

AN AUCTION OF

# JEWELLERY, WATCHES AND OBJECTS OF VERTU

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VIEWING AUCTION

## Live Online Auction

With room bidding available at

16 Bolton Street

London

W1J 8BQ

Free live bidding:

[www.dnw.co.uk](http://www.dnw.co.uk)

Tuesday 15th March 2016

at 12:00 noon

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VIEWING

Thursday 3rd to Thursday 10th March

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strictly by appointment only

Friday 11th and Monday 14th March

16 Bolton Street, Mayfair, London W1J 8BQ

Public viewing, 10 am to 5 pm

Tuesday 15th March

16 Bolton Street, Mayfair, London W1J 8BQ

Public viewing, 9 am to 11 am

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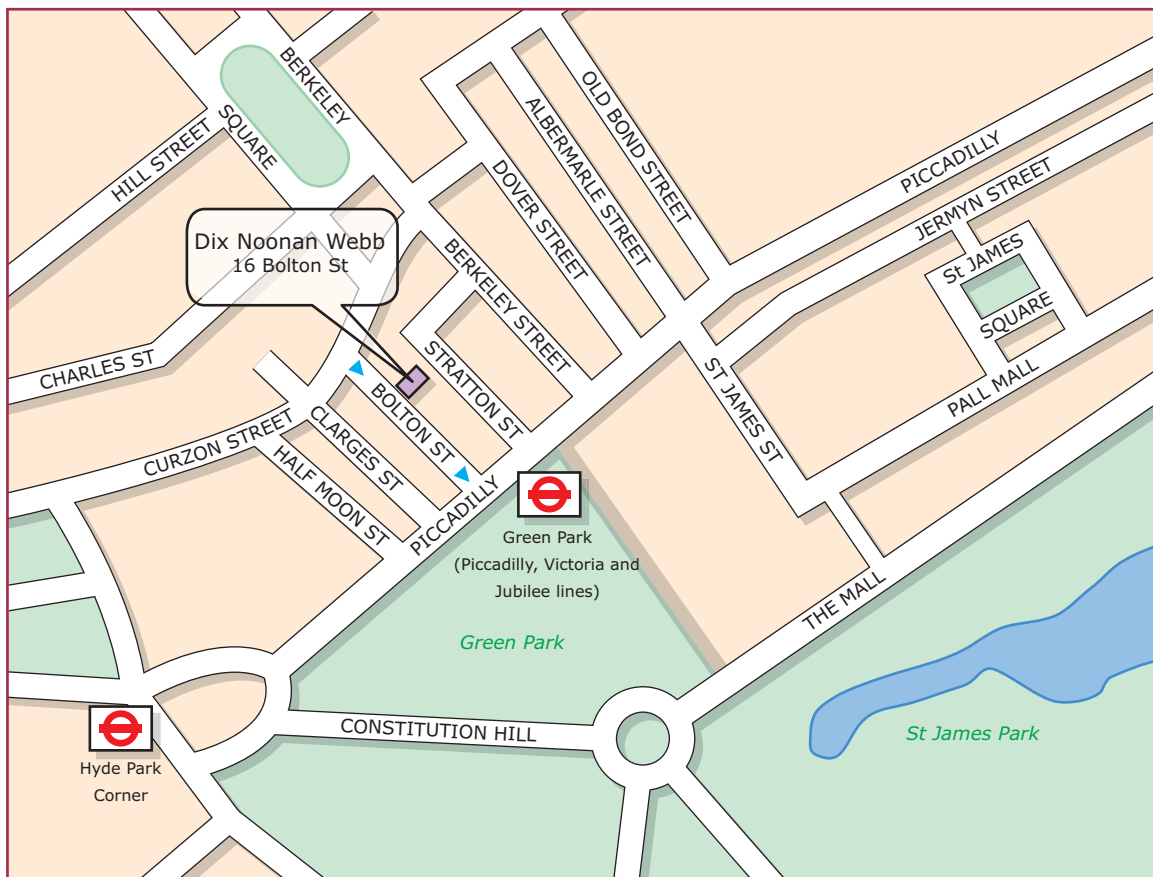
In sending commissions or making enquiries please contact:

Frances Noble or Laura Smith

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*Please note: Lots will be sold at a rate of approximately 120 per hour*

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## Advance Bidding Facility

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*We strongly advise clients to take advantage of our easy to use advance bidding facility which provides bidders with total control over their bids right up to the point that the lot is offered for sale.*

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

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*For any support queries please contact:*

*Ian Anderson  
ian@dnw.co.uk  
020 7016 1751*

## **IMPORTANT INFORMATION FOR BUYERS**

All lots in DNW auctions are automatically reserved at the bid step which reflects 80% of the lower estimate figure, unless otherwise instructed by the vendor.

**Lots marked ‘\*’ are subject to VAT at 20% unless exported outside the EU**  
**Lots marked ‘x’ are subject to importation duty of 5%**  
**on the hammer price unless re-exported outside the EU.**

### **SALEROOM NOTICES**

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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 DNW cannot be held responsible for any discrepancies.

### **UNMOUNTED GEMSTONES**

Please note that VAT at 20% is chargeable on the Hammer Price of unmounted gemstones, and relevant lots are marked with an asterisk \*.

### **EXPORT OF RUBY AND JADE**

Please note that as a result of recent legislation, ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the USA. Rubies and jadeite of non-Burmese origin require certification before import into the USA.

### **EXPORT OF IVORY**

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

### **EXPORT OF OTHER ORGANIC MATERIALS**

Other organic materials, such as coral and tortoiseshell may be covered by CITIES legislation, and this may or may not impact export to other countries, please see [www.cities.org](http://www.cities.org) for more information.

### **EXPORT OF WATCHES**

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

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

### **BUYERS' PREMIUM**

Please note that the buyers' premium in this sale is 20%.

### **CATALOGUE ILLUSTRATIONS AND THE INTERNET**

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### **PRICES REALISED**

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# Watches and Objects of Vertu



## Watches

- 1 AN 18CT GOLD HALF HUNTER FOB WATCH, BY DAVID GLASGOW, LONDON, the white enamel dial with black Roman numerals and blued steel hands, the 3/4 plate, lever escape, top wound movement signed 'David Glasgow, 20 Middleton Square, London, No. 3008', the gold cuvette dated '1903', the case with blue enamel chapter ring to the front and engraved monogram 'FL' to the reverse, hallmarked for Birmingham, 1901, and bearing maker's mark 'JR' in lozenge stamp, watch diameter 38.5mm.

£300-500



- 2 AN 18CT GOLD OPEN FACE POCKET WATCH, BY JOHN WALKER LTD AND A 9CT ALBERTINA, the white enamel dial signed and numbered '22267', with black Roman numerals and subsidiary seconds dial, the 3/4 plate top wound movement similarly signed and numbered, the plain case with initials verso, hallmarked for London, 1900, suspended on a short gate-link Albertina, with swivel and ring bolt clasp terminals, stamped '9ct', and a cornelian inset fob seal, watch diameter 46.5mm, Albertina length 11.5cm.

£300-400



- 3 A BLUE ENAMEL AND DIAMOND MINIATURE FOB WATCH, the white enamel dial with blue Arabic numerals and gilt scrolled hands, jewelled cylinder escape movement, the yellow gold case decorated with blue enamel, with central rose-cut diamond and seed pearl set border and bezel, bearing French 'little guarantee' mark for 1838-1919, suspended from a later ribbon bow brooch, highlighted with blue enamel and seed pearls, watch diameter 23mm.

£260-340



- 4 A LADY'S ENAMELLED FOB WATCH, the white enamel dial with black Arabic numerals and gilt scrolled hands, the jewelled cylinder escape movement numbered '8805', the case stamped '18k' with Swiss marks and numbered '61835', the case has engraved detail and blue enamel highlights to the bezel and band, the reverse decorated with painted enamel portrait of a lady in a blue gown carrying water from a well, watch diameter 29mm.

£300-400



- 5 A VICTORIAN ALBERTINA CHAIN SUSPENDING A FOB WATCH, BY WALTHAM, the Albertina comprising three faceted and reeded belcher link chains, with scalloped terminals, T-bar, tassel drop and scroll engraved lozenge-shaped slide, with applied plaque stamped 'gold', the fob watch with gilt dial, the movement signed and numbered '4657884', in scroll engraved case, stamped '10c', with accompanying watch key, chain length 28cm, excluding tassel drop.

£250-300



- 6 **A DIAMOND COCKTAIL WATCH**, the tonneau-shaped dial with black Arabic numerals, blued steel hands, within diamond set bezel of brilliant and old-cut diamonds, with pairs of square-cut diamond highlights, between hinged and articulated shoulders set with alternate rows of baguette and brilliant-cut diamonds, to a two row plaited hairwork bracelet strap each with diamond set spacer, the white precious metal case engraved to the borders, not hallmarked, with Swiss 17 ruby set manual wind movement, *width of watch head 15mm, over all length 17.2cm.* *£500-700*



- 7 **A DIAMOND COCKTAIL WATCH**, the rectangular dial with black Arabic numerals, the jewelled movement signed 'Rodana Watch Co', the bezel and articulated geometric shoulders set throughout with graduated old brilliant, rose and single-cut diamonds, mounted in white precious metal, unmarked, to a later black cord strap, *length of watch head and shoulders 7cm.* *£600-800*



- 8 **A GEM SET LAPEL WATCH, BY ASPREY, CIRCA 1940**, the small signed circular dial with black Arabic numerals, the 15 jewel movement signed 'UTI Watch Co', the domed ribbed case with stylised foliate surmount highlighted with claw set round-cut and channel set step-cut sapphires, the interior bearing maker's mark 'LS' and bearing import marks for 1939, *dial diameter 9mm, watch length 30mm.* *£300-400*



- 9 **AN 18CT GOLD AND ENAMEL COCKTAIL WATCH RING, 1920s**, the square dial signed 'Driva', with black Arabic numerals, jewelled lever escape movement, the bezel decorated with stylized polychrome enamel detail, the yellow gold case bearing indistinct UK import marks, and numbered '51889', to bifurcated shoulders and plain shank, stamped '18', *dial measures 10mm x 10mm, ring size K.* *£100-200*



10



A LADY'S 18CT GOLD WRISTWATCH, BY PIAGET, the signed circular white enamel dial with black Roman numerals, quartz movement, the case signed, bearing European convention mark and numbered '484293 8005', on black leather strap, buckle signed and stamped '750', dial diameter 22mm. £500-700

11

A LADY'S CALENDAR WRISTWATCH, BY FRED, the circular white enamel dial signed 'FRED, Paris' and 'Force 10', with ropetwist detail border, applied gilt Roman numerals, centre sweep seconds hand and date aperture at 6, quartz movement, the yellow metal case with steel cable detail to bezel and steel back, numbered 'F 10 13677' and '9562.022.40', to a red leather strap, dial diameter 20mm. £150-200



12

A LADY'S WRISTWATCH, BY H. STERN, the signed black dial with brilliant-cut diamond highlight at 12 and date aperture at 6, the faceted glass bezel with gilt Roman numerals, the case with signed stainless steel back, closed by four screws, with baton lugs, to black leather strap with signed gilt buckle, dial width 21mm. £100-200

13



A LADY'S 18CT GOLD WRISTWATCH, BY GRAFF, the plain black enamel oval dial, signed in gold and with tapered gilt hands, the jewelled movement signed 'Montre Royale, a Geneve' and numbered '4431', the case with barleytwist bezel, bearing Swiss assay marks and UK import marks for 1974, numbered '60235' to the interior and '4042' to the reverse, on a black leather strap, the gold buckle of matching barleytwist form, and bearing matching marks, dial 24mm x 19mm. £600-800



14

A LADY'S STAINLESS STEEL WRISTWATCH, BY LONGINES, the signed white circular dial with slim black Roman numerals, quartz movement, sealed case signed to reverse 'La Grande Classique de Longines' and numbered '14 209 4' and '31154303', to a stainless steel track-link bracelet strap, with signed deployant clasp, *dial diameter 21mm.* £250-300



15



AN 18CT WHITE GOLD AND DIAMOND SET COCKTAIL WATCH BY BUCHERER, the circular signed cream dial with applied gilt baton numerals, beneath a hinged floral pierced decorated cover, the multiple flowerheads each with textured petals and centred with a single-cut diamond, the watch head stamped to the reverse with numbers '5 325', and '18k 750', with manual wind movement, to integral tapering bracelet strap, with wavy linear detail, *length over all 16.4cm.* £500-700

16

A LADY'S 18CT GOLD AUTOMATIC CALENDAR WRISTWATCH, BY BLANC PAIN, the signed circular white dial with applied gilt Arabic numerals, centre sweep seconds hand and date aperture at 3, automatic movement, yellow gold case signed and numbered '1769', with European convention mark, polished stepped bezel and lugs, to a black leather strap, with yellow gold buckle, stamped '750', *dial diameter 20mm.* £600-800

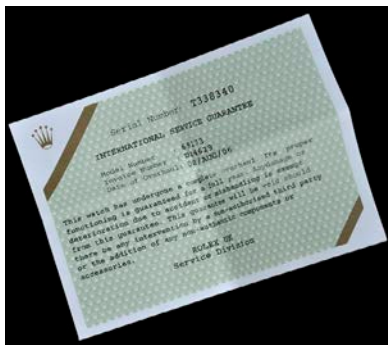




A STAINLESS STEEL AND GOLD SANTOS AUTOMATIC CALENDAR WRISTWATCH, BY CARTIER, WITH BURGUNDY DIAL, the plain square burgundy dial signed 'Cartier', with date aperture at 3, automatic movement, the gold and stainless steel case with screw head details, reverse signed and numbered '296147817', with cabochon red gemstone set crown, to matching stainless steel and gold track-link bracelet strap, by Cartier, dial width 18mm. £1000-1500



**A LADY'S OYSTER PERPETUAL DATEJUST STAINLESS STEEL AND GOLD AUTOMATIC CALENDAR BRACELET WATCH BY ROLEX**, sold 28/5/97, the gilt dial with applied gold faceted baton hands and centre seconds, magnified date aperture at numeral 3, single-cut diamonds to numerals (except 3 and 12), brushed and polished tonneau-shaped case with screw down Oyster back and gold crown, gold fluted Jubilee bezel, fitted Jubilee bracelet numbered 468B with signed folding Oyster clasp, model number 69173, serial number T338340, with two additional loose links for bracelet, watch head diameter 26mm, with original red Rolex case, outer cardboard Rolex box and associated papers. *£1200-1500*



The papers comprise a Guarantee dated 28/05/97, an International Service Guarantee dated 08/08/06, an instruction manual and the original swing tag and seal.



**AN 18CT GOLD OYSTER PERPETUAL WRISTWATCH, BY ROLEX, CIRCA 1949**, the signed silvered dial applied gilt Roman numerals and dot hour markers and inner calibrated seconds scale, centre sweep second hand, automatic movement signed and numbered '96258', '55554' and 'F-34235', the case with screw down 'bubble' back, signed and stamped '18k, 750', with Swiss marks, signed crown, on black leather strap with gilt Rolex buckle, in green Rolex presentation case, *dial diameter 28mm.* *£2600-3400*

Please see image on header page



20



**AN 18CT GOLD OPEN FACED POCKET WATCH, BY HIRST BROTHERS, LEEDS,** the gold dial with applied Roman numerals and subsidiary seconds dial, to outer foliate border, full plate lever escape movement, signed and numbered '40001', key wind, the floral and scroll engraved case hallmarked for Chester, 1856, diameter 5.15cm, gross weight 117gm, with box and watch key. £700-900

21



**AN 18CT GOLD OPEN FACE KEYLESS WIND POCKET WATCH, BY A. E. HATSWELL, 20 BANBURY STREET, ISLINGTON, LONDON,** the white enamel dial signed and numbered '3891', with black Roman numerals, black outer minute track with Arabic five minute divisions, blued steel spade hands and centre seconds, 3/4 gilt plate lever movement signed and numbered, with rose diamond endstone, case, with gold cuvette, hallmarked for London, 1910, diameter 50mm, gross weight 120.4gm. £500-700

22

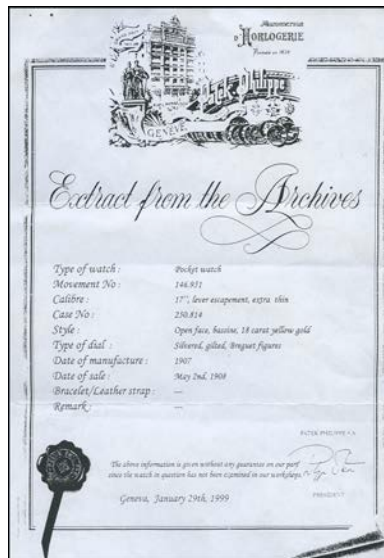


**A NOVELTY POCKET/FOB WATCH, BY PIAGET,** the signed cream dial with black Roman numerals, within inner case with presentation inscription verso, numbered '9513 124340', and cabochon sapphire crown, the inner case hinged within outer case, modelled as a woven case/purse with envelope lid, signed and stamped '750', with pendant loop to top right corner, within black crocodile leather travel slip, also signed to the inside, watch dimensions 41.5mm x 30.5mm. £800-1000



**AN 18CT GOLD KEYLESS WIND OPEN FACE POCKET WATCH BY PATEK PHILIPPE & CIE, GENEVE, FOR BOUCHERON, 1907, WITH A COPY OF EXTRACT FROM THE ARCHIVES**, the gilt engine-turned dial signed 'Boucheron, Paris' with outer chapter and black Breguet numerals, blued steel hands, the dial signed 'BOUCHERON, PARIS', subsidiary seconds dial at numeral 6, the reverse with central monogram in blue and white enamel, the cuvette engraved 'No 146951 Fait par Patek, Philippe & Cie, Geneve pour Boucheron Paris', the inner case numbered '250814', the movement numbered and signed, 17 jewel, lever escapement, stamped marks to the neck of the watch, the front showing the owl guarantee mark, and maker's mark below, and two marks struck to the reverse of the neck, *diameter of watch 45mm*, with Patek Philippe box and cardboard outer box.

