

NOONANS
MAYFAIRS

JEWELLERY, WATCHES,
SILVER & OBJECTS OF VERTU

12 MARCH 2024 AT 12 NOON



FEATURED ABOVE
LOT 316
AN ART DECO
AQUAMARINE AND
DIAMOND DOUBLE CLIP
BROOCH, CIRCA 1935

BACK COVER
LOT 362
HEUER. A STAINLESS
STEEL CHRONOGRAPH
WRISTWATCH, CARRERA
'FAB SUISSE', CIRCA 1966

AUCTION

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

DATE:
12 MARCH 2024 AT 12 NOON

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ORDER OF SALE

JEWELLERY, WATCHES SILVER & OBJECTS OF VERTU

TUESDAY 12 MARCH AT 12 PM

JEWELLERY	1-329
WATCHES	330-409
SILVER & OBJECTS OF VERTU	410-533

VIEWING

MONDAY 4 MARCH **TRADE VIEWING BY APPOINTMENT ONLY** 10 AM-4.30 PM
THURSDAY 7 MARCH 10 AM-4.30 PM
FRIDAY 8 MARCH 10 AM-4.30 PM
SUNDAY 10 MARCH 12 NOON-4 PM
MONDAY 11 MARCH 10 AM-4.30 PM
NO VIEWING ON SALE DAY

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BERKHAMSTED

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HERTFORDSHIRE HP4 3AP

BLACKHEATH

18 APRIL 10 AM-2 PM
CLARENDON HOTEL
MONTPELIER ROW,
BLACKHEATH VILLAGE, SE3 0RW

HAMPSTEAD

27 MARCH & 12 APRIL 11 AM-4 PM
BURGH HOUSE
NEW END SQUARE
LONDON NW3 1LT

KINGSBRIDGE

22 MARCH & 26 APRIL 10 AM-2 PM
HARBOUR HOUSE
THE PROMENADE, DEVON TQ7 1JD

LUDLOW

18 MARCH 10 AM-2 PM
THE FEATHERS HOTEL
25 BULL RING, SHROPSHIRE SY8 1AA

MARLOW

22 MARCH & 16 APRIL
10 AM-3 PM
DANESFIELD HOUSE HOTEL
HENLEY ROAD, MEDMENHAM
BUCKINGHAMSHIRE SL7 2EY

NORWICH

8 APRIL 11 AM-4 PM
MAIDS HEAD HOTEL
20 TOMBLAND, NORFOLK NR3 1LBT

PETERSFIELD

28 MARCH & 25 APRIL 10 AM-2 PM
SKY PARK FARM
HAMPSHIRE GU31 5PT

RICHMOND-ON-THAMES

11 APRIL 10 AM-3 PM
RICHMOND HILL HOTEL
144-150 RICHMOND HILL
SURREY TW10 6RW

SHAFTESBURY

21 MARCH & 25 APRIL 10 AM-2 PM
GROSVENOR ARMS HOTEL
HIGH STREET, DORSET SP7 8JA

WELLS

20 MARCH & 24 APRIL
10 AM-2 PM
THE SWAN HOTEL
SADLER STREET, SOMERSET BA5 2RB

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

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

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

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It is common practice for many gemstones to be subject to various treatments to improve their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, emeralds may be treated with oils or resin, other gemstones may be subject to treatments such as staining, irradiation or coating. Jade may be bleached, polymer/resin filled or dyed, or a combination of treatments used. Bidders should be aware that, unless stated to the contrary in the catalogue description, it should be assumed that the gemstones may be treated. Where reports are provided from gem laboratories, the opinions as to gradings and treatments of stones may differ slightly between laboratories and Noonans cannot be held responsible for any discrepancies.

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All watches are sold as viewed.

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

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

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NOONANS
MAYFAIR

CONSIGNING NOW

JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU

11 JUNE 2024

CLOSING FOR ENTRIES 3 MAY



AN ART DECO CARVED EMERALD, SAPPHIRE AND DIAMOND JARDINIÈRE BROOCH, CIRCA 1930
SOLD ON 28 NOVEMBER 2023 HAMMER PRICE: £30,000

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

JEWELLERY

LOT

No 237





1

A LATE 19TH CENTURY GARNET NECKLACE AND EARRINGS, the necklace designed as a series of rose-cut garnet clusters, the cabochon-set frontispiece suspending a pear-shaped drop, the earrings of similar design, closed back settings, necklace length approximately 52cm.

£400–£500



2

A STAR BROOCH/PENDANT AND EARRING SUITE, CIRCA 1900, the brooch set throughout with graduated seed pearls and centred with a brilliant-cut diamond, the earrings en suite, mounted in gold, stamped '9CT', total diamond weight approximately 0.25 carat, brooch length 30mm.

£240–£300



3

TWO MID/LATE 19TH CENTURY MOURNING LOCKETS AND A BROOCH, the first set with a banded onyx cabochon within a ropetwist border and glazed hairwork verso, the second with glazed plaited hairwork panel set within a beaded collet, together with a banded onyx mourning brooch with central old-brilliant-cut diamond star motif, the whole within a seed pearl and black enamel surround, all mounted in gold, *first length 6cm. (3)*

£300–£400



4

A 19TH CENTURY AMETHYST AND SEED PEARL BROOCH AND A GLAZED PORTRAIT MINIATURE, the first comprising a cushion-shaped amethyst within a surround of seed pearls, mounted in gold, together with a glazed locket bordered with circular-cut pastes and containing an oval portrait of a lady in 18th century dress, the reverse stamped '925', *locket length 45mm.*

£300–£400

5

AN ENAMEL PORTRAIT PENDANT AND A TURQUOISE AND FRESHWATER PEARL PENDANT, the first with vari gem-set and polychrome enamel decoration depicting a lady in 18th century dress, later brooch fitting, and an openwork brooch of girandole design, with turquoise cabochon, freshwater pearl and enamel decoration throughout, mounted in silver (damaged), (pearls untested), *first length 30mm. (2)*

£100–£150



6

A PAIR OF GILT METAL AND AGATE BRACELETS, CIRCA 1840, the pierced scroll links spaced by flowerhead motifs, to a banded agate clasp mounted within a foliate surround, *lengths approximately 18.5cm.*

£200–£300





7

A MID 19TH CENTURY GEM-SET BROOCH, the lozenge-shaped scroll surmount set with garnet cabochons and vari-cut chrysoberyls in closed back settings, with conforming pear-shaped drop and swag decoration, mounted in gold, length 9cm. £600–£800



8

A MID 19TH CENTURY DIAMOND THREE STONE RING, the principal old brilliant-cut diamond between two similarly-cut diamonds, the inner band inscribed 'Prince Consort, to William Bartholomew 1855', mounted in gold, total diamond weight approximately 1.00 carat, ring size Q. £1,500–£2,000

William Bartholomew (1793–1867) was an English chemist and amateur composer and writer who is best remembered for his work with Felix Mendelssohn. He notably translated the anthem 'Hear Mr Prayer' (1845) and the critically acclaimed oratorio 'Elijah.' The premiere of 'Hear My Prayer' was accompanied by the well known organist Ann Mounsey, who later married Bartholomew in 1853. In 1855 they composed and wrote 'A Choral Ode' that was performed on the occasion of Prince Albert laying the foundation stone of the Birmingham and Midland Institute.



9

AN EARLY 20TH CENTURY TURQUOISE AND DIAMOND CLUSTER RING, the turquoise cabochon collet-set within a scalloped surround of old brilliant-cut diamonds, mounted in gold, stamped '18CT', total diamond weight approximately 0.35 carat, ring size M. £260–£300



10

A MID 19TH CENTURY SMOKY QUARTZ BROOCH, the oval-cut smoky quartz in a gold surround of scrolling fruiting vines, with bead and wirework detailing, length 31mm. £500–£700

11

A GOLD GUARD CHAIN, the fetter-link chain to bolt ring and swivel hook clasp, length approximately 194cm. £1,200–£1,500

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





12

A GOLD AND GARNET NECKLACE/BRACELET COMBINATION, CIRCA 1850, the woven chain set throughout with garnet cabochons each within entwined knot surrounds, the two bracelets joining to form a necklace, mounted in gold, total length 42.5cm. £1,800–£2,200



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.



13

A PAIR OF 18CT GOLD AND DIAMOND CUFFLINKS, 1980, the bicolour triangular panels with reeded ground and polished border, each set with a brilliant-cut diamond, to T-bar terminals, maker's mark 'SW' possibly for Stephen Webster, London hallmark, total diamond weight approximately 0.25 carat, panel length 17mm.

£300–£500

14

A PAIR OF DIAMOND CUFFLINKS, the cushion-shaped plaques pavé-set throughout with brilliant-cut diamonds, to swivel T-bar terminals, stamped '18k, 750, D0.40', total diamond weight approximately 0.80 carat, plaque dimensions 13.0 x 11.5mm.

£500–£700



15

A PAIR OF EARLY 20TH CENTURY AMETHYST AND MOTHER-OF-PEARL CUFFLINKS, double-sided, each circular mother-of-pearl panel set with an amethyst cabochon, the whole within a reeded border, with chain connectors, mounted in platinum and gold, stamped '18'; plaque diameter 15mm.

£300–£500



16

A PAIR OF BLACK ENAMEL AND DIAMOND CUFFLINKS, the rectangular panels each collet-set with a brilliant-cut diamond, together with two hexagonal-shaped dress studs of conforming design, mounted in 9ct gold, Sheffield hallmark for 2007, cufflink panel length 14mm.

£200–£400

17

AN 18CT GOLD AND DIAMOND ETERNITY RING, channel-set throughout with brilliant-cut diamonds, maker's mark 'CSTJ', Edinburgh hallmark for 1998, total diamond weight approximately 0.80 carat, ring size H. £300-£500



18

A TOPAZ AND DIAMOND CLUSTER RING, the oval mixed-cut topaz claw-set within a surround of brilliant-cut diamonds, stamped '18CT', total diamond weight approximately 0.85 carat, ring size S. £600-£800

19

A DIAMOND FIVE STONE RING, set with a graduated row of transitional-cut diamonds, stamped '18CT PLAT', total diamond weight approximately 0.25 carat, ring size Q. £180-£200



20

THREE 9CT GOLD BAND RINGS, of ropetwist design, all three with London hallmarks, ring sizes Q-R. £150-£200

21

A RUBY BRACELET, the curb-link chain collet-set with oval ruby cabochons, stamped '585', maker's mark, numbered, length 20cm. £400-£600



EARLY JEWELS



22

A 13TH CENTURY SILVER GILT ANNULAR BROOCH BUCKLE, the frame designed with two pairs of animal masks opposing each other, their bodies formed by triangular panels of pellets, pivoting between the masks, *dimensions 19 x 16mm*. £100–£140

Provenance: This buckle was found by a detectorist in Hampshire in 1989. It has been recorded on the Portable Antiquities Scheme database, Ref: HAMP-8BEAD8, and disclaimed as Treasure.

Annular brooch buckles were highly fashionable in the 13th and 14th centuries and were particularly worn by women, pinned at the neck as a fastener.



23

A 15TH CENTURY SILVER-GILT FEDE FINGER RING, one side decorated with a rectangular-shaped panel of two clasped hands, the opposing side with a hoop covering the join and applied with an openwork bezel of a crowned heart with two quatrefoil-shaped flowers, one to each side, the band of sub-rectangular section and decorated to the exterior with ring and dot punches in a zig-zag pattern, *diameter 22mm*. £200–£300

Provenance: This ring is from a UK collection, originally found in Cirencester.

Rings combining clasped hands with a crowned heart and flowers were popular in the 15th and 16th centuries.



24

A POST MEDIEVAL SILVER GILT BAND RING, 15TH CENTURY, the broad band with plain convex centre between raised borders with square pellet details, *band width 8mm, ring size T½*.

Provenance: This ring was found by a metal detectorist at Stockland Bristol in Somerset. It has been recorded on the Portable Antiquities Scheme database, Ref: SOM-5DA990, and disclaimed as Treasure, Ref: 2008-T264. £300–£400



25

AN EARLY 14TH CENTURY SILVER CIRCULAR SEAL MATRIX, the hexagonal shaft surmounted by a trefoil suspension loop, with double collar below, stamped with three pellets punched behind for orientation, the seal face engraved with a shield bearing a stag's head in profile, the field crosshatched and edged by an inscription in Lombardic lettering reading 's'oov hic ami brovthertov' (*Seal is a friend of Brotherton*), dimensions: length 31mm, diameter 21mm. £1,000–£1,200

Provenance: This seal matrix was found near Fingrith Hall, a settlement recorded in the Domesday book at Blackmore in Essex. An Augustinian Priory also existed here before its dissolution in 1525.

The surname Brotherton originates in North Yorkshire at the village of Brotherton. Thomas of Brotherton, 1st Earl of Norfolk (1300-1338) was the fifth son of Edward I. He was buried at the Abbey of Bury St Edmunds.



26

A 17TH CENTURY SILVER SEAL MATRIX, the octagonal die face cast with an incuse mermaid with upturned tail, holding a flower, all within a beaded border, the pedestal having six facets, one of which bears a maker's mark of a single letter, tapering to an integral circular suspension loop, height 24mm, width 16mm. £100–£140

Provenance: This seal is from a UK collection, originally found in Cirencester.



27

AN EARLY 17TH CENTURY SILVER VERVEL OR HAWKING RING, the annular ring inscribed '*Sr Richard Anderson Barnt', dimensions: diameter 12mm, band width 3mm, band depth 1mm. £600–£800

Provenance: This vervel was found in Buckinghamshire circa 1992.

The hereditary title of Baronet was invented by James I in 1611. Sir Richard Anderson (1585–1632), was the son of Sir Henry Anderson and bought the manor of Pendley in Tring, Hertfordshire in 1607. He married Mary Spencer (ancestor of Lady Diana Spencer) and they had 13 children.



28

A RARE 17TH CENTURY CHARLES I SILVER VERVEL OR HAWKING RING, the shield-shaped bezel finely engraved with Royal coat of arms, comprising (clockwise) the rampant lion of Scotland, the lions of England and fleur-de-lis of France quartered, the harp of Ireland, and finally quartered arms of England and France repeated, the hoop engraved to the exterior in italics 'Charles . King', diameter 10mm. £2,000–£3,000

Provenance: This vervel was found in spoil heaps taken from Billingsgate in the city of London, circa 1982. Upon recent cleaning, the details of the shield and inscription became clear. The Tower of London is close to Billingsgate, and it is likely that Charles I would have kept a number of his birds of prey there. Vervels have been recorded for Henry VIII, Elizabeth I, James I and now Charles I, together with a significant number of hawking rings belonging to titled individuals, displaying their family crest. One known example of a vervel belonging to Charles I is held at the British Museum, Number 2000,0701.1 and also displays the Stuart Royal arms.

Vervels were attached to a jess or thin strap made of leather which was the tether for the bird. Falconry was a popular sport amongst nobility in the 16th and 17th centuries using trained birds of prey to hunt small game such as rabbits.



Actual size

THE FONTWELL RING



29

A LATE 12TH CENTURY GOLD RING, the rectangular domed amber coloured glass inset within the hollow bezel, the bezel of rectangular form with flanges to two sides decorated with parallel grooves, the hoop rectangular in section and of tapering width, the shank inscribed in Lombardic script to the exterior 'SIESTRE.IPVIS.PARTIR.NON.AVIS.VALETE', each letter with dotted punch detailing, the inscription translating as 'thus to be and then to part is not worthy of opinion', dimensions 21 x 19mm.

£4,000–£5,000

Provenance: This ring was a detectorist find, discovered in Eartham, near Fontwell in West Sussex, in November 2019. The nearby 12th century church of St Margaret is first mentioned in 1157 when Bishop Hilary gave it to Richard, the chaplain of Chichester.

The ring is recorded on the Portable Antiquities Scheme database ref: SUR-D0CDD0 and subsequently has been disclaimed as Treasure, ref: 2019-T1043.

According to a verbal report from GCS, the cabochon is confirmed as paste/glass. Ref.: 5783-1130.

The legend inscribed around the exterior in Lombardic script reading 'SI ESTRE · I PVIS · PARTIR · NON · AVIS · VALETE,' is likely to be a French proverbial motto translating as 'Thus to be and then to part is not worthy of (good) opinion', See Malcolm Jones, pers. com, or alternatively may translate as 'If we are parted, this has no value/is worthless'.



30

A LATE BYZANTINE GOLD RING, 10TH/12TH CENTURY, the hoop of globular cross section and formed of beaded wire, with pairs of additional globules to either side of the bezel, the raised oval bezel inset with a green gemstone, diameter of shank 15mm.

£140–£180

Provenance: This ring is from a UK collection.



31

A LATE 13TH CENTURY GOLD AND EMERALD RING, the rectangular cabochon emerald inset within a raised pyramidal-shaped collet of transverse rectangular form, the hoop of D-section, the exterior decorated to each side of the bezel with a quatrefoil of leaves and a trefoil of annulets to the centre, the hoop with multiple punched annulets within lozenge shapes merging into spirals, *dimensions 22mm x 25mm.* **£5,000–£6,000**

Provenance: This ring was found by metal detecting in Essex near Chipping Ongar in 2020. It has been recorded on the Portable Antiquities Scheme database, ref: ESS-DA3378 and disclaimed as Treasure, case ref: 2008-T264.

St Martin's church at Chipping Ongar was founded in the 11th century.



32

A LATE 15TH CENTURY GOLD ICONOGRAPHIC ANNUNCIATION RING, the band of D-shaped cross section decorated to the exterior with diagonal lines of beading around the hoop, the rectangular flat bezel with convex sides, the opposing sides concave, to the right depicting the Virgin Mary crowned, to the left the Archangel Gabriel facing Mary, his right hand raised, between angled shoulders each with shield-shaped panels incised with a lily, the interior of the bezel engraved in black lettering '*ma foy*' (*my faith*), *diameter 21mm.* **£4,000–£5,000**

Provenance: This ring is from a UK collection, acquired from F. R. Cooper & Sons of Colchester in the 1970s.

The Annunciation scene was widely represented in Medieval art depicting the announcement to Mary by the angel Gabriel that she would conceive and bear a child, Jesus the Son of God. The lilies refer to the spiritual purity of the Virgin Mary.

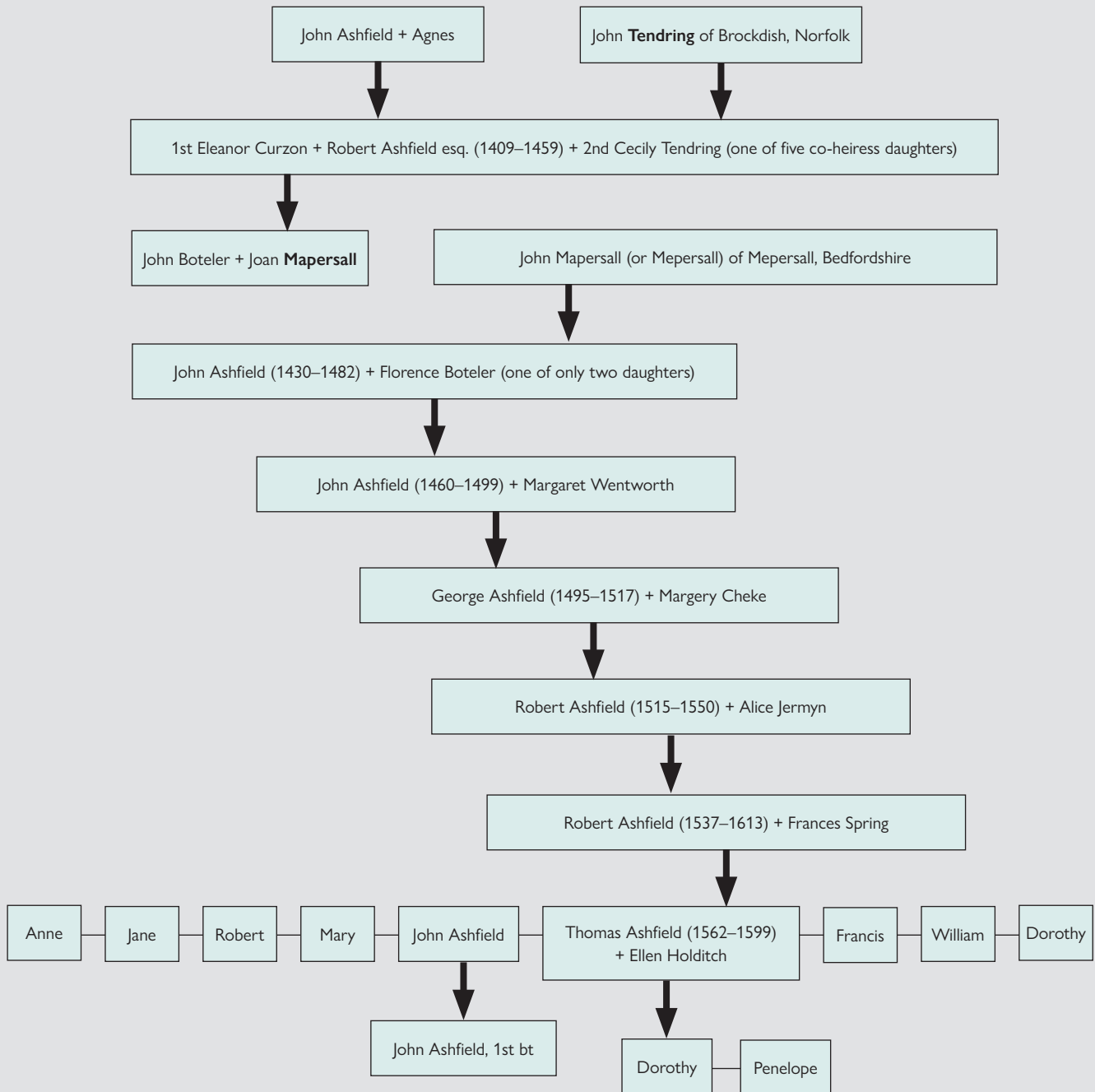


33

A LATE 15TH CENTURY GOLD SEAL RING, the raised octagonal bezel engraved with an eagle rising with wings displayed and inverted, the shoulders angled and fluted in three panels to the exterior, engraved with sprigs of foliage topped with ten petal flowerheads, some leaves with white enamel inlay, the rear of the hoop decorated with diagonal bands, the interior with inscription in black letters "*x honor et joie*" inlaid with white enamel, the hoop of D-shaped form, dimensions: diameter 22mm, bezel width 9mm. £8,000–£10,000



THE ASHFIELD FAMILY TREE



The Ashfields resided at Stowlangtoft Hall about 17 miles south west of Diss.
 Brockdish is about 8 miles east of Diss.
 This ring was found in Roydon, about 2 miles west of Diss.

THE ASHFIELD RING



34

A FINE 17TH CENTURY LADY'S GOLD SEAL RING, CIRCA 1615–1620, the oval flat bezel inscribed with a lozenge-shaped coat of arms, quartered: the first quarter a central band ('fess') engrailed between three fleurs-de-lis (for **ASHFIELD**); the second quarter a fess with a crescent between two chevrons (for **TENDRING**); the third quarter a chevron between three covered cups (for **BOTELELER**); the fourth quarter a trellis pattern ('fretty'), with a lion passant guardant above (for **MAPERSALL**); to the centre of the coat of arms a cadency mark of a five pointed star ('molet') representing the third son; the whole enclosed by a fine border of double crescents, to a plain hoop of D cross-section, *band width 18.8mm*. £14,000–£16,000

Provenance: This ring was found at Roydon in Suffolk by metal detecting on a stubble field on 4 October 2020. It has been recorded on the Portable Antiquities Scheme database, ref.: NMS-71554C and disclaimed as Treasure ref. 2020-T841.

The find spot is 5 miles from the manor house and old hall of Brockdish which in the 15th century was owned by John **TENDRING**. One of his five daughters (and co-heirs), Cecily, became the second wife of Robert **ASHFIELD** (1409–1459) of Stowlangtoft Hall, about 15 miles away. Robert Ashfield's son, from his first marriage, Robert Ashfield (1430–1482) married Florence **BOTELELER**, the daughter of John Boteler and Joan **MAPERSALL** (the daughter of John Mapersall of Mapersal or Meppersall, Bedfordshire). Their great, great, grandson, Robert Ashfield (1537–1613), had five sons and four daughters. Their third son Thomas Ashfield married Ellen Holditch and they had two daughters, Dorothy and Penelope Ashfield.

This important ring most likely belonged to Dorothy Ashfield, born in 1594, the eldest daughter of Thomas Ashfield of Hopton in Suffolk, and his wife Ellen Holditch of Ranworth in Norfolk. The lozenge shape of the coat of arms was used as early as the 15th century to denote an unmarried woman.





35

A LATE 17TH CENTURY GOLD POSY RING, CIRCA 1680-1700, the broad convex band with plain exterior, the interior inscribed 'Feare god love me' in spaced italics script, band width 6mm, ring size O. £800–£1,000

Provenance: This ring was discovered by a metal detectorist in Somerset in 2022. It has been recorded on the Portable Antiquities Scheme database, ref: SOM-752CD5, and disclaimed as Treasure, ref: 2022-T231.



36

A LATE 17TH CENTURY GOLD POSY RING, the D-shaped hoop inscribed to the interior in italics 'A mind content cannot repent', diameter 19.5mm. £800–£1,000

Provenance: This ring was discovered by a metal detectorist in Lincolnshire in 2018. It has been recorded on the Portable Antiquities Scheme database, ref: LANCUM-E16C56, and disclaimed as Treasure.



37

AN EARLY 18TH CENTURY GOLD POSY RING, with plain exterior, the interior inscribed 'As god hath decreed so we agreed' in italic script, ring size W½.

£800–£1,000

38

AN EARLY 18TH CENTURY GOLD POSY RING, the plain gold band inscribed to the interior 'Love is the bond of peace' in italic script with long 'f', with maker's mark 'TS' in Gothic script, (unknown), ring size Q½.

£1,000–£1,200

Provenance: This ring was found in Buckinghamshire in the 1990s.



39

A 19TH CENTURY PALE HAIRWORK PENDANT NECKLACE, CIRCA 1850, composed of stiffened hair tubing forming the central bow, modelled as a sévigné, with applied gold monogrammed plaque, a trio of heart-shaped drops below, suspended from a necklace of stiffened openwork hair beads, with gold spacers, to engraved clasp, (some damage), pendant length 7cm, necklace 35cm. £600–£800



40

TWO 19TH CENTURY CARNELIAN INSET FOB SEALS, the first of flared form, with fluted decoration, the intaglio carved to depict Demeter, Greek goddess of the harvest, the second of scrollwork form, the intaglio engraved 'Maria', both suspended from a gold reeded split ring, first length 3.3cm. £400–£600



41

A GOLD MOURNING RING, 1802, POSSIBLY BY MATTHEW GOVETT, the outer band engraved 'BENJ: DENMAN OB 31 JAN 1803 AE 33', maker's mark 'MG'; London hallmark 1802, black enamel lacking, ring size Q. £120–£150

According to a PMI test on an XRF Analyzer, the ring is testing as 21ct gold.



42

A PAIR OF DANISH SILVER EAR STUDS BY GEORG JENSEN, each realistically modelled as a flowerhead, signed, numbered '67', stamped 'STERLING' and 'DENMARK', (marks rubbed), diameter 16mm. £150–£200



43

A SILVER BANGLE BY ROBERT ALLISON, 1948, the hinged bangle centred with the 'Lion Rampant' of Scotland and with pierced Celtic motifs throughout, maker's mark, Glasgow hallmark, inner dimensions 6 x 5.5cm. £80–£100



44

A 20TH CENTURY CHINESE SILVER BANGLE, the hinged bangle heavily chased with floral motifs and aquatic wildlife decoration, stamped 'KL', inner dimensions 6.5 x 6cm. £100–£200



45

A SILVER NIELLO BANGLE BY MARKOWITSCH & SCHEID, VIENNA, CIRCA 1880, hinged and with checkerboard pattern throughout, maker's mark 'M.S', numbered '4', inner diameter 5.5cm. £160–£200

46

A SAPPHIRE BEAD NECKLACE AND SAPPHIRE LINE BRACELET, the graduated double strand of faceted sapphire beads, together with an articulated line bracelet set throughout with circular-cut sapphires, the clasp stamped '18K', bracelet length 19cm. (2) £500–£700



47

A SILVER AND TOURMALATED QUARTZ BROOCH, CIRCA 1960, of modernist design, composed of layered and textured silver gilt square panels and framed tourmalated quartz, length 5.5cm. £150-£200

According to a PMI test on an XRF Analyzer, the brooch is testing as silver.



