



Jewellery, Watches and Objects of Vertu

to include an Art Deco brooch by Cartier formerly from
The Collection of H.R.H. The Princess Margaret, Countess of Snowdon

Tuesday 23 November 2021



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AN AUCTION OF

Jewellery, Watches and Objects of Vertu

Tuesday 23 November 2021
at 1pm

Live Online Auction

Free live bidding:
www.dnw.co.uk

VIEWING

Wednesday 17 November 10am - 4.30pm

Thursday 18 November 10am - 7pm

Friday 19 November 10am - 4.30pm

Sunday 21 November 12 noon - 4pm

Monday 22 November 10am - 4.30pm

Morning of Sale 10am - 12 noon

All lots are available to view online with full illustrations and
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Jessica Edmonds Cert GA

Watches:

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Enquiries: Tel 020 7016 1781 or email jewellery@dnw.co.uk

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Lots marked 'x' are subject to importation VAT of **5%** on the Hammer Price unless re-exported outside the UK.

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

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Please note that VAT at 20% is payable on the Hammer price for unmounted diamonds, rubies, sapphires and emeralds. Relevant lots are marked with an asterisk*.

See www.gov.uk/guidance/the-margin-and-global-accounting-scheme-vat-notice

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

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 protected species.

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in the back of this catalogue and on our website.*

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FORTHCOMING EVENTS

AUCTIONS

15 March 2022

Jewellery, Watches and Objects of Vertu

VALUATION DAYS

RICHMOND

Richmond Hill Hotel

9 November

OKEHAMPTON

Okehampton Town Hall

10 November

1 December

BERKHAMSTED

Berkhamsted Town Hall

11 November

9 December

SHAFTESBURY

Shaftesbury Arts Centre

11 November

2 December

WELLS

Wells Town Hall

12 November

3 December

HAMPSTEAD

Burgh House and Hampstead Museum

1 December

Please see www.dnw.co.uk for full venue details and latest updates

All dates are provisional and do not constitute a full listing for the date span shown.

Jewellery





1 A 9ct gold necklace, 1977, the textured brick-link necklace with a crossover front and applied scroll with three circular-cut ruby highlights, Birmingham hallmark, length 37cm. £600-£700



2 A pair of pink tourmaline 'Strip' ear pendants by Theo Fennell, the 18ct gold hoops suspending detachable drops channel-set with a row of step-cut pink tourmalines, the reverse pierced 'STRIP', maker's mark, UK hallmark, length 30mm. £400-£600



3 A pair of diamond ear studs, each old brilliant-cut diamond in a four-claw setting, mounted in 9ct white gold, UK hallmark, total diamond weight approximately 0.80 carat. £800-£1,200



4 A pair of gem-set floral earrings, modelled as a pair of stylised floral sprays, set throughout with synthetic rubies and diamonds, to later post fittings, yellow and white precious metal mounted, length 2.5cm. £300-£400



5 A single row cultured pearl necklace, the uniform strand of pearls terminating in a scallop-edged pearl and single-cut diamond cluster clasp, length 64cm. £100-£200

- 6 A pair of ruby and diamond cluster earrings, circa 1890**, each set with a circular-cut ruby within a pierced cluster surround set throughout with rose-cut diamonds, mounted in silver and gold, later fittings, cased, length 16mm. **£300-£500**



- 7 A pair of diamond ear clips**, each knot set throughout with brilliant-cut diamonds, total diamond weight approximately 0.50 carat, length 13mm. **£300-£500**

- 8 A ruby dress ring by Emil Lettré**, the nine round faceted rubies claw-set in a uniform lattice formation, yellow precious metal mounted, the outer band stamped 'L', ring size M (shank oval). **£500-£700**



- 9 A ruby and diamond dress ring**, the tapered band set with a series of calibré-cut rubies (untested), channel set between two rows of brilliant-cut diamonds, yellow and white precious metal mounted, stamped '18K', ring size P. **£500-£600**



- 10 A pair of diamond ear clips**, two colour gold mounted, composed of shaped concentric squares of claw-set brilliants, the squares offset, to hinged and post fittings, stamped '750', length 16mm. **£360-£400**



- 11 A diamond ring, 2003**, of crossover design, the front set with a graduated row of brilliant-cut diamonds in wraparound setting, mounted in 18ct gold, UK hallmark, maker's mark 'MES', total diamond weight approximately 0.25 carat, ring size M. **£340-£400**



12 A tanzanite bead necklace, composed of graduating briolette beads to 14ct gold marquise-shaped clasp, length 52.5cm.
£300-£400