*£1000-1500*



The photocopy of the Extract from the Archives dated Geneva, January 29th, 1999, confirms that the date of manufacture of the pocket watch was 1907, and the date of sale May 2nd, 1908. It also states that the information is given 'without any guarantee on our part since the watch in question has not been examined in our workshops'.



## Objects of Vertu

24



**A 19TH CENTURY AGATE VINAIGRETTE**, of flared form, the sides, base and cover of banded agate and mounted within gold borders, the hinged cover opening to reveal a plain pierced grill, unmarked, contained in fitted case, the silk signed by The Goldsmiths and Silversmiths Co Ltd, the cover with facsimile writing in gilt reading 'Peg 25th Jan 1939', height 16mm, length of hinged lid 19mm, width of hinged lid 16mm. *£300-400*

25



**A CASED EDWARDIAN GOLD THIMBLE**, the 15ct yellow gold thimble hallmarked for Chester, 1918, bearing maker's mark 'J.W.K' and stamped '9', in gold tooled green leather semi fitted case. *£100-120*

26

**A 9CT GOLD RECTANGULAR CIGARETTE CASE**, with bevelled edges and engine-turned decoration throughout, enclosing elasticated strap, hallmarked for Chester 1926, length 11cm x 8.5cm, gross weight 137.2gm. *£800-1000*

27

**A LARGE GROUP OF FOB SEALS**, comprising thirteen, of various designs, inset with hardstones and agates, bearing crests, mottos and initials, gold and gilt metal mounted, together with two swivel fob seals, mounted in 9ct gold, and a square-link chain bracelet, stamped '9ct'. *£800-1000*

28



**THREE SMALL DESK SEALS AND A FOB SEAL**, the first a French silver gilt example, in the Empire style, bearing French boar's head assay mark, with monogram seal; the second a 19th century example, the escutcheon-shaped bloodstone intaglio carved with a male profile, in a gold scroll engraved mount with lyre detail, to an ivory handle carved as a seated hound atop a Corinthian column; the third, 19th century, with round cornelian bearing the crest of an owl, with an arrow in one claw, in a foliate gold mount, to a shaped orange banded agate handle; the 19th century fob seal with a carved coral, *Corallium Rubrum*, fox head, in a gold collar, to a plain round bloodstone base, on suspensory loop. **£500-700**

Please note both the coral and the ivory are covered by CITIES legislation and maybe subject to export and other trade restrictions.

29



**A FRENCH EARLY 20TH CENTURY SILVER RECTANGULAR MINAUDIERE**, the hinged cover and base inlaid with niello, incorporating a stylised design of roses, the sides with vertical wavy engine-turned decoration, inside the lid inset with a mirror, and opening to reveal twin compartments hinged to the centre, the covers with straight engine-turned and spot decoration, the interior parcel gilt, the exterior inset to the front with a pull-out sliding compartment, stamped with lozenge-shaped maker's mark, boar's head guarantee mark, *length 6.5cm x width 3.7cm x depth 1.2cm*. **£300-400**



30



A SILVER AND BLUE ENAMEL CIGARETTE CASE AND MATCHING COMPACT, the circular compact and rectangular cigarette case decorated with blue guilloché enamel, with applied navel crown motif, the underside engine-turned, with presentation inscriptions, both hallmarked for Birmingham, 1938, the compact signed 'Page, Plymouth' and bearing maker's mark 'PK&P', the case bearing maker's mark 'JWB'. *£100-150*

31

A SILVER SNUFF BOX, BY NATHANIEL MILLS, the sides of the box and border of the hinged lid with embossed and chased foliate decoration, engine-turned base, and gilt interior, the lid bearing presentation inscription, hallmarked for Birmingham, 1836, with maker's mark, *dimensions: length 8.5cm x width 5.7cm x depth 3.1cm.* *£150-220*



The presentation inscription reads: Presented by the workmen of the Clarence Foundry, Liverpool, to their late foreman I. B. Nelson, in testimony of their respect for him as a man; and his uniform kindness of disposition towards them, 2nd Octr 1837.

32

A GEORGE III SILVER SNUFF BOX, BY GEORGE EATON & CO, AND TWO OTHER SILVER BOXES, the first with swivel action lid, bearing crest of a sawn tree beneath the motto 'through', hallmarked for Sheffield, 1817, and bearing maker's mark; the second, a snuff box with engraved stripe decoration and similar crest, hallmarked for Birmingham, 1910, and bearing maker's mark 'THH'; the third wood lined, hallmarked for London, 1909, and bearing maker's mark for William Comyns & Sons Ltd. *£200-300*







# Jewellery



## Jewellery

33



**THREE PAIRS OF GOLD EARRINGS, CIRCA 9TH-12TH CENTURIES AD**, the first a pair of goat's head hoop earrings, the tapered hoop of twisted wire to goat's head terminal, the second pair comprising a spherical bead drop with applied ropetwist detail, to heavy hook fittings, the third of tapered oval hoop form with openwork bead accents (one damaged); *first diameter 18.5mm, second length 38mm, third length 25mm.* *£300-500*

34



**A MID VICTORIAN EMERALD AND HALF PEARL SET HINGED BANGLE, CIRCA 1870s**, the broad yellow gold bangle with central lozenge-shaped boss within a bead and ropetwist detailed surround, the boss centred with half pearl in a raised square setting, with a rose-cut diamond to each corner, between four cushion-cut emeralds, each in flowerbud setting, *internal bangle width 5.3cm.* *£1000-1500*

35



**A SOVEREIGN PENDANT ON CHAIN**, the Victoria sovereign, 1893, collet set within a stylized textured 9ct gold mount, bale bearing partial import mark, suspended from a 9ct gold belcher-link chain, ring bolt clasp bearing partial hallmark and maker's mark 'RGS', *chain length 61cm.* *£180-220*



36



AN ARABIC GOLD PENDANT, of heart-shaped form with raised detail, stylized coin motifs and red paste highlights, yellow precious metal, bale stamped 'MAW, 21C', pendant length 9cm, gross weight 21.9gm.

£300-400

37

A COLLECTION OF EARRINGS, comprising nine pairs, including a pair of Victorian hexafoil boss drop earendants, with central rose-cut diamond highlights, a pair of similar earstuds (adapted), a pair of antique cluster earrings, a pair of garnet cluster earstuds, a pair of half pearl set flowerhead earstuds, and four further pairs. £400-500



38

TWO SINGLE STONE DIAMOND RINGS AND TWO BAND RINGS, the first a broad heavy polished 9ct gold band gypsy set with a brilliant-cut diamond, hallmarked for London, 1969 and bearing maker's mark 'MP'; the second with old brilliant-cut diamond in open claw setting, mounted in yellow gold, partial Birmingham hallmark; the first band ring of double curb-link design, stamped '18ct'; the last an 18ct gold wedding band with foliate and floral engraved decoration, hallmarked for Chester, 1908, with maker's mark 'EV', diamonds weigh approximately 0.35 carats each. £600-800

39



A SOVEREIGN CHARM BRACELET, the 9ct gold hollow curb-link bracelet suspending seven sovereigns, a half sovereign and six 9ct gold hexagonal St Christopher pendants, with 9ct gold padlock clasp, gross weight 89.6gms, length of bracelet 18.5cm. £1000-1500

The sovereigns are dated for 1873, 1880, 1894, 1898, 1900, 1966 and 1973, the half sovereign is dated 1912.

40



A VICTORIAN GOLD FRINGE NECKLACE, of scroll engraved leaf-shaped links, with applied plaque stamped '9c', to later ring bolt clasp, necklace length 44cm, weight 19gm. £150-200

41

AN 18CT GOLD CHEVRON-LINK BRACELET, composed of flexible ropetwist decorated chain, stamped to the ring clasp with makers mark P A Ltd, and import marks for 18ct gold, weight 32.4gm, length overall 19cm. £300-500



42

THREE SIGNET RINGS, TWO WEDDING BANDS AND A TWO COLOUR BAND RING, the larger signet ring bearing full armorial, the smaller two bearing crests, one with motto, all three in yellow gold with indistinct hallmarks, the two wedding bands both hallmarked for 22ct gold, the band ring with white metal ropetwist centre between 18ct yellow gold borders, bearing UK import marks, gross weight 52gm. £600-800

43



A GREEN ZIRCON DRESS RING, the oval mixed-cut metamict green zircon in simple eight claw setting, mounted in yellow precious metal, shank stamped '9ct', zircon approximately 11.5 carats, ring size N. £1000-1500

The stone has had a verbal report from the Gem Certification Services Laboratory, December 2015, confirming the stone is a **natural metamict zircon**.

The term Metamict refers to a mineral that has become virtually amorphous due to the breakdown of the original crystal structure by internal bombardment by alpha particles (helium nuclei). Green metamict zircons are almost exclusively Sri Lankan in origin and are Precambrian in age, meaning they are over 800 million years old.

Metamict zircons display a lower refractive index and lower density, than 'high' zircons. The metamict destruction of zircon can result in angular tension fissures, which delineate the former tetragonal crystal structure. Strong magnification reveals the angular shapes to be systems of much smaller fissures oriented parallel to each other and at right angles. These fissures are the result of expansion during isotropization and are therefore typical of the green low zircons of Sri Lanka, as are fine parallel lines from unequal isotropization, both of which are visible in this stone under magnification. See The Photoatlas of Inclusions in Gemstones, by E.J. Gubelin and J.I. Koivula, Opinio Verlag Basel, 2004.

44



**AN AMETHYST AND CULTURED PEARL BRACELET**, the track-link bracelet in yellow precious metal, highlighted with five step-cut amethysts, six cultured pearls, and lines of small single-cut diamonds, clasp stamped '18ct' and 'plat', *bracelet length 17cm.* £500-700

45



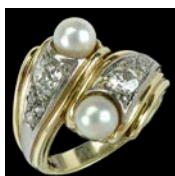
**AN ODEONESQUE STYLE SAPPHIRE AND DIAMOND RING**, the peaked architectural design centred with a trio of brilliant-cut diamonds, within a surround of channel set calibre-cut sapphires, *untested for natural or synthetic origin*, mounted in white precious metal, shank stamped '14k', *total diamond weight approximately 0.28 carats, ring size P.* £300-400

46

**TWO PAIRS OF DIAMOND SET EARCLIPS**, MID 20TH CENTURY, the first pair, circa 1940s, of scroll form, in yellow precious metal, unmarked, highlighted with a line of single-cut diamonds and a line of channel set calibre sapphires; the second pair, circa 1950s, of stylised flowerhead and leaf design, millegrain set throughout with graduated old brilliant-cut diamonds, mounted in white precious metal, *first length 23mm, second length 21mm.* £400-600



47



**A CULTURED PEARL AND DIAMOND RING**, of odeonesque crossover design, each flared arm set with three rose-cut diamonds and an old brilliant-cut diamond, terminating in a cultured pearl, mounted in yellow and white precious metal, shank stamped '585' and 'CP', *old brilliant-cut diamonds weigh approximately 0.25 carats and 0.35 carats respectively, ring size N.* £300-400

48

**A 22CT GOLD AND CULTURED PEARL NECKLACE**, composed of small cultured pearls each between reeded yellow gold caps, the clasp bearing UK import marks for 1991, *length 67cm.* £400-600



49



**A TRI-COLOUR GEM SET HALF HOOP RING**, composed of three lines of channel set calibre-cut gemstones: rubies, diamonds and sapphires, between bifurcated shoulders, mounted in white precious metal, *ring size P.* £300-500

50

**A DIAMOND SET RING**, set with a line of claw set alternating singles and pairs of brilliant-cut diamonds, to a basket mount in white precious metal, shank stamped '18k' and '750' and numbered '106', *total diamond weight approximately 1 carat, ring size N.* £250-350



51



A DIAMOND AND RUBY RING, the central old-cut diamond within a surround of scissor-cut rubies, within collet and pierced work setting, between diamond set shoulders, white precious metal mounted, unmarked, diamond weight approximately 0.3 carats, ring size M. £350-400

52

A DIAMOND, RUBY AND SAPPHIRE CROSSOVER RING, each cluster centred with an old-cut diamond, within a surround of scissor-cut sapphires or rubies, in collet mount between diamond set shoulders, white precious metal mounted, unmarked, total diamond weight approximately 0.8-0.9 carats, ring size M. £1000-1200



53



A PAIR OF DIAMOND FLOWERHEAD CLUSTER EARSTUDS, each set throughout with old-cut diamonds, on post fittings, white precious metal mounted, unmarked, total diamond weight approximately 1 carat, diameter 10mm. £600-800

54

A PAIR OF DIAMOND, SAPPHIRE AND RUBY EARPENDANTS, each with central brilliant-cut diamond in collet mount, and bordered by fancy-cut rubies and sapphires, alternately set, beneath single stone diamond surmount and loop fittings, white precious metal mounted, unmarked, total diamond weight approximately 0.40 carats, diameter of clusters 9mm, over all length 26mm. £600-800



55



A STYLISED SCROLL-LINK FRINGE NECKLACE, circa 1970s, each link composed of two square sided spirals, of bark textured wirework form, the clasp stamped 'K18' and bearing maker's mark 'EZ,VH', necklace length 39cm, weight 80.4gm. £800-1000

56



AN EMERALD AND DIAMOND CLUSTER RING, CIRCA 1970s, of hexagonal outline, centred with a brilliant-cut diamond within border of six round mixed-cut emeralds, and outer border of brilliants, in raised wirework setting, the yellow precious metal shank stamped '18ct plat', ring size M1/2.

£600-800

57

A SAPPHIRE AND DIAMOND CLUSTER RING, the octagonal tiered cluster of claw set brilliant-cut diamonds, to central round-cut sapphire, the cluster in wirework basket setting, white precious metal mount stamped '18ct', cluster diameter 19mm, ring size R.

£300-400



58



A DIAMOND SET WINGED DRAGON BROOCH/PENDANT, the coiled mythical beast with textured fur and feather detail to back and front, one wing pave set with rose-cut diamonds, with a claw set old brilliant-cut diamond clasped in its jaws and a round-cut ruby eye, ruby untested for natural or synthetic origin, with brooch fitting verso and plain suspensory loop, in yellow precious metal, unmarked, suspended on a flattened curb-link chain, ring bolt clasp stamped '9k', principal diamond weight 0.3 carats, pendant length 33mm.

£500-700

59

AN EMERALD SET NECKLACE, the snake-link chain necklace with central reef-knot motif around a claw set canted-corner step-cut emerald, the chain with polished torpedo terminals, mounted in yellow precious metal, clasp stamped '750', necklace length 48cm, emerald approximately 6.85 carats.

£600-800



60



AN EMERALD AND DIAMOND OVAL CLUSTER RING, the oval mixed-cut emerald claw set within a surround of brilliant-cut diamonds, mounted in 18ct white gold, shank hallmarked for London, 1976, and bearing maker's mark 'P. A.Ltd', emerald weight approximately 6.63 carats, total diamond weight approximately 2.13 carats, ring size L.