48

A FRENCH SILVER BRACELET BY COPIN, POSSIBLY FOR HERMÈS, CIRCA 1970, the openwork links interlocking to form the symbol for infinity, French assay marks, maker's mark for Societé Copin, length 19cm. £200-£300



49

A FRENCH SILVER BRACELET BY HERINK ET POUZIEUX, POSSIBLY FOR HERMÈS, CIRCA 1970, of openwork stirrup design, French assay marks, maker's mark, length 15.5cm. £300-£500



50

A DANISH SILVER BRACELET BY KNUT V ANDERSEN FOR ANTON MICHELSEN, CIRCA 1970, the textured strap of Brutalist design, maker's marks 'KVA' and 'AM', stamped 'DANMARK' and '925S', length 18.5cm. £100-£150



51

A 9CT GOLD AMETHYST RING AND EARRING SUITE, the lozenge-shaped ring collet-set with an oval-cut amethyst, London hallmark, together with a pair of ear studs similarly-set with buff-top amethysts, ring size O.

£200–£300



52

AN 18CT WHITE GOLD AND DIAMOND PANEL RING, of early 20th century design, the oval panel pavé-set with circular-cut diamonds, to a principal old-brilliant-cut diamond set within raised surround of calibré-cut sapphires, total diamond weight approximately 1.15 carats, ring size K½.

£600–£800



53

A LATE 19TH CENTURY PEARL AND DIAMOND CLUSTER RING, the pearl set within a surround of old brilliant-cut diamonds, between similarly-set shoulders, the tapered band inscribed '14 Juin 1897', mounted in gold, (pearl untested), total diamond weight approximately 0.75 carat, ring size L–M.

£400–£600



54

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw-set within a surround of old brilliant-cut diamonds, stamped '750', total diamond weight approximately 1.30 carats, ring size K.

£600–£800



55

AN AMETHYST DRESS RING, the large octagonal mixed-cut amethyst claw-set to a bifurcated band, ring size H.

£260–£360



56

A LATE 19TH CENTURY AMETHYST BROOCH, the oval mixed-cut amethyst set within a surround of seed pearls and circular-cut amethyst highlights, to a pierced scrollwork gold mount with engraved decoration, (one replacement white paste), length 45mm. £300–£500

57

AN 18CT GOLD AMETHYST AND DIAMOND CLUSTER RING, 1986, the oval-cut amethyst within a surround of brilliant-cut diamonds, total diamond weight approximately 0.25 carat, ring size O½. £300–£500



58

OF SUFFRAGETTE INTEREST: A DIAMOND RING, CIRCA 1900, designed as a flower and set with an old brilliant-cut diamond, weighing 1.44 carats, the whiplash stem issuing leaves each set with a circular-cut emerald and amethyst, mounted in gold, later Russian assay mark, ring size M–N. £2,000–£3,000

59

AN AMETHYST RING, collet-set with an oval amethyst cabochon, the polished band with ropetwist detailing, stamped '750', ring size O. £300–£500



60

A CULTURED PEARL NECKLACE, the single strand of graduated cultured pearls to a pierced single-cut diamond clasp, total diamond weight approximately 0.45 carat, length approximately 53cm. £260–£360





61

A 19TH CENTURY ARCHAEOLOGICAL REVIVAL HARDSTONE INTAGLIO BROOCH, the oval intaglio carved to depict Hebe, the Greek goddess of Youth, bearing a bowl, with a pitcher of nectar at her feet, collet-set to a bar brooch with granulation and bead decoration throughout, mounted in gold, length 5.6cm. £600–£800

Hebe was the goddess of Youth, the personification of eternal beauty. Her role was cupbearer to the gods, serving them nectar as they feasted in Zeus' palace on Mount Olympus.



62

A 19TH CENTURY INTAGLIO RING, the oval hardstone carved to depict the laureate bust of Septimius Severus in cuirass and aegis, holding a sceptre, mounted in gold, intaglio 16 x 13mm, ring size K–L. £1,000–£1,500

63

A LATE 18TH/EARLY 19TH CENTURY GLASS INTAGLIO RING, the translucent pale blue oval glass intaglio after the original ancient depiction of the young Augustus, collet set to plain tapered shoulders, mounted in gold, ring size J. £300–£500

The glass intaglio could possibly be by Tomaso Cades of Rome, or William Tassie of Scotland. The subject is the Roman emperor Augustus depicted as a youth, before he became emperor and when he was known as Octavian.

See: The Classical Art Research Centre, Oxford, for images of the Tassie collection of intaglios, including a comparable example of Octavian. www.carc.ox.ac.uk/carc/gems/James-Tassie



64

AN ANTIQUE BANDED AGATE AND GOLD NECKLACE, composed of barrel-shaped agate beads, with gold cube and shaped elongated gold beads between, on silk thread, to later clasp, length 44cm. £400–£600

According to a PMI test on an XRF Analyzer, the gold is testing as 23ct gold.





65

A RENAISSANCE REVIVAL CAMEO PENDANT, CIRCA 1870, the oval hardstone cameo carved to depict Zeus, his bearded profile crowned with a laurel wreath, in a surround of alternating rubies and emeralds in pyramidal settings, spaced by scroll and fleur-de-lys motifs with black and white enamel decoration, suspending a detachable pearl drop below, mounted in gold, (pearl untested), length 5.5cm. £2,000–£3,000

66

A MID 19TH CENTURY CAMEO STICKPIN, the hardstone cameo carved to depict the profile of a classical female figure, to a beaded collet further set within a surround of black polychrome enamel decoration with rose-cut diamond accents, mounted in gold, cased, length 9.5cm. £400–£600





67

A DIAMOND PENDANT BY GRAHAM HARRON, modelled in the form of a wave, set with a pear-cut diamond weighing 1.30 carats, and smaller brilliant-cut diamond highlights, suspended from a spiga-link chain, pendant length 5cm. **£1,500–£1,800**



68

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond, weighing 2.17 carats, in a raised claw setting, mounted in 18ct gold, Birmingham assay mark, ring size M½–N.

According to a verbal report from GCS, the diamond is grading as M colour, SI2 clarity. Verbal report number 5784-1096.

£3,000–£4,000



69

A DIAMOND HEART PENDANT/BROOCH, the open heart set throughout with brilliant-cut diamonds, with incorporated pendant and brooch fittings, total diamond weight approximately 2.50 carats, length 30mm. **£1,000–£1,500**



70

A DIAMOND CLUSTER RING, set throughout with brilliant-cut diamonds, mounted in 18ct gold, London hallmark for 1980, total diamond weight approximately 1.50 carats, ring size M. **£700–£900**



71

TWO DIAMOND RINGS, the first of cluster design, set throughout with brilliant-cut diamonds, the second set with a row of similarly-cut diamonds between single-cut diamond borders, both to reeded hoops, total diamond weight approximately 1.50 carats, ring sizes K and L. **£400–£600**

72

A CULTURED PEARL, SAPPHIRE AND DIAMOND PENDANT ON CHAIN, the cultured pearl of pink tint, measuring approximately 12mm, beneath a sapphire and diamond cluster surmount, the whole suspended by a foxtail-link chain, stamped 'Au 750'. £200-£300



73

A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS BY SEAMAN SCHEPPS, each scroll set with brilliant-cut diamonds and enveloping two cultured pearls, measuring approximately 12.5mm, of black and golden tints, mounted in 18ct gold, signed, maker's mark, numbered '12347', later UK hallmark, total diamond weight approximately 2.00 carats, length 30mm. £2,000-£3,000

74

A CULTURED PEARL DRESS RING, CIRCA 1950, the cultured pearl set between tapered baguette-cut diamond shoulders, stamped 'PLAT', total diamond weight approximately 0.45 carat, ring size P-Q. £400-£600



75

A CULTURED PEARL RING, the baroque-shaped cultured pearl in a mount of scroll design, stamped 'K14WG', ring size L. £200-£300



76

A MID 20TH CENTURY CULTURED PEARL AND DIAMOND DRESS RING, the baroque-shaped cultured pearl, measuring approximately 16.7 x 13.0mm, in a stylised surround set with baguette, brilliant and single-cut diamonds, stamped '14CT', total diamond weight approximately 0.45 carat, ring size O-P. £400-£600



77

A DIAMOND NECKLACE RETAILED BY GARRARD & CO., the bicoloured collar designed as a series of polished roundels and reeded motifs, the front inlaid with nine brilliant-cut diamonds, mounted in 18ct gold, UK import mark for 1996, sponsor's mark 'G. & Co.', total diamond weight approximately 1.15 carats, length 41.5cm.

£2,000–£3,000



78

A PAIR OF EMERALD AND DIAMOND EAR CLIPS BY VOURAKIS, the stylised flowerheads set with circular-cut emeralds and brilliant-cut diamonds, with ropetwist detailing, signed, stamped 'Kt18', total diamond weight approximately 2.70 carats, length 25mm.

£1,000–£1,500



79

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.

£1,500–£2,000



80

A MID 20TH CENTURY DIAMOND BROOCH AND EAR CLIP SUITE, of stylised flowerhead design, with a central brilliant-cut diamond cluster and reeded petals, unsigned, *total diamond weight approximately 3.80 carats, brooch length 43mm, ear clips 27mm.* £1,800–£2,200

81

A TOURMALINE AND DIAMOND RING BY TIFFANY & CO., set with green and pink tourmaline cabochons, with brilliant-cut diamonds between, to a reeded hoop, signed (rubbed), stamped '750', *total diamond weight approximately 0.40 carat, ring size N.* £400–£600



82

A DIAMOND CUFF BY ADLER, CIRCA 1984, the front collet-set with three brilliant-cut diamonds, with a reeded lozenge design between pavé-set with similarly-cut diamonds, mounted in 18ct gold, maker's mark, London import mark, *total diamond weight approximately 4.50 carats, inner diameter 6cm.* £3,400–£4,000





83

AN 18CT GOLD TURQUOISE AND DIAMOND BROOCH/PENDANT, CIRCA 1970, composed of scrolling entwined tendrils, with textured finish, scattered with brilliants and cabochon turquoise, maker's mark 'ROL' within lozenge, date letter indistinct, probably London 1971, total diamond weight approximately 0.15 carat, length 5.7cm. £600-£800

84

A 9CT GOLD BRACELET, 1974, the textured strap of openwork fancy-link design, London hallmark, length 21.5cm. £600-£800



85

A TURQUOISE AND CULTURED PEARL CLASP, of circular openwork design, set throughout with cultured pearls and turquoise cabochons, mounted in 9ct gold, London hallmark for 1980, diameter 30mm. £200-£300



86

A FANCY-LINK BRACELET, CIRCA 1970, the textured brick-link strap with engraved foliate sprays, Italian assay mark, stamped '750', length 19cm. £1,600-£1,800

87

A FANCY-LINK NECKLACE, the fancy-link chain with three open hoops to the front, stamped '750', partial Italian assay mark, length 40cm. £800-£1,200





88

A PAIR OF TURQUOISE AND DIAMOND EAR CLIPS BY VOURAKIS, the stylised flowerheads set with a central oval turquoise cabochon, the petals pavé-set with brilliant-cut diamonds and with ropetwist detailing, signed, stamped '750', numbered, *total diamond weight approximately 3.60 carats, length 34mm.* £2,000–£3,000



89

A MID 20TH CENTURY CULTURED PEARL AND DIAMOND RING AND EAR CLIP SUITE, of bombé design, each set with a cultured pearl within an openwork ropetwist surround set with single-cut diamond highlights, stamped '18K', *ear clip length 25mm, ring size L.* £700–£900

90

A TURQUOISE AND DIAMOND RING, set with an oval turquoise cabochon within a two-row surround set with brilliant-cut diamonds, stamped '18K' and '750', *total diamond weight approximately 1.20 carats, ring size P.* £500–£700



91

A PAIR OF KNOT EAR CLIPS, CIRCA 1970, the bicoloured knots with engraved rope detailing, stamped '750', indistinct maker's mark, *length 20mm.* £240–£340



92

A DIAMOND BANGLE, of ropetwist design and with a scroll of brilliant-cut diamonds to the front, stamped '750', Italian assay mark, *inner diameter 6.5cm.* £700–£1,000



93

A TANZANITE AND DIAMOND PENDANT ON CHAIN, the cushion-cut tanzanite claw-set within a whorl surround of brilliant-cut diamonds, to a similarly-set tapered bale, stamped '14K 585', suspended by a curb link chain, *total diamond weight approximately 1.30 carats, pendant length 35mm.*

£2,000–£3,000



94

A TANZANITE AND DIAMOND PENDANT, the heart-shaped tanzanite with a brilliant-cut diamond to either side, suspended from a faceted 9ct gold cable-link chain, stamped '18k', clasp with UK hallmark, *pendant length 11mm, chain length 45cm.*

£1,200–£1,800

95

A PAIR OF SAPPHIRE AND DIAMOND EAR STUDS, the hexagonal-shaped clusters set throughout with brilliant-cut diamonds spaced by calibr -cut sapphires, stamped '750', *total diamond weight approximately 0.45 carat, length 13mm.*

£500–£700



96

A PAIR OF DIAMOND EAR STUDS, each set with a trio of brilliant-cut diamonds, *total diamond weight approximately 1.20 carats, length 8mm.*

£800–£1,200



97

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH, set with graduated rectangular-cut sapphires and rose-cut diamonds, mounted in platinum and gold, (composite), *length 45mm.*

£200–£300

98

A SAPPHIRE AND DIAMOND LINE BRACELET, the baton links channel-set with calibr -cut sapphires, to crescent terminals set with single-cut diamonds, mounted in 18ct gold, partial hallmark for Birmingham, *length 17cm.*

£400–£600



99

A DIAMOND NECKLACE, the graduated rivière set throughout with brilliant-cut diamonds, stamped 'K18', total diamond weight approximately 5.00 carats, length 41cm. £2,000–£3,000

100

A SAPPHIRE AND DIAMOND RING, the cushion-shaped panel collet-set with an old brilliant-cut diamond within a surround of calibr  French-cut sapphires, to a border of single-cut diamonds and between similarly-set diamond shoulders, stamped '750', principal diamond approximately 1.05 carats, ring size T. £2,400–£3,000





101

A PAIR OF DIAMOND EARRINGS BY THEO FENNEL, the polished hoops each suspending a detachable cross, set throughout with princess-cut diamonds, mounted in 18ct gold, maker's mark, London hallmark for 2000, maker's case, *total diamond weight approximately 1.20 carats, length 25mm.* **£600–£800**



102

A DIAMOND RING, the polished band set with hexagonal clusters of brilliant-cut diamonds, with a similarly-cut diamond accent to either side, stamped '750', *total diamond weight approximately 0.40 carat, ring size N.* **£300–£500**



103

AN AMETHYST AND DIAMOND CLUSTER RING, 1974, the oval mixed-cut amethyst claw-set within a surround of brilliant-cut diamonds, mounted in 18ct gold, maker's mark 'MJ', London hallmark, *total diamond weight approximately 1.30 carats, ring size N–O.* **£700–£900**



104

A DIAMOND RING, the polished band set to one side with brilliant-cut diamonds, the other side with screwhead motifs, stamped '18K', *total diamond weight approximately 0.20 carat, ring size M.* **£300–£500**



105

A DIAMOND DRESS RING, 1999, the front designed as two overlapping bands pavé-set throughout with brilliant-cut diamonds, mounted in 18ct gold, maker's mark 'MMJ' for Michael Matthews Jewellery Ltd of Bournemouth, London hallmark, *total diamond weight approximately 3.50 carats, ring size S.* **£1,200–£1,500**

106

A DIAMOND 'GIMLET' PENDANT AND EARRING SUITE BY THEO FENNEL, of openwork geometric design, set throughout with brilliant-cut diamonds, mounted in 18ct gold, signed 'Fennell London', maker's mark, London hallmark, maker's case, pouch and box, pendant length 45mm, earring length 10mm. £800–£1,200



107

A PAIR OF AMETHYST AND DIAMOND EARRINGS, the flowerhead surmounts set throughout with brilliant-cut diamonds, each suspending a briolette-cut amethyst drop, total diamond weight approximately 0.30 carat, length 40mm. £400–£600



108

A DIAMOND RING, the octagonal-cut diamond claw-set between brilliant-cut diamond shoulders, maker's mark 'D.B', the band stamped 'PLAT', principal diamond weight 1.51 carats, total diamond weight approximately 2.00 carats, ring size J-1/2. £3,000–£5,000

Accompanied by a diamond certificate report by E.G.L International stating that the octagonal-cut, or radiant-cut, diamond is D colour, VS2 clarity, dated 31 October 2007.

According to a verbal report from GCS, the octagonal-cut diamond is F colour, SI1 clarity. Verbal report number 5783-3783.

109

AN AMETHYST AND MOTHER-OF-PEARL RING BY VAN CLEEF & ARPELS, 2000, the circular amethyst cabochon between polished mother-of-pearl shoulders, mounted in 18ct white gold, signed 'VCA', maker's mark, numbered, French assay mark, London hallmark, ring size M. £800–£1,200



110

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. £1,200–£1,800



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.



111

AN ART NOUVEAU PEARL AND ENAMEL FLORAL SPRAY BROOCH, the curved flowerhead with iridescent green enamel decoration and pearl centre, suspending a spray of baroque-shaped pearl drops, mounted in gold, (pearls untested), fitted case, length 45mm. £1,000–£1,200



112

AN ARTS AND CRAFTS GEM-SET BROOCH ATTRIBUTED TO DORRIE NOSSITER, CIRCA 1930, the step-cut citrine in a cluster surround of circular-cut aquamarines and citrines, with half-pearl highlights, mounted in silver and gold, (pearls untested), length 42mm. £400–£600

113

A FANCY-LINK BRACELET, POSSIBLY BY HERMÈS, the fancy-link chain leading to a T-bar terminal set with sugarloaf lapis lazuli cabochons, French assay marks, partial maker's mark '*H', length 21cm. £600–£800





114

AN ARTS AND CRAFTS ENAMEL AND PEARL PENDANT ATTRIBUTED TO JAMES CROMAR WATT, CIRCA 1905, gold mounted, the central blister pearl collet set and suspended below scrolling motifs each set with translucent enamels, in closed back settings, with freshwater pearl highlights and pendant drops, suspended from an open wirework bale, unmarked, length 6.2cm.

£1,000–£1,500

JAMES CROMAR WATT (1862–1940) was born and grew up in Aberdeen and in 1879 began his training as an architect with W & J Smith of Aberdeen. In the late 1880s he travelled in Belgium, Germany and Italy which inspired his love of Renaissance arts and crafts. On his return he rejoined W & J Smith, and qualified as an architect at the Architectural School of the Royal Academy, London.

Watt continued his travels in the 1890s, spending time in Greece, where his love for decoration and craft skills deepened. In the course of his travels, he appears to have begun dealing in works of art, taking a particular interest in ancient metalworks. By 1896, he had resigned his architectural associateship to concentrate exclusively on his work with precious metals. He took a particular interest in developing his skills in the ancient techniques of gold granulation and translucent foiled enamelling, working firstly on large objects, then concentrating on jewellery. Inspiration came from contemporary artists, including Alexander Fisher and Phoebe Traquair.

During the First World War, Watt was engaged on secret government work - the true nature of which has never been disclosed. He did not return to jewellery-making - apparently due to failing eyesight - and devoted most of his energies into working with the English architect and goldsmith Henry Wilson, a friend since at least 1905, together completing the bronze tomb of Bishop Elphinstone, co-founder of the University of Aberdeen. He was granted an honorary degree in 1931 by the University of Aberdeen.

Watt assembled an important collection of ancient ceramics and artefacts, particularly from China and the Far East, including porcelain, jade, silk paintings, ivories, lacquer work, enamels and bronzes. After his death in 1940, his collection was divided between the Aberdeen Art Gallery and the Royal Scottish Museum.

Literature:

Charlotte Gere/Geoffrey C. Munn: *Pre-Raphaelite to Arts and Crafts Jewellery*, pub. ACC, 1996.

Beatriz Chadour-Sampson/Sonya Newell-Smith: *Tadema Gallery London Jewellery from the 1860s to 1960s*, pub. Arnoldsche Art Publishers, Stuttgart 2021.



115

A 9CT GOLD EMERALD BRACELET AND AN EMERALD AND DIAMOND PENDANT ON CHAIN, the bracelet set throughout with circular-cut emeralds spaced by polished batons, UK hallmark, the pear-shaped emerald and brilliant-cut diamond pendant suspended by a belcher-link chain, stamped '9K', *diamond weight approximately 0.15 carat, bracelet length 18cm.* £200–£400



116

AN EARLY / MID 19TH CENTURY GARNET CROSS PENDANT, the Maltese cross set with four garnet cabochons and centred with a half-pearl, to a foliate engraved surmount, the whole suspended from a later cable-link chain, closed back settings throughout, mounted in gold, (pearl untested), *pendant length 40mm.* £300–£400.



117

A PLATINUM AND DIAMOND RING, the principal brilliant-cut diamond between diamond-set shoulders, London hallmark for 2011, *total diamond weight approximately 0.90 carat, ring size 1½.* £500–£700



118

A MID 20TH CENTURY DIAMOND DRESS RING, the lozenge-shaped brilliant-cut diamond cluster to a bombé tapered band with reeded finish, stamped '14KP', *total diamond weight approximately 0.80 carat, ring size 0.* £500–£700



119

A 19TH CENTURY DIAMOND CLUSTER RING, set throughout with old brilliant-cut diamonds, to scrolled shoulders and a tapered band with barley twist decoration, (one replacement modern brilliant-cut), stamped '18ct', *total diamond weight approximately 0.85 carat, ring size 0.* £300–£500



120

THREE ANTIQUE GEM-SET RINGS, comprising a ruby and diamond ring, an emerald and diamond cluster ring and a demantoid garnet and seed pearl ring, 1907, Birmingham hallmark for 18ct gold, *ring sizes J–M.* (3) £800–£1,000



121 Y

A LATE 19TH CENTURY CORAL AND SEED PEARL FRINGE NECKLACE, the fine belcher-link chain leading to a festoon fringe frontispiece set with *Corallium Rubrum* beads and seed pearls, mounted in gold, length approximately 35.5cm. £500–£700



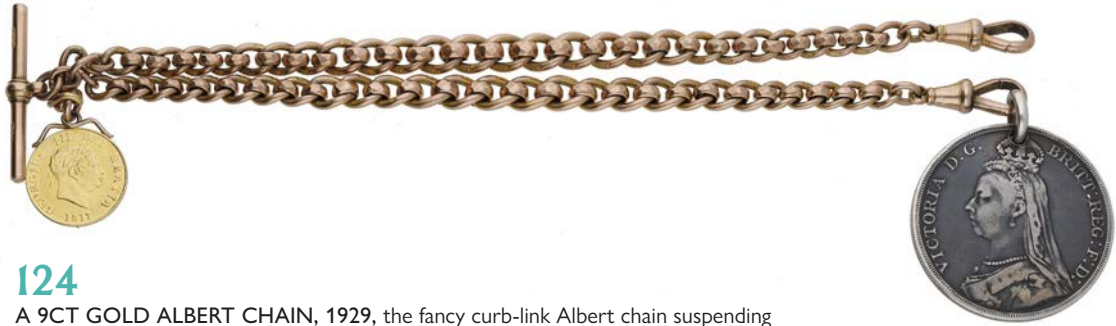
122

A MID 19TH CENTURY GOLD BROOCH AND A FLOWERHEAD BROOCH, CIRCA 1900, the first with bloomed gold finish and applied ropetwist and granular decoration, inset with an old brilliant-cut diamond with engraved floral decoration, together with a gold flowerhead brooch set with seed pearls, stamped '15CT', total diamond weight approximately 0.20 carat, first brooch diameter 30mm. £300–£400

123

A LATE 19TH CENTURY GEM-SET BRACELET, the interlocking gold links with reeded detailing and set with an alternating series of old brilliant-cut diamonds and cushion-shaped green gemstones, stamped '15CT', length 18.5cm. £500–£700





124

A 9CT GOLD ALBERT CHAIN, 1929, the fancy curb-link Albert chain suspending an 1892 Victoria crown and an 1817 George III half sovereign, maker's mark for E. Whitehouse & Son, Chester hallmark, chain length approximately 37cm. £1,000–£1,200

125

AN EARLY 20TH CENTURY ALBERT CHAIN, the 9ct gold fetter-link Albert chain suspending a compass and a glazed George III spade guinea, chain length 43cm. £1,000–£1,200



126

A CHRYSOBERYL CAT'S EYE AND DIAMOND CLUSTER RING, the chrysoberyl cabochon set within a surround of old brilliant-cut diamonds, maker's mark 'HC&S', stamped '18CT', total diamond weight approximately 0.60 carat, ring size P½. £400–£600

127

A SEED PEARL AND DIAMOND STICK PIN, CIRCA 1900, set with an old brilliant-cut diamond within a surround of half seed pearls, mounted in gold, cluster with threaded detachable fitting, diamond weight approximately 0.25 carat, length 6.5cm. £300–£400



128

AN EARLY 20TH CENTURY DIAMOND GROUSE STICKPIN, CIRCA 1900, realistically modelled and set throughout with vari-cut diamonds, to red stone cabochon eyes, mounted in silver and gold, length 6cm. £150–£200





129

AN 18CT GOLD SIGNET RING, the oval panel bearing the intaglio crest of the Bromley-Davenport family - the head of a felon, with a hangman's noose around his neck, bearing maker's mark for Charles Green & Son and partial hallmark (misstruck), ring size J. £220-£280

The crest of the Bromley-Davenport family, the head of a thief with a hangman's noose around his necks, dates from the 1250s when Roger de Davenport, Lord of Davenport held the hereditary office of Master Serjeant of the Peace for Macclesfield, Cheshire, giving him the authority to make life and death decisions over poachers.

The family resided at Capesthorpe Hall, Macclesfield, which they still own. Similar heads, carved in stone, appear on the gate post of Capesthorpe Hall.

130

A LATE 19TH CENTURY EMERALD AND DIAMOND CLUSTER RING, the marquise-shaped cluster set with two pear-shaped emeralds within a surround of old brilliant-cut diamonds, the engraved shoulders to a reeded band, mounted in gold, stamped '18CT', total diamond weight approximately 0.60 carat, ring size S. £500-£700



131

A LATE 19TH CENTURY DIAMOND SINGLE STONE RING, the old cushion-cut diamond claw-set to a tapered band, mounted in gold, diamond weight approximately 0.45 carat, ring size N.

£400-£500

132

AN 18CT GOLD EMERALD AND DIAMOND CLUSTER RING, 1984, the circular-cut emerald cluster spaced by brilliant-cut diamonds, to a raised wirework mount, London hallmark, total diamond weight approximately 0.30 carat, ring size P½. £200-£300



133

A COLLECTION OF ANTIQUE STICK PINS, of various designs, to include a diamond heart, a claw clasping a pearl, a carved agate horseshoe, several seed pearl and gem-set examples, etc., various lengths. (Quantity) £200-£300





134

FOUR EARLY 20TH CENTURY GEM-SET BROOCHES, comprising a sapphire and diamond bar brooch, stamped '18ct & pt', an Art Deco rectangular carved jade panel brooch, within a geometric polished mount accented with single-cut diamonds, a blue zircon and white stone cluster bar brooch and another gem-set example, (jade untested), *first length 6.3cm.* (4) £200-£300



135

A PAIR OF DIAMOND EAR STUDS, each set with a trio of marquise-cut diamonds, *total diamond weight approximately 1.25 carats.* £400-£600



136

A SILVER LOCKET, 1924, the lantern-shaped locket engraved with a batting cricketer, maker's mark for H. Samuel, Birmingham hallmark, *length approximately 35mm.* £80-£100

137

AN AVENTURINE QUARTZ BEAD NECKLACE AND BRACELET SUITE, AND A PAIR OF JADE EAR PENDANTS, the fancy-link chains spaced by aventurine quartz beads, stamped '750', French import marks, together with a pair of carved jade ear pendants, to post fittings, (jade untested), *necklace length 66cm.* £400-£600



138

A PAIR OF JADE, DIAMOND AND ONYX EAR PENDANTS, of tear-drop shape, centred with a jade cabochon panel, within brilliant-cut diamond surround and edged with calibr -cut onyx, beneath a diamond-set trefoil surmount, (jade untested), length 45mm. **£400-£600**



139

A DIAMOND ETERNITY RING, alternately set with brilliant and baguette-cut diamonds, total diamond weight approximately 1.80 carats, ring size approximately L (sizing beads). **£500-£600**



140

A DIAMOND RING BY MAPPIN & WEBB, claw set with a brilliant-cut diamond, weighing 0.69 carat, the gallery and shoulders similarly-set, mounted in platinum, maker's mark, UK hallmark, numbered with GIA report number, ring size M. **£1,000-£1,200**

Accompanied by a GIA Dossier report card stating that the diamond weighing 0.69 carat is E colour, VS2 clarity. Report number 2196205894, dated 17 August 2017.



141

A NATURAL PEARL NECKLACE, the graduated single row of natural pearls terminating in a sapphire and diamond cluster clasp, largest pearl diameter 6.6mm, length 47cm. **£2,000-£3,000**

Accompanied by a report from The Gem and Pearl Laboratory stating that all but one of the pearls are natural saltwater. Report number 22610, dated 23 December 2022.