13 A diamond and aquamarine set bracelet, the polished belcher-link chain centred with a cushion-shaped double cabochon, spectacle set between two brilliant-cut diamond roundels, the reeded spherical clasp between matching diamond roundels, mounted in yellow precious metal, stamped '750', with red suede case, bracelet length 18.5cm.
£1,000-£1,500



14 A gem-set bracelet, retailed by Gucci, the two colour bracelet of 'parentesi' style links, set with a twin cabochon synthetic sapphire and synthetic ruby detail, the clasp stamped '750', in green Gucci case, bracelet length 19.5cm. £700-£800



15 A diamond set necklace, the central section composed of an oval hoop between two pear-shaped hoops, with connecting links between, set throughout with single-cut diamonds, to a ropetwist back chain, the bowed box clasp with spot hammered finish, yellow precious metal stamped '750', length 39.7cm. £1,600-£1,800



16 A line bracelet, set with a continuous row of circular-cut white gemstones, stamped '14K', length 17.5cm. £200-£300

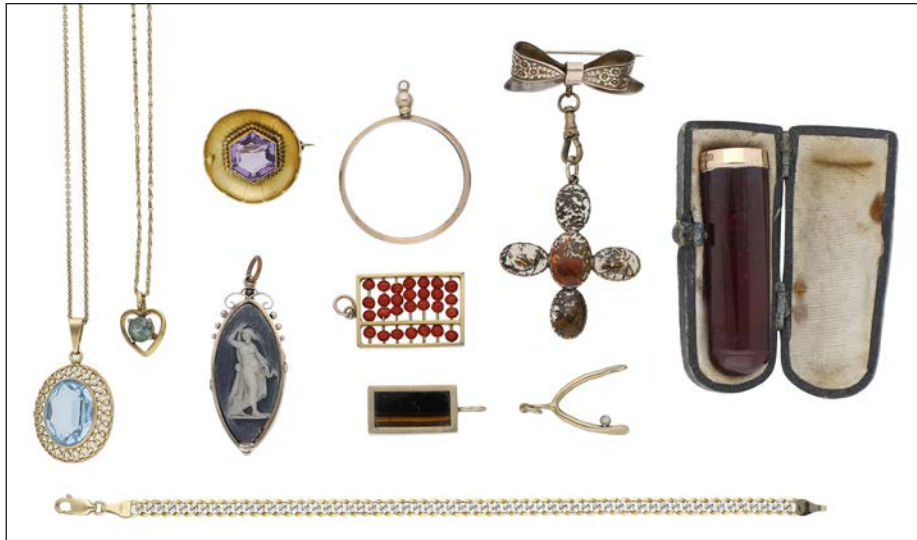


17 An 18ct gold diamond line bracelet, claw-set throughout with brilliant-cut diamonds, stamped '750 ITALY' with import marks for Sheffield, 1989, total diamond weight approximately 5.55 carats, length 19.5cm. £2,800-£3,000



18 An 18ct gold Albert watch chain, of curb-link design, UK hallmark, length 40cm. £700-£900





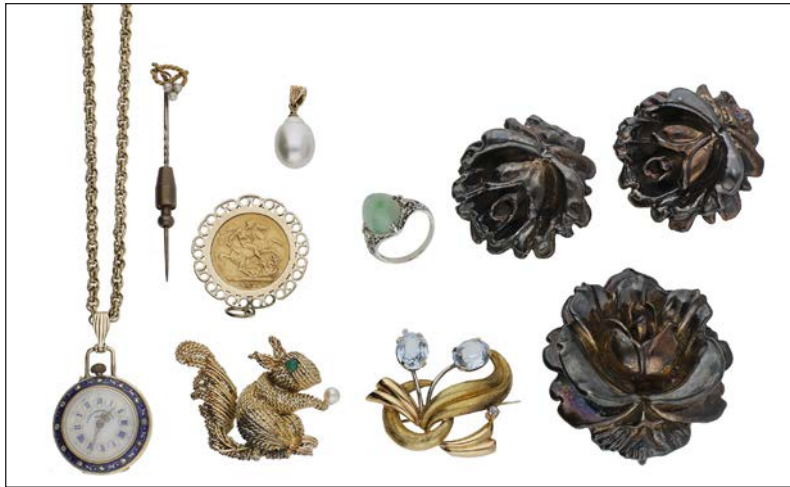
19 A small collection of jewellery, comprising an aquamarine pendant on chain, the oval mixed-cut aquamarine set to a pierced yellow precious metal mount, a synthetic spinel heart-shaped pendant on chain, an amethyst mounted brooch, a Wedgwood cameo pendant with scroll work decoration, a 9ct gold mounted glazed pendant, a bicolour 18ct gold flat curb-link bracelet, a coral bead 'abacus' charm, a collet set tiger's eye charm, a 9ct gold diamond set wishbone charm, a 19th century moss agate cross pendant, suspended from a gilt metal bow brooch, together with a gold mounted cheroote holder, *first pendant 33 x 19.5mm (including bale)*. (11) £200-£300

Please note coral is covered by CITES and may be subject to import/export restrictions.