£3000-4000



61

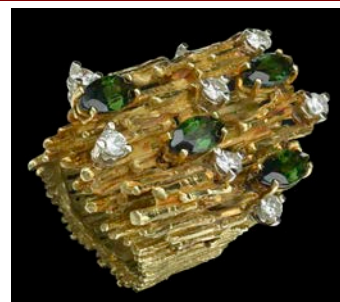


A PAIR OF DIAMOND CLUSTER EARCLIPS, 1960s, of circular form, the clusters of 29/30 brilliant-cut diamonds all claw set in white precious metal, within asymmetric surrounds of overlapping textured foliage, in yellow precious metal, reverse stamped '18k', total diamond weight approximately 4.5 carats, earclip diameter 24mm. £2000-3000

62

A GREEN TOURMALINE AND DIAMOND DRESS RING, CIRCA 1960s/70s, the abstract, peaked, bark textured ring highlighted with eight claw set brilliant-cut diamonds and four claw set marquise-cut green tourmaline highlights, mounted in yellow precious metal, interior of shank stamped '18k' and 'TLI', total diamond weight approximately 0.72 carats, ring size L.

£1800-2200



63



A VICTORIAN GOLD CABOCHON GARNET SET BRACELET, of oval hoop links, each centred with a collet set cabochon garnet, with brick-link connections, mounted in rose/yellow gold, the clasp stamped '9ct', bracelet length 18cm. £200-300

64

A PAIR OF LATE VICTORIAN 9CT GOLD MOUNTED GARNET SET CUFFLINKS, each collet set with pairs of oval cabochon almandine garnet, with chain link connections between, length of panels approximately 13mm-14mm.

£300-400



65



A SMALL COLLECTION OF MID 19TH CENTURY JEWELLERY, comprising an amethyst brooch in a cannetille mount, a ribbon bow brooch with engraved decoration, set with graduated mixed-cut amethysts, suspending drop below, a scroll and cannetille work brooch set with cabochon garnets (damaged) and a single, amethyst set earpendant surmount. £400-600



66



A PAIR OF VICTORIAN TORTOISESHELL PIQUE WORK EARPENDANTS, each of tear-drop shape, inset both sides with gold and silver pique work of stylised foliate design, on later loop fittings, length 5.2cm. £150-250

67



A CASED SET OF SIX GENTLEMAN'S DRESS BUTTONS, the circular mother o' pearl discs with gold crossed thread detail, in plain yellow gold mounts, each stamped 'GAP' and '9ct', in gold tooled, brown leather semi fitted case, signed 'Dudley & Co, Jewellers to the Queen, Osborne Road, Southsea'. £100-150

68



A PAIR OF MID 19TH CENTURY GOLD AND GARNET EARPENDANTS, CIRCA 1840s, each with a pierced decorated surmount set with an oval cabochon garnet, suspending a tear-shaped drop centred with a larger oval cabochon stone, the garnets in claw and collet settings, within C-scroll decorated mounts, to later added loop fittings, length 6.2cm. £500-700

69



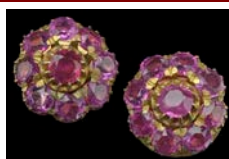
A PAIR OF 19<sup>TH</sup> CENTURY CITRINE CANNETILLE EARPENDANTS AND A PAIR OF GARNET EARPENDANTS, BOTH CIRCA 1820-1830, the first pair gilt metal mounted, and set with oval mixed-cut citrines, the surmount suspending a teardrop-shaped pendant drop below, incorporating flower heads, foliage, coiled spirals and tendrils, on later mounted screw fittings; the second pair composed of two sections, each inset with foiled table-cut garnets. with spirals and beadwork, on later pendant fittings, *first pair length 6.7cm, second pair length 5.5cm.* £400-600

70



AN INDIAN RUBY SET FRINGE NECKLACE, the front fringe section composed of claw set round and marquise-cut rubies, with matching central cluster drop, mounted in yellow precious metal, *necklace length 38.5cm, length of gem set fringe section 22.5cm.* £600-800

71



A PAIR OF RUBY CLUSTER STUDS, each claw set with central raised round mixed-cut ruby and bordered by eight smaller rubies, the clusters on screw fittings detaching from the stud fitting below, the central ruby also detaching from the outer border of rubies, the mounts with milled edges, and engraved with foliate detail to the base, the yellow precious metal not hallmarked, *diameter of clusters 15mm, height of stud 17mm.* £500-700

- 72 **A SINGLE STONE DIAMOND RING**, the old brilliant-cut diamond claw set between trifurcated shoulders, mounted in yellow gold, shank stamped '18ct' and 'D&F', diamond approximately 0.55 carats, ring size P1/2.  
£200-300



73



- A ROSE-CUT DIAMOND PANEL RING**, the central line of three rose-cut diamonds vertically set, within a similarly set figure-of-eight surround, mounted in white precious metal, to a yellow precious metal scrolled shank, bearing mark '585' within leaf-shaped outline, for the Netherlands, small gold items, post 1953, ring size M.  
£300-500

74



- A RUBY AND DIAMOND SET HINGED BANGLE AND DRESS RING**, the bangle with upper section claw set with graduated cabochon rubies, within rose-cut diamond set entwined border, the back section stamped '750', with later added safety chain, together with a matching dress ring, vertically set with three cabochon rubies, in rose-cut diamond surround, between trifurcated shoulders, shank stamped '750', inner bangle length 5.8cm, ring size N1/2.  
£800-1000

75

- A PAIR OF RUBY AND DIAMOND EARPENDANTS**, the hexagonal hoops set with single-cut diamonds, suspending central collet set marquise-cut ruby drops, to round-cut ruby and single-cut diamond flowerhead cluster surmounts, stud fittings (lacking backs), mounted in yellow and white precious metal, unmarked, earpendant length 31mm.  
£300-500



76



- A GRADUATED RUBY BEAD NECKLACE**, comprising graduated bouton-shaped polished ruby beads, to an oval yellow precious metal clasp with insized decoration, stamped '375', bead diameters from 6mm -14mm, necklace length 45cm.  
£260-360

77



A RUBY FULL ETERNITY RING, set throughout with scissor-cut rectangular rubies, in raised setting, yellow precious metal mounted, ring size N.

£600-700

78

A PAIR OF RUBY SET EARSTUDS, of openwork lozenge design, each centred with a collet set oval cabochon ruby, surrounded by four smaller similar stones, mounted in yellow precious metal, earstud length 18mm.

£150-200



79



A FIVE STONE DIAMOND RING, the five graduated old brilliant-cut diamonds claw set, to scrolled gallery, mounted in yellow gold, unmarked, total diamond weight approximately 1 carat, ring size P.

£300-360

80

A PAIR OF DIAMOND SET CUFFLINKS, the rectangular cut-cornered panels each centred with a gypsy set brilliant-cut diamond, on chain connections to faceted torpedo backs, mounted in 9ct yellow gold, hallmarked for Birmingham, 1994, and bearing maker's mark 'PPLd', total diamond weight approximately 0.32 carats, gross weight 8gm.

£150-200



81



A RUBY AND DIAMOND HALF HOOP RING, BY GRAFF, the central raised claw set oval mixed-cut ruby between pierced chevron shoulders set with brilliant-cut diamonds and mounted in white precious metal, between brilliant-cut diamond borders, mounted in yellow precious metal, shank stamped 'GRAFF', ring size N.

£500-700

82



AN AMETHYST AND SEED PEARL PENDANT, the triangular pendant composed of three polished ribbon loops, with claw set round-cut amethysts and pairs of seed pearl set leaves between, suspending a pear-cut amethyst drop, on a seed pearl set bale, mounted in yellow gold, stamped '15ct', the whole suspended from an unassociated yellow gold belcher-link chain with small scrollwork centrepiece, pendant length 48mm.

£180-220

83

A TWO STONE DIAMOND RING, the two old brilliant-cut diamonds claw set in crossover mount, yellow gold mount stamped '18ct' and numbered '560' to inside of shank, ring size O.

£200-300



84



A RUBY AND DIAMOND FIVE STONE RING, the graduated alternating round-cut rubies and old brilliant-cut diamonds claw set with pairs of rose-cut diamond points between, one lacking, to scrolled gallery, mounted in yellow gold, unmarked, old brilliant-cut diamonds approximately 0.4 carats in total, ring size S.

£500-700

85



**A THREE STONE DIAMOND CROSSOVER RING**, the three old brilliant-cut diamonds claw set between crossover shoulders, mounted in 18ct gold, hallmarked for Chester, 1908, total diamond weight approximately 0.8ct, ring size J1/2. £500-700

86



**A BLUE TOPAZ, DIAMOND AND PEARL BROOCH AND A PAIR OF SIMILARLY SET EPENDANTS**, the brooch with central square topaz, within outer border of pearls and with trefoil diamond set foliate detail, (with pearls untested for origin) with tear-drop shaped blue topaz drop below, the brooch mounted in two colour precious metal, together with a pair of ependants with central blue topaz within outer surround of diamond and pearl set detail, on loop fittings, brooch length 4.3cm, ependants length 3.9cm. £240-300

87



**TWO LATE VICTORIAN STYLE GEM SET PENDANTS**, the first set with diamonds and blue topaz, of garland style, the second set with amethysts, pearls and diamonds, suspending three pendant drops below, pearls untested for origin, yellow precious metal mounted, not hallmarked, first pendant length 5cm, second 5.2cm £260-300

88



**A COLLECTION OF EDWARDIAN BROOCHES**, including a multi-petalled flowerhead brooch, set throughout with half seed pearls, around central old brilliant-cut diamond, mounted in bloomed yellow gold, together with six assorted bar brooches and a small coral, *Corallium Rubrum*, set stickpin. £120-180

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



89



A COLLECTION OF NINE BROOCHES, comprising a sapphire and diamond elongated lozenge-shaped brooch, centred with a round mixed-cut sapphire, between two old-cut diamonds, *diamonds approximately 0.2 carats each*, within pierced foliate decoration with rose-cut diamond highlights, together with a French early 20th century two colour gold and pearl open work brooch, designed as a spray of mistletoe, with French eagle's head guarantee mark and partially struck lozenge maker's mark to the pin mounting, a three stone sapphire bar brooch of scrolling design, claw set with three round mixed-cut sapphires, a Victorian style 9ct gold amethyst set bar brooch, a 15ct gold single stone citrine set bar brooch, a peridot and seed pearl set bar brooch, the cabochon collet set, and two further gem set bar brooches, *first brooch length 59mm, second 37mm.* £500-700

90



TWO DIAMOND SET BAR BROOCHES, the first with wavy polished bar centred with three millegrain collet set brilliant-cut diamonds, the outer two within concentric hoop surrounds, mounted in yellow gold, the reverse stamped '15ct', the later pin hallmarked for 14ct gold; the second of tapered polished form, centred with a claw set brilliant-cut diamond, mounted in two colour precious metal, unmarked, *first: total diamond weight approximately 0.36 carats, length 6.3cm; second: diamond approximately 0.4 carats, length 5.25cm.* £500-700

91



A LATE 19TH CENTURY TURQUOISE BROOCH, of knot design, highlighted with collet set round cabochon turquoise, with two similarly set drop terminals, in original semi fitted case signed 'H.L.Brown, 65 Market Place, Sheffield, Jeweller by appointment to the Duke of Norfolk and the Duchess of Norfolk', *length 39mm.* £200-300

92



A DIAMOND SET BOW BROOCH, BY ANDREW GRIMA, the angular textured ribbon bow in 18ct yellow gold, with white gold centre and terminals set with brilliant-cut diamonds, the reverse signed, bearing maker's mark and hallmarked for London, 1974, *total diamond weight approximately 0.25 carats, brooch width 5.7cm.* £800-1000



93

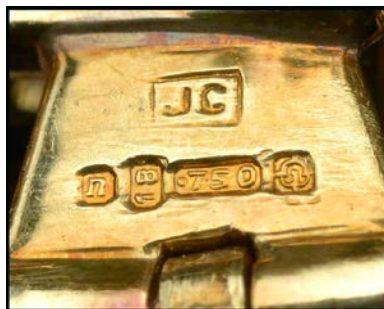


**AN 18CT GOLD AND DIAMOND SET BIRD BROOCH**, modelled as a bird on a branch, with outspread wings, with textured feather detail to the wing tips, the eye and the tail highlighted with brilliant-cut diamonds, bearing import marks for 1981, length 6.1cm. *£300-400*

94



**AN 18CT GOLD AND DIAMOND BOW BROOCH, BY CARTIER**, the stylised single loop bow of textured and faceted finish, the diamond set tie with a line of seven claw set brilliant-cut diamonds, the reverse numbered and signed 'Cartier Ltd Made in France 18k', also stamped 'JC', with London import marks for 1968 and French assay mark to the pin, total diamond weight approximately 0.35 carats, length 4.5cm. *£500-600*



95



**AN 18CT GOLD AND DIAMOND RING, BY KUTCHINSKY**, of ropetwist buckle design in yellow gold, with white gold band detail pave set with single-cut diamonds, one replaced with rose-cut, signed, bearing maker's mark and hallmarked for London, 1972, ring size H. *£300-500*



**A DIAMOND AND GEM SET 'OPEN AND SHUT FLOWER' BROOCH BY CARTIER, CIRCA 1965**, the flowerhead with articulated petals opening to reveal 'tremored' stamen claw set with diamonds, emeralds, sapphires and rubies, the stem with sliding mechanism highlighted with a single ruby, the petals and stem of wirework composition, with two pin clip fitting to the reverse, signed 'Cartier', numbered '015538' to the pin mount and '2627' to the stem, with two French assay marks to the pin, length 8cm. *£5000-7000*

Cartier launched their popular 'open and shut flower' brooches in 1962. For similar examples dated 1967 and 1969, see 'The Cartier Collection: Jewellery' by Francoise Chaillie and Eric Nussbaum, published by Flammarion, 20 November 2004, page 291.