142

A MID 20TH CENTURY DIAMOND BOW BROOCH BY VOURAKIS, the pierced bow with applied single-cut diamond flowerheads and with similarly-set diamond knot to the centre, (two diamonds deficient), signed, total diamond weight approximately 1.50 carats, length 46mm.

£500–£700



143

A PAIR OF DIAMOND EARRINGS, of stylised scroll design and set throughout with brilliant-cut diamonds, some of pink tint, (untested for natural colour), to post and clip fittings, total diamond weight approximately 2.00 carats, length approximately 22mm.

£1,000–£1,500

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



144

A PAIR OF CITRINE EAR PENDANTS, of girandole design, each set with a principal pear-cut citrine within a surround of brilliant-cut diamonds, suspending three similarly-cut citrine drops, stamped '750', total diamond weight approximately 0.40 carat, length 25mm.

£500–£700



145

A PAIR OF ONYX AND DIAMOND EAR CLIPS, each designed as a stylised leaf pavé-set throughout with brilliant-cut diamonds, with polished onyx veins and stem, stamped '750', total diamond weight approximately 4.00 carats, length 27mm.

£1,500–£2,000

146

A CURB-LINK NECKLACE, stamped '750', length 46.5cm.

£2,400–£2,600



147

A DIAMOND NOVELTY BROOCH, designed as a horse head, set throughout with brilliant-cut diamonds, the mane and eye set with similarly-cut diamonds of yellow tint, (diamonds untested for natural colour), stamped '18K' and '750', total diamond weight approximately 16.40 carats, length 8.6cm. £4,000–£6,000



148

A CITRINE AND DIAMOND DRESS RING, the fancy-cut citrine within a surround of brilliant-cut diamonds, stamped 'K18', ring size N. £300–£500



149

TWO DRESS RINGS, both bombé, one set with brilliant-cut diamonds, stamped '750', ring sizes L. £600–£800



150

A GOLD CHARM BRACELET, the curb-link chain suspending pseudo half-sovereigns, length 19cm. £2,000–£3,000

According to a PMI test on an XRF Analyzer the chain is testing as 20 carat and the pseudo coins are testing as 19 carat.



151

A PAIR OF GEM-SET RINGS, each set with a heart-shaped blue topaz or garnet in a rubover setting, to a tapering bombé hoop, stamped '750', ring sizes M–N. £600–£800



152

A SAPPHIRE RING BY TIFFANY & CO. AND ANOTHER SAPPHIRE RING, the first set with an oval sapphire cabochon to a tapering bombé mount, the second of similar design and set with a brilliant-cut diamond highlight to one side, first signed 'Tiffany & Co.' and stamped '750', second stamped '750', ring sizes P and E. £300–£500

153

AN ENAMEL NECKLACE, FRENCH, CIRCA 1900, designed as a series of red enamel batons, interspersed with polished boules each decorated with a band of opalescent enamel, to a cable-link back chain, mounted in gold, French assay mark, length 43cm. £2,000–£3,000



154

A GOLD NECKLACE, of continuous fancy-link design, length 52.5cm. £700–£900

According to a PMI test on an XRF Analyzer the chain is testing as 19ct gold.



155

A PAIR OF INDIAN RUBY, DIAMOND AND SEED PEARL EAR PENDANTS, composed of pierced panels set with vari-cut rubies and lasqu&ecute;-cut diamonds, with ruby bead and seed pearl swag decoration throughout, length 10.5cm. £500-£700



156

AN 18CT GOLD AND DIAMOND CLUSTER RING, 1980, set throughout with brilliant-cut diamonds, London hallmark, total diamond weight approximately 1.15 carats, ring size J. £400-£600

157

A RUBY AND DIAMOND CLUSTER RING, the oval mixed-cut ruby within a surround of brilliant-cut diamonds, stamped 'PLAT', total diamond weight approximately 0.45 carat, ring size P. £400-£500



158

A PAIR OF INDIAN GEM-SET EAR CLIPS, the circular panels of openwork design, set throughout with circular-cut emeralds, rubies and seed pearls, length 23mm. £100-£200



159

A WHITE PASTE BRACELET, the stylised flowerheads set throughout with circular-cut white pastes, spaced by similarly-set foliate motifs, mounted in silver, length approximately 19.5cm. £200-£300



160

AN 18CT GOLD AND DIAMOND SPRAY BROOCH BY MICHAEL GOSSCHALK, 1960, the stylised frond of scroll design and set with an old brilliant-cut diamond highlight, maker's mark, London hallmark, length 5cm.

£500–£700

After originally trading as a stone merchant, Michael Gosschalk opened his first retail premises in 1957 at 20 Motcomb Street in Belgravia, London. Between 1957 and 1965 he was a hugely influential figure in the London jewellery world, his bold designs bringing fun and glamour back into everyday London life, the city still suffering from post-war austerity.

As well as Gosschalk's own impressive list of private clientele, Andrew Grima sold his jewels exclusively through Gosschalk's retail outlet before opening his own shop in 1962. After an armed robbery in 1965, Michael Gosschalk closed his London store and relocated to Monaco.



161

AN 18CT GOLD AND DIAMOND PENDANT BY BEN ROSENFELD, 1973, the openwork drop pendant with stylised decoration and set with brilliant-cut diamond collets, maker's mark, London hallmark, total diamond weight approximately 0.20 carat, length 40mm.

£600–£800



162

A PAIR OF 18CT GOLD SAPPHIRE AND DIAMOND EAR CLIPS BY BEN ROSENFELD LTD, 1969, the floral sprays of bombé; form and textured finish, set throughout with a combination of circular-cut sapphires and brilliant-cut diamonds, maker's mark, London hallmark, total diamond weight approximately 0.80 carat, length 30mm.

£800–£1,000

163

A BRICK-LINK BRACELET, CIRCA 1970, the broad bracelet with textured finish, stamped 'K18', length 20cm.

£1,800–£2,000



164

A MID 20TH CENTURY SAPPHIRE NECKLACE AND BRACELET SUITE BY VAN CLEEF & ARPELS, designed as a continuous series of alternately angled reeded batons, set with circular-cut sapphires throughout, (one sapphire deficient), both signed, French assay marks, indistinct maker's marks, necklace numbered '3982-C.S', bracelet numbered '71950', lengths 40.5cm and 18cm.

£6,000–£8,000





165

A CULTURED PEARL, DIAMOND AND SAPPHIRE PENDANT NECKLACE BY GERALD BENNEY, 1997, the pear-shaped cultured pearl of black tint and suspended below a cultured pearl, sapphire and diamond cluster, each side with a brilliant-cut diamond highlight, to an 18ct gold belcher-link chain, (additional chain section included), fitted maker's case, together with original hand painted sketch by Gerald Benney, signed, dated 1997, in glazed gilt frame, central drop length 3.5cm, necklace length 51.5cm (including additional section), sketch 9.8 x 8.0cm, frame 23.5 x 25.5cm. £2,600–£3,000

Provenance: The cultured pearl was sourced by the vendor in Tahiti in 1990.



Gerald Benney

BY APPOINTMENT TO H.M. THE QUEEN
H.M. THE DUKE OF EDINBURGH
H.M. THE KING OF BELGIUM
H.M. THE KING OF THE NETHERLANDS

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166

A PLATINUM AND GEM-SET PENDANT, of geometric design, the step-cut aquamarine set within a millegrain surround of brilliant-cut diamonds spaced by rectangular-cut emeralds, to a brilliant-cut diamond bale, the whole suspending a baroque-shaped cultured pearl drop with diamond surmount, suspended from a fine platinum chain, Birmingham assay mark, *total diamond weight approximately 0.20 carat, length 45mm.*

£1,000–£1,200

167

A PAIR OF MOONSTONE EARRINGS, the openwork drops set throughout with circular and oval moonstone cabochons, with bead detailing between, *length 5.5cm.*

£300–£500



168

A CULTURED PEARL AND DIAMOND LILY OF THE VALLEY BROOCH, the realistically modelled spray set with green hardstone leaves with old brilliant-cut diamond highlights, to a wire stem suspending a series of cultured pearl 'buds', the whole tied by a circular-cut diamond ribbon, stamped '585', *total diamond weight approximately 0.20 carat, length 6cm.*

£400–£600

169

A CULTURED PEARL AND DIAMOND BROOCH/PENDANT, the openwork garland set with graduated cultured pearls, with rose-cut diamond detailing between, engraved '18CT', *length including bale 40mm.*

£300–£500



170

A CULTURED PEARL NECKLACE, the uniform row of cultured pearls terminating in a brilliant-cut diamond-set clasp, stamped '750', *total diamond weight approximately 0.10 carat, length approximately 47cm.*

£260–£300





171

A CULTURED PEARL AND DIAMOND NECKLACE AND EARRING SUITE, the foliate drops each set throughout with brilliant-cut diamonds and terminating in a cultured pearl, stamped '750', Italian assay mark, total diamond weight approximately 0.50 carat, earring length 22mm, chain length 41.5cm. **£300–£500**



172

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, the elongated pierced drops set throughout with vari-cut diamonds and terminating in a circular-cut sapphire, (one diamond deficient), length 40mm. **£260–£300**



173

AN ART DECO AQUAMARINE BROOCH, CIRCA 1920, the tapered brooch with a knifewire outline, set with a step-cut aquamarine and a pink gem-set highlight below, mounted in platinum and gold, length 7.5cm. **£150–£200**

174

A PAIR OF CULTURED PEARL AND GEM-SET EARRINGS, each stud comprising a cultured pearl and ribbon motif set throughout with white circular-cut gemstones, length approximately 20mm. **£100–£150**



175

A CULTURED PEARL BROOCH, the knifewire circlet with cultured pearl intervals and a bow to the base, stamped '750', diameter 31mm. **£100–£150**

176

A THREE ROW CULTURED PEARL AND DIAMOND NECKLACE, the three strands of uniform cultured pearls terminating in a stylised brilliant-cut diamond bow clasp, stamped '750', total diamond weight approximately 0.80 carat, length 40cm. **£600–£800**



177

A PAIR OF EAR CLIPS BY LALAOUNIS, the oval sodalite cabochon with applied classical figure, all within a stepped and polished surround, maker's mark, numbered, stamped 'GREECE' and '925', length 28mm. £100-£150



178

A PAIR OF EAR CLIPS ATTRIBUTED TO LALAOUNIS, the marquise-shaped panels overlaid with a wirework grate with bead detailing, stamped '925', numbered, indistinct maker's mark, length 27mm. £340-£400

179

A PAIR OF TIGER'S EYE AND DIAMOND CUFFLINKS, CIRCA 1970, each set with a rectangular tiger's eye panel within a surround of single-cut diamonds, to reeded T-bar terminals, total diamond weight approximately 0.85 carat, panel length 21mm. £600-£800



180

A PAIR OF 'TUBOGAS' EAR CLIPS BY BULGARI, each hoop set to the front with a sugarloaf pink tourmaline cabochon, signed, Italian assay mark, stamped '750', length 28mm. £1,200-£1,500



181

A DRESS RING, the stylised cluster set with vari-coloured jadeite cabochons, with scroll detailing, to a reeded hoop, (jadeite untested), stamped '14K' and '585', ring size P. £300-£500



182

A GEM-SET NOVELTY BROOCH BY PAUL LÉVY, SASPORTAS, CIRCA 1940, the stylised figure dressed with a top hat, cape and scarf, with calibré-cut citrine highlights and circular-cut diamond eyes, mounted in gold, maker's mark, numbered '7031', French assay mark, length 45mm. £600–£800

Paul Lévy, founded his store in Paris at 16 Boulevard de Magenta in February 1919. WWI had just ended, so this was a bold move, but one that paid off, with Lévy soon creating work for large firms such as Van Cleef, but also selling under his own name, as well as under his wife's last name, Sasportas. He produced mostly work in the Art Deco style, but also in historical styles in response to customers demands.

Paul Lévy died on September 2, 1940.



183

A MID 20TH CENTURY DIAMOND TASSEL BROOCH, the openwork scroll with ropetwist and textured detailing and set with single-cut diamond highlights, the whole issuing four articulated tassel drops terminating in similarly-cut diamond accents, (one diamond deficient), length 7.2cm. £800–£1,200

184

A CITRINE DRESS RING, FRENCH, CIRCA 1960, of modernist design, the angular openwork mount set with a step-cut citrine, French assay mark, ring size approximately H–I. £400–£600

The design of this ring is reminiscent of work by the 20th century French jeweller Jean Dinh Van. Born on the outskirts of Paris in 1927, Dinh Van is celebrated for his unique, minimalist aesthetic and modernist designs of the 1960s. After working for Cartier for many years, Dinh Van opened his first boutique in 1976 on the fashionable Rue de la Paix, Paris, although he continued to collaborate with his old employer.

Dinh Van is also renowned for his partnership with Pierre Cardin and the creation of the '2 Perles' ring in 1967. With its square shank and bicolour spinning pearls, the design is considered an important example of innovative 20th century design and is now in the collection of the Musée des Arts Décoratifs in Paris.





185

A RUBY AND DIAMOND DRESS RING, of stylised crossover design, the ruby cabochon with a cluster of single-cut diamonds to either side, between similarly-set diamond scrolls, *total diamond weight approximately 0.40 carat, ring size N.*
£700–£800



186

A BLUE TOPAZ RING BY BULGARI, the cushion-shaped buff-top blue topaz between tapering shoulders signed 'BVLGARI', Italian assay mark, stamped '750', *ring size M-N.*
£800–£1,200



187

AN AQUAMARINE DRESS RING, 1974, the cushion-shaped aquamarine claw-set to a plain polished 18ct gold band, London hallmark, *ring size Q–Q½.*
£300–£500



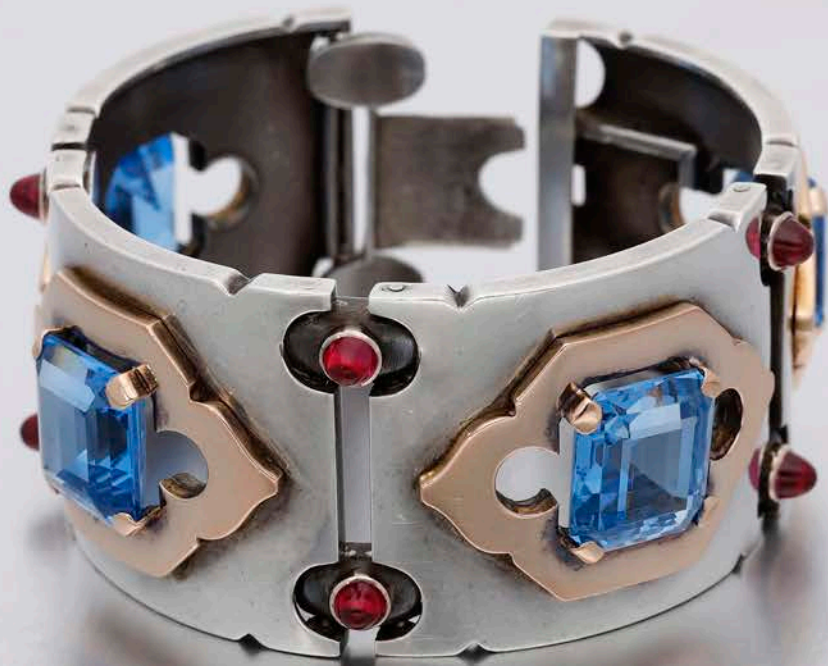
188

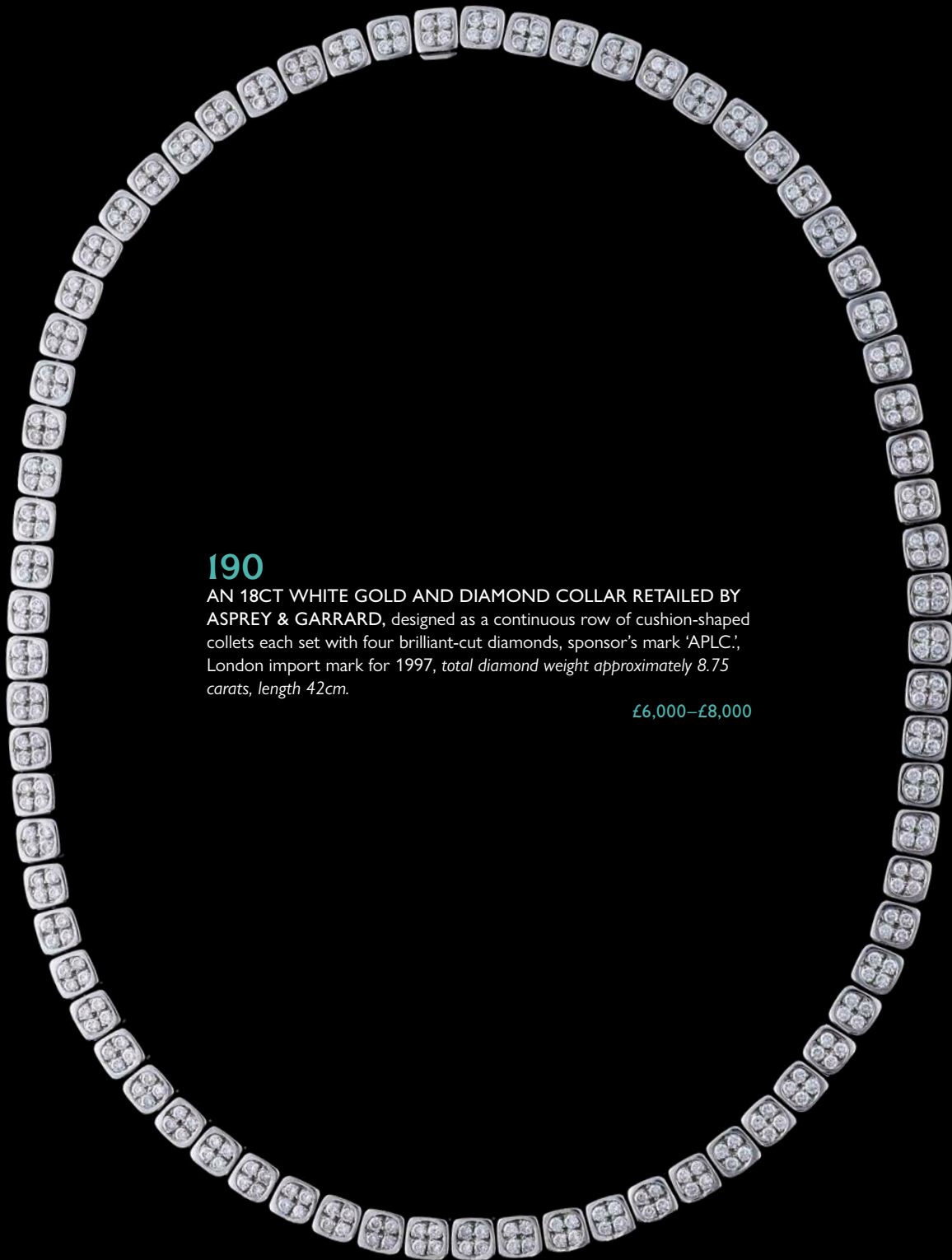
A STAR RUBY AND DIAMOND CLUSTER RING, the circular star ruby cabochon within a surround of brilliant-cut diamonds, *total diamond weight approximately 1.20 carats, ring size N–O.*
£700–£900

189

AN AMERICAN SILVER, GOLD AND GEM-SET BRACELET BY GHISO, CIRCA 1935, the curved and openwork plaques each with an applied gold cartouche set with a central step-cut synthetic spinels with sugarloaf synthetic rubies between, unsigned, cased by Ghiso, *length 18cm.*

£1,500–£2,000





190

AN 18CT WHITE GOLD AND DIAMOND COLLAR RETAILED BY ASPREY & GARRARD, designed as a continuous row of cushion-shaped collets each set with four brilliant-cut diamonds, sponsor's mark 'APLC.', London import mark for 1997, total diamond weight approximately 8.75 carats, length 42cm.

£6,000–£8,000

191

A PASTE BRACELET, the square links each set with a circular-cut white and yellow paste flowerhead, mounted in silver, stamped 'STERLING', length approximately 19.5cm.

£150–£200





192

A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS, each set with a cultured pearl, measuring approximately 12.4mm, above foliate leaves pavé-set with brilliant-cut diamonds, stamped '750', total diamond weight approximately 1.20 carats, length 28mm. **£700–£1,000**

193

A JADE CABOCHON AND DIAMOND DRESS RING, the jadeite cabochon claw-set between brilliant-cut diamond shoulders, (jade untested), ring size approximately M–N (sizing spring). **£400–£600**



194

A PAIR OF DIAMOND EAR CLIPS, of scroll design and pavé-set throughout with brilliant-cut diamonds, stamped '750', total diamond weight approximately 3.50 carats, length 21mm. **£800–£1,200**



195

A PAIR OF CULTURED PEARL AND DIAMOND CLUSTER EAR STUDS, each set with a cultured pearl within a surround of brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.80 carat, diameter 10mm. **£500–£700**



196

A CULTURED PEARL, EMERALD AND DIAMOND BROOCH, designed as a flower with a central cultured pearl, the petals pavé-set with brilliant-cut diamonds, the stem with step-cut diamonds and the leaves with carved emerald cabochons, stamped '750', total diamond weight approximately 6.00 carats, length 6cm. **£1,200–£1,800**





197

A PAIR OF DIAMOND HOOP EARRINGS BY TIFFANY & CO., the stylised hoops of crossover design and inlaid with brilliant-cut diamonds, stamped '750' and 'PT950', signed 'Tiffany & Co.', total diamond weight approximately 0.30 carat, length 20mm. £600-£800



198

A DIAMOND RING, the polished band set with circular clusters of brilliant-cut diamonds, with similarly-cut diamond accents to either side, stamped '750', total diamond weight approximately 0.40 carat, ring size K-L. £200-£300



199

A DIAMOND DRESS RING, of sculptural design, set throughout with princess and brilliant-cut diamonds, stamped '18K', total diamond weight approximately 1.60 carats, ring size M. £600-£800



200

AN IOLITE RING BY POMELLATO, the fancy-shaped iolite in a tapering mount, signed, Italian assay mark, stamped '750', ring size K-L. £1,000-£1,500



201

A COIN MONEY CLIP BY CARTIER, CIRCA 1970, mounted with a gold 20 Franc coin dated 1811, signed 'Cartier Paris', numbered '05092', French assay marks, length 5cm. £1,200-£1,500

202

A DIAMOND DRESS RING, bicoloured and designed as a stylised knot, set with brilliant-cut diamond highlights, stamped '750', total diamond weight approximately 0.50 carat, ring size M. £500–£700



203

A PAIR OF 18CT GOLD 'TRINITY' EARRINGS BY CARTIER, of tricoloured design, signed 'Cartier', numbered, Swiss assay mark, European convention mark, maker's case, length 25mm. £1,800–£2,200

204

A 'TRINITY' BANGLE BY CARTIER, the tricoloured bangle of interlocking design, signed 'Cartier', numbered, French assay mark and maker's mark, inner diameter approximately 6cm. £2,800–£3,200



GEORG JENSEN

205

AN 18CT WHITE GOLD 'CASCADE' DIAMOND NECKLACE BY GEORG JENSEN, the rigid slim collar of sinuous outline, the terminals collet set with brilliant-cut diamonds, signed 'GJ', '750', full lasered hallmark, with retailer's case, and cushion, total diamond weight approximately 0.77 carat, inner dimensions approximately 12.5 x 13cm. £2,000–£3,000

Accompanied by a GIA Dossier report for the principal diamond stating the 0.52 carat round brilliant is F colour and VS1 clarity. Numbered GIA 1107179951, dated 28 April 2009.



206

AN 18CT WHITE GOLD GREEN TOURMALINE AND DIAMOND CLUSTER RING, 1976, the rectangular step-cut tourmaline set within a surround of brilliant-cut diamonds, to a wirework mount and reeded band, total diamond weight approximately 1.35 carats, ring size P. £600–£800



208

A PAIR OF ONYX, EMERALD AND DIAMOND EAR PENDANTS, of Art Deco design, the tear-drop shaped onyx panels each applied with an octagonal-cut emerald within a surround of brilliant-cut diamonds, beneath diamond and onyx hoops, 'Au750 E1.10ct 26.30ct d0.346ct' indicating gemstone weights, length 5.7cm. **1,600–£2,000**



207

A DIAMOND SPRAY BROOCH, of openwork scroll design, set throughout with brilliant-cut diamonds, stamped '750', total diamond weight approximately 1.25 carats, length 5cm. **£400–£600**

209

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, the articulated drops set throughout with a combination of circular-cut diamonds and vari-cut emeralds, stamped '750', total diamond weight approximately 0.75 carat, length 30mm. **£900–£1,200**



210

A PAIR OF DIAMOND EAR PENDANTS, the articulated drops set throughout with old brilliant, baguette and single-cut diamonds, total diamond weight approximately 1.45 carats, length 25mm. **£1,200–£1,500**

211

AN EMERALD AND DIAMOND LINE BRACELET, the articulated bracelet channel-set with square-cut emeralds spaced by brilliant-cut diamonds, stamped '14K 585', total diamond weight approximately 0.40 carat, length 18.5cm. **£300–£400**





212

AN EARLY 20TH CENTURY DIAMOND PENDANT, of whiplash design, the pierced pendant with hinged garland drop and set throughout with a combination of old brilliant-cut and rose-cut diamonds, with calibré-cut sapphire highlights, the whole suspended by a trace-link chain, pendant length 5.5cm. £500–£700



213

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, the variety-cut sapphires spaced by a pair of old brilliant-cut diamonds, total diamond weight approximately 0.30 carat, length 15mm. £260–£300



214

A SAPPHIRE AND DIAMOND RING, collet-set with an alternating row of cushion-shaped sapphires and old-brilliant-cut diamonds, to a tapered band, stamped '585', total diamond weight approximately 0.65 carat, ring size R½. £300–£500



215

A SAPPHIRE AND DIAMOND DRESS RING, set with an oval-cut sapphire in a surround of brilliant-cut diamonds, mounted in 18ct gold, London hallmark, total diamond weight approximately 1.20 carats, ring size O–P. £800–£1,200



216

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, each set with a brilliant-cut diamond suspending a pear-shaped sapphire and brilliant-cut diamond cluster drop, cased by S. J. Phillips Ltd. and with personal inscription to cover, total diamond weight approximately 2.40 carats, length 21mm. £1,500–£2,000

217

A PAIR OF MID 20TH CENTURY SAPPHIRE AND DIAMOND EARRINGS, of foliate spray design, set throughout with circular-cut sapphires and single-cut diamond highlights, length 20mm. £300–£500



218

A PAIR OF SAPPHIRE AND DIAMOND HALF-HOOP EARRINGS, alternately set with pairs of French-cut sapphires and brilliant-cut diamonds, stamped '14K', total diamond weight approximately 0.55 carat, length 20mm. £400–£600



219

A DIAMOND RING BY TIFFANY & CO., the principal brilliant-cut diamond between similarly-cut diamond shoulders, signed 'TIFFANY & CO.', stamped '750', numbered, total diamond weight approximately 1.00 carat, ring size H–I. £3,000–£5,000

220

A DIAMOND FLOWERHEAD CLUSTER RING, FRENCH, set with old brilliant and brilliant-cut diamonds, between trifurcated shoulders, French assay marks, maker's mark, principal diamond approximately 0.70 carat, total diamond weight approximately 0.95 carat, ring size M. £800–£1,200



221

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. £2,000–£3,000

222

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. £2,000–£3,000



223

AN ART DECO EMERALD AND DIAMOND RING, the octagonal-cut emerald, weighing 3.87 carats, claw set between stepped shoulders of old brilliant-cut diamonds, total diamond weight approximately 0.55 carat, ring size L. £1,200–£1,500



According to a verbal report from GCS the emerald is of Colombian origin with minor clarity enhancement. Verbal report number 5784-0302.



224

AN EMERALD AND DIAMOND OBI SASH CLASP BY MIKIMOTO, CIRCA 1950, the rectangular step-cut emerald collet-set within a pierced and tapered geometric surround, set throughout with brilliant and baguette-cut diamonds, maker's mark, stamped 'K9' and 'WG', total diamond weight approximately 1.70 carats, length 45mm. £3,000–£4,000

According to a verbal report from GCS, the emerald is of Russian origin, with indications of moderate clarity enhancement. Verbal report number 5784-0505.

An obi (sash) is a belt of varying size and shape worn with both traditional Japanese clothing and uniforms for Japanese martial art styles.



