

NOON
MAY FAIRS
ANS

JEWELLERY, SILVER, OBJECTS OF VERTU & WATCHES

23-24 JUNE 2026 AT 12 NOON



FEATURED ABOVE
LOT 274
AN 18CT GOLD
RUBY AND DIAMOND
BROOCH, CIRCA 1963

BACK COVER
LOT 634
A RARE LIMITED EDITION
STAINLESS STEEL
AUTOMATIC WRISTWATCH
WITH BRACELET BY
TUDOR, CIRCA 2018

AUCTION

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

DATE:
23–24 JUNE 2026 AT 12 NOON

CONTACTS

GENERAL AUCTION ENQUIRIES
AUCTIONS@NOONANS.CO.UK

JEWELLERY & WATCH ENQUIRIES
JEWELLERY@NOONANS.CO.UK

ACCOUNT ENQUIRIES
ACCOUNTS@NOONANS.CO.UK

SHIPPING ENQUIRIES
SHIPPING@NOONANS.CO.UK

BANK DETAILS

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

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CHRISTOPHER WEBB
CLIENT LIAISON DIRECTOR (NUMISMATICS)

AUCTION AND CLIENT SERVICES

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

ANNA HOPPER
SENIOR ADMINISTRATOR
ANNA@NOONANS.CO.UK
T. 020 7016 1700

SOFIA BUSACCA
ADMINISTRATOR
SOFIA@NOONANS.CO.UK
T. 020 7016 1700

LOUIS OCONNOR
ADMINISTRATOR
LOUIS@NOONANS.CO.UK
T. 020 7016 1700

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

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

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

MAX HAYDEN-CASE
LOGISTICS AND FACILITIES MANAGER
MAX@NOONANS.CO.UK
T. 020 7016 1761

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

JEWELLERY SPECIALISTS

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

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

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

POPPY FURSE
JEWELLERY SPECIALIST
LAURA@NOONANS.CO.UK
T. 020 7016 1782

WATCH SPECIALIST

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

OBJECTS OF VERTU SPECIALIST

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



ORDER OF SALE

JEWELLERY, SILVER, OBJECTS OF VERTU & WATCHES

23–24 JUNE 2026

DAY ONE: 23 JUNE 2026

JEWELLERY

COMMENCING AT 12 NOON

JEWELLERY

1–462

DAY TWO: 24 JUNE 2026

SILVER, OBJECTS OF VERTU & WATCHES

COMMENCING AT 12 NOON

SILVER & OBJECTS OF VERTU

463–562

WATCHES

563–663

VIEWING

MONDAY 15 JUNE **TRADE VIEWING BY APPOINTMENT ONLY** 10 AM–4.30 PM

THURSDAY 18 JUNE 10 AM–4.30 PM

FRIDAY 19 JUNE 10 AM–4.30 PM

SUNDAY 21 JUNE 12 NOON–4 PM

MONDAY 22 JUNE 10 AM–4.30 PM

NO VIEWING ON SALE DAYS

ALL LOTS ARE AVAILABLE TO VIEW ONLINE WITH FULL ILLUSTRATIONS
AND CONDITION REPORTS AT WWW.NOONANS.CO.UK

JUNE TO JULY VALUATION DAYS

PLEASE CALL 020 7016 1700 OR EMAIL JEWELLERY@NOONANS.CO.UK FOR AN APPOINTMENT

BERKHAMSTED

25 JUNE & 16 JULY
10 AM–2 PM

TOWN HALL, 196 HIGH STREET
HERTFORDSHIRE HP4 3AP

BURY ST EDMUNDS

6 JULY 11 AM–4 PM

THE ANGEL HOTEL
3 ANGEL HILL, SUFFOLK IP33 1LT

HAMPSTEAD

17 JUNE & 15 JULY 11 AM–4 PM

BURGH HOUSE
NEW END SQUARE, LONDON NW3 1LT

GUILDFORD

9 JULY

11 AM–3 PM

YVONNE ARNAUD THEATRE
MILLBROOK, SURREY GU1 3UX

NORWICH

29 JUNE 11 AM–4 PM

MAIDS HEAD HOTEL
20 TOMBLAND, NORFOLK NR3 1LB

PETERSFIELD

16 JULY 10 AM–3 PM

SKY PARK FARM
HAMPSHIRE GU31 5PT

RICHMOND-ON-THAMES

2 JULY 10 AM–3 PM

RICHMOND HILL HOTEL, 144–150
RICHMOND HILL, SURREY TW10 6RW

SHAFTESBURY

12 JUNE 10 AM–3 PM

GROSVENOR ARMS HOTEL
HIGH STREET, DORSET SP7 8JA

STAMFORD

7 JULY 11 AM–4 PM

THE WILLIAM CECIL AT STAMFORD
ST MARTINS, LINCOLNSHIRE PE9 2LJ

SUMMARY OF INFORMATION FOR BUYERS

REGISTERING TO BID

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

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

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

BIDDING PRIORITY

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

PLACING BIDS

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

ADVANCE BIDDING VIA WWW.NOONANS.CO.UK

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

ADVANCE BIDDING VIA POST, EMAIL OR TELEPHONE

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

If you are registered with Noonans you may bid by email to bids@noonans.co.uk or by telephone to 020 7016 1700.

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

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

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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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CATALOGUE ILLUSTRATIONS & THE INTERNET

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

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TREATED GEMSTONES

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

UNMOUNTED GEMSTONES

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

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Lots marked 'Y' are subject to CITES legislation. Organic materials, such as coral and tortoiseshell may be covered by CITES legislation and this may or may not impact export to other countries. Please be aware that it is the buyer's responsibility to arrange for any CITES export licences for their purchases. Please see www.cites.org. In addition to CITES, mother-of-pearl, coral, and tortoiseshell, if imported into the USA, will be subject to USA Fish and Wildlife regulations.

WATCHES

All watches are sold as viewed.

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

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

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

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CONTACTS

GENERAL SUPPORT

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

WEBSITE AND LIVE BIDDING SUPPORT

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

NOONANS
MAYFAIRS

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

22 SEPTEMBER
CLOSING FOR ENTRIES 14 AUGUST

1 DECEMBER
CLOSING FOR ENTRIES 24 OCTOBER



A COLOMBIAN EMERALD AND DIAMOND RING
SOLD AT NOONANS IN NOVEMBER 2025 FOR HAMMER PRICE: £6,000

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

DAY 1
TUESDAY 23 JUNE
COMMENCING AT 12 NOON

JEWELLERY
TO INCLUDE
THE COLLECTION OF BARBARA CARTLIDGE





1
A PAIR OF OPAL AND GEM-SET EAR PENDANTS, set with a graduated row of circular-cut vari-coloured gemstones above opal bead drops, length 37mm. £400–£600

2

A GEM-SET BUTTERFLY BROOCH, of pierced design, set with circular-cut rubies, emeralds, brilliant, single and rose-cut diamonds, Russian assay mark for '585' standard, stamped '875', total diamond weight approximately 0.35 carat, diameter 30mm. £400–£600



3

A PAIR OF GEM-SET INSECT BROOCHES, each with an orange gemstone cabochon thorax, garnet cabochon abdomen and diamond slice wings, stamped '585', lengths 19mm. £400–£500

4

A 19TH CENTURY GEM-SET INSECT BROOCH, with garnet head and foil-backed cabochon abdomen and thorax, closed back settings, mounted in gold, length 30mm. £400–£600



5

A CHAIN NECKLACE BY CHOPARD, formed of two rows of faceted cable-link chain, signed, stamped '750', length 60cm. £300–£500





6

THREE DIAMOND AND GEM-SET BEE BROOCHES, the pair of bee brooches with circular-cut ruby or sapphire thoraxes and abdomens to brilliant-cut diamond wings and heads, stamped 'K18, SO.90 DO.45' and 'K18 DO.45 RO.90', the third similar bee brooch set throughout with brilliant and single-cut diamonds, maker's mark 'LA', stamped '750', total diamond weight approximately 1.50 carats, first pair width 26mm, third width 27mm.

£1,200–£1,500

7

A GEM-SET BUTTERFLY BROOCH, 1967, of openwork design set with turquoise cabochons and seed pearls, with vari-cut citrines to the abdomen and thorax, mounted in 9ct gold, UK hallmark, diameter 36mm.

£200–£300



8

A GEM-SET BUTTERFLY BROOCH, CIRCA 1890, set throughout with cushion and circular-cut rubies and sapphires, rose-cut diamonds and with seed pearls to the abdomen, mounted in silver and gold, diameter 30mm.

£300–£500

9

THREE GEM-SET INSECT STICKPINS, all set with rose-cut diamonds and variously set with rubies, moonstone and a sapphire, one stamped '585', largest length of terminal 17mm. (3)

£600–£800





10

THREE LATE 19TH - EARLY 20TH CENTURY TURQUOISE RINGS, comprising two three stone cabochon rings, the first three stone ring inscribed 'IVA FROM JACK 1894', the second single stone cabochon ring, mounted in 18ct gold, hallmark for Birmingham 1921, the third, stamped 18ct, (turquoise untested), ring sizes M, P-Q, and R respectively. **£800-£1,200**



11

A LATE 19TH CENTURY DOUBLE SERPENT RING, the heads set with turquoise cabochons and rose-cut diamond eyes, the bodies entwined, (turquoise untested), stamped '18', ring size V-W. **£700-£1,000**



12

A TURQUOISE AND DIAMOND CLUSTER RING, CIRCA 1900, the turquoise cabochon within a surround of old brilliant-cut diamonds, between similarly-set shoulders, mounted in gold, (turquoise untested), stamped '18', total diamond weight approximately 1.00 carat, ring size P. **£800-£1,200**



13

A 19TH CENTURY SCARAB RING, the black hardstone scarab bead with figural intaglio to the reverse, within a beaded setting and wraparound mount formed of three entwined serpents, to a reeded hoop, mounted in gold, (composite), ring size Q. **£400-£600**



14

A LATE 19TH CENTURY BANGLE, the front set with a reverse-mounted old brilliant-cut diamond and two circular-cut red pastes, with wirework and ropetwist detailing, mounted in gold, rubbed hallmark, cased by Bowman Limited, London, inner diameter 5.5cm. **£260-£300**

15

A LATE 18TH CENTURY DIAMOND BROOCH, IBERIAN, the openwork foliate surmount suspending a detachable cross with flowerhead details, set throughout with table and rose-cut diamonds, mounted in gold closed-back settings, (composite), Dutch assay mark, length 6.2cm.
£800–£1,200



16

A LATE 19TH CENTURY GOLD 'MIZPAH' LOCKET, engraved throughout with foliate decoration, the front with 'MIZPAH' engraving within a shield-shaped reserve, opening to reveal glazed compartment, length including bale 47mm.
£400–£600

The term 'Mizpah' is from the Hebrew word meaning 'watchtower' and is taken from the Old Testament, Genesis 31:49. Jacob and Laban made a pact of loyalty to one another and built a 'watchtower' (or Mizpah) of stones, with God as their witness. The word represents the sentiment 'The Lord watch between me and thee, when we are absent one from another' and has come to symbolise a bond of love or friendship between two people whilst apart. Its use in jewellery became popular during times of war.

According to a PMI test on an XRF Analyzer the locket is testing as 17ct gold and the pendant bale as 15ct gold.

17

A TURQUOISE PENDANT, CIRCA 1860, set with a bombé cluster of turquoise cabochons to the centre, the surround similarly-set and with bead and wirework detailing, glazed compartment verso, mounted in gold, to an associated fancy-link chain, cased by Russell Goldsmith, Malvern, pendant length including bale 47mm.
£800–£1,000



18

A LATE 19TH CENTURY GOLD BUCKLE BRACELET, the fancy-link strap with lozenge-shaped decoration, the buckle and terminal with black enamel detailing, with sliding fastener, French export marks, variable length.
£2,400–£3,000

According to a PMI test on the XRF Analyzer, the strap and end are testing as 17ct gold and the buckle as 15ct gold.



19

A CHARM BRACELET, the 9ct gold curb-link chain suspending various charms to include a 9ct gold Taurus fob, a gem-set market vendor, French, etc., and three loose charms to include two fish, variously stamped, length 17cm. (4) £500–£700



20

A PAIR OF 18CT GOLD AND HARDSTONE CUFFLINKS, 1988, the oval terminals set with chequered panels of lapis lazuli and turquoise, to T-bar terminals, (turquoise untested), signed 'MECAN' for Mecan Elde, London hallmark, terminal length 19mm. £300–£500



21

A PAIR OF 18CT GOLD AND ENAMEL CUFFLINKS BY DEAKIN & FRANCIS, 2000, the circular panels with blue enamel '2000' cross to the centre and reading 'MILLENNIUM' to the surround, on a textured ground, maker's mark, Birmingham hallmark, millennium mark, panel diameter 16mm. £600–£800



22

A PAIR OF SILVER CUFFLINKS BY A M DESIGNS FOR CARTIER, the rectangular panels with repeating chevron decoration, with swivel fittings, signed 'Cartier', lozenge mark, French assay mark, European convention mark, panel length 16.5mm £200–£300

23

A COLLECTION OF ANTIQUE STICKPINS, comprising a pin set with an old brilliant-cut diamond of yellow tint with an emerald drop, a garnet bead and old brilliant-cut diamond pin, a cushion-shaped citrine and paste cluster pin, a realistically modelled coiled serpent example and three turquoise cabochon pins, (diamond untested for natural colour, turquoise untested), various lengths. (7) £1,000–£1,200





24

A PAIR OF 9CT GOLD CAMEO CUFFLINKS, each carved to depict the profile of a horse, to chain connectors, maker's mark 'TC', Sheffield hallmark, panel length 19.5mm. **£300–£500**

25

A PAIR OF MID 20TH CENTURY CUFFLINKS BY PONTI GENNARI, of stirrup design with textured chequered decoration, maker's mark, stamped '750', length 24mm. **£700–£900**

The Ponti family arrived in Switzerland circa 1850 and opened a jewellery manufacturing company in Geneva. During the mid 20th century the workshop specialised in high-end watch bracelets, cases and jewels for prestigious brands like Patek Philippe and Cartier.



26

A PAIR OF 18CT GOLD AND SAPPHIRE CUFFLINKS, 1992, the baton terminals set with sapphire cabochons, to hinged T-bar terminals, sponsor's mark 'SC', London import mark, baton length 23mm. **£600–£800**



27

A PAIR OF SILVER GILT AND ENAMEL CUFFLINKS BY KJD JEWELLERS, the oval panels with two-toned blue guilloché enamel, to chain connectors, Birmingham hallmark, panel length 19mm. **£100–£150**

28

AN EARLY 20TH CENTURY REVERSE PAINTED CRYSTAL INTAGLIO STICKPIN, depicting the head of the chestnut stallion, 'STAR OF THE EAST', within a ropetwist and beaded surround, mounted in gold, cased, terminal diameter 18mm. **£500–£800**

STAR OF THE EAST was an American racehorse famed in the early 1900s.

Foaled in 1906, his owner was HARRY PAYNE WHITNEY (1872–1930), American businessman and thoroughbred horse breeder and member of the prominent Whitney family.

Eldest son of William C. Whitney, the United States Secretary of the Navy, Harry married Gertrude Vanderbilt in 1896. Having inherited a vast fortune from his father and uncle, Harry was reputedly 'one of the richest men in America'. (New York Times, 27 October 1930).

An avid sportsman, Harry was a major figure in thoroughbred racing. His horse, Star of the East, was a high-class handicap horse, trained by James Rowe Sr., and raced against the best of his generation, primarily between the years 1909 and 1911. The horse appears in American racing histories and is mentioned alongside Whitney's successful winners, including Whisk Broom II and Borrow.





29

A 19TH CENTURY SHELL CAMEO BROOCH, carved to depict 'Day', Eos scattering roses, her gaze fixed on a putto bearing a torch symbolising the dawn, within a gold surround of volutes and beaded detailing, length 5.6cm.

£200-£400

The image is after Bertel Thorvaldsen's 'Day' relief, 1815-1816. One of Thorvaldsen's most popular reliefs, the sculpture merged Baroque traditions with contemporary Neoclassical artistic advancements.



30

A CHALCEDONY BROOCH, CIRCA 1830, the oval vari-coloured gold frame with cannetille and foliate details, surrounding a replacement chalcedony plaque, length 42mm.

£300-£500



31

A 19TH CENTURY SHELL CAMEO BROOCH, carved to depict three putti embracing, within a reeded gold mount, width 41mm.

£300-£500



32

A LATE 19TH CENTURY SHELL CAMEO RING, carved to depict the profile of a sphinx, to reeded collet setting, mounted in gold, ring size approximately S-T.

£600-£800



33

A LATE 19TH CENTURY SHELL CAMEO STICKPIN, carved to depict a bacchante, within an entwined scrolled surround, mounted in gold, length 7.5cm.

£150-£200



34 Y

A 19TH CENTURY TORTOISESHELL CAMEO NECKLACE, BRACELET AND EAR PENDANT SUITE, depicting various portraits in profile, to include classical male with laurel wreath and veiled female figures, spaced with hemispherical beads, the earrings and bracelet en suite, mounted in gold, (adapted), cased, necklace length 38cm, bracelet 17cm, ear pendants 5.8cm.

£1,000–£1,500



35

A FANCY-LINK NECKLACE AND CROSS PENDANT, the chain formed of textured openwork bows, together with a finely pierced and engraved cross pendant, set with circular-cut green gemstones, first stamped '750' and with Italian assay mark for Societa Orafa Aretina, second with partial Italian assay mark, *chain length 80cm, pendant 6.5cm.* £1,400–£1,800



36

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval-cut sapphire in a surround of brilliant-cut diamonds, Swedish assay mark, stamped '18K', *total diamond weight approximately 0.65 carat, ring size J–K.* £300–£400



37

A STAR SAPPHIRE RING, CIRCA 1970, the oval star sapphire cabochon, measuring approximately 11.7 x 9.8 x 5.2mm, to a tapered textured mount, stamped '9CT', ring size M–N. £400–£600

38

A FANCY-LINK STRAP BRACELET, of tricoloured design with textured detailing, Italian assay mark for Celin Renato, stamped '750', length 17.5cm. £3,000–£5,000



39

A BRACELET BY PAVANI DARIO, CIRCA 1960, the textured multi-row bracelet with a marquise-shaped amazonite cabochon to the clasp, maker's mark, Italian assay mark, stamped '750', length 19.5cm. £2,600–£3,000





40

A TURQUOISE AND DIAMOND FESTOON NECKLACE BY GUIDO ENNIO, CIRCA 1960, the multi-row beaded necklace with two barrel-shaped motifs set with scrolls of turquoise cabochons and single-cut diamonds, stamped '750', Italian assay mark, length 53.5cm. £4,000–£5,000



41

A TURQUOISE AND DIAMOND BRACELET, of undulating openwork design, formed of textured branches and set with turquoise cabochons and scattered brilliant-cut diamonds, (turquoise untested), stamped '750', total diamond weight approximately 1.20 carats, length 17cm. £3,400–£4,000

42 NO LOT



43

A LATE 19TH CENTURY RUBY FIVE STONE RING, the graduated circular-cut rubies with rose-cut diamonds between, the gallery of scroll design, mounted in gold, stamped '18C', ring size P. £400-£600



44

A DIAMOND ETERNITY RING, of continuous scroll design set with single-cut diamonds, total diamond weight approximately 0.60 carat, ring size K. £200-£300



45

A SYNTHETIC RUBY ETERNITY RING, set with calibrated rubies in a mount with engraved zigzag detail, stamped '9ct', ring size N-O. £200-£300



46

A DIAMOND THREE STONE RING, set with a graduated row of brilliant-cut diamonds in 18ct gold, UK hallmark, total diamond weight approximately 0.50 carat, ring size O. £300-£400

47

A DIAMOND LINE BRACELET, set with brilliant-cut diamonds in collet settings, stamped '18K', total diamond weight approximately 2.20 carats, length 16.5cm. £1,400-£1,800



48

A SUITE OF ANDALUSITE JEWELLERY, the ring by Garrard & Co., and set with a step-cut andalusite between shoulders of brilliant-cut diamonds, signed, mounted in 18ct gold, maker's mark, London hallmark, the pendant set with a fancy-cut andalusite, to an anchor-link chain, mounted in 9ct gold, London import mark, the earrings similarly-set, unmarked, together with four loose stones, two cases by Garrard, ring size K-L. £600-£800



Partially illustrated

49

A SET OF THREE BANGLES, each with engine-turned engraved decoration, all stamped '750', inner diameters 6.5cm. (3) £2,800-£3,000



50

A FANCY-LINK BRACELET, of bicolour design with engraved palmette decoration, Italian assay mark, stamped '750', length 17.5cm. £3,000-£3,200





51

A RUBY AND DIAMOND STAR BROOCH, CIRCA 1890, set throughout with circular-cut rubies, with old brilliant-cut diamond highlights to the terminals, mounted in silver and gold, length 40mm.

£700–£900



52

AN ANTIQUE OPAL AND DIAMOND CLUSTER RING, the opal cabochon within a surround of rose-cut diamonds, to bifurcated shoulders of feather and scroll design, mounted in silver, ring size M.

£500–£700



53

A PAIR OF ANTIQUE DIAMOND EARRINGS, the cluster drops set with rose-cut diamond slices, mounted in gold, cluster length 13mm.

£300–£500



54

A 19TH CENTURY IRISH GOLD MOUNTED BOG-OAK BRACELET, composed of graduated carved circular roundels, the principle roundel centred with an Irish harp, and set within an applied gold mount, with engraved chevron and strapwork detail, within an outer border of carved shamrocks, the remaining roundels of conforming design, each with further shamrock sprays, on threaded twin wire back chains, stamped '9ct', length 19cm.

£600–£800

The generic term bog-oak applied to oak, fir, pine and yew, wood turned black after long submersion in Irish peat bogs, and as hard as ebony. The material was freely available, the best examples coming from Meath, Tipperary, Kerry and Donegal.

It was claimed that George IV started the fashion for bog-oak ornaments with his visit to Ireland in 1821 when presented with a walking stick carved from bog-oak by a Mr McGurk. However, other craftsmen had used the material at an earlier date including John Neate and Connell, both of Killarney (Co. Kerry) who were certainly active before 1820.

Leading Dublin firms exhibited in the the Irish Industrial Exhibition of 1853, Examples incorporated the Irish harp (the national emblem) and shamrocks, both traditional devices seen in Irish jewellery.

Literature:

Bury, Shirley: *Jewellery 1789–1910 The International Era Volume II*, pub. ACC, 1991, pages 532–533

55

A LATE 19TH CENTURY SCOTTISH HARDSTONE BRACELET, designed as an alternating series of vari-coloured agate panels and octagonal-shaped batons, to a heart-shaped clasp with foliate engraving and glazed compartment to reverse, mounted in gold, fitted case by J & W Marshall, Edinburgh, length 22cm. £900–£1,200



56

A 19TH CENTURY SCOTTISH HARDSTONE BRACELET, the curved panel links inlaid with vari-coloured agate plaques, including jasper, bloodstone, Montrose (blue lace) agate etc., with engraved scroll surrounds, mounted in silver, length 19cm. £300–£500



57

A 19TH CENTURY SCOTTISH HARDSTONE BRACELET, designed as an alternating series of lozenge and cartouche-shaped links, set with fancy-shaped plaques and faceted pyramidal vari-coloured agates, including jasper, bloodstone and Montrose (blue lace) agate, above granite grounds, the silver mounts with scroll engraving and terminating in a similarly-set quartered padlock clasp, length 20cm. £700–£900





58

A PAIR OF 18CT GOLD CUFFLINKS, 1891, the domed roundels with polished finish, to chain connectors, maker's mark 'GB', London hallmark, *panel diameter 14mm. £600–£800*



59

A PAIR OF SAPPHIRE AND DIAMOND CUFFLINKS, the sapphire cabochons within marquise-shaped surrounds of rose-cut diamonds, mounted in silver and gold, (adapted from buttons), *panel length 15mm. £1,000–£1,500*

According to a PMI test on the XRF Analyzer, the connectors are testing as 19ct gold.



60

A PAIR OF MID 20TH CENTURY SAPPHIRE AND DIAMOND CUFFLINKS BY K & E CARLSON, the oval panels each set with a circular-cut sapphire and old brilliant-cut diamond, to a plain polished terminal, maker's mark, Swedish assay mark for 18ct gold, *total diamond weight approximately 0.35 carat, terminal length 17mm. £800–£1,200*

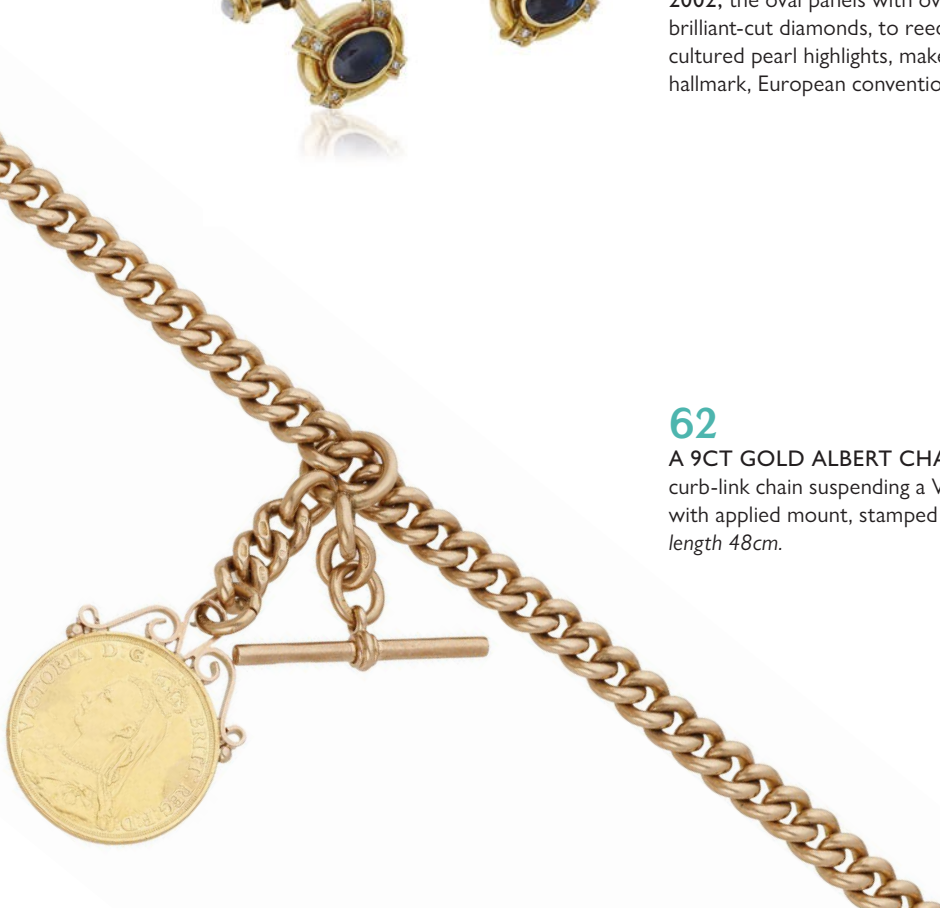


61

A PAIR OF 18CT GOLD, SAPPHIRE AND DIAMOND CUFFLINKS BY DEAKIN & FRANCIS, 2002, the oval panels with oval-mixed cut sapphires and brilliant-cut diamonds, to reeded T-bar terminals with cultured pearl highlights, maker's mark, Birmingham hallmark, European convention mark, *panel length 16mm. £1,500–£2,000*

62

A 9CT GOLD ALBERT CHAIN AND COIN PENDANT, the curb-link chain suspending a Victoria two pound gold coin, 1887, with applied mount, stamped '9CT', Birmingham hallmark, *chain length 48cm. £4,200–£4,600*



63

A COIN PENDANT, the Mexican 50 pesos coin within a scrolled 9ct gold mount, rubbed London hallmark, suspended from a ropetwist chain, length excluding bale 5.5cm. £3,400–£4,000



64

A COIN PENDANT, the American 10 dollar coin within a scrolled 9ct gold mount, Birmingham hallmark, length including bale 43mm. £1,000–£1,200

65

A 22CT GOLD ANTIQUE DIAMOND RING, of buckle design, set with an old brilliant-cut diamond highlight, Birmingham hallmark, cased, ring size R. £1,800–£2,200



66

AN 18CT GOLD BUCKLE RING, 1906, with foliate decoration throughout, UK hallmark, ring size M. £400–£500



67

SIX ANTIQUE STICKPINS, comprising various diamond and gem-set examples including a chrysoberyl and diamond cluster example, a circular-cut garnet example, two diamond and vari gem-set flaming grenade examples, etc., various lengths. (6) £340–£400





68

A ROYAL THAMES YACHT CLUB 18CT GOLD BURGEE BROOCH, 1998, set with calibr -cut sapphires, brilliant-cut diamonds and an oval mixed-cut garnet, London hallmark, maker's mark for P.A. White, total diamond weight approximately 0.45 carat, width 43mm. **£1,000–£1,500**



69

REGIMENTAL INTEREST: A 9CT GOLD ENAMEL ROYAL MARINES SWEETHEART BROOCH, 1978, the garter with motto 'PER MARE PER TERRAM' with globe within, and laurel wreath surround, polychrome enamel throughout, maker's mark, Birmingham assay mark, length 30mm. **£300–£400**



70

REGIMENTAL INTEREST: TWO ENAMEL SWEETHEART BROOCHES, the first for the 9th Gurkha Rifles, the second for the Cheshire Regiment, stamped '9CT', lengths 25mm and 53mm. **£340–£400**



71

TWO NAVAL CROWN BROOCHES, the first set with seed pearls within a hoop surround, stamped '15', the second set with circular-cut white pastes, mounted in silver, lengths 22mm and 30mm. (2) **£200–£260**



72

A SILVER-GILT MERCHANT NAVY OFFICER'S BADGE, the central initial within an oak leaf surround, beneath a naval crown surmount, maker's mark for Toye, Kenning & Spencer, Birmingham hallmark for 1996, length 36mm. **£80–£100**



73

REGIMENTAL INTEREST: A 9CT GOLD ENAMEL AND DIAMOND 12TH (PRINCE OF WALES'S) ROYAL LANCERS SWEETHEART BROOCH, 1964, set throughout with rose-cut diamonds, maker's mark 'JVB', Birmingham hallmark, length 38mm. £400–£500

74

REGIMENTAL INTEREST: AN ENAMEL AND DIAMOND ROYAL HORSE ARTILLERY SWEETHEART BROOCH, the crown and George VI cypher set with rose-cut diamonds, the Garter motto 'HONI SOIT QUI MAL Y PENSE', with red and blue enamel detailing, stamped 'PT & 14CT', length 32mm. £300–£400



75

REGIMENTAL INTEREST: AN ENAMEL AND DIAMOND 3RD BATTALION 15TH PUNJAB REGIMENT SWEETHEART BROOCH, set throughout with single-cut diamonds, the Garter with motto reading 'HONI SOIT QUI MAL Y PENSE', total diamond weight approximately 0.30 carat, length 33mm. £200–£300



76

REGIMENTAL INTEREST: AN ENAMEL SEAFORTH HIGHLANDERS SWEETHEART BROOCH, the stag between enamel crown and letter 'L', the enamel motto reading 'CUIDICH 'N RICH', length 38mm. £300–£400



77

AN 18CT GOLD ALBERT CHAIN, of curb-link design with T-bar and lobster claw clasp, UK hallmark, length 44cm. £5,000–£5,500





78

A SILVER AND AMETHYST NECKLACE, DESIGN NO. 7, BY GEORG JENSEN, 1908-1914, designed as a series of stylised flowerheads each set with a circular amethyst cabochon, alternating with a fringe of scrolled buds each issuing an oval amethyst cabochon, stamped 'GEORG JENSEN COPENHAGEN', maker's mark 'GI', stamped '830S', numbered '7', length 44cm. £800-£1,000

This necklace, design No. 7, was designed by Georg Jensen ca. 1910.

For a similar example set with labradorite, see:
Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 149.

79

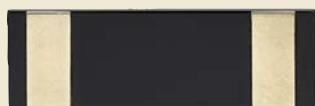
FOUR MODERNIST SILVER BROOCHES, comprising an amoebic brooch by Ernest A. Blyth for George Tarratt Ltd., another brooch by George Tarratt Ltd., and two Norwegian silver brooches by David Andersen, one enamelled, various signatures, hallmarks and maker's marks, lengths 4.5-5.5cm. £100-£120



80

A 'GRAND SIGNATURE BRACELET' BANGLE BY ED LEVIN, of bicolour design, with coiled sprung fastener, signed, stamped 'STER & 14K', inner dimensions 5.5 x 7cm. £150-£200





81

AN ONYX BROOCH BY HANS GEORG MAUTNER, CIRCA 1930, the rectangular onyx panel with two gold vertical straps to either side, signed 'H. Mautner Wien', stamped '950', marked 'HM', Austrian assay mark (post 1925) for Vienna, length 38mm. **£400–£600**

Born in Weigelsdorf, Austria, **HANS GEORG MAUTNER (1901–CIRCA 1972)** undertook his apprenticeship in Prague. He then worked for the wholesale jeweller Bethhold Muller in Hanau. In 1925 he established his own workshop and retail premises in Vienna. Mautner became a frequent contributor to the Künstlerhaus, the city's most prominent exhibition venue for applied arts at the time.

In 1933, Mautner was at the height of his Austrian career, having won a silver medal at the 'Triennale di Milano' that same year. His contributions to the Künstlerhaus often focused on sculptural, geometric jewellery. His pieces from the early 1930s typically featured high-contrast materials such as black onyx and 18ct gold, often using rectangular and square motifs popularised by the Wiener Werkstätte influence. Mautner's shop window in the Künstlerhaus in 1933 displayed similar brooches to the example offered for here for sale.

Mautner moved to London in 1938 to flee the war, and set up a workshop in Hatton Garden. During the 1950s and 1960s he produced jewellery for S. J. Rood of Burlington Arcade, Boucheron of Old Bond Street and Garrard & Co. Ltd. of Regent Street

Literature:

For a similar example of this brooch see:

Wingfield, Mary Ann: *Modern British Jewellery Designers 1960–1980: A Collector's Guide*, pub. ACC Art Books, page 120.