**AN 18CT THREE COLOUR GOLD SEVEN BAND 'TRINITY' BANGLE AND MATCHING RING, BY CARTIER**, the plain D-section bangles stamped '18ct' and maker's mark JC, inner diameter of bangles 7cm, inner diameter of ring 18mm, weight of bangle 93.8gm, weight of ring 5.4gm, in Cartier case. *£2300-2800*

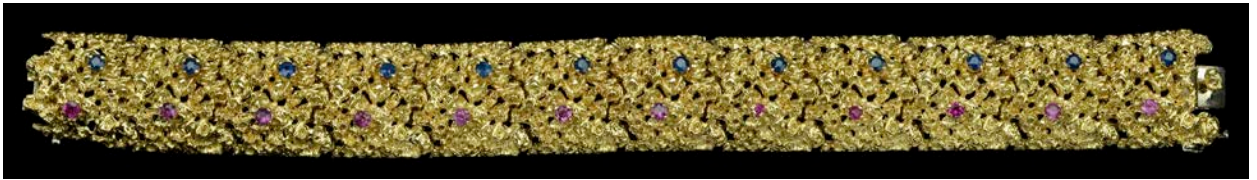


**AN 18CT GOLD BRICK-LINK SUITE BY CARTIER**, comprising a collar necklace, a bracelet and a pair of hoop earrings, each designed as a series of polished brick-links, each signed 'CARTIER 1992', 'Cartier 750', the necklace numbered 'D09179', the bracelet numbered 'B72987', earrings numbered 'B30850', earrings with maker's mark and French assay marks, necklace length 40.6cm, bracelet 19.2cm, earrings 2.9cm, total weight 161gm, with fitted maker's case. **£3500-4500**



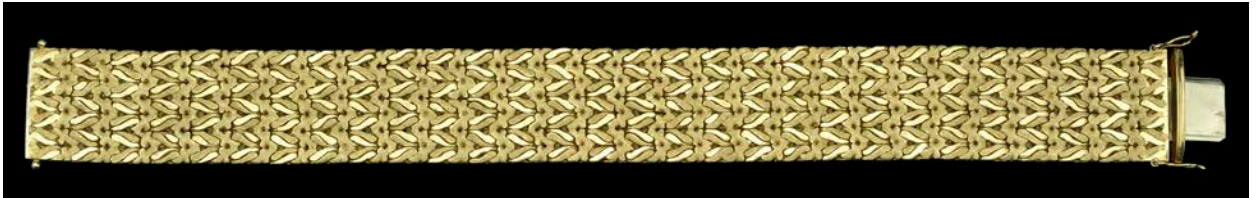


99



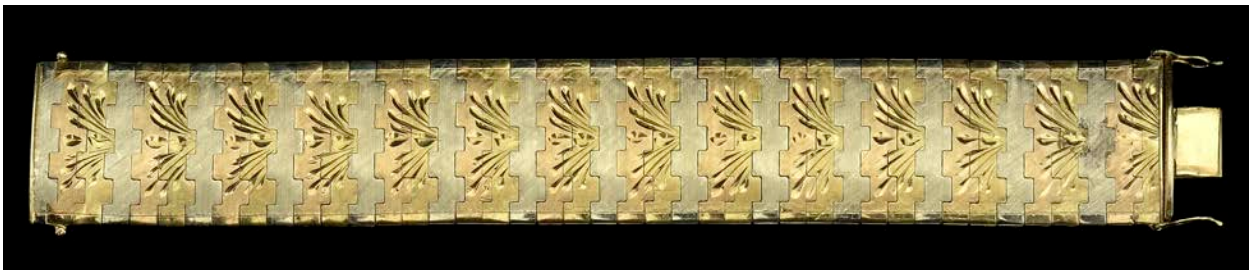
**AN ITALIAN RUBY AND SAPPHIRE SET BRACELET**, composed of heavily textured domed articulated links, pierced decorated and set with ruby and sapphire highlights, yellow precious metal, clasp stamped '750' and '18k', length 18cm, width 1.7cm, gross weight 57gm. £800-1000

100



**A TRACK-LINK BRACELET**, composed of articulated textured and polished chevron links, yellow precious metal, clasp and underside of tongue stamped '750', length 19.2cm, width 1.8mm, gross weight 90.1gm. £1200-1500

101



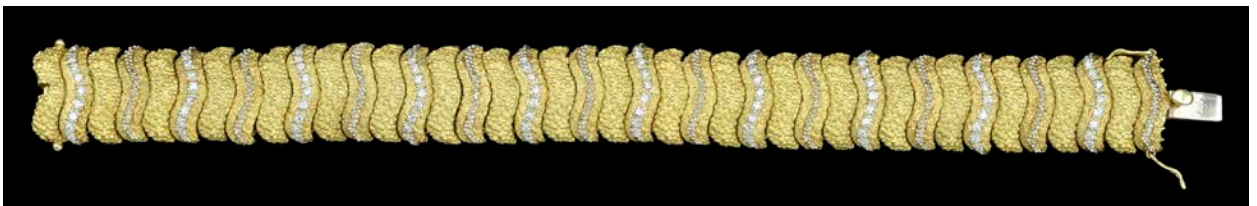
**A THREE COLOUR GOLD BROAD BRACELET**, the broad flexible links incorporating engraved foliate spray decoration, clasp numbered and stamped '750', length 18.4cm, width 1.7cm, weight 74.8gm. £1000-1500

102



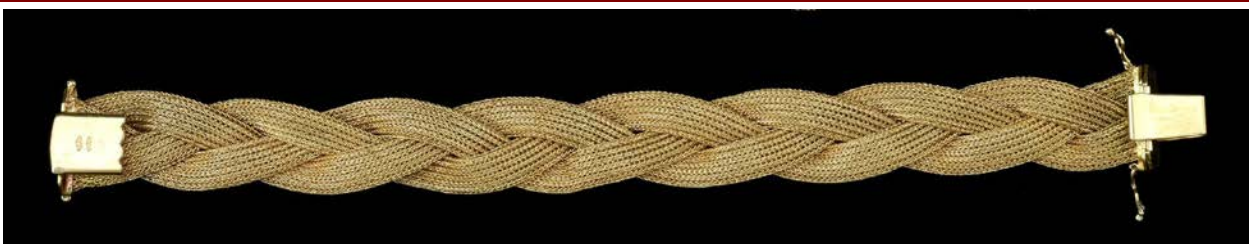
**AN EASTERN YELLOW PRECIOUS METAL BROAD BRACELET**, the articulated links decorated with chevron detail, stamped marks to the clasp, length 18.5gm, width 2.2cm, weight 44.8gm. £400-600

103

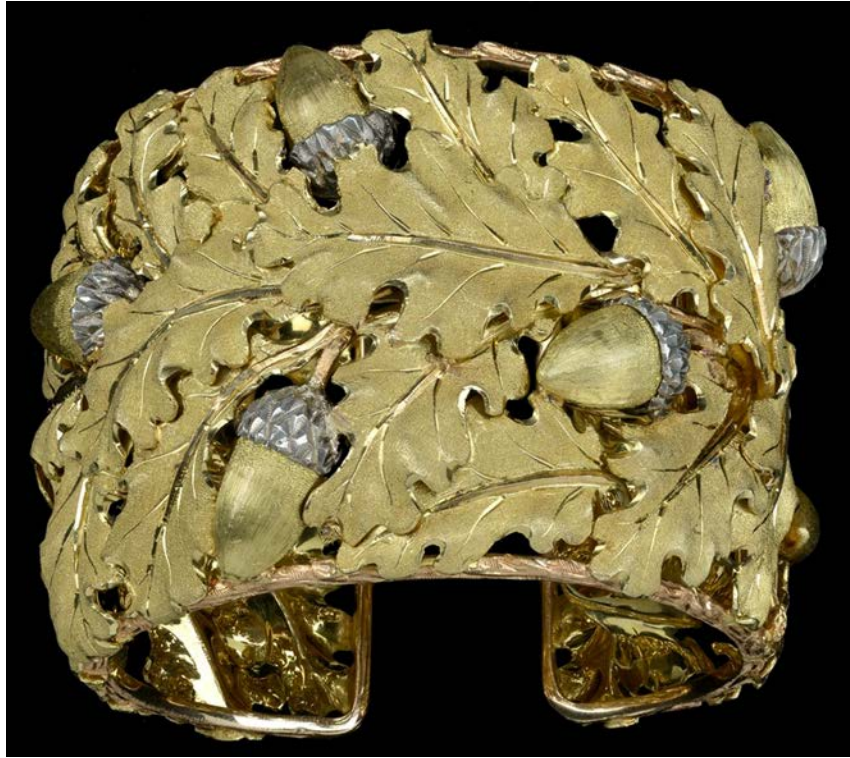


**AN 18CT TWO COLOUR TEXTURED GOLD AND DIAMOND BRACELET**, CIRCA 1970s, the articulated bracelet composed of domed textured links of repeating scroll design, the links with beaded finish and spaced by lines of brilliant-cut diamonds, the reverse of chevron wirework construction, clasp stamped '750', length 19cm, weight 67.9gm. £900-1000

104



**A PLAITED WEAVE NECKLACE AND BRACELET SUITE**, the clasps stamped '750', necklace length 42.5cm, bracelet length 19cm, gross weight 88gm. £1200-1500



A CUFF BRACELET, BY BUCCELLATI, circa 1960s, the 18ct two colour gold hinged bangle designed in the form of overlapping realistically modelled oak leaves and acorns, the cups in textured silver, signed 'Buccellati, Italy, 750', *bangle width 48mm, weight 142gm.* *£6000-8000*



The Italian firm Buccellati is famous for its rich textural gold jewellery spanning the decades from the 1920s to the 1960s. Their finest pieces are bold and immediately recognisable. Mario Buccellati was the first to introduce the technique of texture-engraving, often using mixed metals of silver and gold, or platinum and gold. The different engraving techniques are called **rigato** (parallel lines cut onto the surface of metal to obtain a sheen effect), **telato** (texture, obtained by fine cross-hatched lines), **segrinato** (engraving in every directions with overlapping textures), **ornato** (decoration based on natural forms such as animals, leaves and flowers), and **modellato** (the most delicate engraving technique which consists of reproducing several designs chiselled in three dimensions). When the process is complete, the finish will often resemble a fine fabric - linen, lace or silk. This cuff bangle is an example of 'ornato', naturalistically reproducing acorns amidst oak leaves, and using several of the different engraving techniques to great effect.



106

A CORAL BEAD NECKLACE, AN ENAMELLED FOB WATCH AND AN AMBER NECKLACE, the slightly graduated coral, *Corallium rubrum*, beads on knotted silk, to plain cylindrical gold clasp, the early 20th century fob watch decorated with peach guilloche enamel and marcasite, on a matching enamel baton and fancy-link chain and the graduated heated amber beads partially strung, coral necklace length 92cm. £100-200

Please note the coral is covered by CITES legislation and maybe subject to export and other trade restrictions.



\* 107



AN UNMOUNTED SAPPHIRE, oval-cut, weighing 6.23 carats. £800-1200

Please see Important Notice to Buyers at the front of the catalogue.

\* 108



A COLLECTION OF FOUR UNMOUNTED YELLOW SAPPHIRES, all oval mixed-cut stones, all untested for treatment, gross weight of sapphires 54.29 carats. £1200-1500

Please see Important Notice to Buyers at the front of the catalogue.

109

AN AMBER SINGLE ROW BEAD NECKLACE, composed of 45 graduating oval beads, accompanied by a GCS report, bead dimensions from approximately 10.2mm to 24.9mm, necklace length approximately 80cm, total weight 86.32gm. £1000-1500

The Gemmological Certification Services Report number 5776-4003, dated 21.12.2015, states that the amber is of Baltic origin, with no indications of heating.



**110** AN AMBER SET LONG CHAIN NECKLACE WITH LARGE AMBER PENDANT DROP, the fine 9ct gold curb-link chain spaced with oval polished amber beads, suspending a large oval amber pendant below, with wirework fitting, chain lacking ring clasp, (amber untested for origin or treatments), chain length over all 97cm, chain weight (excluding pendant) approximately 12.9gm, pendant length (excluding fitting) 6.4cm, width at widest point 3.3cm, amber pendant weight 27.7gm. £500-700



**111**



AN AMBER BEAD NECKLACE, the graduated oval beads, with simple ring bolt clasp, accompanied by a GCS report, necklace length 41cm. £500-700

The Gemmological Certification Services Report number 5776-4442, dated 10.02.2016, states that the amber is of natural, Baltic origin, with no indications of heating.

**112**

AN AMBER BEAD NECKLACE, the graduated amber beads on metal chain-link mounts, necklace length 46.5cm, accompanied by a GCS report. £400-600

The Gemmological Certification Services Report number 5776-4443, dated 03.02.2016, states that the beads are natural Baltic amber, with no indications of heating.





**113** A COLLECTION OF 31 AMBER AND AMBER COLOURED BEAD NECKLACES, of assorted designs, together with six large loose amber beads, *all amber remains untested.* £1000-1500

**114**



AN ARTS AND CRAFTS CORAL AND BLISTER PEARL SILVER NECKLACE, POSSIBLY ATTRIBUTABLE TO AMY SANDHEIM, CIRCA 1920s AND ANOTHER CORAL SET NECKLACE, the first necklace of lozenge form, centred with an oval coral cabochon, within scrolling foliate pierced border, with cabochon and blister pearl highlights, suspended from two fine baton link chains linked by a central collet set blister pearl on similarly set coral bead and blister pearl back chain, to a ring and T-bar clasp, unsigned, together with a similar coral and half pearl set fringe necklace, of graduating scrollwork pendant drops, to fine curb-link chain with ring and T-bar clasp, unsigned, *first necklace pendant length 6cm x width 5cm, second necklace length 43.7cm, £400-500*



Amy Sandheim (c 1905 - c 1980) was a British Arts and Crafts jeweller in the 1920s and 1930s. The daughter of Amy Alice and Julius Wolfe Sandheim; her father was from a family of watchmakers, and in 1902, he became a jewellery designer. By 1915 the family had a shop at 130 Notting Hill Gate in West London. Here Amy developed her personal style of Arts and Crafts jewellery, using silver castings with semi-precious stones, often using the lozenge form. She was prominent in the second wave of inter-war Arts & Crafts designers that included Sibyl Dunlop and Dorrie Nossiter, and apparently the three women were friends. Amy and Dorrie did not sign their work, which is often mis-attributed to Sibyl Dunlop, the best known of the three. Amy sold her jewellery at Arts & Crafts exhibitions, and through the family shop, which finally closed in the early 1980s.

Please note that coral is covered by CITIES legislation and maybe subject to export and other trade restrictions.

115



A DANISH SILVER AND MALACHITE RING BY GEORG JENSEN AND TWO FURTHER RINGS, the first collet set with an oval malachite panel, to a shaped bifurcated mount, signed, stamped '925s DENMARK' and numbered 'A93', (marks rubbed), with maker's case, together with a 22ct gold textured band ring of pierced abstract form stamped 'IG', and a further silver band ring, signed 'G.W', first ring size V. £300-500

116

AN ARTS AND CRAFTS FIRE OPAL BROOCH, the marquise and round cabochon fire opals in closed back collet settings, within a stylized fruiting foliate wreath surround, mounted in white metal, brooch length 45mm.

£300-400



117



A SILVER BRACELET BY ROBERT LEE MORRIS, the 'chunky neo-cross design' incorporating slightly concave cross-shaped panels between pairs of chain links, stamped with maker's mark RLM, and '925', length 18cm.

This lot is being sold on behalf of the charity PACE, an Aylesbury based charity and school providing intensive input for children with motor disorders such as Cerebral Palsy. (Charity no. 1011133). The item has been kindly donated and is offered for sale at NO RESERVE.

118



A DANISH SILVER COLLAR NECKLACE, BY NIELS ERICK FROM, CIRCA 1960s, composed of rectangular panels incorporating flower heads and leaves, with chain links between, the clasp stamped to the reverse 'STERLING DENMARK, N E FROM', length 38cm. £200-300

**Niels Erick From (1908-1986)** was born in Denmark and trained as a silversmith, opening a shop in 1931 from which he sold some of his jewellery designs. In 1944 the N E From smithy is first registered in Nakskov. There are two distinctive periods of design within From's production. In the 1940s we see floral pieces with sinewy foliage details, and this style characterised his early years of production. By the 1960s, we see the introduction of bolder modernist designs, the necklace being offered for sale here being a typical example of this second period. The designs are similar to many Georg Jensen pieces of this period. In 1960, From's son-in-law, Hilmer Jensen, had joined the management team and after Niels Erick's death in 1986, Jensen took over the running of the firm. The company was wound up a few years later.

119



**TWO MURREL BENNETT & CO BROOCHES AND A SIMILAR NECKLACE**, the first brooch centred with a cabochon opal with pearl highlights, within whiplash design, 15ct gold with stamped maker's mark, the second brooch composed of a central panel, stamped 15ct and with maker's mark, later mounted to an unassociated bar brooch, and a similar necklace, the central section collet set with two matrix turquoise cabochons, suspending a similarly set drop below, on curb-link back chain to slim barrel clasp, unmarked, *brooch lengths 4.4cm and 4.2cm respectively, necklace length 48cm.* £300-500

120



**AN ARTS AND CRAFTS BAROQUE PEARL NECKLACE**, the long yellow gold belcher-link chain spaced with baroque pearl highlights, *pearls untested for natural vs. cultured origin, necklace length 142cm.* £600-800

121



**A BERYL SET NECKLACE, BRACELET AND EARCLIP SUITE, 1960s**, composed of stylized circular links, each set with a round cabochon green beryl, mounted in white metal, *necklace length 38.5cm, earclip length 22mm.*

*£400-500*

122



**A BROOCH BY DAVID ANDERSON, LATE 19TH CENTURY, AND ANOTHER BY GEORG JENSEN, NUMBER 339, MID 20TH CENTURY**, the first of circular form, with applied entwined wirework detail, the reverse stamped '-830-, David Andersen, Christiania', the second of abstract 'Splash' outline, designed by Henning Koppel for Georg Jensen, bearing post 1945 company mark, numbered '339', stamped 'Sterling, Denmark' and 'GJLd' and bearing UK import marks, together with two further brooches, one a copy of a Georg Jensen tulip bar brooch, with spurious marks, *first brooch diameter 38.5mm, second brooch length 59.5mm.*

*£300-400*

David Andersen founded his gold and silversmith company in Christiania (now Oslo) in 1876. The firm is still in existence and remains family run. It is most popularly known for its enamelled jewellery from the mid-late 20th century. David Andersen's son Arthur took the reins of the company in 1901, upon his father's death and instituted various changes, including the introduction of a hyphen to the name, becoming David-Andersen. This confirms that this brooch is of late 19th century brooch, and produced whilst the company's founder was still at the helm.

