, CIRCA 1900.

Movement: jewelled lever escapement, repeating on gongs.

Dial: white enamel, Arabic numerals, outer chronograph track, subsidiary seconds.

Case: 14ct gold, glazed movement cover, engraved gold cuvette, no. 201193.

Signed: unsigned.

Dimensions: diameter 59mm.

£800–£1,000

### 370

J. W. BENSON. A GOLD OPEN-FACED KEYLESS WATCH, 1928.

Movement: gilt, lever escapement, 15 jewels.

Dial: white enamel, white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, consular case, nickel cuvette, Birmingham hallmark for 1928.

Signed: case and dial, movement signed Dennison.

Dimensions: diameter 48mm.

£300–£400



### 372

JOHN CARTER, LONDON. A GOLD HUNTING CASE WATCH, CIRCA 1868.

Movement: gilded three quarter plate, lever escapement, no. 4591.

Dial: gilt, engine-turned chapter ring, Roman numerals, engraved floral design to the centre.

Case: 18ct gold, gold cuvette with inscription, both covers finely engraved with wreaths of flowers, no. 4591.

Signed: movement signed John Carter, 61 Cornhill, London

Dimensions: diameter 38.5mm.

Together with a gold chatelaine, a bloodstone and agate gold plated fob and satin watch strap with gold hook.

£800–£1,000



### 373

ROTARY. A GOLD BRACELET WATCH, CIRCA 1960.

Movement: manual winding, 21 jewels.

Dial: silvered, applied dagger indexes, centre seconds.

Case: 9ct gold, snap-on back, no. 840069, Glasgow import mark for 1961, 9ct gold added integrated woven bracelet with Birmingham hallmark for 1963.

Signed: dial.

Dimensions: diameter 34mm.

£300–£400



### 374

WALTHAM. A GOLD HUNTING CASED KEYLESS WATCH, 1932.

Movement: lever escapement, 15 jewels, no. 27539099.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, gold cuvette with inscription, no. 527266, Birmingham hallmark for 1932.

Signed: dial and movement, case signed Dennison.

Dimensions: diameter 49mm.

£400–£600

### 375

SWISS. RETAILED BY C. E. COURT, ULVERSTON. A GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1890.

Movement: gilded three quarter plate, lever escapement.

Dial: gilt, engine-turned chapter ring, Roman numerals, centre with engraved floral motif.

Case: 18ct gold, gold cuvette, engraved floral decoration, cartouche to the centre.

Signed: movement signed C. E. Court, Ulverston.

Dimensions: diameter 35mm.

£300–£400



### 376

SWISS. A GOLD OPEN-FACED KEYLESS WATCH WITH CHAIN, CIRCA 1900.

Movement: cylinder escapement.

Dial: gilt, engine-turned chapter ring with Roman numerals, engraved floral motif to the centre.

Case: 9ct gold, gold cuvette with inscription, engraved decoration throughout.

Signed: unsigned.

Dimensions: diameter 33mm.

Together with a 9ct gold chain.

£150–£200

### 377

BREITLING. A CHROME PLATED AND STEEL WRISTWATCH, REF. 156, CIRCA 1950.

Movement: manual winding, 15 jewels.

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

Case: nickel plated, steel snap-on back, stepped lugs, no. 350548.

Signed: dial.

Dimensions: diameter 33.5mm.

£200-£300



### 378

TUDOR. A STAINLESS STEEL WRISTWATCH, REF. 1737, ROYAL, CIRCA 1960.

Movement: manual winding, 17 jewels.

Dial: silvered, applied Arabic and baton indexes, centre seconds.

Case: stainless steel, snap-on back with inscription, no. 508536.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

Accessories: presentation case.

£200-£300

### 379

OMEGA. A STAINLESS STEEL WRISTWATCH, CIRCA 1954.

Movement: cal. 266, manual winding, 17 jewels, no. 14479216.

Dial: silvered, applied Arabic and dagger indexes, subsidiary seconds.

Case: stainless steel, snap-on back, no. 13322 0136

Signed: dial and movement, Dennison case.

Dimensions: diameter 33mm.

£200-£300



### 380

LONGINES. A STAINLESS STEEL AUTOMATIC WRISTWATCH, REF. 21118, FLAGSHIP, CIRCA 1966.

Movement: cal. 345, automatic, 17 jewels, no. 13711210.

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

Case: stainless steel, screw-down back, no. 3118 10.

Signed: case, dial and movement.

Dimensions: diameter 34.5mm.

Accessories: guarantee booklet and presentation case.

Together with an unsigned steel bracelet.

£200-£300

## MILITARY WATCHES

The early history of the wristwatch is somewhat unclear, however watch conversions, in which wire lugs were added to small sized pocket watches, were originally aimed at the female market. It was, however during the First World War that the wristwatch began to be worn by men. In the chaos of the battlefield it was cumbersome for soldiers to pull out a pocket watch to check the time. The military developed the early wristlet watches, as they were became known. For practical use, they had enamel dials, easy to read wide Arabic numerals with radium, radium hands and applied wire lugs. They became a vital tool for the Officers and the infantrymen during the war.

Military watches have become a symbol of courage and bravery, a reminder of the young soldiers who wore them, many losing their lives, and treasured possessions to their descendants and collectors alike.

**381**

**JAEGER-LECOULTRE. A WWII NICKEL MILITARY ISSUE OPEN-FACED KEYLESS WATCH, CIRCA 1945.**

**Movement:** cal 467/2, lever escapement.

**Dial:** white, Arabic numerals, subsidiary seconds.

**Case:** nickel, snap-on back, stamped with a board arrow and G. S. T. P 355695.

**Signed:** dial and movement.

**Dimensions:** diameter 51.5mm.

£100–£200



**382**

**SWISS. A SILVER TRENCH WATCH, CIRCA 1915.**

**Movement:** manual winding, lever escapement.

**Dial:** white enamel, Arabic numerals, subsidiary seconds.

**Case:** silver, hinged back, wire lugs, no. 357048, London import mark for 1915, maker's mark GS.

**Signed:** unsigned.

**Dimensions:** diameter 33mm.

£100–£150



### 383

LONGINES: A GOLD TRENCH WATCH, CIRCA 1924.

Movement: manual winding, 16 jewels.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: 18ct gold, gold cuvette, London import mark for 1924, no. 1171830, marker's mark AB.

Signed: movement.

Dimensions: diameter 33.5mm.

£200–£300



### 384

SWISS. A SILVER TRENCH WATCH, CIRCA 1915

Movement: manual winding, lever escapement, stamped U.S. PAT. 24 May 1904.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, screw-down back, no. 250391, engraved initials, Birmingham hallmark for 1915.

Signed: case signed Dennison.

Dimensions: diameter 35.5mm.

£100–£150



### 385

SWISS. A CHROME PLATED TRENCH WATCH AND TWO FURTHER TRENCH WATCHES, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals, 24-hours divisions, subsidiary seconds.

Case: chrome plated, hinged back.

Signed: unsigned.

Dimensions: diameter 34mm.

Together with two further trench watches. (3)

£80–£100

### 386

SWISS. A SILVER TRENCH WATCH, CIRCA 1915.

Movement: manual winding, jewelled lever escapement.

Dial: white enamel, Arabic numerals.

Case: silver, hinged back, wire lugs, no. 15597, marker's mark W&D, London import mark for 1915.

Signed: unsigned.

Dimensions: diameter 32.5mm.

£100-£150



### 387

Swiss. Two nickel cased trench watches, circa 1917.

Movements: manual winding, lever escapements.

Dials: white enamel, Arabic numerals, subsidiary seconds.

Cases: nickel, hinged backs.

Signed: unsigned.

Dimensions: diameters 33mm.(2)

£80-£100

### 388

SWISS. A SILVER TRENCH WATCH WITH HINGED COVER TOGETHER WITH ANOTHER SILVER TRENCH WATCH, CIRCA 1915 & 1917.

Movements: manual winding, lever escapements.

Dials: 1st; black enamel, Arabic numerals, 2nd; white enamel, Arabic numerals.

Cases: silver; hinged backs, maker's mark G.S.

Signed: unsigned.

Dimensions: diameters 1st; 35mm, 2nd; 33mm. (2) £150-£200





### 389

SWISS. A GROUP OF FOUR TRENCH WATCHES, CIRCA 1917.

Movements: manual winding, lever escapements.

Dials: 1st; silvered, others enamel, Arabic numerals, subsidiary seconds.

Cases: 1st; gold plated, others silver.

Signed: unsigned.

Dimensions: diameters 32mm; 34.5mm; 32.5mm; 32.5mm. (4) £200-£300

### 390

ELGIN, U.S.A. RETAILED BY LUND & BLOCKLEY, BOMBAY. A GOLD PLATED WRISTWATCH AND TWO FURTHER EARLY WRISTWATCHES, CIRCA 1913.

Movement: manual winding, lever escapement, 15 jewels, no. 17372539.

Dials: enamel (cracks), Arabic numerals, subsidiary seconds (lacking hand)

Cases: gold plated, hinged back, no. 8018181.

Signed: dial and movement, case signed Keystone Watchcase.

Dimensions: diameter 32mm.

Together with two nickel cased early wristwatches.(3)

£100-£150



### 391

SWISS. A GROUP OF FOUR WRISTWATCHES INCLUDING TWO HALF-HUNTING CASED WATCHES AND TWO LADY'S WRISTWATCHES, CIRCA 1917. (4)

£100-£150

### 392

TIFFANY & CO. A LADY'S SILVER WRISTWATCH, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: square white enamel with silver surround, Arabic numerals.

Case: silver, snap-on back, London import mark for 1917, no. 16736.

Signed: dial.

Dimensions: diameter 29.5mm.

£100–£200



### 393

OMEGA. A STAINLESS STEEL WRISTWATCH, CIRCA 1926.

Movement: manual winding, no. 9402386.

Dial: black, stylised Arabic numerals, engine-turned subsidiary seconds.

Case: stainless steel, snap-on back, faceted lugs, no. 10094806.

Signed: case, dial and movement.

Dimensions: diameter 30mm.

£300–£400



### 394

AVIA. A GOLD CUSHION-FORM WRISTWATCH, CIRCA 1946.

Movement: manual winding, 15 jewels.

Dial: silvered two-tone, Arabic numerals, engine-turned subsidiary seconds.