82

AN ENAMEL BROOCH, PROBABLY EARLY 20TH CENTURY, the rectangular polychrome enamel plaque depicting a riverside landscape, mounted in silver, length 40mm. **£100–£200**

83

A PAIR OF FINISH SILVER CUFFLINKS BY BJORN WECKSTRÖM, 1969, AND A TIE CLIP BY LAPONIA /BJORN WECKSTRÖM, 1993, both of abstract form with alternate polished and stippled matt finish, maker's marks, cufflinks with Helsinki hallmark, tie clip with European convention mark, cufflink panel length 21mm, tie clip length 5.9cm. **£100–£120**



84

A DIAMOND LINE BRACELET, set throughout with brilliant-cut diamonds stamped 'Pt950', total diamond weight 7.86 carats, length 18.3cm. **£2,200–£3,000**





85

A DIAMOND DRESS RING, the cut-cornered step-cut diamond within a tiered surround set with brilliant-cut diamonds, between similarly-set shoulders, (one diamond deficient), stamped '18K750', total diamond weight approximately 0.70 carat, ring size O-P. £600-£800



86

A SAPPHIRE AND DIAMOND RING, the stylised cluster set with vari-cut sapphires and brilliant-cut diamonds, total diamond weight approximately 0.90 carat, ring size O (sizing beads). £400-£600



87

A DIAMOND FIVE STONE RING, set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.80 carat, ring size K-L. £300-£500



88

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire within a surround of brilliant and marquise-cut diamonds, total diamond weight approximately 1.35 carats, ring size L½-M. £900-£1,200



89

A DIAMOND ETERNITY RING, set throughout with brilliant-cut diamonds, stamped '750', total diamond weight approximately 1.60 carats, ring size K. £600-£800



90

A SAPPHIRE AND DIAMOND RING, set with an oval-cut sapphire, weighing 7.56 carats, between shoulders set with pear-shaped and brilliant-cut diamonds, stamped '750', total diamond weight approximately 1.15 carats, ring size L-M. £2,200-£3,000



91

A SILVER AND ONYX COLLAR NECKLACE, composed of articulated convex panel links, alternately inset with similarly-shaped onyx panels, stamped 'MEXICO 925', length approximately 48cm. £200–£300

92

A SILVER 'SUPERSTUD' DRESS RING BY STEPHEN WEBSTER, 2013, of bombé form, with raised stud detail to the front, to reeded tapered band, maker's mark, London hallmark, maker's pouch, ring size P. £50–£100



93

A DIAMOND BANGLE, the plain polished torque with black and white demi-lune plaques and a brilliant-cut diamond between, stamped '750', maker's mark 'EP', inner diameter 5.5cm. £700–£900



EARLY JEWELS

THE ALLERDALE SILVER VIKING HOARD



THE ALLERDALE SILVER VIKING HOARD
Late 9th–early 10th century

94

The hoard comprises four Anglo-Saxon lanceolate silver strap ends in the Trewhiddle style together with seven fragments of a Viking silver bracelet and a lead gaming piece.

The strap ends are of Thomas class A1a which indicate a date between 840-920 AD. Each strap end is incised on the upper surface with three or four beasts with curling tails and speckled bodies. Niello inlay is partially visible as an infill between the animals. To the top are two rivet holes with interlacing decoration between, the lower terminal has a stylised animal head with lentoid eyes and scroll-like ears, the bracelet has a punched border decoration of annulets arranged in pairs with a zig-zag pattern in the centre.

The triangular lead gaming piece or weight has conical projections at each corner. (12)

£5,000–£6,000

Provenance: The Hoard was found metal detecting between 26 September 2020 - 2 June 2023 in Cumbria. It is recorded on the Portable Antiquities Scheme database ref: LANCUM-45C589, disclaimed as Treasure ref: 2020 T1004 and returned to the finder.

The Trewhiddle Hoard found in 1774 in a riverbed in Cornwall contained coins and artefacts dating to the 9th century with the distinctive birds, snakes and beasts ornamentation and was extensively used as decoration on high-class metalwork in the 9th century. It continued to be produced in the 10th century in Northern England.





95

A GOLD ANNULAR LOVE-TOKEN BROOCH, CIRCA 12TH CENTURY, the flat circular hoop with a constriction of the tapered pin, the hoop inscribed to the front in seriffed Roman capitals 'IO SVI DRVERIE NE ME DVNE Z MI' translating as 'I am a love-token, never give me away', diameter 14.2mm, weight 0.78gm. £1,000–£1,500

Provenance: This brooch was a detectorist find discovered in Merton, Norfolk in April 2024. It is recorded on the Portable Antiquities Scheme database, ref: NMS-B4D179, and disclaimed as Treasure, ref: 2024 T817.

Malcolm Jones in *'The Beautiful Game: Courtly Love Posies in Anglo-Norman Inscribed on Jewellery and Seals'*, explains that the choice of the word '*druerie*' seems to indicate the donor wished to specify their love to be of the more chivalrous and courtly variety rather than the more commonly understood romantic 'amour'.

Other recorded uses of this posy are found on two rings at the British Museum ref: BM 1903,1009.2 and 1908,1202.1, another held at the Victoria & Albert Museum ref: M.60-1960, and a further annular brooch at the British Museum, ref: BM AF.2688. Curiously it is also found embroidered on the seal ribbons of a document of 1190, detailing a grant of land by Richard the Lionheart.

For a similar form of brooch see Lightbrown, R., *Mediaeval European Jewellery*, cat. no. 6, p. 492.

Merton Hall, near the village of Merton, Norfolk, where this brooch was discovered, was a Saxon manor appropriated by the Norman Ralph Baynard in 1067. In 1337, the heiress of Fulk Baynard married Thomas de Grey, establishing it as the seat of the DE GREY family, who have resided there since. In 1780 Sir William de Grey became Baron Walsingham.



96

A MEDIEVAL SILVER AND AMETHYST PENDANT, CIRCA 13TH–14TH CENTURY, the oval cabochon amethyst within a closed flat back scalloped silver setting, with a simple suspension loop, length 18.1mm, weight 1.9gm. £300–£400

Provenance: This ring was a detectorist find discovered in Hampshire in May 2024. It is recorded on the Portable Antiquities Scheme database, ref: WILT-5CAD65 and disclaimed as Treasure, ref: 2024 T1305.

For similar pendants see Portable Antiquities Scheme database ref BUC-17DE2B, LANCUM-7FD337, LIN-90017A and DOR-B80705.



97

A MEDIEVAL EMERALD STIRRUP RING, CIRCA 13TH–14TH CENTURY, the raised bezel supporting a cabochon emerald, between shoulders modelled as 'fede' clasped hands motifs, to a flat band with engraved dot and cross details, ring size approximately M–N, weight 1.46gm. £2,600–£3,400

Provenance: This ring is a detectorist find discovered at Itchen Valley, Winchester in January 2024. It is recorded on the Portable Antiquities Scheme database ref: BERK-8B24F0 and has been disclaimed as Treasure, ref: 2024 T182.





98

A MEDIEVAL GOLD AND EMERALD STIRRUP RING, CIRCA 13TH CENTURY - EARLY 14TH CENTURY, the raised bezel inset with a rectangular cabochon emerald at the apex, both sides of the bezel with evidence of attachment points probably for gemstones or further decoration, (one with beaded edge), between angled shoulders, and flattened on opposing sides, width 3.95 x 2.57mm, weight 3.4gm. £2,000–£3,000

Provenance: This ring was a detectorist find, discovered in the Woodnesborough area of Kent, in September 2023. It is recorded on the Portable Antiquities Scheme database, ref: KENT-D467F1, and disclaimed as Treasure, ref: 2024 T97.



99

A 15TH CENTURY LARGE GOLD EPIGRAPHIC RING, the D-section band with black letter inscription to both exterior and interior, reading exterior: 'AVE MARIA SINE LABE ORIGIN CONCEP' and interior: 'ORA PRO MEI E MEMENTO MEI : IHS', (adapted), ring size U. £2,000–£3,000

Ave Maria, sine labe origin concep" is taken from the traditional Catholic prayer '*Ave Maria, sine labe concepta, ora pro nobis qui ad te confugimus*' which translates as '*Hail Mary, who is without the stain of original sin, pray for us who have recourse to thee*'. The prayer demonstrates adherence to the doctrine of Immaculate Conception which posits that Mary, the mother of Christ, was free of sin from the moment of her own conception. The doctrine of Immaculate Conception was a subject of immense theological debate and opposition between groups within the Catholic church in the Medieval period, but the celebration of the feast day of Mary's conception took hold during this time.

"Ora pro mei, memento mei" is a Latin devotional phrase translating to '*Pray for me, remember me*'. It is a heartfelt petition, used in Catholic prayer, to ask for intercession and remembrance, typically addressed to the Virgin Mary, or sometimes to other saints.

The letters IHS represent the name of Jesus Christ; they originate from the first three Greek letters (iota-Eta-Sigma) of His name in Greek: ΙΗΣΟΥΣ (Iêsous).



100

A GILT BRONZE SEAL RING, CIRCA 1500, the round bezel with the intaglio crest of an 'elephant and castle' within a ropetwist border, between tapered shoulders with beaded detail, ring size X. £150–£200

Provenance: This ring is a detectorist find, discovered near Thornham, North Norfolk and declared to the Finds Liaison Officer. Being gilt bronze, it does not qualify as Treasure.

The engraved crest on this seal ring appears to depict an elephant carrying a castle (howdah) on its back. It bears similarity to the 13th/14th century gold and agate seal found near King's Lynn, North Norfolk, in June 2020, being one of only three such 'elephant and castle' gold seals recorded by the British Museum (PAS database, ref: NMS-CB2CBE). In 2025 it was acquired by the Norwich Castle Museum and Art Gallery as part of their permanent collection.



101

AN EARLY 17TH CENTURY GOLD RING, PROBABLY SPANISH, the raised square bezel with double lobed setting, the lower lobes scroll engraved, set with a cabochon garnet (replacement), between volute shoulders, *ring size L–M.*

£1,500–£1,800

According to a PMI test on the XRF Analyzer, the ring is testing as 22.01ct gold.



102

A 16TH–17TH CENTURY GOLD FEDE RING, the bezel of the ring modelled as clasped hands supporting a heart, with good traces of white enamel extant, between frilled cuffs and scrolled sleeves, the interior of the band inscribed in seriffed Roman capitals script 'YOVRS IN HART', *ring size G½, weight 1.8gm.*

£1,000–£1,500

Provenance: This ring was discovered by a metal detectorist in Berkshire in the early 1990s.



103

A 16TH CENTURY DRESS FASTENER, the triangular outline depicting the bust of a cherub holding a scroll and with a Tudor rose on his breast, silver gilt, *length 24.5mm.*

£50–£60





104

A LATE 16TH–EARLY 17TH CENTURY RECUSANT ‘DEATH HEAD’ MEMENTO MORI RING, the octagonal shaped bezel centred with a white enamel skull against black enamel ground (a/f), the interior of the band inscribed in italic script ‘Oremus pro fidelibus defunctis’, ring size M, weight 3.5gm. £600–£800

Provenance: This ring was discovered by a metal detectorist at North Waltham, near Overton, in the early 1990s. ‘Oremus pro fidelibus defunctis’ translates from Latin as ‘Let us pray for the faithful departed’.

This invocation is common to Catholic liturgy, including the Litany of the Saints and burial services, to petition for the souls of the deceased.

This prayer requires the response: ‘Requiem aeternam dona eis, Domine, et lux perpetua luceat eis’ (‘Eternal rest grant unto them, O Lord; and let perpetual light shine upon them’).

For similar rings see:

Scarisbrick, D., *Rings, symbols of Wealth, Power and Affection*, p. 69.

Victoria & Albert Museum, M.25-1960.

Portrait of Richard Harford of Bosbury, by Hans Eworth, 1567, sold at Christie’s, Old Master Paintings and Sculpture, 1 May 2019, lot 234.



105

A 16TH–17TH CENTURY INTAGLIO CARNELIAN INSET RING, the oval carnelian bezel intaglio (chipped) carved to depict the profile of a beaded male bust, possibly the Roman emperor Antoninus Pius (Roman emperor AD 138 to 161), collet set within a gold mount with toothed white enamel decoration to the sides, to a band distorted but supporting traces of white and orange enamel, weight 3.78gm. £700–£900



Provenance: This ring was discovered by a metal detectorist near Mevagissey, Cornwall in July 2021. It is recorded on the Portable Antiquities Scheme database, ref: CORN-D06924 and disclaimed as Treasure, ref: 2021 T542.

In her book *Rings, Symbols of Wealth, Power and Affection*, Diana Scarisbrick notes that in the 16th century “enamel - thick black, white and blue with spots of translucent colour, is applied to the hoop, shoulders, sides and back of the bezel”.

The band of this ring would have been completely enamelled in white, with small irregular raised areas in the shape of flames, one of which still retains its original orange translucent enamel. The survival of orange enamel is unusual.

106

A LATE 16TH–EARLY 17TH CENTURY DIAMOND AND ENAMEL RING

the flowerhead bezel composed of a cluster of eight 'hogback' diamonds (two loose) around a central rose-cut diamond, the underside of the bezel decorated with a flowerhead in turquoise and white enamel, between shoulders with applied quatrefoil flowerheads, to a scroll and foliate engraved band with further traces of turquoise and white enamel, ring size K, bezel diameter 13.2mm.113.2mm. **£15,000–£20,000**

Provenance: This ring was a detectorist find, discovered in the parish of Wormington, near Evesham, Gloucestershire in November 2024. It is recorded on the Portable Antiquities Scheme database, ref: WMID-15FCDD, and disclaimed as Treasure, ref: 2025 T300.

Two diamonds are loose from their mounts. One diamond came loose and fell into his hand as the finder, Mr Jones, lifted the ring from the earth. It was clear a second setting was also vacant. Mr Jones had the forethought to collect all the soil around the find site. Having previously attempted gold panning, he had suitable equipment to hand - he washed and sieved the retrieved soil and found the missing diamond.

According to a PMI test on the XRF Analyzer the gold is testing as 19.2 ct. This exact gold standard was set by Edward I in 1300; goldsmiths were forbidden to work gold of less than "the Touch of Paris", being 80% pure gold (or 19.2ct).

Early 17th century baroque taste required grand rings to make an impression from a distance. Fashions in diamond rings moved from solitaires towards groups of small stones arranged in decorative patterns: rosettes, pansies, crosses, fleur-de-lys, etc. For similar examples, see the portrait of Queen Isabelle of Spain, by Rodrigo de Villandrando, c. 1620, (Museo del Prado, Madrid) and the portrait of Elizabeth van de Aa, by Thomas de Keyser, 1628, (Musée de l'Hotel Sandelin, Saint-Omer, France).

Herbert Tillander notes in the 16th century 'hogback-cut' diamonds often served "as 'petals' of Rosettes...The pavilion was often given four facets and a culet, as in a Table Cut, and the ridge of the crown could also be flattened into a narrow Table facet."

This ring was discovered in Wormington, near Evesham, situated 4 miles from Broadway on the London to Worcester road. Two important manor houses, extant in the 16th century, were situated within 5 miles of Wormington. The first, Snowhill Manor, was given by Henry VIII to Catherine Parr upon their marriage in 1543. The estate passed to Francis Bulstrode MP, and in 1561 was purchased by Henry Willoughby. The second, to the west, is Wickhamford Manor, originally belonging to the Abbey at Evesham. Seized during the Dissolution of the Monasteries, in 1562 Elizabeth I granted it to Thomas Throckmorton, MP. In 1594 Wickhamford Manor was purchased by Sir Samuel Sandys (d. 1623), MP, son of the Archbishop of York. The Sandys family already owned Ombersley Court, north of Worcester. Samuel Sandys was married to Mercy Culpepper, the daughter of Thomas Culpepper, a once friend of Henry VIII (executed for his attempted seduction of Queen Catherine Howard). Samuel and Mercy are interred together in a grand marble tomb with effigies, in the church of St. John the Baptist, Wickhamford.

Literature:

Scarlsbrick, D., *Rings: Symbols of Wealth, Power and Affection*, pub. Thames & Hudson, 1993.

Tillander, H., *Diamond Cuts in Historic Jewellery 1381–1910*, pub. Unicorn Publishing Group, 2025.

Ogden, J. *Jewellery Technology in the Ancient and Medieval World*, pub. Brynmorgen Press, 2023.





107

A 16TH - 17TH CENTURY POSY RING, the plain band inscribed within in seriffed Roman capitals script 'A FAT WENCH HATH NO FELLOW', ring size G, weight 2.1gm. £800–£1,000

Provenance: This ring was discovered by a metal detectorist near Andover in the early 1990s.

The term 'fat' was used in the 16th-17th century to indicate prosperity and abundance or wealth; a 'fat man' (or woman) would be one who is comfortable and not wanting. In Shakespeare's Julius Caesar (Act 1, Scene 2), Caesar declares:

*Let me have men about me that are fat,
Sleek-headed men and such as sleep a-nights.
Yond Cassius has a lean and hungry look".*

The phrase 'hath no fellow' could also be interpreted as 'hath no equivalent/comparable'.

THE SIR WILLIAM ELLIS MEMORIAL RING



108

A LATE 17TH CENTURY MEMENTO MORI GOLD RING FOR SIR WILLIAM ELLIS (1609–1680), the gold band with an engraved skull motif, the eyes retaining black enamel, the interior of the band inscribed in italic script 'Sr W E obi 2 Dece 80', and bearing the maker's mark 'RM' in Roman capitals in rectangular punch, ring size L–M, weight 4.19gm. £1,500–£2,000

Provenance: This ring was a detectorist find, discovered in the Kirkleatham area of Redcar and Cleveland in November 2023. It is recorded on the Portable Antiquities Scheme database, ref: DUR-ECA50A, and disclaimed as Treasure, ref: 2024 T31.

SIR WILLIAM ELLIS (1609–1680) was a prominent member of the late 17th century judiciary, an MP and a parliamentarian in the English Civil War.

Born in Lincolnshire, Ellis was educated at Christ's College, Cambridge and at Gray's Inn, before being called to the bar in 1634. He represented Boston and Grantham in Lincolnshire as a MP and in 1654 was appointed Solicitor General. As a lawyer Ellis took part in several prominent prosecutions of Loyalists, accused of conspiring with Charles Stuart (later Charles II) to assassinate or wage war against the Lord Protector. One of Oliver Cromwell's final acts before his death was to create Ellis a Baron, but it appears this was not honoured by his successor; Richard Cromwell did however keep him on as Solicitor General and he remained an MP.

Ellis was one of 22 Fire Court judges, responsible for sorting out the legal entanglements for the rebuilding of London following the Great Fire of 1666. The process lasted 10 years, and the judges to their great credit refused all fees. In 1669 Ellis was raised to Serjeant at Law, and in 1671 to the rank of King's Serjeant and was knighted. His portrait (by John Michael Wright) hangs in the Royal Courts of Justice on The Strand and his arms are emblazoned in the bay window at Gray's Inn Hall.

Ellis had various connections to the North East of England where this ring was discovered: his father was a member of The Council of the North; he himself was a member of the committee appointed to frame statutes for Durham College in 1655/6; and his sister Margaret married a gentleman from Owston in South Yorkshire.

THE EMBOROUGH GOLD SIGNET RING

109

AN EARLY 17TH CENTURY GOLD SIGNET RING, the oval bezel bearing the intaglio depiction of a salient (springing) red deer stag or hart with five pointed antlers being brought down by a slender hunting hound with vegetation behind, within a beaded border, diameter 23.4mm, band width 2.77mm, ring size N, weight 14.56gm. £12,000–£15,000

Provenance: This ring was a detectorist find discovered in Emborough, Somerset in October 2020. It is recorded on the Portable Antiquities Scheme database, ref: DEV-2992C1, and disclaimed as Treasure, ref: 2020 T860.

The stag depicted has five points to its antlers, classifying it as a hart, the second highest hunting prize after a 'Royal' stag with six points.

Discussing Tudor and Jacobean signet rings, Anawis Dean notes that in addition to rings bearing armorial imagery, there are those, like this ring, that do not include a crest wreath and only allude to or reflect heraldry. This ring was discovered near Emborough in Somerset. The Hoppisley (Hippesely) family purchased the manor house at Whitnell in 1496, acquiring the manor at Ston Easton in 1544, the manor at Cameley in 1559, and the manor house at Emborough in 1570, combining all as one estate.

GABRIEL HIPPISELY, born 1595, at Ston Easton, was an Equerry of the Stable of Hunting to Charles I. An equerry of the hunt was an appointed officer of the royal household responsible for horses used by the monarch for hunting. Although the Hoppisley family were granted coat of arms in 1564, as the 10th son of John Hippisely III, it is possible that Gabriel may have chosen a more individual image for his signet ring to distinguish himself, reflecting instead the important role bestowed upon him by the King.



Literature:

Chadour, A. B., *Rings, the Alice and Louis Koch Collection*, no. 637, p. 196.

Awais-Dean, N., *Bejewelled: Men and Jewellery in Tudor and Jacobean England*, British Museum, 2022.

THE DR RICHARD BUSBY MEMORIAL RING



110

A LATE 17TH CENTURY GOLD MEMORIAL RING FOR DR RICHARD BUSBY, 1695, the gold band with engraved floral detail to the exterior with a memento mori skull motif to the front, traces of black enamel throughout; the interior inscribed in italic script 'RI BUSBY STP OB 5 AP 95 AET 89' and bearing maker's mark 'GG', ring size P-Q, weight 3.26gm.

£2,000–£3,000

Provenance: This ring is a detectorist find discovered near Catforth, Lancashire in 2024. It is recorded on the Portable Antiquities Scheme database ref: LANCUM-88D488 and disclaimed as Treasure, ref: 2024 T890.

Interred under an impressive marble memorial within Westminster Abbey, DR. RICHARD BUSBY, S.T.P. (PROFESSOR OF SACRED THEOLOGY) 1606–1695, was “*the most celebrated schoolmaster of his time*”.

Born in 1606 in Lincolnshire, Richard Busby was educated as a King's Scholar at Westminster School and Christchurch College, Oxford, before returning to his alma mater, Westminster School, as headmaster in 1638. Busby was an unapologetic Royalist who is said to have publicly prayed for King Charles I on the day of his execution, but he nonetheless survived the turbulence of the Commonwealth and the Restoration unscathed.

As the headmaster of Westminster school for 55 years he was known for his liberal use of corporal punishment (he once reputedly claimed to have birched 16 of the bishops then sitting in the house of Lords), but also his academic rigour, and for the loyalty he inspired from his students.

Students of his who went on to achieve public acclaim included:

philosopher John Locke;

architect and mathematician Christopher Wren;

poet, translator and playwright Robert Dryden (who dedicated one of his translations to Busby);

poet and diplomat Matthew Prior;

composer Henry Purcell;

and physicist Robert Hooke (who remained close to Busby - his diary records afternoons in his ex-school master's company discussing the scientific discoveries of the day).

Ex Busby students Locke, Hooke and Wren were founding members of the Royal Society and historian Dr. Ray Schine argues that it was Busby's techniques in teaching Latin and Greek - systematising the languages and exposing hidden rules (as exemplified in the Rudiments of Grammar ('*Grammatices Rudimenta*') he published) that lay the basis for the Royal Society's systematic and analytical approach to the natural sciences.

Like many of his time, Busby, left money to various friends and acquaintances in his will specifically for the purpose “*to buy rings in the remembrance of me*”. These included “*my very good friends the Lord Bishop of Rochester...to every of my Brethren the prebendaries...my Usher Mr Thomas Knipe...my assistant Mr Michael Maitre... And to the widow of my late brethren Dr. Owtram, Dr. Littleton, Dr. Gibbs and Mr Still*” as well as each of the King's Scholars at the school and the organist, choir master, choristers, vergers, sacrists, bell ringers, almsmen, officers and servants of the collegiate church (Westminster Abbey). The specific sums bequeathed for rings range from 5 guineas to 10 shillings a piece. Records in the archives at Westminster school record that 90 foliate rings were purchased for distribution, with 20 bearing a skull motif.

This ring was discovered close to the site of a Wesleyan Methodist chapel in Catforth, Lancashire, founded in the 18th century. Although later than Busby, one of the founders of the Methodist church, Charles Wesley (and his older brother Samuel), both attended Westminster school, providing a tantalising possible link to the find site.

"Lastly whatever fame the School of Westminster boasts, and whatever advantages mankind shall reap from thence, is principally owing to Busby and will be owing to him in all ages" as inscribed upon Busby's tomb in Westminster Abbey.

Literature:

Russell Barker, G.F., *Memoir of Richard Busby, with some account of Westminster School in the 17th century*, pub. Lawrence and Bullen, 1895.



Portrait of Richard Busby by unknown artist, post 1695, National Portrait Gallery, NPG 419

THE JAMES SCARLETT SERGEANT IN LAW RING



111

A 19TH CENTURY SERGEANT AT LAW GOLD RING FOR JAMES SCARLETT, 1ST BARON ABINGER, the broad flat band with raised borders, hallmarked to the exterior for London 1834, and bearing maker's mark 'J.L.' and inscribed in italics script with the motto 'Ingenuas per artes', ring size I. £500–£700

The order of Sergeant at Law dates back to approximately 1300, making it the oldest royally created order. Sergeants were lawyers with exclusive jurisdiction over the Court of Common Pleas, also sitting on the Court of King's Bench and the Exchequer of Pleas. Only Sergeants could become judges and socially they ranked above Knights Bachelors and Companions of the Bath: they wore a distinguishing black and white skullcap. Sergeants were the only lawyers to argue in court and so precipitated the separate role of the Barrister. New candidates were selected by existing sergeants and appointed by the Lord Chancellor, which was intended to keep selection apolitical and the judiciary neutral. The creation, in 1596, of the first Queen's Council, QC (or KC under subsequent kings) created a new group which took precedence over and eventually superseded the Sergeants at Law, with the Judicature Act of 1875 ending the practice of appointing new Sergeants.

Upon their promotion Sergeants would, by duty, give a feast and distribute gold rings to close associates, as well as to the monarch and Lord Chancellor. This practice dates back at least to 1390, although the practice of inscribing these rings with a motto in praise of the Law and the King/Queen began in the 15th century, with each intake generally using the same motto. The motto 'Ingenuas per artes' translates from Latin as 'Ingenuity through the arts'. This was the motto recorded for the Sergeant at Law rings for JAMES SCARLETT (13 December 1769–17 April 1844), later 1st Baron Abinger, when appointed as Sergeant at Law in 1834.

Born in Jamaica, JAMES SCARLETT (1769–1844) was educated at Trinity College, Cambridge and the Inner Temple, London. Although without professional connections, he proved his talents on the Northern circuit, before taking the silk in 1816, and "from this time to the close of 1834 Scarlett had a longer series of success than has ever fallen to the lot of any other man in the law" (DNB). He went on to become an MP (first Whig, later Tory), Attorney General, and a Knight Bachelor. In 1834 he was appointed a Sergeant at Law and Lord Chief Baron of the Exchequer, and in 1835 was raised to 1st Baron Abinger.

This ring is illustrated in *Rings 1800–1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.84.



Engraving of James Scarlett, 1st Baron Abinger , 1837 by Henry Cousins, after Martin Archer Shee



112

NORFOLK INTEREST: A GOLD AND ENAMEL MEMORIAL RING, CIRCA 1776, the oval glazed bezel enclosing cursive monogram 'J C', within zig zag and spotted border, the black enamelled band with milled edge and gold lettering displaying 'JOHN . CARY . DIED . 31 . DEC : 1776 . AGED . 84', ring size N. £500–£700

JOHN CARY (1692-1776)

John Cary was three times Mayor of the ancient borough of Lynn (Kings Lynn) in Norfolk, in the years 1740, 1754 and 1765, where his family had resided since leaving London at the time of the Great Fire in 1666.

The ancient family of Cary derives its name from the manor of Cary, or Kari, as it is called in the Domesday Book, situated in the parish of St. Giles-in-the-Heath, near Launceston.

A memorial mural tablet to John Cary is located at St. Nicholas Chapel, King's Lynn, reading: '*John Cary, Esq., who was three times Mayor of this town; he died upon the last day of the year 1776, in the 84th year of his life. He was one of the best of parents and in every station of life, an honest and good man.*'



113

A LATE 18TH CENTURY ENAMEL AND HAIRWORK DOUBLE MEMORIAL RING, the circular glazed centre displaying two colours of plaited hair, within a black and white enamel border, between plain tapered shoulders, the reverse inscribed 'Rev'd, James Benamor, Obt 2 Sept 1790, at 29; Joseph Benamor, Obt 28 Augt 1796, at 4 years', mounted in gold, ring size S. £300–£400

This ring is illustrated in *Rings 1800–1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.91



114

AN EARLY 19TH CENTURY ENAMEL MEMORIAL RING, the rectangular bezel decorated with black enamel, with white enamel feather detail, between openwork shoulders, the reverse inscribed 'Jerh. Grounds, Ob:14 Feby 1811, At 15th weeks', mounted in gold, ring size N. £150–£200

This ring is illustrated in *Rings 1800–1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.94.



115

A 19TH CENTURY HAIRWORK AND AGATE MEMORIAL BAND RING, the Gothic style band pierced and displaying woven hairwork and supporting five banded agate cabochons, the interior of inscribed 'Frances Margaret Denne, Obt 11th March 1877', mounted in gold, ring size N. £200–£300

This ring is illustrated in *Rings 1800–1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.117.



116

A 19TH CENTURY HAIRWORK MOURNING BRACELET, composed of openwork hair beads with gold beaded spacers, to central hairwork flowerhead with applied engraved gold plaque, suspending double snake-link safety chain with tassel terminals, (two hair beads deficient), length 19cm. £800–£1,000

117

A MID 19TH CENTURY HAIRWORK MOURNING RING, the crossover gold band with a rope of plaited hairwork, with an applied S-shaped scroll to the front with engraved decoration, ring size K. £150–£200



118

A MID 19TH CENTURY HAIRWORK MEMORIAL BRACELET, the braided hair to a gold serpent head clasp with engraved foliate and scroll design, with applied garnet cabochon eyes, inscribed 'Ann Wyndham, Ob, 22 Aug, 1845.', length 21.5cm. £600–£800





119

A LATE 19TH CENTURY IRISH GOLD CLADDAGH RING, the bezel modelled as hands clasping a crowned heart, the band hallmarked for 18ct gold, Dublin 1896, maker's mark 'T.D', the reverse of the bezel inscribed 'From Clare 1897', ring size N. **£500–£700**

This ring is illustrated in *Rings 1800-1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.63.



120

A MID 19TH CENTURY FORGET-ME-NOT TURQUOISE RING, the cluster of four forget-me-not flowerheads set with turquoise cabochon petals around rose-cut diamond centres, to a wirework shank, mounted in gold, ring size J. **£300–£400**

This ring is illustrated in *Rings 1800-1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.34.



121

AN AQUAMARINE AND EMERALD RING, CIRCA 1850, the four oval mixed-cut aquamarines with emerald highlights between, to openwork scrolled shoulders and engraved band, the interior inscribed 'M.M.M. 1857', mounted in gold, ring size T. **£200–£300**



122

A VICTORIAN SEED PEARL, EMERALD AND DIAMOND RING, 1872, the bezel of two overlapping flowerheads of half seed pearl petals around a central rose-cut diamond or mixed-cut emerald, between shaped beaded shoulders, mounted in 18ct gold, Birmingham hallmark, registration mark for 29th July 1862, bundle 7, ring size N. **£300–£400**

This ring is illustrated in *Rings 1800-1910, a study of English and related designs*, by Verlaine Davies, pub. Write Designs, 2009, p.51.



123

AN AMETHYST AND TURQUOISE RING, CIRCA 1840, the oval mixed-cut amethyst in raised scalloped claw setting, between bicolour gold trifurcated shoulders set with turquoise cabochon highlights, ring size O. **£200–£300**

124

A 19TH CENTURY BLOODSTONE, RUBY AND DIAMOND BROOCH, of quatrefoil design, the bloodstone cabochon with applied circular-cut ruby and rose-cut diamond cluster to the centre, within a similarly-set surround, mounted in silver and gold, (one diamond deficient), French assay mark, maker's mark possibly 'LM', length 29mm. £1,500–£2,000



125 Y

A PORTRAIT MINIATURE RING OF GEORGE WASHINGTON, LATE 18TH CENTURY, the glazed portrait painted on ivory, depicting Washington in naval uniform, after the artist Charles Willson Peale, within gold collet mount with plain band, ring size I–J. £800–£1,000



Provenance: Property of a Noble family.

CHARLES WILLSON PEALE (1741–1827) was an American painter, military officer, scientist and naturalist. This image is after his famous portrait of 'Washington at Princeton' of 1779.

Ivory submission reference number T78LH2DX.

126 Y

A PORTRAIT MINIATURE RING OF FREDERICK THE GREAT, KING OF PRUSSIA, SECOND HALF OF 18TH CENTURY, the glazed portrait painted on ivory, depicting the King in military dress, with the Order of the Black Eagle, after the artist Anton Graff, the gold collet mount between scrolled bifurcated shoulders, ring size M–N. £600–£800



Provenance: Property of a Noble family.

ANTON GRAFF (1736–1813) was a leading portrait painter in Germany, and court painter to the Elector of Saxony from 1766. This image is after his famous portrait of Frederick the Great of 1781, regarded as Graff's masterpiece, with contemporaries applauding the accuracy of his depiction of the King.

Ivory submission reference number KTN5SHIS.

127

A DIAMOND FIVE STONE RING, 1910, set with a graduated row of old brilliant and transitional-cut diamonds, to a carved scroll gallery, mounted in 18ct gold, UK hallmark, total diamond weight approximately 1.25 carats, ring size K. £600–£800



128

FOUR CHAINS, of fancy-link design, three with Swedish assay marks for 18ct gold, one stamped '750', various lengths. £2,400–£3,400





129

A FANCY-LINK NECKLACE, composed of openwork lozenge-shaped batons with scalloped edging, Italian assay mark for Or. Ar. Oreficeria Aretina di Tavanti & C.S.n.c, stamped '750', length 90cm. **£1,600–£2,000**

130

A FANCY-LINK BRACELET, the three-row strap of with faceted and textured links, set with oval mixed-cut orange pastes, Italian assay mark, stamped '750', length 19cm. **£1,600–£2,000**



131

A MID 20TH CENTURY FANCY-LINK BRACELET, the plaited bracelet of woven mesh design, Italian assay mark for Cerutti & Fare, stamped '750', length 18.8cm. **£2,000–£2,200**



132

A ROPETWIST NECKLACE, Italian assay mark, stamped '750', length 67cm. **£1,000–£1,200**



133

AN ORCHID BROOCH, realistically modelled with matte ground and applied bicolour polished highlights, with cultured pearl stamen, stamped '18', length 5cm. £400-£500



134

A HEART PENDANT, 1978, of plain polished three-dimensional form, maker's mark for P. Gunnar Tägt, Swedish assay mark for 18ct gold, length including bale 40mm. £600-£800



135

A BROAD BANGLE, with Florentine finish and polished lozenge decoration, stamped '18K', inner diameter 5.8cm. £2,600-£3,000

136

AN 18CT GOLD FINE CURB-LINK ALBERT CHAIN, with T-bar and lobster claw clasp, suspending a gilt watch key, maker's mark 'JG&S', chain and T-bar stamped '18CT', length 36cm. £800-£1,000



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.



Partially illustrated

137

AN ART NOUVEAU PENDANT AND STICKPIN, of whiplash design, set with two oval opal cabochons, to a cable-link chain, the stickpin with a flower terminal set with pearl petals and old brilliant-cut diamonds, both mounted in gold, (pearls untested), chain length 41cm, pin terminal 11mm. **£300–£500**



138

A RUBY AND DIAMOND LOCKET, with applied floral spray set with circular-cut rubies and old brilliant-cut diamonds, to an unassociated chain, (one diamond deficient), chain stamped '750', Italian assay mark, pendant length including bale 42mm. **£800–£1,000**

139

AN ANTIQUE NATURAL PEARL NECKLACE, the graduating pearls, measuring approximately 3.2mm - 6.9mm, to a clasp set with an old brilliant-cut diamond of yellow tint, between two old-brilliant cut diamonds, (diamond untested for natural colour), total diamond weight approximately 0.35 carat, length 52cm. **£2,000–£4,000**

Accompanied by a report from GCS stating that the pearls are of natural saltwater origin. Report number 5786-2071, dated 7 April 2026.