225

A DIAMOND BROOCH, CIRCA 1915, the brilliant-cut diamond between pierced foliate panels with crossover terminals, set throughout with single-cut diamonds, mounted in platinum, *principal diamond approximately 0.95 carat, length 7.1cm.*

£1,000–£1,500



226

A DIAMOND GRAND PIANO BROOCH, realistically modelled, the lid raised, pavé-set throughout with brilliant-cut diamonds, stamped 'K18', *total diamond weight approximately 4.00 carats, length approximately 5cm.*

£2,600–£3,000



227

A BRITISH RED CROSS SOCIETY HONORARY LIFE MEMBER BROOCH, set with vari-cut rubies, sapphires and single-cut diamonds, with blue, white and red enamel detailing, stamped '18ct', maker's mark, length 28mm. £800–£1,200

Provenance: Formerly the property of MARION GRACE DISRAELI (1875–1963), wife of Coningsby Disraeli, a nephew of Benjamin Disraeli, and heir to the title Earl of Beaconsfield. Marion Grace was the daughter of Edward Silva of Tescombe in Hampshire. She married Coningsbury Ralph Disraeli, MP for the Altrincham Division of Cheshire, on 2 March 1897. She was awarded an OBE and was a Dame of Grace of the Order of St John of Jerusalem. She died in 1963 aged 87, and was buried at St. Michael and All Angels Church, Hughenden, Wycombe, in Buckinghamshire.



228

TWO ENAMEL AND ROSE-CUT DIAMOND REGIMENTAL BAR BROOCHES, for the Scots Guard and Royal Artillery regiments respectively, first length 5.3cm. £400–£600



229

A GOLD SIGNET RING, with plain polished bezel, ring size N–O. £200–£300

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

230

A ROYAL PRESENTATION ELIZABETH II DIAMOND AND ENAMEL CYPHER BROOCH, the garter in blue enamel, with red enamel and rose-cut diamond detailing, between stepped shoulders, cased by Collingwood Ltd., (two rose-cut diamonds deficient), length 5cm. £400–£600



231

A PAIR OF EARLY 20TH CENTURY AGATE AND DIAMOND DRESS STUDS, FRENCH, the circular plaques set with polished agate and with rose-cut diamond demi-lunes to the cardinal points, to hinged T-bar terminals, mounted in platinum and gold, French assay marks, case by A. Risler & Carré, Paris, *plaque diameter 9mm.* £100–£150

232

A PAIR OF 9CT GOLD RAF CUFFLINKS BY PAYTON, PEPPER & SONS LTD, 1934, each oval gold panel with applied RAF wings, with chain connectors, maker's mark, Birmingham hallmark, *panel length 21mm.* £200–£300



233

A PAIR OF HARDSTONE CUFFLINKS, double-sided, each set with a lozenge or rectangular-shaped agate panel, with chain connectors, stamped '14K', *lozenge panel length 25mm.* £150–£240

234

A PAIR OF EARLY 20TH CENTURY LAPIS LAZULI AND DIAMOND CUFFLINKS, each lapis lazuli panel set within a surround of old brilliant-cut diamonds, mounted in silver and gold, with chain connectors, *total diamond weight approximately 1.80 carats, panel length 16mm.* £400–£600





235

A 'PARAIBA' TOURMALINE DRESS RING BY LEO DE VROOMEN, 2010, the oval tourmaline cabochon in a rubover setting, mounted in 18ct white gold, signed, maker's mark, London hallmark, *ring size R*.
£1,200–£1,500

236

A MID 20TH CENTURY EMERALD AND DIAMOND CLUSTER RING, the step-cut emerald in a surround of brilliant-cut diamonds, Italian assay mark, stamped '750', *total diamond weight approximately 1.80 carats, ring size O*.
£5,000–£7,000

Accompanied by a report from GCS stating that the emerald is of Colombian origin, with indications of minor clarity enhancement. Report number 5783-2992, dated 6 November 2023.



237

A GEM-SET ELEPHANT CUFF, the bicolour cuff applied with four elephants in marching formation, against a brush-finished ground, set throughout with circular-cut sapphires, emeralds, diamonds and rubies respectively, the whole within a polished frame, stamped '18K', inner dimensions 6 x 5cm. £8,000–£10,000

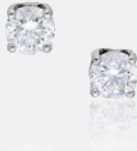




238

A LATE 19TH CENTURY NATURAL PEARL AND DIAMOND NECKLACE, of garland design, set throughout with natural pearls and vari-cut diamonds, the necklace spaced by diamond-set floral motifs, to a detachable pierced frontispiece suspending a pearl and diamond cluster drop, mounted in silver and gold, length approximately 38.5cm. **£3,000–£5,000**

According to a report from GCS the pearls are of natural saltwater origin, the principal pearl is a natural saltwater blister pearl. Report number 5784-0846.



239

A PAIR OF DIAMOND EAR STUDS, each brilliant-cut diamond *weighing 0.90 carat*, to a four claw setting, stamped '750'. **£4,000–£6,000**

Accompanied by a GIA Diamond Dossier report stating that the diamond is F colour, VS2 clarity. Report number 1116440597, dated 8 December 2009.

Accompanied by a GIA Diamond Dossier report stating that the diamond is F colour, VS2 clarity. Report number 1116440637, dated 8 December 2009.

Please note both reports are over 10 years old and may require updating.



240

AN EARLY 20TH CENTURY DIAMOND RING, of target design, set with an old brilliant-cut diamond, *weighing 3.21 carats*, within a border of calibre-cut onyx, mounted in platinum, *ring size O*. **£6,000–£8,000**

According to a verbal report from GCS stating that the diamond is M/N colour, SI2 clarity. Verbal report number 5784-0504.



241

A DIAMOND SPRAY BROOCH, CIRCA 1950, the stylised spray set throughout with brilliant, single and step-cut diamonds, total diamond weight approximately 4.50 carats, length 6.2cm.

£2,000–£3,000



242

A DIAMOND BROOCH, FRENCH, CIRCA 1950, the stylised scroll with ribbon and cluster detailing, set throughout with brilliant, marquise and step-cut diamonds, French assay marks, indistinct maker's mark, total diamond weight approximately 9.40 carats, length 46mm.

£4,000–£6,000



243

A COLOMBIAN EMERALD AND DIAMOND RING, the step-cut emerald in a four claw setting, within a ballerina surround set with baguette and brilliant-cut diamonds, stamped 'D0.96', '6.28' and 'pt900', emerald weight approximately 6.28 carats, total diamond weight approximately 0.96 carat, ring size L.

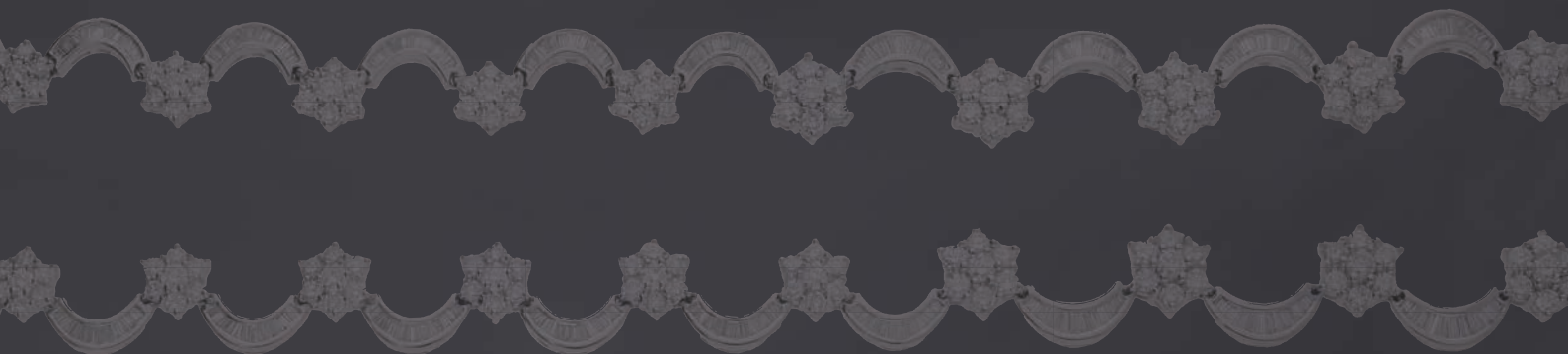
£4,000–£6,000

According to a verbal report from CGS the emerald is of Colombian origin with moderate clarity enhancement. Verbal report number 5784-0506.



244

A DIAMOND NECKLACE, of swag and cluster design, set throughout with brilliant and calibr -cut diamonds, mounted in 18ct white gold, UK hallmark, total diamond weight approximately 22.00 carats, length 47.5cm. **£8,000–£12,000**





245

A DIAMOND PENDANT, CIRCA 1900, the old cushion-cut diamond millegrain-set beneath a tapered surmount set with rose-cut diamonds, suspended from a trace-link chain, mounted in silver and gold, *principal diamond weight approximately 0.45 carat, pendant length 21mm.* £300–£400



246

A ROSE-CUT DIAMOND PENDANT AND CULTURED PEARL AND DIAMOND PENDANT, the pear-shaped pendant converted from another jewel and set throughout with rose-cut diamonds in closed back settings, together with a cultured pearl and single-cut diamond pendant, stamped '585', both pendants suspended by a 9ct white gold chain, *first pendant length 30mm.* £100–£150



247

A 9CT WHITE GOLD AND DIAMOND DRESS RING, of pierced design, spaced by floral motifs and set with brilliant-cut diamonds, Birmingham assay mark, *total diamond weight approximately 0.30 carat, ring size N.* £200–£300



248

A DIAMOND SINGLE STONE RING, the bombé mount inlaid with an old cushion-cut diamond, *diamond weight approximately 0.45 carat, ring size G–H.* £400–£600



249

A DIAMOND HINGED BANGLE, claw set with graduated brilliant-cut diamonds, *total diamond weight approximately 1.30 carats, inner dimensions 5.5 x 4.5cm.* £800–£1,200

250

A CHRYSOBERYL PENDANT, converted from a late 18th–19th century jewel, designed as an openwork plaque set throughout with vari-shaped chrysoberyls, mounted in gold, closed-back settings throughout, length including bale 40mm.

£150–£200



251

A LATE 19TH CENTURY DIAMOND DOG BROOCH, realistically modelled as a Pekingese and set throughout with brilliant and rose-cut diamonds, with garnet cabochon eyes, mounted in silver and gold, total diamond weight approximately 0.55 carat, length 20mm.

£600–£800



252

A DIAMOND BRACELET, of pierced, tapered form, the articulated bracelet set throughout with old brilliant and rose-cut diamonds and centred with a crescent and flowerhead motif, (two diamonds deficient), total diamond weight very approximately 9.00 carats, length 17.5cm.

£3,000–£5,000





253

A PAIR OF MID 20TH CENTURY GOLD AND DIAMOND EAR CLIPS BY VAN CLEEF & ARPELS, the stylised flowerheads with overlapping petals and centred with a vari-cut diamond cluster, signed 'VAN CLEEF & ARPELS', maker's mark, stamped 'DÉPOSÉ', numbered '48977', French assay mark, total diamond weight approximately 1.00 carat, length 25mm. **£1,500–£2,000**



254

A PAIR OF SAPPHIRE EAR CLIPS POSSIBLY BY VAN CLEEF & ARPELS, CIRCA 1940, of bombé design, inlaid with circular-cut sapphires with engraved detailing to the surround, (replacement fittings), unsigned, length 19mm. **£300–£500**



255

A SAPPHIRE AND DIAMOND BRACELET AND NECKLACE BY VAN CLEEF & ARPELS, the bracelet set with three clusters of sapphire cabochons and brilliant-cut diamonds, the necklace with a similarly-set cluster to the front and with diamond-set foliate accents to either side, suspended from a fancy-link back chain, both signed 'VCA FRANCE', numbered, stamped '18K', total diamond weight approximately 2.30 carats, bracelet length 18.5cm. £6,000–£8,000



256

A SAPPHIRE AND DIAMOND THREE STONE RING BY VAN CLEEF & ARPELS, the oval mixed-cut sapphire between two brilliant-cut diamonds, signed 'VAN CLEEF & ARPELS', numbered 'NY. 45571', total diamond weight approximately 0.30 carat, ring size K. £2,000–£3,000

According to a verbal report from GCS, the sapphire is of Burmese origin, with no indications of heating. Verbal report number 5784-1498.



257 Y

A CORAL AND LAPIS LAZULI PENDANT, of openwork textured design, set with vari-shaped *Corallium Rubrum* and lapis lazuli cabochons, unsigned, length including bale 7.2cm. £1,800–£2,000



258

A PAIR OF DIAMOND EAR CLIPS BY VOURAKIS, CIRCA 1960, of openwork bombé design, formed of textured swirls and with brilliant-cut diamond highlights, signed, numbered, stamped '750', length 24mm. £800–£1,200



259 Y

A PAIR OF CORAL AND DIAMOND EAR CLIPS BY VOURAKIS, each designed as foliate bud, the textured branch leading to leaves set with single-cut diamonds and with ropetwist detailing enclosing a *Corallium Rubrum* cabochon, signed, numbered, stamped '750', length 25mm. £500–£700

260

A CURB-LINK BRACELET, stamped '750', length 20cm. £1,000–£1,200



261

A 9CT GOLD BRACELET BY UNOERRE, the woven fancy-shaped links with reeded decoration, interspersed with polished scroll motifs, signed, Italian assay mark, London import mark for 1991, length 19cm. £300–£500





262 Y

A CORAL RING AND EAR CLIP SUITE, each set with an oval *Corallium rubrum* cabochon in a jagged surround, ring stamped 'K18', ear clips stamped '750', ear clip length 18mm, ring size N-O.

£300–£400



263 Y

A CORAL AND DIAMOND RING, the front formed of two curved *Corallium rubrum* panels with two rows of brilliant-cut diamonds, stamped '14K', total diamond weight approximately 0.40 carat, ring size L.

£300–£500



264 Y

AN 18CT GOLD CORAL AND DIAMOND BUTTERFLY DRESS RING, 1976, the wings set with *Corallium rubrum* panels and with brilliant-cut diamond highlights, to a bifurcated band, maker's mark 'HGG&PM', London hallmark, ring size M–N.

£300–£500



265 Y

A CORAL PENDANT, the *Corallium rubrum* carved figure beneath a broad brimmed hat and standing upon a plain polished base, stamped '585' and 'EPF' (indistinct), length 40mm.

£150–£200



266 Y

A CORAL SAUTOIR, the plaited *Corallium rubrum* beads terminating in tassel drop, length 49cm.

£300–£400

Please note coral is covered by CITES legislation and may be subject to import/export and trade restrictions and USA Fish and Wildlife regulations. Please be aware that it is the buyer's responsibility to arrange any CITES export license for their purchases. More information can be found at www.cites.org.

267

A DIAMOND DRESS RING BY CARTIER, set with a pear-shaped diamond, *weighing 1.44 carats*, in a bombé surround pavé-set with brilliant-cut diamonds, signed 'Cartier, numbered '704134', French assay mark, maker's mark, maker's case, *remaining total diamond weight approximately 4.00 carats, ring size M.*
£7,000–£9,000

Accompanied by a report from GIA stating that the diamond weighing 1.44 carats is E colour, VS1 clarity. Report number 5234107804, dated 1 November 2023.





268

A **DIAMOND DRESS RING**, the cut-cornered modified brilliant-cut diamond, *weighing 5.01 carats*, claw set within a two row surround of brilliant-cut diamonds, between tapered baguette and brilliant-cut diamond shoulders, stamped '18k', ring size N½. **£20,000–£30,000**

Accompanied by a **COPY** of the GIA report stating the cut-cornered rectangular modified brilliant-cut is E colour, SI1 clarity, Report number 16932416, dated 25 March 2008.

Accompanied by a report by GCS, stating the diamond is F colour, SI1 clarity. Report number 5781-0861, dated 2 January 2024.





269

A LAPIS LAZULI AND DIAMOND RING AND EAR CLIP SUITE, of target design, each with a central oval lapis lazuli cabochon within a wirework surround, with single-cut diamonds to the cardinal points, stamped '585' and '14K', ear clip length 20mm, ring size P. £600–£800



270

AN AQUAMARINE AND DIAMOND RING, set with a cut-cornered aquamarine within a surround of brilliant and baguette-cut diamonds, between tapered shoulders with textured detailing, stamped 'P.m900', maker's mark, total diamond weight approximately 0.50 carat, ring size K. £500–£700



271

A SAPPHIRE AND DIAMOND CLUSTER RING, set with an oval-cut sapphire in a two-row surround of brilliant-cut diamonds, stamped '18CT', total diamond weight approximately 1.70 carats, ring size M. £700–£900

272

TWO BLUE TOPAZ RINGS, set with a circular buff-top and cushion-shaped blue topaz respectively, first stamped '750', second stamped '585', ring sizes M and O–P. £400–£600



273

A FANCY-LINK BRACELET, designed as a series of curved and reeded panels, stamped '750', length 18.5cm. £1,500–£2,000





274

AN ENAMEL PENDANT, of nautical inspiration, with hammered helm and polished anchor and star motifs, polychrome plique-à-jour enamel throughout, the whole within a ropetwist border, stamped '18.750', diameter 5.5cm. £800–£1,000

275

A GEM-SET GIARDINETTO BROOCH, the openwork basket set throughout with brilliant-cut diamonds, with marquise-cut emerald, ruby and sapphire flowerheads, with brilliant-cut diamond highlights between, mounted in 18ct gold, UK import mark, length 25mm. £120–£150



276

A GEM-SET RING BY SANNIT & STEIN, 1957, the broad band set throughout with circular-cut rubies, sapphires and emeralds, with engraved star detailing, mounted in 18ct gold, (one stone deficient), maker's mark 'SSS', London hallmark, ring size T–U. £400–£600

277

A GEM-SET BRACELET, CIRCA 1960, set throughout with circular-cut diamonds, sapphires, rubies and emeralds, stamped '750', total diamond weight approximately 2.00 carats, length 18cm. £1,500–£2,000





278

A GEM-SET RING AND EAR CLIP SUITE BY MAUBOUSSIN, CIRCA 1960, the bombé ring of pierced flowerhead design, set throughout with circular-cut emeralds, rubies, sapphires and brilliant-cut diamonds, the ear clips en suite, signed 'Mauboussin Paris', French assay marks, maker's marks, *total diamond weight approximately 6.50 carats, ring size L, ear clip length 24mm.* **£3,000–£5,000**



279

AN EMERALD BROOCH, CIRCA 1950, of fruiting vine design, the grapes formed of emerald cabochons, the vine leaves with engraved detailing, *length 40mm.* **£600–£800**

The design of this brooch is similar to pieces by the American jeweller Seaman Schepps (1881–1972). Known for his bold and witty creations during the 1940s and 50s, Schepps was particularly associated with the use of cabochon stones mounted in gold.

280

A FRENCH RUBY AND DIAMOND BANGLE BY SERGE BOUDER 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.* **£2,000–£3,000**



281

A BICOLOURED NECKLACE, of fancy curb-link design and with concealed clasp, Italian assay mark, stamped '750', *length 91cm.* **£1,800–£2,200**



282

A **DIAMOND SINGLE STONE RING**, the brilliant-cut diamond, weighing *5.30 carats*, in a four claw setting, mounted in 18ct gold, UK hallmark, ring size *M½*.

Accompanied by a report from GIA stating that the diamond is S-T colour, VVS1 clarity.
Report number 5221447590, dated 18 May 2022. **£24,000–£30,000**





283

A LATE 19TH CENTURY DIAMOND BROOCH, the openwork cartouche with scroll and flowerhead detailing, set throughout with cushion-shaped and old brilliant-cut diamonds, mounted in silver and gold, (later brooch fitting), together with an additional detachable brooch fitting, total diamond weight approximately 5.00 carats, diameter 44mm.

£1,500–£2,000



284

A LATE 19TH CENTURY DIAMOND CRESCENT BROOCH, set throughout with old brilliant-cut diamonds, mounted in silver and gold, (later brooch fitting), total diamond weight approximately 2.00 carats, length 30mm.

£800–£1,200



285

A LATE 19TH CENTURY GEM-SET BUTTERFLY BROOCH, set throughout with vari-cut sapphires and rubies, rose-cut diamonds and seed pearls, mounted in gold with detachable brooch fitting, together with an unassociated Henry Tessier case, length 4.5cm.

£800–£1,000



286

A 19TH CENTURY DIAMOND SPRAY BROOCH, PROBABLY AMERICAN, the floral spray realistically modelled and incorporating a butterfly to the stem, set with old brilliant and rose-cut diamonds, the butterfly with red stone cabochon eye, mounted in gold, the brooch pin stamped '18', principal old-cut diamond weight approximately 0.85 carat, length 7cm.

£2,000–£2,600

287

A LATE 18TH CENTURY ENAMEL AND DIAMOND HEART-SHAPED BROOCH, the blue enamel ground with applied giardinetto decoration set throughout with rose-cut diamonds, the whole within a similarly-cut diamond border, the reverse with engraved foliate decoration, mounted in silver and gold, later brooch fitting, length 35mm. £600–£800



288

A DIAMOND BOW BROOCH, CIRCA 1915, set throughout with old brilliant-cut and single-cut diamonds, pierced and with millegrain detailing, total diamond weight approximately 1.20 carats, length 34mm. £500–£600



289

A DIAMOND BROOCH, of pierced scrollwork design, set throughout with single, transitional and brilliant-cut diamonds, (converted from a double clip), principal diamond weight approximately 0.45 carat, length 5cm. £800–£1,000



290

A LATE 19TH CENTURY DIAMOND BAR BROOCH, the crescent and heart set throughout with old brilliant-cut diamonds, mounted in silver and gold, total diamond weight approximately 1.30 carats, length 7cm. £500–£700



291

A GEM-SET NECKLACE AND EAR CLIP SUITE, the necklace set throughout with emerald, sapphire and ruby cabochons, each within a lozenge or circular-shaped surround set with brilliant-cut diamonds, the front suspending a similarly-set detachable drop of chandelier design, the ear clips en suite, the necklace drop with brooch fitting to reverse, stamped '750', total diamond weight approximately 14.00 carats, necklace length 45cm, drop length 6.5cm, ear clip length 20mm.

£10,000–£15,000



292

A DIAMOND SINGLE STONE RING, the old oval-cut diamond, weighing 1.84 carats, in a six claw setting, ring size Q. **£2,600–£3,000**

According to a verbal report from GCS, the diamond grades as L colour, VS1 clarity VS1. Verbal report number 4784-0937.



293

A LATE 19TH CENTURY DIAMOND STICK PIN, the old brilliant-cut diamond, weighing 3.85 carats, in an eight claw setting, mounted in silver and gold, case by Carrington & Co., length 7.5cm. **£8,000–£9,000**

According to a verbal report from GCS, the diamond is grading as M colour, VS1 clarity. Verbal report number 5784-1097.



294

AN 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, mounted in 18ct gold, Birmingham hallmark, indistinct maker's mark, length 5.4cm. **£600–£800**



295

AN EMERALD AND DIAMOND CLUSTER RING, the oval mixed-cut emerald claw-set within a surround of brilliant-cut diamonds, to a plain polished band, stamped '18K' and 'PLATINUM', total diamond weight approximately 0.95 carat, ring size K½. **£2,200–£2,600**



296

A LATE 19TH CENTURY OPAL AND DIAMOND BANGLE, set to the front with a graduated row of opal cabochons spaced by pairs of old brilliant-cut diamonds, mounted in gold, total diamond weight approximately 0.65 carat, inner diameter 5 x 6cm. **£2,400–£2600**



297

AN EARLY 20TH CENTURY PLATINUM AND DIAMOND THREE STONE RING, set with three graduated transitional-cut diamonds, the band stamped 'PLAT', total diamond weight approximately 3.35 carats, ring size approximately L (sizing beads).

£6,000–£8,000

298

A COLOMBIAN EMERALD AND DIAMOND THREE STONE RING, the elongated hexagonal step-cut emerald flanked by two old brilliant-cut diamonds, in pierced gallery setting, mounted in gold, emerald dimensions approximately 10.8 x 7.3 x 3.8mm, total diamond weight approximately 1.00 carat, ring size M½. £10,000–£12,000

Accompanied by a report from The Gem & Pearl Laboratory stating the emerald is of Colombian origin with evidence of negligible clarity enhancement. Report number 24064, dated 15 December 2023.





299

A GOLDEN TOPAZ AND DIAMOND CLUSTER RING, converted from a 19th century jewel, the mixed-cut topaz claw set within a surround of old brilliant-cut diamonds, stamped '18ct', topaz weight approximately 4.50 carats, total diamond weight approximately 1.80 carats, ring size P. £2,000–£3,000



300

AN ANTIQUE DIAMOND RING, collet-set with an old brilliant-cut diamond, weighing 2.98 carats, between fleur-de-lys shoulders each set with a rose-cut diamond accent, to a reeded hoop, mounted in gold, later Russian assay marks, ring size I. £4,000–£6,000



301

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, dated 11 May 2023. **£20,000–£30,000**

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.



302

A LATE 19TH CENTURY SHELL CAMEO BROOCH, oval, carved to depict Aurora (Dawn) leading Apollo, God of the Sun, his golden chariot drawn by horses, with winged putto, Twilight, above, bearing a flaming torch, surrounded by dancing maidens (the Hours), all bringing to earth the light of the New Day, mounted within an entwined gold border, length 7.1cm. £200–£260

The image is after Guido Reni's L'Aurora, 1613–14, the ceiling fresco painted for the Casino dell' Aurora adjacent to the Palazzo Pallavicini-Rospigliosi, Rome, and commissioned by Cardinal Scipione Borghese.

303

A MID 19TH CENTURY SHELL CAMEO BROOCH, the shell cameo carved to depict a classical female profile, the bloomed gold mount with ropetwist decoration and granulation throughout, length 5cm. £200–£300



304

A MID 19TH CENTURY HARDSTONE CAMEO, unmounted, carved to depict a young man in profile, 'a dexter', signed 'C. Wild', length 5.5cm. £200–£300



305

A HARDSTONE CAMEO BRACELET AND NECKLACE SUITE, 19TH CENTURY, the bracelet centred with an oval cameo signed 'GIROMETTI' carved to depict Cupid, mounted between two smaller cameos, the necklace similarly set with six graduating cameos, carved to depict classical female profiles, possibly emblematic of the Muses, within green enamel heightened ropetwist gold settings and spaced by entwined figure-of-eight links, leading to pierced quatrefoil links, contained in fitted case, the silk signed 'R. Gilbert & Sons Ltd' of Coventry, necklace length 38cm, bracelet approximately 18cm (with extending clasp later adapted). £4,000–£6,000

GIUSEPPE GIROMETTI (1779–1851) was an Italian gem-engraver, sculptor and medallist, considered one of the finest gem-engravers in the first half of the 19th century. In 1812, he was elected to the Academia di San Luca in Rome as an engraver of hardstones, receiving numerous awards. On the command of master sculptor Canova, he was employed by the Papal Mint from 1822 as head engraver.

Both Giuseppe and his son Pietro (1811–1859) were gem-engravers and both used the form 'GIROMETTI' to sign their work, without identifying initials. The British Museum Collection includes various Girometti cameos and research by O. M. Dalton (1915) and later discussion in *The Hull Grundy Catalogue* (1984) suggested that cameos attributable to Giuseppe bear a simple signature or one in Greek, whilst those attributed to Pietro show a slightly more elaborate version.

The interest in gem-cutting and engraving in England in the first half of the 19th century had suffered a decline, resulting in large quantities of finely carved cameos being sourced from Italy and imported into London to be mounted by the many goldsmiths who specialised in cameo jewellery.

Literature:

Dalton O.M: *Catalogue of Engraved Gems of Post-Classical Periods*, pub. 1915

Gere et al, *The Art of the Jewellery A catalogue of the Hull Grundy Gift to the British Museum*, No 871, pub. 1984.

306

A FANCY COLOURED DIAMOND RING, the cut-cornered Fancy Yellow diamond, *weighing 4.13 carats*, claw-set between shoulders set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, *ring size K*. **£10,000–£15,000**

Accompanied by a report from GIA stating that the diamond is natural Fancy Yellow colour, SI2 clarity. Report number 15123042, dated 21 April 2006.



307

AN ART DECO DIAMOND RING, the emerald-cut diamond, weighing 2.54 carats, claw-set between tapered baguette-cut diamond shoulders, platinum mounted, ring size 1½.

£6,000–£8,000





308

AN AMETHYST AND SEED PEARL NECKLACE AND EARRING SUITE, CIRCA 1830, with cannetille decoration throughout, the necklace composed of amethyst and seed pearl flowerhead clusters spaced by oval-cut amethyst collets, together with two pairs of earrings of conforming design, (converted from a single pair), mounted in gold, the smaller pair with French assay marks, with associated case, necklace length 37.5cm.

£600–£800

309

AN AMETHYST AND SEED PEARL BRACELET, CIRCA 1900, designed as a series of openwork quatrefoil motifs with scroll detailing, set throughout with circular-cut amethysts with seed pearl highlights between, mounted in gold, stamped '15CT', length 19cm.