Case: 9ct gold, snap-on back, Birmingham hallmark for 1946.

Signed: dial signed Avia, case signed Dennison.

Dimensions: length including lugs 30mm, width 27.5mm. £120–£180



### 395

WALTHAM. A GOLD HUNTING CASE KEYLESS WATCH, CIRCA 1915.

Movement: lever escapement, no. 19574750.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 14ct gold, gold cuvette with inscription, engine-turned covers, cartouche to the cover.

Signed: dial and movement signed, case stamped The K.W.C.Co.

Dimensions: diameter 47mm.

£500–£700

### 396

ROLEX. A GOLD RECTANGULAR WRISTWATCH, REF. 1343, PRINCE, CIRCA 1929.

Movement: manual winding Extra Prima, 15 jewels.

Dial: silvered, Arabic numerals, subsidiary seconds.

Case: 9ct gold, snap-on back, no. 66823, Glasgow import mark for 1929.

Signed: case, dial and movement.

Dimensions: length 40mm, width 20mm.

Together with a 9ct gold unsigned bracelet.

£2,000–£3,000



### 397

BOUCHERON. A LADY'S GOLD AND SYNTHETIC RUBY-SET BRACELET WATCH, CIRCA 1956.

Movement: cal. 481, manual winding, 17 jewels, no. 15277262.

Dial: gilt textured finish, applied dot indexes.

Case: 18ct gold, snap-on back, stepped hinged lugs set with synthetic rubies, articulated gas pipe bracelet

Signed: case, movement signed Omega.

Dimensions: length including lugs 33.5mm, width 14.5mm.

Accessories: Boucheron case.

£600–£800

### 398

ELECTION. A GOLD SQUARE ART DECO KEYLESS WATCH, CIRCA 1929.

Movement: lever escapement, 17 jewels.

Dial: cream, stylised Arabic numerals, subsidiary seconds.

Case: 18ct gold, hinged bezel, Glasgow import mark for 1929.

Signed: dial and movement signed.

Dimensions: length 42mm, width 42mm.

£800–£1,000



## 399

OMEGA. A LADY'S GOLD BRACELET WATCH, CIRCA 1963.

Movement: cal. 483, manual winding, 17 jewels, no. 20185861.

Dial: silvered, applied baton indexes.

Case: 18ct gold, snap-on back, London hallmark for 1963, integral woven bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 17mm, bracelet circumference approximately 175mm.

Accessories: presentation case.

£400-£500



## 400

OMEGA. A LADY'S GOLD OVAL BRACELET WATCH, REF. 8228, DE VILLE, CIRCA 1972.

Movement: manual winding, no. 35947146.

Dial: gilt textured finish, applied baton indexes.

Case: 18ct gold, snap-on back, integral textured bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 17mm, width 22mm, bracelet circumference approximately 165mm.

Accessories: presentation case.

£800-£1,000

## 401

MONTRE ROYALE DE GENÈVE. A LADY'S GOLD BRACELET WATCH, REF. 9131, CIRCA 1967.

Movement: manual winding, 17 jewels.

Dial: gilt, applied Roman numerals.

Case: 18ct, textured finish, snap-on back, London import mark for 1967, 18ct gold textured finish bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 30mm, width 24mm, bracelet circumference approximately 170mm.

£600-£800



## 402

BUECHE-GIROD. A GOLD OVAL BRACELET WATCH, CIRCA 1978.

Movement: manual winding, 17 jewels.

Dial: malachite.

Case: 9ct gold, snap-on back, hallmarked for London 1978, integral 9ct gold woven bracelet.

Signed: movement and dial.

Dimensions: length 31mm, width 36mm, bracelet circumference approximately 180mm.

£600-£800

## 403

BUECHE GIROD. A GOLD AND DIAMOND-SET BRACELET WATCH WITH TIGER'S EYE DIAL, CIRCA 1971.

Movement: manual winding, 17 jewels.

Dial: tiger's eye.

Case: 18ct gold, snap-on back, diamond-set bezel, integral articulated bracelet with textured disc design, London import marks for 1971.

Signed: dial and movement.

Dimensions: length 23mm, width 27mm, bracelet circumference approximately 160mm.

£3,000–£4,000



## 404

SWISS. A SMALL LADY'S GOLD AND DIAMOND-SET HUNTING CASED KEYLESS WATCH, CIRCA 1910.

Movement: cylinder escapement, 10 jewels.

Dial: white enamel, Arabic numerals.

Case: 14ct gold, gold cuvette with engraved medallions, single diamond to the cover

Signed: unsigned.

Dimensions: diameter 25mm.

£260–£300



## 405

LONGINES. A LADY'S GOLD BRACELET WATCH, CIRCA 1966.

Movement: cal. 320, manual winding, 17 jewels, no.11555423.

Dial: silvered, applied baton indexes.

Case: 9ct gold, snap-on back, integral bracelet, London import mark for 1966.

Signed: dial and movement, case stamped Baume.

Dimensions: diameter 15mm, bracelet circumference approximately 155mm.

£200–£300

## 406

ROLEX. A LADY'S GOLD OVAL BRACELET WATCH, PRECISION, CIRCA 1974.

Movement: cal. 1400, manual winding, 18 jewels.

Dial: silvered, applied baton indexes.

Case: 14ct gold, snap-on back, no. 93053, integral gold woven bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: width 22mm, length 19mm.

£600–£800



## 407

JAEGER LECOULTRE. A LADY'S GOLD BRACELET WATCH, CIRCA 1966

Movement: manual winding, no. 1758284.

Dial: gilt, applied baton indexes.

Case: 18ct gold, snap-on back, no. 1016832A, London import mark for 1966, integrated 18ct gold woven bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 23mm, bracelet circumference approximately 170mm.

£1,000–£1,500



## 408

SWISS, RETAILED BY BENSON. A LADY'S PLATINUM AND DIAMOND-SET COCKTAIL WATCH WITH LATER ADDED WHITE GOLD BRACELET, CIRCA 1930.

**Movement:** manual winding.

**Dial:** silvered, applied Arabic numerals.

**Case:** platinum, baguette and single-cut diamond-set bezel, hinged back, no. 2194, later added integrated 18ct white gold textured bracelet with London hallmark for 1968

**Signed:** dial signed Benson.

**Dimensions:** length including diamond-set bezel 28mm, width 10mm.

£300-£500



## 409

JOSARN. A PLATINUM AND DIAMOND-SET ART DECO COCKTAIL WATCH, CIRCA 1930.

**Movement:** manual winding. 16 jewels.

**Dial:** silvered, Arabic numerals.

**Case:** platinum, bezel set with brilliant and baguette-cut diamonds, attractive diamond-set bracelet, later added platinum expandable links, lacking the winding crown.

**Signed:** movement.

**Dimensions:** length 36mm, width 12mm.

£800-£1,200

## 410

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

**Movement:** manual winding, 17 jewels.

**Dial:** silvered, Arabic numerals.

**Case:** platinum, diamond-set bezel and lugs, later added 9ct gold bracelet.

**Signed:** unsigned.

**Dimensions:** length including lugs 38mm, width 10.5mm.

£200-£300



## 411

CARTIER. A LADY'S SQUARE PLATINUM, GOLD AND DIAMOND-SET ART DECO WRISTWATCH, CIRCA 1925.

**Movement:** manual winding, 18 jewels.

**Dial:** white, Roman numerals, (lacking hands).

**Case:** gold, diamond-set bezel, rows of diamond to the lugs, no. 3880, (lacking winding crown and case screws).

**Signed:** dial and movement.

**Dimensions:** length 29mm, width 21mm.

Together with a presentation case and gold and diamond-set folding clasp on satin strap.

£1,200-£1,500

For a similar example by Cartier see *Le Temps de Carter*, J. Barracca, G. Negretti & F. Nencini, p.112.

## 412

OMEGA. A GOLD WRISTWATCH, CIRCA 1955.

Movement: cal. 420, manual winding, 17 jewels, no. 15089548.

Dial: silvered, applied Arabic and dagger indexes, centre seconds.

Case: 9ct gold, snap-on back, no. 711657, Birmingham hallmark for 1955.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

Together with an unsigned 9ct gold bracelet.

£300–£400



## 413

LONGINES. A GOLD WRISTWATCH, REF. 13322, CIRCA 1959.

Movement: cal. 12.68ZS, manual winding, 17 jewels, no. 10898552.

Dial: silvered, applied Arabic and baton indexes, centre seconds.

Case: 9ct gold, snap-on back with inscription, Birmingham hallmark for 1959, no. 993308.

Signed: dial and movement, case signed Baume, A.L.D.

Dimensions: diameter 33mm.

£200–£300



## 414

LONGINES. A GOLD AUTOMATIC WRISTWATCH, 1958.

Movement: cal. 22A, automatic, 18 jewels, no. 9916553.

Dial: silvered, applied Arabic and dagger indexes, engine-turned subsidiary seconds.

Case: 9ct gold, snap-on back, London hallmark for 1958, no. 09748.

Signed: dial and movement, case signed Baume.

Dimensions: diameter 33.5mm.

Together with a later gold plated expandable bracelet. £500–£700



## 415

IWC, SCHFFHAUSEN. A STEEL WRISTWATCH, CIRCA 1940.

Movement: manual winding.

Dial: silvered, Arabic numerals, subsidiary seconds.

Case: steel, snap-on back, tear-drop lugs.

Signed: case, dial and movement.

Dimensions: diameter 32mm.

£500–£700

## 416

ROLEX. A GOLD AUTOMATIC WRISTWATCH, REF. 6048, OYSTER PERPETUAL CHRONOMETER 'BUBBLEBACK', CIRCA 1950.

Movement: automatic, no. N1989.

Dial: gilt, applied dagger indexes, centre seconds.

Case: 18ct gold, screw-down back, no. 681433.

Signed: case, dial and movement.

Dimensions: *diameter* 32mm.

£3,000–£5,000

The reference 6048 is among one of the many different models that have become know as a 'Bubble Back'. These early automatic movements are fitted with a large oscillating weight that required additional clearance to move freely, hence the large, dome-shaped case backs.



## 417

DE LANEAU. RETAILED BY KUTCHINSKY. A LADY'S GOLD AND DIAMOND-SET BRACELET WATCH, REF. 11072/90, CIRCA 1980.

Movement: cal. 750, manual winding.