140

A FANCY-LINK NECKLACE, the ropetwist cable-links spaced by wirework lozenge panels, maker's mark, Italian assay mark for Fratelli Chini, stamped '750', length 56cm. **£1,000–£1,200**



141

AN EARLY 20TH CENTURY ARTS AND CRAFTS EMERALD PENDANT, the oval openwork drop with wirework heart and foliate detailing, set with step-cut emeralds and seed pearls, to a cable-link chain, mounted in gold closed-back settings, stamped '15CT', fitted case, pendant length 45mm. £400–£600

The design of this pendant is similar to works by Arthur and Georgie Gaskin.



142

A PAIR OF DIAMOND EAR PENDANTS, each cable-link row of single-cut diamonds terminating in reeded blue bead drops, length 9cm. £800–£1,200



143

AN ANTIQUE NOVELTY CHICK BROOCH, realistically modelled with engraved textured feathers and gem-set eye, mounted in gold, length 22mm. £200–£300

144

A CITRINE AND PERIDOT BRACELET, ATTRIBUTED TO BERNARD INSTONE, CIRCA 1930, the rectangular slightly bowed panels each centred with an oval-cut citrine bordered by pairs of circular-cut peridots, within foliate surrounds and spaced by square floral panels, silver mounted, length 20.2cm. £500–£700

Born in Birmingham, **BERNARD INSTONE (1891–1987)** was a key figure in the second wave of Arts and Crafts movement. At only 12 years old he won a scholarship to the Central School of Art before learning silversmithing and enamelling under Arthur Gaskin at his Vittoria Street School from 1904–1912.

However, it was at John Paul Cooper's studios that Instone's talents were truly recognised. Whilst there, the German Court goldsmith, Emil Lettre, selected him as an apprentice for the workshops in Unter-den-Linden, Germany.

When Instone returned to Birmingham in 1920, he opened the Langstone Silver Works in Digbeth.

In 1937 he became the President of the Birmingham Jewellers & Silversmiths Association and was later a Liveryman of the Worshipful Company of Goldsmiths in London.





145

AN AQUAMARINE AND DIAMOND PENDANT AND EARRING SUITE, each set with a pear-shaped aquamarine drop beneath a trio of marquise-shaped diamonds and brilliant-cut diamond highlights, mounted in 18ct gold, UK hallmark, *total diamond weight approximately 2.25 carats, earring length 28mm, pendant 37mm.* **£1,200–£1,500**



146

A PAIR OF CULTURED PEARL AND DIAMOND BEE BROOCHES BY DEAKIN & FRANCIS, the wings and eyes set with brilliant-cut diamonds, the abdomen with a cultured pearl, mounted in 18ct gold, maker's mark, UK hallmark, retailer's mark for Annabel Jones, *total diamond weight approximately 0.45 carat, diameter 34mm.* **£600–£800**



147

A DIAMOND CLUSTER RING, set with old brilliant-cut diamonds, *total diamond weight approximately 1.50 carats, ring size N–O.* **£900–£1,200**



148

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BRACELET, composed of alternating collet-set sapphire cabochons and brilliant and transitional-cut diamonds within pierced wirework surrounds, *length 19cm.* **£3,000–£4,000**



149

A CULTURED PEARL NECKLACE, the uniform row of cultured pearls to a similarly-set cluster clasp with single-cut diamond highlights, (one diamond deficient), mounted in 9ct gold, UK hallmark, *length 45cm.* **£150–£200**

150

A SAPPHIRE AND DIAMOND BROOCH, designed as a flower with a central sapphire cabochon, the petals and leaves set with brilliant-cut diamonds, length 22mm. £300-£500



151

AN 18CT GOLD SAPPHIRE, DIAMOND AND CULTURED PEARL BUTTERFLY BROOCH BY DEAKIN & FRANCIS, 1993, the wings pavé-set with brilliant-cut diamonds and centred with oval mixed-cut sapphires, the head set with a sapphire cabochon and the thorax with a cultured pearl, UK hallmark, maker's mark, total diamond weight approximately 0.50 carat, length 26mm. £600-£800

152

A 'B.ZERO1' DIAMOND BANGLE BY BULGARI, hinged and set throughout with brilliant-cut diamonds, signed, Italian assay mark, stamped '750', total diamond weight approximately 0.85 carat, inner dimensions 4.8 x 6cm. £4,000-£6,000





153

A COLLECTION OF FIVE EGG PENDANTS, decorated in vari-coloured enamels, the blue example opening to reveal a locket compartment and suspended on cable-link chain, the purple and green striped example suspended from a bicolour fancy-link chain, stamped '375', pendant lengths 22mm–25mm. **£600–£800**

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



154

A SAPPHIRE AND DIAMOND RING, set with five oval-cut sapphires with brilliant-cut diamonds between, stamped '750', ring size O. **£1,200–£1,500**



155

A DIAMOND SINGLE STONE RING, set with a brilliant-cut diamond, mounted in platinum, UK hallmark, diamond weight approximately 0.50 carat, ring size J–K. **£500–£700**



156

A GEM-SET DRESS RING, the stylised cluster set with a cultured pearl, calibré-cut sapphires and single-cut diamonds, stamped '14K', ring size J–K. **£150–£200**



157

TWO DIAMOND RINGS, the first set with a brilliant-cut diamond in 18ct gold, UK hallmark, the second set with a graduated row of old brilliant-cut diamonds, stamped '18CT & PLAT', total diamond weight approximately 0.80 carat, ring size J–K. **£300–£500**

158

A DIAMOND LINE BRACELET, set with a continuous row of brilliant-cut diamonds, total diamond weight approximately 5.50 carats, length 18cm. **£2,000–£3,000**





159 Y

A 'JEUX DE LIENS' MOTHER-OF-PEARL AND DIAMOND NECKLACE BY CHAUMET, the mother-of-pearl cabochon centred with a brilliant-cut diamond, to a cable-link chain, pendant signed 'CHAUMET', maker's mark, French assay mark, stamped 'Au750', maker's case, *pendant width 11mm, length 45cm.* £200–£300



160

A SAPPHIRE AND DIAMOND HEART PENDANT, set with calibr -cut sapphires and brilliant-cut diamonds, to a box-link chain, stamped '750', *pendant length 23mm.* £1,000–£1,500

161

A PAIR OF 18CT GOLD AND DIAMOND EAR STUDS, the brilliant-cut diamonds in rubover settings, Sheffield hallmark, *total diamond weight approximately 0.65 carat, diameter 5.5mm.* £400–£600



162

A PAIR OF SAPPHIRE AND DIAMOND EAR STUDS, of triangular design, each circular-cut sapphire within a trio of old brilliant-cut diamonds, (adapted from an antique jewel), stamped '375', *total diamond weight approximately 0.45 carat, length 11mm.* £300–£500



163

AN ITALIAN ENAMEL SUITE BY FIDIA GIOIELLI, comprising ring, ear studs and pendant, the ring decorated in shades of turquoise and blue enamels, within strapwork borders, the domed earrings and heart-shaped pendant of conforming design, gold mounted, all signed, Italian assay marks, *ring size M–N, earrings diameter 18mm, pendant length 33mm.* (3) £2,200–£2,800

FIDIA GIOIELLI FIRENZE were established in Florence in 1988 when Simone Innocenti joined his father's artisan goldsmith workshop. Now located outside central Florence in Scandicci, their jewel collections draw inspiration from Ancient Greece and Rome, Persia, and the Italian Baroque.





164

AN AMETHYST AND DIAMOND PENDANT BY KIKI MCDONOUGH, the circular-cut amethyst between brilliant-cut diamonds within an openwork swirl surround, to a cable-link chain, mounted in 18ct gold, maker's mark, UK hallmarks, chain length 46cm, pendant length 20mm. £400-£600



165

A PAIR OF OPAL EAR CLIPS, the pear-shaped opal cabochons in similarly-shaped mounts, length 25mm. £400-£600



166 Y

A PAIR OF CULTURED MABÉ PEARL AND DIAMOND EARRINGS, the textured roundels each set with alternating collet-set brilliant-cut diamonds and polished beads, with a cultured mabé pearl to the centre, stamped '750', diameter 23mm. £500-£700



167

A PAIR OF DANISH EAR CLIPS BY MARGIT E COLLECTIONS, the folded discs with polished, brushed and textured detailing, maker's mark 'MEC', stamped '585', length 28mm. £500-£700

168

AN 18CT GOLD CHAIN NECKLACE BY CARTIER, the cable-link chain to bolt ring clasp, signed, numbered '749559', French assay mark, European convention mark, length 42cm. £300-£400



169

A FANCY-LINK BRACELET, of interlocking lozenge design, Italian assay mark, stamped '750', length 19.5cm. £500-£700



170

A PAIR OF WOOD AND CITRINE EAR CLIPS BY VERDURA, of crossover design, centred with an oval mixed-cut citrine within a wraparound polished wood surround, signed 'VERDURA', stamped '750', maker's mark, length 37mm. £1,500–£2,000



171

A PAIR OF HEMATITE EAR CLIPS, the hematite cabochons within a reeded surround with textured finish, maker's mark 'AJS', stamped '585', length 38mm. £400–£600

172

AN 18CT GOLD 'TRINITY' BANGLE BY CARTIER, of plain polished design, signed, maker's mark, European convention mark, numbered, maker's case and box, inner diameter 6.5cm. £2,400–£3,000





173

A PEARL NECKLACE, the four rows of pearls, measuring approximately 3–4.2mm, alternating to the front with seed pearls, to an oval-cut pink doublet clasp, (pearls untested), length 35cm. £260–£360



174

A RUBY AND DIAMOND BROOCH AND EAR CLIPS, modelled as foliate sprays, the bombé highlights set with oval mixed-cut and cushion-shaped rubies, the leaves and stem set with rose-cut and old-brilliant cut diamonds, mounted in silver and gold, (19th century adapted, diamonds and rubies deficient), ear clips length 25mm, brooch length 42mm. £1,500–£2,000



175

A PAIR OF DIAMOND EAR STUDS, each brilliant-cut diamond mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.90 carat, length 6mm. £600–£800



176

A DIAMOND BROOCH, converted from a 19th century jewel, the flowerhead cluster set with old cushion-cut diamonds, mounted in gold, total diamond weight approximately 1.05 carats, length 25mm. £400–£600

177

A CULTURED PEARL AND DIAMOND BRACELET, the three rows of cultured pearls, measuring approximately 6.3mm, with single-cut diamond spacers, to a flowerhead cluster clasp set with cultured pearls and similarly-cut diamonds, total diamond weight approximately 0.50 carat, length 19cm. £500–£700



178

A DIAMOND SPRAY BROOCH, CIRCA 1890, set throughout with rose-cut diamonds with a central cushion-shaped diamond to the flowerhead, mounted in silver and gold, *principal diamond approximately 0.45 carat, length 7cm.* £200–£300



179

A LATE 19TH CENTURY PEARL AND DIAMOND BROOCH, the knotted bar set with rose-cut diamonds and pearl terminals, suspending a tassel drop set with old-brilliant cut diamonds and pearls, mounted in silver and gold, (pearls untested), *length 46mm.* £800–£1,200



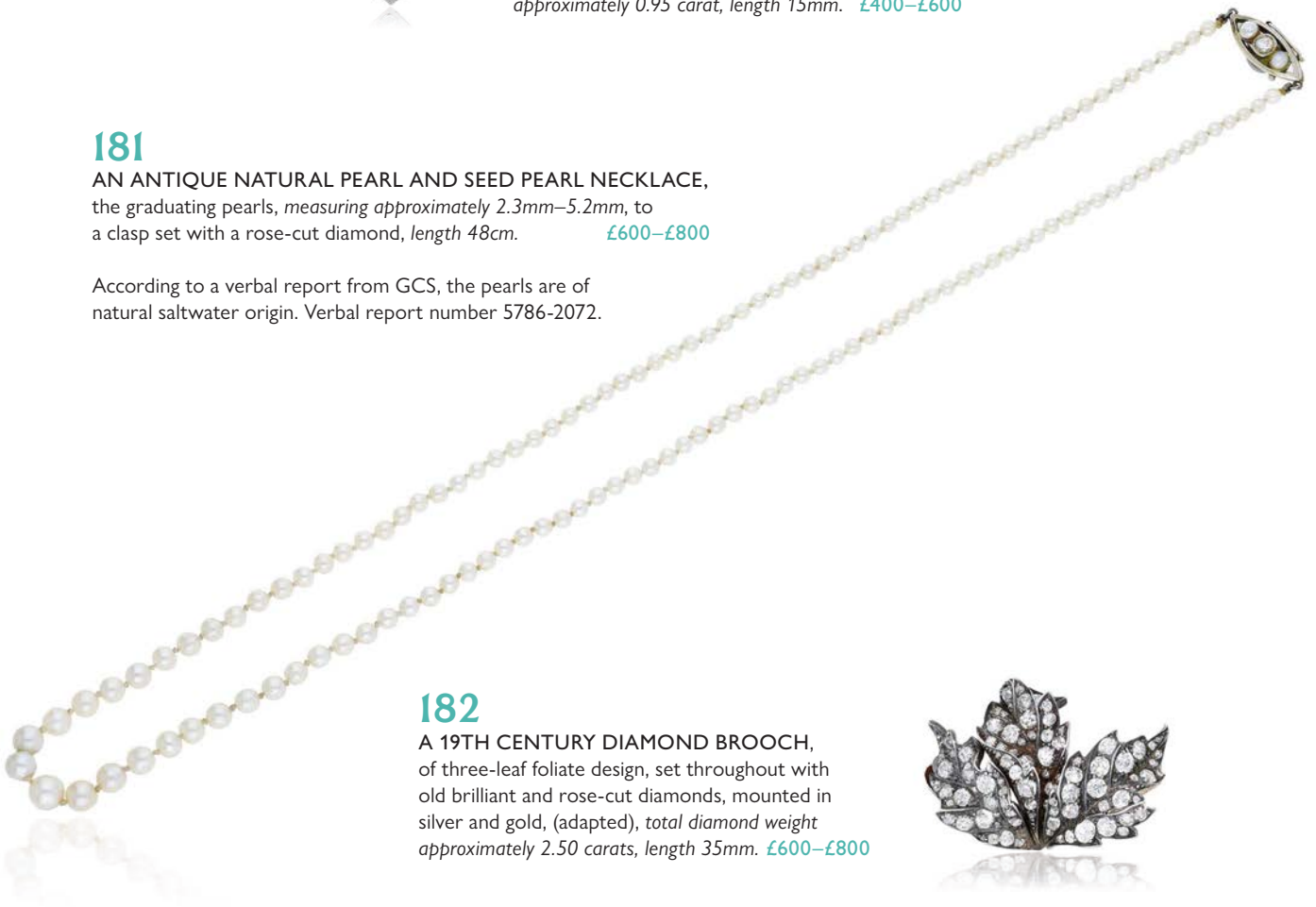
180

A DIAMOND SINGLE STONE PENDANT, set with a brilliant-cut diamond, *diamond weight approximately 0.95 carat, length 15mm.* £400–£600

181

AN ANTIQUE NATURAL PEARL AND SEED PEARL NECKLACE, the graduating pearls, *measuring approximately 2.3mm–5.2mm, to a clasp set with a rose-cut diamond, length 48cm.* £600–£800

According to a verbal report from GCS, the pearls are of natural saltwater origin. Verbal report number 5786-2072.



182

A 19TH CENTURY DIAMOND BROOCH, of three-leaf foliate design, set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, (adapted), *total diamond weight approximately 2.50 carats, length 35mm.* £600–£800





183

A FANCY COLOURED DIAMOND PENDANT, the cut-cornered radiant-cut diamond of yellow tint, weighing 0.51 carat, within a surround of brilliant and baguette cut diamonds, suspended from an 18ct gold spiga-link chain, UK hallmark, remaining total diamond weight approximately 0.65 carat, chain length 45cm, pendant length 13mm. £1,000–£1,500

According to a verbal report from GCS the principal diamond is Fancy Light Yellow colour, VVS2 clarity. Verbal report number 5786-2935.



184

A DIAMOND RING, set with four brilliant-cut diamonds, mounted in platinum, UK hallmark, total diamond weight approximately 0.60 carat, ring size N. £500–£700



185

A SAPPHIRE AND DIAMOND CLUSTER RING, the circular sapphire cabochon within a surround of single-cut diamonds, total diamond weight approximately 0.35 carat, ring size P–Q. £800–£1,000



186

A DIAMOND SINGLE STONE RING, the old brilliant-cut diamond in a twist setting, Italian assay mark, stamped '750', diamond weight approximately 0.95 carat, ring size L. £1,400–£1,600

187

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BRACELET, the latticework frontispiece of foliate design, set with a step-cut sapphire, old brilliant and rose-cut diamonds, extending to plain polished links, mounted in platinum and gold, (two diamonds deficient), length 18cm. £1,200–£1,500





188

A DIAMOND RIVIÈRE NECKLACE, set throughout with graduated brilliant-cut diamonds, stamped '750', total diamond weight approximately 5.00 carats, length 44cm. £2,600–£3,000

Accompanied by a report from IDRC stating the total diamond weight approximately 5.00 carats, estimated colour H/I, estimated clarity VS/SI. Report number 320703, dated 23 April 2025.

189

AN EARLY 20TH CENTURY DIAMOND ARROW BROOCH, set throughout with rose-cut diamonds, mounted in platinum and gold, length 42mm. £200–£300



190

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND CLUSTER RING, the sugarloaf sapphire cabochon within a surround of old brilliant-cut diamonds, between shoulders set with rose-cut diamonds, mounted in platinum, total diamond weight approximately 0.40 carat, ring size M. £1,000–£1,500



192

AN ART DECO SAPPHIRE AND DIAMOND STICKPIN, designed as a bow set with old brilliant-cut diamonds and sugarloaf sapphire terminals, to a later stickpin fitting, mounted in platinum and gold, in unfitted red leather case by Cartier, terminal dimensions 12.5 x 14mm. £150–£200



191

A LATE 19TH CENTURY SEED PEARL AND DIAMOND STICKPIN, of flowerhead design, the old brilliant-cut diamond within a surround of seed pearls, mounted in gold, length 6.5cm. £100–£150





193

A 19TH CENTURY GOLDSTONE AND MICROMOSAIC BRACELET AND BROOCH, the bracelet composed of six circular micromosaic panels, depicting Italian scenes including the Tempio di Vesta with waterfall, Tivoli, the Tempio della Tosse, Tivoli, the Pyramid of Caius Cestius, Rome, each panel mounted in gold with bead spacers between, the oval brooch panel depicting St Peter's Basilica, Rome, within gold filigree mount, stamped marks to clasp, possibly for Naples, and maker's mark 'LA', bracelet length 16.3cm brooch length 4.3cm.

£1,000–£1,200

194

A LATE 19TH CENTURY BRACELET, the gold curb-link bracelet with rose-cut diamond frontispiece of interlocking design, mounted in silver and gold, stamped '15C', length 19.5cm.

£400–£600



195

AN EARLY 20TH CENTURY DIAMOND FIVE STONE RING, set with graduated old brilliant-cut diamonds, mounted in gold, rubbed hallmark, total diamond weight approximately 0.70 carat, ring size M.

£800–£1,000



196

AN 18CT GOLD AND BLOODSTONE INTAGLIO RING, 1952, carved to depict a skull, indistinct maker's mark, Birmingham hallmark, ring size O–P.

£1,200–£1,500



197

A LATE 19TH CENTURY SIGNET RING, bearing the crest of the head of a hound, surmounting a motto ribbon, indistinct maker's mark, stamped '18CT', ring size L–M.

£1,400–£1,800

198

A **HARDSTONE CAMEO RING, POSSIBLY ITALIAN, LATE 18TH–EARLY 19TH CENTURY**, the carnelian carved in high relief to depict the head of a satyr, to a tapered polished gold band, *ring size M*. £800–£1,200

Provenance: Property of a Noble family.

For a similar satyr cameo dating from the late 18th or early 19th century, see: The Metropolitan Museum of Art, Object Number: 1982.60.392, *Cameo with the Head of a Satyr*, The Jack and Belle Linsky Collection (Gallery 540).

Also included in: Clare Vincent, *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*, (Metropolitan Museum of Art, New York: 1984), p.189, no.108.

According to a PMI test on the XRF Analyzer the ring is testing as 13.48ct gold.

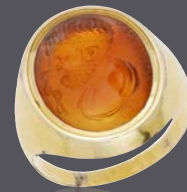


199

A **CARNELIAN INTAGLIO RING**, carved to depict Asclepius, the god of medicine, accompanied by his staff, mounted in gold, *ring size L*. £600–£800

Provenance: Property of a Noble family.

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



200

A **GEORGIAN AGATE BRACELET**, the eight rectangular panels of varicoloured agates each claw-set, the baton-links between with fleur-de-lys terminals, mounted in gold, cased by Johnson, Walker & Tolhurst Ltd, 21 Conduit Street, W. London, *length 18cm*. £2,400–£3,000

Provenance: Lady Wardington, thence by family descent.

Changes in lifestyles and increasing leisure time particularly amongst the upper classes in the Georgian period, created the need for a distinction between day and evening jewellery. Jewels composed of fine translucent slices of banded and moss agates, set in gold cut-down settings were considered a fine and elegant option for day wear.

See: Reddington Dawes, G. & Collings, O, *Georgian Jewellery, 1714–1830*, ACC, 2007.

JOHNSON WALKER TOLHURST LTD. was a British silversmiths and purveyor of fine antique jewellery established in 1849. Originally based in the City of London at 80 Aldergate Street, in the early 20th century they expanded into the West End at 21 Conduit Street. In the early 21st century they operated out of Burlington Arcade.

Their reputation for attention to detail and artistry led to their pieces being highly sought after. Over the years, their diverse range of customers included prominent figures such as Indian Maharajahs and Winston Churchill.





201

A ZODIAC PENDANT, the openwork pendant depicting a textured ram symbolising Aries, to a curb-link chain, both pendant and chain with Italian assay marks, stamped '750', pendant length including bale 39mm. £800–£1,000



202

A CULTURED PEARL AND DIAMOND PENDANT, the cultured pearl, measuring approximately 15mm, of yellow tint, beneath a pear-cut Fancy Yellowish-brown diamond, weighing 1.45 carats, and brilliant-cut diamond surmount, remaining total diamond weight approximately 0.50 carat, length 45mm. £2,000–£3,000

According to a verbal report from GCS, the pear-cut diamond is natural Fancy Yellowish-brown colour, I1 clarity. Verbal report number 5786-2037.



203

A PAIR OF 14CT GOLD AND CULTURED PEARL EAR PENDANTS, of scrolled fan design with cultured pearl drops and brilliant-cut diamond highlights, London import mark, length 37mm. £500–£700



204

A PAIR OF INTERCHANGEABLE EAR CLIPS BY ILLARIO, composed of detachable and interlocking triangular hoops, one reeded, the other pavé-set with brilliant-cut diamonds, each suspending detachable cultured pearl drops, Italian assay mark for Carlo Illario e F.lli, stamped '750', accompanied by original screwdriver, total diamond weight approximately 1.40 carats, length 31mm. £600–£800

205

A CULTURED PEARL AND DIAMOND NECKLACE, BROOCH AND EAR CLIP SUITE, the three-row cultured pearl necklace to a flowerhead clasp set with brilliant-cut diamonds and cultured pearls, the brooch and ear clips en suite, (two cultured pearls deficient), total diamond weight approximately 1.05 carats, necklace length 42cm, brooch 38mm, ear clips 24mm.

£1,200–£1,500





206 Y

A CULTURED PEARL NECKLACE, the four rows of cultured pearls, measuring approximately 8.4mm, to a circular clasp with detachable cultured mabé pearl centre, length 38cm. £500-£700

207

A DIAMOND FROG BROOCH / PENDANT BY DANKNER, realistically modelled and set with brilliant-cut diamonds to the back and rubies to the eyes, signed, stamped '14K', total diamond weight approximately 0.20 carat, length 30mm. £400-£600



208

A CULTURED PEARL BROOCH, the polished scroll with a cluster of graduated cultured pearls, stamped 'K18', length 6cm. £500-£700



209

A BRACELET BY FOPE, of plain polished brick-link design, signed, Italian assay mark, stamped '750', length 19cm. £1,200-£1,500





210

A DIAMOND LOCKET AND CHAIN, the circular locket set with an old brilliant-cut diamond and with engraved monogram to the reverse, glazed interior, suspended from a baton and curb-link chain, locket length excluding bale 32mm. £300–£500

According to a PMI test on the XRF Analyzer, the locket is testing as 9ct gold and the chain as 13ct gold.



211

AN ART DECO GENTLEMAN'S DRESS SET, of knifewire target design, set with pearls within black enamel surrounds, mounted in platinum and gold, together with a pair of similar cufflinks, (pearls untested), dress set stamped '14K', cased by Charlton & Co., New York, cufflink length 34mm. £800–£1,000



212

A PAIR OF 18CT GOLD AND HEMATITE CUFFLINKS BY DEAKIN & FRANCIS, 1994, the polished hematite batons with central trinity style collets to chain connectors, maker's mark, Birmingham hallmark, baton length 18mm. £300–£500



213

A PAIR OF 9CT GOLD AND AMETHYST CUFFLINKS, the amethyst cabochons collet-set to chain connectors, maker's mark 'EWV', London hallmark, panel length 15mm. £300–£500

214

A 9CT GOLD ALBERT CHAIN AND COIN PENDANT, the curb-link chain suspending a Victoria two pound gold coin, 1887, with applied mount, stamped '9CT', Birmingham hallmark, chain length 44cm. £3,000–£3,600



215

A NOVELTY BROOCH, realistically modelled as a galleon with bicolour rigging, the stern set with a step-cut synthetic ruby, Italian maker's mark, stamped '750', length 39mm.

£300–£400



216

A PAIR OF 18CT GOLD, ENAMEL AND EMERALD CUFFLINKS BY DEAKIN & FRANCIS, the black enamelled oval panels with applied emerald cabochons, to hinged T-bar terminals, maker's mark, Birmingham hallmark, panel length 19mm.

£900–£1,200



217

A PAIR OF 18CT GOLD CUFFLINKS, 1887, the oval plaques engraved with monogram and crest, to figure-of-eight connectors, Birmingham hallmark, plaque length 20.5mm.

£700–£900

Provenance: The crest is for the Murphy family.

218

A PAIR OF 9CT GOLD AND ENAMEL CUFFLINKS BY ALABASTER & WILSON, 1993, the oval panels with grey guilloché enamel centres and cream enamel borders, to chain connectors, maker's mark, Birmingham hallmark, panel length 18.5mm.

£300–£500



219

TWO GEM-SET RINGS BY JOANNE REPTON, the first set with a freshwater cultured pearl of black tint, mounted in 18ct gold, the second set with a carnelian cabochon, mounted in 9ct gold, both with maker's mark 'JR' and Edinburgh hallmarks, ring sizes M–O.

£340–£400



220

A CHARM BRACELET, the fancy-link chain suspending various charms to include the Tre Kronor, a heart-shaped padlock, an anchor etc., bracelet and two charms with Swedish assay marks for 18ct gold, length 20cm.

£1,000–£1,500





221

A PAIR OF 14CT GOLD, ROCK CRYSTAL AND GEM-SET EARRINGS BY FEI LIU, the frosted rock crystal flowerheads with circular-cut ruby stigmas and similarly-cut yellow sapphire stamens, maker's mark, Birmingham hallmark, length 22mm. £1,000–£1,400



222

A DIAMOND SINGLE STONE RING, the princess-cut diamond, weighing 1.63 carats, claw-set to a tapered band, mounted in platinum, London hallmark, ring size approximately K–L. £3,600–£4,000

According to a verbal report from GCS the diamond is E colour and VS1 clarity. Verbal report number 5784-3481.



223

A DIAMOND RING, set with a brilliant-cut diamond between shoulders set with similarly-cut diamonds, stamped '18CT', principal diamond weight approximately 2.05 carats, ring size G. £2,400–£2,600



224

A NEPHRITE AND FRESHWATER PEARL SPRAY BROOCH, realistically modelled as a carved nephrite vine leaf with freshwater pearl highlights and coiled wirework tendrils, to a textured branch, (pearls untested), stamped '14K', (misstruck), length 5.6cm. £600–£800

225

A LATE 19TH–EARLY 20TH CENTURY ENAMEL FLOWER JEWEL, the petals decorated with graduated pale pink - white enamel with seed pearl highlights, circular-cut green garnet stamens and old brilliant-cut diamond stigma, mounted in gold, length including bale 33mm.

£1,500–£2,000



226

TWO GEM-SET BEE BROOCHES, realistically modelled with pierced wings, the first set with brilliant-cut diamonds and circular-cut rubies and emeralds, stamped '750', the second set with similarly-cut diamonds and a fancy-cut peridot abdomen, with pendant fitting, stamped '585', total diamond weight approximately 0.50 carat, lengths 28mm and 23mm.

£600–£800



227

A ROCK CRYSTAL AND DIAMOND FLOWERHEAD BROOCH AND EARRING SUITE, CIRCA 1950, the realistically carved flower with brilliant-cut diamonds to the centre, the earrings en suite, total diamond weight approximately 1.70 carats, brooch diameter 5cm, earrings 22mm.

£2,000–£3,000

By family repute, the suite was retailed by Rozet & Fischmeister jewellers, Vienna.





228

A PAIR OF SIMULATED TURQUOISE EAR PENDANTS, the circular cabochon surmounts suspending pear-shaped drops, stamped '750', length 43mm. £500–£700



229

AN AMETHYST DRESS RING, the oval-cut amethyst between knotted ropetwist shoulders, to a reeded hoop, ring size M. £300–£500

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



230

AN EARLY 20TH CENTURY BLUE ZIRCON AND DIAMOND BAR BROOCH, the circular-cut blue zircon within a surround of old brilliant-cut diamonds, mounted in platinum and gold, total diamond weight approximately 0.90 carat, length 36mm. £300–£500



231

AN AMETHYST RING, set with a scissor-cut amethyst, stamped '9CT', ring size J–K. £200–£300

232

A TURQUOISE BRACELET, the marquise-shaped turquoise cabochons set within lozenge-shaped links with radiating engine-turned decoration, (turquoise untested), Italian assay mark for Frasson Amalia di Giulio, stamped '750', length 19cm. £1,800–£2,200





233

A PAIR OF AMETHYST AND RUBY EAR CLIPS, modelled as stylised feathers, set with various-cut amethysts with ruby cabochon highlights, to textured plumes, stamped '750', Italian assay mark, length 33mm. **£1,200–£1,500**

234

AN 18CT GOLD AND DIAMOND BOW BROOCH, stylistically modelled and set throughout with brilliant and baguette-cut diamonds, London hallmark, European convention mark, total diamond weight approximately 1.60 carats, length 42mm. **£400–£600**



235

A PAIR OF BLUE TOPAZ AND DIAMOND EAR CLIPS, the triangular panels with a hammered finish and set with three oval-cut blue topazes, with brilliant-cut diamond highlights, total diamond weight approximately 0.35 carat, length 28mm. **£600–£800**



236

AN AMETHYST AND DIAMOND RING, the pear-shaped amethyst within a surround of brilliant-cut diamonds, the swagged gallery and shoulders similarly-set, (one diamond deficient), stamped '750', ring size I–J. **£500–£700**



237

A BLUE ZIRCON BRACELET AND EARRINGS, the graduated circular-cut blue zircons, to a rectangular-link bracelet, the earrings similarly-set within wreath settings, variously stamped, bracelet length 19cm, earrings 15mm. **£400–£600**





238

A PAIR OF DIAMOND EAR STUDS, each brilliant-cut diamond in a bicoloured square-shaped mount with brushed satin finish, total diamond weight approximately 2.30 carats, length 11.2mm.
£3,000–£5,00



239

A FANCY COLOURED DIAMOND RING, set with a cut-cornered square-shaped diamond of yellow tint, weighing 0.66 carat, within a surround of brilliant-cut diamonds, between similarly-set shoulders, mounted in platinum, UK hallmark, ring size K.
£3,000–£5,000

Accompanied by a report from GIA stating that the diamond, weighing 0.66 carat, is natural Fancy Intense Yellow colour, VS2 clarity. Report number 1126418493, dated 11 August 2010.

240

A FANCY-LINK BRACELET, composed of five rows of textured snake-link chains, rubbed Italian assay mark, stamped '75-', length 18.8cm.
£1,800–£2,000



241

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond, *weighing 2.10 carats*, within a four-claw setting, stamped 'Pt', *ring size J*. £5,000–£7,000

According to a verbal report from GCS the diamond is I colour and VS2 clarity. Verbal report number 5786-2516.

Accompanied by a report from AGS stating that the diamond is H colour, VS2 clarity. Report number 0002813508, dated 14 November 2001.





242

A 14CT GOLD AND GEM-SET BROOCH / PENDANT BY FEI LIU, modelled as a sailing boat, the jib set with opal, the main sail with malachite, the mast and hull highlighted with brilliant-cut diamonds, the burgee with circular-cut rubies, to a curb-link chain, maker's mark, Birmingham hallmark, length 24.5cm.

£1,200–£1,500



243

A DIAMOND DRESS RING, of flowerhead design, set throughout with brilliant and single-cut diamonds, some of brown tint, the shoulders similarly-set, mounted in 9ct gold, (diamonds untested for natural colour), Birmingham hallmark, total diamond weight approximately 1.00 carat, ring size Q.

£300–£400



244

AN ART DECO DIAMOND RING, set with an old brilliant-cut diamond in a raised claw setting, between openwork shoulders set with baguette and single-cut diamonds, stamped 'PLATINUM', principal diamond weight approximately 0.95 carat, ring size P.

£500–£700



245

A DIAMOND CLUSTER RING, the tiered cluster set throughout with brilliant-cut diamonds, total diamond weight approximately 1.00 carat, ring size P.

£400–£600

246

A TOURMALINE AND DIAMOND BRACELET, centred with alternating brilliant-cut diamonds and two step-cut green tourmalines, to a fancy-link woven bracelet, total diamond weight approximately 0.80 carat, length 16cm.

£1,500–£2,000





247

A DIAMOND LINE NECKLACE, channel-set throughout with graduated baguette-cut diamonds, stamped 'K18', total diamond weight approximately 10.90 carats, length 43cm. £2,000–£3,000



248

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond, weighing 1.66 carats, between trifurcated shoulders to a wirework reeded shank, ring size M. £2,600–£3,000

According to a verbal report from GCS, the diamond is H colour, and SI1 clarity. Verbal report number 5786-2440.

249

AN EMERALD AND DIAMOND DRESS RING, set with alternating step-cut emeralds and step-cut diamonds, total diamond weight approximately 0.80 carat, ring size O. £2,000–£3,000



KAT FLORENCE was brought up in Canada, the wild landscapes and oceans of her childhood becoming the inspiration in her jewellery designs. She studied biology, and gained a Masters in Education, travelling to Bangkok to teach in a school using the innovative Reggio Emilia method of education, which blended science and art, to help pupils better understand their environment. In Bangkok she learned her craft from diamond setters, gold carvers and designers, combining tradition and cutting-edge techniques in her work, leading to her developing her own signature brand, individually sourcing the finest diamonds and gemstones for her creations.