£500–£700



310

A LATE 19TH CENTURY AMETHYST AND DIAMOND PENDANT, set throughout with old-cut, cushion-cut and rose-cut diamonds, the bow surmount suspending a tear-shaped drop below centred with a pear-cut amethyst, gold and silver mounted, with diamond suspensory loop, *principal diamond weight approximately 1.0 carat*, in fitted case by Carrington & Co., length 45mm.

£2,000–£3,000



311

A LATE 19TH CENTURY DIAMOND STAR BROOCH, with a flowerhead cluster to the centre and set throughout with cushion-shaped and old brilliant-cut diamonds, mounted in silver and gold, *total diamond weight approximately 0.90 carat*, length 25mm.

£100–£150



312

A LATE 19TH CENTURY DIAMOND SPRAY BROOCH, the floral spray set throughout with old brilliant and rose-cut diamonds, the flowerhead set *en tremblant*, mounted in silver and gold, *total diamond weight approximately 3.00 carats*, length 7cm.

£800–£1,200



313

AN EARLY 20TH CENTURY PINK SAPPHIRE FIVE STONE BAR BROOCH, collet-set throughout with vari-cut pink sapphires, mounted in gold, together with a sapphire and enamel bow brooch, first length 8.5cm. £2,000–£3,000

According to a verbal report from GCS, the central pink sapphire is testing as Sri Lankan origin, with no indications of heating. Verbal report number 5784-0863.



314

AN ART DECO BROOCH, CIRCA 1930, set centrally with an oval-cut synthetic ruby, the pierced plaque surround set throughout with old brilliant-cut diamonds and with cushion-shaped synthetic ruby highlights, mounted in platinum, total diamond weight approximately 6.10 carats, length 5.8cm. £2,000–£3,000

315

AN ART DECO ROCK CRYSTAL BROOCH, CIRCA 1920, the barrel-shaped polished rock crystal with openwork geometric terminals, set throughout with single and rose-cut diamonds, with baton-shaped onyx cabochons, mounted in platinum and gold, French assay marks, partial maker's mark, cased by Van Cleef & Arpels, length 6cm. £2,000–£3,000

Provenance: Sotheby's, The Duchess; Precious Objects and Property from the Estate of Mary, Duchess of Roxburghe, 27 May 2015, lot 660.

Literature:

Anon, *Lady Crewe's Jewels – Worn Constantly*, 22 July 1933, p.8, 'Crystal Brooch, long with diamond and onyx ornament at each end'.



316

AN ART DECO AQUAMARINE AND DIAMOND DOUBLE CLIP BROOCH, CIRCA 1935, each clip centred with rectangular step-cut aquamarine volutes bordered by brilliant-cut diamonds, between radiating baguette-cut diamonds, the curved design edged by oval-cut aquamarines, platinum mounted, with original frame, *clip length 3.2cm, length within frame 6.4cm. £3,000–£5,000*

Although unsigned, this piece shows considerable similarities to Cartier's aquamarine set jewels, most of which was produced by the company's London branch from 1932 onwards. During the economic depression of this period Cartier started using semi-precious stones such as aquamarine and topaz as a more affordable alternative for their clients. As with Cartier's examples, this brooch illustrates a progression from the geometric rigidity of Art Deco designs of the previous decade towards a new expressive use of curves and volutes allowing the aquamarines to take centre stage.



317

A COLLECTION OF ANTIQUE MEMORIAL JEWELLERY, comprising two brooches and eight rings, the majority with black enamel decoration and seed pearl or old brilliant-cut diamond highlights, two pieces with plaited hairwork, all mounted in gold apart from one base metal ring, various stamps and inscriptions, *various sizes*. £800–£1,000

318

A 14CT GOLD PINK SAPPHIRE AND DIAMOND CLUSTER RING AND TWO GEM-SET RINGS, the oval mixed-cut pink sapphire within a surround of brilliant-cut diamonds, London hallmark, together with an early 20th century gold, half-pearl and old-cut diamond ring, and a brilliant-cut diamond tapered band ring, stamped '18K', (pearls untested), *total diamond weight approximately 0.80 carat, ring sizes N, M and T½*. £500–£700

319

A SMALL COLLECTION OF JEWELLERY, to include an early 19th century memorial brooch, a 19th century shell cameo brooch, a pair of sapphire and diamond ear pendants, a diamond dress ring, etc., *various lengths*. (Quantity) £300–£500

320

TWO SHELL CAMEO BROOCHES, both carved to depict a maiden in a floral surround, the larger mounted in 9ct gold, Edinburgh hallmark for 1972, the smaller stamped '750', *lengths 6.5cm and 32mm*. (2) £200–£300

321 Y

A SMALL COLLECTION OF JEWELLERY, comprising a pair of ropetwist bangles each with a row of half-pearls to the front, a pair of cufflinks, one set with a polished agate bead, the other set with a *Corallium Rubrum* bead, and a silver gilt amethyst necklace with fruiting vine pendant and Gothic-inspired links, *various lengths and sizes*. £200–£300

322

A CULTURED AND SIMULATED PEARL NECKLACE AND A PAIR OF EAR STUDS, the single row of cultured and simulated pearls to a diamond and cultured pearl cluster clasp, together with a pair of cultured pearl ear studs, *necklace length approximately 82cm.* £200–£300

323

R A O BUFFALOES: TWO ENAMELLED SILVER GILT JEWELS, Littlehampton Lodge, recipient Bro. J Yeates, awarded May and December 1922, London 1921 and 22, an enamelled gilt metal lapel badge and two others, *various lengths.* (5) £80–£120

324

A SINGLE ROW PEARL NECKLACE, the graduated pearls with diamond-set panel clasp, (pearls untested), (string broken). £300–£500

325

THREE BRACELETS, comprising a 9ct gold curb-link bracelet suspending a carved hardstone duck and Chinese character charm, together with textured 9ct old brick-link bracelet and a curved panel-link bracelet stamped '9K', UK hallmarks, *first length approximately 18cm.* £600–£800

326

A GRADUATED CURB-LINK NECKLACE, stamped '750', together with a 9ct gold fancy-link chain suspending an oval locket, both with UK hallmark, *first length 46cm, second length 70cm, locket length 5cm (excluding bale).* (3) £500–£700



327

A PAIR OF ENAMEL CUFFLINKS BY DAVID WEBB, the cushion-shaped plaques with black and white enamel swirls, to a similarly decorated T-bar terminal, signed 'Webb', French import marks, *plaque length 16mm.* £600–£800

328

A PAIR OF CUFFLINKS, CIRCA 1950, the bicolour cufflinks with diagonal reeded decoration, with chain connectors, maker's mark 'WJH', stamped '18CT', *panel length 20mm.* £300–£500



329

A PAIR OF ENAMEL CUFFLINKS AND TIE CLIP EN SUITE BY FABERGÉ, designed by Victor Mayer, the oval terminals of blue enamel edged with white, with brilliant-cut diamond highlight, to T-bar terminals, the tie clip of conforming design, with chain attachment, mounted in 18ct gold, all with London hallmarks, signed 'Fabergé', maker's monogram 'VM', stamped '750' '18k', the cufflinks numbered '26 of 1000', the tie clip '288 of 300', *total diamond weight 0.16 carat, maker's cases, cufflink plaque length 20mm, tie clip length 62.5mm.* £800–£1,200

Accompanied by the 'Certificate of Authenticity' booklets, the suite purchased by the vendor in August 2007.



WATCHES

LOT
No 380



330

A. J. WRIGHT, BURTON-ON-TRENT. A GOLD OPEN-FACED CENTRE SECONDS CHRONOGRAPH WATCH, 1887.

Movement: gilded three quarter plate, lever escapement, no. 31462.

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

Case: 18ct gold, gold cuvette, engraved monogram to the back, London hallmark for 1887.

Signed: movement.

Dimensions: diameter 50mm.

£600–£800



331

J. W. BENSON. A GOLD HALF-HUNTING CASED WATCH, 1928.

Movement: lever escapement, 15 jewels, no. 19383.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, gold cuvette, aperture with blue enamel Roman numerals, no. 9182, London hallmark for 1928.

Signed: case and dial.

Dimensions: diameter 46mm.

£200–£300



332

SAQUI & LAWRENCE, LONDON. A GOLD HUNTING CASED WATCH, 1926.

Movement: lever escapement, 15 jewels, no. 334012.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, gold cuvette, no. 7704, maker's mark B.B., Chester hallmark for 1926.

Signed: dial

Dimensions: diameter 54mm.

£300–£500



333

JOHN POOLE, LONDON. A GOLD OPEN-FACED POCKET CHRONOMETER WITH UP-AND-DOWN INDICATION, NO. 4926, 1874.

Movement: gilded three quarter plate, free-sprung, blued steel helical spring, diamond endstone.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, gold cuvette, engine-turned back, maker's mark PW, London hallmark for 1874.

Signed: movement signed John Poole, 57 Fenchurch Street, London.

Dimensions: diameter 49.5mm.

£1,800–£2,200

334

ROLEX. A GOLD WRISTWATCH, REF. 4330, CIRCA 1924.

Movement: manual winding, 17 jewels.

Dial: silvered, Arabic numerals, subsidiary seconds, outer minute track.

Case: 18ct gold, hinged back, Glasgow import mark for 1924.

Signed: case and movement.

Dimensions: diameter 32mm.

£400-£600



335

LEONIDAS & LONGINES. A STEEL MILITARY KEYLESS WATCH TOGETHER WITH A SILVER KEYLESS WATCH CONVERTED TO A WRISTWATCH, CIRCA 1945.

Movement: lever escapement.

Dial: silvered, Arabic numerals, outer minute track, subsidiary seconds.

Case: steel, snap-on back with broad arrow, G.S.T.P. U7117, no. 376586.

Signed: dial.

Dimensions: diameter 52mm.

Together with a silver Longines keyless watch with added wire lugs. (2)

£100-£150

336

OMEGA. THREE WRISTWATCHES, CIRCA 1930/40.

Movements: manual winding, 15 jewels.

Dials: white enamel and silvered, Arabic numerals.

Cases: steel and gold plated.

Signed: case and dials, cases signed Dennison.

Dimensions: 1st: 30mm; 2nd: 33mm; 3rd: 29.5mm. (3)

£150-£200



337

VERTEX. A STEEL AND CHROME MILITARY ISSUE WRISTWATCH, 'DIRTY DOZEN', CIRCA 1945.

Movement: cal. 59, manual winding, 17 jewels.

Dial: black, Arabic numerals, subsidiary seconds, outer minute track, Board Arrow.

Case: steel and chrome, screw-down back, fixed lugs, engraved with the Broad Arrow, W.W.W. A 4021 3516937.

Signed: dial and movement.

Dimensions: diameter 35mm.

£500-£700

338

J. W. BENSON. A GOLD WRISTWATCH, 1958.

Movement: cal. C449536, manual winding, 16 jewels.

Dial: silvered, gilt chapter ring with Roman numerals, subsidiary seconds.

Case: 9ct gold, snap-on back, no. 12383 904752, maker's mark A.L.D., Birmingham hallmark for 1958.

Signed: case, dial and movement.

Dimensions: diameter 31mm.

£100-£150



339

LECOULTRE. A GOLD PLATED AUTOMATIC WRISTWATCH WITH POWER RESERVE, FUTURMATIC, CIRCA 1950.

Movement: automatic, 17 jewels.

Dial: two-tone silvered, applied dagger and triangular indexes, subsidiary dials for constant seconds and power reserve

Case: 10ct gold filled, snap-on back, back winder, engraved inscription.

Signed: case, dial and movement.

Dimensions: diameter 35mm.

£400-£600

340

OMEGA. A GOLD PLATED WRISTWATCH WITH DATE, REF. 132.019, GENÈVE, CIRCA 1969.

Movement: cal. 613, manual winding, 17 jewels, no. 28150019.

Dial: black, applied baton indexes, aperture for date.

Case: gold plated, snap-on back, gold plated buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 34mm.

£200-£300



341

AUDEMARS PIGUET. A SLIM GOLD WRISTWATCH, CIRCA 1960.

Movement: jewelled manual winding.

Dial: gilt, Roman numerals.

Case: 18ct gold, snap-on back, no. 34307.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£700-£900

342

OMEGA. A GOLD AUTOMATIC WRISTWATCH WITH DATE, CHRONOMETER CONSTELLATION, CIRCA 1963.

Movement: cal. 561, automatic, 24 jewels, no. 20381919.

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

Case: 18ct gold, screw-down back, no. 235993, Birmingham hallmark for 1963.

Signed: case, dial and movement.

Dimensions: *diameter 35.5mm.*

Together with an unsigned 9ct gold bracelet.

£700-£900



343

LONGINES. A GOLD PLATED AUTOMATIC WRISTWATCH, REF. 6499-1, CIRCA 1950.

Movement: cal. 22A, automatic, no. 9115757.

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

Case: gold plated, screw-down back, no. 1020, gold plated buckle.

Signed: case, dial, movement and buckle.

Dimensions: *diameter 34.5mm.*

£150-£200

344

INTERNATIONAL WATCH CO. A GOLD WRISTWATCH, CIRCA 1959.

Movement: cal. 401, manual winding, no. 1405936.

Dial: silvered, applied baton indexes, centre seconds.

Case: 18ct gold, snap-on back, no. 1437640, London import mark for 1959.

Signed: case, dial and movement.

Dimensions: *diameter 33mm.*

£400-£600



345

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. £300-£500

346

SWISS. A SAPPHIRE AND DIAMOND-SET KEYLESS WATCH, CIRCA 1890.

Movement: cylinder escapement.

Dial: white enamel, Roman numerals, Arabic outer track.

Case: 18ct gold, gold cuvette, back cover pavé-set with diamonds and sapphires.

Signed: unsigned.

Dimensions: diameter 25mm.

£300–£400



347

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

Movement: manual winding.

Dial: silvered, applied Arabic numerals.

Case: platinum, hinged back, diamond-set bezel and hinged lugs.

Signed: unsigned.

Dimensions: length including lugs 67mm, width 10.5mm.

£300–£400

348

GIRARD-PERREGAUX. A LADY'S PLATINUM AND DIAMOND-SET COCKTAIL WATCH, CIRCA 1950.

Movement: manual winding, 17 jewels, no. 6189579.

Dial: silvered, applied baton indexes.

Case: platinum, hinged back, diamond-set bezel and lugs, later added snake-link bracelet, stamped 9ct buckle.

Signed: dial and movement.

Dimensions: diameter 17mm, bracelet circumference approximately 160mm.

£200–£300



349

GARRARD. A LADY'S PLATINUM AND DIAMOND-SET COCKTAIL WATCH, CIRCA 1950.

Movement: Swiss, manual winding, 17 jewels.

Dial: silvered, Arabic numerals, subsidiary seconds.

Case: platinum, diamond-set bezel and lugs in a sweeping design, no. 59300.

Signed: dial.

Dimensions: diameter 22mm.

£300–£500

350

VAN CLEEF & ARPELS. A ROCK CRYSTAL MINIATURE ILLUSION TRAVEL TIMEPIECE WITH STAND, SCINTILLANTE, CIRCA 1935.

Movement: manual winding.

Dial: two-tone silvered dial, Arabic and baton indexes.

Case: faceted rock crystal, diamond-set crown, illusion mirror conceals the movement when viewed through the side sections.

Signed: dial.

Dimensions: *length 29mm, width 20.5mm.*

Together with fitted mirrored stand.

The Princess Aga Khan commissioned a Scintillante timepiece similar to this one from Van Cleef & Arpels in 1934 and is now in the Van Cleef & Arpels Collection.

See Van Cleef & Arpels, *The Poetry of Time*, Serres, Cogni, Sabrier & Kerman, (2009) no. 206-207.

£4,000-£5,000



351

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.

£300–£500



352

ORIS. A CHROME PLATED AND STAINLESS STEEL WRISTWATCH WITH DATE, REF. 302-7285B, ANTI-SHOCK, CIRCA 1960.

Movement: cal. 2691, manual winding, 17 jewels.

Dial: silvered, gilt Arabic numerals, outer date track, centre seconds.

Case: chrome plated, stainless steel screw-down back.

Signed: case, dial and movement.

Dimensions: diameter 31mm.

£100–£150

353

TUDOR. A STAINLESS STEEL WRISTWATCH, REF. 1755, CIRCA 1950.

Movement: cal. 1506/1507, manual winding, 17 jewels.

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

Case: stainless steel, snap-on back, no. 977060, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 34mm. £100–£200



354

TUDOR. A STAINLESS STEEL WRISTWATCH, REF. 4453, OYSTER, CIRCA 1950.

Movement: manual winding, 17 jewels.

Dial: silvered, applied Arabic numerals, subsidiary seconds.

Case: stainless steel Oyster case, screw-down crown and back, no. 7437.

Signed: case, dial and movement.

Dimensions: diameter 31mm.

£200–£300

355

MUST DE CARTIER. A GOLD PLATED RECTANGULAR WRISTWATCH, TANK, CIRCA 1980.

Movement: cal. 2512, manual winding, 17 jewels.

Dial: three-coloured gold.

Case: gold plated, back secured by four screws, sapphire cabochon-set crown, no. 6149973

Signed: case, dial and movement.

Dimensions: length 30.1mm, width 23.5mm.

£300–£400



356

OMEGA. A LADY'S 18CT WHITE GOLD AND DIAMOND-SET BRACELET WATCH, REF. 7245, DE VILLE, CIRCA 1970.

Movement: cal. 620, manual winding, 17 jewels, 32440796.

Dial: silvered, applied baton indexes.

Case: 18ct white gold, snap-on back, diamond-set bezel, integral textured bracelet, D 27349.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 23mm, bracelet circumference approximately 160mm. £700–£900

The proceeds from the sale of this watch will be going to the children's charity Future Hope, which helps vulnerable street and slum children in Kolkate, India.

357

OMEGA. A LADY'S GOLD BRACELET WATCH, REF. 8077, CIRCA 1966.

Movement: cal. 620, manual winding, 17 jewels, no. 24590674.

Dial: gilt, linen texture, applied baton indexes.

Case: 18ct gold, snap-on back, integrated weave bracelet, no. 964254, case maker's mark OWC, London import mark for 1966.

Signed: case, dial, movement and bracelet.

Dimensions: length 25mm, width 20mm, bracelet circumference approximately 180mm.

Accessories: presentation case.

£2,000–£3,000



358

OMEGA. A STAINLESS STEEL AND GOLD WRISTWATCH WITH DAY AND DATE, REF. 1961070, CONSTELLATION, CIRCA 1980.

Movement: quartz, 6 jewels.

Dial: black, applied dot indexes, gilt engine-turned subsidiary dials for date and date.

Case: stainless steel, gold bezel with Roman numerals, snap-on back, stainless steel buckle.

Signed: case and dial.

Dimensions: diameter 33mm.

£240-£340



359

CORUM, A STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. 74.111.21, ADMIRAL'S CUP, REPUBBLICHE MARINARE, CIRCA 1990.

Movement: automatic.

Dial: silvered, guilloché centre, baton indexes, subsidiary dials for constant seconds and date, logo for the Repubbliche Marinare.

Case: stainless steel and gold, gold milled bezel, back secured by five screws, no. 566453.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

Accessories: booklet, wallet, tag and presentation case.

£500-£700

360

CHRONOGRAPHE SUISSE. A STAINLESS STEEL AND CHROME PLATED CHRONOGRAPH WRISTWATCH, REF. 1052, ANTI-MAGNETIC, CIRCA 1950.

Movement: manual winding, 17 jewels.

Dial: pink gilt, Arabic numerals, subsidiary dials for constant seconds and 30-minute register, black outer telemeter track.

Case: stainless steel and chrome plated bezel, snap-on back.

Signed: dial.

Dimensions: diameter 36mm.

Together with a later unsigned stainless steel bracelet.

£100-£150



361

OMEGA. A CHROME CASED STOP WATCH, PRESTONS TIMER DIVISION BOLTON, CIRCA 1960.

Movement: cal. 8300, lever escapement, 7 jewels, no. 4164962.

Dial: white, red centre, Arabic numerals, subsidiary dial for 30-minute register.

Case: chrome, snap-on back, start/stop slide.

Signed: case, dial and movement.

Dimensions: diameter 51mm.

Accessories: Omega box.

£40-£60

362

HEUER. A STAINLESS STEEL CHRONOGRAPH WRISTWATCH WITH RED DATE, REF. 12 3147N DATO, CARRERA, 'FAB SUISSE', CIRCA 1966.

Movement: cal. 189, manual winding, 17 jewels.

Dial: black, applied baton indexes, engine-turned subsidiary dials for constant seconds and 45 minute register, silvered calibrated outer track, red date aperture.

Case: stainless steel, screw-down back.

Signed: case, dial and movement.

Dimensions: diameter 35mm.

£4,000-£6,000

Heuer introduced the Carrera model with date wheel in 1966. The first execution powered by the Landeron caliber 189 movement features the date at the '12 o'clock' position. The second execution was later introduced around 1968 with the date aperture at the '9 o'clock' position.

This rare watch is further distinguished by its Fab. Sussie dial. This text indicates the watch was sold into the French market as this was a requirement of the French customs during the 50s and 60s and is very rarely seen.



363

TISSOT. THREE GOLD PLATED WRISTWATCHES, CIRCA 1970.

Movements: 1st: automatic; 2nd: manual; 3rd: manual.

Dials: silvered, baton indexes, apertures for date, centre seconds.

Cases: gold plated, screw-down backs.

Signed: case, dial and movements.

Dimensions: 1st: 37mm; 2nd: 34mm; 3rd: 33.5mm. (3) £100-£200



Partially illustrated

364

JAEGER-LECOULTRE. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DAY AND DATE, REF. 1211284, CIRCA 1970.

Movement: cal. 1906, automatic, 17 jewels.

Dial: silvered, applied baton indexes, aperture for day (in French) and date, centre seconds.

Case: stainless steel, screw-down back, no. E300105.

Signed: case, dial and movement.

Dimensions: diameter 36mm.

£200-£300

365

TUDOR. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. 7996, PRINCE OYSTER DATE, CIRCA 1966.

Movement: cal. 2462, automatic, 25 jewels.

Dial: silvered, applied faceted indexes, magnified date aperture, centre seconds.

Case: stainless steel Oyster case, screw-down back and crown, no. 566715, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 34mm.

£300-£500



366

LONGINES. A STAINLESS STEEL TONNEAU-FORM WRISTWATCH WITH DATE, REF. 2304-2, ADMIRAL HF, CIRCA 1970.

Movement: cal. 6952, manual winding, 17 jewels, no. 51667071.

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

Case: stainless steel, screw-down back, no. 546856, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: length including lugs 40mm, width 36mm.

£100-£150

367

JAEGAR-LECOULTRE. A STAINLESS STEEL WRISTWATCH WITH DATE, REF. 23303-42, MASTER-QUARTZ, CIRCA 1970.

Movement: cal. 352, 32768Hz, quartz, gilt cap, no. 2177162.

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

Case: stainless steel, screw-down back, no. 1325064.

Signed: case, dial and movement.

Dimensions: diameter 38mm.

£400-£600



368

ZENITH. A GOLD PLATED AUTOMATIC RECTANGULAR WRISTWATCH WITH DAY AND DATE, RESPIRATOR AF/P, CIRCA 1975.

Movement: cal. 405, automatic, 28 jewels.

Dial: gilt, applied baton indexes, apertures for day (in French) and date, centre seconds.

Case: gold plated, back secured by four screws, no. 692D886.

Signed: case, dial and movement.

Dimensions: length including lugs 40mm, width 33mm.

£150-£200

369

JAEGAR-LECOULTRE. A GOLD PLATED TONNEAU-FORM AUTOMATIC WRISTWATCH WITH DAY AND DATE, CLUB, CIRCA 1970.

Movement: cal. AS 1906, automatic, 17 jewels.

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

Case: gold plated, screw-down back, no. 1173802, E300606.

Signed: case, dial and movement.

Dimensions: length including lugs 49.5mm, width 35mm.

£150-£200



370

GIRARD-PERREGAUX. A STAINLESS STEEL SQUARE AUTOMATIC WRISTWATCH WITH DAY AND DATE, GYROMATIC 'MONACO', CIRCA 1970.

Movement: automatic, 17 jewels.

Dial: ombre brown, applied baton indexes, apertures for day (in Italian) and date, centre seconds.

Case: stainless steel, press-on back.

Signed: case, dial and movement.

Dimensions: length 32mm, width 32mm.

£100-£150

371

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 14752 62 SC, GENÈVE, CIRCA 1962.

Movement: cal. 600, manual winding, 17 jewels, no. 19259078.

Dial: silvered, applied baton indexes, centre seconds.

Case: stainless steel, snap-on back, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 33.5mm.

£100–£200



372

OMEGA. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 166.067, SEAMASTER, CIRCA 1970.

Movement: cal. 565, automatic, 24 jewels, no. 32977249.

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

Case: stainless steel, screw-down back, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 36mm.

£200–£300

373

ZENITH. A STAINLESS STEEL WRISTWATCH, REF. 01.1530.360, CIRCA 1975.

Movement: cal. 2572, manual winding, 17 jewels.

Dial: silvered, applied baton indexes, centre seconds.

Case: stainless steel, screw-down back, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 35mm.

£100–£150



374

GIRARD-PERREGAUX. A GOLD PLATED WRISTWATCH TOGETHER WITH A STAINLESS STEEL WRISTWATCH, REF. B-1852, GYROMATIC, CIRCA 1950.

Movement: automatic, 17 jewels, no. 2119168.

Dial: gilt, applied lozenge-form indexes, centre seconds.

Case: gold plated, screw-down back, engraved inscription, no. 0189852.

Signed: case, dial and movement.

Dimensions: diameter 33.5mm.

Together with a stainless steel Sea-Hawk wristwatch.

£100–£200

375

BULOVA. A STAINLESS STEEL CUSHION-FORM ELECTRONIC WRISTWATCH, REF. 7387, ACCUTRON SPACEVIEW, CIRCA 1973.

Movement: electronic tuning fork

Dial: skeletonised, outer bevelled ring with hour/minute markers, orange center seconds hand.

Case: stainless steel, screw-down back, no. 3-502323 N3.

Signed: case, dial and movement.

Dimensions: length 41.5mm, width 36mm.

£200–£300



376

OMEGA. A STAINLESS STEEL TONNEAU-FORM CHRONOGRAPH WRISTWATCH WITH DATE, REF. 146.010, CHRONOSTOP, CIRCA 1969.

Movement: cal. 920, manual winding, 17 jewels, no. 28449752.

Dial: two-tone grey, applied baton indexes, aperture for date, orange chronograph hand.

Case: stainless steel, screw-down back.

Signed: case, dial and movement.

Dimensions: length 39mm, width 34mm.

Together with an unsigned stainless steel bracelet.

£200–£300

377

OMEGA. A STAINLESS STEEL ELLIPTICAL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 166.039, DYNAMIC, CIRCA 1970.

Movement: cal. 565, automatic.

Dial: two-tone satiné grey and silver, baton indexes, aperture for date, center seconds.

Case: stainless steel, satin-finish, screw-down back, Tool-107, stainless steel tapering bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 36mm, width 40.5mm.

£300–£500



378

OMEGA. A GOLD PLATED AUTOMATIC ELLIPTICAL WRISTWATCH WITH DATE, REF. 166.121, GENÈVE, 'STINGRAY', CIRCA 1972.

Movement: cal. 1480, automatic, 17 jewels, no. 35026099.

Dial: metallic blue, gilt chapter ring, aperture for date, centre seconds.

Case: gold plated, screw-down back.

Signed: case, dial and movement.

Dimensions: length 41mm, width 43mm.

£200–£300

THE ESPACE COLLECTION

Pierre Cardin, the Italian-born, French fashion designer (1922–2020) was known for his avant-garde style and space age designs. He founded his fashion house in 1950 and focused on geometric shapes and motifs, his experimental designs were alternative and not always practical. He famously designed the collarless suits for the Beatles in 1963 and Nasa Spacesuits in 1970. Inspired by Space exploration, Pierre Cardin launched the Espace collection of wristwatches in 1971. A time of playful and alternative experimentation Cardin was surely influenced by such cult movies as Stanley Kubrick’s *2001: A Space Odyssey* and Jane Fonda’s *Barbarella* which were both released in 1968.

There were 26 models within the collection in total, incorporating manual winding movements from Jaeger and housed in futuristic cases manufactured using distinctive '70's materials.

Pierre Cardin himself is quoted as saying

'The infinity of space is more inspiring than anything else'

379

PIERRE CARDIN / JAEGER. A STAINLESS STEEL AND ACRYLIC DRIVER'S RECTANGULAR WRISTWATCH, PC111, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, angled blue acrylic, raised polished bezel, screw-down back, no. 905622.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 39.5mm, width 34mm.

Accessories: presentation plastic tube.

£300–£500

Provenance: Private Collection.



380

PIERRE CARDIN / JAEGER. A STAINLESS STEEL AND ACRYLIC CURVED RECTANGULAR WRISTWATCH, PC106, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: blue, white baton indexes.