Dial: pavé diamond-set.

Case: 18ct gold, flower-form diamond-set bezel, snap-on back, integral rope design bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 22mm, width 22mm, bracelet circumference approximately 135mm.

Accessories: presentation case.

£1,500–£2,000



## 418

PRYNGEPS. A LADY'S GOLD AND GEM-SET BRACELET WITH CONCEALED WATCH, CIRCA 1960.

Movement: manual winding, 17 jewels.

Dial: silvered, applied Arabic and baton indexes.

Case: 18ct gold, snap-on back, hinged cover with gem-set flower design, integrated bracelet.

Signed: dial.

Dimensions: diameter 24mm, bracelet circumference approximately 160mm.

£500–£700

## 419

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

Movement: manual winding, 15 jewels.

Dial: silvered, Arabic numerals.

Case: platinum, diamond-set bezel and hinged lugs, later added stainless steel bracelet.

Signed: unsigned.

Dimensions: length 25.5mm, width 10.5mm, bracelet circumference approximately 170mm.

£100–£200



## 420

OMEGA. A LADY'S WHITE GOLD BRACELET WATCH, CIRCA 1972.

Movement: cal. 485, manual winding, 17 jewels, no. 33287886.

Dial: silvered, applied baton indexes.

Case: 9ct gold, snap-on back, no. 7115608, integral bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 16.5mm, width 16mm, bracelet circumference approximately 155mm.

Accessories: spare bracelet pieces, guarantee booklet and presentation case.

£300–£500



## 421

ROLEX. A LADY'S WHITE GOLD AND DIAMOND-SET OVAL BRACELET WATCH, REF. 681, CELLINI, CIRCA 1970.

Movement: cal. 1600, manual winding, 19 jewels.

Dial: silvered, applied baton indexes.

Case: 18ct white gold, bezel set with marquise-cut diamonds, snap-on back, integral textured bracelet, London import mark for 1970.

Signed: case, dial, movement and bracelet.

Dimensions: width 27.5mm, length 25mm, approximately 180mm. £1,200–£1,500

## 422

CARTIER. A LADY'S GOLD RECTANGULAR WRISTWATCH, REF. 2442, TANK, CIRCA 2000.

Movement: quartz, 4 jewels.

Dial: silvered, Roman numerals, secret signature at X.

Case: 18ct gold, back secured by eight screws, sapphire cabochon-set crown, no. 366499MG, 18ct gold buckle.

Signed: case, dial, movement and buckle.

Dimensions: length 29mm, width 21.5mm.

£2,400–£3,400



## 423

BAUME & MERCIER. A LADY'S GOLD BRACELET WATCH, REF. 36663-9, CIRCA 1990.

Movement: cal. BM777, manual winding, 17 jewels.

Dial: gilt textured design, Roman numerals.

Case: 18ct gold, snap-on back, sapphire cabochon-set crown, no. 999912, integral gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 21mm, bracelet circumference approximately 175mm.

£800–£1,000

## 424

BAUME & MERCIER. A GOLD TONNEAU-FORM WRISTWATCH, REF. 37074, CIRCA 1980.

Movement: cal. 1050, manual winding, 17 jewels.

Dial: white, Roman numerals.

Case: 18ct gold, snap-on back, sapphire cabochon-set winding crown, no. 894795.

Signed: case, dial and movement.

Dimensions: length 34.5 including lugs, width 25mm. £400–£600



## 425

CARTIER. A LADY'S STAINLESS STEEL AND GOLD RECTANGULAR WRISTWATCH WITH BRACELET, REF. 2465, TANK FRANCAISE, CIRCA 2000

Movement: quartz, 8 jewels.

Dial: silvered, Roman numerals, secret signature a VII, aperture for date.

Case: stainless steel, back secured by four screws, gold sapphire cabochon-set crown, no. 324949CD, stainless steel and gold bracelet with double deployant clasp.

Signed: case, dial, movement and bracelet.

Dimensions: length 30mm, width 25mm, bracelet circumference approximately 155mm.

Accessories: two spare links and pouch.

£800–£1,000

## 426

CARTIER. A LADY'S GOLD TONNEAU-FORM BRACELET WATCH, REF. 2563, LANIÈRES MINI TONNEAU, CIRCA 2003.

Movement: quartz.

Dial: silvered guilloché design, Roman numerals, secret signature at X.

Case: 18ct gold, back secured by four screws, sapphire cabochon-set crown, integral Lanières brick link bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 27mm, width 16mm, bracelet circumference approximately 160mm.

Accessories: Three spare links, certificate, instruction booklet, folder, pouch and presentation case.

£2,000–£3,000



## 427

OMEGA. A LADY'S GOLD BRACELET WATCH, REF. 7247, CIRCA 1969.

Movement: cal. 485, manual winding, 17 jewels, no. 31516951.

Dial: gilt, applied baton indexes.

Case: 18ct gold, snap-on back, no. B61389, integral bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 16.5mm, bracelet circumference approximately 175mm.

£400-£600



## 428

KUTCHINSKY/CHOPARD. A GOLD RECTANGULAR BRACELET WATCH, REF. 2038, CIRCA 1972.

Movement: manual winding, 17 jewels.

Dial: gilt, Roman numerals.

Case: 18ct gold, back secured by four screws, no. 51619, London import mark for 1972, integrated 18ct gold woven bracelet.

Signed: movement and bracelet signed Chopard, dial signed Kutchinsky.

Dimensions: length 30.5mm, width 25.5mm, bracelet circumference approximately 175mm.

£1,000-£1,500

## 429

OMEGA. A LADY'S GOLD AND DIAMOND-SET BRACELET WATCH, CONSTELLATION, CIRCA 1990.

Movement: quartz.

Dial: gilt, diamond-set indexes.

Case: 18ct gold, diamond-set bezel, snap-on back, 18ct gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 23mm, bracelet circumference approximately 175mm.

£1,000-£1,500



## 430

OMEGA. A LADY'S GOLD TONNEAU-FORM AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, CONSTELLATION, CIRCA 1976.

Movement: automatic, no. 30678036.

Dial: gilt, applied baton indexes, aperture for date, centre seconds.

Case: 18ct gold, screw-down back, 18ct gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 32mm, width 26.5mm.

Accessories: guarantee and two spare links.

£1,500-£2,000



## 431

ROLEX. A LADY'S GOLD AND DIAMOND-SET AUTOMATIC WRISTWATCH WITH DATE, MOTHER-OF-PEARL DIAL AND BRACELET, REF. 69298, DATEJUST, PEARLMASTER, CIRCA 1997.

Movement: cal. 2135, automatic, 29 jewels.

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

Case: 18ct gold Oyster case, screw-down back and crown, diamond-set bezel, no. T170474, 18ct gold Pearlmaster bracelet.

Signed: case, dial, movement and bracelet signed.

Dimensions: diameter 29mm, bracelet circumference approximately 170mm.

Accessories: guarantee, wallet, booklets and presentation case.

£6,000–£8,000



### 432

LONGINES. A LADY'S STAINLESS STEEL RECTANGULAR WRISTWATCH WITH BRACELET, REF. L5.158.4, CIRCA 2002.

Movement: quartz.

Dial: white, applied Arabic and baton indexes.

Case: stainless steel, snap-on back, no. 30124175, brick link bracelet with double folding clasp.

Signed: case, dial, movement and bracelet.

Dimensions: length 25mm, width 16mm, bracelet circumference approximately 140mm.

Accessories: guarantee card, booklet, two spare links, presentation case. £100-£150



### 433

CARTIER. A STAINLESS STEEL RECTANGULAR WRISTWATCH, TANK SOLO, CIRCA 2015

Movement: quartz, 4 jewels.

Dial: silvered, Roman numerals, secret signature at X.

Case: stainless steel, back secured by four screws, sapphire cabochon-set crown, no. 538276, stainless steel deployant clasp.

Signed: case, dial, movement and clasp.

Dimensions: length 31mm, width 24mm. £600-£800

### 434

BVLGARI. A STAINLESS STEEL WRISTWATCH WITH DATE, REF. BB30SLD, BVLGARI BVLGARI, CIRCA 1995.

Movement: quartz.

Dial: black, Arabic and baton indexes, aperture for date.

Case: stainless steel, snap-on back, no. J148130, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 30mm.

Accessories: guarantee booklet, presentation case. £200-£300



### 435

CARTIER. A LADY'S STAINLESS STEEL RECTANGULAR WRISTWATCH WITH BRACELET, REF. 2465, TANK FRANCAISE, CIRCA 2008.

Movement: quartz.

Dial: silvered, Roman numerals, aperture for date, secret signature at VII.

Case: stainless steel, back secured by four screws, sapphire cabochon-set crown, no. 530355LX, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 20.5mm, width 25mm, bracelet circumference approximately 160mm.

Accessories: certificate, 3 spare links, service papers and presentation case. £800-£1,200



### 436

DUNHILL. A GOLD WRISTWATCH WITH DATE AND BRACELET, REF. 10034, CIRCA 1990.

Movement: quartz.

Dial: white, applied Roman numerals, aperture for date.

Case: 18ct gold, snap-on back, satin-finish bezel, back with inscription, 18ct gold bracelet.

Signed: case, dial and bracelet.

Dimensions: diameter 32mm, bracelet circumference approximately 180mm.

£1,500-£2,000

### 437

DUNHILL. A GOLD AND DIAMOND-SET WRISTWATCH, REF. 11470, CIRCA 1990.

Movement: quartz.

Dial: gilt engine-turned, stain-finished chapter ring with Roman numerals.

Case: 18ct gold, back secured by two screws, diamond-set bezel and T-bar lugs, sapphire cabochon-set winding crown, back with inscription, 18ct gold buckle.

Signed: case, dial and buckle.

Dimensions: diameter 30mm.

£400-£600



### 438

DUNHILL. A GOLD WRISTWATCH, REF. 8323, CIRCA 1990.

Movement: quartz.

Dial: gilt sunburst design.

Case: 18ct gold, back with inscription secured by two screws, moulded bezel and T-bar lugs, sapphire cabochon-set crown, no. 10 8323 NQ, 18ct gold buckle.

Signed: case, dial and buckle.

Dimensions: diameter 30mm.

£300-£400

## 439

OMEGA. A GOLD AUTOMATIC TONNEAU-FORM BRACELET WATCH WITH DATE, CONSTELLATION, CIRCA 1970.