250

AN 18CT GOLD AND DIAMOND DRESS RING BY KAT FLORENCE, designed as a fern leaf, set throughout with brilliant-cut diamonds, signed, maker's mark, Birmingham hallmark, lasered 'D 0.68 18K', cased, *total diamond weight 0.68 carat, ring size P-R (sizing spring).* **£600-£800**



251

A SAPPHIRE AND DIAMOND CLUSTER RING, set with an oval-cut sapphire within a surround of marquise-cut diamonds, between trifurcated shoulders, *total diamond weight approximately 1.40 carats, ring size M.* **£800-£1,000**



252

A SAPPHIRE AND DIAMOND CLUSTER RING, set with a quatrefoil of circular-cut sapphires with brilliant-cut diamonds to the centre and border, stamped '18CT', *total diamond weight approximately 0.50 carat, ring size Q.* **£500-£700**



253

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND CLUSTER RING, the cushion-shaped sapphire within a surround of single-cut diamonds, between trifurcated shoulders, mounted in platinum, *ring size J.* **£600-£800**



254

AN 18CT GOLD AND DIAMOND JARRETIÈRE BRACELET, the fancy-link woven strap to a buckle clasp set with brilliant-cut diamond highlights, maker's mark 'S.C.', London hallmark, rubbed Italian assay mark, *length 22.5cm.* **£3,000-£4,000**



255

AN AQUAMARINE AND DIAMOND PENDANT BY FEI LIU, of quatrefoil design, the fancy-cut aquamarine cabochon within a border of brilliant-cut diamonds, to a similarly-set bale, suspended by a cable-link chain, Birmingham hallmark, maker's mark, *total diamond weight approximately 1.00 carat, length including bale 46mm, chain length 45cm.* **£1,800–£2,200**



View of front and reverse

256

A PAIR OF DIAMOND 'ROULETTE FLIP' EARRINGS BY BOODLES, the hinged drops reversible and set with brilliant-cut diamonds to one side, the other side plain polished, signed, numbered, maker's case and box, *total diamond weight 0.22 carat, length 11mm.* **£700–£900**

Accompanied by a Certificate of Authenticity from Boodles, dated 13 December 2019, and a copy of a Valuation of Insurance from Boodles, dated the same, for £1,800.

257

AN 18CT WHITE GOLD AND DIAMOND HINGED BANGLE BY H. STERN, 2007, pavé-set to the front with brilliant-cut diamonds, between similarly-set engraved star highlights, with Florentine finish, maker's mark 'DPS' for D. Stern, London hallmark, *total diamond weight 0.98 carat, inner diameter 5.8cm, with maker's case.*

£2,000–£3,000

Accompanied by an H. STERN CERTIFICATE OF APPRAISAL and a COPY of the H. STERN INTERNATIONAL WARRANTY, number 18863320(88068), both dated 19 February 2007, and a handwritten card from Harrods Knightsbridge confirming the bangle was assayed in the London office by D. Stern in May 2007.





258

AN 18CT GOLD SAPPHIRE AND DIAMOND PENDANT, the flowerhead set with marquis-cut sapphires and a brilliant-cut diamond, suspending a pear-shaped drop set with circular-cut sapphires, rubbed London hallmark, maker's mark 'ABS', diamond weight approximately 0.50 carat, length 37mm.

£500–£700



259

A PAIR OF DIAMOND EARRINGS, modelled as two curb links, one set with brilliant-cut diamonds, the other with similarly-cut diamonds of brown tint, (diamonds untested for natural colour), stamped '14k' and 'RJM', total diamond weight approximately 0.40 carat, length 32mm.

£400–£600



260

A DIAMOND HALF ETERNITY RING, set with brilliant-cut diamonds in marquis-shaped settings, total diamond weight approximately 0.30 carat, ring size M–N.

£240–£300



261

A SYNTHETIC SAPPHIRE RING, the step-cut synthetic sapphire between shoulders set with rose-cut diamonds, maker's mark 'A.W.C&S' for Arthur Walter Crosbee & Sons, stamped 'PALLADIUM', ring size M.

£200–£300



262

A DIAMOND SINGLE STONE RING, set with brilliant-cut diamond, diamond weight approximately 0.45 carat, ring size S.

£300–£500

263 xx

A GREEN GARNET AND DIAMOND LINE BRACELET, set with alternating circular-cut green garnets and brilliant-cut diamonds, stamped 'PT950', total diamond weight approximately 4.05 carats, length 20.3cm.

£1,500–£2,000



264

A SAPPHIRE AND DIAMOND SPRAY BROOCH, the stylised leaf set with marquise-shaped sapphires and brilliant, baguette, marquise and pear-cut diamonds, *total diamond weight approximately 4.80 carats, length 5.5cm.* £2,600–£3,000



265

AN AMETHYST AND DIAMOND RING BY TOM O'DONOGHUE, set with an oval-cut amethyst within a surround of single-cut diamonds, mounted in 18ct gold, maker's mark, UK hallmark, *total diamond weight approximately 0.45 carat, ring size K.* £300–£500



266

AN EMERALD AND DIAMOND RING, the step-cut emerald between two pear-shaped diamonds, mounted in 18ct gold, UK hallmark, *total diamond weight approximately 0.65 carat, ring size K–L.* £800–£1,200

267

A DIAMOND ETERNITY RING, set throughout with old brilliant-cut diamonds, *total diamond weight approximately 1.20 carats, ring size M.* £500–£700



268

A PAIR OF ART DECO SAPPHIRE AND DIAMOND BRACELETS, FRENCH, each set throughout with old brilliant-cut diamonds and interspersed with oval-shaped sapphire cabochons, mounted in platinum, one with French export marks, *total diamond weight approximately 5.20 carats, lengths 18cm and 19cm.* £3,000–£5,000





269

A FLOWERHEAD PENDANT, the circular-cut red paste within a ropetwist and textured petal border, to a spiga-link chain by UnoAerre, both with Italian assay marks, stamped '750', chain with maker's mark, pendant length including bale 46mm. £1,000–£1,200



270

A MID 20TH CENTURY DIAMOND BROOCH, the flowerhead with openwork petals set with single-cut diamond highlights, with a cluster of brilliant-cut diamonds to the centre, total diamond weight approximately 0.90 carat, length 5.5cm. £700–£1,000

According to a PMI test on an XRF Analyzer the brooch tests as 18ct gold.



271

A GEM-SET FLOWER BROOCH, CIRCA 1960, the ropetwist flowerhead with a cluster of circular-cut rubies and brilliant-cut diamond to the centre, signed 'Tiffany & Co.', stamped '18K' and 'ITALY', length 45mm. £700–£900



272

A DIAMOND SPRAY BROOCH, FRENCH, CIRCA 1950, the stylised flower with openwork wire petals and single-cut diamonds to the centre, French assay marks, rubbed maker's marks, total diamond weight approximately 0.30 carat, length 5cm. £900–£1,000



273

A DIAMOND BANGLE, of crossover design, set to the front with brilliant and single-cut diamonds, total diamond weight approximately 1.75 carats, inner diameter approximately 5.7cm. £2,000–£2,400

According to a PMI test on the XRF Analyzer, the majority of the bracelet is testing as 21ct gold. A small section of the reverse is testing as 18ct gold.



274

AN 18CT GOLD, RUBY AND DIAMOND BROOCH, CIRCA 1963, of flowerhead design, the openwork petals tipped with circular-cut rubies, centred with a cluster of single-cut diamonds, Birmingham import mark, sponsor's mark 'RHB', diameter 39mm.

£2,000–£3,000

275

A RUBY DRESS RING, CIRCA 1960, of bombé design and set with circular-cut rubies, between looped shoulders, stamped '18CT', ring size I.

£500–£700



276

A RUBY AND DIAMOND FIVE STONE RING, 1901, set with circular-cut rubies and old brilliant-cut diamonds, to a carved scrollwork gallery, mounted in 18ct gold, Birmingham hallmark, total diamond weight approximately 1.10 carats, ring size L.

£1,000–£1,500



277

A MID 20TH CENTURY RUBY AND DIAMOND DRESS RING, of plaited design, to a central cluster of circular-cut rubies and brilliant-cut diamonds, between trifurcated shoulders, stamped '18CT', total diamond weight approximately 0.55 carat, ring size R.

£1,000–£1,500

278

A FANCY-LINK BRACELET, composed of textured batons and openwork beads, Italian assay mark, stamped '750', length 21cm.

£800–£1,000





279

TWO DIAMOND BOMBÉ RINGS, the first with a cluster of single-cut diamonds to a tapered blue enamel mount, the second similarly-set with brilliant-cut diamonds, both stamped '750', one with Italian assay mark, ring sizes G and F. £400–£600



280

A PAIR OF AMETHYST EARRINGS, of bombé design, set throughout with circular-cut amethysts, maker's mark for Enrica Cislighi, Italian assay mark, stamped '750', length 17mm. £500–£700



281

TWO DIAMOND DRESS RINGS, both of pierced latticework design, set with brilliant-cut diamonds, one with UK hallmark for 18ct gold, total diamond weight approximately 1.15 carats, ring sizes J. £600–£800



282

A DIAMOND RING AND EARRINGS, the bombé ring pavé-set to the front with brilliant-cut diamonds, the ear hoops of similar design and mounted in 18ct gold, ring stamped '18CT', earrings with UK hallmark, total diamond weight approximately 2.00 carats, ring size H, earring length 16mm. £500–£700

283

A CHAIN NECKLACE BY UNO AERRE, of bicolour anchor-link design, maker's mark, Italian assay mark, stamped '750', length 60cm. £1,200–£1,500





284

A TRACK-LINK NECKLACE, with textured links, stamped '750', length 41cm. £2,200–£2,400

285

A SAPPHIRE AND DIAMOND CLUSTER RING, 1980, the circular-cut sapphire within a surround of old brilliant-cut diamonds, between trifurcated shoulders, mounted in 18ct gold, Birmingham hallmark, total diamond weight approximately 0.70 carat, ring size M. £500–£700

Provenance: Formerly the property of the Walton-Wilson family of Shotley Hall, Northumberland.

According to a verbal report from The Gem & Pearl Laboratory, the sapphire is of Basaltic origin, with no evidence of treatment.



286

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

£400–£600



287

A MID 20TH CENTURY SRI LANKAN SAPPHIRE RING, the cushion-cut sapphire within a reeded mount, to plain polished hoop, stamped '750', sapphire weight approximately 4.20 carats, ring size P. £2,000–£3,000

According to a verbal report from GCS the sapphire is of Sri Lankan origin with no indication of treatment. Verbal report number 5786-2321.



288

A DIAMOND NECKLACE, BRACELET AND EARRING SUITE, the necklace of interlocking bicolour hoop design, the central hoop set with single-cut diamonds, the bracelet and earrings en suite, bracelet stamped '750', necklace length 43cm, bangle inner diameter 5.3cm, earring length 20mm. **£3,000–£4,000**



289

TWO SAPPHIRE AND DIAMOND SPRAY BROOCHES, the first set with circular-cut sapphires, brilliant-cut diamonds and cultured pearls, mounted in 9ct gold, the second set with similarly-cut sapphires and single-cut diamonds, (one sapphire deficient), first with UK hallmark, lengths 5.5cm and 40mm.

£800–£1,200



290

THREE GEM-SET EAR CLIPS, the first sapphire and diamond clip, of flowerhead design set with circular-cut sapphires and brilliant-cut diamonds in 18ct gold, UK hallmark for 1954, the second of radiating spoke design, set with circular-cut rubies and single-cut diamonds, the third of bicolour fan design, suspending a cluster of circular-cut gemstones, stamped '9CT', lengths 20mm–37mm.

£800–£1,200

291

A CULTURED PEARL AND DIAMOND NECKLACE, the baroque-shaped cultured pearls of various tints, measuring approximately 17mm - 22mm, interspersed with similarly-shaped beads pavé-set with rose-cut diamonds, to a brushed 18ct gold clasp set with a brilliant-cut diamond to either side, clasp with maker's mark 'JKa' for J. Köhle, UK import mark, length 85cm.

£1,500–£2,000





292

TWO GEM-SET NECKLACES, comprising a belcher-link chain suspending a garnet bead and rose-cut diamond drop, stamped '750', and a cable-link chain interspersed with black and white cultured pearls, French assay mark, various lengths. (2) £300–£400

293

A PAIR OF YELLOW BERYL EAR STUDS, the triangular-shaped fancy-cut yellow beryls in similarly-shaped settings, width 10mm. £260–£300

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



294

A SAPPHIRE AND DIAMOND RING, the marquise-shaped sapphire between trios of brilliant-cut diamonds, total diamond weight approximately 0.30 carat, ring size K. £500–£700



295

TWO GEM-SET RINGS, comprising a cushion-shaped synthetic sapphire ring and a gem-set cluster ring, (one stone deficient), ring sizes L and N. £300–£400



296

A FANCY-LINK NECKLACE, of curb-link and polished bar design, stamped '750', Italian assay mark, length 61cm. £1,200–£1,400





297

A DIAMOND NECKLACE, the fancy box-link chain leading to graduated brilliant-cut diamonds suspending a star drop set with single-cut diamonds, total diamond weight approximately 5.80 carats, length excluding extension 44.5cm. £3,000–£4,000

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



298

A CHARM BRACELET, the woven strap suspending various charms to include a Venetian gondola, a cultured pearl heart drop, a gem-set target, etc., bracelet with Swedish assay mark for 18ct gold, stamped 'Boliden', charms with similar assay marks or stamped '18K', '750' or unmarked, length 17cm. £3,000–£5,000

299

A CHARM BRACELET, the curb-link chain suspending various charms to include two four-leaf clovers, a camel, an elephant, etc., bracelet with Swedish assay mark for 18ct gold, charms variously stamped, length 18cm. £1,500–£2,000



300

FIVE BANGLES, each with various engine-turned designs, two stamped '750' with Italian assay marks, two stamped '18K', various inner diameters. (5) £3,000–£3,200



301

A PAIR OF EMERALD AND DIAMOND HOOP EARRINGS, channel-set to the front with square-cut emeralds bordered by single-cut diamonds, stamped '14K', length 15mm. £300–£500



302

AN EARLY 20TH CENTURY DIAMOND BAR BROOCH, the tapered plaque set with four old brilliant-cut diamonds within a pierced surround of similarly-cut diamonds, mounted in silver and gold, stamped '585', cased, total diamond weight approximately 1.25 carats, length 9cm. £600–£800



303

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH, of tapering form and set with step and trapezoid-cut sapphires and single-cut diamonds, mounted in platinum and gold, length 6.3cm. £150–£200

304

A SAPPHIRE AND DIAMOND BAR BROOCH, set with circular-cut sapphires and old brilliant-cut diamonds, to a knife-edge bar, stamped '15CT', total diamond weight approximately 0.45 carat, length 43mm. £300–£400



305

A RUBY AND DIAMOND BRACELET, set to the centre with circular-cut rubies and brilliant-cut diamonds, to a fancy foxtail-link chain, stamped '750', total diamond weight approximately 0.90 carat, length 18cm. £1,000–£1,200





306

A DIAMOND NECKLACE, the frontispiece composed of stylised flowerheads with ribbon and swag detailing to one side, set throughout with calibr , brilliant and marquise-cut diamonds, to double rows of brilliant-cut diamonds, *total diamond weight very approximately 25.00 carats, length 43cm.* **£3,000–£4,000**

307

A NECKLACE AND BRACELET SUITE, of textured mesh design, with collets to the front set with circular-cut white gemstones, stamped '750', *lengths 42cm and 19cm.* **£2,000–£3,000**





308

A MID 20TH CENTURY BURMESE SAPPHIRE AND DIAMOND BROOCH / PENDANT, set with a cut-cornered sapphire within an openwork surround of *poignée* design, set throughout with old brilliant and single-cut diamonds, suspending a fringe of old brilliant-cut diamonds, to a detachable fancy-link chain with diamond cluster terminals, *total diamond weight approximately 4.50 carats, brooch length 5.2cm, chain length 44.5cm.* £3,000–£5,000

Accompanied by a report from The Gem & Pearl Laboratory stating that the sapphire is of Burmese origin, with no evidence of heat treatment. Report number 27139, dated 20 May 2026.



309

A SAPPHIRE AND DIAMOND CLUSTER RING, the cushion-cut sapphire claw-set within a surround of brilliant-cut diamonds, between reeded shoulders, stamped '18CT', *total diamond weight approximately 2.00 carats, ring size R.* £1,200–£1,500



310 Y

A PAIR OF 19TH CENTURY CORAL EAR PENDANTS, set with *Corallium rubrum* beads, each with a trefoil cluster and suspending three pendant drops below, mounted in gold, length 5.3cm. £300–£500



311

A PAIR OF INDIAN GEM-SET EARRINGS, each designed as a square plaque suspending a chandelier drop, set with diamond slices and various gemstone cabochons, with seed pearl borders and a fringe of polished beads, (later adapted), length 37mm. £600–£800



312

AN INDIAN PEARL AND DIAMOND PENDANT, the open cluster set with diamond slices and suspending a pearl drop, measuring approximately 6.7 x 6.3mm, the reverse with engraved foliate decoration, (pearl untested), length including bale 5cm. £600–£800

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



313

AN INDIAN PORTRAIT MINIATURE, later mounted as a ring, the oval glazed panel depicting Maharaja Ranjit Singh, panel length 18mm, ring size R–S. £100–£200

Maharaja Ranjit Singh or 'The Lion of Punjab' was the founder and first Emperor of the Sikh Empire ruling the Punjab region from 1801 until his death in 1839.



314

AN INDIAN GEM-SET DRESS RING, the pierced foliate plaque set throughout with circular-cut emeralds and rubies with seed pearl highlights, stamped 'K18', ring size M. £1,000–£1,500

315

A GEM-SET BRACELET AND PENDANT, set with a graduated row of circular-cut gemstones to include garnet, tourmaline, etc., the star-shaped pendant of similar design, bracelet length 18cm, pendant 43mm. £300–£500





316

AN 18CT GOLD MULTI STRAND NECKLACE,
the wirework hoops of bicolour design, London
hallmark, length 42cm. **£800–£1,200**

317

A DIAMOND FIVE STONE RING, 1918, set with a graduated
row of old brilliant-cut diamonds, to a carved scroll gallery,
mounted in 18ct gold, UK hallmark, total diamond weight
approximately 0.60 carat, ring size R–S. **£400–£600**



318

AN 18CT GOLD AND TOURMALINE DRESS RING,
1989, set with an oval mixed-cut tourmaline between
shoulders set with circular-cut tourmaline clusters, UK
hallmark, ring size Q. **£400–£600**



319

A CITRINE BANGLE BY BERNHARD HERTZ, the
oval-shaped citrine with trios of similarly-cut citrines
to either side, with bead and wirework detailing to
the surrounds, maker's mark 'BH', stamped '585',
inner diameter 5.5cm. **£1,200–£1,500**



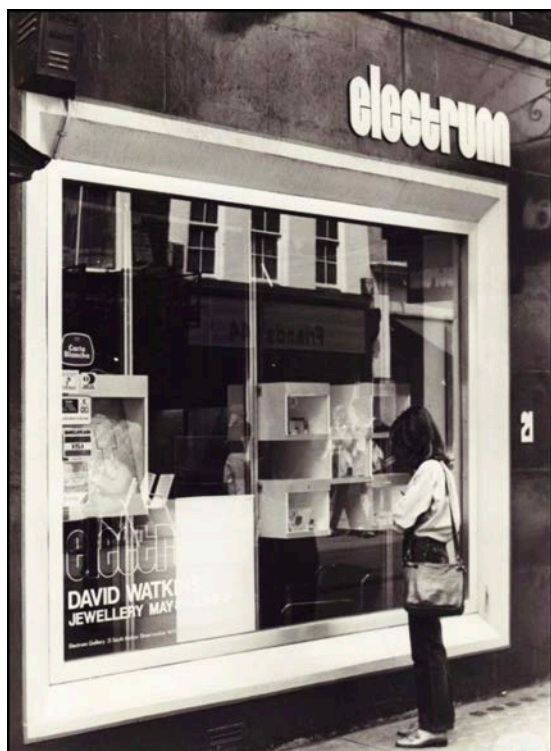
THE COLLECTION OF BARBARA CARTLIDGE

LOTS 320–331



NOONANS MAYFAIR are privileged to offer for sale **The Collection of Barbara Cartlidge**, 12 lots of her personal jewels, made in the 1960s and 70s, from her studio / workshop at her home in Hampstead. Barbara Cartlidge embodied the blossoming of post-war design talent in London, a pioneering jeweller who paved the way for other aspiring designers to forge their careers in the world of jewellery.

Born to Jewish parents in Berlin in 1922, Barbara (née Feistmann) spent her early life under the threat of the Nazis in Germany. In 1938, after completing school at the age of 16, Barbara and her family fled the country, first seeking refuge in Copenhagen and three months later relocating to Hampstead, North London. Just before the end of the war, in 1944, Barbara met and married Derrick Cartlidge and they moved into a house in South Hill Park Gardens, Hampstead, her home for the rest of her life.



Barbara (or 'Bobbie' as she was known to her family) was passionately interested in the arts and design and attended the Central School of Arts and Crafts (later St. Martin's School of Art) from 1957–60 where she studied jewellery. Having completed her course, she set up a studio at home and was soon taking jewellery commissions. With great prescience, she registered her brand in 1959, enjoying almost immediate success with a breakthrough solo exhibition at Heal's in London in 1960, which attracted the attention of the fashion magazines *Vogue* and *Harper's Bazaar*.

In June 1971 Barbara and fellow jeweller Ralph Turner co-founded the Electrum Gallery at 21 South Molton Street, Mayfair, London, the first gallery dedicated to showcasing the work of contemporary, international jewellers and designers. It quickly became one of the most prestigious and influential contemporary galleries in the world for established and emerging jewellery talent, over the years representing many hundreds of jewellers. The Electrum Gallery established London as an international platform for artist jewellery, until finally closing in 2007.

In 1973, Barbara published her only book, *Twentieth-Century Jewelry*, and became a sought-after lecturer and teacher throughout the 1980s and '90s. She was appointed Freeman of the Goldsmiths' Company in 1978, and in 2016 Goldsmiths' held a special exhibition of her work during the annual Goldsmiths' Fair. Barbara's pieces are held in public and private collections worldwide, including the Victoria & Albert Museum, London.



320

A PAIR OF SILVER EAR PENDANTS BY BARBARA CARTLIDGE, 1968, each wire leading to a hoop suspending three polished bead drops, maker's mark 'EBC', London hallmark, length 7.5cm. £300-£500

Provenance: By family descent.



321

A PAIR OF SILVER EAR PENDANTS BY BARBARA CARTLIDGE, 1969, the pierced leaf-shaped panels to polished bead terminals, maker's mark 'EBC', London hallmark, length 7.9cm. £400-£600

Provenance: By family descent.



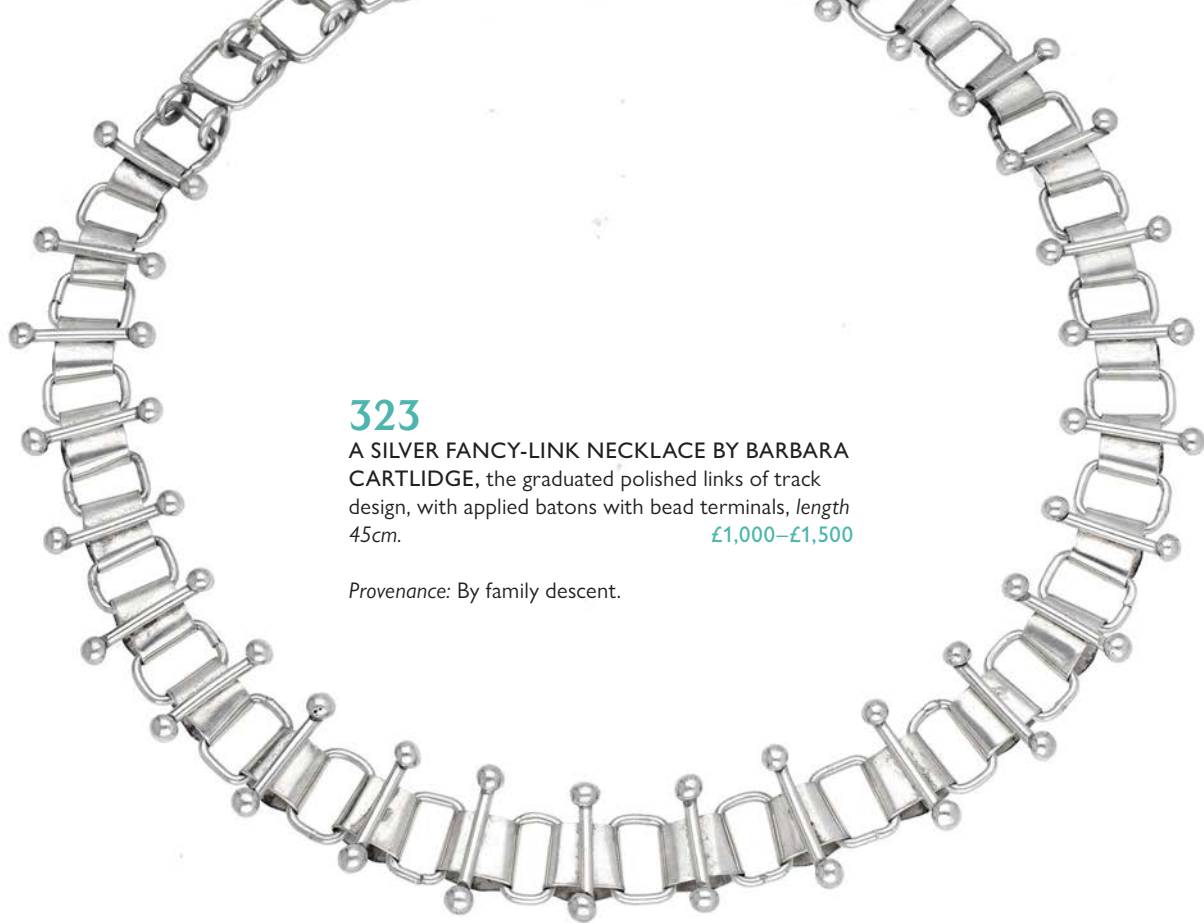
322

A PAIR OF SILVER EAR PENDANTS BY BARBARA CARTLIDGE, the articulated drops with polished square panels and similarly-finished bead terminals, on suspension hooks, stamped 'SILVER', length 5.8cm. £150-£200

Provenance: By family descent.



Barbara at her home at 22A South Hill Park Gardens, Hampstead, working in her studio, 1968.



323

A SILVER FANCY-LINK NECKLACE BY BARBARA CARTLIDGE, the graduated polished links of track design, with applied batons with bead terminals, length 45cm. £1,000–£1,500

Provenance: By family descent.



324

A PAIR OF SILVER HOOP EARRINGS BY BARBARA CARTLIDGE, the open hoops centred with articulated polished bead drops, on suspension hooks, total length 6.2cm. £200–£400

Provenance: By family descent.



Barbara's sister-in-law, Ann Lutterbeck, wearing the silver collar necklace and silver ear pendants, 1969.

325

A 9CT GOLD AND MALACHITE PENDANT BY BARBARA CARTLIDGE, 1966, the collet-set oval malachite panel below horizontal wavy bars with circular hoop above, with integral suspension loop, maker's mark 'EBC', London assay mark, length 12.5cm. £700-£900

Provenance: By family descent.



326

AN AGATE PENDANT BY BARBARA CARTLIDGE, CIRCA 1968, of abstract form, the collet-set oval banded agate below pairs of polished arrowhead panels, with integral suspension hook, length 13cm. £400-£600

Provenance: By family descent.



Barbara outside her Hampstead home with her sister-in-law, Ann Lutterbeck wearing the agate pendant, circa 1968.



327

A SILVER AND AMETHYST COLLAR AND PENDANT NECKLACE BY BARBARA CARTLIDGE, 1966, the plain planished collar with hook fastener, suspending a bold central pendant of ogee design, enclosing an amethyst rough crystal with disc below, the collar bearing maker's mark 'EBC', London hallmark, collar inner diameter approximately 12.5cm, pendant length 15cm. **£1,400–£2,000**

Provenance: By family descent.



328

A SILVER FLUORITE RING BY BARBARA CARTLIDGE, 1970, the polished fluorite slice collet-set to a tapered band, maker's mark 'EBC', London hallmark, ring size P–Q. **£500–£700**

Provenance: By family descent.



329

AN IMPRESSIVE 18CT BICOLOUR GOLD COLLAR AND PENDANT NECKLACE BY BARBARA CARTLIDGE, 1970, the collar applied with repeating flared ogee designs, with stud fastening, supporting a similarly styled detachable frontispiece below, terminating in a bold crescent enclosing an amethyst crystal carved as a flowerhead, maker's mark 'EBC', London hallmarks, collar inner diameter 11cm, central pendant (excluding collar) length 14.5cm. £12,000–£15,000

Provenance: By family descent.



330

A 9CT GOLD AND CITRINE BANGLE BY BARBARA CARTLIDGE, 1966, collet-set to the front with a sugarloaf citrine cabochon, with geometric decoration to either side, maker's mark 'EBC', London hallmark, inner diameter 5.2cm. £800–£1,200

Provenance: By family descent.



331

A PAIR OF SILVER AND HARDSTONE EAR PENDANTS BY BARBARA CARTLIDGE, 1969, the open lobed panels centred with prism-shaped carnelian beads, to chalcedony bead drops, maker's mark 'EBC', London hallmark, length 7.6cm. £500–£800

Provenance: By family descent.

PROPERTY OF A PRIVATE COLLECTOR

332

A TURQUOISE RING BY BARBARA CARTLIDGE, 1964, the oval turquoise cabochon between openwork triangular shoulders with applied bead detailing, mounted in 9ct gold, maker's mark 'EBC', London hallmark, ring size L–M. £2,000–£3,000

Provenance: Exhibited at Noonans Mayfair: A Loan Exhibition of an Important Private Collection of British Designer Jewellery, 7–12 October 2024.





333

A 9CT GOLD 'BOYD' NECKLACE BY DAVID THOMAS, 1964, of tapered crossover design, formed of vari-coloured polished bars, with an interchangeable green tourmaline cabochon or cultured pearl drop, maker's mark, London hallmark, fitted case, length 46cm. £2,000–£3,000

DAVID THOMAS was born in Hampton Hill, Middlesex in 1938. His father was an academic but encouraged his son's artistic ambitions and transferred David to Twickenham School of Art in 1953. He made his first piece of jewellery the same year, and won a Royal Society of Arts bursary enabling him to travel in Europe. David moved to Stockholm to work with W. A. BOLIN, the Swedish Crown jewellers and in 1959 was awarded a scholarship to the Royal College of Art.

David was becoming fascinated by gold and set up his own studio at Hampton Hill, moving to Chelsea in 1965. By this time, interest in his work was becoming international, with exhibitions worldwide, including a one-man show in Australia in 1964 and America in 1967, and exhibiting in the British Pavilion at Expo '70 Japan.

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

David Thomas' jewels today are to be found in various collections including the Worshipful Company of Goldsmiths.



334

A SILVER BANGLE BY GRAHAM WATLING, 1972, the shaped cuff with overlapping textured panels to the front, with similarly textured beads to either side, maker's mark, UK hallmark, *inner dimensions 5.2 x 6.0cm.*

£400–£600

Provenance: Purchased from Graham Watling's gallery at Lacock, Wiltshire.



335

A SILVER RING BY GRAHAM WATLING, 1971, of crossover design, the front with textured columns of various heights supporting three polished boules, maker's mark, UK hallmark, *ring size N.*

£150–£200

Provenance: Purchased from Graham Watling's gallery at Lacock, Wiltshire.



336

A DIAMOND RING BY DAVID MORRIS, 1971, of abstract quatrefoil design, bicolour and with openwork spoke detailing and a diagonal row of brilliant-cut diamonds, to a textured 18ct gold mount, signed, maker's mark, London hallmark, *total diamond weight approximately 0.30 carat, ring size M–N.*

£800–£1,200



337

A SET OF SEVEN STACKING RINGS BY WENDY RAMSHAW, CIRCA 1970 ONWARDS, comprising two chalcedony disc rings, an amethyst ring, two plain gold bands and two white enamel bands, mounted in 18ct gold, three rings unmarked, four with maker's marks, the two white enamel rings with London hallmark for 1983, the two plain bands with London hallmarks for 1970 and 1984, with maker's perspex stand, *ring sizes approximately T, stand height 12cm.*

£500–£800



338

A TRACK-LINK BRACELET BY LOUIS OSMAN, 1977, the bicolour openwork bracelet of interlocking rectangular links of Britannia silver and gold, with swivel locking clasp, unsigned, length 18.5cm. £6,000–£8,000

Provenance: This bracelet was a private commission from Louis Osman.

Exhibited at Noonans Mayfair: *A Loan Exhibition of an Important Private Collection of British Designer Jewellery*, 7–12 October 2024.

Accompanied by an original typed receipt from Louis Osman (Canons Ashby Workshops Limited) dated 20 January 1977 for 'Designing and making a bracelet in Britannia Silver and 22 carat gold (*Electum*)'.

According to an Assay report from the The Goldsmiths' Company, using an XRF Analyzer, (X-Ray Fluorescence Spectroscopy) the gold is testing as 18CT GOLD - Average content of the alloy Gold 75%, Copper 1.5%, Silver 23.5%. Silver testing as 96.5%, with Copper content 3.5%. Report dated 30 October 2019.

PLEASE NOTE THIS LOT IS SUBJECT TO ARR (ARTIST'S RESALE RIGHTS).





339

A PAIR OF ENAMEL AND CULTURED PEARL EAR CLIPS BY DE VROOMEN, the yellow enamel scrolls suspending detachable cultured pearl drops of golden tint, measuring 14.5 x 11.6mm, signed, maker's case, length 43mm. **£700–£900**



340

AN 18CT GOLD ENAMEL AND DIAMOND RING BY DE VROOMEN, 2000, the tapered yellow enamel panels leading to a central spiral set with graduated brilliant-cut diamonds, signed, maker's mark 'LDV', London hallmark, ring size L–M. **£1,000–£1,500**



341

AN 18CT GOLD AMETHYST RING BY DE VROOMEN, 2010, the amethyst sugarloaf cabochon to a tapered band with hammered finish, signed 'de Vroomen', maker's mark 'LDV', London hallmark, ring size L–M. **£600–£800**



342

A CULTURED PEARL NECKLACE BY DE VROOMEN, 2001, the three strands of cultured pearls with an oval-cut blue paste to the front, with en suite drop below, mounted in 18ct gold, signed 'de Vroomen', maker's mark, London hallmark, European convention mark, maker's case, length 44.5cm. £700–£1,000



343

A PAIR OF CULTURED PEARL EAR STUDS RETAILED BY DE VROOMEN, the cultured pearls of pale golden tint, measuring approximately 11mm. £200–£400



344

A PAIR OF CULTURED PEARL EAR STUDS RETAILED BY DE VROOMEN, the cultured pearls measuring approximately 13mm. £200–£400

345

A CULTURED PEARL NECKLACE RETAILED BY DE VROOMEN, the cultured pearls of golden tint, measuring approximately 10.5–12.6mm, length 50.5cm, £600–£800



A PRIVATE COLLECTION OF JEWELS BY INGEBORG BRATMAN

LOTS 346–352

INGEBORG BRATMAN was born in Vienna in 1935, her family fleeing Nazi Germany in 1938 to the safety of England. Her father established a successful textile business in Yorkshire, which influenced Ingeborg's initial studies in textiles at Leicester College of Technology.

In 1965 Ingeborg moved from textile design to retrain as a jeweller at Hornsey School of Art, studying under Gerda Flöckinger, and continuing her training at Sir John Cass College. In 1971 Ingeborg set up independently, her jewellery selling in Mosheh Oved's Bloomsbury shop Cameo Corner and other retail outlets in Leeds, Bradford, Harrogate and London, whilst also undertaking private commissions.