Case: stainless steel, blue acrylic inserts to the sides, snap-on back, no. 526177.

Signed: dial, movement and case signed Jaeger.

Dimensions: length 42mm, width 39.5mm.

Accessories: presentation plastic tube.

£300–£500

Provenance: Private Collection.





381

PIERRE CARDIN/JAEGER. A STAINLESS STEEL RECTANGULAR WRISTWATCH, PC105, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, stylised dot indexes.

Case: stainless steel, snap-on back, curved, no. 518233.

Signed: dial, case signed Jaeger.

Dimensions: length 46mm, width 30.5mm.

£100–£200

Provenance: Private Collection.



382

PIERRE CARDIN / JAEGER. A STAINLESS STEEL RECTANGULAR WRISTWATCH, PC103, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: blue, baton indexes.

Case: stainless steel, snap-on back, ribbed angular lugs, no. 543852.

Signed: dial, case signed Jaeger.

Dimensions: length 40.5mm, width 34mm.

£100–£200

Provenance: Private collection.



383

PIERRE CARDIN / JAEGER. A STAINLESS STEEL AND GOLD PLATED RECTANGULAR WRISTWATCH, PC120, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: gilt, baton indexes.

Case: stainless steel, gold plated bezel, snap-on back, no. 989065.

Signed: dial, movement and case signed Jaeger.

Dimensions: length 40mm, width 34mm.

£100–£200

Provenance: Private Collection.





384

PIERRE CARDIN / JAEGER. A STAINLESS STEEL ARCHED WRISTWATCH, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: brown, baton indexes.

Case: stainless steel, snap-on back, smoked acrylic glass, no. 1016441.

Signed: dial, movement and case signed Jaeger.

Dimensions: length 41mm, width 28mm.

£100–£200

Provenance: Private Collection.



385

PIERRE CARDIN / JAEGER. A STAINLESS STEEL AND BLUE ACRYLIC ASYMMETRIC WRISTWATCH, PC112, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, dot indexes.

Case: stainless steel, screw-down back, chromed case back, asymmetric blue acrylic stepped bezel, no. 911488.

Signed: dial, case and movement signed Jaeger.

Dimensions: diameter 44mm.

£200–£300

Provenance: Private Collection.



386

PIERRE CARDIN / JAEGER. A STAINLESS STEEL RECTANGULAR WRISTWATCH, PC118, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: two-tone silvered stylised design, mirrored arches.

Case: stainless steel, snap-on back, no. 977617.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 28mm, width 45mm.

£100–£200

Provenance: Private Collection.





387

PIERRE CARDIN / JAEGER. A CURVED STAINLESS STEEL RECTANGULAR WRISTWATCH, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, dot indexes.

Case: stainless steel, snap-on back, stain-finish, raised polished bezel, no. 999025.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 40mm, width 32mm.

£100–£200

Provenance: Private Collection.



388

PIERRE CARDIN / JAEGER. A STAINLESS STEEL ELONGATED DOMED CURVED WRISTWATCH, PC116, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, snap-on back, oversized domed stain-finished elongated bezel, no. 505482.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 54mm, width 47.5mm, depth 18.5mm.

£100–£200

Provenance: Private Collection



389

PIERRE CARDIN / JAEGER. A STAINLESS STEEL AND GOLD PLATED ASYMMETRICAL WRISTWATCH, PC117, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: gilt, gilt dot indexes.

Case: stainless steel, gold plated bezel, screw-down back, no. 966439.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 40mm, width 31.5mm.

£100–£200

Provenance: Private Collection.



390

SIGMA-VALMON. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, CIRCA 2022.

Movement: cal. 1701, automatic, 21 jewels.

Dial: grey, Arabic and baton indexes, aperture for date, centre seconds.

Case: stainless steel, screw-down back, no. 944778.

Signed: dial, and movement.

Dimensions: diameter 39mm.

£60-£80



391

OMEGA. A STAINLESS STEEL WRISTWATCH WITH DATE AND BRACELET, REF. 396.1062, SEAMASTER PROFESSIONAL 200 M, 'PRE-BOND', CIRCA 1990.

Movement: quartz, 6 jewels.

Dial: black, baton and dot indexes, magnified date aperture, centre seconds.

Case: stainless steel, screw-down back, rotating calibrated bezel, no. 54119439, stainless steel bracelet.

Signed: case, dial and bracelet.

Dimensions: diameter 38mm, bracelet circumference approximately 190mm. £200-£300

392

OMEGA. A STAINLESS STEEL AND GOLD CUSHION-FORM BRACELET WATCH, REF. 386.0822, SEAMASTER POLARIS, CIRCA 1990.

Movement: quartz, 7 jewels.

Dial: black, digital display.

Case: brushed stainless steel and gold, back secured by four screws, stainless steel link bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 36mm, width 32mm, bracelet circumference approximately 190mm.

£200-£300



393

ROLEX. A STAINLESS STEEL WRISTWATCH, REF. 6444, OYSTER ROYAL, CIRCA 1957.

Movement: cal. 1210, manual winding, 17 jewels.

Dial: silvered, applied baton indexes, centre seconds.

Case: stainless steel Oyster case, screw-down back and crown, no. 334947.

Signed: case, dial and movement.

Dimensions: diameter 31.5mm.

£600-£800

394

AUDEMARS PIGUET. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND TROPICAL DIAL, REF. 14800ST, NO. 876, ROYAL OAK, CIRCA 1994.

Movement: cal. 2125, automatic, 34 jewels, no. 393503.

Dial: tropical tapisserie, applied baton indexes, aperture for date, center seconds

Case: stainless steel, bezel and back secured by eight screws, D40259, stainless steel folding buckle.

Signed: case, dial, movement and buckle.

Dimensions: *diameter 36mm.*

£8,000–£12,000

Audemars Piguet launched their legendary Royal Oak model in 1972. They enlisted the help of the Swiss industrial designer Gerald Genta to create their first luxury steel sports watch. Its tonneau-shaped case with octagonal bezel, reminiscent of a ship's porthole was completely different from the traditional round timepieces of the time. The name also continues the nautical theme - Royal Oak which were a series of eight British Royal Navy vessels.

The reference 14800ST which was released in 1994 was the first from the collection to feature a leather strap, its predecessors all instantly recognisable with their beautifully engineered full metal bracelets.

The 14800ST was promoted at the time as a reflection of the innermost values of the person who wears it, a fine timepiece for a true connoisseur.



395

FREDERIQUE CONSTANT, GENEVE. A GOLD PLATED WRISTWATCH WITH CALENDAR AND MOON-PHASES, REF. FC-270, BUSINESS TIMER, CIRCA 2020.

Movement: quartz, 5 jewels.

Dial: cream, Roman numerals, subsidiary dials for date, date and moon-phases, outer track with week and month indication.

Case: gold plated, screw-down back, gold plated buckle.

Signed: case, dial, movement and buckle.

Dimensions: *diameter 40mm.*

Accessories: instruction, tag, presentation case. £200-£300



396

CARTIER. A STAINLESS STEEL RECTANGULAR REVERSIBLE WRISTWATCH WITH DATE, REF. 2522, TANK BASCULANTE, CIRCA 2002.

Movement: quartz.

Dial: silvered, Roman numerals, subsidiary seconds, fan-form date aperture, secret signature at VII.

Case: stainless steel, pivoting reversible inner case, sapphire cabochon lifting piece, inner case back with inscription, no. 856247CD, stainless steel deployant buckle.

Signed: case, dial, movement and buckle.

Dimensions: *length 39mm, width 26.5mm.*

Accessories: presentation case.

£2,000-£3,000

397

CARTIER. A STAINLESS STEEL TONNEAU-FORM AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 2510, ROADSTER, CIRCA 2006.

Movement: cal. 3110, automatic, 21 jewels.

Dial: silvered, Roman numerals, engine-turned centre, magnified date aperture, centre seconds.

Case: stainless steel, back secured by eight screws, no. 236829CE, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: *length including lugs 44mm, width 37mm, bracelet circumference approximately 180mm.*

Accessories: certificate, instruction booklet, two spare links, spare leather strap, stainless steel deployant clasp and presentation case. £1,500-£2,000



398

CARTIER. A STAINLESS STEEL TONNEAU-FORM AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DATE AND BRACELET, REF. 2618, ROADSTER, CIRCA 2005.

Movement: cal. 8910, automatic, 37 jewels.

Dial: black, engine-turned chapter ring, Roman numerals, subsidiary dials for constant seconds, 30-minute and 12-hour registers, magnified aperture for date.

Case: stainless steel, screw-down crown, back with inscription, secured by eight screws, no. 263074BB, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length including lugs, 47mm, width 40mm, bracelet circumference approximately 190mm.

Accessories: two spare links, spare strap, Cartier stainless steel deployant buckle and presentation case.

£2,400–£3,400





399

JAEGER-LECOULTRE. A PINK GOLD DUAL TIME RECTANGULAR WRISTWATCH, REF. 270.2.54, REVERSO, NIGHT & DAY, CIRCA 2000.

Movement: cal. 854, manual winding, 21 jewels.

Dial: silvered, Arabic numerals, engine-turned centre, subsidiary seconds, reversing to a second black engine-turned dial, Arabic and dagger numerals, subsidiary day/night dial.

Case: 18ct pink gold Reverso case, 18ct gold folding buckle.

Signed: case, dial, movement and buckle.

Dimensions: *length including lugs 42mm, width 26mm.*

Accessories: presentation case.

£4,000–£6,000

*Please note: 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.


JAEGER-LECOULTRE



400

BAUME & MERCIER. A BLACKENED STAINLESS STEEL WRISTWATCH WITH DATE, REF. MV04F004, FORMULA-S, CIRCA 1995.

Movement: quartz.

Dial: black, Arabic numerals, aperture for date, centre seconds.

Case: blackened stainless steel, back secured by four screws, no. 6023838.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£100–£150



401

OMEGA. A STAINLESS STEEL BRACELET WATCH WITH DAY AND DATE, CONSTELLATION, CIRCA 1990.

Movement: quartz.

Dial: silvered, applied dot indexes, subsidiary dials for day and date.

Case: stainless steel, snap-on back, burgundy-coloured Roman numerals to the bezel, integrated stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 32.5mm.

Accessories: two spare links and travel case.

£200–£300

402

TAG HEUER. A STAINLESS STEEL AND GOLD AUTOMATIC CHRONOGRAPH WRISTWATCH, REF. CJF2150, LINK, CIRCA 2009.

Movement: cal. 16, automatic.

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

Case: stainless steel, gold bezel, screw-down sapphire crystal display back, no. ERW0804, stainless steel and gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 41.5mm, bracelet circumference approximately 185mm.

Accessories: guarantee card, instructions, spare links and presentation case.

£500–£700



403

CHOPARD. A STAINLESS STEEL SPLIT CHRONOGRAPH WRISTWATCH, REF. 16/8995, NO. 72/1000, MILLE MIGLIA 1000, CIRCA 2008.

Movement: cal 7750, automatic, 27 jewels.

Dial: black, applied baton indexes, silvered engine-turned subsidiary dials for constant seconds, 30-minute, 12-hour registers and date.

Case: stainless steel, calibrated bezel, sapphire crystal display back secured by eight screws, no. 1251711, stainless steel folding clasp.

Signed: case, dial, movement and clasp.

Dimensions: diameter 44mm.

Accessories: Certificate of origin, chronometer certificate, booklet, bar gauge, spare rubber strap and presentation case.

£2,600–£3,600



404

TUDOR. A STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. 72033, PRINCE OYSTER DATE, CIRCA 1990.

Movement: cal. 282-2, automatic, 25 jewels.

Dial: gilt linen-textured, applied baton indexes, magnified date aperture, centre seconds.

Case: stainless steel Oyster case, screw-down back and crown, gold bezel, no. 264189.

Signed: case, dial and movement.

Dimensions: diameter 32mm.

Together with an unsigned Jubilee bracelet.

£400–£600



405

TUDOR. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 7944, PRINCE OYSTER DATE, CIRCA 1958.

Movement: automatic, 17 jewels.

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

Case: stainless steel Oyster case, screw-down back and crown, no. 266718, later stainless steel Jubilee bracelet.

Signed: case, dial, movement and bracelet.

Dimension: diameter 35mm, bracelet circumference approximately 190mm.

£400–£600

406

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 5700, AIR-KING DATE PRECISION, CIRCA 1970.

Movement: cal. 1520, automatic, 26 jewels.

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

Case: stainless steel Oyster case, screw-down back and crown, no. 2490796, stainless steel Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 34mm, bracelet circumference approximately 180mm. £1,800–£2,600



407

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 1500, OYSTER PERPETUAL DATE, CIRCA 1974.

Movement: cal. 1570, automatic, 26 jewels.

Dial: blue, applied baton indexes, magnified date aperture.

Case: stainless steel, Oyster case with screw-down back and crown, no. 3837249, stainless steel Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 35mm, bracelet circumference approximately 180mm.

£1,800–£2,000

408

ROLEX. A STAINLESS STEEL AND DIAMOND-SET AUTOMATIC WRISTWATCH WITH DATE, REF. 116234, DATEJUST, CIRCA 2013.

Movement: cal. 3135, automatic, 31 jewels.

Dial: silvered, diamond-set indexes, magnified date aperture, centre seconds.

Case: stainless steel Oyster case, screw-down crown and back, no. V1057227, stainless steel Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 37mm, bracelet circumference approximately 170mm.

Accessories: guarantee card, wallet, booklet, two spare links, tags and presentation case.

£6,000–£8,000



409

ROLEX. A GOLD AUTOMATIC WRISTWATCH WITH DAY, DATE AND BRACELET, REF. 18238, DAY-DATE, CIRCA 1996.

Movement: cal. 3155, automatic, 31 jewels.

Dial: gilt, applied baton indexes, fan-form aperture for day, magnified date aperture, centre seconds.

Case: 18ct gold Oyster case, screw-down back and crown, no. T274288, 18ct gold President bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 36mm, bracelet circumference approximately 180mm. £7,000–£9,000



SILVER & OBJECTS OF VERTU

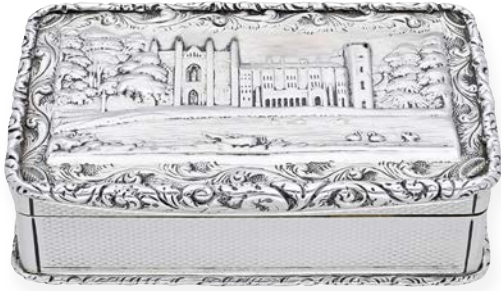
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A PRIVATE COLLECTION

LOTS 410–445



410

A WILLIAM IV SILVER 'CASTLE TOP' SNUFF BOX, of rectangular form, the lid with die-stamped view of NEWSTEAD ABBEY, the sides and base engine-turned, the base centred with engraved inscription 'J Brolun 1859', with cast scroll and foliate borders and thumbpiece, by Taylor & Perry, Birmingham 1835, length 7.8cm. **£500–£700**

Newstead Abbey was the ancestral home of the poet Lord Byron.

411

A GEORGE IV SILVER SNUFF BOX, of rectangular form, the lid with die-cast view of DOVER CASTLE, the sides and base engine-turned, by Mary Ann & Charles Reilly, London 1826, length 7.6cm. **£200–£300**



412

A WILLIAM IV SILVER GILT 'CASTLE-TOP' VINAIGRETTE BY NATHANIEL MILLS, the lid with a die-cast view of the ruins of DRYBURGH ABBEY, within cast foliate and scroll borders and thumbpiece, engine-turned decoration to sides and base, enclosing a pierced hinged grill, later applied gold plaque to the base, double struck hallmark to inner rim of base and outer edge, Birmingham 1835, length 4.8cm. **£300–£500**

Dryburgh Abbey is located near Melrose, in Berwickshire, on the banks of the River Tweed. The abbey was destroyed in the expedition of the Earl of Hertford in 1545. Sir Walter Scott and his family are interred at Dryburgh.

This is one of the rarer views found on snuff boxes and vinaigrettes by Nathaniel Mills.



413

A VICTORIA SILVER VINAIGRETTE, of shaped rectangular form, the lid engraved with view of WINDSOR CASTLE, cast foliate thumbpiece, with silver gilt pierced scrollwork grille, by David Pettifer, Birmingham 1851, length 35mm. **£80–£100**



414

A LATE VICTORIA SILVER SNUFF BOX, of plain circular form, the lid inset with George III three shilling bank token, 1815, shaped thumbpiece, gilt interior, by Thomas Hayes, Birmingham 1897, diameter 6.2cm. £100–£150



415

A VICTORIA SILVER 'CASTLE-TOP' RETICULE VINAIGRETTE, the hinged lid with die-struck view of WINDSOR CASTLE, enclosing silver gilt pierced grille, by Cronin & Wheeler, no date letter, with suspensory chain and finger loop, panel width 32mm, length 23.5mm. £200–£300

Literature:

For a similar reticule vinaigrette by John Tongue, Birmingham 1846, see: *Silver Boxes* by Eric Delieb, pub. ACC, 2002, page 147.



416

OF INDIAN COLONIAL INTEREST: A VICTORIA SILVER SNUFF BOX, RETAILED BY HAMILTON & CO., CALCUTTA, of shaped rectangular form, the lid centred with engraved initial 'L,' beneath Baron/Baroness' coronet, dated beneath '1876', the cartouche within engine-turned surround, similarly decorated to the sides and base, with cast floral thumbpiece, the inner rim stamped 'HAMILTON & CO CALCUTTA', gilt interior, by Colen Hewer Cheshire, Birmingham 1875, length 5.6cm. £80–£100

417

A VICTORIA SILVER VINAIGRETTE MODELLED AS A BOOK, the cover with central initialled cartouche, the engine-turned ground within a bold scrolling border, the reverse similarly decorated, with central scallop shell and reeded spine, gilt interior, pierced scrollwork grille, probably by Gervase Wheeler, Birmingham 1841, length 46mm. £200–£300





418

A GEORGE III SILVER SNUFF BOX, of rectangular form, modelled with basket weave decoration throughout, engraved to inner lip 'A trifling remembrance from a truly affectionate sister to J.P'; by maker 'J A', London 1808, length 5.9cm. £200-£300



419

A VICTORIA SILVER SNUFF BOX, of plain rectangular form, the lid with applied oval enameled scene possibly depicting Saumur viewed from the river, gilt interior; by William Summers, London 1878, length 6.3cm. £200-£300

420

A GEORGE III SILVER VINAIGRETTE, of plain elliptical form, gilt interior, pierced grille, by Solomon Hougham, London 1797, length 40.5mm. £100-£150



421 Y

A GEORGE III SILVER MOUNTED MOTHER-OF-PEARL SNUFF BOX, CIRCA 1800, of elliptical shape, the engraved panels mounted within a silver reeded cagework, with integral hidden hinge, unmarked, length 6.6cm. £100-£150

422

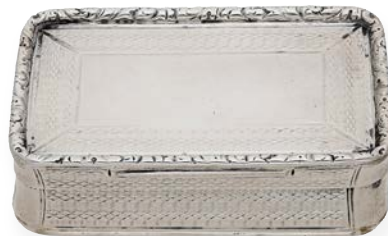
A GEORGE III SILVER SNUFF BOX, of rectangular form with rounded corners, bright-cut engraved, the lid centred with a crest, within foliate outer border, the base with raying bright-cut decoration, with sunken integral hinge, gilt interior, by Joseph Taylor, Birmingham 1799, length 5.1cm. £150–£200



423

A FRENCH 19TH CENTURY SILVER SNUFF BOX, of plain rectangular form with rounded corners, the lid engraved 'Lily Belhavan & Stenton', with Baron's coronet above, the front engraved with cartouche, the gilt interior with strike to the inner lid, length 7.3cm. £150–£200

The Lordship of Belhaven & Stenton is a Lordship of Parliament in the peerage of Scotland. It was created in 1647 for Sir John Hamilton, 2nd Baronet, with remainder to his male heirs.



424

TWO 19TH CENTURY SILVER SNUFF BOXES, the first of rectangular form with rounded corners, decorated with vacant reserves, C-scrolls and flowers, within engine-turned ground, gilt interior, by Taylor & Perry, Birmingham, 1841, the second, rectangular, with engine-turned detail and cast foliate border, gilt interior, by Joseph Willmore, Birmingham 1825, lengths 9.1cm and 5.7cm. (2) £200–£260



425

A 19TH CENTURY GOLD VINAIGRETTE, CIRCA 1820, of rectangular form, with engine-turned decoration throughout, turquoise set thumbpiece, gilt interior, enclosing pierced grille engraved with flowers, unmarked, length 2.9cm. £400–£500

According to a PMI test on an XRF Analyzer, the box is testing as 16ct gold.



426

AN OVAL GOLD PILL BOX, the lid inset with malachite panel, within repeating engraved foliate borders and similarly decorated sides, the inner rim stamped '750', length 2.7cm. £300–£350

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



427

A WILLIAM IV SILVER AND AGATE SNUFF BOX, of rectangular form, the lid inset with an agate panel, with engine-turned sides and base, and applied cast foliate thumbpiece, gilt interior, maker's mark possibly for Thomas Radcliffe, London 1830, length 7.1cm. £100–£150



428

A GEORGE IV SILVER AND AGATE VINAIGRETTE, of oval form, the central agate panel within cast foliate border, the base floral engraved, gilt interior, pierced work grille of flowers and scrolling foliage, by Thomas Newbold, Birmingham 1823, length 41mm. £150–£200



429 Y

A 19TH CENTURY PRESSED HORN SNUFF BOX, of rectangular form, the lid titled 'Palais de la reine dans le parc St James', length 9.6cm. £80–£100

Buckingham House, St James Park, London, was built for John Sheffield, 1st Duke of Buckingham and Normandy, in 1703. It was acquired by King George III in 1762 as a private residence for his wife Queen Charlotte, thereafter known as The Queen's House. Alterations and additions to the house were carried out by Sir William Chambers between 1762 and 1774. It was further enlarged after 1819 by John Nash and Edward Blore. Buckingham Palace finally became the official royal residence of the British Monarch on the accession of Queen Victoria in 1837.



430 Y

AN 18TH CENTURY SILVER AND MOTHER-OF PEARL SNUFF BOX, of shaped oval form, the lid centred with a carved panel modelled as a scallop shell, within a surround of engraved animals and foliage, the mother-of-pearl base tapered and ribbed, unmarked, *length 7.3cm.* £100–£150



431 Y

AN 18TH CENTURY SILVER MOUNTED AGATE SNUFF BOX, of cartouche form, the shaped agate panel within floral engraved rocaille border, gilt interior; inside base stamped with lion passant, maker's mark possibly 'LP', together with a 19th century gilt metal mounted hardstone snuff box, rectangular with canted corners, the lid inset with tortoiseshell panel, with central gold reserve, *lengths 6.4cm and 7.7cm.* (2) £150–£200



432 Y

A SCOTTISH 19TH CENTURY SILVER MOUNTED HORN SNUFF MULL, the hinged cover embossed with thistles, and mounted with a claw set faceted citrine, gilt interior with pierced grille, the tightly curled horn with applied vacant shield reserve, silver unmarked, with chain and ring attachment, *length 6.5cm.* £80–£100



433

TWO SILVER SNUFF BOXES, A SILVER GILT VINAIGRETTE AND A SILVER TOBACCO BOX, the first of rectangular form, foliate scroll engraved, the front panel engraved with two birds in a landscape, gilt interior, by Taylor & Perry, Birmingham 1840, the second of shaped rectangular form, by Marples & Co, Birmingham 1902, the third, with lid later applied with three rose-cut diamonds in pinched collet mounts, by Matthew Linwood, date letter rubbed, the fourth, initialed, with sprung action to open, by Robert Chandler, Birmingham 1908, lengths 10cm, 5.4cm, 3.3cm and 78cm. (4) £200–£300



434

FOUR FRENCH SILVER SNUFF BOXES, the first mid 18th century, of cartouche form, the cover and base chased with figural scenes, within borders of flowers, foliage, shells and putti, gilt interior, marked to inside cover and base with warranty mark (Jurande), the second, 19th century, of rectangular form, the lid with central floral reserve, within blue enamelled Gothic arcading border, the sides and base engraved with C-scrolls and floral sprays, inner rim with lozenge maker's mark 'L B', Minerva head post 1838 guarantee mark, the third, 19th century of rectangular form, the lid engraved with enamelled arcade and central fountain, with sea and cityscape behind, lozenge maker's mark, Minerva head guarantee mark, the fourth, 19th century, of slim rectangular form, integral hinge, lengths 7.9cm, 7.9cm, 7.6cm and 8cm. (4) £150–£200



435

FOUR 19TH CENTURY SILVER SNUFF BOXES, the first of oval elliptical form, engine-turned, with foliate and floral borders, bearing engraved inscription: 'Presented to Mr James Devine by the men in Messrs Huttons coach factory as a token of respect for his honourable conduct for a period of 13 years 19th May 1837'; gilt interior, by Thomas & James Phipps II, London 1820, the second of rectangular form, engine-turned and with boldly embossed scrollwork ogee sides, gilt interior, by Thomas Parker, Birmingham 1826, the third of rectangular form with rounded corners, engine-turned and reeded decoration, later applied initialled panel, gilt interior, by Thomas Phipps & Edward Robinson, London 1796, the fourth snuff box/vinaigrette of rectangular form, engine-turned with reeded sides, gilt interior, with later added scrollwork grille, by Joseph Willmore, Birmingham 1836, lengths 8.7cm, 7.1cm, 9.0cm and 7.1cm. (4) £200–£300



436

FOUR GEORGIAN SILVER VINAIGRETTES, of rectangular form, the first with engine-turned decoration possibly by John Troby, London 1801, the second, engraved with arabesque foliage by John Bettridge, Birmingham 1823, the third designed as a purse with fastener, by Samuel Pemberton, probably Birmingham 1818, the fourth engraved with basket of flowers, by T. Simpson & Son, Birmingham 1820, lengths 3.2cm, 26.5cm, 2.3cm and 2.5cm. (4) £200–£300

First vinaigrette: For maker's mark, see *Grimwade: London Goldsmiths*, pub. Faber, pub 1976, page 128, no 1711.



437

THREE RUSSIAN SILVER AND NIELLO SNUFF BOXES, all rectangular, the largest of slightly bowed form, the lid and base with town and riverscapes, within cartouche and scrolling foliate borders, Moscow 1853, maker's mark 'A.C', the second engraved with niello enamelled townscapes, Moscow, stamped '84', the third engraved with statue of Peter the Great, Moscow, 1843, lengths 8.5cm, 7.7cm and 6.6cm. (3) £150-£200

Provenance: The original statue of Peter the Great, the 'Bronze Horseman', by Falconet, is in the Senate Square, in Saint Petersburg.



438

THREE VICTORIA SILVER SNUFF BOXES, the first of shaped rectangular form, the lid with vacant central elliptical reserve within C-scroll and foliate decoration, the base engraved with cherries and ivy leaves within reserves between diaperwork panels, with C-scroll thumbpiece, by George Unite, Birmingham 1869, the second of shaped rectangular form, floral and foliate engraved, by Nathaniel Mills, Birmingham 1840, (worn), the third, rectangular, with scrolling foliage decoration throughout, by Thomas Dones, Birmingham 1852, lengths 8.1cm, 8.8cm and 7.6cm. (3) £150-£200



439

A VICTORIA SILVER GILT VINAIGRETTE BY NATHANIEL MILLS, of shaped rectangular form, the lid with central cartouche with engraved crest, to an engine-turned ground, with scroll thumbpiece, the sides and base engine-turned, with later added gilt suspensory loop, gilt interior with pierced grille, Birmingham 1843 and a George III silver gilt vinaigrette by Cocks & Bettridge, of rectangular bowed form with rounded edges, and pricked decoration, on suspensory loop, Birmingham 1806, lengths 2.8cm and 2.7cm (excluding suspensory loop). (2)

£150–£200



440

THREE 19TH CENTURY SILVER GILT VINAIGRETTES, of rectangular form, the first with scrolling foliate engraved decoration, within cast foliate borders, gilt interior, enclosing pierced grille, by Thomas Newbold, Birmingham 1825, the second with engine-turned decoration, foliate borders, gilt interior, enclosing pierced grille by Taylor & Perry, Birmingham 1929, the third, engine-turned, with later applied central initialled plaque, and ropetwist details to the sides, gilt interior, pierced grille, by Thomas Freeman, Birmingham 1831, with added suspensory loop, lengths 3.7cm, 3.7cm and 2.9cm. (3)

£200–£300



441

THREE SILVER VINAIGRETTES, the first of shaped oval form, engine-turned and scroll edged, the lid initialled, gilt interior, with pierced grille, by Neill & Cook, Birmingham 1859, the second, rectangular, the lid engraved with basket of fruit and foliage, gilt interior, with pierced foliate grille by John Bettridge, Birmingham 1827, the third rectangular, gilt interior, with pierced floral grille, by Nathan & Haynes, Chester 1903, lengths 3.9cm, 3.4cm and 3.6cm. (3)

£150–£200



442 Y

FIVE 19TH CENTURY SNUFF BOXES, horn or tortoiseshell, four with gold inlaid lids, the other Russian, with silver piqué work exterior. (5) £80-£100



443 Y

FIVE HORN SNUFF BOXES, one shoe-shaped with traces of gilt stencilled decoration; another with compass inset lid, two with a citrine mounted to the lid, another with pale horn chequer work decoration. (5) £80-£100



446

A SWISS GOLD ENAMELLED SNUFF BOX BY RÉMOND LAMY & CIE, GENEVA, CIRCA 1800, of rectangular form with canted corners, the cover with 'en plein' enamelled scene probably by Jean-Louis Richter, depicting a mamelouk on horseback, attacked by a lion, against an Egyptian landscape of Giza, including classical ruins, sphinx, camels and pyramids, beside a lake, inscribed 'Vue.d. Djize', framed within a blue, black and white enamelled border with *taille d'égargne* gold peacock feathers, the base similarly framed and decorated with translucent grey enamel over a *guiloché* design of intersecting circles, the lid stamped with incuse maker's mark, the inside base with St Petersburg town mark and assay mark of Alexander Yashinov, with unassociated red leather Bulgari case, length 9.5cm. £7,000–£8,000

Provenance: Christie's London, Important Miniatures, Gold Boxes & Objects of Vertu, 21 November 2000, sale no. 6386, Lot 201.