The brooch is part of the movement of Archaeological Revival in jewellery design in the late 19th century. Within this overall term falls jewellery inspired by different archaeological sources from all over Europe and the Middle East. The Danish led the way in approaching archaeology as a science and claim credit for the introduction of the classification of prehistory in the categories used today (namely Stone Age, Bronze Age and Iron Age) and the theory and use of stratigraphy. Danish leaders in this field, Christian Jurgensen Thomsen and J J A Worsaae produced influential works full of engravings of Bronze Age, Iron age and Viking antiquities which provided inspiration for contemporary jewellers. Following the Dano-Prussian war of 1864, there was a resurgence in nationalism in Denmark, and sympathy in other countries such as the UK, which was reflected in Archaeological Revival jewellery which took inspiration from the metal and leather work of the Viking period.

An almost identical brooch to this one forms part of a suite held in the Museum Fur Angewandte Kunst, Vienna, Bi 536.

For further reading see C Gere *et al.* *The Art of the Jeweller: A catalogue of the Hull Grundy Gift to the British Museum, Jewellery, Engraved Gems, and Goldsmiths work*, British Museum Publications, 1984, entry 994, specifically fig 100. Also C Gere and J Rudoie, *Jewellery in the Age of Queen Victoria, A mirror to the world*, British Museum Press, 2010, pages 437-443.



123



A COLLECTION OF SILVER JEWELLERY, including a silver and blue/green enamel brooch, by Charles Horner; a blue enamelled butterfly brooch, by Marius Hammer; a silver brooch modelled as a terrier; a small silver powder compact pendant; a silver thimble, by James Walker; and a silver pendant set with a heart-shaped amethyst. £100-150

124



A LARGE SILVER AND SYNTHETIC SAPPHIRE RING, BY HARALD NIELSEN, FOR GEORG JENSEN, MID 20TH CENTURY, the oval cabochon blue synthetic sapphire collet set within polished surround, to tapered band, bearing post 1945 Georg Jensen company mark, stamped 'GJLd', '925S, Denmark', numbered '46E' and bearing UK import marks for 1965, *sapphire measures approximately 29mm x 17mm, ring size P.* £200-300  
See footnote to lot 125.

125



AN 18CT GOLD AND SYNTHETIC BLUE SAPPHIRE RING, BY HARALD NIELSEN, FOR GEORG JENSEN, MID 20TH CENTURY, the oval cabochon synthetic blue sapphire collet set within a polished border, to a tapered band shank, bearing post 1945 Georg Jensen company mark and 'GJLd' maker's mark, stamped '18k' and '750', numbered '1046B' and bearing UK import marks for 1970, *sapphire measures 13mm x 9mm, ring size P,* in signed case. £500-700

**Harald Nielsen (1892-1977)** was the young brother-in-law and apprentice of Georg Jensen. He worked his way up to become a designer, and then between 1958 and 1962, artistic director. His designs, very different from those of Jensen himself, have a pared down focus on form, without unnecessary ornamentation. He himself said "The ornament must never dominate. It is subservient to the harmony of the whole and does not exist for its own sake. It can stress the quietness and [simplicity] of outline, but must never distract from it." These rings exemplify this philosophy in their simple, but elegant, design.

See Georg Jensen Jewellery, *David A. Taylor, Ed.*, Yale University Press, 2005. For a ring of the same design, set with chalcedony, dated to circa 1937, see entry 269, p266.

126



**AN AMETHYST NECKLACE**, composed of linked open backed pinched collet set oval and pear-shaped mixed-cut amethysts, to gold multi strand Albertina back chains, to amethyst clasp, suspending a central drop of three graduated mixed-cut amethysts in foiled closed back settings, with half pearl accents, one drop with glazed hairwork locket verso, *necklace length 40cm.* £600-800

127



**A VICTORIAN 18CT GOLD AND AMETHYST SET CURB-LINK BRACELET**, centred with a cushion-shaped mixed-cut amethyst, collet mounted, between hinged solid curb-link chain sections, the clasp stamped '18', *length 18cm, weight 58gm.* £600-800

128



**A WOVEN SEED PEARL AND AMETHYST SUITE, FIRST HALF OF 19TH CENTURY**, comprising a necklace, bracelet and brooch, the necklace with three oval openwork cluster panels, each centred with a oval mixed-cut foiled back pinched collet set amethyst, linked by festoons of woven seed pearls, to a rectangular clasp set with half pearls, with bracelet and brooch ensuite, *some damage and repairs, necklace length 47cm.* £600-800

These pieces are composed of pierced fretwork mother o' pearl panels supporting woven seed pearls, with sections of lacy festoons between, originally being woven with horse hair; consequently this type of jewellery is rather delicate and easily damaged. For illustrations of similar pieces dated to 1810-1815 see Shirley Bury, *Jewellery: The International Era 1789-1910, Vol 1: 1789-1861*, Antique Collectors Club, plates 67 and 68.



A GEORGE III GOLD ENAMELLED MEMORIAL RING, centred with an oval glazed panel enclosing plaited hairwork, encircled by a white enamel border inset with gold lettering reading: 'G.H.M. 14 REG LIGHT DRAGOONS', within an octagonal outline edged with black enamel, the tapering shank similarly decorated, the gold inset words reading 'DIED AT MARTINIQUE OCT 1796 AGED 23', ring size M (leading edge). £1000-1500



Captain George Hamilton Montgomery (1773-1796) of the 14th Regiment of Light Dragoons, was the only son of Lieutenant-Colonel Montgomery of Newton, Mid Lothian. His obituary confirms his death as 'October 1796, at Martinique, after being released from a prison ship off Guadeloupe'.

The custom of wearing jewels to commemorate a death dated back many centuries before the Georgian era, but there was a great revival in the second half of the 18th century, possibly as a result of the publication in 1742 of a popular book called *Night Thoughts on Life, Death and Immortality* by Edward Young. Following this publication, a large amount of memorial jewellery began to be worn in England, with rings outnumbering all other types of mourning jewels, and these were given by all who could afford them and worn as a status symbol. Provision was often made in wills for the making and distribution of memorial rings to loved ones. The use of white enamel rather than purely black enamel, as in the example offered for sale here, was used to signify a child or young person, or an unmarried person.

See: 'Georgian Jewellery 1714-1830' by Ginny Redington Dawes, published by the Antiques Collectors' Club, 2007.

130



**A SINGLE ROW CULTURED PEARL NECKLACE**, the strand of uniform cultured pearls to a tonneau-shaped clasp with a central band of rubover set brilliant-cut diamonds, mounted in yellow and white precious metal, stamped '750', average pearl diameter 9mm, necklace length 46cm. *£600-800*

131



**AN 18CT GOLD DIAMOND CLUSTER RING**, of hexagonal outline, claw set throughout with brilliant-cut diamonds in tiered mount, maker's mark D. S. & Co, hallmarked for London, 1988, total diamond weight approximately 0.95 carats, size M1/2 *£300-500*

132



**THREE GEM SET BROOCHES**, the first a two colour ribbon bow brooch, with three old brilliant-cut diamonds to the centre, stamped '14k' and bearing maker's mark, the second modelled as a stylised five petal flowerhead, with central cluster of round-cut rubies, stamped '18k', the third of stylised design, incorporating knot motif and trefoil terminals, set with rose and old brilliant-cut diamonds and ruby highlights; first width 4.7cm, second width 4.3cm, third length 5.3cm. *£400-600*



133



A DIAMOND AND SAPPHIRE CLUSTER RING, the central brilliant-cut diamond raised set within a flowerhead surround of pear-cut sapphires with brilliant-cut diamonds between, all claw set, mounted in 18ct white gold, shank hallmarked for London, 1968, bearing maker's mark 'C&F' and numbered '12950', principal diamond approximately 0.65 carats, ring size L. £1500-2000

134

A LATE VICTORIAN STYLE BLUE TOPAZ AND DIAMOND PENDANT AND A PAIR OF SIMILARLY SET EARPENDANTS, the pendant of foliate openwork design, set with pearls, diamonds and central topaz and suspending three pendant drops below, on diamond set bale, the earrings with oval cluster drop, diamond detail below and suspending a pear-shaped cluster terminal, on loop fittings, pearls untested for origin, pendant length 5.2cm, earpendants length 4.3cm. £300-400



135



A SODALITE AND ROCK CRYSTAL NECKLACE, of round polished sodalite beads and faceted rock crystal beads, with central pear-shaped sodalite pendant drop, necklace length 50cm. £120-150

136

A THREE STONE DIAMOND RING, claw set with brilliant-cut diamonds, to white precious metal setting, shank unmarked, total diamond weight approximately 0.85 carats, ring size M. £400-600



137



A DIAMOND AND SAPPHIRE BALLERINA SET RING, the central round-cut sapphire in raised claw set within a cluster surround of brilliant-cut diamonds, to an outer crossover style undulating surround of channel set baguette-cut diamonds, mounted in yellow precious metal, shank stamped '750' and '18k', ring size N. £500-700

138

A DIAMOND FIVE STONE RING AND A PEARL FIVE STONE RING, the first set with five graduated old brilliant-cut diamonds, with pairs of rose-cut diamond points between, claw set to gallery with fleur-de-lys detail and reeded shoulders, mounted in yellow gold, stamped '18' and bearing maker's mark 'D&F', the second ring claw set with five pearls, untested for natural vs. cultured origin, mounted in yellow gold, unmarked, first ring size T, total diamond weight approximately 0.7 carats, second ring size O. £600-800



139



A SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw set within a surround of brilliant-cut diamonds, white precious metal mount indistinctly stamped 'plat', cluster 14mm x 11.5mm, ring size K1/2. £300-400

140



A GEORGIAN FOILED PINK PASTE PENDANT AND A 19TH CENTURY FRENCH PINK AND WHITE PASTE PENDANT, the first pendant composed of a lozenge cushion-cut stone to the surmount, with twin seed pearl set chains suspending an oval mixed-cut stone below with three smaller tear-shaped drops, all in gold pinched collet mounts with foiled closed back settings, the pendant later mounted to a stickpin, the second pendant set with two pale pink paste stones, within a C-scroll surround, suspending a similarly set drop below, with white paste highlights, and suspended from twin chains from a central bale, the reverse triple struck with French wild boar's head mark, and indistinctly stamped on the suspensory loop, on later fine trace-link chain, first pendant length 4.7cm, second 6.3cm. £300-500

141



**A PAIR OF WHITE PASTE EARPENDANTS, LAST QUARTER OF 18<sup>TH</sup> CENTURY**, the long pendeloque drops with central ribbon bow detail, set throughout with faceted white paste in foiled closed back settings, mounted in silver, unmarked, with later hook fittings, length 7.7cm. £300-400

For similar examples see *Brilliant Impressions: An exhibition of Antique Paste and Other Jewellery*, by S. J. Phillips, June 2010, cat no 138 and *Georgian Jewellery, 1780-1830*, by G. Redington Dawes and O. Collings, Antique Collectors Club, 2007, page 98.

142



**A 19<sup>TH</sup> CENTURY WHITE PASTE SUITE**, comprising pendant and eardrop earrings, of garland tassel design, set with round-cut white paste stones, mounted in silver, bearing French 800 standard guarantee mark and indistinct lozenge maker's mark, pendant length 90mm, eardrop length, including hook fitting, 50mm. £500-700

143

**A LARGE COLLECTION OF 20<sup>TH</sup> CENTURY WHITE PASTE JEWELLERY**, comprising brooches, earrings, bracelets, necklaces, etc.

£500-700

144



**A SMALL COLLECTION OF PASTE JEWELLERY**, comprising a purple and white paste bracelet, with a similarly set pendant, bar brooch, cluster drop eardrop earrings, together with a 19th century paste set cluster brooch and a white paste cluster stickpin (adapted). £80-120



**AN 18TH CENTURY BLUE PASTE BROOCH/PENDANT AND EARPENDANT SUITE**, the pendant of sévigné design suspending a circular cluster drop with foliate surround and further pear-shaped cluster drop below, together with matching earpendants ensuite, set throughout with pale blue paste, mounted in silver with coloured foil backs, the brooch double stuck with French boar's head assay mark and lozenge maker's mark, the earrings similarly marked, the earrings with later loop fittings, *brooch length 10.2cm, earpendant length 6.4cm*, in a later gold tooled red leather case, the interior silk signed 'Franklin, 37 Duke St, St. James's'. *£2000-3000*



For a similar example of the brooch/pendant (without earrings, and lacking pendant drop) see Christies' sale of Antique and Collectable Jewellery, including the Clifford Collection, 1st June 2006, lot 40.

Also see back cover illustration.



146



**TWO 19TH CENTURY CORAL NECKLACES**, both composed of coral, *Corallium rubrum*, beads, the first necklace of graduating beads, spaced by small gold beads between, later restrung, with additional beads added either side of the gilt metal barrel clasp; the second necklace composed of slightly graduated flattened barrel-shaped beads, to single stone clasp, first: largest bead diameter approximately 15.5mm, smallest 6mm, necklace length 32cm; second largest bead diameter approximately 7mm, smallest 4mm, necklace length 41.5cm. £200-300

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

147

**A HESSONITE GARNET AND DIAMOND BROOCH**, the cluster of six graduated cushion-shaped mixed-cut hessonite garnets within a foliate surround of polished leaves and collet set old brilliant-cut diamonds, mounted in yellow and white precious metal, brooch width 47mm. £800-1200



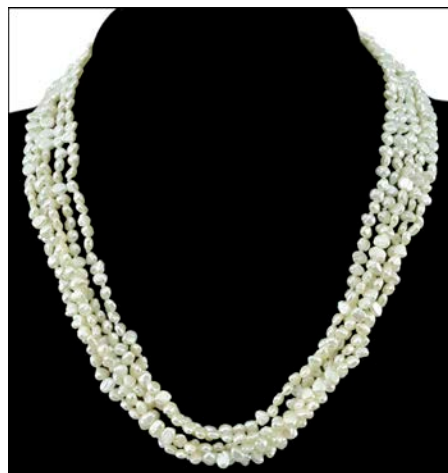
148



**A PAIR OF MABE PEARL EARSTUDS**, the pearls within reeded borders and with foliate detail to the border, each with two brilliant-cut diamond highlights, on post fittings, yellow precious metal mounted, with butterfly fittings stamped '18k', diameter 18.5mm. £300-500

149

**A FIVE ROW FRESHWATER PEARL NECKLACE**, the five rows of baroque freshwater pearls, untested for natural vs. cultured origin, to a figure-of-eight clasp, each polished hoop with a smaller brilliant-cut diamond set hoop within, mounted in 18ct yellow gold, bearing UK import mark for 1986 and maker's mark 'NDC', necklace length 44cm. £600-800



150



**A TWO COLOUR PRECIOUS METAL AND CULTURED PEARL CHAIN NECKLACE**, the fancy baton links of alternating yellow and white precious metal, spaced by trios of cultured pearls, length 45cm. £200-300

151



A PAIR OF LARGE MABE PEARL EARCLIPS, the large hemispherical pearls within polished yellow precious metal mounts, with cabochon sapphire set surmounts and hinged clip fittings, *pearl diameter 22mm, earclip length 36mm.* £500-700

152

A CORAL BEAD NECKLACE, the uniform *Corallium Rubrum* beads to a piercedwork clasp/centrepiece set with central coral cabochon and suspending four tassel drops of coral beads, *necklace length 47cm.*

£80-100

Please note the coral is covered by CITIES legislation and may be subject to export and other trade restrictions.