In the 1970s Ingeborg collaborated with the industrial firm Plessey to produce a jewellery collection using the rare metal tantalum, transforming the grey metal into bright colours through anodisation using high voltages.

Examples of Ingeborg Bratman's work are held in permanent collections at the Victoria & Albert Museum and the Science Museum, London.



346

AN 18CT GOLD OPAL AND EMERALD PENDANT BY INGEBORG BRATMAN, 1994, set with a boulder opal cabochon within an openwork looped surround, set with two circular-cut emeralds to the surmount, suspended from an unassociated 9ct gold curb-link chain, maker's mark 'IRB', London hallmark, chain with UK import mark, pendant length 34mm. **£800–£1,000**

Provenance: From a Private Collection.

Accompanied by a copy of an insurance document from Ingeborg Bratman, dated 5 March 2006.

347

A 9CT GOLD FIRE OPAL RING BY INGEBORG BRATMAN, 1989, of continuous wire and bead design, with three fire opal cabochons to the front, maker's mark 'IRB', London hallmark, ring size K–L. **£300–£500**

Provenance: From a Private Collection.

Accompanied by a copy of the original invoice from Ingeborg Bratman, dated 22 August 2006, and a copy of a handwritten note from Ingeborg to the buyer.



348

A FRESHWATER CULTURED PEARL AND FIRE OPAL NECKLACE AND EARRINGS BY INGEBORG BRATMAN, the oval-shaped fire opal beads alternating with similarly-shaped freshwater cultured pearls of yellow tint, unsigned, necklace length 77cm, earrings 30mm. **£650–£750**

Provenance: From a Private Collection.



349

A TANZANITE BEAD NECKLACE AND EARRINGS BY INGEBOG BRATMAN, the tumbled tanzanite beads with polished boule spacers, the earrings en suite, unsigned, necklace length 77cm, earrings 38mm.

£600–£800

Provenance: From a Private Collection.

Accompanied by a copy of the original invoice for earrings from Ingeborg Bratman, dated 15 December 2007.



350

A PINK SAPPHIRE AND DIAMOND RING BY INGEBOG BRATMAN, 2000, set with a circular-cut pink sapphire between two brilliant-cut diamonds, with beaded detailing, mounted in 9ct gold, maker's mark 'IRB', London hallmark, ring size M–N.

£300–£400

Provenance: From a Private Collection.

Accompanied by a copy of the original invoice from Ingeborg Bratman, dated 8 December 2003.

351

AN 18CT GOLD PERIDOT RING BY INGEBOG BRATMAN, 2005, the circular-cut peridot in an openwork spiral surround, maker's mark 'IRB', London hallmark, ring size L–M.

£800–£1,000

Provenance: From a Private Collection.

Accompanied by a copy of the original invoice from Ingeborg Bratman, dated 13 February 2009.



352

A FRESHWATER CULTURED PEARL AND AQUAMARINE NECKLACE AND EARRINGS BY INGEBOG BRATMAN, the freshwater cultured pearls of various tints interspersed with aquamarine beads, the earrings en suite, unsigned, necklace length 87cm, earrings 31mm.

£600–£800

Provenance: From a Private Collection.

Accompanied by a copy of the original invoice from Joseph Bonnar, Edinburgh, dated 2 May 2001, and an original insert from 'The Jewels of Ingeborg Bratman' exhibition held at Joseph Bonnar, Edinburgh, between 28 April–5 May 2001.





353

A PAIR OF 18CT GOLD EARRINGS BY ANDREW GRIMA, 1967, the bombé nests formed of textured tendrils, maker's mark 'HJCo', signed 'GRIMA', U.K. hallmark, length 23mm.

£2,000–£2,600



354

TWO OVAL SILVER GILT TAGS BY ANDREW GRIMA, both reading 'Andrew Grima London' to the front, the second applied to the reverse with the logo for 'The Queen's Award for Industry', both with applied thread fittings to the reverse, with maker's mark 'HJCo', hallmarked for London 1966 and 1969 respectively, lengths 23mm. (2)

£200–£300



355

AN OPAL AND DIAMOND BROOCH BY GRIMA, of bicolour starburst design, set with a black boulder opal cabochon, the marquise-shaped claws set with brilliant-cut diamonds, to a textured wire surround, signed 'GRIMA', total diamond weight approximately 0.40 carat, length 30mm.

£3,000–£4,000



356

THE TOWNSWOMEN'S GUILD 14CT GOLD BADGE AND CHAIN OF OFFICE BY LESLIE DURBIN, 1969, the **BADGE OF OFFICE** composed of radiating bars of unequal length with cube terminals, some inset with single-cut diamond highlights, and centred with the initials 'TG' in red and green enamel with a diamond detail between, the reverse engraved to the centre 'National Union of Townswomen's Guilds', with twin jump ring attachments to facilitate suspension from the chain, maker's mark 'LGD', London hallmark, *total diamond weight approximately 0.28 carat, diameter 5.1cm*, accompanied by the **CHAIN OF OFFICE**, composed of fancy openwork links spaced by hollow cubes, terminating each end with a lobster clasp, the central cube bearing full hallmark and maker's mark 'LGD', the remaining cubes all bearing partial hallmarks for 14ct gold, *chain length 79.5cm*, contained in fitted presentation case, silk signed 'Leslie Durbin, London England'.

£3,600–£4,600

The Townswomen's Guild is one of the oldest women's membership organisations in the UK. It was formed in 1929 by Margery Corbett Ashby and Eva Hubback, following the success of the previous year when the Representation of the People (Equal Franchise) Act of 1928 officially became law, with all women over 21 finally winning the right to vote. The movement was aimed at educating women about good citizenship, appealing particularly to urban women. Princess Anne, the Princess Royal, has served as Patron of the organisation since 1983.

This Badge and Chain of Office was designed by Leslie Durbin for the National Chairman of the Townswomen's Guild and worn for the first time in 1970.



357

A CULTURED PEARL BROOCH, CIRCA 1970, formed of textured square-shaped plaques, with polished square highlights and cultured pearls of black and white tints, (one cultured pearl deficient), stamped '14CT', length 5cm.
£300–£500



358

AN 18CT GOLD GARNET AND DIAMOND RING, 1972, the entwined textured spray claw-set with marquise-cut garnets and a similarly-cut diamond, London hallmark, maker's mark 'HC', diamond weight approximately 0.30 carat, ring size I.
£400–£500



359

A 9CT GOLD DRESS RING BY ALBION CRAFT COMPANY, CIRCA 1970, composed of raised pierced hoops, the decoration extending to the shank, maker's mark 'ACCo', London hallmark (indistinct), ring size K.
£200–£300



Partially illustrated

360

A CITRINE DRESS RING, CIRCA 1970, the cut-cornered scissor-cut citrine within a sinuous mount of beaded tendrils, together with a pair of matching ear pendants, on later hook fittings, ring size S.
£200–£300



361

AN 18CT GOLD AND DIAMOND BROOCH, 1972, the openwork starburst with textured decoration and a cluster of brilliant-cut diamonds to the centre, London hallmark, maker's mark 'FRS Ltd', total diamond weight approximately 0.70 carat, length 5.5cm.
£1,200–£1,500



362

A DIAMOND CURB-LINK NECKLACE, the chain set at intervals with single-cut diamond highlights, (one diamond deficient), Swedish assay mark, stamped '750', length 43cm. £3,400–£4,400

363

AN 18CT GOLD AND DIAMOND ETERNITY RING, the polished band inlaid with brilliant-cut diamonds, with engraved scalloped borders, Sheffield hallmark for 1993, total diamond weight approximately 0.50 carat, ring size V. £500–£600



364

A DIAMOND RING, the polished band inlaid with brilliant-cut diamonds, ring size P–Q. £200–£300

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



365

A DIAMOND FIVE STONE RING, 1894, the slightly tapered 18ct gold band inset with five graduated old brilliant-cut diamonds, Birmingham hallmark, total diamond weight approximately 0.25 carat, ring size Q. £400–£500



366

A FANCY-LINK NECKLACE BY UNOAERRE, the elongated and circular links with ropetwist finish, maker's mark, Italian assay mark, stamped '750', length 70cm. £800–£1,000





367

A PAIR OF EAR CLIPS, formed of interlocking hoops, stamped '750', maker's mark 'W', length 22mm. £700–£900

368

A PAIR OF SAPPHIRE EAR STUDS RETAILED BY THEO FENNELL, the circular mixed-cut sapphires in four claw settings, unsigned, retailer's case, diameter 8.4mm. £3,600–£4,600

Provenance: Purchased from Theo Fennell in 2007.

Accompanied by a copy of a report from The Gem Testing Laboratory of Great Britain for one sapphire, weighing 2.87 carats, stating no evidence of heat treatment observed. Report number 0126805, dated 24 January 2007.



369

AN ENAMEL 'DOT LOZENGE' BANGLE BY SCHLUMBERGER, CIRCA 1960,
the articulated strap of blue pailonné enamel, with reeded borders to the links and
polished dot and lozenge decoration, signed 'Schlumberger Paris', maker's mark,
French assay marks, *length 17cm.* £8,000–£12,000





370

AN EARLY 20TH CENTURY PERIDOT AND DIAMOND PENDANT, the cushion-shaped peridot encircled by rose and old-cut diamond shamrocks, mounted in platinum and gold, (two diamonds deficient), length including bale 36mm. **£1,500–£1,800**



371

A RUBY AND DIAMOND DRESS RING, set with four oval-cut rubies within a flowerhead surround set with single-cut diamonds, (one diamond deficient), stamped '18K', ring size N–O. **£700–£1,000**



372

A DIAMOND SINGLE STONE RING, set with a brilliant-cut diamond in platinum, UK hallmark, diamond weight approximately 1.00 carat, ring size M–N. **£1,200–£1,500**



373

A RUBY AND DIAMOND CLUSTER RING, set with marquise-shaped rubies and brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.90 carat, ring size L. **£600–£800**



374

A RUBY AND DIAMOND SPRAY BROOCH, the stylised flower set with circular-cut rubies and brilliant-cut diamonds, total diamond weight approximately 4.00 carats, length 5.2cm. **£2,000–£2,400**



375

A DIAMOND SPRAY BROOCH, of openwork tiered design, set throughout with baguette and brilliant-cut diamonds, stamped '18K', total diamond weight approximately 5.20 carats, length 5.5cm. £2,000–£2,400

376

A PAIR OF DIAMOND BROOCHES, of bicolour design, the wirework lattice fans surmounted by bows, set throughout with single-cut diamonds, indistinct assay marks, total diamond weight approximately 1.80 carats, width 31mm. £700–£900



377

A SYNTHETIC RUBY AND DIAMOND RING, the pierced panel set with two calibr -cut synthetic rubies within an old brilliant-cut diamond surround, between similarly-set foliate shoulders, total diamond weight approximately 0.40 carat, ring size O–P. £600–£800



378

AN EARLY 20TH CENTURY RUBY AND DIAMOND BAR BROOCH, of safety pin design, set with a row of calibr -cut rubies and rose-cut diamonds, mounted in platinum and gold, Dutch assay marks, length 8.5cm. £600–£800

379

A DIAMOND LINE BRACELET, set throughout with brilliant-cut diamonds, stamped '750' and '18K', Italian assay mark, total diamond weight approximately 10.00 carats, length 18cm. £4,000–£6,000





380

A FANCY-LINK CHAIN NECKLACE BY UNOERRE, of flattened hoop design, maker's mark, Italian assay marks, stamped '750', length 89cm. £2,200–£2,400

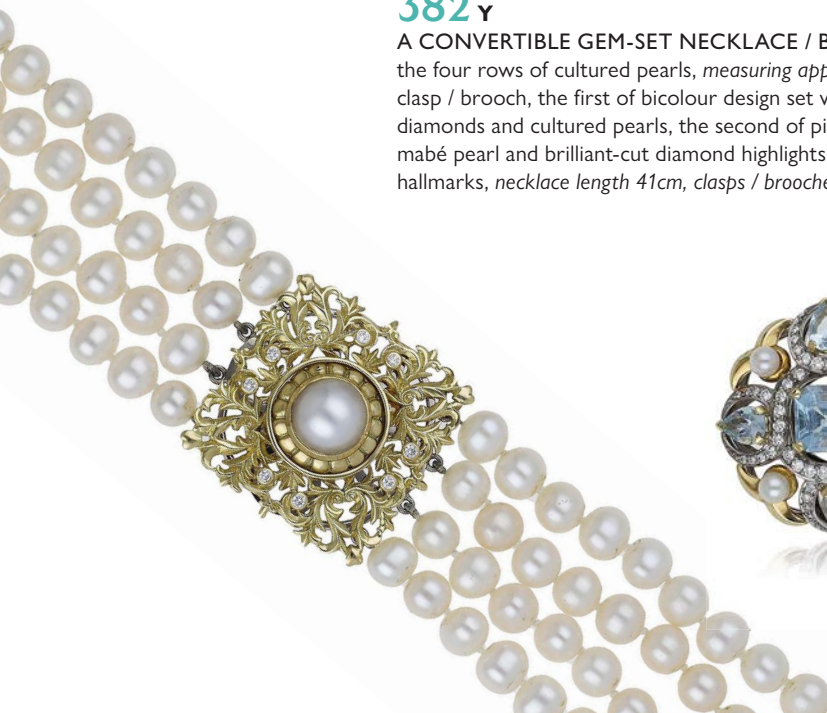


381

A 9CT GOLD BANGLE, of continuous twist design, UK hallmark, inner diameter 6.2cm. £500–£700

382_Y

A CONVERTIBLE GEM-SET NECKLACE / BROOCH BY CASSANDRA GOAD, 2000, the four rows of cultured pearls, measuring approximately 6.5mm, to an interchangeable clasp / brooch, the first of bicolour design set with vari-cut aquamarines, brilliant-cut diamonds and cultured pearls, the second of pierced foliate design, set with a cultured mabé pearl and brilliant-cut diamond highlights, mounted in 18ct gold, maker's marks, UK hallmarks, necklace length 41cm, clasps / brooches 32mm. £1,500–£2,000





383

AN ENAMEL EGG PENDANT BY FABERGÉ, the yellow guilloché enamel egg decorated with star and foliate detailing, opening to reveal a diamond-set heart drop on chain, to an 18ct gold spiga-link chain, egg signed 'Fabergé', numbered '414/500', chain with UK hallmark, maker's case and box, *pendant length 28mm. £1,500–£2,000*

Accompanied by Certificate of Authenticity from House of Fabergé.



384

A PAIR OF GEM-SET EARRINGS BY CASSANDRA GOAD, the carved rock crystal boules beneath cultured pearl surmounts, with a sculpted collet between, unsigned, maker's case and box, *length 21mm. £400–£600*

385

AN 18CT GOLD AND DIAMOND CLUSTER RING BY ROCKS & CO., the central brilliant-cut diamond of brown tint, *weighing 0.81 carat*, within a surround of brilliant-cut diamonds, to a similarly-set crossover mount, (diamond untested for natural colour), Birmingham hallmark, *total remaining diamond weight approximately 0.20 carat, ring size N–O. £600–£800*



Accompanied by Rocks & Co. Certificate of Authenticity, numbered '2559ES'.



386

A YELLOW SAPPHIRE AND DIAMOND DRESS RING, of triple hoop design, each set with an oval-cut yellow sapphire between bombé shoulders set with brilliant-cut diamonds, stamped '750', *total diamond weight approximately 3.70 carats, ring size O. £3,000–£4,000*



387

A MID 20TH CENTURY DIAMOND DOUBLE CLIP BROOCH, the stylised floral sprays set with single and old brilliant-cut diamonds, possible Egyptian assay mark, fitted case, total diamond weight very approximately 3.90 carats, length 6.3cm.

£2,000–£3,000



388

A DIAMOND DRESS RING, the bombé flowerhead of openwork design, set throughout with brilliant and single-cut diamonds, to a wirework hoop, total diamond weight approximately 2.05 carats, ring size K.

£1,000–£1,500



389

AN EMERALD AND DIAMOND CLUSTER RING, the step-cut emerald within a surround of brilliant and tapered baguette-cut diamonds, stamped '750', total diamond weight approximately 3.20 carats, ring size L.

£1,400–£1,800



390

A MID 20TH CENTURY DIAMOND BALLERINA RING, the undulating cluster set throughout with brilliant and tapered baguette-cut diamonds, to a reeded hoop, total diamond weight approximately 4.20 carats, ring size M.

£2,000–£3,000



391

A DIAMOND DOUBLE CLIP BROOCH, CIRCA 1940, the geometric scrolls set with old brilliant, single and baguette-cut diamonds, mounted in platinum and gold, partial assay mark, total diamond weight approximately 3.30 carats, length 5.3cm.

£1,600–£2,000



392

A MID 20TH CENTURY DIAMOND DOUBLE-CLIP BROOCH, of openwork scroll design, set throughout with brilliant and single-cut diamonds, total diamond weight approximately 11.00 carats, length 8cm. £2,000–£3,000



393

A PAIR OF DIAMOND CLUSTER EARRINGS, of flowerhead design, set throughout with brilliant-cut diamonds, total diamond weight approximately 3.50 carats, length 13mm. £1,500–£2,000



394

A MID 20TH CENTURY DIAMOND DOUBLE-CLIP SPRAY BROOCH, the flowerheads and interlaced foliage set throughout with brilliant, baguette and marquise-cut diamonds, fitted case, total diamond weight approximately 8.00 carats, dimensions 6.5 x 7cm. £3,000–£5,000





395

A DIAMOND SINGLE STONE RING, set with a transitional-cut diamond in 18ct gold, UK hallmark, *diamond weight approximately 1.60 carats, ring size L–M.*
£2,800–£3,400



396

A DIAMOND CLUSTER RING, set throughout with brilliant-cut diamonds, stamped '18CT', *total diamond weight approximately 2.05 carats, ring size M–N.* £800–£1,200



397

A DIAMOND RING, the oval-cut diamond within a wirework gallery setting with brilliant-cut diamond highlights to each side, stamped 'Pt900', *principal diamond weight approximately 1.45 carats, ring size J–K.* £1,200–£1,500



398

A BURMESE RUBY AND DIAMOND THREE STONE RING, the cushion-cut ruby between old brilliant and transitional-cut diamonds, within pierced gallery setting, mounted in platinum, case by Carrington & Co., *ruby weight approximately 1.25 carats, total diamond weight approximately 1.55 carats, ring size N.* £2,600–£3,600

According to a verbal report from GCS, the cushion-cut ruby is of Myanmar (Mogok) origin, with no indications of heating - moderate amount of oil in fissures (at time of testing). Verbal report number 5786-2871.



399

A RUBY AND DIAMOND CLIP, CIRCA 1950, the ribbon spray with applied flowerhead, set throughout with brilliant, baguette and single-cut diamonds, with two circular-cut ruby highlights, total diamond weight approximately 4.10 carats, length 5.5cm. £1,800–£2,200

400

A DIAMOND THREE STONE RING, the central brilliant-cut diamond, weighing 2.08 carats, between two pear-shaped diamonds, stamped '18CT' (rubbed), remaining total diamond weight approximately 1.10 carats, ring size M. £5,000–£7,000

Accompanied by a report from GCS stating the diamond weighing 2.08 carats is J colour, VS2 clarity. Report number 5786-2332, dated 1 May 2026.





401

A DIAMOND STAR BROOCH / HAIR PIN, CIRCA 1890, with central cluster, set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, with hair pin attachment for conversion, fitted case by Goldsmiths and Silversmiths Company Ltd., London, *total diamond weight approximately 5.60 carats, length 35mm.*

£2,000–£3,000



402

A LATE 19TH CENTURY DIAMOND BROOCH / PENDANT, of whiplash foliate design, set throughout with old brilliant and rose-cut diamonds, suspending a similarly-set drop, mounted in silver and gold, French assay mark, partial maker's mark, *total old brilliant-cut diamond weight approximately 0.35 carat, length 33mm.*

£200–£300



403

A DIAMOND BROOCH / PENDANT, CIRCA 1890, the openwork cartouche formed of interlocking hoops with an applied flowerhead to the centre and knifewire fringe below, set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, *total diamond weight approximately 4.60 carats, length 45mm.*

£1,800–£2,000

404

A GEM-SET BAR BROOCH, CIRCA 1900, the knifewire bar with applied scrolls set with rose-cut diamonds, with seed pearls between and cushion-shaped sapphires to the cardinal points, mounted in silver and gold, *length 5cm.*

£200–£300



405

A DIAMOND PENDANT, the openwork cluster set throughout with old brilliant-cut diamonds, suspended by a 9ct gold spiga-link chain, (converted from an antique jewel), UK hallmark, total diamond weight approximately 4.00 carats, length 42.5mm. **£1,500–£2,000**



406

A CULTURED PEARL AND DIAMOND NECKLACE, the three rows of cultured pearls, measuring approximately 8.5mm, to a 19th century diamond clasp pavé-set with old brilliant and cushion-cut diamonds, with rose-cut diamond highlights between, mounted in gold, total diamond weight approximately 7.00 carats, length 35cm. **£4,000–£6,000**





407

AN AMETHYST, PEARL AND DIAMOND BROOCH, CIRCA 1900, the oval-cut amethyst within a swagged surround of seed pearls and rose-cut diamonds, with a similarly-set bow to the surmount and pearl drop below, mounted in platinum and gold, (pearls untested), length 5.5cm.

£1,500–£2,000



408

AN EARLY 20TH CENTURY DIAMOND BROOCH / PENDANT, of pierced garland design with lattice and foliate detailing and a bow surmount, set throughout with rose-cut diamonds and suspending an old brilliant-cut diamond drop within and pearl drop below, mounted in platinum and gold, (pearl untested), principal diamond weight approximately 0.45 carat, length 5cm.

£1,000–£1,500



409

A PAIR OF AMETHYST AND DIAMOND CLUSTER EARRINGS, the oval mixed-cut amethysts within a surround of old brilliant-cut diamonds, total diamond weight approximately 3.05 carats, length 26mm. £1,200–£1,500



410

AN AMETHYST AND DIAMOND CLUSTER BAR BROOCH, CIRCA 1900, the oval-cut amethyst within a surround of old brilliant-cut diamonds, with similarly-cut diamonds to either side, mounted in platinum and gold, total diamond weight approximately 1.20 carats, length 6.5cm.

£600–£800

411

A DIAMOND RING, the transitional-cut diamond, weighing 3.34 carats, between shoulders set with marquise and baguette-cut diamonds, stamped '18K', remaining total diamond weight approximately 1.00 carat, ring size O. £5,000–£7,000

According to a verbal report from GCS the diamond weighing 3.34 carats is O/P colour, VS2 clarity. Verbal report number 5786-2037.





412

AN ART DECO SAPPHIRE AND DIAMOND RING, FRENCH, the cushion-shaped panel set with calibr -cut sapphires, old brilliant and single-cut diamonds, between fleur-de-lys shoulders, mounted in platinum, partial maker's mark, French assay mark, *total diamond weight approximately 0.65 carat, ring size M-N.* **£1,000-£1,500**



413

AN ART DECO DIAMOND DRESS RING, set with two old brilliant-cut diamonds, within an open surround of baguette and similarly-cut diamonds, mounted in platinum, *total diamond weight approximately 1.25 carats, ring size K-L.* **£1,500-£2,000**



414

A DIAMOND DRESS RING, CIRCA 1940, of odeonesque design, set with an old brilliant-cut diamond between demi-lune shaped shoulders set with single-cut diamonds, French import marks, *principal diamond weight approximately 0.65 carat, ring size K.* **£400-£600**



415

A MID 20TH CENTURY DIAMOND BRACELET, of openwork geometric design, set throughout with brilliant, baguette and single-cut diamonds, partial maker's mark possibly for Andr  Stoessel, partial French import marks, *total diamond weight approximately 5.90 carats, length 18.5cm.* **£2,000-£3,000**



416

AN ART DECO EMERALD, DIAMOND AND PEARL BROOCH, of rectangular form with canted corners, pierced throughout and set with old brilliant, single and rose-cut diamonds, with pearls to each corner and calibr -cut emerald highlights, mounted in platinum, (pearls untested), total diamond weight approximately 4.40 carats, length 5cm. £1,800–£2,600



417

AN EARLY 20TH CENTURY DIAMOND BROOCH, FRENCH, the pierced cartouche set throughout with old brilliant and rose-cut diamonds, with a border of seed pearls to either side, mounted in platinum, French assay mark, total diamond weight approximately 1.85 carats, length 47mm. £1,500–£2,000



418

AN ART DECO ONYX AND DIAMOND PANEL BROOCH, the pierced rectangular panel set throughout with old brilliant and rose-cut diamonds, with shaped onyx cabochon highlights, mounted in platinum, (one onyx deficient) total diamond weight approximately 6.00 carats, length 6.5cm. £2,600–£3,000



419

AN ART DECO DIAMOND BROOCH, the pierced plaque with canted corners and set throughout with old brilliant and rose-cut diamonds, (one paste replacement, one diamond deficient), total old brilliant-cut diamond weight approximately 1.25 carats, length 6cm. £1,000–£1,500



420

A SAPPHIRE AND DIAMOND PENDANT BY HIRSH, the pear-shaped sapphire beneath a similarly-cut diamond surmount, *weighing 0.33 carat*, to a fancy-link platinum chain, maker's mark, UK hallmark, maker's case, *length 42cm*. £500–£700

421

A SRI LANKAN SAPPHIRE AND DIAMOND RING, CIRCA 1920, the cushion-shaped sapphire cabochon within a surround of single-cut diamonds, between similarly-set shoulders, mounted in platinum, (one diamond deficient), *sapphire weight approximately 14.80 carats*, *ring size P–Q*. £2,600–£3,200

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin with no indication of heating. Report number 5786-2320, dated 1 May 2026.



422

A DIAMOND SINGLE STONE RING, set with a brilliant-cut diamond, weighing 5.00 carats, between shoulders each set with a baguette-cut diamond, mounted in platinum, London hallmark for 1989, ring size M–N. £22,000–£26,000

Accompanied by a report from GCS stating the diamond weighing 5.00 carats is K colour, VS1 clarity. Report number 5786-1748, dated 3 March 2026.





423

A SET OF THREE ART DECO GEM-SET BANGLES, set throughout with step-cut rubies, sapphires or rose-cut diamonds, the galleries with engraved scroll detailing, the ruby and sapphire bangles mounted in gold, the diamond bangle in platinum and gold, *inner diameter 7cm.* **£3,000–£4,000**

Provenance: Property of a Noble family.



424

A RUBY AND DIAMOND DRESS RING, CIRCA 1980, the lozenge-shaped plaque set with an oval-cut ruby, weighing approximately 1.00 carat, within an alternating surround of calibr -cut rubies and brilliant-cut diamonds, to a bicoloured reeded band, ring size L. **£8,000–£12,000**

Accompanied by a report from SSEF stating that the ruby is of Burmese origin with no indications of heat treatment. Report number 118040, dated 11 August 2021.





425

AN EARLY 20TH CENTURY PEARL AND DIAMOND PENDANT, FRENCH, set with two old cushion-shaped diamonds suspending an openwork drop of palmette design, set with a central pearl, *measuring 6.7 x 6.8 x 5.4mm*, the surround set with old brilliant and rose-cut diamonds, suspending a further cushion-shaped diamond and pear-shaped pearl drop, *measuring 7.4 x 6.6 x 8.4mm*, to a cable-link chain, mounted in platinum and gold, French assay marks, numbered '2556' or '2558', fitted case, *total diamond weight approximately 2.50 carats, pendant length 6cm.*

£4,000–£6,000

Accompanied by a written report from GCS confirming the pearls are of natural saltwater origin. Report number 5786-2151, dated 16 April 2026.

426

AN EARLY 20TH CENTURY DIAMOND JEWEL, the slightly bowed rectangular panel of floral garland design, set throughout with old brilliant-cut diamonds, suspending a central diamond drop within a circlet wreath surround, the outer border of bows and C-scrolls, mounted in platinum, the whole later applied to a detachable frame of conforming outline, with added brooch fitting, *total diamond weight approximately 4.00 carats, dimensions 6.4 x 3.8cm.*

£2,600–£3,000

According to a PMI test on the XRF Analyser, the detachable frame is testing as 9ct gold.





427

A DIAMOND TIARA, CIRCA 1890, of tiered foliate design with knifewire detailing and set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, detaching from frame for necklace conversion, total diamond weight approximately 6.50-7 carats, frontispiece length 13cm. £4,000-£6000

Provenance: Property of a Noble family.



428

A 19TH CENTURY DIAMOND BROOCH, the foliate spray set throughout with vari-cut diamonds, suspending a similarly-set articulated fringe below, mounted in gold, (one diamond deficient), total diamond weight approximately 3.25 carats, length 7cm. **£2,400–£3,000**



429

AN EARLY 20TH CENTURY PEARL AND DIAMOND RING, of crossover design, set with a bouton-shaped pearl, measuring approximately 6.0mm, and an old brilliant-cut diamond, mounted in gold, (pearl untested), diamond weight approximately 0.75 carat, ring size N. **£800–£1,200**



430

A DIAMOND FIVE STONE RING, set with a graduated row of old brilliant-cut diamonds, partial maker's mark, total diamond weight approximately 1.60 carats, ring size I. **£1,500–£2,000**



431

AN ANTIQUE PEARL AND DIAMOND RING, of cruciform design, set with a pearl amongst old brilliant-cut diamonds, (pearl untested), stamped 'K18', total diamond weight approximately 1.50 carats, ring size P–Q. **£1,500–£2,000**



432

AN ANTIQUE DIAMOND CLUSTER RING, the central plaque set throughout with rose-cut diamonds, between similarly-set shoulders, to a scrolled hoop, mounted in silver and gold, (composite), cased, ring size O. **£1,500–£1,800**

433

A COLLECTION OF BROOCHES, to include an 18ct gold foliate spray brooch with circular-cut ruby highlights, UK hallmark, a bow brooch with cultured pearl centre, a swirl brooch, and two textured flowerhead brooches, all stamped '750', various sizes. (5) £2,600–£2,800

434

A COLLECTION OF RINGS, to include an 18ct gold and circular-cut emerald ring, London 1986, a diamond five stone ring, a 9ct white gold gem-set ring, London 2002, two rings modelled as dolphins, etc., various marks, various sizes. (9) £500–£700

435

A COLLECTION OF JEWELLERY, to include a 9ct gold, cultured pearl and emerald bracelet, London hallmark, a miniature telescope charm in case, Austrian assay mark for Vienna, a cable-link chain interspersed with polished beads, French assay mark, a malachite flower pendant, etc., various sizes. (9) £500–£700

436

TWO GEM-SET RINGS, an 18ct bicolour gold ring set with a rectangular fancy-cut diamond, the shank of overlapping design to the reverse, maker's mark 'DFJ' and a 9ct gold white stone and synthetic sapphire eternity ring, both with UK hallmarks, ring sizes U–V. £600–£800

437

TWO SEED PEARL JEWELS, CIRCA 1900, comprising an opal and seed pearl pendant of circular knifewire design, and a seed pearl bangle with bead and ropetwist decoration, both mounted in gold, bangle stamped '9CT', pendant length including bale 38mm, bangle inner diameter 5.5cm. (2) £300–£400

438

A COLLECTION OF JEWELLERY, comprising two 22ct gold wedding bands, UK hallmarks, and a pair of cufflinks, the circular panels with engraved monogram, to chain connectors, various sizes. (3) £800–£1,000

According to a PMI test on the XRF Analyzer, the cufflink panels are testing as 21ct gold, and the chain connectors as 15ct gold.

439

A PAIR OF INTERCHANGEABLE CULTURED PEARL AND GEM-SET EARRINGS, with detachable drops, to include brilliant-cut diamond and cultured pearl, collet-set amethyst and citrine examples, stamped '9CT', various lengths. (4) £300–£400

440

A COLLECTION OF JEWELLERY, to include a silver and enamel brooch by Pat Cheney, a pin brooch by Lalique, a Mexican silver bangle by Sigi Pineda, a 'Kyoto' scarf ring by Hermes, etc., various lengths. (Quantity) £200–£300

441

A COLLECTION OF FIVE BROOCHES, comprising three cultured pearl brooches, a flowerhead brooch, and a bicolour example, all with Italian assay marks, stamped '750', various sizes. (5)

£2,200–£2,600

442

A COLLECTION OF LATE 19TH - EARLY 20TH CENTURY JEWELLERY, comprising a pair of amethyst and diamond ear pendants, a pair of amethyst single stone earrings, a seed pearl and amethyst brooch, a shell cameo brooch, a pearl necklace, a rose-cut diamond stick pin, a pearl stick pin, and a gem-set bar brooch, (pearls untested), various lengths.

£600–£800

443

A CULTURED PEARL NECKLACE AND BRACELET, the five rows of graduated cultured pearls, measuring approximately 4.5mm - 7.1mm, to an 18ct gold clasp set with brilliant-cut diamonds, together with a four-row bracelet of similar design, first with UK hallmark, lengths 51cm and 15.5cm. £800–£1,000

444

A GEM-SET BRACELET AND EARRING SUITE BY DEAKIN & FRANCIS, 1986, the five rows of amethyst beads to an oval-cut amethyst clasp with marquise-cut blue gemstone highlights, mounted in 9ct gold, the earrings en suite, marker's mark, Birmingham hallmark, bracelet length 15cm, earrings 21mm.

£300–£500

445

A DIAMOND CLUSTER RING, set with brilliant-cut diamonds to a tapered textured band, stamped '18CT', total diamond weight approximately 0.65 carat, ring size M.

£200–£300

446

FOUR RINGS, comprising an 18ct gold signet ring, two plain polished bands and a coin ring set with a pseudo Turkish Kurush, first with UK hallmark, bands with Swedish assay marks for 18ct gold, fourth stamped '14', various sizes.