Movement: automatic, no. 32058932.

Dial: gilt applied baton indexes, aperture for date, centre seconds.

Case: 18ct gold, back secured by four screws, 18ct gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 39mm, width 33mm, bracelet circumference approximately 195mm.

Accessories: later presentation case, service paperwork. £4,000–£6,000



## 440

ALFRED DUNHILL. A WHITE GOLD WRISTWATCH WITH DATE, REF. 8010, CIRCA 1990.

Movement: quartz.

Dial: white, applied Roman and baton indexes, aperture for date.

Case: 18ct white gold, snap-on back with inscription, moulded bezel, no. BB1669, 18ct white gold buckle.

Signed: case, dial and buckle.

Dimensions: diameter 34mm.

£500–£700

## 441

ROLEX. A STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 15003, OYSTER PERPETUAL DATE, CIRCA 1983.

Movement: cal. 3035, automatic, 27 jewels.

Dial: white, Roman numerals, magnified date aperture.

Case: stainless steel and gold Oyster case, screw-down back and crown, no 8110949, stainless steel Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 34mm, bracelet circumference approximately 175mm.

Accessories: presentation case and two spare links. £2,600–£3,600



## 442

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH BRACELET, REF. 116900, AIR-KING, CIRCA 2017.

Movement: cal. 3131, automatic, 31 jewels.

Dial: black, Arabic numerals, applied Arabic numerals to the quarters, centre seconds.

Case: stainless steel Oyster case, screw-down back and crown, no. 2D46V848, stainless steel Oyster bracelet with Easylink comfort extension system.

Signed: case, dial, movement and bracelet.

Dimensions: *diameter 40mm, bracelet circumference approximately 175mm.*

Accessories: guarantee card, leather card holder, tags, booklet, pouch, presentation case, outer packaging. £5,000–£7,000

Rolex launched the original Air-King model in honour of the RAF in 1945. Renowned for their solid construction, reliability and sporty design. The reference 116900 is the latest generation of the Air-King, its distinctive dial features a prominent minutes scale for navigational time readings.

The present example is in excellent unused condition with still retaining the protective cover to the bezel and stickers to the clasp.



## 443

OMEGA. A STAINLESS STEEL WRISTWATCH WITH DATE AND BRACELET, SEAMASTER DIVER, PROFESSIONAL, 300M, CIRCA 2000

Movement: quartz.

Dial: blue wave motif, luminescent baton and dot indexes, aperture for date.

Case: stainless steel, screw-down back, crown and gas release valve, blue calibrated rotating bezel, no. 58406781, stainless steel bracelet

Signed: case, dial, movement and bracelet.

Dimensions: diameter 41mm, bracelet circumference approximately 165mm.

Accessories: two spare links.

£700–£900



## 444

OMEGA. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. 166.128, SEAMASTER COSMIC 2000, CIRCA 1970.

Movement: cal. 10.12, automatic.

Dial: blue, applied baton indexes, aperture for date, centre seconds.

Case: stainless steel Cosmic waterproof case.

Signed: case, dial and movement.

Dimensions: diameter 38mm.

Accessories: An Omega pouch.

£260–£360

## 445

ROLEX. A STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. 1601, DATEJUST, CIRCA 1970.

Movement: cal. 1570, automatic, 26 jewels.

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

Case: stainless steel Oyster case, screw-down back and crown, gold bezel, no. 2373968.

Signed: case, dial, movement and buckle.

Dimensions: diameter 36mm.

Accessories: Rolex gold plated buckle.

£3,000–£5,000



# OBJECTS OF VERTU

---

LOT  
**No 506**



## 446

A FRENCH 19TH CENTURY SILVER GILT OVAL SNUFF BOX, engine-turned with repeating spaced star motifs and with borders of stylised laurel, marks illegible, length 6.5cm. £200-300,



## 447

A TWO COLOUR GOLD SNUFF BOX, decorated throughout with square latticework, against a textured ground, between lozenge and bead borders, with diamond set thumbpiece, stamped '750 F.R.O.', dimensions 45 x 31mm. £1,000-£1,200

## 448

AN 18CT GOLD CIRCULAR COMPACT BY KURT WEISS, 1965, retailed by Kutchinsky, with undulating wave design to both sides and reeded border between, the thumbpiece set with calibr -cut sapphires, maker's mark 'KW', London hallmark, signed 'Kutchinsky London', fitted leather pouch, diameter 7.5cm. £2,000-£3,000



## 449

TWO EARLY 19TH CENTURY SILVER GILT VINAIGRETTES, the first engine-turned and engraved with black letter initials 'M A P', by Thomas Pemberton, Birmingham 1824, the second also engine-turned, the lid with cast border of scallops and 'C' scrolls; Birmingham, marks rubbed, maker possibly 'E J', lengths 27mm and 32.5mm. (2) £100-£150



## 450

A 9CT GOLD AND SAPPHIRE SET CIGAR CUTTER BY RAMSDEN & ROED LTD, 1970, the hexagonal shaped cutter with yellow gold textured finish, steel core and blade, the rose gold surmount inset with a sapphire cabochon, London hallmark, maker's mark 'R&R', retailers case by Kutchinsky, length 37mm. £200-£300







### 451

A 9CT GOLD PEN KNIFE BY SAMPSON MORDAN & CO., with steel blade, maker's mark 'S.M&Co.', London hallmarks for 1920, together with an early 20th century 9ct gold chain, length 7.7cm. £300-£500

### 452

A VICTORIAN SMALL GOLD WHISTLE, modelled as a pipe, with scroll-engraved bowl and suspension loop, together with a gilt metal small whistle mounted with a mouse, each length 3.2mm. (2) £120-£150

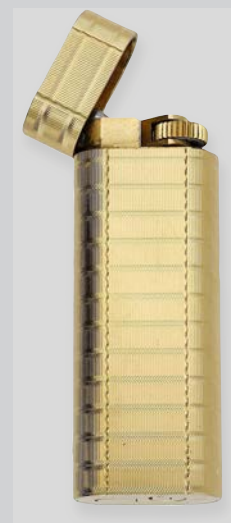


### 453

A VICTORIAN GOLD WHISTLE, engraved with strapwork and stylised leaves, the globular top hinged to reveal a (vacant) compartment; lozenge registration mark for 1846, otherwise unmarked, length 3.5cm. £300-£400

### 454

A GOLD PLATED LIGHTER BY CARTIER, of flattened cylindrical section, with reeded engine turn finish, signed 'Cartier PARIS' serial no. 32095G, length 7cm. £100-£150



### 455

A 9CT GOLD THIMBLE, of traditional form, by maker J. F. Birmingham 1895, cased. £80-£100

### 456

A 9CT GOLD PARKER 61 PRESIDENTIAL TRIPLE SET, of waterdrop design, comprising fountain pen, ball pen and pencil, all signed 'PPCo', the fountain pen with 14k nib, fountain pen and pencil hallmarked to the barrel London 1970, ball pen for London 1971, contained in original fitted leather case, fountain pen length 135mm, ball pen and pencil 128mm. £800-£1,000





## 457

**A 19TH CENTURY GOLD INTAGLIO FOB SEAL, CIRCA 1830**, the bloodstone intaglio engraved with coat of arms, the mount finely cast with flowers and foliage, suspended from a four row gold ropetwist chain fob, with swivel fastener, *dimensions of seal (within mount) 20 x 17.5mm, fob length excluding suspensory loop 30mm, overall length 20.4cm.* £600–£800

*Provenance:* The arms are those of Ridley, of Blagdon & Blythe, Co. Northumberland.



## 458

**TWO 19TH CENTURY GOLD MOUNTED CARNELIAN FOB SEALS ON CHAIN**, the larger panel engraved with a coat of arms, the second smaller fob with leaf seal engraving, to a gold ropetwist chain stamped '9CT', *first length 27mm.* £300–£500

According to a PMI test on an XRF Analyzer, the larger fob mount is testing as 11ct gold, and the smaller fob mount is testing as 18ct gold.

## 459

**A LATE 18TH CENTURY UNMOUNTED JASPER INTAGLIO**, the circular panel finely carved to depict the head of a young man in profile, the legend inscribed: 'ΧΑΛΕΠΟΝ . ΤΟ . ΜΗ . ΦΙΛΗΣΑΙ' (*Chalepon to me philésai*) (It pains one to love), *diameter 22mm, depth 5.5mm* £1,500–£2,000

The legend is a line from a poem by the Greek poet Anacreon.

The intaglio is in the manner of the gem engraver Giovanni Pichler (1734–1791), who favoured working in intaglio or possibly in the style of the later master Giuseppe Cerbara (1770–1840), one of the foremost gem engravers in Rome in the first half of the 19th century.



Actual size



## 460

FIVE OVAL 'RED SULPHUR' PORTRAIT MEDALLIONS, BY JAMES TASSIE, within numbered gilt-edged paper frames:

(Images left to right):

A draped bust facing right, signed 'Marchant F' within moulded border, numbered 73, *dimensions 24 x 21mm*;

A bust facing right, in contemporary dress with three buttons showing; numbered 35, *dimensions 32 x 28 mm*;

A bust facing left, with prominent aquiline nose, in contemporary dress, signed 'Brook' beneath, numbered 85, *dimensions 30 x 28mm*;

A bust facing left, hair en queue, in contemporary dress, numbered 20, *dimensions 25 x 18mm*;

A bust facing left, *a l'antique*, signed 'Warner F' on the truncation; *dimensions 20 x 16mm*.

£300–£400

*"No medallist has made so extensive and important a contribution to national portraiture as James Tassie": Gray (John Miller); James & William Tassie, Edinburgh 1894.*

James Tassie (1735–1799) a Scot, developed a vitreous enamel paste for reproducing antique gems. The quality of these reproductions was such that his work became highly regarded both at home and abroad and he received commissions from many significant collectors, the most important being the Empress Catherine the Great of Russia, for whom he produced some 15,000 casts. He also supplied casts for Josiah Wedgwood and in addition was responsible for a large number of portrait medallions of his contemporaries. He copied the work of other gem engravers, such as Nathaniel Marchant, whose name appears on one of the medallions in the offered lot, who perfected his skills as a gem engraver in Rome, was also highly regarded and received commissions from numerous members of British and European nobility including the Duke of Marlborough and William Beckford, those on the Grand Tour and even Pope Pius VI.