153



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

£3500-4000

154



**AN ART DECO DIAMOND AND EMERALD PENDANT ON CHAIN**, the surmount of flared design, suspending an articulated shaped square panel below, the panel centred with an old-cut diamond and set throughout with old-cut, brilliant-cut and baguette-cut diamonds, within geometric design, with four square-cut emerald highlights, the pierced work design millegrain edged throughout to scroll decorated mount, white precious metal unmarked, on later unassociated chain, *principal diamond approximately 0.8 carats, total diamond weight approximately 2.80 - 3.00 carats, pendant length 6.3cm, width 2.3cm.* £1500-2000

155

**A THREE STONE DIAMOND RING**, the central emerald-cut stone within four claw setting, between two baguette-cut stones in channel mount, to a plain polished platinum shank, hallmarked, with maker's mark HM, *total diamond weight approximately 0.60 carats, ring size M.*

£300-500



156



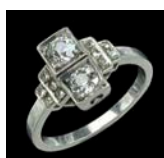
**A DIAMOND SOLITAIRE RING**, the brilliant-cut diamond in eight claw setting, 18ct white gold mounted, inner shank stamped 'HB & Co' and hallmarked for London, 1975, *diamond weight approximately 0.40ct, ring size J1/2.* £300-400

157

**AN EMERALD AND DIAMOND SET BAND RING**, the slightly tapered band set with five graduated brilliant-cut diamonds, with lines of channel set calibre-cut emeralds between, all millegrain set in white precious metal, to yellow precious metal shank, bearing indistinct marks, *total diamond weight approximately 0.52 carats, ring size O1/2.* £200-300



158



**AN EARLY 20TH CENTURY TWO STONE DIAMOND RING**, the two old-cut diamonds vertically set between stepped shoulders of rose-cut diamonds, all millegrain edged, to a plain platinum shank, stamped 'plat', *ring size L1/2.* £200-300

159

A PAIR OF ART DECO STYLE 18CT WHITE GOLD MOUNTED DIAMOND AND EMERALD EARPENDANTS, each with pendant drop centred with a rectangular step-cut emerald within geometric border, set with old-cut and brilliant-cut diamonds, suspended beneath diamond set vertical bar with flared terminals to rigid loop fitting, Birmingham hallmark to the loop fittings, makers mark KN, length 4.3cm. £1800-2000



160



AN ART DECO AQUAMARINE AND DIAMOND COCKTAIL RING, the step-cut aquamarine claw set between stepped shoulders of collet set baguette-cut diamonds, mounted in white precious metal, sizing beads to shank, aquamarine approximately 14.6 carats, ring size K. £1500-2000

161

AN EARLY 20TH CENTURY DIAMOND RING, CIRCA 1915-1920, the central old-cut diamond in square setting with diamond points to the corners, between diamond set stepped shoulders, millegrain edged, platinum and 18ct yellow gold mounted, principal diamond weight approximately 0.6 carats, ring size N. £600-800



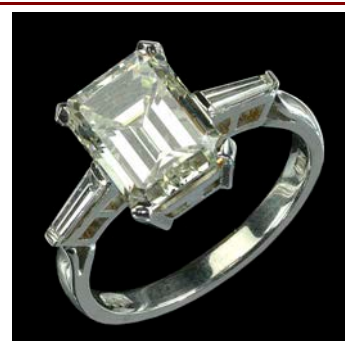
162



AN ART DECO BLUE ZIRCON AND DIAMOND RING, the step-cut blue zircon claw set between geometric shoulders highlighted with pairs of old-cut diamonds, mounted in white precious metal, shank stamped 'plat' and indistinctly signed, ring size H1/2. £200-400

163

A DIAMOND RING, the cut-cornered rectangular diamond weighing 4.03 carats between tapered baguette set shoulders, platinum mounted and hallmarked for London 1989, maker's mark 'DB' to inner shank, ring size P. £8000-10000





164



A JADE BEAD NECKLACE, A PAIR OF JADE EARRINGS AND A CARVED ELEPHANT, the necklace of graduated spherical beads, to ring bolt clasp, the earrings with polished drops in yellow precious metal caps, on chain suspensions, from round cabochon jade surmounts, with screw back fittings, mounts stamped '18k', all jade untested for treatment or enhancement, together with a carved green hardstone elephant, necklace length 80cm, earpendant length 47mm, elephant dimensions 40mm x 20mm x 34mm. £200-300

165

A JADE RING, the oval jadeite cabochon claw set between reeded shoulders, mounted in yellow precious metal, Chinese marks to inside of shank, jade untested for treatment or enhancement, cabochon measures 12.8mm x 9.8mm, ring size J. £400-500



166



A SMALL COLLECTION OF JADE ITEMS, comprising a jade and diamond bar brooch, the millegrain collet set brilliant-cut diamond to the centre of a polished annular jade, on plain knife-edge bar brooch; a pair of polished jade and brilliant diamond earstuds, of floral design; an annular jade brooch, in yellow precious metal mount, with Chinese character detail; and a small jade pendant carved as a fish, on gilt metal loop, all jade is untested for treatment or enhancement. £300-500

167

A GRADUATED BANDED AGATE BEAD NECKLACE, comprising graduating spherical beads to an oval filigree work clasp, stamped 'SILVER', bead diameter ranging from 11mm to 18mm, necklace length 51cm. £150-200



168



AN EMERALD BEAD NECKACE WITH EARRINGS ENSUITE, composed of graduated faceted emerald beads, spaced at intervals with freshwater cultured pearls with yellow metal beaded spacers either side, supporting similarly set central drop and accompanied by matching pendent earrings, necklace length 49cm, earpendant length 44mm. £260-360

169

A COLLECTION OF JADE PENDANTS AND BEADS, comprising a rectangular carved jade panel pendant, depicting six gourds and a bird, with jade bead surmount and seed pearl highlights, on silk cord, three pierced carved spherical jade beads bearing Chinese *Shou* character, one with carved jade surmount and another similarly shaped plain jade pendant, another carved panel pendant, suspended on a gold chain, a strand of 72 slightly graduated spherical jade beads, 18 small jade bead spacers, four pairs of drop-shaped jade beads (some damaged), etc, all jade remains untested for treatment or enhancement. £700-900

The three pierced carved jade beads all bear the word/character *Shou* in Zhaunshu script, which means *longevity*. The gourd is also a Chinese symbol of longevity.



170



A PAIR OF 18CT GOLD GEMSET CUFFLINKS, of triangular form, channel set with fancy-cut peaked yellow gemstones, the hinged backs with fancy cabochon sapphire terminals, mounted in 18ct yellow gold, hallmarked for London, 2000, sapphires and yellow gemstones untested for natural vs. synthetic origin, width at base 27mm. £300-400

171

A SMALL COLLECTION OF JEWELLERY, including a pair of 18ct gold oval cufflinks, two chains, both stamped '9ct', a peridot and seed pearl cluster ring mounted in 9ct gold, shank hallmarked, together with a small group of gilt metal jewellery.

£150-200

172



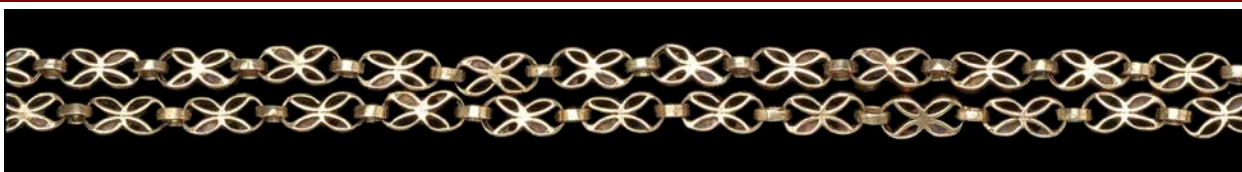
A FRENCH GOLD PIERCED LINK CHAIN NECKLACE, composed of lozenge-shaped filigree links spaced by small roundels, ring bolt clasp stamped with lozenge-shaped maker's mark, and guarantee mark, (link broken to one end of the chain), length approximately 7cm, width of lozenge links 7mm, weight 27.5gm. £500-700

173



A BATON-LINK BRACELET, of reeded baton links in yellow precious metal, with white precious metal terminals, clasp with scallop shell details, stamped '750', length 20.5cm, weight 15gm. £240-300

174



A VICTORIAN GOLD FANCY-LINK CHAIN NECKLACE, the fancy figure-of-eight links with plain connections, to swivel clasp terminals, in rose coloured gold, with applied plaque stamped '9ct', necklace length 56.6cm, weight 39gm. £350-400

175



TWO VICTORIAN GOLD LONG GUARD CHAINS, the first of fancy belcher-link form, with applied plaque stamped '9c', to swivel clasp, similarly stamped; the second of faceted belcher-link form, spaced by matching fetter links, to swivel clasp, with indistinct marks; first length 142cm, weight 21gm; second length 148cm, weight 26gm. £450-550

176

THREE GOLD GATE-LINK BRACELETS, all with safety chains and heart-shaped padlock clasps, the first with textured link sections, bracelet and clasp stamped '15c', the second in rose gold, bracelet stamped '9c' and clasp indistinctly hallmarked, the third, of broad design, bracelet and clasp hallmarked for 9ct gold, first bracelet weight 15gm, second 20gm, third 25gm. £400-500

177



**AN 18CT GOLD BRACELET**, composed of acorn-shaped links with double caps, between openwork textured and polished links, ring and bolt clasp stamped '750', length 22cm, weight 20.9gm. *£400-600*

178



**TWO COIN SET PENDANTS AND A COIN SET BROOCH**, the first an Austrian 8 florin/20 franc restrike, 1892, in a reeded pendant mount, to plain suspensory loop, the second a German 10 marks, 1876, in a stylized whorl brooch mount, in yellow precious metal, stamped '750' and the third a Roman bronze coin, in a pendant mount, stamped '585'. *£300-400*

179



**A SMALL COLLECTION OF JEWELLERY**, comprising a mid Victorian Archaeological Revival boss brooch, circa 1870s, with applied bead and wirework detail, glazed locket verso, a five stone diamond ring, the graduated old brilliant-cut diamonds claw set, shank stamped '18ct, plat', a signet ring, inset with a shield-shaped bloodstone, bearing stag crest, a step-cut amethyst cocktail ring and an Art Nouveau medal fob, depicting Artemis/Diana, the goddess of hunting. *£300-400*



180



A PAIR OF OPAL AND DIAMOND OVAL CLUSTER EAR PENDANTS, each with central oval cabochon opal in four claw setting, within a border of twelve brilliant-cut diamonds, beneath single stone diamond surmounts, on post fittings, yellow precious metal mounted, unmarked, on post fittings, total diamond weight approximately 1.4 carats, length 25mm, width 17mm.

£1800-2000

181

A MOONSTONE, DIAMOND, OPAL DOUBLET AND BAROQUE PEARL BROOCH, the central oval opal doublet millegrain collet set between a pair of scrolled motifs of cabochon moonstones and rose-cut diamonds, beneath a flowerhead cluster of cabochon moonstones, with three baroque cultured pearl drops below, adapted, length 7.5cm.

£500-700



182



AN OPAL FIVE STONE RING, the five graduated cabochon opals claw set with pairs of diamond points between, one diamond replaced, mounted in 18ct yellow gold, hallmarked for Chester, 1903, and bearing maker's mark 'T&S', ring size P.

£300-400

183

A BLACK OPAL DOUBLET AND DIAMOND CLUSTER RING, the cushion-shaped doublet collet set within a frilled surround of brilliant-cut diamonds, with a raised collet set diamond to each corner, the setting millegrain edged, mounted in white precious metal, cluster dimensions 15mm x 15.5mm, ring size N1/2.

£600-800



184



A GRADUATED OPAL BEAD NECKLACE, the diameter of the beads ranging from 7.5mm - 4mm, with a diamond set clasp of shaped lozenge outline, set with central brilliant-cut diamond and further small brilliants, millegrain edged, white precious metal mounted, unmarked, length 51cm.

£900-1000

185

AN OPAL AND DIAMOND PENDANT, the shaped triangular cabochon opal displaying a play of reds, greens and blues, collet mounted within a border of old-cut diamonds, suspended beneath a single stone brilliant-cut diamond surmount, two colour precious metal mounted, setting unmarked, to trace-link back chain, with ring and bolt clasp, principal diamond weight approximately 0.9 carats, pendant length 4.4cm.

£1200-1500



186



AN OPAL AND DIAMOND CLUSTER RING, the oval cabochon opal in four claw setting within a border of brilliant-cut diamonds, between pierced work stepped shoulders, millegrain edged, to 18ct yellow gold setting, shank stamped '750', maker's mark KN, length of ring head 2.5cm, ring size N.

£1500-2000

187

A SINGLE STONE BLACK OPAL RING, the oval cabochon black opal claw and collet set in yellow precious metal, shank stamped '14k', opal 18mm x 11.5mm, ring size P.

£3000-5000



188



**A PAIR OF ANTIQUE ENAMEL AND PEARL EARRINGS**, the openwork panel drops incorporating ribbon bow and bird motifs, decorated back and front with polychrome enamel, suspending a fringe of graduated pearl drops, *untested and unwarranted*, and set with a green paste highlight, *some damage and later fittings*, in a later, semi fitted case, *length excluding fittings 51mm.* *£500-700*

These earrings are thought to date from the 18th century and are probably Continental, possibly Italian. There remains disagreement and uncertainty about the dates attributed to much pre 19th century jewellery of similar designs, with earlier pieces reworked and repaired and styles reinterpreted in later centuries.

189



**TWO PAIRS OF ANTIQUE ENAMEL AND PEARL EARRINGS**, the first of crowned blackamoor design, decorated with black and white enamel, accented with pearls and with further pearl drops below, *pearls untested and unwarranted*, mounted in yellow precious metal, with engraved detail, indistinct marks to pendant drop loops, with later stud fittings; the second comprising pairs of drops composed of pearls, *untested and unwarranted*, and gold beads with wirework detail, to polychrome enamel surmounts, suspended from later matched crowned lion mask surmounts, with hook fittings, *first length 36mm, second length 48mm.* *£500-700*

The first pair are thought to be Italian in origin, and of 18th/19th century in date. The blackamoor was a common Venetian motif. The second pair are composites - the lion mask surmounts dating to the 19th century and the drops possibly earlier.



A PAIR OF ANTIQUE PORTUGUESE ENAMEL AND PEARL EARPENDANTS, the scrolled panel surmount with domed centre, suspending similar scrolled panel drops below incorporating dolphin motifs, decorated to the front and back with green, white and red enamel and highlighted with pearls, *untested and unwarranted*, mounted in yellow gold, one marked for Operto 1821-1855, both with further unidentified marks, with hinged hoop fittings, length 8.5cm. £1000-1500



A pair of earrings of almost identical design, although possibly slightly smaller, can be seen in the National Museum of Ancient Art in Lisbon. They form part of a group of similar earrings, acquired from Spanish convents, which are dated to the 17th and 18th centuries. Leonor d'Orey states that these baroque style earrings, of Renaissance design with Oriental influences, were popular throughout the 17th and 18th centuries. They are set with pearls and enamelled in interesting colour combinations, in which green is prominent. See Leonor d'Orey, *Five Centuries of Jewellery: National Museum of Ancient Art, Lisbon*, Zwemmer, 1995, plate 44 and page 26.

There are also a similar pair of earrings in the British Museum, dated to the 18th century.