447

A SWISS GOLD AND ENAMEL SNUFF BOX, GENEVA, CIRCA 1800, of rectangular form with canted corners, the cover later applied with an enamel plaque painted with a lakeside scene against mountainous backdrop, with figures fishing in the foreground, within a chased gold border of scrolling foliage against a textured matt ground, and black enamelled detail, edged with white enamel strung border, the base similarly framed, and centred with a blue enamel scene with a bird drinking from a tazza amidst foliage, the sides similarly decorated with blue enamel bands, the cut corners with chased foliate sprays, the left flange later struck twice with French import mark for gold 'ET', (in use between 1864–1893), the right flange with Austrian Empire tax code mark for Vienna, (in use between 1807–1866), length 9.2cm. £5,000–£6,000

Provenance: Christie's London, 10 December 2002, lot 198.





448

A GERMAN GOLD AND ENAMEL SNUFF BOX, HANAU, CIRCA 1800, the rectangular box with canted corners, the cover with enamelled plaque painted in the manner of Angelica Kauffman, depicting a lady and female attendant with two dogs, a suitor at her knee, her gaze distracted by a swan, against a blue translucent sky, the panel within chased gold and wavy white enamel strung border, the sides similarly decorated and with opaque blue enamel panels, the base with engine-turned sunray (lacking enamel), with incuse number '3906' to the right hand flange, struck twice with French owl import mark for 18ct gold, maker's mark incuse 'FJ' with laurel sprigs above, possibly for Freres Jordan of Hanau (active 1790-1820), length 9.5cm. £5,400-£6,000

Provenance: Sotheby's London, 7 June 2005, lot 14.

See: The Gilbert Collection of Gold Boxes, Vol 2, by Charles Truman, for discussion on the FJ initials.

For similar marks, see The Jacob Collection, the Property of an Important Swiss Collector, Bonhams London, 29 July 2020, Lot 186.



449

A SWISS SNUFF BOX, BY RÉMOND LAMY & CIE, GENEVA, CIRCA 1800, of rectangular form with rounded corners, the cover painted *en plein* in a mountainous lakeside setting, the foreground with a couple in a horse drawn carriage travelling at speed, framed by blue and white enamel stringing and outer border of enamel and repeating chased gold and foliate lozenges, the sides with translucent blue enamel panels over engine-turning (enamel losses), incuse maker's mark, length 7.3cm. £2,800-£3,000



450

A SWISS GOLD ENAMEL AND PEARL SNUFF BOX, GENEVA, CIRCA 1800, possibly by Jean-Joseph Isaac Bellamy, of circular form, the cover, sides and base with translucent royal blue enamel applied with gold, scrolls and arabesques, heightened with red and green details, and white enamel stringing, the cover centred with an oval enamel panel painted to depict young couple, framed by a split pearl border; the base depicting an urn with birds, within outer chased and enamelled borders, numbered inside lid '136001', maker's marks indistinct, *diameter 5.9cm*. £3000–£4,000



451

A SWISS VARI-COLOURED GOLD SNUFF BOX, GENEVA, CIRCA 1790, of circular form, the pull off cover centred with an applied octagonal chased plaque, decorated with Trophies of Love, against a matt ground, within a scroll frame, and outer flowerhead and foliate borders, maker's mark crowned 'R' incuse, to inside lid and inside base, *diameter 7.4cm*. £2,000–£3,000



452

A SWISS GOLD AND GREEN ENAMEL SNUFF BOX, GENEVA, CIRCA 1795, of oval form, the lid and sides with translucent mid green enamel panels, over concentrically reeded engine-turning, edged with gold *paillon* stars, and white enamel borders detailed with gold garlands, the inside lid and inside base with maker's mark 'FJ' incuse and sunbursts, the right hand flange with incuse number '450', length 7.1cm. **£3,600–£4,000**

Provenance: Sotheby's London, Fine Silver & Objects of Vertu, 20 November 2003, lot 24.

453

A RUSSIAN SILVER GILT AND GREEN ENAMEL SNUFF BOX, CIRCA 1900, of rectangular form, decorated thorough with wavy translucent guilloché; enamel, with gilt interior, later added thumbpiece, Kokoshnik mark for 88 zolotnik, maker's mark, length 9cm. **£120–£150**



454

A GOLD AND ENAMEL VINAIGRETTE, CIRCA 1820, in the form of a basket with hinged lid, suspended from a gold chain, the sides, base and domed cover enamelled with vari-colour floral bouquets within reserves, with gem set thumbpiece and highlight to cover, enclosing pierced work grille stamped '750', (later replaced), length 30mm. **£650–£750**

455

AN ITALIAN SILVER GILT ENAMELLED COMPACT AND LIPSTICK HOLDER, the compact of cartouche outline, centred with an enamelled scene depicting an amorous couple in a wooded landscape, the base scroll engraved, the lipstick holder of conforming design, the enamelled scene of two young ladies and a lute player, enclosing mirror, both stamped 'ITALY 800', lengths 8cm and 6cm. **£300–£400**





456

A MID 19TH CENTURY GOLD MOUNTED RHODONITE SNUFF BOX, POSSIBLY AUSTRIAN, of rectangular form with rounded corners, the mounts chased with stiff acanthus borders, with inner band of trailing foliage between, spaced with flower heads, with thumbpiece above, unmarked, length 7.2cm. £800–£1,200



457

A GEORGE III 18CT GOLD SNUFF BOX, of rectangular form with rounded corners, engine-turned decoration throughout, with chased scrolling foliate thumbpiece, the hinged lid engraved with presentation inscription to Henry B. Baring, by Alexander J. Strachan, London 1818, dimensions 9.1 x 3.6cm. £4,000–£6,000

The presentation inscription reads:

'TO HENRY B BARING Esq.r

Candidate for the Representation of the City of Canterbury
in Parliament

THIS BOX is most respectfully presented by a few of his friends
as a token of their regard for his
manly conduct and independent principles.

CANTERBURY AUGUST 1830.

HENRY BINGHAM BARING (1804-1869) was the first son of Henry Baring (1877–1848), the British banker and politician, and his first wife Maria Matilda, daughter of William Bingham of Philadelphia, USA. Baring embarked on a military career, obtaining a commission as major in the Army and captain in the Life Guards in 1822. In 1830 Baring stood as a candidate for the parliamentary by-election in Canterbury. Stephen Rumbold Lushington, the MP for Canterbury since 1820, had been appointed Governor of Madras in the East India Company in 1827, resulting in his continual absence from his constituency. Baring supported the considerable opposition from electors to Lushington standing for re-election, and he was instrumental in Lushington standing down his candidacy. This 18ct gold box was a gift to Baring from loyal supporters. Baring himself was unsuccessful in the 1830 election, failing to gain a majority, the seat going to the Hon. Richard Watson.





458

A MID 20TH CENTURY COMPACT, of square form, both sides with engraved flowerhead decoration, opening to reveal a powder compartment and mirror, stamped '750', with grey pouch by Cartier, width 6.5cm. £1,800–£2,000



459

A FRENCH SILVER GILT SEALING WAX CASE, EARLY 19TH CENTURY, of flattened cylindrical form with pull off cover, engine-turned decoration with repeating anthemion borders, cover engraved with cursive initials beneath a coronet, lozenge maker's mark, guarantee mark, length 12.6cm. £200–£300



460

A SILVER AND ENAMEL CIGARETTE CASE, depicting the fictional character Fanny LeGrand wearing a black gown, descending a flight of steps, from the novel 'Sappho', by French author Alfonse Daudet, by maker Colen Hewer Cheshire, Birmingham 1892, length 8.7cm. £150–£200

The image to the front of the case is after the oil painting by Italian artist IGNACE SPIRIDON, painted in 1894, depicting Fanny LeGrand, the main character from the French author Alfonse Daudet's novel 'Sappho', published in 1884. The story was a thinly disguised autobiographical account of Daudet's love affair with the notorious Parisian model-cum-courtesan, Marie Rieu, the story perhaps written as moral tale intended for his two sons to read when of age.

In 1900, an American play of the same name, 'Sapho' (sic) was produced by Clyde Fitch, and based on the 1884 French novel. The play caused a sensation in New York City leading to an indecency trial involving the play's star and producer/director, OLGA NETHERSOLE. The court case was ultimately considered to be a landmark case in the transformation of American society away from the Victorian morals of the past.

Spiridon's painting was used as the basis for the theatre posters advertising Olga Nethersole's role in the play. The Broadway poster showed a more modest version of the dress length than seen in the original painting.



461

AN ART DECO STYPTOR AND GOLD MINAUDIÈRE ATTRIBUTED TO VAN CLEEF & ARPELS, CIRCA 1935, the rectangular case with engine-turned geometric decoration to both sides, with gold detailing to the front, similarly-engraved and set with sugarloaf sapphire highlights, opening to reveal a mirror and a fitted interior containing comb, compact, lighter, lipstick container, suede pocket and a glazed compartment, with original felt handbag, unsigned, *dimensions 17 x 10.5cm.*

£1,200–£1,500



Partially illustrated

462

AN ART DECO STYPTOR AND GOLD MOUNTED MINAUDIÈRE BY VAN CLEEF & ARPELS, CIRCA 1935, of rectangular form with engine-turned decoration throughout, and agate set sprung thumbpiece, the fitted interior with mirrored lid, and containing compartments for lipstick, powder, a lighter and an unassociated silver and gold inset square compact hallmarked for Birmingham 1948, signed 'LA MINAUDIÈRE FOR VAN CLEEF & ARPELS', and to the inner rim 'SPECIALLY MADE FOR ASPREY', stamped 'STYPTOR', with original Asprey black velvet and watered silk-lined slip case/handbag, *dimensions 15.2 x 12.5cm.*

£1,500–£2,000

Styptor is an alloy of pewter and silver. It was used during the late 1930s and 1940s particularly in the manufacture of minaudières when precious metals were in short supply.

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.



463 ARR

A LARGE HAND PAINTED WATERCOLOUR AND PENCIL STUDY FOR THE PRINCE OF WALES INVESTITURE CROWN BY LOUIS OSMAN, the three images of the crown gilt heightened against a purple/blue wash, with six gilt emblems aligned to the base, *dimensions approximately 82 x 58cm.*

£1,000–£1,500

Provenance: Formerly the property of Marie-Louise Osman, daughter of Louis Osman, and thence gifted to the current vendor.

HRH Prince Charles (now King Charles III) was invested as Prince of Wales at Carnarvon Castle on 1 July 1969. When preparations for the ceremony began, the Royal regalia was inspected and it was decided that a new crown would be appropriate. The Goldsmiths' Company offered to present HM Queen Elizabeth II with the gift of a new crown and Louis Osman was privileged to be commissioned to design and make it.

Before deciding on the design, Louis extensively studied the subject of crowns, coronets and past investitures, taking advice from Sir Anthony Wagner, the Garter King of Arms. He needed to balance the various instructions, including the warrant of King Charles II which states that "*the Coronet of the Prince of Wales should be composed of Crosses and Flower de Lizes with one arch and in the midst a Ball and Cross*", while Prince Charles himself requested "*a crown of our time*". It was agreed there should be four crosses pattées symbolising protection and four fleur-de-lys for purity around the circllet; a Prince's crown has one arch and Louis felt it important to form the the circllet and arch as one piece.

The Times in July 1969 recorded:

"the crown represented the Prince and Prince Paramount in the Principality of Wales. The orb and cross surmounting the single arch show the Prince and the whole world as subject to the domination of the Cross. However the Medieval world has expanded, within an expanding universe, so the meridian and horizon bands that previously hugged the orb (or monde or pomum) are carried free. Delicately enamelled in sky-blue, the bands are almost invisible; however they carry vertically thirteen diamonds set to the pattern of the constellation of Scorpio (Prince Charles was born in November) and horizontally, on each side of the centre seven more - the seven deadly sins and the seven gifts of God under the dominion of the finial cross. The earliest form of orb was known as a pomum, and it is a nice thought that the cross above might be dominating original sin. Later the terrestrial monde became the acceptable derivation, and the green of the apple became the green of the earth. The monde is made in one piece and carries in the most delicate engraving by Malcolm Appleby, the special attributes of the Prince of Wales. There are the dragon, the Lion of Llewelyn ap Gruffydd and of the royal supported and its unicorn counterpart - the latter is also an allusion to the Goldsmiths' Company - and this triple bestiary is echoed by the three corn stooks of the Earldom of Chester; the Prince of Wales and the Black Prince's feathers are entwined with the fifteen bezants of the Dukedom of Cornwall, and from the mouths of the beasts issue the mottos: 'Y ddraig goch ddry cychwyn (the red dragon give impetus)', 'Honi soit qui mal y pense' and 'Ich dien'.

Louis decided the best way to form a Corona aurea integra or 'crown of pure gold', was using the unusual method of electro-forming, rather than the traditional methods of hammering or casting elements and then jointing. A piece of electro-formed goldwork of this size and scale had never been attempted before, but with the help of metallurgist Peter Gainsbury, BJS Electroplating Company and Engelhard Industries, and after a few false starts, they succeeded. The result is, in the words of Graham Hughes, Art Director of Goldsmiths' Company, "deservedly the best known piece of new British gold of this century".

Literature:

Moore, Jenny: *Louis Osman (1914–1996) The life and work of an architect and goldsmith*, pub. Halsgrove 2006.

464

A ROYAL PRESENTATION SILVER BOX BY BRIAN ASQUITH, LONDON 1968, the cover applied with Prince of Wales feathers in gold, London hallmark, length 4.8cm. £300–£500

One of a number of similar boxes made for the Investiture of HRH Prince Charles on 1 July 1969 at Carnarvon Castle.

BRIAN ASQUITH (1930-2008) was a British designer, sculptor and silversmith whose work in industrial design included collaboration with British Airways, Spear & Jackson, the Post Office, Redfyre, and Baxi Heating. He turned principally to silversmithing in his late 30s, quickly receiving commissions from the British Government and the Worshipful Company of Goldsmiths, which lead to further commissions within the sporting world, universities, cathedrals, churches, No 10 Downing Street, gifts for the Royal family. etc. His final work was a spectacular fountain centrepiece in the Peace Gardens, in Sheffield, the city of his birth.

Literature:

John Andrew & Derek Styles: *Designer British Silver*, pub. ACC. 2015, pages 72-79.





465

A NOVELTY SILVER CELLO SNUFF BOX, A SILVER BOATSWAIN'S 'CALL' (OR WHISTLE) AND A SILVER TABLE BELL, the Continental miniature cello, repoussé decorated with figures in gardens, hinged to one side, gilt interior, the 'call' with inscription dated 'Oct '24', the bell with a C-scroll reserve and figural handle, import marks for London 1901, lengths 13cm, 10.2cm and 10cm. (3) £180-£200



466

A GEORGE III SILVER POMANDER, modelled as a sphere, with pierced holes and pricked decoration, on suspensory loop by John Turner, Birmingham 1798, diameter 24mm. £200-£260

467

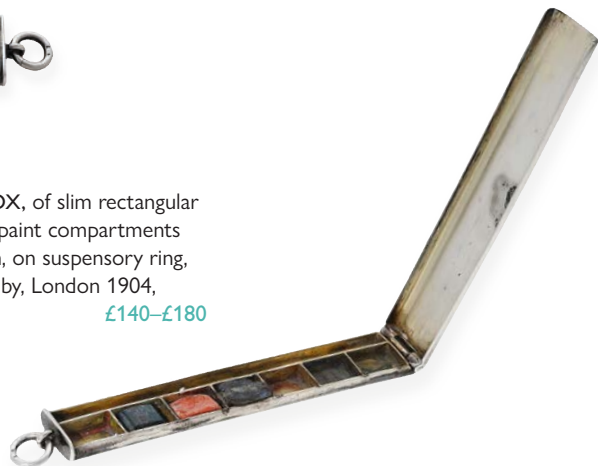
A SILVER BOOKMARK OF THE TRUSTY SERVANT OF WINCHESTER COLLEGE, the finial modelled as a figure with pig's head, donkey ears, padlocked jaw and deer's feet, with sword and collection of household implements, referring to the 'desirable attributed of a servant', by F. J. Ross, Chester 1911, length 9.1cm. £60-£80

After the painting of the Trusty Servant, hanging on the wall beside the kitchen at Winchester College, first painted in 1579 by John Hoskins, the current painting by William Cave, 1809.



468

AN ARTIST'S SILVER MINIATURE PAINT BOX, of slim rectangular form, the hinged lid opening to reveal seven paint compartments and a further compartment for a paint brush, on suspensory ring, stamped 'Rd. No. 430343', by William Hornby, London 1904, length 8.5cm. £140-£180



469

A LATE VICTORIAN/EDWARDIAN SILVER RULER WITH PROPELLING PEN AND PENCIL, the calibrated ruler of square section, the terminals inset with a propelling dip pen or pencil, (replaced nib), maker's mark 'W J W', hallmarks rubbed, length 18cm. £150-£200



470

AN ITALIAN SILVER PAPER KNIFE/DESK SEAL, MID 19TH CENTURY, possibly after designs by MICHAELANGELO CAETANI (1804–1882) for CASTELLANI, modelled as a saint with upswept wings forming the blade, wearing a tunic, hands raised in prayer and feet resting on a foliate decorated seal later engraved 'MICHAEL', with Papal States hallmark (in use between 1815–1870), and maker's mark for Rome, lozenge stamped 'P122K', contained in red leather case, length 20.7cm. £300–£500

MICHAELANGELO CAETANI had close ties with the Castellani firm of jewellers, founded in Rome in 1815 by Fortunato Pio. Both as a personal friend of the founder and his sons Alessandro and Augusto, and being from a noble Italian family, Caetani brought with him important patrons and business collaborations. Between 1829 and 1859 he was known to have contributed many designs for metalwork and jewellery.

"Paperknives, designed or personally carved by Caetani, were particularly popular items in the Castellani shop...The annual inventories of the Castellani shop usually list several examples in different materials... bronze, silver or wood". (Soros & Walker).

Literature:

Susan Weber Soros & Stefanie Walker: *Castellani and Italian Archeological Jewelry*, pub. BCG YALE, 2004, pages 40-41.



471

OF ROYAL INTEREST: A SILVER PRESENTATION SLIPPER, with pointed toe, shaped heel, and decorated with a bow, engraved with presentation inscription: "From Princess Maud to Mary Beck for good luck March 1904", the heel initialed 'M', by maker Sibray, Hall & Co. Ltd (Charles Clement Pilling), London 1902, length 24cm. £600–£800

PRINCESS MAUD was the youngest daughter of King Edward VII and Queen Alexandra. In 1895 she married Prince Carl of Denmark and the couple moved to Bernsøff Palace near Copenhagen. Maud often returned home to England staying at Appleton House on the Sandringham estate, which had been given to her after her marriage and it was at Appleton House that Maud gave birth to their only child Alexander on 2 July 1903. Her husband became King of Norway in 1905, and Maud took the title of Queen.

MARY PLUMPTON WILSON, of Dersingham, Norfolk, married Frank Reginald Beck in 1891. Frank was the land agent at the Sandringham estate from 1891 until his death in 1915. He is chiefly remembered for setting up the Sandringham Company of Volunteers, of which he was appointed first Captain in 19 May 1906. He and the entire company was killed in action at Gallipoli on 12 August 1915. His widow appears to have gone into Royal service in 1916.

Mary and Frank Beck had five daughters and one son, who died in infancy.

This little silver slipper may have been a royal gift to Mary, perhaps to one of her children.



472 Y

A PAIR OF LATE 19TH CENTURY SILVER MOUNTED FOLDING OPERA GLASSES, with two pairs of circular lenses, connected by a sliding bar and hinged mother-of-pearl carrying handle, London import mark for 1895, by R. & J. Beck. Ltd, with stamped lozenge mark 'JLBM' with star, with accompanying case, width 10.2cm, length extended 9cm. £400-£600

R & J BECK LIMITED were camera lens manufacturers and optical instrument makers between 1867-1968. The company was first established in 1843 by Richard Beck, Joseph Beck and James Smith, trading as 'Smith Beck and Beck'. After Smith's retirement in 1865, the company's name changed to Beck & Beck. Circa 1867-1894 the name was again updated to R & J Beck, now trading at 31 Cornhill, London and also in Philadelphia, USA. From circa 1894, the company was incorporated as a limited company, R. & J. Beck Ltd.

473

A GEORGE V SCOTTISH SILVER MOUNTED DIRK, with citrine set finial and Celtic knot carving, the principal mount engraved with strapwork and crested, by Henry Tatton, Edinburgh 1912, length 20cm. £240-£300



474

A 19TH CENTURY HARDSTONE DESK SEAL, the banded hardstone handle of tapered form terminating in a bloodstone seal, engraved with a dove in flight holding an olive branch, length approximately 7.5cm. £150-£200

475

A BLUE JOHN EGG, the polished egg measuring approximately 7.5 x 4.5 x 3cm. £150-£200



476 Y

A VICTORIAN TORTOISESHELL PURSE, the front and back with tortoiseshell panels, the front inset with a crane amidst trees and foliage, the reverse inset with monogrammed shield-shaped plaque, opening to reveal a watered silk compartmented interior, white metal mounted, length 9cm. £100-£120



477

A SILVER CAST MODEL OF SNOW GOOSE GOSLING, realistically modelled, signed beneath a wing 'SNOWGOOSE', hallmarks indistinct, height 6.8cm. £70-£100

According to a PMI test on an XRF Analyzer, the model is testing as silver standard 925.



478

A PAIR OF COCK AND HEN PHEASANT TABLE ORNAMENTS, each with well defined plumage, by William Comyns & Sons, London 1971, lengths cock 38cm, hen 23cm. £800-£1,000



Partially illustrated

479

A GEORGE III AND LATER SILVER FLATWARE SERVICE OF KINGS PATTERN, comprising 24 table forks, 11 table spoons, 6 dessert forks, 9 dessert knives, all crested and 8 single struck teaspoons, the table spoons and forks by William Eley & William Fearn, London 1815, the teaspoons by W C & W Langlands, Newcastle 1865, the dessert knives, by Garrard & Co., London 1856. (Quantity) **£1,200–£1,400**

Provenance: Sir Stapleton Cotton, 1st Viscount Combermere, thence by direct family descent.



Partially illustrated

480

A GEORGE III SILVER FLATWARE PART SERVICE OF HOURGLASS PATTERN, comprising 23 dessert forks, 18 dessert spoons and 12 tea spoons, crested beneath a coronet, mostly by William Eley & William Fearn, 1812 or 1814, and by Charles Eley, 1824, together with 16 dessert knives, also of hourglass pattern, two carving forks and a knife with pistol handles. (Quantity) £1,200–£1,400

Provenance: Sir Stapleton Cotton, 1st Viscount Combermere, thence by direct family descent.



481

ELEVEN GEORGE III SILVER OLD ENGLISH PATTERN TABLE SPOONS, crested, by William Bateman, London 1816, and a matching spoon by Peter & Ann Bateman, 1796. (12) £240-£280

Provenance: Sir Stapleton Cotton, 1st Viscount Combermere, thence by direct family descent.



482

A SMALL COLLECTION OF GEORGE II AND III SILVER HANOVERIAN AND OLD ENGLISH PATTERN TABLE SPOONS, to include an example by Hannah Barlow, 1784, a pair by Thomas & William Chawner, 1767 and a pair by John King, 1741. (15) £360-£400



483

A GEORGE III SILVER FIDDLE THREAD AND SHELL PATTERN BASTING SPOON (later converted to a salad server), crested, by Peter & William Bateman, London 1805, a pair of George III silver fiddle pattern table spoons, by John Robertson II and John Walton, Newcastle 1814 and a silver toddy ladle with whalebone twist handle. (4) £120-£140



484

A GEORGE III SILVER TODDY LADLE, inset with a George III guinea, 1806, with whalebone twist handle. £320-£360



485

A GEORGE III IRISH SILVER SOUP LADLE, with shell bowl, bright cut, incorporating the initial 'S' and with Celtic point, by John Pittar, Dublin 1800, a similar silver dessert spoon, Dublin 1772, a pair of silver bright-cut table spoons, London 1795 and a similar silver table spoon, London 1788. (5) £280-£320



486

TWO GEORGE III SILVER TODDY LADLES, the first inset with a George III third guinea, 1808 and with lipped bowl, the second inset with a George III shilling, 1787, both with whalebone twist handles. (2) £220-£240

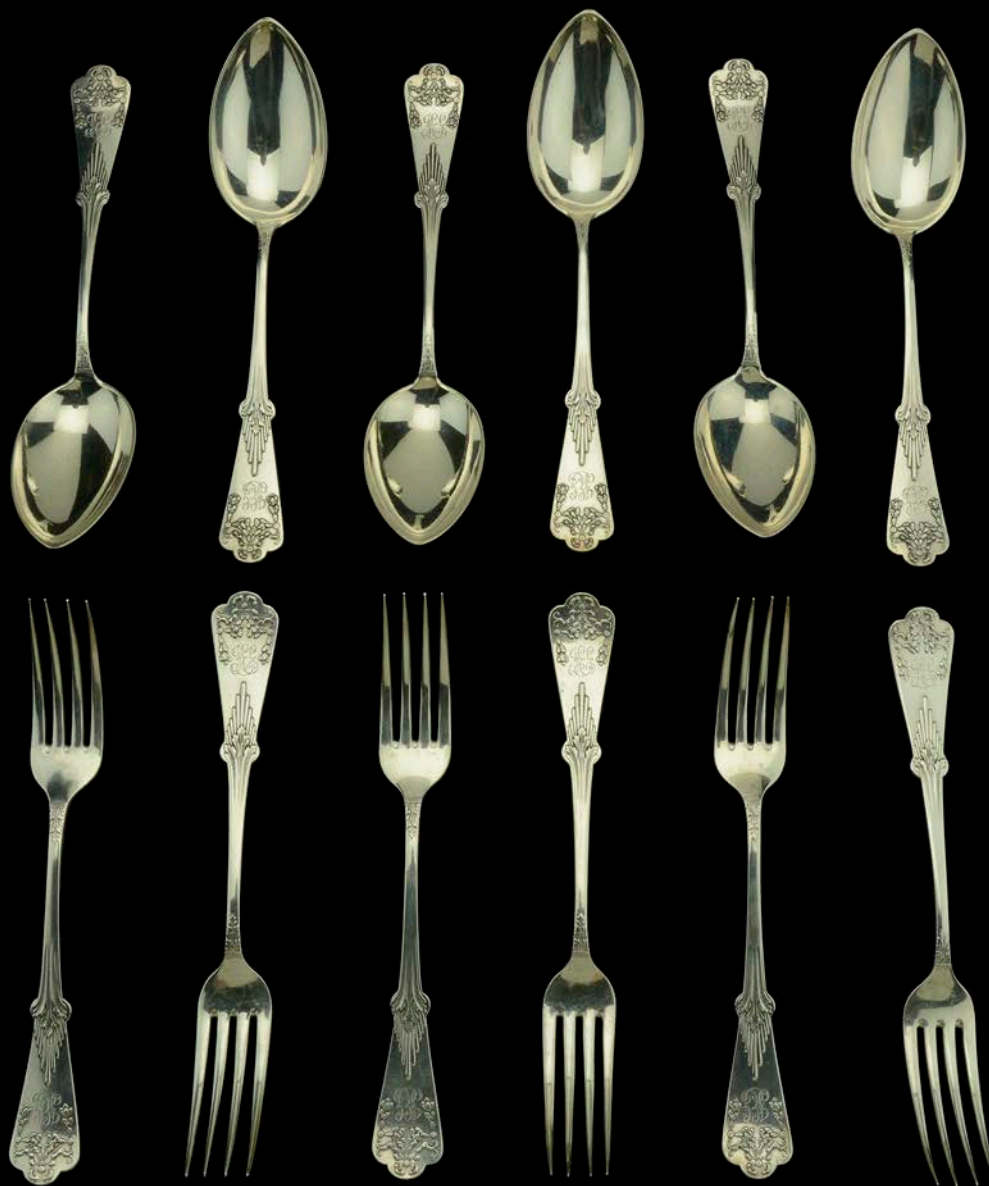
487

FOUR GEORGE III SILVER TODDY LADLES, the first inset with a Charles I shilling, the second with a Charles II fourpence, 1677, the third with bowl repoussé decorated with fruiting vines, and a fourth example, all with whalebone handles. (4) £140-£160



488

THREE GEORGE III SILVER TODDY LADLES, one with bowl repoussé decorated and inset with a George III sixpence, 1787, another, with a bright cut section to the handle and a lipped bowl; another with lipped bowl, all with whalebone handles; and a George III silver basting spoon (later converted to a salad server), London 1809. (4) £140-£160



Partially illustrated

489

A RUSSIAN SILVER SIX-PLACE FLATWARE AND CUTLERY SERVICE, comprising tablespoons, dessert spoons in two sizes, table and dessert forks, teaspoons, table and dessert knives, soup ladle, basting spoon and serving fork, cast with acanthus, lobed rays and ribbon-tied leaf swags, each piece engraved with cursive initials, maker 'W H', second kokoshnik mark 1908-17, (indistinct district mark), 84 standard.