## 461

A LATE 19TH CENTURY BRASS MODEL OF CHRISTCHURCH PRIORY, HAMPSHIRE, showing in detail the East - West elevation and West tower, *length 18cm*.

£120–£150

Reduced to parochial status after the Reformation, the priory is the longest parish church in England, known for Saxon crypts, impressive Norman architecture, an important Tree of Jesse high altar reredos and a fine set of 15th century choir stalls with misericords.





FORMERLY THE PROPERTY OF HER ROYAL HIGHNESS  
THE PRINCESS MARGARET, COUNTESS OF SNOWDON

462

A FAN, CIRCA 1900

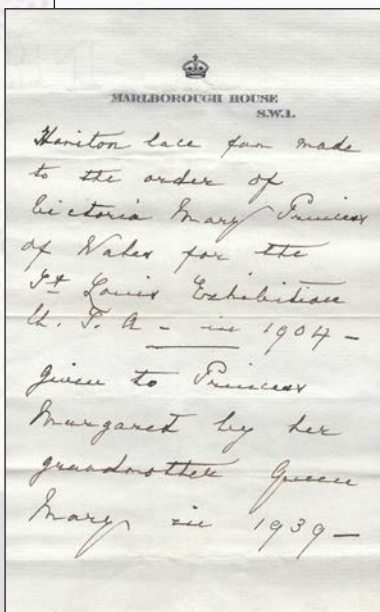
The leaf of white Honiton lace, the sticks and guard sticks of mother-of-pearl, decorated with vari-coloured flowers and Trophy of Love motifs, contained in a white card box inscribed in Queen Mary's hand "Princess Margaret".

Accompanied by a handwritten note from Queen Mary reading "Honiton lace fan made to order for Victoria Mary, Princess of Wales, for the St. Louis Exhibition, U.S.A. in 1904, given to Princess Margaret by her grandmother Queen Mary in 1939", length 26.2cm.

With the Certificate of Provenance from Kensington Palace, dated 14 June 2006, in original embossed brown leather folder.

£1,000–£1,500

Provenance: Christie's, Property from the Collection of Her Royal Highness, The Princess Margaret, Countess of Snowdon, Sale 14 June 2006, Lot 326.



In 1904, St. Louis in the American state of Missouri, hosted 'The Greatest of Expositions' - the Louisiana Purchase Exposition, commonly known as the Saint Louis World's Fair, running from 30 April to 1 December, which was to be the last great international exposition before the First World War.

The Fair was built on a 1,200 acre site at the Western edge of St. Louis, and commemorated the 1803 purchase of territory that more than doubled the size of the United States. The Fair included hundreds of thousands of objects, displays and publications from the arts, science and cultures from around the world, presenting the latest manufacturing products, scientific inventions, agricultural advances and famous art paintings, sculptures and art treasures. 62 countries worldwide and 43 of the 45 American states exhibited. Over twelve million visitors paid 50 cents admission to enter the Fair. A combination of trade show, American civic pride and a monument to culture, the Fair was a tribute to the 19th century's international message of the furtherance of peace, prosperity and progress.

Victoria Mary, Princess of Wales, (later Queen Mary) requested the fan to be made for display at the St. Louis Exhibition in 1904 and later gave the fan to her granddaughter Princess Margaret, in 1939.



Princess Elizabeth and Princess Margaret performing in the pantomime Aladdin at Windsor in December 1943

During the years of the Second World War, the two young Royal Princesses, Elizabeth and Margaret, took part in Royal pantomimes at Christmas, performed at Windsor Castle, helping to build morale during the dark years of the war. The first pantomime was held in 1941 and photographs show Princess Margaret holding this fan in her role as Cinderella. Further photographs of the two sisters in the 1943 Royal pantomime of Aladdin show Princess Margaret holding the lace fan in her role as Princess Roxana, her sister taking the title role of Aladdin.

The idea to stage the Royal pantomimes came after the two princesses appeared in a concert with children from the Royal School to aid the war effort. Funds from the shows went towards the Royal Household Wool Fund which provided comforts for the troops.

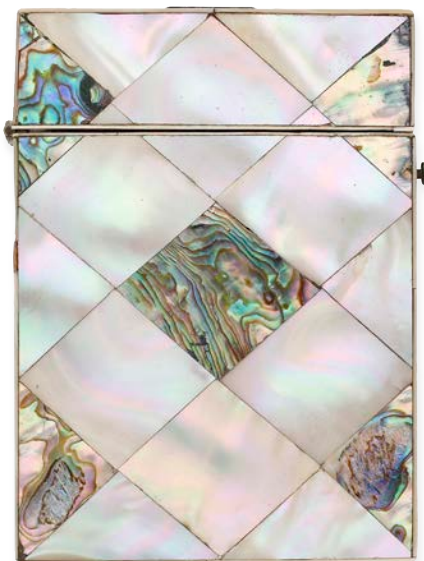


### 463

AN ART DECO SILVER MESH LINK PURSE, with central pierced motif and black cabochon decoration, terminating in a swag fringe with black bead drops, to a polished frame of foliate design, with blue paste set catch and suspended by a silver chain, stamped '925'; Birmingham import mark for 1923, sponsor mark 'S & Co.' for Steinhart & Co., purse length 19cm. £150–£200

### 464

AN EDWARD VII SILVER COMBINATION VESTA, SOVEREIGN CASE AND STAMP CASE, engraved with scrolling foliage and with suspension ring, by Joseph Gloster, Birmingham 1905, length including suspension ring 7.5cm. £100–£150



### 465

Y A MOTHER-OF-PEARL AND ABALONE SHELL VISITING CARD CASE, the panels in chequer board design, the hinged top with applied rectangular silver cartouche, with push action clasp, dimensions 10.5 x 7.8cm. £50-70

## 466

A MATCHED PAIR OF SILVER OWL CONDIMENTS, with detachable heads and glass cabochon eyes, the pepper with maker's mark 'VWV', Birmingham 2005, the salt with maker's mark 'MS', Birmingham, no date letter, heights 5cm. £300–£500



## 467

A RARE VICTORIAN SILVER HORSE'S HEAD WHISTLE, the head cast and with ring suspension, by Joseph Hurst, London 1884, length 6cm. £800–£1,000

## 468

A VICTORIAN SCOTTISH SILVER THISTLE-SHAPED POUNCE POT OR PEPPER, naturalistically modelled, on circular foot, by Marshall & Sons, Edinburgh 1858, height 8.6cm. £200–£300



## 469

A 19TH CENTURY SCOTTISH SILVER MOUNTED SNUFF MULL, the lid with an initialled boss and with an applied, shaped panel engraved 1814, length 8cm. £80–£120



## 470

A COLLECTION OF SILVER AND WHITE METAL MINIATURES, MAINLY CHINESE, to include a watchtower, barge, tables, chairs and pagoda, together with a miniature bun top pepper, Chester 1902, a coffee pot, Birmingham 1905 and various white metal miniatures. (Quantity)

£300-£400



**471**

A JAPANESE SILVER THREE-DIVISION INRO, two divisions engraved with peaches, the uppermost applied with a gold mon, the cord with bronze five-lobed flowerhead ojime attached, two-character maker's mark, together with a brown/black lacquer ojime carved with clouds, lengths 6cm and 35mm. (2) £100–£120



**472**

A VICTORIAN SILVER MINIATURE TRAY, with conjoined 'S' scroll handles and moulded border with curved angles, on spherical feet, London 1883, length 17cm. £60–£80

**473**

AN EASTERN BOWL, PROBABLY BURMESE, formed from four basketweave panels, the divisions and foot rim applied with ropetwist stringing; unmarked, diameter 7.25cm. £80–£100





### 474

A PAIR OF VICTORIA SILVER WINE COASTERS, the broad, scroll-pierced borders with 'C' & 'S' scroll rims, the bases engraved with scrolling foliage surrounding crests by Edward, Edward Jun, John & William Barnard, London 1854, bases diameter 11.5cm.

£1,200–£1,500

This crest is shared by a number of families: Butts, Cairne, Garvine, Gibbens, Grayley, Grelley, Haddock, Hollier, Peat.



### 475

A LATE GEORGE III SCOTTISH SILVER WINE FUNNEL ON A STAND, the funnel with removable strainer and ring for holding muslin, initialled 'W', by J. McKay, Edinburgh, the stand, with three-line border, by Robert Grey, Edinburgh, both pieces undated, length 16.5cm, stand diameter 9.5cm. (2)

£400–£500





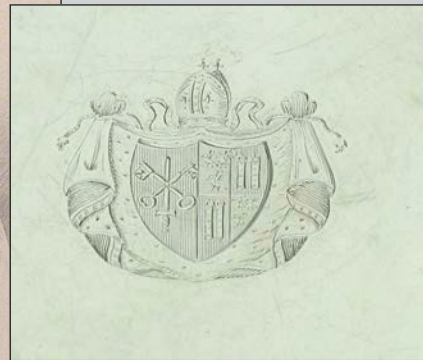
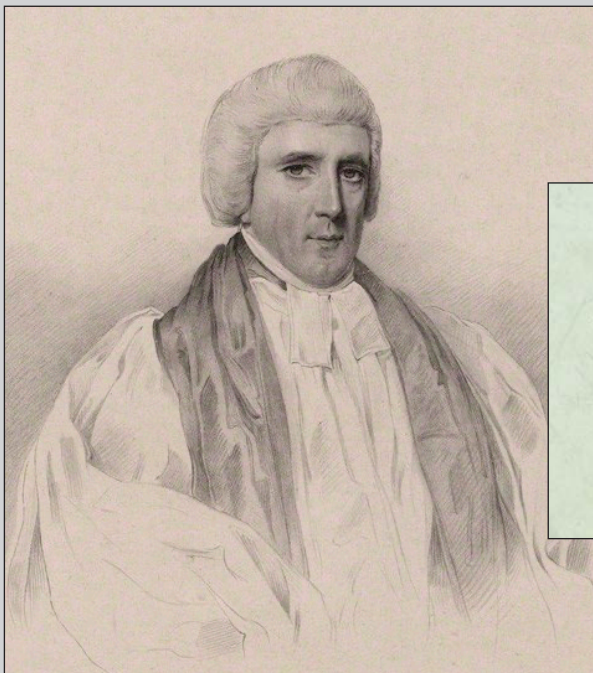
## 476

A **GEORGE III SILVER SALVER**, with gadrooned border, on three gadroon-edged feet, centred with a draped coat of arms beneath a bishop's mitre, by John Mewburn, London 1811, diameter 26cm. £500–£700

*Provenance:* The arms are Pelham impaling those of the bishopric of Exeter, for George Pelham, Bishop between 1807–1820.