191

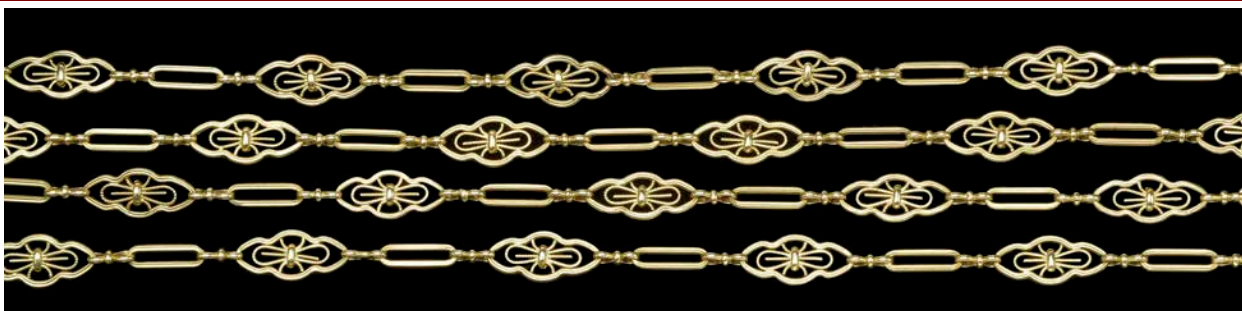


**A BROAD BRACELET**, the polished baton links between reeded belcher-link chain style borders, yellow precious metal, indistinct marks, *bracelet length 18.5cm, weight 45gm. £300-500*

192

**A COLLECTION OF ASSORTED JEWELLERY**, including: three wedding bands, one 22ct, one 9ct, both hallmarked and one stamped 'platinum', a fob watch, by Waltham, stamped '10c', an 18ct gold lady's half hunter wristwatch, on later expanding strap, a black opal ring, a selection of Victorian bar brooches, a set of eight enamelled buttons, gilt metal mounted, six further rings and other assorted items. *£400-600*

193

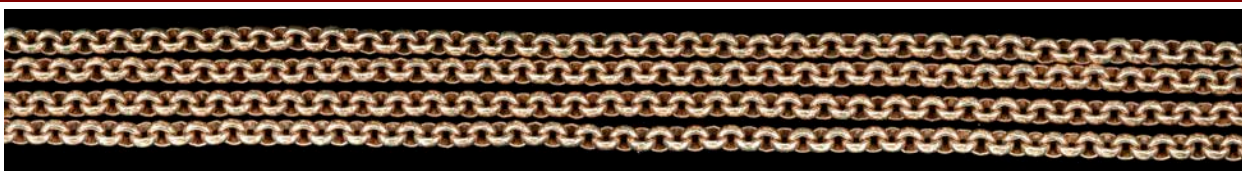


**A FRENCH GOLD LONG FANCY-LINK CHAIN NECKLACE**, composed of openwork marquise-shaped links, stamped with French assay marks, (indistinct), the later ring bolt clasp stamped with oval French combined metals mark, *length 148cm, gross weight 45.1gm. £600-800*

194

**A VICTORIAN GOLD ALBERT CHAIN**, the double graduated curb-link Albert chain in 9ct rose gold, links hallmarked, with swivel clasp terminals and central T-bar, suspending a swivel fob seal/watch key inset with hardstones, *chain length 36cm, chain weight, excluding fob, 33gm. £200-300*

195



**A 9CT GOLD LONG GUARD CHAIN**, the belcher-link chain in rose gold, with swivel clasp, bearing European convention marks, *length 151cm, weight 62gm. £400-600*

196



**A FRENCH GOLD HOLLOW LINK BRACELET AND AN OVAL LINK CHAIN**, the first composed of figure-of-eight links, partially scroll engraved, stamped to the tongue with lozenge maker's marks, and double struck guarantee mark, with initials HN, the second chain composed of oval fancy links, with replacement ring and bolt clasp to one side and swivel fitting to the other, *bracelet length 18.5cm, chain length 36.5cm, total weight 20.3gm. £300-400*

197



A 9CT GOLD GATE-LINK BRACELET, with fancy X-link details, hallmarked for 9ct gold, date letter indistinct, to later 9ct gold heart-shaped padlock clasp, hallmarked for Birmingham, 1963, bracelet length 19cm, gross weight 26gm. £200-300

198



A LATE VICTORIAN LONG GOLD CHAIN, the fancy anchor-link chain suspending a swivel clasp, unmarked, chain length 150cm, weight 53gm. £500-600

199



A LATE VICTORIAN GOLD CHAIN NECKLACE, the reeded belcher-link chain spaced with four fancy knot-links, to a ring bolt clasp, stamped '15', necklace length 47cm, weight 26gm. £200-300

200

A COLLECTION OF ASSORTED JEWELLERY AND OTHER ITEMS, including a gold plated cigarette lighter; by Dupont, a pair of electroplated bottle coasters, a gaspipe-link chain necklace, stamped '925', a matched suite of necklace, bangle, bracelet (damaged) and earclips, in white metal, a white paste set cocktail ring and further assorted jewellery.

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

201

A QUANTITY OF ASSORTED JEWELLERY, comprising an assortment of gold jewellery, including 9ct gold cufflinks, a green stone set bracelet (damaged), stamped 'k18', etc, and various items of silver jewellery, including two Scottish brooches and a 'Mizpah' brooch, etc.

This lot is being sold on behalf of Naomi House, part of the Wessex Children's Hospice Charity supporting hospices for children and young adults. (Charity No 1002832) These items have been kindly donated and are being offered for sale at NO RESERVE.

202



**A 19TH CENTURY OVAL 'LAVA' CAMEO BROOCH**, carved in high relief to depict a Classical goddess in profile, wearing a diadem and with plumes to her hair, possibly depicting the Goddess of Liberty, personifying America, in plain gold collet mount, with later added safety chain, *length 5.1cm.* *£100-150*

The material generally known as 'lava', found extensively in Italian cameos circa 1860s, is in fact a soft fine limestone, native to southern Italy, in particular from the province of Salerno, near Naples. It is easily carved and found in a variety of colours, whereas volcanic lava has a rough pitted appearance. The use of the word 'lava' may have been an 'interesting case of marketing for tourists enabling the myth to spread that it was Vesuvian lava'.

From Classical times, the three continents (Europe, Asia and Africa) were personified in the arts, usually represented by females, and with the discovery of America in the 16th century, a fourth continent was added. The American subject matter of this cameo probably illustrates how the market was tailored towards the large numbers of American tourists visiting Europe, whose souvenir purchases in Italy would have included Neopolitan 'lava' cameos.

See Charlotte Gere and Judy Rudoe: *'Jewellery in the Age of Queen Victoria'*, *The British Museum Press*, see pages 493 and 499.

203



**AN UNMOUNTED SHELL CAMEO**, carved to depict a profile portrait head of the Duke Of Wellington, *length 5.2cm.*

*£100-150*

This image of Arthur Wellesley, 1st Duke of Wellington (1769-1852), is after the double-sided cornelian intaglio of the Duke of Wellington and Sir Robert Peel, circa 1835, by John de Veaux (Irish seal engraver and wax modeller), modelled after the marble busts of both statesmen by Sir Francis Chantrey. The intaglio is held in the British Museum Collection, (registration number 1978.1002.154) and forms part of the collection from the Hull Grundy Gift.

See: Charlotte Gere, Judy Rudoe, Hugh Tait and Timothy Wilson: *The Art of the Jeweller: A Catalogue of the Hull Grundy Gift to the British Museum*, British Museum Publications Limited, plate 847.



**AN EARLY 19TH CENTURY GOLD MOUNTED SHELL CAMEO SUITE**, comprising a necklace of ten oval or round graduating panels carved to depict classical and mythological scenes, each panel in pinched collet and beaded mounts, with triple chain swags between, and a bracelet with belcher-link connections (with repairs) together with a pair of unassociated earrings, each with an oval panel, with later mounted screw fittings, *necklace length 41.5cm, bracelet length 19.5cm, earrings 11mm.*  
*£2000-3000*

The cameos in the necklace are mostly after reliefs by the Danish sculptor Bertel Thorvaldsen (1770-1844), a leading light of the Neoclassical movement in Rome in the early 19th century. The reliefs are displayed at the Thorvaldsen Museum, Copenhagen.

The necklace is composed of panels, from left to right, depicting:

1. **Head of a putti**
2. **Artemis (Diana)**, the goddess of hunting, seated with her hound.
3. **Cupid and the muse Terpsichore** - the muse of dancing and song.
4. **Hermes (Mercury) delivering the infant Bacchus to Ino** - Bacchus was the result of an illicit relationship between Zeus and the mortal priestess Semele. On hearing of the affair and the pregnancy Here, Zeus' wife, tricked Semele into demanding to see Zeus in his natural form. The god of thunder reluctantly obliged and Semele was killed by his thunderbolt. The infant Bacchus was snatched by Hermes who delivered him to Semele's sister Ino to be raised. (After Relief, circa 1809, Museum Inventory No. A796).
5. **Aphrodite (Venus) and Ares (Mars) in Hephaestus' (Vulcan) forge** - based on a tale related in Homer's *Odyssey*. Venus, the goddess of love, is married to the blacksmith god Hephaestus, but falls in love with Ares, the god of war. This image shows Hephaestus making Cupid's arrows of love. Venus is cooling the tips of his hot arrows in cold water, more interested in Ares, who stands behind her. Cupid, the matchmaker, stands between Aphrodite and Ares, indicating their feelings for one another. The tale continues as Hephaestus lays a trap to catch the pair 'in flagrante' and invites the other gods to laugh. (After Relief dated 1810, Museum Inv. A419)
6. **Cupid shows Aphrodite a bee sting** - based on a poem from *The Idylls XIX*, tentatively attributed to Theocritus. The poem tells how Cupid, stealing honey from a hive, was stung by a bee. When turning to his mother, Aphrodite, for comfort:  
 "She smil'd and said, how like to thee,  
 My son, is that unlucky bee?  
 Thy self art small and yet thy dart,  
 Wounds deep, ah!, very deep the heart".  
 (After Relief dated 1809, Museum Inv. A417).
7. **Bacchus offers Cupid a drink** - Bacchus, the god of wine and fertility is visited by Cupid, the god of love, and is offering him a drink. (After Relief dated 1810, Museum Inv. A797)
8. **Ares (Mars)** - Ares, the god of war, is seated in front of an altar, which is hung with a sword.
9. **Cherub**
10. **Cupid** - this bears similarities in composition to a relief of Cupid catching butterflies. In this example however, Cupid appears to be sailing on a raft made from a quiver of arrows, one arrow as a makeshift mast, to which is tied a billowing sail, possibly representing 'love cut adrift'. (See Relief dated 1831, Museum Inv. A397).

Bracelet:

1. **Cupid riding a lion, 'Amor Leonem Domans'** - Cupid tames the wildest of beasts. (After an ancient engraved gem signed Plotarchos', see Plate LIII, *Stosch's Gemmae Antiquae Caelatae*).
2. **Nyx (Nox)** - Nyx, the goddess of night, wearing a headdress of opium poppies, carries her sleeping children, Hypnos (sleep) and Thanos (death). She is accompanied by a nightbird, the owl. (After Relief dated 1815, Museum Inv. A901)
3. **Medusa** - the Gorgon monster has wings in her hair and serpents tied beneath her chin.
4. **Theatrical mask**
5. **Eos (Aurora)** - Eos, the goddess of Dawn, scatters flowers. She is accompanied by Lucifer, the genius of light, who bears a torch.
6. **A Muse** - carrying a lyre, and burning offerings at an altar. The muse could be possibly by Terpsichore, the muse of dancing and song, or Erato, the muse of lyric and love poetry. (After Relief, a pair to Nyx above, Museum Inv. A902).
- 7 and 8. **Theatrical masks.**



205



**AN 18CT GOLD AND DIAMOND TRIPLE BAND RING**, the central band of brilliant-cut diamonds swivelling between to two outer plain polished bands, inner shank stamped '750' with maker's mark 'CC', and import mark for Birmingham, 1997, ring size (leading edge) N. £300-400

206

**A COLLECTION OF ASSORTED ITEMS**, comprising: a pair of white precious metal and niello lorgnettes, stamped '935', a Russian fancy-link gold chain, stamped for 56 zolotniks, a yellow precious metal fringe necklace, an Arts and Crafts style opal doublet set brooch, a platinum pendant on chain with earrings ensuite, with pave set diamond accents, a pair of 9ct gold cufflinks, a cloisonné enamel egg pendant, three shell cameo brooches and a shell cameo ring, two enamel portrait brooches, a pietra dura brooch, etc. £400-600

207

**AN 18CT GOLD WRISTWATCH BY DOGMA, A VICTORIAN GOLD CHAIN, A VICTORIAN RUBY AND PEARL SET RING AND A PAIR OF GILT METAL LORGNETTES**, the manual wind lady's wristwatch with signed tonneau-shaped dial, applied gilt Arabic numerals, within polychrome enamelled floral bezel and case of slightly bowed form, the reverse stamped '18k' and numbered '22459', on later expanding link gold plated bracelet strap, together with a Victorian gold chain necklace, with reeded belcher links spaced by baton and bead detail, to swivel clasp, a Victorian 15ct gold ring, set with two rows of rubies and half pearls, between half pearl shoulders, and a pair of gilt metal lorgnettes, wristwatch head length 3.6cm x width 1.4cm, chain length 71.5cm, ring size Q. £400-600

208



**A CULTURED PEARL NECKLACE, A CHARM BRACELET AND A DIAMOND BROOCH/PENDANT**, the necklace comprising a single row of graduated cultured pearls, to a yellow precious metal clasp with applied wire decoration and central cultured pearl, stamped '9ct', the 9ct gold fancy curb-link bracelet, hallmarked and suspending 12 assorted charms to include a late Victorian 15ct gold heart-shaped turquoise and half pearl set pendant, (three half pearls lacking), together with a late 19th century brooch/pendant in the form of a coronet, set with old brilliant and rose-cut diamonds, mounted in gold and silver, with hinged pendant fitting (adapted), necklace length 74cm. £500-700

209



A 9CT GOLD SOLID CURB-LINK CHAIN BRACELET, with heart-shaped padlock clasp, hallmarked for London, 1965, bracelet length 19cm, weight 64gm. £400-600

210

A COLLECTION OF ASSORTED JEWELLERY, including: a single row graduated cultured pearl necklace, a 9ct gold ingot pendant, a small charm bracelet, stamped '9c', a yellow precious metal snake-link guard chain, to swivel clasp, a yellow precious metal bangle, an imitation Shakudo-work panel brooch, a pair of lapis lazuli drop earrings, an 18ct white gold narrow wedding band; and further assorted jewellery items. £500-800

211



A CHARM BRACELET AND A CURB-LINK BRACELET, the charm bracelet composed of a 9ct gold baton-link bracelet suspending 16 assorted charms, mostly stamped '9ct', some decorated in coloured enamels, to include an angel, a swallow, an American flag, a shamrock, a yacht, a bucket, etc, together with a 9ct gold flattened curb-link bracelet to a 9ct gold padlock clasp, first bracelet length 18.5cm, weight 15.9gm, second length 19cm, weight 25.3gm. £300-400

212



A DIAMOND SET NECKLACE CLASP, of oval design incorporating foliate detail and set throughout with single-cut diamonds, each side with three ring attachments for triple row necklace, reverse stamped '14k' and '585', length 22mm. £100-150

213



A LATE VICTORIAN DIAMOND HEART-SHAPED PENDANT, gold and silver mounted, centred with an oval rose-cut diamond, the surround set throughout with old-mine cut, old-cut and rose-cut diamonds, (one diamond deficient) in pierced work design, beneath diamond set trefoil bale, central rose-cut diamond dimensions approximately 11mm x 8mm, length including bale 4cm. £2000-3000

214



A LATE VICTORIAN/EDWARDIAN BLUE ENAMEL, DIAMOND, AND SEED PEARL BROOCH/PENDANT, the heart-shaped blue guilloché enamel panel with central applied rose-cut diamond set ribbon bow motif, to a scrolled rose-cut diamond set border and spaced seed pearl surround, with later plain bale, length, excluding bale, 30mm. £500-700

215

A LATE VICTORIAN MOONSTONE, RUBY AND DIAMOND HEART-SHAPED BROOCH, the cabochon moonstone bordered by alternate mixed-cut rubies and rose-cut diamonds, beneath a rose-cut diamond set ribbon bow surmount, gold and silver mounted, length 24mm. £300-400



216



A LATE VICTORIAN/EDWARDIAN RED ENAMEL, DIAMOND, AND SEED PEARL BROOCH/PENDANT, of quatrefoil form, decorated with red guilloché enamel within a plain white enamel border, and a spaced seed pearl surround, centrally applied with a rose-cut diamond set floral motif, with rose-cut diamond set bale, length, excluding bale, 30mm. £500-700

217

A VICTORIAN DIAMOND BOW BROOCH/PENDANT, modelled as a tied ribbon bow, set throughout with graduated old-cut diamonds, mounted in gold and silver, unmarked, with brooch, pendant and back chain fittings to the reverse, width 24.5mm. £300-400





**A LATE 19TH CENTURY GARLAND STYLE DIAMOND PENDANT**, the pendant of foliate and floral wreath design, set with graduated old brilliant and rose-cut diamonds, supporting central briolette-cut diamond drop, to similarly diamond set ribbon bow surmount and bale, mounted in gold and silver, the bale bearing maker's mark 'RS' and date letter for 1875, on later white precious metal chain, in fitted case by Boodle and Dunthorne, *central briolette drop weighs 2.30 carats, pendant length 43mm.*

£7000-9000



Also see front cover illustration.