£1,500–£2,000

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

447

A COLLECTION OF CUFFLINKS AND STUDS, to include a pair of cufflinks and a button each with a crowned boar's head crest, a pair of 9ct gold cufflinks with engraved initials 'EOI', assorted 9ct gold examples, etc., various sizes. (Quantity)

£1,200–£1,500

448

TWO CULTURED PEARL BRACELETS, the first of three rows of cultured pearls with reeded bead spacers, together with an eight row cultured pearl bracelet, *lengths 17cm and 15.5cm.* (2) £400–£600

449

THREE EARLY 20TH CENTURY JEWELS, comprising two diamond stick pins and a sapphire and diamond bar brooch, mounted in platinum and gold, total *diamond weight approximately 0.35 carat, bar brooch length 6cm.* £300–£500

450

A COLLECTION OF SIX BROOCHES, to include a textured bow brooch set with a central cultured pearl, a bicolour brooch of abstract design, and four gem-set foliate spray brooches, all with Italian assay marks, stamped '750', *various sizes.* (6) £1,200–£1,500

451

AN ENGRAVED BAND, 1967, with floral decoration throughout, Swedish assay mark for 18ct gold, *ring size P.* £500–£700

452

A COLLECTION OF JEWELLERY, to include an early 20th century green enamel and seed pearl chain, a smoky quartz and diamond pendant, circa 1970, an antique garnet and diamond heart drop (composite), a pair of early 20th century amethyst and seed pearl earrings, etc., *various sizes.* (Quantity) £400–£600

453

TWO DIAMOND ETERNITY RINGS, the first set throughout with old brilliant-cut diamonds, the second spaced by brilliant-cut diamonds, *total diamond weight approximately 1.50 carats, ring sizes O–P.* £300–£500

454 Y

A QUANTITY OF MISCELLANEOUS ITEMS, comprising a silver cigarette case, a coral flower brooch, a shell cameo brooch, two coral necklaces, a zircon and white stone bracelet and pendant, two wristwatch heads, assorted rings, brooches, necklaces, beads etc. £500–£700

455

A COLLECTION OF GEM-SET BROOCHES, comprising three foliate spray brooches, two flowerhead brooches set with cultured pearls and turquoise, and a brooch of abstract design with turquoise highlights, all with Italian assay marks, all stamped '750', *various sizes.* (6) £2,200–£2,400

456

A CULTURED PEARL NECKLACE BY MIKIMOTO, 1980, the uniform row of cultured pearls to a 9ct gold clasp with starburst design, maker's mark, London hallmark, *length 48cm.* £150–£200

457

A SAPPHIRE AND DIAMOND RING, of crossover design, set with a circular-cut sapphire between brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, *total diamond weight approximately 0.20 carat, ring size N.* £200–£300

458

A QUANTITY OF JEWELLERY, to include garnet cluster ear studs, gem-set ear pendants, a quantity of cultured pearl and gem bead necklaces and bracelets, etc., *various sizes.* (Quantity) £400–£500

459

TWO GEM-SET RINGS, comprising a sapphire and diamond seven stone ring, and a diamond single stone ring, first with rubbed hallmark, second stamped '18CT' and 'PLAT', *total diamond weight approximately 0.60 carat, ring sizes S and P.* (2) £400–£600

460

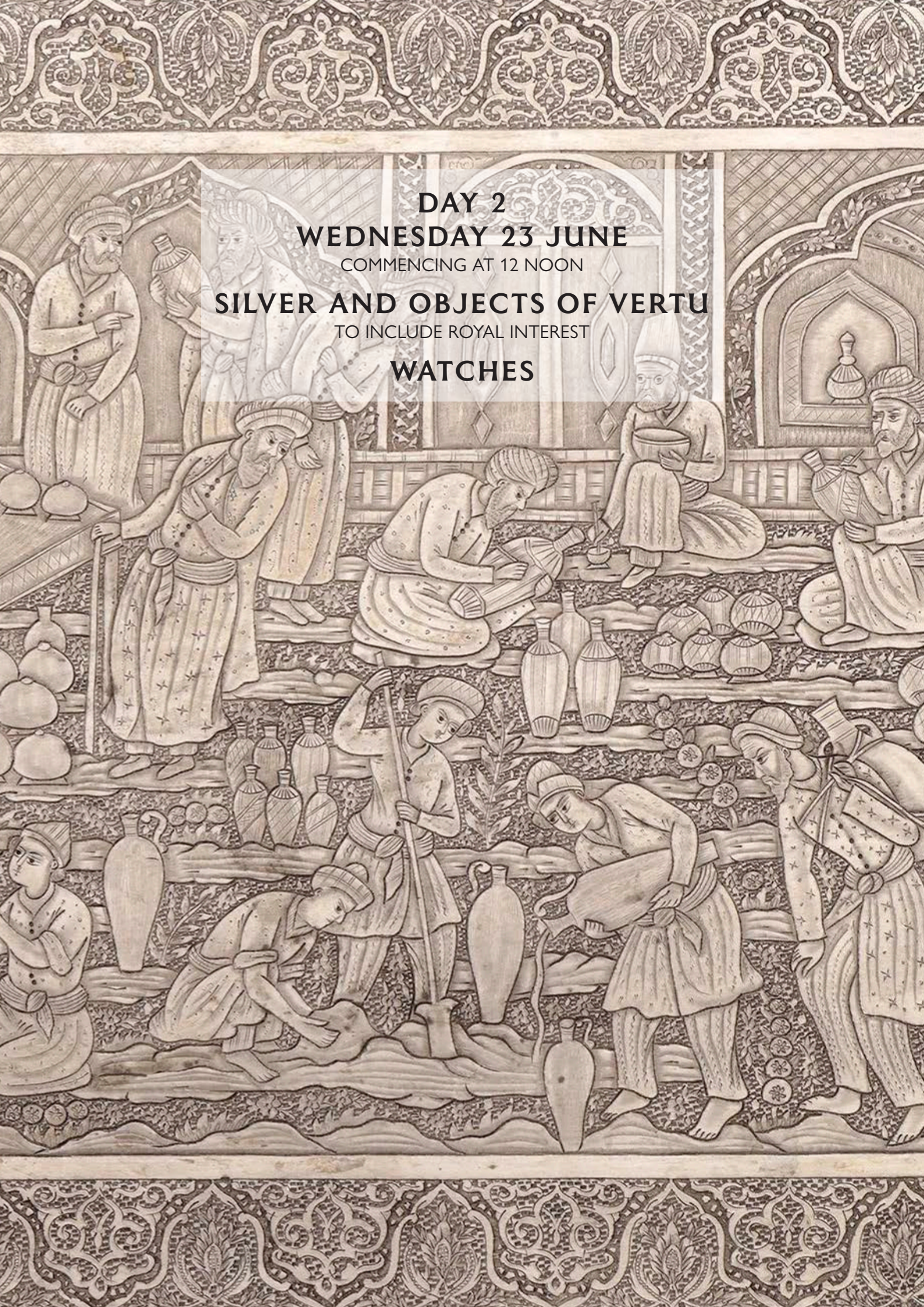
A COLLECTION OF JEWELLERY, to include a gem-set starburst pendant by Ponzalli & Chini, Italian assay mark, stamped '750', a pierced ring of abstract design, stamped '750', an enamel cat pendant, stamped '750', etc., *various sizes.* (Quantity) £4,000–£5,000

461

A DIAMOND CLUSTER RING, set with a brilliant-cut diamond within a similarly-set surround and shoulders, stamped '750', *ring size P.* £280–£320

462

A COLLECTION OF EAR STUDS, to include gem-set, bicolour and textured examples, etc., *various lengths.* (Quantity) £500–£700



DAY 2
WEDNESDAY 23 JUNE
COMMENCING AT 12 NOON
SILVER AND OBJECTS OF VERTU
TO INCLUDE ROYAL INTEREST
WATCHES

A PRIVATE COLLECTION

LOTS 463–466



463

ROYAL INTEREST: A QUEEN VICTORIA ROYAL PRESENTATION STICKPIN, the terminal mounted with the Imperial state crown, diamond set, cased by Dobson & Sons, of 32 Piccadilly, London, length 5.4cm. **£600–£800**

Provenance: From a Private Collection.



464

ROYAL INTEREST: AN EDWARD PRINCE OF WALES (LATER KING EDWARD VIII) ROYAL PRESENTATION STICKPIN, the terminal with rose-cut diamond set Prince of Wales's feathers encircled by a blue enameled garter, with motto 'HONI SOIT QUI MAL Y PENSE', gold and silver mounted, in gilt tooled Collingwood & Co. case, the cover with stamped gilt Prince of Wales's feathers, length 6.5cm. **£500–£700**

Provenance: From a Private Collection.



465

ROYAL INTEREST: AN ALBERT DUKE OF YORK (LATER GEORGE VI) ROYAL PRESENTATION STICKPIN, the terminal with White Rose of York (alluding to Prince Albert's title as Duke of York), encircled by blue enamel garter with motto 'HONI SUIT QUI MAL Y PENSE' beneath crown surmount, gold mounted, in gilt tooled red leather case by Plante, length 6.3cm. **£600–£800**

Provenance: From a Private Collection.





466

ROYAL INTEREST: A GEORGE VI ROYAL PRESENTATION STICKPIN, the terminal with diamond set Royal cypher G VI R, beneath red enamelled crown, platinum and diamond mounted, cased by Collingwood & Co, length 7cm. £600-£800

Provenance: Gifted by Queen Elizabeth II to James "Jimmy" MacDonald, MVO, valet to King George VI, in memory of her father.

From a Private Collection.



JAMES HARPER MACDONALD (1908–1989), born in Haddingtonshire, Scotland, served as valet to the Royal household for over four decades, in service to King George VI, Prince Philip and Prince Charles (now King Charles III).

MacDonald was the first to discover the death of King George VI. On the morning of 6 February 1952 at Sandringham House, Norfolk, he knocked on his master's bedroom door at 7.30am with the King's morning cup of tea. Receiving no reply, he entered the room to discover the King had died peacefully in his sleep.

Macdonald summoned the King's Equerry, Captain Harold Campbell, who informed Queen Elizabeth that her husband had died. At 10.45am, the news of the King's death was announced to the world.

Thousands of miles away in Kenya, the King's eldest child - Elizabeth II - was travelling through the British Commonwealth with her husband Prince Philip. The news of her father's death was to reach Kenya later that day.

James Macdonald continued working for the Royal Family after 1952 and he was made a Member of the Royal Victorian Order in 1974 by Elizabeth II in recognition of his long and faithful service.

* * *



467

ROYAL INTEREST: A QUEEN ALEXANDRA ROYAL PRESENTATION STICKPIN, the blue and white enamelled interlaced double-A cypher beneath the Imperial state crown, mounted in gold, in gilt tooled case by Collingwood & Co., with gilt cypher to cover, length 6.7cm. £400-£600

Provenance: By family repute, this stickpin was presented to **THOMAS EDWARD GOODMAN** - a Royal footman to King Edward VII and Queen Alexandra, serving for 20 years between 1899-1919. His supervisor Colonel Sir Arthur Davidson was Equerry to Edward VII and later Queen Alexandra, and was part of the Marlborough House Set, the social circle surrounding Edward VII.





468

ROYAL INTEREST: A SHELL CAMEO BROOCH, CIRCA 1820–1830, DEPICTING PRINCE FREDERICK, DUKE OF YORK & ALBANY, carved in profile, in military uniform, and wearing the badge of The Order of the St Esprit, bearing scratched signature '***F. Roma' below, within cannetille work gold mount, length 5.5cm. **£800–£1,000**

Provenance: By family repute, formerly the property of the Carey family of Guernsey.

PRINCE FREDERICK, DUKE OF YORK AND ALBANY (1763–1827), was the second son of King George III and the younger brother of George IV.

A soldier by profession, he served as the Commander-in-Chief of the British Army during the Napoleonic Wars. From 1820 until his death, he was the heir presumptive to his elder brother, King George IV, but predeceased him, never ascending the throne. He is famously remembered in popular culture as the inspiration for the nursery rhyme 'The Grand Old Duke of York'.



Portrait of the Duke of York, by Thomas Lawrence, 1816: The Royal Collection.

469



ROYAL INTEREST: A VICTORIA AND ALBERT WEDDING COMMEMORATIVE RING, 1840, the wirework ring comprising a central lover's knot flanked by two small medallions featuring Queen Victoria and Prince Albert of Saxe-Coburg-Gotha respectively, the reverse of each with a royal crown surrounded by the legend 'Married Feb 10 1840', ring size R. **£500–£700**

This finger ring commemorates the marriage of Queen Victoria and Prince Albert of Saxe-Coburg-Gotha on 10 February 1840. It is one of a selection commissioned and distributed personally by Queen Victoria.

"At the marriage of Queen Victoria, rings were distributed having the royal likeness in profile in gold: the legend being 'Victoria Regina'. The whole was less than a quarter of an inch in diameter, but with the aid of a powerful magnifying-glass the features were disclosed beautifully delineated. The Queen was so pleased with this microscopic work of art that she ordered six dozen impressions to be struck and set by the court jewellers, Rundle and Bridges (sic), in gold rings for distribution among distinguished personages". Finger-Ring Lore, W. Jones, 1877, p 296.

See Museum of London, item ref 46.18, for a similar example.

This ring is illustrated in *Rings 1800–1910, a study of English and related designs*, pub. by Verlaine Davies, Write Designs, 2009, p.82.



470

ROYAL INTEREST: A FREDERICK, PRINCE OF WALES MOURNING RING, 1751, the Prince of Wales's feathers in white enamel and overlaid with motto 'Ich Dien' in black enamel, to a black enamel band reading 'F.P:W: / OB:20/MAR / 1750 / Æ::44', mounted in silver and gold, (composite), cased with label to underside reading '8' and 'Armstrong', ring size M. £2,000–£3,000

Provenance: Accompanied by a handwritten note reading 'Mourning ring, given to Andrew Armstrong of the Royal Household, on the death of Frederick, Prince of Wales, eldest son of George II, on March 20th 1750' [Julian calendar].



Portrait of Frederick, Prince of Wales
by Thomas Hudson, 1750: National Trust Collections.

FREDERICK, PRINCE OF WALES (1707-1751) was the eldest son and heir apparent of King George II, and the father of King George III. At his birth he was fourth in line to the throne, behind his great-grandmother, his grandfather and his father. His grandfather became King George I, reigning between 1714–1727, with his father succeeding the throne as George II. Following this, in 1729 Frederick moved to Britain from his home in Germany and was created Prince of Wales.

Frederick died in London on 31 March 1751 according to the Gregorian calendar, (being 20 March 1750 in the Julian calendar). Britain changed from the Gregorian to the Julian calendar in 1752, losing 11 days to align with the rest of Western Europe.

Frederick predeceased his father George II and is buried in Westminster Abbey. He had 11 legitimate offspring and was succeeded as Prince of Wales by his son George, who would go on to become King George III in 1760.

The Prince of Wales's feathers motif in this ring is roughly contemporary with, but not original to the the black enamelled band.



A PRIVATE COLLECTION OF ROYAL PHOTOGRAPHS, ETC.

THE PROPERTY OF GROUP CAPTAIN B.A. PRIMAVESI CVO
LOTS 470–477



471

ROYAL INTEREST: A SIGNED PORTRAIT PHOTOGRAPH OF HRH THE PRINCESS MARGARET, COUNTESS OF SNOWDON, a black and white portrait photograph, the mount signed below 'Margaret, 1970', the reverse numbered in pencil '15250/1', in a gilt tooled red leather easel back frame, by Smythson of Bond Street', dimensions 23 x 18cm. £150–£200

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.

Princess Margaret wears the Poltimore diamond tiara, commissioned from Garrard for Florence, wife of the second Baron Poltimore, and treasurer to Queen Victoria's household between 1872-74. It was acquired to mark the Princess's marriage to Anthony Armstrong-Jones in May 1960.

Part of a collection of 800 of Princess Margaret's jewels auctioned by Christie's, the tiara achieved the second-highest price of the night, selling for £926,400, almost five times its high estimate, to an anonymous buyer. Disappearing from the public eye as quickly as it arrived, its current whereabouts is unknown.



472

ROYAL INTEREST: A SIGNED PHOTOGRAPH OF HRH THE PRINCESS MARGARET, COUNTESS OF SNOWDON AND ANTHONY ARMSTRONG-JONES, 1ST EARL OF SNOWDON, the black and white photograph of the Princess and the Earl of Snowdon amid members of the RAF in front of an aircraft, the mount signed below 'Margaret, 1970' and 'Snowdon', in a black and gilt easel back frame, dimensions 27.3 x 32.7cm. £80–£120

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.



473

ROYAL INTEREST: A SIGNED BLACK AND WHITE PORTRAIT PHOTOGRAPH OF HM QUEEN ELIZABETH, THE QUEEN MOTHER (1900 - 2002), the portrait by Anthony Buckley, signed 'Elizabeth R' to the lower mount, the reverse stamped 'Anthony Buckley Photograph' and numbered in pencil '4733-19', in a dark blue leather easel back frame bearing gilt Royal monogram 'ER' to the top, by H.H. Plante, *dimensions 32 x 22.5cm.* **£300-£400**

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.

This official portrait was photographed by Anthony Buckley in February 1963. (See National Portrait Gallery primary collection, NPG x76302, for another portrait from the same sitting).

HRH Queen Elizabeth, the Queen Mother wears the Greville tiara, made by Boucheron, two diamond rivière necklaces and a blue sash supporting the badge and star of the Order of the Garter, together with the family orders of Kings George V and George VI.

She also wears a pair of diamond drop earrings - the pear-shaped diamond drops had been taken from the Timur ruby necklace which came from the Treasury of Lahore and was presented to Queen Victoria by the Hon. East India Company in 1851.

On her wrist sits Queen Victoria's wide diamond cuff bracelet, which she chose from the Royal Collection when she inspected it with Queen Mary in 1936, following the accession of George VI. Also selected at this time was the diamond fringe brooch, known as the Tassel or Waterfall brooch, made by Garrard in 1856 for Queen Victoria, also worn in this portrait. Queen Victoria left the brooch to Edward VII, whose wife Queen Alexandra often wore it. The Queen Mother wore the brooch to the coronation of her daughter, Queen Elizabeth II.



474

ROYAL INTEREST: A SIGNED PORTRAIT PHOTOGRAPH OF QUEEN ELIZABETH II AND HRH PRINCE PHILIP, DUKE OF EDINBURGH, the black and white official portrait, by Anthony Buckley, signed to the mount 'Elizabeth R' and 'Philip' and dated '1971', the reverse of the mount stamped 'Anthony Buckley Photograph' and numbered in pencil '5170-6', contained in dark green leather easel back frame, by H.H. Plante, *dimensions 33 x 25.5cm.* **£500-£600**

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.

Group Captain B.A. Primavesi CVO, was Deputy Captain of the Queen's Flight from 1968 to 1971. During his tenure he was presented with signed photographs by various members of the Royal Family. From 1973 to 1976 he acted as Air Attaché for Tehran and Kabul, in the course of which he entertained the Duke and Duchess of Kent, who presented him with a pair of gold cufflinks.

This official portrait was photographed by Anthony Buckley in 1969. (See National Portrait Gallery primary collection, P1514).

The Queen wears an aquamarine and diamond necklace, earring and bracelet suite given to her by the President and people of Brazil, the necklace and earrings given in 1953 to celebrate her coronation, followed by a matching bracelet in 1958. She also wears the 'Girls of Great Britain and Ireland' tiara. This was given to Princess May of Teck, the future Queen Mary, as a wedding gift in 1893. Lady Eve Greville arranged the collection and commissioning of the tiara from Royal jewellers Garrard. In 1920 Queen Mary had the pearl uprights removed and replaced with collet set diamonds. In 1947 she gave it as a wedding gift to Princess Elizabeth. Queen Elizabeth II reputedly referred to it as 'Granny's tiara'.

The Queen also wears the blue sash, with the badge and star of the Order of the Garter, together with the family orders of Kings George V and George VI.

475

ROYAL INTEREST: A SIGNED BLACK AND WHITE PORTRAIT PHOTOGRAPH OF HM KING CHARLES III, AS PRINCE OF WALES, the full length portrait by Cecil Beaton, signed 'Charles, October 1970' to the lower mount, the reverse stamped 'Cecil Beaton Photograph' and numbered in ink '996/10', in a dark green leather easel back frame bearing gilt Prince of Wales's feathers to the top, by Jarrolds, Knightsbridge, dimensions 24.5 x 18cm. £200-£300

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.



476

ROYAL INTEREST: TWO SIGNED BLACK AND WHITE PHOTOGRAPHS OF HM KING CHARLES III AS PRINCE OF WALES, the first of the Prince of Wales stood before a large RAF aircraft, the mount signed below 'Charles, 1970'; the second showing the Prince of Wales standing in a line with members of the Australian Royal Air Force before a large aircraft, the mount signed below 'Charles, 1970'; both in gilt easel back frames, dimensions 17 x 20.3cm. £150-£200

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.



477

ROYAL INTEREST: TWO SIGNED PHOTOGRAPHS OF PRINCESS ALEXANDRA OF KENT, THE HONOURABLE LADY OGILVY AND SIR ANGUS OGILVY, the first a black and white portrait by Cecil Beaton, the mount signed below 'Alexandra' and 'Angus Ogilvy', with gilt monogram of Princess Alexandra above, the reverse stamped 'Cecil Beaton Photograph' and numbered in ink '1068/193', in a gilt tooled red leather easel back frame, *dimensions 22.2 x 17.2cm*; the second depicting the couple standing in front of an aircraft, the photograph signed 'Alexandra, 1969, Bangkok' and 'Angus Ogilvy', in black and gilt easel back frame, *dimensions 32.5 x 27.3cm*. £100–£150

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.

PRINCESS ALEXANDRA, THE HONOURABLE LADY OGILVY (Alexandra Helen Elizabeth Olga Christabel; born 25 December 1936), is a member of the British royal family and the only daughter of Prince George, Duke of Kent, and Princess Marina of Greece and Denmark. She is the only living granddaughter of George V, a niece of Edward VIII and George VI, and a first cousin of Queen Elizabeth II. Alexandra's mother was also a first cousin of Prince Philip, Duke of Edinburgh, consort of Elizabeth II, making her both a second cousin and first cousin once removed of Charles III.

Alexandra was married to businessman Sir Angus Ogilvy from 1963 until his death in 2004. At the time of her birth, she was sixth in line of succession to the British throne; as of 2025, she is 58th.

In the autumn of 1969 the Princess Alexandra and Sir Angus Ogilvy visited Thailand as guests of the King Rama IX.



478

ROYAL INTEREST: A PAIR OF 9CT GOLD ROYAL PRESENTATION CUFFLINKS, 1968, the plain tonneau-shaped panels with engraved monogram 'KK' beneath a Prince's coronet, with chain connections, maker's mark 'C&F' for Cropp and Farr, Birmingham hallmark, cased, *plaque length 17mm*. £200–£300

Provenance: Presented to Group Captain B.A. Primavesi CVO, and thence by descent.

The cufflinks bear the monogram of **KATHARINE, DUCHESS OF KENT** (born **KATHARINE LUCY MARY WORSLEY** (22 February 1933–4 September 2025), the late wife of Prince Edward, Duke of Kent, a grandson of King George V.

The duchess was a familiar presence at Wimbledon, where she presented the Ladies' Singles Trophy and became known for her warmth and compassion. A lifelong supporter of music, she performed with several choirs and held honorary roles in musical organisations. In later years, she taught music at a primary school in Kingston upon Hull, where she was known simply as 'Mrs Kent'. In 2004 she co-founded the charity Future Talent to support musically gifted children from disadvantaged backgrounds.

479

A FRENCH GILT BRONZE TWIN SECTION BUCKLE BY LINE VAUTIN, 20TH CENTURY, modelled with sprays of carnations in bud and flowerheads, signed 'LINE VAUTIN' to the reverse, dimensions 11 x 7.4cm. £200-£300

LINE VAUTIN (1913-1997) was a French designer, from a family of metalworkers. She was self-taught, mastering the skills of casting, chasing and gilding bronze by the time she was 14. She found prominence through participating in exhibitions including the 1937 Exposition Universelle in Paris, and opened galleries on Rue de Berri, and later Rue du Faubourg Saint-Honoré. Her work was described as "*bold, brilliant, barbaric and intricately crafted*" (New York Times) and caught the eye of leading designers including Yves Saint-Laurent and Ingrid Bergman. After her death, she was honoured with a major retrospective of her works at the Musée des Arts Décoratifs in Paris in 1999.



480

A GOLD MOUNTED MINIATURE CLOTHES BRUSH, probably Japanese, highlighted with rose-cut diamonds, a ruby and a sapphire, partially engraved with repeating honeycomb decoration, length 5.5cm. £400-£600



481

A LIPSTICK HOLDER AND COMPANION CIGARETTE LIGHTER BY VERDURA, of square section, with incised fan shaped decoration, stamped '14k', height 5.2cm. (2) £3,000-£4,000





482

A GOLD PLATED LIGHTER BY MUST DE CARTIER, of flattened cylindrical form, with engine-turned engraving and red enamel collar, signed 'Cartier PARIS', numbered '58554S', cased, length 7cm. £100–£150

483

A GOLD PLATED LIGHTER BY CARTIER, of flattened cylindrical form, with chequered engine-turned finish, with tricolour 'Trinity' collar, signed 'Cartier PARIS', numbered '19963L', length 7cm. £100–£150



484

A GOLD PLATED LIGHTER BY CARTIER, of flattened cylindrical form, with lattice engine-turned finish, signed 'Cartier PARIS', numbered '874667', length 6.9cm.

£100–£150

485

A MID 20TH CENTURY LIGHTER BY BOUCHERON, of flattened cylindrical form, with flowerhead decoration on a textured weave ground, signed, rubbed maker's mark, French assay mark, stamped 'OR 750', numbered '65549', length 7.4cm.

£1,500–£2,000





486

A COLLECTION OF EIGHT AMERICAN 'CARRYALL' PURSES AND COMPACTS BY VOLUPTÉ, CIRCA 1940-1950,

mostly in gold/silver-toned brass, comprising:

- a 'Pianette' purse, in outer sleeve,
 - two purses applied with costume jewels, in carrying sleeves
 - a basket-weave purse, with carrying sleeve,
 - a 'Golden gesture' hand-shaped compact,
 - a 'Lip-Lock' compact,
 - a 'Pianette' compact,
 - and a 'Silhouette' coach and horse compact,
- mostly with original packaging, largest length 14cm. (8)

£100-£120

Volupté was an American company operating from the mid 1920s, based in Fifth Avenue in New York. The firm became a dominant market leader in the 1940s and 1950s, celebrated for its glamorous and novelty products.



487

AN UNUSUAL ANTIQUE CIRCULAR GLASS FOB, engraved and painted to depict a three masted sailing vessel, with tall smoke stack to the centre, mounted within a metal frame, diameter 16mm. £40-£60

Provenance: Discovered by a metal detectorist at Guestwick, near Reepham, Norfolk, 2024.

The sailing vessel, being both sail and steam powered, bears resemblance to those used in the Polar Explorations, circa 1900-1914, and may be commemorative of either Captain Scott's two expeditions to the Antarctica, in 1901-1904 and again 1910-14 or Sir Ernest Shackleton's Trans-Antarctic Expedition between 1914-1916.



488

AN 18CT GOLD SOVEREIGN CASE AND A SET OF BRASS SOVEREIGN / HALF SOVEREIGN BALANCE SCALES, the sovereign case by Minshull & Latimer, Birmingham hallmark, the balance scales by Harrison, in travel case. (2) £800-£1,000



489

THREE 9CT GOLD PENCIL FOBS, the first engine-turned, retractable, hallmarked, by Sampson Mordan & Co, London 1915; the second retractable scroll engraved and stamped 'E.B.9ct'; the third engine turned, hallmarked and bearing maker's mark 'C&C'. (3) £600-£800



490

A SILVER COIN BELT, the chain links uniting 15 mainly 18th and 19th century coins, to include a Spanish dollar of Charles IV (1793) countermarked with head of George III, French Republic six livres, 1793, Republic of Central America 8 reals, 1825, Louis XV French ecu, 1720, length 100cm. £400-£500

491

A MINIATURE BONBONNIÈRE, FIRST HALF 19TH CENTURY, modelled as a tapered bucket with detachable cover and carrying handle, set with bloodstone panels and mounted in bicolour gold with engraved foliate decoration, on a belcher-link chain, length excluding chain 28mm. £600-£800



492

A 19TH CENTURY GOLD SWIVEL FOB SEAL, the hardstone scarab bead seal carved to depict a centaur, the surmount modelled as a knight's helmet with Greek inscriptions and applied laurel wreath and dragon above, length 31mm. £600-£800



493

A GROUP OF TWO SEALS AND A FOB, comprising a springbok fob seal, inset with a hardstone seal base bearing Arabic inscription, suspended from a bar brooch mount stamped '18ct'; a gold mounted bloodstone fob seal, intaglio carved with a quartered coat of arms; and a 9ct gold medal fob, various lengths. (3) £200-£300



494

ASSORTED ITEMS, comprising a bloodstone fob seal, four assorted watch keys and two locket seals, one stamped '625', various sizes. (7) £600-£800

497

AN EDWARDIAN SILVER BOWED RECTANGULAR CIGARETTE CASE, the front enamelled with oval horse racing scene, the jockey in blue and white racing colours, with red cap, on chestnut horse at full gallop, by maker A.S., Birmingham 1908, dimensions 8.3 x 7.2cm. £150-£200



498

AN ITALIAN SILVER CIGAR CASE, the lid inset with an Art Nouveau style composition panel of a maiden in flowing robes, retailed by Garrard & Co., import marks, dimensions 14 x 11cm.

£300-£400

499

AN AUSTRIAN WHITE ENAMEL SNUFF BOX, VIENNA, EARLY 20TH CENTURY, of rectangular form, decorated throughout with matt white enamel, the hinged lid centred with a pierced oval framing a Trophy of Love motif, highlighted in rose-cut diamonds, the parcel gilt interior engraved with presentation inscription in Russian cursive script translating as: 'To the ruler of my heart, October 1918', stamped maker's mark 'I S', and 'Diana' head mark for 1872-1922, 900 standard, dimensions 9 x 6.1cm.

£200-£300



500

A MEXICAN SILVER CIGARETTE BOX, hand spot-hammered, the lid centered with a greenstone native mask and with applied flowering tendrils, by Otaduy, length 16cm.

£100-£120



501

A LATE 19TH CENTURY AESTHETIC MOVEMENT SILVER TOPPED CANE, the finial worked with a rabbit amidst lily plants, engraved with the name of its owner, D M PROBYN, the top of the bamboo stick similarly named, height 96cm. £150–£200

Provenance: Formerly the property of General Sir Dighton Probyn. Thence by descent.

GENERAL SIR DIGHTON PROBYN VC, GCB, GCSI, GCVO, ISO, PC (1833–1924), a distinguished and much decorated soldier, awarded the VC at the battle of Agra (1875), a trusted courtier and private secretary to Edward VII, both as Prince of Wales and King.



502

A GEORGE V SILVER HIP FLASK, with hinged cap and detachable sleeve, initialed, maker's mark 'J R', Sheffield 1916, height (excluding neck) 11cm.

£400–£500



503

A VICTORIAN SILVER CHEROOT CASE, with hinged top, the gilt interior with scroll-pierced retaining bar, maker probably Colin Hewer, London 1867, length 12cm.

£240–£300



504

A VICTORIAN SILVER TRAVELLING HAIR STYLING CASE, of rectangular form, the exterior relief decorated with scrolling foliage, the fitted interior containing silver mounted curling tongs, with alcohol burner, flask and funnel, by Walker & Hall, Birmingham 1899, the internal metal frame stamped 'E P, Paris', length 17cm. £200–£300

Sears Catalogue No 104, 1897 (New York) featured a similar hair curling set, with alcohol lamp for curling iron.

STUART DEVLIN



505

AN AMUSING SILVER PRESERVE SPOON BY STUART DEVLIN, a monkey holding the bowl in both hands, its tail grasping the handle, London 1976, length 14cm. £150-£200

506

AN ELIZABETH II SILVER PAPER KNIFE BY STUART DEVLIN, of double ended spear form, with textured central grip, London 1976, length 22cm. £150-£200



507

A SILVER AND PARCEL GILT NOVELTY CADDY SPOON, the handle modelled as three penguins, by Stuart Devlin, London 1980, length 5.7cm. £100-£150



508

A SILVER AND PARCEL GILT DISH, the handle to the circular bowl pierce-decorated with a sea horse, seaweed, shells and coral, by Stuart Devlin, London 1982, diameter 10cm. £300-£400



509

IRISH PROVINCIAL SILVER: AN 18TH CENTURY IRISH SILVER BASTING SPOON, CORK, the terminal curved for suspension, crested, by John Irish, length 27.5cm. £300–£400

John Irish, North Liberties, Cork, recorded 1748–1780.



510

A PAIR OF VICTORIAN SILVER SALAD SERVERS, WITH DEER HOOF HANDLES, with silver dew claws and shoes, by George & James Boyton, London 1854, lengths 34 and 28cm. £80–£100



511

A MATCHED SET OF SIX SILVER AND ENAMELLED COFFEE SPOONS, the backs decorated with foliage and ribbons on a wavy engine turned ground, bone terminals, five by Mappin & Webb, the sixth by maker T & S, bone finials, cased. £50–£80



512

ANTON MICHELSEN: A DANISH SILVER GILT PART DESSERT SERVICE, the large finials enamelled with geometric designs, the reverse of each with facsimile signature and date 1972, comprising five spoons and two forks, together with a spoon by the same maker and with similar enamelled decoration, stamped 'Julien 1971', all stamped 'Sterling'. (8)

£300–£400



513

A GERMAN LATE 19TH CENTURY SILVER TWELVE-PLACE CANTEEN, comprising table knives and forks, dessert spoons and forks, table spoons, teaspoons, dessert knives, two pairs of serving spoons and a soup ladle, each handle cast with rococo scrolls, '800' standard, contained in a satin-lined two-tray oak box. £2,600–£3,000





514

A GEORGE III SILVER PARASOL HANDLE, telescopic and four-draw, of plain design, inscribed 'Bt at Weeks's RI Museum, Tichborne St' and numbered '7054', maker's mark 'G C' (probably George Creak), London 1802, length extended 58cm.

£150-£200

THOMAS WEEKES (1743-1834), the proprietor of a museum of mechanical curiosities, clocks, automata, etc, established in 1788 in Tichborne Street, which combined as a retail outlet. Perhaps the most famous exhibit was the silver mechanical swan, now a centrepiece in the Bowes Museum, Barnard Castle. Tichborne Street ran between Regent St and the present day Piccadilly Circus and disappeared in the construction of Shaftesbury Avenue.



515

A VICTORIAN SILVER BOOKMARK, engraved with a representation of the Archangel Gabriel, by Edward Henry Watts, retailed by Albert Barker, London 1886, length 8.5cm.

£100-£150

516

A PAIR OF GEORGE V SILVER SABBATH CANDLESTICKS, in traditional style, with knopped stems and repoussé panels and borders of flower heads, by Rosenzweig Taitelbaum & Co., London 1914, height 36cm.

£500-£700



517

TIFFANY & CO: A SILVER NOVELTY SMALL SQUARE BOX AND COVER, the lid applied with a tied ribbon, sterling standard, stamped 'Made in Italy', 5cm square.

£120-£160



518

A VICTORIAN SILVER CADDY SPOON, the shovel-shaped bowl repoussé decorated with fruiting vine, the handle with vine tendrils, by Hilliard & Thomason, Birmingham, and a Dutch souvenir silver caddy spoon with shovel bowl and ship finial, import marks for Chester 1909. (2)

£100-£140



519

A SET OF 12 ITALIAN SILVER MENU HOLDERS BY ARGENTERIA IL LEONE, based on the portico of the Pantheon, Rome, with vertical columns and triangular pedimental surmounts, stamped '925' and 'Sterling', height 30mm.

£200-£300

Argenteria Il Leone silversmiths were founded in Florence in 1968.



520

A WILLIAM IV SILVER TEA POT, of squat lobed form, leaf capped scroll handle and pomegranate finial, by John James Keith London 1836, height 15cm. £500–£700

521

A SILVER HELMET-SHAPED CREAM JUG AND MATCHING LIDDED SUGAR VASE, with bands of bright-cut decoration, reeded handles, on square bases, the cream jug engraved with initials within a later floral wreath, by Peter & Ann Bateman, London 1795, the sugar vase 20th century, foreign, stamped 'Sterling', heights 15.8 and 15.5cm. £400–£500



522

A VICTORIAN SILVER TEAPOT, the globular body repoussé decorated in high relief with flowerheads, fruit, leaves and swags on a diaper ground, having two reserves, one engraved with monogram, by Richard Martin & Ebenezer Hall, London 1892, length 23.5cm. £1,000–£1,200



523

A CONTINENTAL SILVER SMALL CREAM JUG, of lobed baluster form, with scroll engraved panels, wood handle, Swedish import marks,, and a small SILVER BONBON BASKET, with basket weave decoration, indistinct French control mark, heights 7.8 and 8cm respectively. (2) £80-£120

524

A VICTORIAN SILVER SMALL SUGAR BASIN AND CREAM JUG, repoussé decorated with wrythen bands of blossom, by Charles Boyton, London 1868., bowl diameter 8.8cm, jug height 9.4cm. £240-£280



525

A GEORGE V TWIN HANDLED SILVER SWEETMEAT BASKET, with 'C' shaped handles and pierce-decorated sides and feet, by William Hutton & Sons, Sheffield 1913, diameter 19cm. £300-£500



526

A VICTORIAN SILVER SUGAR BASKET, the blue glass liner within an openwork frame hung with laureate swags, and having a swing handle, by Horace Woodward & Co., London 1895, together with a pair of silver sugar tongs by Walker & Hall, Sheffield 1906, basket width 14cm. (2)

£260-£300.