George Pelham (1766–1827) was the third and youngest son of Sir Thomas Pelham, 6th Baronet and 1st Earl of Chichester. He was subsequently translated to Lincoln and was also Clerk of the Closet, 1815–27. He was buried at Buckden.

Thence by family descent.



The Right Reverend and Honourable George Pelham



## 477

A DANISH SILVER PART FLATWARE SERVICE BY GEORG JENSEN, of Acorn pattern, comprising:

- 12 grapefruit spoons
- 5 teaspoons
- 6 coffee spoons, cased by Jensen of New Bond Street
- 2 dessert knives
- 2 pickle forks
- 1 fruit serving spoon
- 1 dessert spoon
- 1 small butter knife,

Some stamped with maker's marks, '925', some stamped 'Sterling Denmark', the grapefruit spoons with London import marks for 1929,

Together with

A further butter knife by Georg Jensen, a set of 6 lace pattern coffee spoons, cased, three silver thimbles, Birmingham 1899 and Chester 1910 and 1916, and a set of electro-plated teaspoons, Sheffield 1968 and 1969, cased.

£400-£500



**478**

A GEORGE III SILVER SOUP LADLE, feather-edged old English pattern with scallop bowl, initialed 'K', by Walter Tweedie, London 1775, length 33cm. £150–£200



**479**

A CHARLES II SILVER TREFID SPOON, maker's mark IL, with mullet below, circa 1671/72, length 18cm.

Maker's mark recorded in Jackson, not attributed, page 130. £80–£120



**480**

A SET OF SIX RUSSIAN SILVER FISH KNIVES AND FORKS AND A PAIR OF MATCHING SERVERS, each knife blade individually decorated in low relief with a fish swimming amidst reeds, maker W.H., second kokoshnick mark. £300–£500

## 481

A PAIR OF GEORGE V BRITANNIA STANDARD SILVER SALVERS, square, with re-entrant corners, by Lionel Alfred Crichton, London 1912, 26cm square. £1,000–£1,500

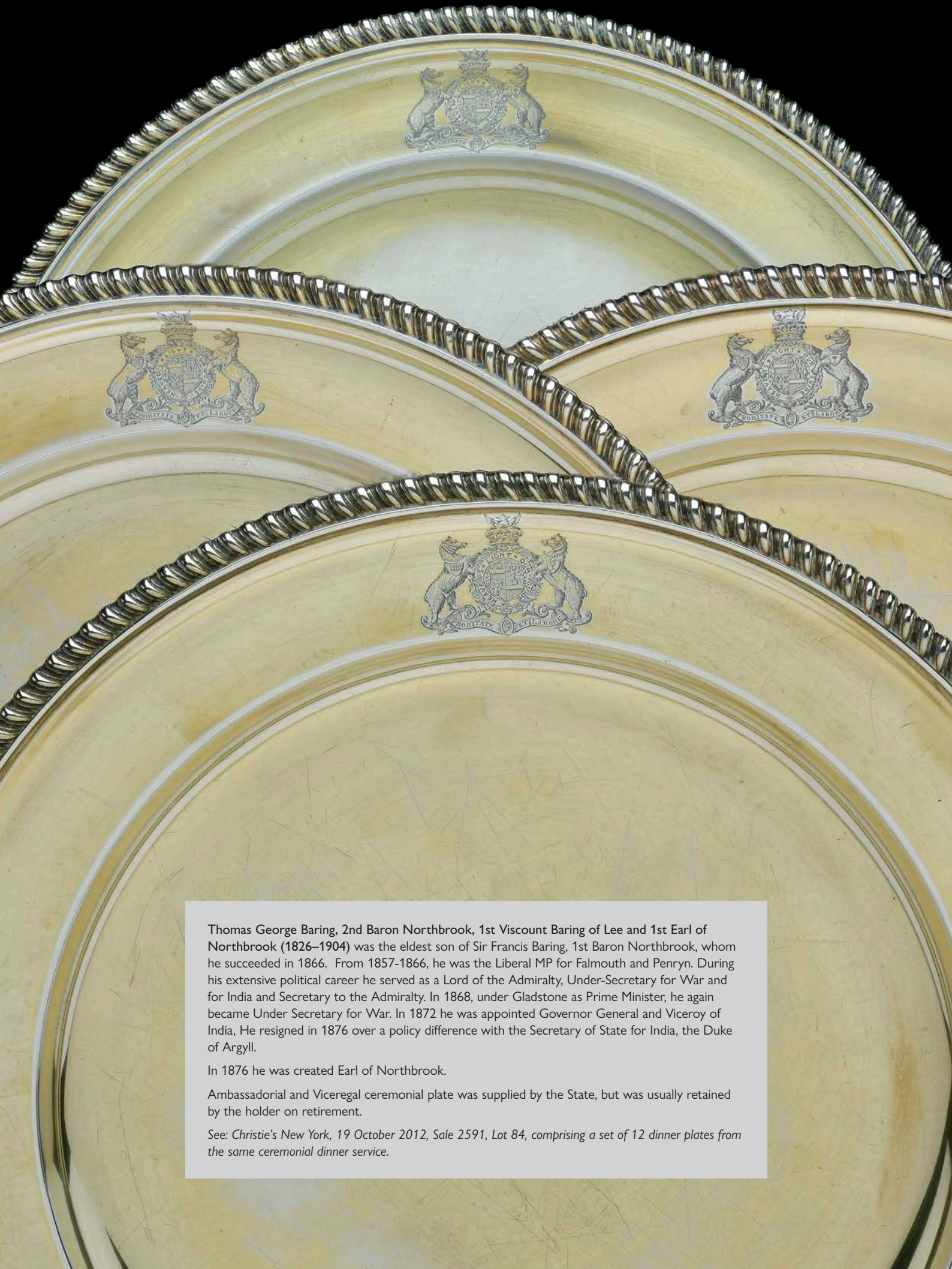


## 482

A SET OF FOUR VICTORIAN SILVER GILT DINNER PLATES, with gadrooned rims, each engraved with the coat of arms of Thomas George Baring, Earl of Northbrook, with maker's mark for Barnard & Sons Ltd (John, Edward, Walter & John Barnard), hallmarked for London 1872, the reverse stamped by retailer 'THOMAS, NEW BOND STREET' and bearing inventory numbers 81, 117, 134 and 169, diameter 25cm. £1,500–£2,000

*Provenance:* The arms are those of BARING, as borne by the Earls of Northbrook.





Thomas George Baring, 2nd Baron Northbrook, 1st Viscount Baring of Lee and 1st Earl of Northbrook (1826–1904) was the eldest son of Sir Francis Baring, 1st Baron Northbrook, whom he succeeded in 1866. From 1857-1866, he was the Liberal MP for Falmouth and Penryn. During his extensive political career he served as a Lord of the Admiralty, Under-Secretary for War and for India and Secretary to the Admiralty. In 1868, under Gladstone as Prime Minister, he again became Under Secretary for War. In 1872 he was appointed Governor General and Viceroy of India, He resigned in 1876 over a policy difference with the Secretary of State for India, the Duke of Argyll.

In 1876 he was created Earl of Northbrook.

Ambassadorial and Viceregal ceremonial plate was supplied by the State, but was usually retained by the holder on retirement.

See: *Christie's New York*, 19 October 2012, Sale 2591, Lot 84, comprising a set of 12 dinner plates from the same ceremonial dinner service.



## 483

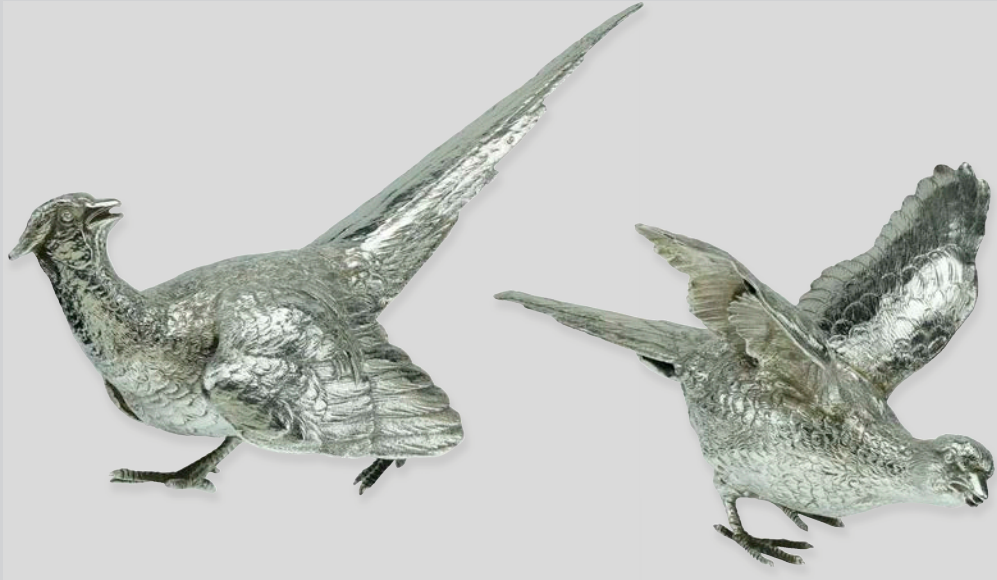
A LATE 19TH CENTURY DUTCH SILVER STAG TABLE ORNAMENT, realistically modelled, the detachable antlers of fourteen points, with faceted red paste eyes, maker's mark 'VS' for V.S. Boven, import marks 'S B L' for Samuel Boyce (or Boaz) Landeck, Sheffield 1898, length 31cm, height 23cm. £4,000–£5,000

Samuel Boyce (Boaz) Landeck of Campden Square, London, was a master silversmith from the Netherlands, and an importer of fine Continental and foreign silverware.