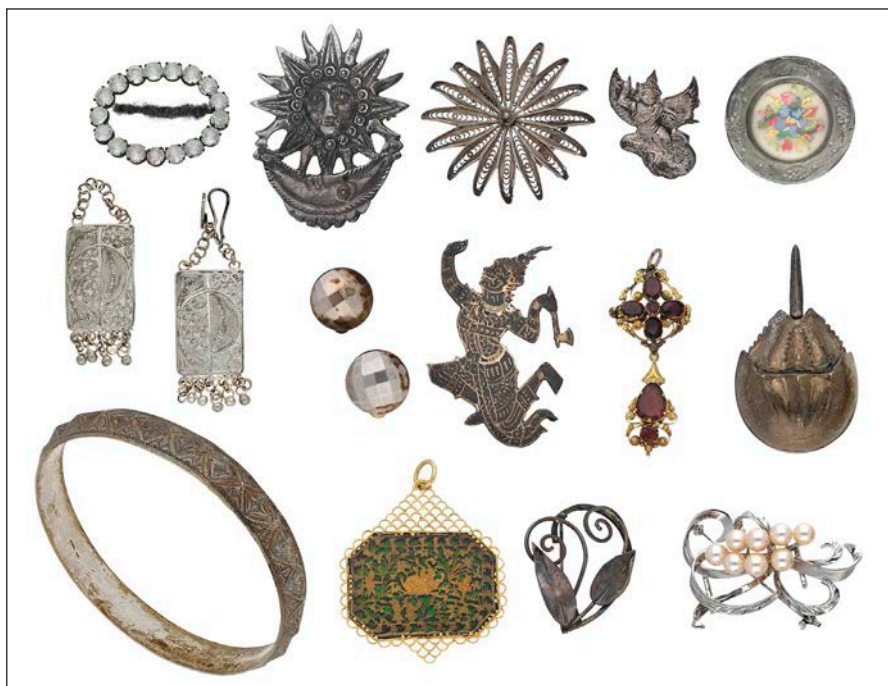


20 A small collection of coral and cultured pearl jewellery, comprising three bracelets, the first set with alternating strands of cultured pearls and graduated *corallium Rubrum* beads, the second spaced with cultured pearls and reconstituted turquoise beads, and a single strand bead bracelet, together with several similarly-set necklaces, *longest necklace length 45cm*. (7) £300-£500

Please note coral is covered by CITES and may be subject to import/export restrictions.



21 A sovereign pendant and fob watch, the Victoria sovereign, 1877, set within a scrollwork pendant mount, together with a gold mounted enamel and diamond set lady's fob watch, plus a small collection of jewellery, *pendant mount diameter 30mm.* (6) £400-£500



22 An early 19th century garnet pendant and assorted jewellery, the pendant with cannetille work decoration and mounted with mixed-cut garnets, together with a small collection of silver and base metal jewellery, including brooches, earrings and a bangle, *pendant length 46mm.* (14) £120-£150



23 A small collection of silver and gem-set jewellery, comprising three bangles, one with gilded terminals, a malachite pendant, a hematite stud and pendant suite, a textured leaf bracelet, and a carnelian pendant, suspended from an unassociated and unmarked chain, *bracelet length 19cm.* (7) £100-£150



24 A small collection of jewellery, comprising a gold mounted amethyst, citrine and seed pearl double heart brooch, a jadeite 'fleur-de-lys' bar brooch (untested for treatment), an amethyst single stone ring, a cat's eye and diamond three stone ring, a painted enamel and seed pearl locket brooch with glazed verso, a white and green paste set brooch, a seed pearl necklace and a diamond set lady's wristwatch, *first brooch length 25mm.* (7) £400-£600



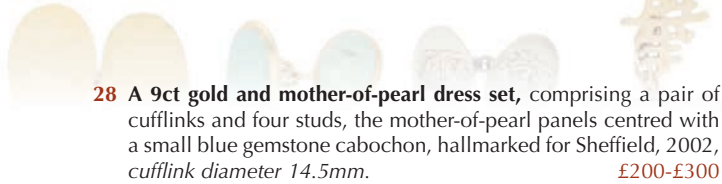
25 A collection of items, comprising a paste set cockerel buckle, a Limoges vari-coloured enamel circular brooch, an Art Nouveau whistle, the handle modelled as a young lady wearing a broad brimmed hat, and a 19th century amethyst and seed pearl set brooch. (4) £120-£150