527

A VICTORIAN SILVER HOT WATER JUG, with half lobed pear shaped body, London 1886, and a plain silver plate by Tiffany & Co, first height 24cm, second diameter 20cm. (2)

£600-£800



528

A VICTORIAN SILVER SMALL ROSE BOWL, repoussé decorated with flowerheads and 'C' scrolls and having two reserves (one with black letter initial 'K'), on similarly decorated foot, London 1897, diameter 17cm.

£300-£400

529

A VICTORIAN SILVER TABLE BELL, cast with a circle of cherubs holding wreaths on a textured ground, the handle modelled as a cherub, by George Gillett, London 1881, height 9cm. £300-£500



530

A FRENCH SILVER MILK JUG, with broad pouring rim, globular body, ebonised handle and scroll feet, engraved with armorial, height 13cm. £260-£300

531

A VICTORIAN SILVER CREAM JUG, with lobed baluster body and double 'C' scroll handle, by Messrs Barnard, London 1843, height 15cm. £260-£300





532

A BURMESE CIRCULAR SILVER TRAY, engraved with a central figure, surrounded by reserves of alternating animals and figures, and an outer border of scrolling foliage, the flange decorated in high relief with warriors in combat and numerous other figures, unmarked, diameter 36cm. £600–£800



533

A PERSIAN (IRANIAN) TRAY, LATE 20TH CENTURY, rectangular and with curved angles, centred with an engraved scene depicting ceramic production, with figures digging the potting clay, others delivering it to a potter 'throwing' vessels on a wheel, together with artists decorating wares and overseers examining the finish works, the broad everted rim applied with a continuous procession of travellers, huntsmen, an encampment with women and domestic animals, and other women making music, maker's marks of SEYYED HASSAN JOUZDANI and stamped '900', dimensions 30.5 x 41.5cm. £2,400–£3,000



534

AN INDIAN MUGHAL STYLE ROCK CRYSTAL SCENT BOTTLE AND STOPPER, probably 19th century, the flared body overlaid with plant forms inset with diamonds, pearls, cabochon rubies and emeralds, *height 7.5cm.* £400–£600



535

AN ANGLO-INDIAN SILVER LARGE CONDIMENT SET, comprising four octagonal and four circular salts, a pair of peppers, another of larger size and a large and a small mustard, worked in high relief with Hindu deities and other figures, the salts with clear glass liners, together with nine cobra-headed salt spoons and a similar mustard spoon, in velvet and satin lined fitted case. £500–£700

536

A SILVER PRESENTATION CIGARETTE CASE AND COVER, CIRCA 1971,

relating to the 2500 year celebration of the founding of the Persian Empire, the case of rectangular form, the detachable cover and sides applied with cast gold Sassanian figures, the case fully lined to the interior and lid, the base stamped with silver fineness mark '98, and 'ZG', 'AS' and initial 'L', contained in blue fitted velvet-lined presentation case, with accompanying hand annotated presentation card, *dimensions 13 x 4.3cm.* £6,000–£8,000

Provenance: This silver cigarette case was presented to Lord Edmund Ironside, a gift from His Imperial Majesty Mohammad Reza Shah Pahlavi, given at the 2500 year anniversary celebrations held in Persepolis in October 1971, a lavish three day celebration commemorating the founding of the Achaemenid Empire by Cyrus the Great. Lord Ironside was personally invited due to the long-standing friendship between his father - General Lord William Edmund Ironside - and Mohammad Reza's father, REZA SHAH PAHLAVI, the former Shah.

GENERAL LORD WILLIAM EDMUND IRONSIDE GCB, CMG, DSO (1880–1959) played a pivotal role in Iranian history as the architect behind the rise of Reza Khan (later Reza Shah Pahlavi) who founded the Pahlavi dynasty. Between October 1920 and February 1921 Ironside commanded the North Persia Force, a British unit tasked with protecting British interests and blocking Soviet incursions into northern Iran.

Ironside was instrumental in promoting Reza Khan to lead the Persian Cossack Brigade and preventing a Russian Bolshevik takeover. His involvement helped ensure a stable, anti-communist government in Tehran after the British withdrawal at the end of 1921.

By direct family descent.

According to a PMI test on the XRF analyzer, the silver is testing as 98% fineness, the mounts as 18ct gold.

The applied decoration on the cover and sides of this cigarette case take inspiration from various ancient Persian archaeological details, spanning both the Achaemenid and Sassanian dynasties.



Relief carving of Investiture Scene at Tāq-e Bostān, Kermanshah, Iran.

Referencing a relief carving located at Tāq-e Bostān, Iran, the case's lid depicts a Sassanian royal investiture scene, variously identified as the Investiture of Shapur II, the Triumph of Shapur II over Julian the Apostate, or the Investiture of Ardashir II.

A common scene in Sassanian imperial art, the investiture of kings was crucial in emphasising the legitimacy of monarchs. Here, Shapur II - also known as Shapur the Great (r. 309–379 AD) - stands to the right. To the left, either Ohrmazd, the central deity of Zoroastrianism, or Ardashir II (r. 379–383 AD), Shapur's successor, stands to the left, presenting or accepting a beribboned ring. Generally agreed to be the ring or diadem of investiture, it was a symbol of power representing divine authority. Its bestowal functioned as the legitimisation of a king's right to rule.

The sides of the case are decorated with appliqué depicting both a vista of the Gate of All Nations, located in the ruins of Persepolis and the royal hero - or Shahriar - battling a rampant lion, a motif found in many of the carvings from the ancient palace.

One of the contemporary principal entrances into Persepolis, the Gate of All Nations was constructed under Xerxes I (r. 486–465 BC). Originally the scheme of his father, Darius the Great, Xerxes oversaw its completion, with the gate's inscription dedicated to the latter.

The final appliqué illustrates a well-known theme within Achaemenid art, the so-called royal hero fighting the lion. Its meaning is twofold: firstly, a king's fierce and heroic aspects as a 'warrior' are demonstrated in facing - and overcoming - the savage lion. Secondly, it acted as a metaphor symbolising the supremacy of royal power and civility over the forces of chaos and destruction - the lion threatened humans and livestock, and was therefore seen as an uncontrollable monster that threatened the cultural order. Within the complex of Persepolis, many depictions of this scene exist, their placement on doorways functioning in an apotropaic role.





537

A SILVER FROG TABLE ORNAMENT, of good gauge, by Garrard & Co., London 1998 and a silver armada dish centred with a frog seated on a lily pad, also by Garrard & Co., London 1996, first length 8cm, second diameter 10cm. (2) £360-£460

538

A SILVER ENGINE-TURNED MONEY CLIP BY DUNHILL, a Tiffany & Co. ballpoint pen stamped '925', Germany, a key ring by Garrard & Co., stamped '925', and two circular hand mirrors in silver cases, initialled 'T', London 2003. (5) £80-£100



539

A SET OF THREE SILVER 'LONDON SOUVENIR' ARMADA DISHES, each engraved with representations of the city's greatest buildings and highlighted in gilt, by Garrard & Co., London 1990, diameter 8.5cm. (3) £140-£200

540

WINGS COLLECTION BY JADE JAGGER FOR GARRARD & CO., comprising two travelling pocket alarm clocks in folding soft cases, a silver key ring, Birmingham 2009, a hand mirror and matching purse with silvered faux leather finish. (5) £60-£80



541

A SILVER 'PILL' BOX, divided into compartments for the days of the week, by Garrard & Co., London 2004, measurements 4 x 6.5cm. £60-£80



542

A PAIR OF ELIZABETH II SILVER AND PARCEL GILT CIRCULAR BOXES AND COVERS, with textured bodies, each lid with a border of interlaced circles and with lapis lazuli finial, by Garrard & Co., London 1993, diameter 15cm. £1,000 -£1,500



543

A SET OF FOUR REGIMENTAL SILVER TUMBLER CUPS, each bearing the insignia of The Northumberland Hussars, with gilt interiors, by Camelot Silverware Ltd., Sheffield 1992, height 6.5cm. £800-£1,000

544

A PAIR OF CRANBERRY GLASS AND SILVER CANDLE HURRICANE LAMPS, by Garrard & Co., London 2005, height 27.5cm. £300-£500



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

MALAY GOLD FILIGREE

545

A RARE MALAY GOLD FILIGREE PANEL, SUMATRA, 18TH / EARLY 19TH CENTURY, possibly a hair decoration, the slightly arched panel finely worked in gold 'wispy' wire and granulation, with central lozenge and interlaced border below, *length 15cm, height 5.1cm.* £3,000–£4,000

Provenance: By repute, formerly the property of Lady Elizabeth Jane D'Oyly (née Elizabeth Ross). Accompanied by a handwritten note.

546

A PAIR OF RARE MALAY GOLD FILIGREE CRESCENT-SHAPED PANELS, SUMATRA, 18TH CENTURY / EARLY 19TH CENTURY, possibly adapted to ear pendants, decorated with fine 'wispy' gold work, edged with delicate hoopwork borders with tassel fringe below, with detached gold fittings, *width approximately 8cm.* £2,000–£3,000

Provenance: By repute, formerly the property of Lady Elizabeth Jane D'Oyly.

ELIZABETH JANE ROSS (LATER LADY ELIZABETH D'OYLY) (1789–1875) was born in Perth, Scotland. She married Sir Charles W. D'Oyly 7th Baronet (1781–1845) in 1815. Charles, born in Bengal, India, was a public official who worked for the East India Company, but is best known as an amateur artist, and publisher of books of Indian engravings and lithographs. After Charles' death in 1845, Elizabeth returned to England. She is remembered for compiling the Elizabeth Ross Manuscript which preserved 150 rare Highland vocal airs and dance tunes.

Malay gold filigree work reached its zenith in the 18th century, with 'an extraordinary level of refinement and delicacy'. In his recent publication on Malay silver and gold, Michael Backman gives the attribution of this fine filigree work, produced in the 18th and early 19th century, to the Malays of Sumatra, Indonesia, located in the coastal regions of the island.

Backman suggests the important 18th century reference work 'The History of Sumatra' (published by William Marsden in 1783, the British East India Company writer and leading figure in Southeast Asian studies), has suffered from the later 'misreading and misinterpretation' by recent authors writing on Indonesian gold, in particular wrongly attributing this exquisite filigree to Minangkabau silversmiths from the highlands of West Sumatra. Backman shows clearly that Marsden was aware that the Malays from the lowlands were responsible for this finest quality gold filigree.

Bencoolen, situated on the south west coast of Sumatra, was the British East India Company's Indonesian base from the 17th century, (later ceded to the Dutch in 1824). Malay goldsmiths were located in this region, with much of their work made for the British and European markets. Private trade in luxury goods was common amongst Company officials, hence examples of this rare gold filigree have been found in the UK and in the Netherlands.

Malay designs take inspiration from plant forms, as seen in the two examples offered here for sale, both incorporating this distinctive 'wispy' filigree. Backman references similar examples including gold mounted perfume bottles and other small items (see below). An example fashioned as a knight for a chess set, (formerly from the Frits Liefkes Collection), also includes this recognisable pattern.

Literature:

Backman, M., *Malay Silver and Gold, Courtly Splendour from Indonesia, Malaysia, Singapore, Brunei and Thailand*, pub. River Books, 2024. Referenced examples on pages 153–154.

Brinkgreve, F., *Living with Indonesian Art: The Frits Liefkes Collection*, pub. LM Publishers, 2013.

Our grateful thanks to Michael Backman for his kind assistance in researching these lots.







547

A PAIR OF SILVER COCK AND HEN PHEASANT TABLE ORNAMENTS, realistically modelled, by Asprey & Garrard, London 1999, lengths approximately 15cm and 14cm. **£360-£460**



548

A SILVER MODEL OF A KUDU AND A SECRETARY BIRD BY SILVER CREATIONS, both realistically fashioned, the secretary bird on base, both stamped with maker's mark, and 'C' / crescent mark, indistinct numbers, heights 9.3cm and 4.8cm. **£260-£300**

Silver Creations of Harare, Zimbabwe was established in 1983.



549

A SILVER MODEL OF A RUNNING FOX, AND A SILVER SMALL ELEPHANT FINIAL, the fox unmarked, the elephant with import marks for Chester 1908, first length 6cm, second 4cm. (2) **£150-£200**

According to a PMI test on the XRF Analyzer, the fox is testing as 95% silver.



550

A PAIR OF SILVER MODELS OF RHINOCEROSSES BY SILVER CREATIONS, realistically modelled at full charge, both stamped '958', maker's mark, 'C' / crescent mark, lengths approximately 13cm. **£2,800-£3,000**

Silver Creations of Harare, Zimbabwe was established in 1983.



551

THE WILDLIFE SILVER BOWL: produced in collaboration with The World Wildlife Fund, cast with six panels depicting endangered species, modelled by Robert Elderton after drawings by Sir Peter Scott, David Shepherd and other eminent wildlife artists, by Tessiers (Herbert & Laurie Parsons), London 2001, No. 66 of an edition of 2000, diameter 26cm.

£1,700–£2,000

Accompanied by associated certificate and paperwork.



552

A SILVER MODEL OF AN ELEPHANT BY CAMELOT SILVERWARE LTD, realistically modelled, standing with trunk curled, with textured skin and polished ears, hallmarked for Sheffield 2010, (filled), height 24.5cm.

£1,000–£1,500



553

A TABLE CYLINDER MUSICAL BOX BY REUGE, in perspex case with chamfered angles, playing 'Pachelbel's Canon', dimensions 8 x 10cm. £50-£70

554

A SILVER CASED CARRIAGE TIMEPIECE BY CHARLES FRODSHAM & CO., 1977, No. 3 of a Limited Edition, produced to commemorate the Silver Jubilee of Queen Elizabeth II, the dial surround with applied scrollwork, having fluted column outset angles, height 15.5cm. £200-£300

Accompanied by a Limited Edition certificate dated 9 November 1978, with soft drawstring bag and retailer's box.



555

A FRENCH GILT BRASS CARRIAGE CLOCK, LE ROY & FILS, with gong strike and pushbutton repeat, the porcelain chapter ring within a mask of scrollwork incorporating birds, the sides and back with similar masks, the case with Corinthian column angles, with unnumbered key, in leather travelling case bearing maker's/retailer's label, height 18cm. £500-£700

556

THE DOHA CLOCK: A SILVER GILT TABLE TIMEPIECE BY GRANT MACDONALD, 1985, modelled on the Old Palace in Doha, Qatar, with pierced gallery above a loggia storey with lattice-pierced guard rails, the lower section with a window into which is mounted the movement, with circular enamelled dial by Ebel, the other sides with mishrambya panels, raised on a chamfered square malachite base applied with a button bearing the Qatari royal arms, signed behind the clock window 'Grant Macdonald, goldsmiths, silversmiths, London, State of Qatar', London hallmark, height 26cm. £1,500-2000

Provenance: This table clock was included in the Exhibition 'Grant Macdonald - London International Silversmith', held at Goldsmiths' Hall, 25 April–25 July 2018 and is illustrated on page 84 of the exhibition catalogue.

An esteemed contemporary silversmith, **GRANT MACDONALD MBE** (b.1947), began his career aged 14 with a pre-apprentice course at the Central School of Arts and Crafts. Setting up a small workshop in 1969, his career progressed with great success, and in 1976 he was in a position to take over Gerald Benney's extensive workshops located in Bear Lane.

In 1979, Grant received an enquiry from a palace in the Middle East, which opened up a whole new market, since which time, he has continued to create gold and silver gifts for clients in the Gulf States, particularly Qatar, Bahrain, Oman, the UAE and Saudi Arabia. His sensitivity to modern Arabian culture and tradition is a key feature of his designs and subsequent success.

In 1998, he was commissioned to make the golden orb and cross for the reconstructed Frauenkirche in Dresden and in 2006, he was presented with a Queen's Award for International Trade, the first silversmiths' company to have received this honour. The year 2015 saw him awarded a Royal Warrant from HRH The Prince of Wales (now King Charles III). Grant Macdonald's company continues to produce the highest standard of design and workmanship.

His work can be found in No 10 Downing Street, as part of the Silver Trust Collection, Lichfield Cathedral and over 20 City Livery Companies.

The Old Amiri Palace, Doha, formerly the seat of the Ai Thani family, rulers of the kingdom, is now the National Museum of Qatar.

Literature:

Andrew John, Styles Derek: *Designer British Silver*, pub. ACC, 2014.

Grant Macdonald, London International Silversmith, pub. Crystal Press Ltd, 2018 to accompany the Exhibition at Goldsmiths' Hall, 25 April–25 July 2018.



557

A MIXED LOT, to include various propelling pencils, a silver sovereign case, a Continental snuff box, etc., various lengths. (Quantity) £300–£500

558

A GEORGE III SILVER SAUCE LADLE, fiddle pattern, crested, by Paul Storr, London 1817, a George III silver fiddle pattern gravy spoon by Richard Crossley & George Smith IV, London 1810, initialled and a George II silver soup ladle, by William Shaw II & William Preist, London 1759, engraved with later initials. (3) £400–£500

559

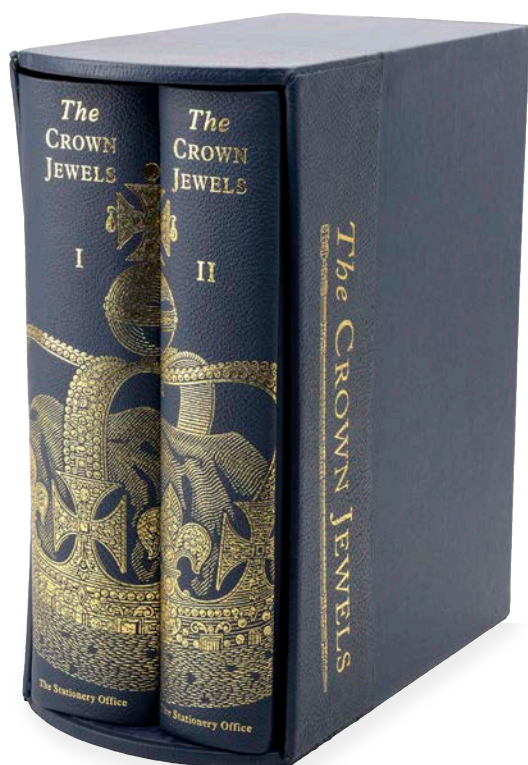
AMERICAN SILVER: THREE FIDDLE PATTERN TABLESPOONS, by Ward & Bartholomew, initialled, Hartford CT, a similar silver spoon by Stone & Ball, initialled, a silver serving spoon with scallop bowl by Bailey (sic) & Co., with presentation initials, a silver pickle fork and coffee spoon, both stamped 'sterling', and an Italian silver teaspoon, Turin, mid 19th century. (8) £400–£500

560

A GEORGE III SILVER FANCY-BACK TABLESPOON, Hanoverian pattern, decorated with a scallop within scrolls, by George Smith II, London 1778, a George III Scottish silver sifter spoon by Francis Howden, Edinburgh 1789, and a further Georgian silver sifter spoon, marks rubbed. (3) £200–£300

561 Y

A QUANTITY OF SILVER AND ELECTRO-PLATE, TO INCLUDE A GEORGE III SILVER OLD ENGLISH PATTERN SOUP LADLE, with scallop bowl, probably by Thomas Barker, London 1809; a George II sparrow beak cream jug, London 1740, a George II cream jug on three pad feet, London 1741, a pair of Victorian fish servers by Job Frank Hall, London 1895; a mother-of-pearl handled fish server, Sheffield 1896, a small armada dish, four Scottish early 19th century teaspoons, a thimble and pair of electro-plate salts. (Quantity) £400–£600



562

THE CROWN JEWELS: THE HISTORY OF THE CORONATION REGALIA, ed. Claude Blair, two volumes, pub. H M S O 1998, (No. 149 of a limited edition of 250), half blue morrocco, 4to, in slip case. (2) £400–£600

WATCHES



ATTESTATION
DE CHRONOMETRE
OFFICIEL



ROLEX
GENÈVE - BIENNE

563

E. J. DENT, LONDON. A GOLD CONSULAR CASED WATCH, 1849.

MOVEMENT: gilded full plate, lever escapement, engraved balance cock, no. 14945.

DIAL: gilt, engine-turned, Roman numerals, engraved floral motif.

CASE: 18ct gold, engraved scroll and floral decoration to the rear cover, maker's mark RB GM, London hallmark for 1849.

SIGNED: dial and movement.

DIMENSIONS: diameter 36mm.

Together with a 9ct gold chain.

£1,000–£1,200



564

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

MOVEMENT: cylinder escapement.

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

CASE: 18ct gold, gilt cuvette, finely engraved back with floral garlands and scalloped boarder, no. 43197.

SIGNED: unsigned.

DIMENSIONS: diameter 40mm.

£200–£300

565

ROBINS, LONDON. A GOLD OPEN-FACED WATCH, 1819.

MOVEMENT: gilded full plate, chased and engraved balance cock with mask, diamond endstone.

DIAL: gilt, engine-turned chapter ring, Roman numerals, engraved floral motif with exotic bird.

CASE: 18ct gold, engine-turned hinged rear cover, gold cuvette.

SIGNED: movement signed Robin, London, no. 4407.

DIMENSIONS: diameter 42mm.

£800–£1,000



566

SWISS, RETAILED BY PRESTONS LTD. A GOLD OPEN-FACED KEYLESS WATCH, 1934.

MOVEMENT: lever escapement, 15 jewels.

DIAL: white enamel, Roman numerals, subsidiary seconds.

CASE: 9ct gold, gold cuvette with engraved inscription, no. 566093, maker's mark A.L.D., Birmingham hallmark for 1934.

SIGNED: movement signed Prestex Lever, case signed Dennison.

DIMENSIONS: diameter 49mm.

£500–£700

567

EUGÈNE BORNAND & CIE. A GOLD DUAL TIME WATCH, CIRCA 1855.

MOVEMENT: jewelled lever escapement.

DIAL: white enamel, subsidiary dials for dual time and constant seconds, Arabic and Roman numerals, *Vero, Tempo and Medio* above the dials.

CASE: 18ct gold, gold cuvette, rear cover finely engraved with foliate designs, plain cartouche to the centre.

SIGNED: cuvette signed Euge Bornand & Cie a Ste Croix.

DIMENSIONS: diameter 44mm.

ACCESSORIES: fitted presentation case.

£1,800–£2,200



568

SWISS. A GOLD OPEN-FACED JUMP HOUR KEYLESS WATCH, CIRCA 1895.

MOVEMENT: lever escapement.

DIAL: white enamel, sudden jump hour display, outer minute track, subsidiary seconds, polychrome enamel floral garlands.

CASE: 14ct gold, cuvette with engine-turned engraving, engine-turned case back with cartouche, no. 20677.

SIGNED: unsigned.

DIMENSIONS: diameter 47mm.

£700–£900

569

SWISS. A GUNMETAL OPEN-FACED JUMP HOUR KEYLESS WATCH WITH DIGITAL DIAL, CIRCA 1900.

MOVEMENT: lever escapement.

DIAL: white enamel, silvered recessed cartouche, Arabic numbers, subsidiary seconds.

CASE: gunmetal, gunmetal cuvette, no. 48011.

SIGNED: unsigned.

DIMENSIONS: diameter 50.5mm.

£200–£300



570

A CERTINA WATCH PENDANT, the manual winding movement within a textured sunburst surround, to a foxtail-link chain, chain with Italian assay mark, stamped '750', pendant length including bale 42mm.

£700–£900



571

ROTARY. A LADY'S GOLD RING WATCH, CIRCA 1970.

MOVEMENT: manual winding, 17 jewels.

DIAL: silvered, applied baton indexes.

CASE: 9ct gold, snap-on back, engine-turned hinged cover.

SIGNED: dial.

DIMENSIONS: diameter 15mm. £150–£200



572

ROTARY AND TISSOT. TWO GOLD LADY'S WATCHES, CIRCA 1970.

MOVEMENTS: manual winding.

DIALS: silvered, applied baton indexes.

CASES: 9ct gold, snap-on backs, 9ct gold bracelets.

SIGNED: case, dials and movements.

DIMENSIONS: 1st: diameter 17mm; 2nd: length 18mm, width 15mm. £700–£800



573

COLLINGS & WALTER. A GOLD HALF-HUNTING CASED POCKET KEYLESS WATCH, 1896.

MOVEMENT: gilded three quarter plate, lever escapement, no. 14426.

DIAL: white enamel, Roman numerals, subsidiary seconds.

CASE: 18ct gold, gold cuvette, glazed aperture, blue enamel Roman numerals, maker's mark AB, London hallmark for 1896.

SIGNED: movement signed Collings & Walter.

DIMENSIONS: diameter 50mm.

£2,400–£3,600

574

SWISS. A LADY'S GOLD AND ENAMEL WRISTWATCH, CIRCA 1920.

MOVEMENT: manual winding, 15 jewels, no. 34976.

DIAL: silvered, Arabic numerals.

CASE: 18ct gold, snap-on back, translucent blue enamel over an engine-turned ground, maker's mark FM, no. 5437 18832.

SIGNED: unsigned.

DIMENSIONS: diameter 28mm.

Together with a gold plated expanding bracelet.

£300-£500



575

SWISS. A GOLD WRISTWATCH, CIRCA 1920.

MOVEMENT: manual winding.

DIAL: white enamel, Arabic numerals.

CASE: 18ct gold, hinged back with engraved initials.

SIGNED: unsigned.

DIMENSIONS: diameter 26.5mm.

Together with an 18ct gold expanding bracelet. £300-£500

576

TIFFANY & CO. A GOLD, ENAMEL AND DIAMOND-SET KEYLESS WATCH, CIRCA 1900.

MOVEMENT: lever escapement, no. 5939.

DIAL: white enamel, blue Arabic numerals.

CASE: 18ct gold, gold cuvette with translucent red enamel over and engine-turned ground, chased and engraved scroll decoration, pierced diamond-set design to the rear cover.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 23.5mm.

£400-£600



577

SWISS. A GOLD HALF HUNTING CASED WATCH, 1928.

MOVEMENT: lever escapement, 16 jewels.

DIAL: white enamel, Roman numerals, subsidiary seconds.

CASE: 9ct gold, gold cuvette, glazed aperture, blue enamel Roman numerals, no. 430484, Birmingham hallmark for 1928, case maker's mark A.L.D.

SIGNED: movement unsigned, case signed Dennison.

DIMENSIONS: diameter 48.5mm.

With a plated chain and wooden stand.

£400-£600

578 Y

SWISS. A SILVER AND SHAGREEN HUNTING CASED PURSE WATCH, 1930.

MOVEMENT: manual winding, 17 jewels, no. 44239.

DIAL: silvered, applied Arabic numerals, subsidiary seconds.

CASE: silver inner case, silver outer case with shagreen covering, sliding closure, no. 2436, Birmingham hallmark for 1930, maker's mark A Bros Ltd.

SIGNED: unsigned.

DIMENSIONS: length 44mm, width 36mm.

£100–£150



579

SWISS. A CHROMED NICKEL RECTANGULAR DIGITAL DISPLAY WRISTWATCH, CIRCA 1930.

MOVEMENT: manual winding, 15 jewels.

DIAL: silvered, Arabic numerals.

CASE: chromed nickel, hinged back, aperture for jumping hours, sector for minutes, no. 1512750.

SIGNED: unsigned.

DIMENSIONS: length including lugs 34mm, width 16.5mm.

£60–£80

580

LONGINES. A STAINLESS STEEL RECTANGULAR WRISTWATCH, REF. 7759-1, CIRCA 1966.

MOVEMENT: cal. 428, manual winding, 17 jewels, no. 13686965.

DIAL: black, applied Roman and baton indexes.

CASE: stainless steel, snap-on back, no. 445.

SIGNED: case, dial and movement.

DIMENSIONS: length 27mm, width 28.5mm

£100–£150



581

SWISS. A STAINLESS STEEL RECTANGULAR ART DECO WRISTWATCH, CIRCA 1930.

MOVEMENT: manual winding, 15 jewels.

DIAL: silvered, baton indexes, subsidiary seconds.

CASE: stainless steel, snap-on back with inscription, no. 679962 35.

SIGNED: unsigned.

DIMENSIONS: length including lugs 40mm, width 18mm.

£150–£200

582 Y

ROLEX. A GOLD RECTANGULAR WRISTWATCH, PRINCE, CIRCA 1930.

MOVEMENT: manual winding, 17 jewels, no. 77612.

DIAL: two-tone silvered, Arabic numerals, subsidiary seconds.

CASE: 9ct gold, hinged back, no. 30319, gold plated buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: length including lugs 41.5mm, width 20mm.

£2,000–£3,000



583

OMEGA. A STEEL AND PINK GOLD RECTANGULAR WRISTWATCH, CIRCA 1935.

MOVEMENT: cal. T17, manual winding, 15 jewels.

DIAL: two-tone silvered, Arabic numerals, subsidiary seconds.

CASE: stainless steel, pink gold bezel, satin finished sides, snap-on curved back, no. 9345537.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 35mm, width 20mm.

£600–£800

584

VERTEX. A SILVER PURSE WATCH, REF. 731, 1937.

MOVEMENT: manual winding, 15 jewels.

DIAL: silvered two-tone, Arabic numerals.

CASE: silver, engine-turned, front cover sliding open to reveal the dial, no. 665936, London import mark for 1937.

SIGNED: case, dial and movement.

DIMENSIONS: length 42.5mm, width 30mm. £100–£150



585

JAEGER-LECOULTRE. A STAINLESS STEEL RECTANGULAR REVERSIBLE WRISTWATCH, REVERSO, CIRCA 1940.

MOVEMENT: manual winding.

DIAL: silvered, baton indexes.

CASE: stainless steel Reverso case, ribbed band detail, no. 467872.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 38mm, width 22.5mm.

£1,000–£1,500

586

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

MOVEMENT: manual winding, 17 jewels.

DIAL: silvered, Arabic numerals.

CASE: platinum, hinged back, diamond-set bezel and hinged lugs, no. 166.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 45mm, width 10mm.

Together with a Garrard & Co Ltd presentation case. £300–£500



587

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

MOVEMENT: manual winding, 17 jewels.

DIAL: silvered, Arabic numerals.

CASE: platinum, hinged back, diamond-set bezel and lugs, later 9ct gold bracelet, Birmingham hallmark for 1955.

SIGNED: unsigned.

DIMENSIONS: length including lugs 45mm, width 14mm, bracelet circumference approximately 170mm.

£400–£600

588

JAEGER-LECOULTRE. A 9CT GOLD WRISTWATCH, CIRCA 1958.

MOVEMENT: cal. P480/C, manual winding, no. 1349611.

DIAL: gilt, applied Arabic and baton indexes, engine-turned subsidiary seconds.

CASE: 9ct gold, snap-on back, no. 8590, London hallmark for 1958.

SIGNED: dial and movement, case stamped DTE.

DIMENSIONS: diameter 30mm.

£700–£900



589

ROLEX. A GOLD WRISTWATCH WITH TEAR DROP LUGS, CIRCA 1940.

MOVEMENT: manual winding, 15 jewels.

DIAL: silvered, applied Roman and dot indexes, subsidiary seconds.

CASE: 18ct gold, snap-on back.

SIGNED: dial and movement.

DIMENSIONS: diameter 33mm.

£1,000–£1,500

590

OMEGA. A GOLD PLATED WRISTWATCH, SEAMASTER, CIRCA 1955.
MOVEMENT: automatic.
DIAL: silvered, applied Arabic and baton indexes, centre seconds.
CASE: gold plated, screw-down back with inscription.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 34mm.

£200–£300



591

LONGINES. A GOLD WRISTWATCH WITH THREE-TONE DIAL, REF. 5859, CIRCA 1948.
MOVEMENT: cal. 23M, manual winding, no. 7625509.
DIAL: three-tone silvered, separate finished to the minute track, chapter ring and dial centre, applied Roman and dot indexes, centre seconds.
CASE: 14ct gold, snap-on back.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 32mm.

£700–£1,000

592

OMEGA. A GOLD AUTOMATIC WRISTWATCH, SEAMASTER, CIRCA 1957.
MOVEMENT: cal. 501, automatic, 20 jewels, 16024630.
DIAL: two-tone silvered, applied Arabic and dagger indexes, centre seconds.
CASE: 18ct gold, snap-on back, no. 845065, Birmingham hallmark for 1957.
SIGNED: dial and movement, case signed Dennison.
DIMENSIONS: diameter 33.5mm.

£1,000–£1,500



593

OMEGA. A GOLD PLATED AUTOMATIC WRISTWATCH, REF. 2846 6 SC, SEAMASTER, CIRCA 1956.
MOVEMENT: cal. 501, automatic, 20 jewels, no. 15646018.
DIAL: two-tone silvered, honey comb pattern, applied dagger indexes, centre seconds.
CASE: gold plated, snap-on back.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 34mm.
Together with an unsigned expanding bracelet.

£200–£300

594

SWISS. A GOLD OPEN-FACED KEYLESS WATCH TOGETHER WITH A GOLD ALBERT CHAIN AND FOB SEAL, CIRCA 1900.

MOVEMENT: cylinder escapement.

DIAL: white enamel, Roman numerals.

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

SIGNED: unsigned.

DIMENSIONS: *diameter 31mm.*

Together with a 9ct gold Albert chain and gilt mounted bloodstone fob seal.

£1,200–£1,400

595

WALTAM. A GOLD PLATED OPEN-FACED KEYLESS WATCH WITH A GOLD ALBERT CHAIN, 1918.

MOVEMENT: lever escapement, no. 21791600.

DIAL: white enamel, Arabic numerals, subsidiary seconds.

CASE: gold plated, screw-down back, no. 615261, engraved monogram.

SIGNED: dial and movement, case signed Dennison.

DIMENSIONS: *diameter 50.5mm.*

Together with a 9ct gold Albert curb-link chain.

£500–£700

596

AN ALBERT CHAIN, with T-bar terminal, stamped 'STERLING', length 51cm.

£60–£80

597

SEIKO. TWO STAINLESS STEEL WRISTWATCHES WITH DAY AND DATE.

MOVEMENTS: 1st: quartz; 2nd: automatic.

DIALS: blue; 2nd: silver.

CASES: stainless steel, screw-down backs.

SIGNED: cases, dials and movements.

DIMENSIONS: *diameters 1st: 42mm, 2nd: 37mm.*

£100–£150

598

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 131.019, CIRCA 1964.

MOVEMENT: cal. 601, manual winding, 17 jewels, no. 21631633.

DIAL: silvered, applied baton indexes, centre seconds.

CASE: stainless steel, snap-on back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 34mm.