**484**

AN EARLY 20TH CENTURY SILVER GROUSE TABLE ORNAMENT, realistically modelled, with detachable head and hinged wings, import marks for Berthold Muller, London 1902, height 17.5cm. £1,500–£2,000



**485**

A MATCHED PAIR OF SILVER ORNAMENTS, A COCK AND HEN PHEASANTS, realistically modelled, the cock bird by Edward Barnard & Sons Ltd, London 1967, the hen with London import mark 'I F & Son Ltd', London 1964, first length 24cm, second 22cm. £1,500–£2,000



**486**

A SILVER COCK PHEASANT TABLE ORNAMENT, by maker 'BS', Birmingham 1996, (filled), height 14cm, length 21cm. £300–£500



### 487

AN EDWARD VII SILVER SUGAR BASIN, twin handled and scroll pierced, by Henry Williamson Ltd, Birmingham 1905, with blue glass liner, together with a pair of silver fiddle pattern sugar tongs, London 1811, diameter 9.5cm. £200-£300



### 488

A PAIR OF GEORGE III SILVER SALTS, circular, each on three hoof feet, by David Mowden London 1765 and 1768, blue glass liners, diameter 6.2cm. £100-£150



### 489

A GEORGE III SILVER CHRISTENING MUG, decorated with two bands of reeding, maker's mark rubbed, London 1808, height 7cm. £60-£80

**490**

A PAIR OF EDWARD VII BRITANNIA STANDARD SILVER SUGAR CASTERS, of early Georgian design, with well-pierced covers and girdled bodies, by Daniel & John Wellby, London 1908, height 20cm. £300-£500



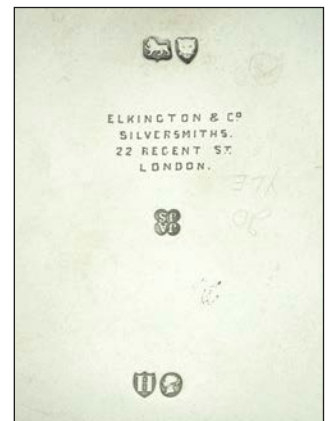
**491**

A GEORGE V SILVER OCTAGONAL TEA CADDY WITH PULL OFF COVER, with lightly planished, feather edged facets, shoulder and pull off cover, by Liberty & Co., Birmingham 1916, height 9cm. £300-£400

**492**

AN EDWARD VII SILVER LIGHTHOUSE CASTER, the body pierced decorated with interlaced roundels, maker's marks rubbed, London 1903, with blue glass liner, height 23cm. £300-£400





## 493

**OF REGIMENTAL INTEREST: A VICTORIA SILVER PEG TANKARD FOR THE SCOTS GREYS**, the lid engraved with thistle within a motto-bearing garter and with a Waterloo guidon finial thumbpiece. on outset ball and claw feet attached with foliage cut-card work, London 1883, by Aldwinckle & Slater and retailed by Elkington & Co., height 23.5cm. £1,500–£1,800

The Scots Greys (correctly: Royal North British Dragoons) are perhaps best remembered for the part they played at the Battle of Waterloo. Charging alongside the heavy cavalry (considered by some to be the turning point of the battle) they suffered severe losses (including 228 of 416 horses). however, the remnant retreated, re-formed, continued in action and, after victory was declared, pursued the retreating French until Napoleon was finally forced to surrender.

HANDPAINTED REGIMENTAL SWEETHEART BROOCH DESIGNS  
CIRCA 1930-1950: PART 1



494

ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES  
RETAILED BY SEARLE & CO, LTD, of 1 Exchange Street, Cornhill, London EC3, on card, some annotated to the reverse, for the  
following regiments:

- Royal Army Medical Corps x 2 • Norfolk Yeomanry x 1 • Queens Westminster & Civil Service Rifles x 1
- Royal Air Force x 1 • Canadian Royal Artillery x 1 • Gloucester Hussars x 1 • Royal Warwickshire Regiment x 1
- Royal Dragoons x 1, heights 12.2–13.8cm. (9)

£100–£150



## 495

OF INFANTRY INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES, RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD, CIRCA 1938–48, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- East Surrey Regiment x 1 • Royal Sussex Regiment x 1 • Essex Regiment x 2 • Durham Light Infantry x 1
- The Oxfordshire & Buckinghamshire Light Infantry x 1 • Shropshire Light Infantry x 1 • Royal Irish Fusiliers x 1 • Somerset Light Infantry x 1
- Green Howards x 1, heights approximately 11cm. (10) £100–£150

In 1952 Garrard & Co. amalgamated with The Goldsmiths and Silversmiths Co. Ltd. at which time they moved premises from Albermarle Street (where they had relocated in 1911) to Regent Street.



## 496

OF INFANTRY INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1940–52, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- Royal Fusiliers (City of London) x 1 • Devonshire Regiments x 2 • Kings Own Yorkshire Light Infantry x 2
- Royal Berkshire Regiment x 1 • Royal Irish Rifles x 1 • The Welsh Fusiliers x 1 • Rifle Brigade x 1
- West Riding Regiment x 1, heights 9–11cm. (10) £100–£150



## 497

ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD. 1940S, painted on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- Royal Horse Artillery x 2
  - Royal Corp of Signals x 1
  - Royal Air Force x 4
  - Royal Marines x 1
  - Rhodesian Air Force x 1
  - Glider Pilot Regiment x 1,
- heights 10.8–11.3cm. (10)

£100–£150

## 498

OF SCOTTISH REGIMENTAL INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES MOSTLY RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1939–48, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- Seaforth Highlanders x 1
  - Highland Light Infantry x 1
  - Argyle & Sutherland Highlands x 3
  - Kings Own Scottish Borderers x 1
  - The Black Watch x 2
  - Lothian & Border Horse x 1,
- heights 6.8cm–15.3cm. (9)

£100–£150



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.



## 499

OF INDIAN REGIMENTAL INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1940S, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- Indian Medical Service x 1 • Gurkha Rifles x 1 • 10th Baluch Regiment x 1 • Kumaon Rifles x 1 • Indian Army Ordnance Corps x 1
- 16th Punjab Regiment x 1 • Queen's Corps of Guides x 1 • 17th Dogra Regiment x 1 • Scinde Horse x 1
- 4th Battalion Rajput Regiment x 1, heights 10.8–11.3cm. (10)

£100–£150



## 500

OF COLONIAL REGIMENTAL INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1940S, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- 2nd Battalion Kings African Rifles x 1 • Royal Canadian Mounted Police x 1 • Princess Patricia's Canadian Light Infantry x 1
- Canadian Queen Victoria Rifles x 1 • Royal Canadian Armoured Corps x 1 • Canadian Title x 1 • Canadian Flag x 1
- Nigerian Police x 1 • 9th Jat Regiment x 1, heights 10.8–11cm. (9)

£100–£150





## 501

OF CAVALRY INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES MOSTLY RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1933–1950, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- 7th Hussars x 1 • 5th Royal Inniskilling Dragoon Guards x 1 • Royal Scots Greys x 1 • 4th Hussars x 1
- 2nd Dragoon Guards x 2 • 10th Royal Hussars x 1 • 13th/18th Hussars x 1 • 6th Dragoon Guards x 1 • 12th Lancers x 1
- 17th Lancers x 2, heights 6.3–16.6cm. (12)

£100–£150



## 502

OF YEOMANRY INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES MOSTLY RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1940S, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- Dorset Yeomanry x 2 • Montgomeryshire Yeomanry Cavalry x 1 • West Somerset Yeomanry x 1 • Norfolk Yeomanry x 1
  - Royal Devon Yeomanry x 1 • Berkshire Yeomanry x 1 • Derbyshire Yeomanry x 2, North Somerset Yeomanry x 1,
- heights 7.2–11.3cm. (10) £100–£150



## 503

OF INFANTRY INTEREST: ASSORTED HAND-PAINTED REGIMENTAL ARTIST DESIGN PATTERN CARDS FOR SWEETHEART BROOCHES MOSTLY RETAILED BY GOLDSMITHS & SILVERSMITHS CO. LTD., CIRCA 1940S, on card, some annotated to the reverse with serial numbers and dates, for the following regiments:

- Kings Only Yorkshire Light Infantry x 1
  - Queen's West Surrey Regiment x 2
  - Royal Irish Fusiliers x 1
  - Rifle Brigade x 2
  - Queen's Own Cameron Highlanders x 1
  - Royal Scots Fusiliers x 1
  - Kings Own Shropshire Light Infantry x 1,
- heights 10.8–12.8cm. (10)

£100–£150



## 504

A PAIR OF OVAL PORTRAIT MINIATURES OF A YOUNG LADY, SECOND QUARTER, 19TH CENTURY, both apparently the same sitter, head and shoulders, her hair in ringlets, in gilt metal frames, inset verso with an oval panel of plaited hair mounted with the initials 'M A R' and a further similar gilt metal glazed locket engraved with cursive initials 'A G P W', now containing an early 20th century photograph of young man, in late 19th century morocco leather case, portraits on ivory, *lengths 6.3cm each* (including suspensory loop). (3) £200–£300

Please refer to Jewellery Department for Ivory Licence No.



## 505

A COLLECTION OF FOUR 19TH CENTURY PORTRAIT MINIATURES, THE FIRST, EARLY 19TH CENTURY, of a young lady, by Frederick Buck, wearing white Empire line dress, her dark hair loosely curled and upswept, in gilt metal frame; the second, of a young lady, attributed to Thomas Hazlehurst, in white lace-edged gown, with dark loose curls, in gilt metal frame, with suspensory loop, glazed verso and mounted with border of plaited hair, together with two mid 18th century portrait miniatures of ladies, all on ivory, *dimensions 8.4cm, 10cm (including suspensory loop), 4.7cm and 3.7cm respectively*. (4) £300–£500

*Provenance:* By family descent.

**Frederick Buck** (1771–c.1840) Irish, worked in Cork for many years and produced large number of portraits of army officers embarking from that city during the Napoleonic Wars.

**Thomas Hazlehurst** (c.1740–c.1821) was a pupil of Joshua Reynolds, and worked and exhibited in Liverpool.

Please refer to Jewellery Department for Ivory Licence No.