£1,000-£1200



490

A GEORGE III SILVER FEATHER-EDGED OLD ENGLISH PATTERN SOUP LADLE, with scallop bowl, the terminal engraved with an armorial within a reserve of applied scrollwork, by William Turton, London 1774, length 32cm.

£140–£180

491

GUERNSEY: A GEORGE II SILVER HANOVERIAN PATTERN DESSERT SPOON, with ridged stem and rat tailed bowl, the engraved initials 'E S B' probably added later, maker's mark crowned 'G H' and black letter 'R' for Guillaume Henry, length 17.5cm.

£200–£300

GUILLAUME HENRY is regarded as one of the foremost Channel Isles silversmiths, his work comparing favourably with the best London makers of the period. He is recorded as working circa 1720 until the time of his death in 1767.





492

A THREE PIECE SILVER CHRISTENING SET, comprising pistol handled knife, fork and spoon, by Vander & Hedges, date letters for London 1907, 1909 and and 1912, fitted cased by Tessier, case initialed.

£200–£300

493

A PAIR OF GEORGE II AND LATER DECORATED TABLE SPOONS, the bowls repoussé decorated with satyr masks, handles decorated with husks and reserves on a pounced ground, hallmarks for London 1776, the decoration Victorian, in associated fitted case.

£150–£200



494

A PAIR OF EDWARD VII BRITANNIA STANDARD SILVER TREFID SPOONS, with beaded rat tail backs to the bowls, by Thomas Bradbury & Sons, London 1908, cased, length 19cm.

£120–£140

495

A SILVER TOASTING FORK, pierced decorated with an urn within a repeating foliate border, on turned wooden handle, by Thomas Bradbury & Sons, Sheffield 1922, length 49.5cm.

£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.



496

TWO 19TH CENTURY MATCHED SILVER SALTS MODELLED AS 'PIGGINS' OR MILK PAILS, each engraved with three crests and a coronet, the first by maker Joseph Felix Podio, London 1809, the second by Robert Garrard, London 1870, with clear glass liners, diameters 6.8 and 6.9cm.

£300-£400



497

A WILLIAM IV SILVER BOWL, with scroll handles and moulded rim, on foot, crested, by E J & W Barnard, London 1831, diameter 13cm.

£150-£200



498 Y

TWO GEORGIAN SILVER PEPPERETTES, A PAIR OF SMALL SILVER KITCHEN PEPPERETTES AND A TORTOISESHELL AND SILVER MOUNTED SNUFF BOX, one pepperette a George III example with repoussé decoration, London 1817, the other half wrythen, London 1824, the George V kitchen pepperettes, London 1914, the snuff box with ornately decorated hinges and catch, first height 7.5cm. (5)

£150-£180



499

A GEORGE I PROVINCIAL SILVER TUMBLER CUP, engraved with a marital armorial, with gilt interior, by Benjamin Pemberton, Chester probably 1725, diameter 7.3cm. £600–£800

Provenance: The Marital arms are those of Cotton impaling Tollemache.

The armorial commemorates the marriage of Sir Robert Salusbury Cotton (2 January 1695–27 August 1748), 3rd Baronet of Combermere in the County of Cheshire and Lady Elizabeth Tollemache (died 16 August 1745). Robert and Elizabeth were married at the Parish Church of St Peter and St Paul, Harrington, in the County of Northamptonshire on 24 January 1716. Robert was the third son of Sir Thomas Cotton, 2nd Baronet of Combermere and his wife, Philadelphia Lynch, whilst Elizabeth was the eldest daughter of Lionel Tollemache, 3rd Earl of Dysart and his wife, Grace Wilbraham.

Upon the death of his father on 12 June 1715, Robert succeeded to the family baronetcy that had been created for his great grandfather, Sir Robert Cotton (circa 1635–18 December 1712) in the Baronetage of England on 29 March 1677. Although a landed gentleman, Robert also sat as a Member of Parliament in the House of Commons for Cheshire (1727–34) and later for Lostwithiel (1741–47). He served as the Custos Rotulorum of Denbighshire (1716–48) and as the Lord Lieutenant of Denbighshire (1733–48). Sadly, as Robert and Elizabeth had no issue from their marriage, upon Robert's death in 1748, his younger brother, Lynch Salusbury Cotton succeeded him as the 4th Baronet of Combermere.

Literature:

Maurice H. Ridgway & Philip T. Priestley: *The Compendium of Chester Gold and Silver Marks*, pub ACC, page 67.



500

A GEORGE II SILVER MUFFINEER, of inverted pear-shape, crested, probably by Samuel Wood, London 1754, height 13.7cm. £150–£180



501

A GEORGE IV IRISH PROVINCIAL SILVER-GILT CITY OF CORK FREEDOM BOX BY RICHARD GARDE OF CORK,

of rectangular form with rounded corners, the flush-hinged cover engraved with Cork City coat of arms with garter, Latin motto 'STATIO BENE FIDA CARINIS', flanked by thistles, flowers and harps, with coronets to the corners, and scroll thumbpiece, the base engraved with presentation inscription to Lord Combermere., reading:

*'The Freedom at Large of the City of Cork was unanimously voted to Liet.t Gen.L Lord Combermere.
Commanding His Majesty's Forces In Ireland.
Sept. 18th 1824.
B Gibbings. Mayor
Rob.t Lawe Sheriffs
Will.m Crofts '*

with gilt interior, Dublin hallmarks for 1824, (date letter overstack), dimensions 7.8 x 5.5 x 2.1cm.

£3,000-4,000

Provenance: Presented to Lord Combermere and thence by direct family descent.



SIR STAPLETON COTTON, 6th Baronet, created Baron Combermere in 1814 and Viscount Combermere of Bhurtpore in 1827, had a long and distinguished military career.

He served in Northern France and Flanders early in the French revolutionary wars, then in India where he was in action at the siege of Seringapatam, resulting in the defeat and death of Tipu Sultan, ruler of Mysore.

During the Peninsular War, he fought at Talavera, Salamanca and many of the military engagements in that theatre of war.

In 1817, he became governor of Barbados commanding British forces in the Leeward Islands.

In 1822, he was placed in command of British forces in Ireland, and thereafter returned to India as commander-in-chief of British forces in the sub-Continent, distinguishing himself by the capture of the capital of the princely state of Bhurtpore, for which success he was granted the viscountcy.

He ended his military career as Constable of the Tower of London (following in the footsteps of the Duke of Wellington) as Keeper of the Rolls and Lord Lieutenant of Tower Hamlets.

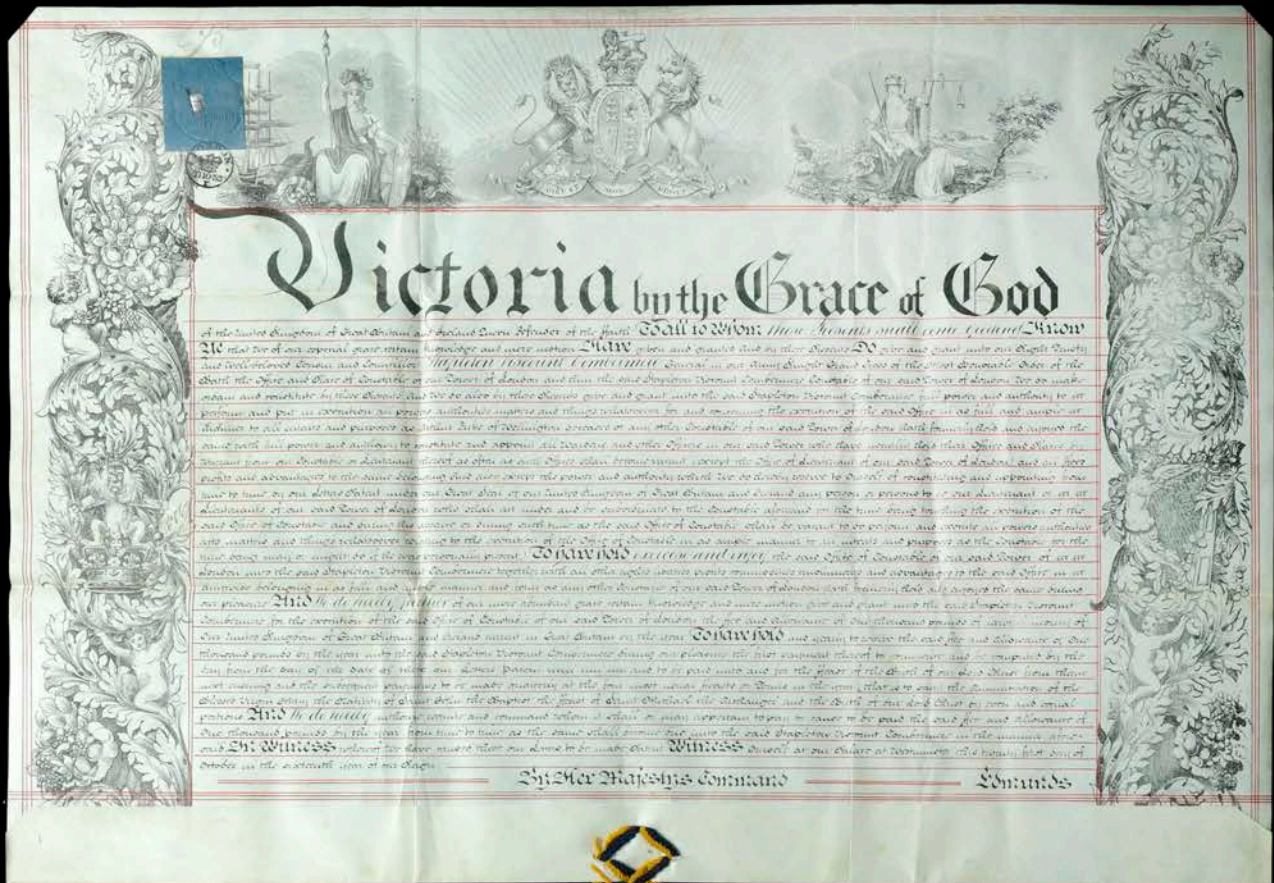
He died a Field Marshall, full of honours, at the advanced age of 91. His equestrian statue stands outside Chester castle.

This portrait of Stapleton Cotton, 1st Viscount Combermere by Mary M. Pearson was painted in 1825 at the end of Combermere's term of office as Commander-in-Chief in Ireland, and before his departure for India in June of that year. He is depicted half length in uniform as General Officer of Light Dragoons, with Ribbon and Star of GCB, Stars of Portuguese Tower and Sword and Guelphic Order of Hanover, Peninsula Cross with Salamanca clasp.

This portrait was presented by his widow to the National Portrait Gallery in 1872.

Freedom boxes were presented to persons who were granted the honorary freedom of a city or town. These were usually distinguished non-residents who had rendered great service in some way; they were also exempt from further payment of tolls. A number of these boxes were manufactured principally by the silversmiths of Dublin and Cork.

The silversmith RICHARD GARDE was registered at 18 Broad Lane, Cork, in 1824, and in 1833 at 17, Broad Lane. He was registered at Dublin in 1827, continuing until 1838.

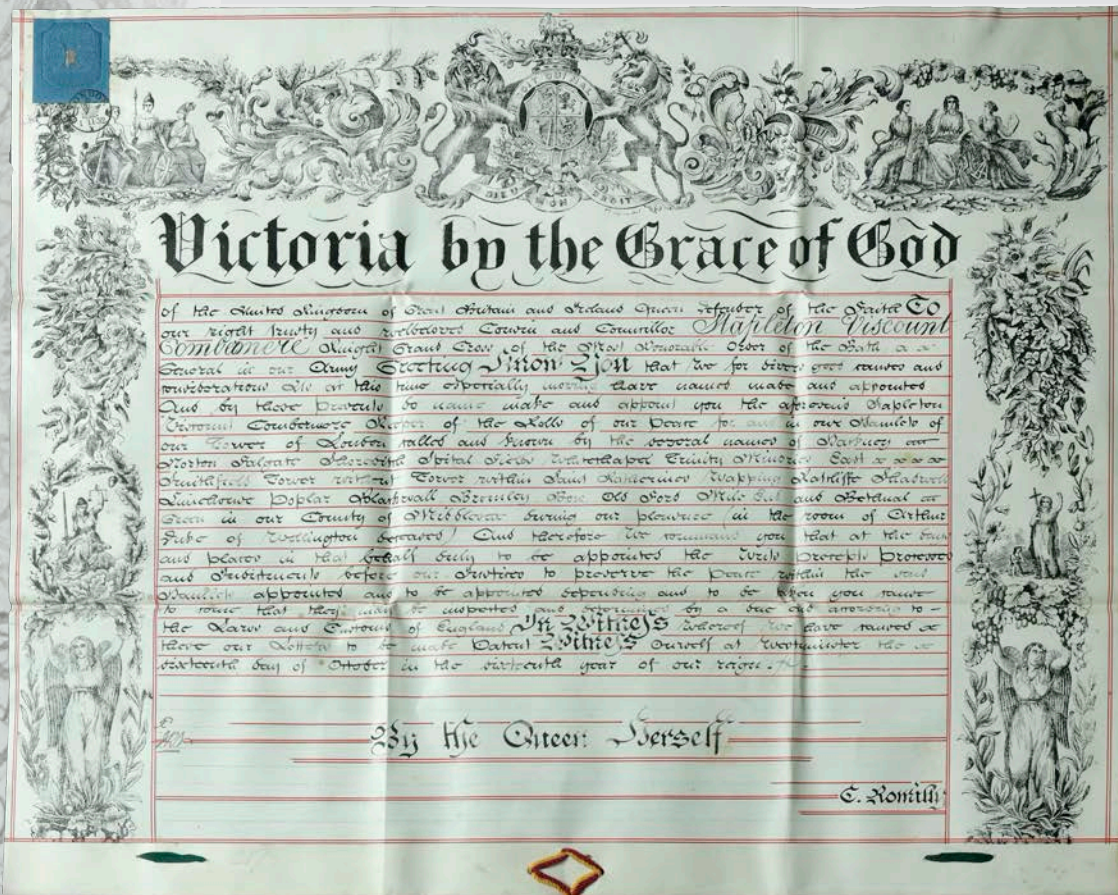


Partially illustrated

502

SIR STAPLETON COTTON, 1ST VISCOUNT COMBERMERE: THREE LETTERS PATENT, CONFIRMING HIM AS KEEPER OF THE ROLLS FOR TOWER HAMLETS, LORD LIEUTENANT OF TOWER HAMLETS AND CONSTABLE OF THE TOWER OF LONDON, each with royal seal appended (in skippet) and in its official box, dated 16th, 20th and 21st October 1852, the first in black leather covered box bearing the royal arms, the others contained in matching red leather covered boxes, with gilt decoration, also bearing the royal arms, each with original protective slip-over cover. (3) £1,000–£2,000

Provenance: Sir Stapleton Cotton, 1st Viscount Combermere - recipient of these offices - thence by direct family descent.



503

A GEORGE IV SILVER CHRISTENING MUG, the thistle-shaped body repoussé decorated with leaf forms, by Charles Fox II, London 1828, height 9cm. £200-£300



504

A VICTORIA SILVER CHRISTENING MUG, the panelled body with four cast figures on a pounced ground, emblematic of the Seasons, makers 'I F P C & Co.', Sheffield 1860, height 11cm. £120-£150



505

WORSHIPFUL COMPANY OF MERCHANT TAYLORS: A SILVER PRESENTATION SMALL TANKARD, repoussé decorated with a band of formal leaves and engraved with the arms of the Company, London 1926 and a silver christening beaker with elaborate repoussé decoration surrounding the (unengraved) name reserve, heights 9cm and 10cm. (2) £120-£160

506

OF ROYAL INTEREST: A GEORGE VI BRITANNIA STANDARD SILVER MUG, the barrel-shaped body engraved with the coat of arms of a royal duke, by Crichton Bros, London 1937, height 7.5cm.

£160-£200



507

A VICTORIA SILVER CHRISTENING MUG, of slightly tapered form, engraved throughout with flowers, foliage and butterflies, monogrammed, by Josiah Williams & Co (George Maudsley Jackson), London 1891, height 8.5cm.

£80-£100

508

A SILVER MUG BY CHARLES STUART HARRIS, Britannia standard, of 18th century style, the body with vertical reeded decoration and central cartouche, initialled, with beaded scroll handle, date letter rubbed, probably 1896, height 10cm.

£180-£200





509

A PAIR OF WILLIAM IV SILVER GILT GOBLETS, the bowls decorated with 'extrusions', on reeded, knopped stem, the bases with borders of trailing tendrils on a pounced ground, by William Bateman, London 1835, height 13cm. £300-£500

510

A PAIR OF VICTORIA SILVER SAUCEBOATS, the bodies repoussé decorated with C-scrolls and foliage, with moulded, leaf cast scroll handles, each on a broad foot, by Henry Wilkinson & Co, Sheffield 1854, length 21cm. (2) £400-£500



511

A VICTORIA SILVER TWIN-HANDLED CUP, the thistle-shaped body repoussé decorated in high relief with flowerheads and foliage on a pounced ground, with moulded C-scroll handles, on shaped leaf-decorated base, by Charles Reily & George Storer, London 1854, height 19cm. £200-£300



512

AN ARTS AND CRAFTS SILVER QUAICH BY LIBERTY & CO, the twin-handled bowl with spot hammered finish, the rim spaced with engraved latticework panels, the handles with foliate sprays and tear-shaped recesses, numbered '5778', maker's mark, Birmingham 1929, diameter of bowl 10.2cm, overall width 16.5cm. £150-£200

513

A PAIR OF STAINLESS STEEL CONDIMENTS BY GEORG JENSEN, of plain globular form, stamped 'GEORG JENSEN MADE IN DENMARK' and numbered '56', the pepper in original sealed plastic wrapping, with outer box, height 25mm. £40-£50



514

AN ELIZABETH II SILVER THREE PIECE CONDIMENT SET, of octagonal section, the pepper of muffineer form, London 1973, height of pepper 12cm. £180-£200



515

A VICTORIA SILVER MOUNTED HIP FLASK, the cut-glass body with crested and monogrammed flip cap and sleeve cup, London 1888, and a Continental white metal novelty cream jug, modelled as a shell, repoussé decorated in high relief with flowerheads and C-scrolls, on pad feet, crested, unmarked, *first height 13.5cm, second 10cm.* (2)

£180-£200

516

A MATCHED PAIR OF EDWARD VII SILVER MOUNTED CUT-GLASS CLARET JUGS, the spouts and lids of plain design, with angular handles, by John Grinsell & Sons, London 1906 and Goldsmiths & Silversmiths Co. Ltd, 1908, *height 20cm.*

£240-£280



517

A VICTORIA SILVER CAKE BASKET, with swing handle, of shaped oval form, repoussé decorated with flowerheads and leaves, the pierced border also with floral decoration and with beadwork arcs, crested, by Martin Hall & Co, Sheffield 1859, *width 32cm.*

£340-£380





518

A SILVER CIRCULAR FRUIT STAND, the border pierce-decorated with fruiting vines and scrollwork, the twin handles cast with fruiting vines, on plain foot, by Viner's Ltd (Emile Viner), Sheffield 1963, diameter (excluding handles) 31cm.

£600-£700



519

A SILVER OVAL PLATTER, with moulded rim, each end cast in high relief with a ram's mask and vine leaves, stamped 'Sterling' and with Dublin import marks for 1939, length 51cm.

£600-£700



520

A SILVER FRUIT DISH, of oval form, the deep border pierce-decorated with fruiting vines, by Walker & Hall, Sheffield 1968, length 30cm.

£300-£400

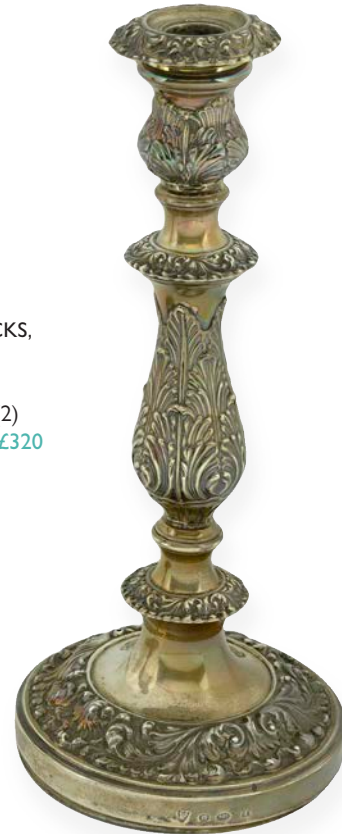
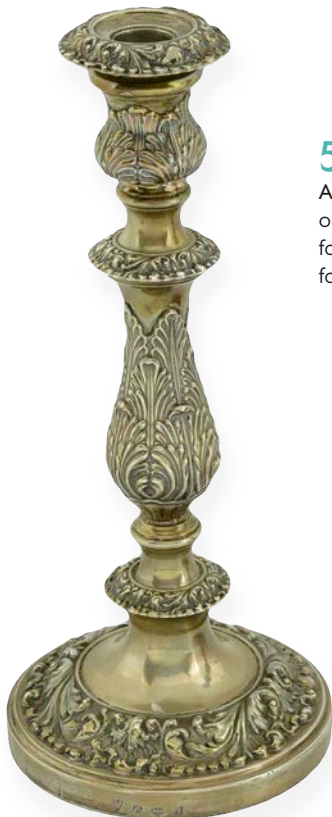
521

A PAIR OF GEORGE II SILVER CAST CANDLESTICKS, with knopped stems, on shaped square bases, moulded and with shell motifs at the angles, by John Cafe, 1751, the matched drip pans, probably by Ebenezer Coker, no date letters, height 23cm. (2) £800-£1,200



522

A PAIR OF SILVER KNOPPED CANDLESTICKS, ornately decorated with leaves and scrolling foliage, on circular bases, Irish import marks for sterling silver, 1950, (filled), height 31cm. (2) £280-£320





523

A SILVER WARWICK CRUET, the George II pentafoil stand with cartouche reserve for crest attached, by Samuel Wood, London 1745, now fitted with pairs of later faceted glass bottles and sauce decanters and a pickle jar, Birmingham 1900, height 23cm. £200-£220



524

A GEORGE II SILVER WARWICK CRUET, the pentafoil frame fitted with a baluster castor, a pair of silver muffineers and a pair of faceted glass cruets, the stand applied with a rococo armorial plaque and raised on scallop feet, by Samuel Wood, London 1750, overall height 22cm. £600-£800

525

A GEORGE V SILVER OVAL BOWL, with leaf-edged, everted rim, half lobed body and lion mask handles on pierced foot cast with C-scrolls, shells and floral swags, by H. Phillips, London 1930, diameter 20cm.

£260–£300



526

A VICTORIA SILVER SUGAR BASIN, repoussé decorated in high relief with flowerheads, C-scrolls and leaves on a pounced ground, by Charles Johnston Hill, London 1893, diameter 11.5cm.

£120–£150

527

A VICTORIA SILVER OVAL CENTREPIECE, with beaded rim above a pierce-decorated frieze of flowerheads, decorated below with further flowerheads and C-scroll bordered reserves, on conforming cavetto base with pierced feet, by Richard Martin & Ebenezer Hall, Sheffield 1896, length 31cm.

£400–£600



528

A SET OF FOUR VICTORIA SILVER GILT SHELL SALTS, on dolphin feet, by maker 'R H', probably Robert Hennell, London 1870, with matching spoons, Birmingham 1896, 1899 and 1900, in fitted case.

£200–£300



529

A PAIR OF GEORGE V LARGE SILVER GILT FINGER BOWLS, of good gauge, circular, lobed and with lion mask handles on ball and claw feet, the bases crested, by Sebastian Harry Garrard, London 1933, with blue glass liners, diameter 13cm.

£500–£700

530

A DISTINCTIVE AND UNUSUAL GEORGE V SILVER CENTREPIECE, in the form of an outsize Irish dish ring, the pierced frame applied with patera-tied laurel swags, by Selfridge & Co, London 1913, fitted with a later pale green glass liner by Asprey & Co, diameter at rim 30cm.

£600–£800



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.



531

OF ROYAL INTEREST: A LATE 19TH CENTURY PORTRAIT MINIATURE SET, composed of five oval miniatures of the Royal family, glazed, in gilt frames, depicting Queen Victoria, Victoria and Albert, her mother Princess Victoria of Saxe-Coburg-Saalfeld, her eldest son Albert Prince of Wales as a child, her eldest daughter Victoria as an infant, and a further portrait by another hand of an army officer wearing breast star, in rectangular frame, all mounted in velvet lined easel back case, *largest length 3.7cm.* £800–£1,000

Provenance: Possibly produced at the time of Queen Victoria's Golden or Diamond jubilees, 1887 and 1897. Please contact Department for Ivory Submission Reference.

First: Young Queen Victoria in coronation robes wearing the State diadem, after painting by Franz Xavier Winterhalter, 1859.

Second: Queen Victoria and Prince Albert, after early photograph by Roger Fenton, 30 June 1854.

Third: Portrait of Queen Victoria's mother, Princess Victoria of Saxe-Coburg-Saalfeld, after Winterhalter, 1857.

Fourth: Albert Edward Prince of Wales, after Winterhalter, circa 1850.

Fifth: the Princess Royal, Princess Victoria, after Winterhalter, circa 1840.

Please refer to Department for Ivory Submission Reference.



532

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) £120–£200

Provenance: By family descent.

Ivory Submission Reference: MW7QP845.



533

A 19TH CENTURY PORTRAIT MINIATURE, the oval portrait painted on ivory depicting a young gentleman in white coat, with blue collar, stock and cravat, his hair curled, the miniature mounted as a clasp, and later sewn to a red velvet sash, *portrait length approximately 30mm.* £150–£260

Ivory Submission Reference QUFBYB3U.

End of Sale

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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



COMMISSION FORM

JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU
12 MARCH 2024

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned overleaf. These bids are to be executed as cheaply as is permitted by other bids or any reserve.

I understand that in the case of a successful bid, a premium of 24 per cent (plus VAT if delivered or collected within the UK) will be payable by me on the hammer price of all lots.

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

Please ensure your bids comply with the steps outlined below:

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

Bids of unusual amounts will be rounded down to the bid step below and will not take precedence over a similar bid unless received first.

NOTE:

All bids placed other than via our website should be received by 4 PM on the day prior to the sale. Although we will endeavour to execute any late bids, Noonans cannot accept responsibility for bids received after that time. It is strongly advised that you use our online Advance Bidding Facility. If you have a valid email address bids may be entered, and amended or cancelled, online at www.noonans.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments, Bids posted to our office using this form will be entered by our staff using the same Advance Bidding Facility. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

SIGNED

NAME (block capitals)

CLIENT CODE

ADDRESS

TELEPHONE

EMAIL

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

Credit/Debit card online via www.noonans.co.uk

Bank Transfer

Bankers: Lloyds; Piccadilly, London; 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
12 MARCH 2024

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.

Lots marked '††' are subject to the Standard Rate of VAT, currently 20%, on both the hammer price and buyers' premium.

VAT can only be removed from the hammer price, if goods are exported by Noonans or a pre-approved commercial shipper as per above. All lots will be subject to VAT on the buyers' premium regardless of whether the lot is exported.

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 €1,000 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% is payable by the vendor on the hammer price on lots sold.

Insurance is charged at 1.5% 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, objects of vertu, silver, 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.

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