£100-£150



599

HAMILTON. A STAINLESS STEEL TONNEAU-FORM MILITARY ISSUE WRISTWATCH, REF. W10-6645-99, CIRCA 1973.

MOVEMENT: manual winding, hack feature.

DIAL: black, Arabic numerals, triangular, baton and dot indexes, outer track.

CASE: stainless steel, one-piece, back with military coding, issue number/year and broad arrow, fixed lugs,

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 41mm, width 35mm.

£300-£500

Military watches which have the coding W10-6645-99-523-8290 were issued to the British army.

600

TUDOR. A STAINLESS STEEL WRISTWATCH, REF. 4453, OYSTER, CIRCA 1945.

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

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

CASE: stainless steel Oyster case, screw-down back and crown, no. 19182.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 31mm.

£300-£400



601

ROLEX. A STAINLESS STEEL WRISTWATCH, REF. 6480, OYSTER PRECISION, CIRCA 1956.

MOVEMENT: manual winding, 17 jewels.

DIAL: two-tone silvered, applied Arabic and dagger indexes, centre seconds.

CASE: stainless steel Oyster case, screw-down back and crown.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 34mm.

£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.

602

LONGINES. A STAINLESS STEEL WRISTWATCH, 'TRE TACCHE', CIRCA 1935.

MOVEMENT: cal. 10.68Z, manual winding, 15 jewels, no. 5343860.

DIAL: silvered, Arabic numerals, subsidiary seconds.

CASE: stainless steel, screw-down back, no. 1193 126.

SIGNED: dial and movement.

DIMENSIONS: diameter 30mm.

£400-£600

These early Longines time only wristwatches are known for their durable robust designed cases and simple readable dial which was utilised by the military. They have been given the 'tre tacche' nickname by Italian collectors, it refers to the three notches to the heavy steel screw-down back.



603

OMEGA. A STAINLESS STEEL WRISTWATCH, CIRCA 1926.

MOVEMENT: manual winding, 15 jewels.

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

CASE: stainless steel, snap-on back, no. 10094806.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 30mm.

£200-£300

604

JAEGER-LECOULTRE. A CHROME PLATED STAINLESS STEEL MILITARY ISSUE WRISTWATCH, 'DIRTY DOZEN', CIRCA 1944.

MOVEMENT: cal. 479, manual winding, no. 318950.

DIAL: black, Arabic numerals, outer minute track, subsidiary seconds, broad arrow.

CASE: chrome plated, screw-down steel back, engraved '282540 † WWW F11837'.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 35mm.

£1,500-£2,000



605

SMITHS. A STAINLESS STEEL MILITARY WRISTWATCH WITH CENTRE SECONDS, CIRCA 1969.

MOVEMENT: cal. 60464E, manual winding, 17 jewels (hack feature missing), inner anti-magnetic cap.

DIAL: black, Arabic numerals, triangular and baton markers, outer track, centre seconds, military broad arrow.

CASE: stainless steel, screw-down back with military coding, issue number/year and broad arrow, fixed bars.

SIGNED: dial.

DIMENSIONS: diameter 35mm.

£400-£600

Smiths were awarded the contract to supply watch to the British Government in 1966. The watches were supplied to helicopter pilots, paratroopers and tank crews.

606

LANGE & SÖHNE. AN OVERSIZED GERMAN MILITARY ISSUE STAINLESS STEEL CENTRE SECONDS PILOT'S WATCH, REF. 127-560A-1, CIRCA 1940.

MOVEMENT: manual winding, jewelled lever escapement, no. 212508.

DIAL: black, Arabic numerals, inner hour track, centre seconds.

CASE: stainless steel, snap-on back, lugs with fixed bars, no. F123883.

SIGNED: case and movement.

DIMENSIONS: *diameter 55mm.*

£2,600–£3,600

These oversized watches were commissioned by the German Air Force for their pilots in the 1940s.

They were produced to the Luftwaffe's specifications with 55mm diameter cases to accommodate the large movements, centre seconds and an oversized crown. They would have been fitted with extra-long leather straps so they could be worn over a flight jacket.

The side of the case is engraved F123883, FL represented flieger and 23 identified the watch as a navigation watch.



607

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 121.001-63, CIRCA 1963.

MOVEMENT: cal. 269, manual winding, 17 jewels, no. 20201738.

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

CASE: stainless steel, snap-on back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 33mm.

£200–£300



608

LONGINES. A STAINLESS STEEL WRISTWATCH, REF. 6884, JAMBORRE, CIRCA 1963.

MOVEMENT: cal. 280, manual winding, 17 jewels, no. 12281002.

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

CASE: stainless steel, screw-down back, no. 6884 13 418.

SIGNED: case, dial, movement.

DIMENSIONS: diameter 34mm.

Together with an unsigned stainless steel bracelet.

£100–£150

609

OMEGA. A STAINLESS STEEL AUTOMATIC CUSHION-FORM WRISTWATCH, REF. 151.0047, DE VILLE, CIRCA 1973.

MOVEMENT: cal. 711, automatic, 24 jewels, no. 36995104.

DIAL: silvered, applied baton indexes.

CASE: stainless steel, snap-on back, satin finished hooded lugs, cabochon sapphire-set crown.

SIGNED: case, dial and movement

DIMENSIONS: length 35.5mm, width 33mm.

£100–£150



610

ROY KING. A LADY'S SILVER OVAL BRACELET WATCH, CIRCA 1973.

MOVEMENT: manual winding, 17 jewels.

DIAL: silver.

CASE: silver, snap-on back, rope styled lugs, integrated wire bracelet, London hallmark for 1973.

SIGNED: case dial and movement.

DIMENSIONS: length 24.5mm, width 42mm, bracelet circumference approximately 185mm.

ACCESSORIES: guarantee and presentation case.

£150–£200

611

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

MOVEMENT: manual winding.

DIAL: cream, Roman numerals.

CASE: gold plated, back secured by four screws, sapphire cabochon-set crown, no. 3 080993.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 27.5mm, width 20.5mm. £300-£500



612 Y

MOVADO. A STAINLESS STEEL TRIPLE CALENDAR WRISTWATCH WITH TWO-TONE DIAL, REF. 14776, CIRCA 1945.

MOVEMENT: cal. 475, manual winding, 15 jewels.

DIAL: two-tone silvered, applied Arabic and dot indexes, outer date ring calibrated in blue, apertures for day and month, engine-turned subsidiary seconds.

CASE: stainless steel, snap-on back, no. B475660.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 32mm. £400-£600

613 Y

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

MOVEMENT: manual winding, 17 jewels.

DIAL: cream, Roman numerals, secret signature at X.

CASE: gold plated, back secured by four screws, sapphire cabochon-set crown, no 3 158622.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 27.5mm, width 20.5mm. £300-£500



614

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

MOVEMENT: manual winding.

DIAL: cream.

CASE: gold plated, back secured by four screws, sapphire cabochon-set winding crown, no. 3 138939.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 27.5mm, 20mm. £300-£500

615

TAG HEUER. A STAINLESS STEEL WRISTWATCH WITH DATE AND BRACELET, REF. WJ1111-0, LINK, CIRCA 2005.

MOVEMENT: quartz.

DIAL: silvered, engine-turned chapter ring, applied baton indexes, date aperture.

CASE: stainless steel, screw-down back and crown, unidirectional rotating bezel, no. SX3596, stainless steel bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 39mm, bracelet circumference approximately 170mm.

£200-£300



616

SEIKO. A STEEL AUTOMATIC TONNEAU-FORM DIVER'S WATCH REF. 6105-8110, 'CAPTAIN WILLARD' CIRCA 1975.

MOVEMENT: cal. 6105B, automatic, 17 jewels.

DIAL: black, baton indexes, centre seconds, date aperture.

CASE: stainless steel, screw-down back, calibrated bezel, no. 400207.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 48mm, width 44mm.

Together with an unsigned stainless steel bracelet.

£400-£600

617

SEIKO. A BLACKENED STAINLESS STEEL LIMITED EDITION DIVER'S WATCH, REF. 7C46 K-2, MARINE MASTER PROFESSIONAL, GOLGO 13 NO. 186/500, CIRCA 2013.

MOVEMENT: quartz.

DIAL: black, triangular and dot indexes, apertures for day (in English and Japanese) and date.

CASE: blackened stainless steel, protective outer case, screw-down crown.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 46mm.

Guarantee booklet, instruction, presentation case.

£400-£600



618

U-BOAT. AN OVERSIZED STAINLESS STEEL AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DATE, REF. 7430, CLASSICO TUNGSTENO, CIRCA 2014.

MOVEMENT: automatic, 25 jewels.

DIAL: black, Arabic and baton indexes, subsidiary seconds and chronograph registers.

CASE: stainless steel, display back secured by eight screws, crown protection, no. 0038, stainless steel double folding clasp.

SIGNED: case, dial, movement and clasp.

DIMENSIONS: diameter 45mm.

ACCESSORIES: additional strap and clasp, warranty and booklet.

£300-£500

619

PANERAI. A STAINLESS STEEL CUSHION-FORM AUTOMATIC DIVER'S WRISTWATCH, REF. PAM01229, SUBMERSIBLE, NO. Z0210/3000, 2024.

MOVEMENT: cal. P.900, automatic, 23 jewels.

DIAL: black, applied baton and dot indexes, subsidiary seconds, date aperture.

CASE: stainless steel, screw-down back, rotating bezel with graduated scale, protective crown device, no. OP 7482 BB2110775, stainless steel buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 44mm.

ACCESSORIES: warranty card and presentation case.

£3,000–£5,000

Giovanni Panerai opened the first Officine Panerai shop in Florence in 1860. The shop and workshop was also the city's first watchmaking school.

Panerai became famous for supplying precision instruments to the Italian Royal Navy, this led to the development of "Radiomir", a radium-based powder which brightened the dials of the instruments.

This was Patented by Panerai in 1916. The first Radiomir diving watches were created in 1935. These large robust cushion-shaped watches had to meet the specific parameters required by the Navy, Rolex supplied the movements for these original watches.

Today's Panerai wristwatch retain many of these distinctive features which have made them so popular among collectors.



620

LONGINES. A LADY'S GOLD PLATED WRISTWATCH, REF. L5 132 2, LES GRANDES CLASSIQUES, CIRCA 2005.

MOVEMENT: quartz.

DIAL: gilt, applied baton indexes, date aperture.

CASE: gold plated, snap-on back, integral gold plated bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 24mm, bracelet circumference approximately 185mm.

£150-£200



621

OMEGA. A LADY'S GOLD BRACELET WATCH, CIRCA 1968.

MOVEMENT: cal. 620, manual winding, 17 jewels, no. 25943385.

DIAL: silvered, applied baton indexes.

CASE: 9ct gold, snap-on back, integral woven bracelet, no. 7115500, London hallmark for 1968.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 19mm, bracelet 165mm.

£400-£600

622 Y

BAUME & MERCIER. A LADY'S GOLD AND DIAMOND-SET WRISTWATCH WITH BRACELET, REF. 65440, CIRCA 2015.

MOVEMENT: quartz.

DIAL: mother-of-pearl, diamond-set indexes.

CASE: 18ct gold, snap-on back, diamond-set bezel, no. 3721096, 18ct gold bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 22mm, bracelet circumference approximately 170mm.

£2,000-£3,000



623

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

MOVEMENT: manual winding.

DIAL: brown.

CASE: gold plated, back secured by four screws, sapphire cabochon-set crown, no. 3 011867.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 27.5mm, width 20.5mm.

Together with an unsigned plated bracelet.

£400-£600

624 Y

JAEGER-LECOULTRE. A LADY'S GOLD DUAL DIALLED RECTANGULAR WRISTWATCH, REF. 266.1.44, REVERSO, DUETTO, CIRCA 2005.

MOVEMENT: cal. 244, manual winding.

DIAL: silvered, Arabic numerals, engine-turned centre, the reverse silvered with mother-of-pearl centre.

CASE: 18ct gold Reverso case, ribbed band detail, reverse with diamond-set bands, 18ct gold folding clasp.

SIGNED: case, dial, movement and clasp.

DIMENSIONS: length including lugs 33mm, width 20.5mm.

£2,000–£3,000



625

CARTIER. A LADY'S GOLD BRACELET WATCH, REF. 1070, PANTHÈRE, CIRCA 1990.

MOVEMENT: cal. 157 T, quartz, 4 jewels.

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

CASE: 18ct gold, back secured by eight screws, cabochon sapphire-set winding crown, no. CC850608, 18ct gold brick link bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: length 21.5mm, width 21.5mm, bracelet circumference approximately 150mm.

£2,400–£2,600

626

TIFFANY & CO. A LADY'S GOLD AND DIAMOND-SET BRACELET WATCH, CIRCA 2010.

MOVEMENT: quartz.

DIAL: silvered, Roman numerals.

CASE: 18ct gold, back secured by four screws, diamond-set bezel, integral brick link bezel, no. 00230022.

SIGNED: case and dial.

DIMENSIONS: length 24mm, width 20.5mm.

£3,000–£4,000



627

BULGARI. A LADY'S GOLD BRACELET WATCH, TUBOGAS, CIRCA 2010.

MOVEMENT: quartz.

DIAL: black, Arabic and baton indexes.

CASE: 18ct gold, bezel engraved 'Bulgari Bulgari', no. A5037-1 6695, integrated Tubogas bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 19mm.

£3,000–£5,000

628 Y

CHOPARD. A LADY'S GOLD AND DIAMOND-SET WRISTWATCH, REF. SG 4747-1, CIRCA 2000.

MOVEMENT: quartz.

DIAL: oval pavé diamond-set.

CASE: 18ct gold, snap-on back, the bezel lined with three rows of diamond, transparent butterflies with three floating diamonds, no. 426747 527-1, gold plated buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: length 40.5mm, width 30mm.

£2,000–£3,000



629

MUST DE CARTIER. A LADY'S GOLD PLATED WRISTWATCH, REF. 590002, RIVOLI, CIRCA 1990.

MOVEMENT: quartz.

DIAL: cream, Roman numerals, secret signature at X.

CASE: gold plated, back secured by two screws, t-bar lugs, cabochon sapphire-set crown, no. 000581.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 23.5mm.

£300–£500

630

MUST DE CARTIER. A LADY'S GOLD PLATED RECTANGULAR WRISTWATCH, TANK, CIRCA 2000.

MOVEMENT: manual winding.

DIAL: black, silver Roman numerals, secret signature at VII.

CASE: gold plated, back secured by four screws, sapphire cabochon-set crown, no. 6127025.

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 30mm, width 23mm.

ACCESSORIES: presentation case.

£500–£700



631

CHOPARD/KUTCHINSKY. A LADY'S GOLD, ONYX AND DIAMOND-SET WRISTWATCH, REF. 5045-1, CIRCA 1980.

MOVEMENT: cal. 846, manual winding, 17 jewels.

DIAL: pavé diamond-set.

CASE: 18ct gold, snap-on back, octagonal bezel with onyx inserts.

SIGNED: case signed Kutchinsky, case, dial and movement signed Chopard.

DIMENSIONS: length 28mm, width 25mm.

£1,500–£2,000

632 Y

PATEK PHILIPPE. A LADY'S WHITE GOLD AND DIAMOND-SET RECTANGULAR BRACELET WATCH, REF. 4825/120G, GONDOLO, CIRCA 2000.

MOVEMENT: cal. E15, quartz, 6 jewels, no. 3307529.

DIAL: mother-of-pearl, Roman numerals, pavé diamond-set centre.

CASE: 18ct gold, back secured by four screws, diamond-set sides and lugs, no. 4308351, diamond-set brick-link bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: length 28.5mm, width 22mm.

£6,000–£8,000

Patek Philippe's Gondolo collection takes its inspiration from Art Deco form watches, the name is a tribute to the historical relationship they had with the Rio de Janeiro based retailer Gondolo & Labouriau. The lady's reference 4825 was added to the collection in the late 1990s.



633

BREITLING. A STAINLESS STEEL AUTOMATIC LIMITED EDITION WRISTWATCH, REF. A17318, AVENGER, ROYAL MILITARY POLICE, CIRCA 2020.

MOVEMENT: cal. B17, automatic, 25 jewels.

DIAL: black, applied triangular and baton indexes, date aperture, centre seconds, Royal Military Police cypher.

CASE: stainless steel, screw-down back and crown, calibrated unidirectional bezel, stainless steel buckle, back engraved with the Royal Military Police badge.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 43mm.

ACCESSORIES: warranty card, instructions, swing tag, presentation case.

£1,500–£2,000

The 'Royal' prefix was bestowed upon the Corps of Military Police by King George VI in 1946, in recognition of the Corps' distinguished service and sacrifices during World War II. To commemorate this honour, Breitling produced just 30 examples of this limited-edition Avenger.




BREITLING
1884

634

TUDOR. A RARE LIMITED EDITION STAINLESS STEEL AUTOMATIC WRISTWATCH WITH BRACELET, REF. 79220B, BLACK BAY 'ROYAL AND SPECIALIST PROTECTION UNIT', NO. 61/75, CIRCA 2018.

MOVEMENT: cal. 2824, automatic, 25 jewels.

DIAL: black, applied dot, baton and triangular indexes, centre seconds, RaSP Unit insignia.

CASE: stainless steel Oyster case, screw-down back and crown, blue calibrated bezel, back with engraved 'P number', stainless steel Oyster bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 41mm, bracelet circumference approximately 190mm.

ACCESSORIES: guarantee card, instruction booklet, guarantee booklet, spare link, additional leather strap with folding clasp, additional fabric strap with clasp, swing tag, and presentation case.

£6,000–£8,000

This rare, limited edition Black Bay wristwatch was created by Tudor exclusively for members of the Royal and Specialist Protection Unit, who are responsible for safeguarding the Royal Family, as well as parliamentary and government officials. Its distinctive dial features the RaSP unit's insignia, showcasing a finely detailed Tudor rose surmounted by the Imperial State Crown. Only 75 pieces of this watch were produced, and it was made available solely to members of the unit. The case back is engraved with the unique 'P number' of the designated owner.



635

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 14714-4-SC, CIRCA 1959.

MOVEMENT: cal. 285, manual winding, 17 jewels, no. 17813656.

DIAL: silvered textured finish, applied baton indexes, centre seconds.

CASE: stainless steel, snap-on back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 33mm.

£150–£200



636

OMEGA. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, SEAMASTER, CIRCA 1960.

MOVEMENT: automatic.

DIAL: silvered, applied baton indexes.

CASE: stainless steel, screw-down back with inscription.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 34mm.

Together with an unsigned expanding bracelet.

£200–£300

637

LONGINES. A STAINLESS STEEL WRISTWATCH, REF. 8888, CIRCA 1962.

MOVEMENT: cal. 30L, manual winding, 17 jewels, no. 11900418.

DIAL: silvered, Arabic and baton indexes, engine-turned subsidiary seconds.

CASE: stainless steel, snap-on back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 35mm.

£100–£150



638

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 135.041, GENÈVE, CIRCA 1969.

MOVEMENT: cal. 601, manual winding, 17 jewels, no. 28113073.

DIAL: silvered, applied baton indexes, centre seconds

CASE: stainless steel, screw-down back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 34mm.

£150–£200

639 Y

OMEGA. A GOLD PLATED WRISTWATCH WITH DATE, REF. 196.0266, SEAMASTER, CIRCA 1984.
MOVEMENT: quartz, 6 jewels, no. 46732443.
DIAL: gilt, applied baton indexes, date aperture.
CASE: gold plated, snap-on back, 3960969, gold plated buckle.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 32mm.
ACCESSORIES: presentation case.

£100-£150



640

OMEGA. A GOLD PLATED WRISTWATCH WITH BRACELET, REF. 135.041, SEAMASTER, CIRCA 1968.
MOVEMENT: cal. 601, manual winding, 17 jewels, no. 27787304.
DIAL: gilt, applied baton indexes, centre seconds.
CASE: gold plated, screw-down back with inscription, gold plated *fixo-flex* bracelet.
SIGNED: case, dial, movement and bracelet.
DIMENSIONS: diameter 34.5mm.
ACCESSORIES: presentation case.

£150-£200

641

OMEGA. A GOLD PLATED AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, SEAMASTER, DE VILLE, CIRCA 1960.
MOVEMENT: automatic, 17 jewels.
DIAL: silvered, applied baton indexes, date aperture, centre seconds.
CASE: gold plated, snap-on bezel, gold plated bracelet.
SIGNED: case, dial, movement and bracelet.
DIMENSIONS: diameter 34mm.

£200-£300



642

OMEGA. A GOLD PLATED WRISTWATCH WITH DAY AND DATE, REF. 196.0124, CIRCA 1977.
MOVEMENT: cal. 1345, quartz, 15 jewels, no. 40811404.
DIAL: gilt, applied baton indexes, apertures for day and date, centre seconds.
CASE: gold plated, snap-on back with engraved inscription.
SIGNED: case, dial and movement.
DIMENSIONS: diameter 35mm.
Together with a unsigned expanding bracelet.

£200-£300

643

OMEGA. A GOLD PLATED WRISTWATCH WITH DATE, REF. 198.021, ELECTRONIC, CIRCA 1970.

MOVEMENT: cal. 1250, quartz, 12 jewels, no. 32896668.

DIAL: gilt, applied baton index, date aperture, centre seconds.

CASE: gold plated, screw-down back.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 40mm.

£100–£150



644

OMEGA. A STAINLESS STEEL AND GOLD WRISTWATCH WITH DATE AND BRACELET, SEAMASTER, DYNAMIC, 'SPIDER', CIRCA 1980.

MOVEMENT: quartz.

DIAL: gilt, black chapter ring, baton indexes, date aperture, centre seconds.

CASE: stainless steel, gold bezel with raised batons, screw-down back, stainless steel double folding clasp.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 33mm.

£60–£80

645

OMEGA A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. 166.062, SEAMASTER 60 'BIG CROWN', CIRCA 1969.

MOVEMENT: cal. 565, automatic, 24 jewels, no. 31447719.

DIAL: dark blue, applied baton indexes, outer chequered track, magnified date aperture, centre seconds.

CASE: stainless steel, screw-down back with inscription, rotating calibrated bezel.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 37mm.

£300–£400



646

SEIKO. A STAINLESS STEEL AUTOMATIC DIVER'S WATCH REF. 6217-8000, CIRCA 1965.

MOVEMENT: cal. 6217A, automatic, 17 jewels.

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

CASE: stainless steel, screw-down back, rotating calibrated bezel, no. 5506891.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 37.5mm.

£800–£1,000

647

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH BRACELET, REF. 5513, SUBMARINER, CIRCA 1988.

MOVEMENT: cal. 1520, automatic, 26 jewels.

DIAL: glossy black, applied triangular, baton and dot indexes, centre seconds.

CASE: stainless steel Oyster case, screw-down back and crown, black ceramic calibrated bezel, no. R590523, stainless steel Oyster bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 39mm, bracelet circumference approximately 200mm.

ACCESSORIES: guarantee, plastic wallet, purchase receipt, service guarantee, presentation case. £4,000–£6,000

The reference 5513 was produced between 1962 and 1989. Originally designed for scuba divers, it later became the official watch of the Royal Navy.

In a vintage Rolex advertisement, the company stated:

"We invented the Submariner to work perfectly 660 feet under the sea. It seems to work pretty well at any level.

You'll find it in the cockpits of most ocean racers, but how come it's seen so much where the wettest thing around is a dry martini? Who knows — maybe it's because the black dial goes so well with a black tie."





648

SEIKO. A STEEL AUTOMATIC TONNEAU-FORM DIVER'S WATCH REF. 6105-8110, 'CAPTAIN WILLARD' CIRCA 1975.

MOVEMENT: cal. 6105B, automatic 17 jewels.

DIAL: black, baton indexes, centre seconds, date aperture.

CASE: stainless steel, screw-down back with inscription, calibrated bezel, no. 553418

SIGNED: case, dial and movement.

DIMENSIONS: length including lugs 47.5mm, width 44mm. £300-£500

649

OMEGA. A STAINLESS STEEL WRISTWATCH WITH DATE AND BRACELET, SEAMASTER, DYNAMIC, 'SPIDER', CIRCA 1980.

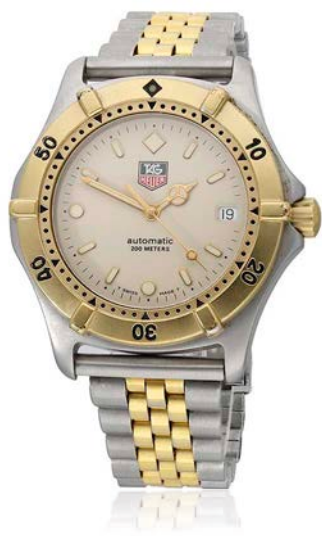
MOVEMENT: quartz.

DIAL: silvered, grey chapter ring, red baton indexes, date aperture, centre seconds.

CASE: stainless steel, gold bezel with raised batons, screw-down back, integral stainless steel bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 33.5mm. £100-£150



650

TAG HEUER. A STAINLESS STEEL AND GOLD PLATED AUTOMATIC WRISTWATCH, REF. 665.706, 2000, PROFESSIONAL, CIRCA 1990.

MOVEMENT: automatic.

DIAL: champagne, baton and circular indexes, date aperture, centre seconds.

CASE: stainless steel, screw-down back, gold plated unidirectional calibrated bezel.

SIGNED: case, dial and movement.

DIMENSIONS: diameter 37mm.

Together with an unsigned bracelet.

£150-£200

651

BREITLING. A STAINLESS STEEL AND GOLD AUTOMATIC CHRONOGRAPH WRISTWATCH, REF. 81950, CHRONOMAT, CIRCA 1990.

MOVEMENT: cal. 7750, automatic, 17 jewels.

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

CASE: stainless steel, screw-down back and crown, unidirectional bezel with gold tabs, no. 37142, stainless steel buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 40mm.

ACCESSORIES: guarantee, booklet and presentation case. £800-£1,000



652

BREITLING. A SPECIAL EDITION STAINLESS STEEL CHRONOGRAPH WRISTWATCH, REF. AB0210, NAVITIMER COSMONAUTE, SCOTT CARPENTER MERCURY 7 AURORA, CIRCA 2019.

MOVEMENT: cal. B02, manual winding, 47 jewels.

DIAL: blue, Arabic 24-hour numerals, subsidiary dials for constant seconds, 6-hour and 15-minute registers, aperture for date, tachometer scale.

CASE: stainless steel, screw-down back, bi-directional slide rule bezel, no. 4203144, stainless steel buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 42mm.

ACCESSORIES: warranty card, instructions, slide rule instructions, chronometer certificate, slide rule, presentation case. £2,400–£3,400

The 'Cosmonaut' was developed for Major Scott Carpenter, who wore the prototype during the Mercury mission in 1962. It was designed with a 24-hour display so that day and night was not confused in space. Carpenter wore the watch as he underwent a threefold orbit within the Aurora 7 capsule. The reference AB0210 model was produced in commemoration between 2012 and 2023.



653

GARRARD & CO. A GOLD AUTOMATIC WRISTWATCH, CIRCA 2000.

MOVEMENT: cal. 891, automatic.

DIAL: silvered, Roman numerals, engine-turned centre, subsidiary seconds.

CASE: 18ct gold, sapphire crystal display back secured by four screws, sapphire cabouchon-set crown, chain motif to the bezel, 18ct gold folding clasp

SIGNED: movement, dial and clasp.

DIMENSIONS: diameter 36.5mm.

£800–£1,000



654 Y

PIAGET. A SET OF WHITE GOLD QUARTZ WRISTWATCHES, REF. 80035 & 80005, TRADITION, CIRCA 2000.

MOVEMENTS: quartz

DIALS: white, surface pattern, Arabic numerals.

CASES: 18ct white gold, snap-on back.

SIGNED: case, dial and movements.

DIMENSIONS: 1st: 31mm; 2nd: 24.5mm.

ACCESSORIES: guarantee booklets and presentation case. (2)

£1,500–£2,000

655 Y

BAUME & MERCIER. A STAINLESS STEEL AUTOMATIC DUAL TIME WRISTWATCH WITH DATE, REF. 65494, CLASSIMA GMT, CIRCA 2010.

MOVEMENT: automatic.

DIAL: white, applied baton and Roman indexes, date aperture, outer track with 24-hour indication.

CASE: stainless steel, snap-on back, no. 3740874, stainless steel buckle.

SIGNED: case, dial, movement and buckle.

DIMENSIONS: diameter 42mm.

£200–£300



656

OMEGA. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. 13133412103001, CONSTELLATION, CO-AXIAL MASTER CHRONOMETER, 2021.

MOVEMENT: cal. 8900, automatic, 39 jewels, no. 83245702.

DIAL: sun-brushed blue, applied dagger indexes, date aperture, centre seconds.

CASE: stainless steel, screw-down sapphire crystal display back, blue ceramic bezel, stainless steel folding clasp.

SIGNED: case, dial, movement and clasp.

DIMENSIONS: diameter 41mm.

ACCESSORIES: warranty card, master chronometer card, pictograms card, wallet, instructions, presentation case, pouch and tag.

£1,000–£1,500

657

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, BRACELET AND AZZURRO BLUE DIAL, REF. 116334, DATEJUST, CIRCA 2014.

MOVEMENT: cal. 3136, automatic, 31 jewels.

DIAL: Azzuro blue, applied Arabic numerals, magnified date aperture, centre seconds.

CASE: stainless steel Oyster case, screw-down back and crown, no. Z0745310, stainless steel Oyster bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: *diameter 41mm.*

ACCESSORIES: guarantee card, wallet, spare links and presentation case.

£6,000–£8,000

The Rolex Datejust 116334 was introduced in 2009 and was offered with a wide range of dial configurations and hour markers. Combining the timeless design elements of the classic Datejust with a larger, more contemporary case, it appealed to collectors seeking a modern interpretation of an iconic model. Production of the reference 116334 ceased in 2016, when it was succeeded by the Datejust 41.



658

ROLEX. A LADY'S STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 6917, DATEJUST, CIRCA 1982.

MOVEMENT: cal. 2030, automatic, 28 jewels.

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

CASE: stainless steel Oyster case, screw-down back and crown, no. 7305722, stainless steel and gold Jubilee bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 26mm, bracelet circumference approximately 190mm.

ACCESSORIES: presentation case.

£700–£900



659

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 6824, DATEJUST, CIRCA 1977.

MOVEMENT: cal. 2030, automatic, 28 jewels.

DIAL: silvered, applied baton indexes, magnified date aperture.

CASE: stainless steel Oyster case, screw-down back and crown, no. 5247641, stainless steel Oyster bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 30mm, bracelet circumference approximately 190mm.

£1,500–£2,000

660

ROLEX. A LADY'S STAINLESS STEEL AND GOLD AUTOMATIC WRISTWATCH WITH BRACELET, REF. 76193, OYSTER PERPETUAL, CIRCA 2001.

MOVEMENT: cal. 2230, automatic, 31 jewels.

DIAL: sunray silvered, applied Arabic and baton indexes, centre seconds.

CASE: stainless steel Oyster case, screw-down back and crown, no. K248263, stainless steel and gold Jubilee bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 25mm, bracelet circumference approximately 170mm.

ACCESSORIES: guarantee, wallet, tags, spare link and presentation case.

£1,000–£1,500



661

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, OYSTER PERPETUAL DATE, REF. 15000, CIRCA 1988.

MOVEMENT: cal. 3035, automatic, 27 jewels.

DIAL: white, applied baton indexes and Roman numerals, magnified date aperture.

CASE: stainless steel Oyster case, screw-down back and crown, no. R638723, stainless steel Oyster bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 34mm, bracelet circumference approximately

ACCESSORIES: plastic wallet, calendar card, chronometer booklet, three spare links and presentation case.

£1,500–£2,000

662

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. 1680, NO. 5151156, SUBMARINER, CIRCA 1977.

MOVEMENT: cal. 1570, automatic, 26 jewels.

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

CASE: stainless steel Oyster, screw-down back and crown, calibrated bezel, no. 5151156, stainless steel Oyster bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: diameter 39mm, bracelet circumference approximately

ACCESSORIES: punched guarantee and plastic wallet.

£6,000–£8,000

The legendary Rolex Submariner debuted in the early 1950s, designed specifically to endure the demanding conditions of scuba diving. Built for durability and reliability, these tool watches quickly gained favour among underwater explorers and military personnel. In 1966, the reference 1680 was introduced, marking a significant evolution as the first Submariner to include a date function.

This watch belonged to a distinguished businessman whose career carried him across the globe. Before entering the world of business, he served as an officer in the Royal Artillery and later achieved the rank of Captain in the Royal Marine Reserves. Beyond his professional and military accomplishments, he was a avid sailor, competing in several prestigious ocean races, including the renowned Newport Bermuda Race.



ATTESTATION
DE CHRONOMETRE
OFFICIEL



ROLEX
GENEVE - BIENNE

5151156

663

ROLEX. A STAINLESS STEEL AUTOMATIC DUAL TIME WRISTWATCH WITH DATE, REF. 16700, GMT-MASTER, 'PEPSI', CIRCA 1997.

MOVEMENT: cal. 3175, automatic, 31 jewels.

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

CASE: stainless steel Oyster case, screw-down back and crown, calibrated 'Pepsi' bezel, no. T549526, stainless steel Jubilee bracelet.

SIGNED: case, dial, movement and bracelet.

DIMENSIONS: *diameter 39mm, bracelet circumference approximately 195mm.*

ACCESSORIES: punched guarantee, booklet, spare link, tags and presentation case. £5,000–£7,000

Rolex introduced the first GMT-Master in 1955. Originally designed as a dual-time tool watch for airline pilots, it enabled wearers to track multiple time zones simultaneously. Produced from 1988 to 1999, the reference 16700 marked the final chapter of the GMT-Master line before it was succeeded by the GMT-Master II collection.

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

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23-24 JUNE 2026

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 £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)

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

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Cash up to a maximum of £5,000

All payments to be made in pounds sterling.

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23-24 JUNE 2026

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

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SOLD IN SEPTEMBER 2025
THE PHILLIPS FAMILY COLLECTION OF ANCIENT GREEK COINS
HAMMER PRICE: £300,000



MEDALS & MILITARIA
THE GREAT WAR V.C. GROUP OF SIX AWARDED TO CAPTAIN H.P. RITCHIE, ROYAL NAVY, WHO WON THE SENIOR SERVICE'S FIRST V.C. OF THE CONFLICT FOR HIS GALLANT COMMAND OF H.M.S. GOLIATH'S STEAM PINNACE AT DAR-ES-SALAAM ON 28 NOVEMBER 1914
SOLD IN JULY 2024: THE NAVAL MEDALS FROM THE COLLECTION OF THE LATE JASON PILALAS HAMMER PRICE: £240,000



THE WARNER 'GRESHAM GRASSHOPPER' SEAL RING
AN IMPORTANT 16TH CENTURY GOLD SIGNET RING, CIRCA 1560–1575
SOLD IN JUNE 2025 HAMMER PRICE: £42,000



BOARD OF COMMISSIONERS OF CURRENCY
MALAYA AND BRITISH BORNEO, \$1000, 21 MARCH 1953
SOLD IN MARCH 2025: THE FRANK GOON COLLECTION OF
BRITISH MALAYAN BANKNOTES HAMMER PRICE: S\$260,000

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

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, lots marked 'XX' are subject to importation VAT of 20% on the Hammer Price unless re-exported outside the UK.

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

Portion of the hammer price	Royalties
From 0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%

From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

VAT does not apply to the Artist's Resale Rights.

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.

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