## 506

A PORTRAIT MINIATURE OF A YOUNG LADY, ANNE WITHINGTON, ATTRIBUTED TO THOMAS HARGREAVES, CIRCA 1831, half length, her hair plaited and coiled into a bun, with ringlets, wearing an ermine-trimmed mantle and a long gold chain necklace, seated against a red curtain, together with a companion portrait of a young lady, perhaps by Francis or George Hargreaves, within gilt slip mounts and morocco leather frames, watercolour on ivory, backed with card, dimensions both 9.5 x 8cm (excluding frames). (2) £400–£600

*Provenance:* By family descent.

The former inscribed verso 'Messrs (?) Hargreaves 1830' in a contemporary hand, with second contemporary inscription "considered by Withington invaluable - perfectly correct; it is a good likeness of A W", the gilt slip frame stamped 'I Price'; the second portrait inscribed verso 'F Hargreaves pinxt'.

Please refer to Jewellery Department for Ivory Licence No.

## 507

A 19TH CENTURY OVAL PORTRAIT MINIATURE OF A GENTLEMAN BY THOMAS HARGREAVES, bust length, wearing a navy coat, cream waistcoat and stock, signed with initials 'T H', mounted verso with curled locks of hair arranged round a seed pearl-bordered oval blue enamel panel bearing the initials 'W H', watercolour on ivory, in a gilt metal plain frame, portrait dimensions 72 x 58mm. £300–£500

*Provenance:* By family descent.

Thomas Hargreaves (1775–1846), of Liverpool; apprenticed to Sir Thomas Lawrence; exhib. R A 1798, 1808 & 1809; a member of the Liverpool Academy. His three sons, Francis, George and (James?) all became painters of miniatures.

Please refer to Jewellery Department for Ivory Licence No.





## 508

**OF ROYAL INTEREST: AN OVAL PORTRAIT MINIATURE SET BROOCH, DEPICTING PRINCESS CHARLOTTE OF WALES, EARLY 19TH CENTURY,** facing right, her upswept hair fashioned with curls framing her face and flowers to her hair, wearing lace-edged bodice, the brooch gold mounted, the second portrait miniature depicting a young lady, facing half left, her brown curling hair on her shoulders, in a plain gilt metal frame with brooch pin, the mount inset with a narrow band of plaited hair, both on ivory, *dimensions: first 20 x 24mm, second 62 x 54mm.* (2) £100–£150

Provenance: By family descent.

The portrait of Princess Charlotte of Wales is after the painting, oil on card, by George Dawe, 1816/1817, a copy of which is held at the Esher Library, donated by reverend Rev. H. Gordon French, circa 1974.

Princess Charlotte Augusta of Wales (1796-1817) was the only child of George Prince of Wales (later King George IV), and his wife, Caroline of Brunswick. She was expected to ascend the British throne after the deaths of her grandfather George III, and her father, but died in childbirth at the age of 21, predeceasing them both.

Please refer to Jewellery Department for Ivory Licence No.



## 509

**A 19TH CENTURY HALF LENGTH PORTRAIT MINIATURE DEPICTING AN OFFICER OF THE 2ND DRAGOON GUARDS (THE QUEEN'S BAYS), CIRCA 1850,** glazed, within gilt frame, painted on ivory, laid down on card, *dimensions 13 x 10.8cm.* £300–£400

Please refer to Jewellery Department for Ivory Licence No.

End of Sale

## INDEX OF MAKERS

MAKER			
ALBERT, GILBERT	120–121	LAUFFS	19
ALDWINCKLE & SLATER	493	LIBERTY & CO	491
BARNARD & SONS LTD	482, 485	LIU, FEI	187
BAUME & MERCIER	423–424	LONGINES	380, 384, 405, 413–414, 432
BENSON, J.W.	370	MCKAY, J.	475
BOUCHERON	397	MARCUS & CO.	159
BREITLING	377	MARINA B	140
BEUCHE-GIROD	402–403	MASELLA, RICCARDO	260
BULGARI	136–139, 141–142, 434	MONTRE ROYALE DE GENÈVE	401
CARRERA Y CARRERA	258	MOSHEH OVED	29
CARTIER	213–216, 269, 373, 412, 422, 425–426, 433, 435, 454	MURRLE BENNETT & CO.	156
CHANEL	299	OMEGA	380, 393, 399–400, 412, 420, 427, 429–430, 443–444
CHAUMET	16, 297	POMELLATO	143, 171
CHOPARD	6, 428	ROLEX	396, 406, 416, 421, 431, 441–442, 445
CRICHTON, LIONEL ALFRED	481	SAMPSON MORDAN & CO.	451
CROPP & FARR	183, 338	TASSIE, JAMES	461
DE LANEAU	417	THEO FENNELL	268
DE VROOMEN LEO	122–125	TIFFANY & CO	109–113, 117–119, 392
DEAKIN & FRANCIS	55, 135	TUDOR	378
DUNHILL	436–438, 440	UNOAERRE	203, 266
ELECTION	398	VENTRELLA	308
ELGIN	390	WALTHAM	367, 374, 395
FRED	60	WELLBY, DAVID & JOHN	490
GARD, ALAN	132–133	WIÈSE	58–59
GARRARD & CO.	34–35, 51	WEISS, KURT	448
HORNER, CHARLES	18		
HURST, JOSEPH	467		
INTERNATIONAL WATCH CO.	415		
JAEGER-LECOULTRE	381, 407		
JENSEN, GEORG	20–22, 26, 477		
KERN	7		
KUTCHINSKY	9, 181–182, 246, 287, 417, 428, 448		

# 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 & 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) & 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 & are for guidance only. If a stone has been unmounted & 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 & 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 & can often be seen with the naked eye; durability may be affected



# Benney, Devlin and The Pearson Silver Collection

Highlights 1952-2000

Exhibition at Noonans Mayfair | 30 October–10 November  
16 Bolton Street Mayfair London W1J 8BQ

10.30am–4pm each day  
Closed Sunday 5 November  
FREE ENTRY



Flower box by Stuart Devlin, London 1976

FOR MORE INFORMATION PLEASE CONTACT

020 7016 1700 | [jewellery@noonans.co.uk](mailto:jewellery@noonans.co.uk)



SPONSORED BY NOONANS MAYFAIR

NOONANS  
MAYFAIR

FORTHCOMING SALES

# THE HAMMERSLEY COLLECTION OF SOVEREIGNS

TUESDAY 19 SEPTEMBER 2023

CONSIGNING NOW

## COINS & HISTORICAL MEDALS

TUESDAY 19 & WEDNESDAY 20 SEPTEMBER 2023

ALL ENQUIRIES PLEASE CONTACT TIM WILKES OR BRADLEY HOPPER  
ON 020 7016 1700 OR EMAIL [COINS@NOONANS.CO.UK](mailto:COINS@NOONANS.CO.UK)



GEORGE IV, SOVEREIGN, 1823, EX BENTLEY COLLECTION



VICTORIA, PROOF CROWN, 1839



COMMISSION FORM

JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU  
13 JUNE 2023

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](http://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:

**Credit/Debit card** online via [www.noonans.co.uk](http://www.noonans.co.uk)

**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, SILVER & OBJECTS OF VERTU
13 JUNE 2023

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.

PRICES REALISED

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.

**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 Mayfair 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, as per the conditions below.**

Buyers who wish to hand carry their lots to export them from the UK will be charged VAT at the prevailing rate and importation VAT (where applicable) and will not be able to claim a VAT refund.

Buyers will only be able to secure a VAT free invoice and/or VAT refund if the goods are exported by Noonans or a pre-approved commercial shipper. Where the buyer instructs a pre-approved commercial shipper, proof of correct export out of the UK must be provided to Noonans by the buyer within 30 days of export and no later than 90 days from the date of the sale. Refunds are subject to a £50 administrative fee.

**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.

**11 Buyers' responsibilities for lots purchased**

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

Loss and damage warranty cover at the rate of 1.5% will be applied to any lots despatched by Noonans to destinations outside the UK, unless specifically instructed otherwise by the consignee.

**12 Remedies for non-payment or failure to collect purchase**

If any lot is not paid for in full and taken away in accordance with Conditions 6 and 10, or if there is any other breach of either of those Conditions, 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 35 days 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 35 days 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% 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, airmail or email and if so given shall be deemed to have been duly received by the addressee within 48 hours.

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.

AT NOONANS OUR EXPERTISE EXTENDS BEYOND THE KNOWLEDGE WITHIN OUR SPECIALIST DEPARTMENTS TO INCLUDE ALL ASPECTS OF OUR AUCTION HOUSE, FROM OUR PHOTOGRAPHY STUDIO TO OUR ADVANCED PROPRIETARY ONLINE BIDDING SYSTEM.

We're a close-knit team of experts with deep knowledge across our specialist subjects: banknotes, coins, detectorist finds, historical & art medals, jewellery, medals & militaria, tokens and watches. Focusing on these fascinating items, we share this expertise with an international community of sellers and buyers.

Each sale item that passes through our Mayfair auction house is appraised by an expert recognised as a leading authority in a particular field of interest, ranging from ancient coins and military medals to jewellery and vintage watches. This depth of knowledge across all departments sets us apart from other generalist auctioneers.

SELL WITH US

Respected worldwide for the breadth and depth of our specialist expertise, we can connect you to a broad, deep pool of potential buyers. Over the years, we've brought together an international community of people who share our particular passion. As recognised experts, with a vast store of freely available in-house knowledge and experience, we've earned the trust of buyers across the globe.

Our fees are transparent. Unlike many other auction houses, we don't charge for collecting your lots, photography or marketing and there's no minimum lot charge.

Not surprisingly, our position as a trusted authority, with deep global reach, often leads to the achievement of higher than expected prices at auction.

Free valuation

If you're interested in selling your items and you'd like a free auction valuation, without obligation, our specialists will be happy to help. You can submit online or bring your sale item to a valuation day at our Mayfair auction house or at a regional venue. Alternatively, request a home visit.

BUY WITH US

We're here for you, whether you're an experienced collector with a depth of knowledge or an occasional buyer attracted to a particular piece of jewellery or vintage watch.

Be assured that the item in question has been accurately described and photographed, detailing all available information, from its provenance to its current condition. Be certain that our price estimate is fair and sensible.

Delve deep into our website and you'll discover a vast store of helpful background data, including prices achieved for similar items at previous auctions. Informed and empowered, study our detailed online catalogue, then place your bid in complete confidence.

NOONANS  
MAYFAIR



[WWW.NOONANS.CO.UK](http://WWW.NOONANS.CO.UK)