219



AN AGATE PANEL BRACELET AND A SCOTTISH GOLD MOUNTED PEBBLE BROOCH, the bracelet composed of graduating oval panels with hinged links between, each in pinched collet setting, not hallmarked, with later added safety chain, together with a Scottish circular gold mounted jasper and bloodstone inset brooch (one inset panel repaired, another probably replaced), not hallmarked, **bracelet approximate length 19cm, brooch diameter 4.7cm.**

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

220

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw set within a surround of old brilliant-cut diamonds, mounted in white precious metal, shank stamped 'platinum', *total diamond weight approximately 0.6 carats, ring size L1/2.*

**£700-900**



221



A DIAMOND CLUSTER RING, the central raised claw set old brilliant-cut diamond within a cluster surround of eight further old brilliant-cut diamonds, between similarly set shoulders, mounted in yellow and white gold, shank stamped '18ct', *total diamond weight approximately 1.4ct, ring size M.*

**£400-600**

222

A SAPPHIRE AND DIAMOND CLUSTER RING, the round mixed-cut sapphire within a surround of 14 old brilliant-cut diamonds, the cluster in a reeded almost closed back mount of silver and gold, unmarked, *cluster diameter 14mm, ring size M.*

**£600-800**



223



A MID 19TH CENTURY PORTRAIT BROOCH, the central glazed oval swivel panel displaying painted photograph of a young woman in a blue dress with lace collar, reverse bearing presentation inscription, within a polished tubular mount with applied foliate detail, in original maroon leather fitted case, lid signed 'Edinburgh Ladies Institute for the Southern Districts, 1 Park Place, Prize', the green silk and velvet interior signed 'Mackay and Chisholm, Jewellers, Edin'r', together with a white precious metal plaid pin/brooch, of pierced circular design, with burr detail (damaged), *first brooch length 5.6cm, second brooch diameter 5.2cm.*

**£100-120**

The presentation inscription to the reverse of the brooch reads: "The Edinburgh Ladies Institution, 1 Park Place, Established 1833, Institution Gold Brooch, presented to Eliza Griffiths, the most distinguished pupil completing a course of study, July 1862."

224



**A LATE 19TH / EARLY 20TH CENTURY CONTINENTAL PORTRAIT BROOCH**, the oval enamel panel finely painted to depict the head and shoulders of a young boy, dressed in a dark blue jacket with a broad white lace collar and central pale blue ribbon tie, his short fair hair beneath a matching pale blue cap, the panel unsigned and mounted within a gold border with foliate and floral swag detail to the upper part of the frame, the reverse with plain gold panel back, not hallmarked, *brooch length 37mm x width 30mm. £500-700*

225



**A VICTORIAN DIAMOND BROOCH**, the floral bar brooch set throughout with old brilliant-cut diamonds, mounted in gold and silver, *brooch length 3.4cm, total diamond weight approximately 2.2 carats. £1000-1500*

226

**A VICTORIAN DIAMOND SET STAR BROOCH/PENDANT**, the six tapered rays set throughout with graduated old brilliant and rose-cut diamonds, with individually pinched collet set old brilliant-cut diamond highlights between, mounted in gold and silver, unmarked, with detachable brooch fitting and pendant fitting, *brooch width 38mm. £500-700*



227



**A DIAMOND AND PEARL BAR BROOCH**, the panel set with two pearls, within open scrolling design of graduating rose-cut diamonds, later mounted to a bar brooch fitting, (*pearls untested for natural origin*), *length 4cm. £100-140*

228



**A LATE 19TH / EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BOW BROOCH**, possibly Russian, with the workmaster's mark AT, scratched inventory numbers to the mount, the stylised bow channel set with square-cut sapphires and European-cut diamonds, to a two colour precious metal mount, the pin stamped with maker's mark in oval punch, *brooch length 37mm. £700-900*



The stamped mark AT was used by **Alfred Thielemann**, (active c 1840 - c 1900), of German origin, who qualified as a master craftsman in 1858, and from 1880 ran Faberge's second jewellery workshop. The same mark AT was also used by three other masters who did not work for Faberge, namely **Alexander Edvard Tillander**, (1837-1918) and his son, **Alexander Theodor** who took over the family firm in 1910, moving the business to new premises previously being those of the court jeweller Carl Hahn. The second maker **A. Tobinkov** was workmaster for the firm of silversmiths, Nichols & Plincke, and the third master was **A. Treiden**.

229



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

230



A THREE STONE DIAMOND RING, the three brilliant-cut diamonds in eight double claw settings, mounted in white precious metal, shank stamped 'plat' and 'pt', estimated diamond weights approximately 0.51 carats 1.12 carats, and 0.50 carats, ring size O1/2. £2000-3000

231

SIX RINGS, including an old brilliant-cut diamond cluster ring, a single stone diamond ring, a three stone half pearl and turquoise coloured glass ring, a white stone set eternity band, and two 22ct gold wedding bands. £300-400

232

A LAVENDER JADE AND DIAMOND DRESS RING, the rectangular cushion-shaped cabochon lavender jade, untested for treatment or enhancement, within a geometric cage mount set with brilliant-cut diamonds, mounted in white precious metal, with pierced shoulders, shank stamped '18k' and '750', jade measures length 22.2mm x width 19.8mm, ring size J. £500-600



233



A CULTURED PEARL SET CHAIN NECKLACE, the yellow precious metal chain of knot links spaced with cultured pearls, chain length 102cm, average pearl diameter 6mm. £600-700





239



AN EARLY 20<sup>TH</sup> CENTURY DIAMOND NEGLIGEE PENDANT, the central diamond set roundel millegrain edged and suspending two articulated pendant drops below, of uneven length, each pendant composed of two vertically set batons, spaced by diamond highlights and terminating in a cushion-set diamond below, collet set, the pendant two colour precious metal mounted, to a fancy-link back chain with ring and bolt clasp, two principal diamonds approximate weight 0.5 carats each, total diamond weight approximately 1.3 carats, pendant length 4.3cm. £600-800

240

AN ART DECO DIAMOND BROOCH, the pierced, shaped, rectangular panel set throughout with graduated old brilliant-cut diamonds, with channel set calibre-cut sapphire highlights, sapphires untested for natural vs synthetic origin, millegrain mounted in white precious metal, brooch length 5.2cm, principal diamond approximately 0.6 carats.

£1000-1500



241



A PAIR OF DIAMOND DROP EARPENDANTS, each claw set old-cut diamonds, the principal diamond approximately 0.5 carats, with a small rose-cut diamond above, and an old-cut diamond set surmount, on post fittings, total diamond weight approximately 1.25 carats, length 15mm.

£400-600

242

A DIAMOND ETERNITY BAND, set round with single-cut diamonds, mounted in white precious metal, engraved '18ct' and '1255', band width 3mm, ring size N.

£200-300



243



A DIAMOND FIVE STONE RING, claw set with five graduating old-cut diamonds, white precious metal mounted, shank not hallmarked, resized, total diamond weight approximately 2.6 carats, ring size M. £2000-3000

244

AN ART DECO DIAMOND SINGLE CLIP BROOCH, of stylised leaf design, set throughout with brilliant-cut, old-cut, baguette-cut and single-cut diamonds, with hinged clip fitting, white precious metal mounted, unmarked, in fitted case, the silk signed Brook & Son, Edinburgh, length 3.1cm.

£400-600



245



**A PAIR OF BELLE EPOQUE NATURAL PEARL AND DIAMOND DROP EARPENDANTS**, each ovoid pearl mounted within a flared millegained drop set with single-cut diamonds, with a swag of millegained collet set graduated single-cut diamonds below, the drops each suspended on a chain of alternating seed pearls and millegained collet set single-cut diamonds, to hook fittings, mounted in white precious metal, unmarked, accompanied by GCS Pearl Report, *earpendant length 5.9cm.*

*£3000-5000*

The Gemmological Certification Services Pearl Report number 5776-4444, dated 09.02.2016, states the two principal pearls are of natural saltwater origin, cream colour, very good lustre and no indication of treatment.

246



**A LATE VICTORIAN/EDWARDIAN PEARL AND DIAMOND SET BANGLE**, the central half pearl and old brilliant-cut diamond cluster between stylised diamond set shoulders, to a triangular section hollow hinged bangle, mounted in gold and silver, *internal bangle width 5.7cm, total diamond weight approximately 1 carat.*

*£1000-1500*

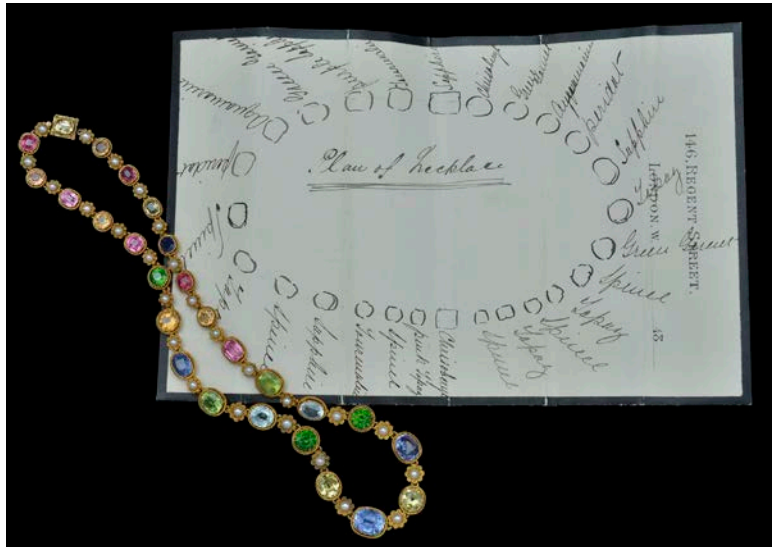
247



**A NATURAL PEARL NECKLACE**, the single row of 93 slightly graduated pearls to a small clasp set with old brilliant and rose-cut diamonds, mounted in gold and silver, *necklace length 45.5cm, pearl diameters 3.6mm-5.8mm*, accompanied by a GCS report, together with a natural pearl set stickpin.

*£1200-1500*

The Gemmological Certification Services Pearl Report number 5776-4164, dated 20.01.2016, states the pearls are natural, of saltwater origin, with a very good lustre and no indications of treatment. A verbal report from the GCS has confirmed the pearl mounted in the stickpin is of natural saltwater origin.



**A 19TH CENTURY HARLEQUIN RIVIERE NECKLACE, 1860s-1870s**, composed of graduated mixed-cut blue and purple sapphires, chrysoberyls, demantoid garnets, peridots, aquamarines, topaz and pink spinels, each pinched collet set in ropetwist surround, spaced by flowerhead links with wirework detail and set with seed pearls, mounted in yellow gold, in gilt tooled brown leather fitted case, the interior silk signed 'Rowlands & Frazer, 146 Regent Street, London', with accompanying contemporary handwritten note from the jeweller, on headed paper, identifying the different gemstones, necklace length 41cm. £15,000-20,000

The stones running clockwise from the clasp are: chrysoberyl (clasp), golden topaz, pink/red spinel, chrysoberyl, blue sapphire, pink/red spinel, golden topaz, pink spinel, peridot, aquamarine, demantoid garnet, purple sapphire, chrysoberyl, blue sapphire (central stone), chrysoberyl, demantoid garnet, aquamarine, peridot, blue sapphire, golden topaz, demantoid garnet, pink spinel, golden topaz, pink spinel, golden topaz and red/pink spinel.

The firm of W. B. & A. Rowlands was established in the first half of the 19th century, moving from 92 to 146 Regent Street. Thomas Henry Frazer joined the partnership, and when, in 1860, W. B. Rowlands retired the name of the firm was changed to Rowlands & Frazer. The firm continued under this name until 1906.



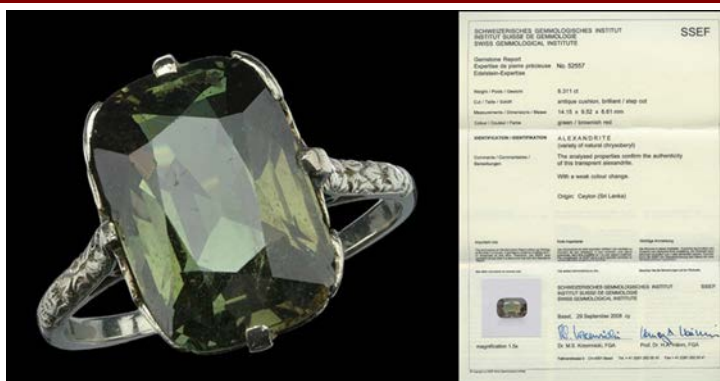


249



**AN AMETHYST, PEARL AND DIAMOND FRINGE NECKLACE AND EARPENDANTS ENSUITE**, the necklace composed of a central section of five flowerhead clusters with cabochon amethyst centres and spaced by larger amethyst cabochons, with small diamond highlights, the central flowerhead with suspended drop below, on trace-link back chain, clasp stamped '375', the earpendants similarly set with cluster drop beneath two chain suspensions and cabochon amethyst surmount, on rigid loop fittings, *necklace length 43cm, earpendant length 5cm.* *£350-400*

250



**AN ALEXANDRITE RING**, claw set with a cushion-cut stone of 8.311 carats, with colour change from green to brownish red, within foliate decorated mount and between foliate shoulders, white precious metal mounted, (shank has been resized), *ring size P*, with Gemstone Report from SSEF. *£4000-5000*

Accompanied by a Swiss Gemmological Institute Report (SSEF) stating the stone is Alexandrite (variety of natural chrysoberyl), of green colour (in daylight) and brownish red colour (in incandescent light), transparent, with weak colour change. The weight of the stone is *8.311 carats, dimensions 14.15mm x 9.52mm x 6.61mm*, and of Ceylon (Sri Lanka) origin. Report No 52557, dated 29 September 2008.

251



**A SINGLE STONE DIAMOND RING**, the brilliant-cut diamond weighing 2.58 carats, in 18ct white gold claw/split collet crossover style mount, the shank hallmarked for Birmingham, 2000, also bearing European convention mark and maker's mark 'DOM', *ring size J.* *£7000-9000*

252



**A DIAMOND SET HINGED BANGLE**, the openwork foliate front millegrain set throughout with graduated brilliant-cut diamonds, mounted in white precious metal, unmarked, *principal diamond approximately 0.35 carats, internal bangle width 5.7cm.* *£300-500*

253



**AN EARLY 20TH CENTURY RUBY AND DIAMOND RING**, centred with an oval mixed-cut ruby, collet set, within a sinuous asymmetric design set with rose-cut diamonds, extending down the shoulders, two colour precious metal mounted, scratched numbers inside the shank reading '16000', *ring size M.* *£300-500*

254



**A PAIR OF DIAMOND EARPENDANTS**, set with old-cut diamonds, each with a single-stone surmount, suspending a larger cushion-shaped drop below, in white precious metal collet settings, on post fittings, *first earpendant: principal diamond unmounted weight 2.47 carats, diamond surmount approximately 0.6 carats; second earpendant principal stone unmounted weight 2.25 carats and surmount approximately 0.6 carats, length of earpendants 1.7cm.* *£4000-6000*

**End of Sale**





**Commission Form – Jewellery 15 March 2016**

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

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

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

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

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

**There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

Signed \_\_\_\_\_

Name (Block Capitals) \_\_\_\_\_ Client Code \_\_\_\_\_

Address \_\_\_\_\_

Tel: \_\_\_\_\_ E-mail \_\_\_\_\_

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

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

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

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

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

Name (as shown on card) \_\_\_\_\_

Card no. \_\_\_\_\_ Start Date  /  Expiry Date  /

Your bids may be place overleaf





## IMPORTANT INFORMATION FOR BUYERS

### Absentee Bids

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

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

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

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

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

### Commission Form

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

### Buyers' Premium

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

### Pre-sale Estimates

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

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

### Methods of Payment

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

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

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

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

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

**All credit card payments are subject to an additional charge of 2 per cent.**

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

### Clearance of Purchases

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

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

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

## CONDITIONS OF BUSINESS

### Conditions mainly concerning Buyers

#### 1 The buyer

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

#### 2 Minimum increment

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

#### 3 The premium

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

#### 4 Value Added Tax (VAT)

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

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

#### 5 Payment

Immediately a lot is sold the buyer shall:

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

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

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

#### 8 Collection of purchases

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

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

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

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

#### 10 Buyers' responsibilities for lots purchased

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

#### 11 Remedies for non-payment or failure to collect purchase

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

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

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

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

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

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

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

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

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

#### 12 Liability of Dix Noonan Webb and sellers

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

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

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

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

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

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

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

#### Conditions mainly concerning Sellers and Consignors

##### 13 Warranty of title and availability

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

##### 14 Reserves

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

##### 15 Authority to deduct commission and expenses

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

##### 16 Rescission of sale

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

##### 17 Payment of sale proceeds

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

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

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

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

#### 20 Charges for withdrawn lots

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

#### 21 Rights to photographs and illustrations

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

#### 22 Unsold lots

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

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

#### General conditions and definitions

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

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

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

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

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

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

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

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

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

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

32 In these Conditions:

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

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

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

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

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

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

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

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

#### 33 Vendors' commission of sales

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

#### 34 VAT

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

#### Bankers:

Lloyds TSB  
Piccadilly London Branch  
39 Piccadilly  
London W1J 0AA

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