26 A collection of 19th century and later fob seals, comprising assorted gold and gilt metal mounted agate and paste seals, including two 9ct gold mounted hardstone swivel fob seals, a silver mounted horn-shaped seal, a small compass charm and a 19th century gilt metal lion fob seal (one gilt fob mount vacant), largest seal 22 x 17mm. (12) £200-£300



27 Four pairs of cufflinks, comprising a pair of collet set amazonite cabochon cufflinks, the mounts stamped '18ct', a pair of 9ct plain polished oval cufflinks with Birmingham assay marks, a pair of Chinese character cufflinks and a pair of smaller oval links engraved with Royal Navy Officers badge, largest cufflinks 20 x 19mm. £200-£300



28 A 9ct gold and mother-of-pearl dress set, comprising a pair of cufflinks and four studs, the mother-of-pearl panels centred with a small blue gemstone cabochon, hallmarked for Sheffield, 2002, cufflink diameter 14.5mm. £200-£300



29 Three pairs of cufflinks, comprising a pair of 9ct gold and malachite cufflinks, a pair of 9ct gold double panel cufflinks and a pair of 9ct gold mother-of-pearl cufflinks, UK hallmarks, various lengths. £200-£300



30 Three pairs of cufflinks, comprising two pairs of mother-of-pearl cufflinks, the first centred with blue stone cabochon collets, the second with round-cut diamonds and black enamel decoration, together with a pair of diamond and garnet set silver cufflinks with textured rims and symbolic decoration, all three pairs with hook connectors, largest pair diameter 5.5mm £300-£400



31 A pair of domed cufflinks, of plaited weave design, stamped '750' and signed 'ENS' with unidentified leaf mark, to reeded T-bar terminals, *domed panels diameter 17mm.* £300-£400



32 A pair of onyx and diamond cufflinks, single-sided, the square onyx plaques within a reeded surround with brilliant-cut diamonds to the corners, with textured T-bar terminals, indistinct stamp possibly '14K', *plaque width 18mm.* £300-£400

33 A pair of sapphire and diamond cufflinks, geometrically set with a series of calibre-cut sapphires within a single-cut diamond border, white and yellow precious metal mounted, to T-bar terminals, *gem set panels length 17mm.* £300-£500



34 A pair of cufflinks by Gübelin, single-sided, the cushion-shaped panels slightly concave and set with a cabochon tiger's eye within a surround of pavé-set brilliant and single-cut diamonds, to T-bar terminals, signed, maker's mark, numbered '2581-46' and '750', *total diamond weight approximately 1.15 carats, plaque length 18mm.* £400-£600

35 A pair of diamond cufflinks, double-sided, the circular reeded plaques of blackened alloy collet-set with a brilliant-cut diamond, between chain connectors, *largest plaque diameter 16.5mm.* £200-£300



- 36 A pair of Swedish silver ear clips by Lennart Haglund, 1957,** of stylised and pierced decorated leaf design, screw fittings, maker's mark 'KLH', Swedish and Stockholm assay marks, date stamp G9, length 24mm. £100-£120

Lennart Haglund was in business in Stockholm from 1955-1973.



- 37 Georg Jensen: A Danish silver brooch designed by Nanna Ditzel, circa 1967,** of abstract leaf form, London import marks for 1967, sponsor's mark 'GJLd', signed 'Georg Jensen' in a dotted oval, '925S / Denmark' and '337B', diameter 40mm. £100-£150

Nanna Ditzel (1923-2005) was one of Denmark's most renowned designers and was the first woman to design for Georg Jensen.

- 38 A Swedish silver ring by Theresia Hvorslev for MEMA, 1972,** the fan of textured leaves of stylised ginkgo design, signed, stamped 'MEMA', '925 Sweden', Swedish assay mark, date letter and city mark for Lidköping, ring size M (adjustable). £100-£150

Theresia Hvorslev (1935-) is a Swedish jewellery designer known for her modernist pieces created most notably during the 1960s and 70s. Often inspired by Nordic nature, her works tend to be somewhat stylised and abstract with a focus on the textural qualities of silver. Having apprenticed at Georg Jensen and worked for various silversmiths and designers, Theresia went on to establish her own studio in 1964. Following on from this she created significant works for the companies Alton and Mema and later created a number of small silver sculptures for the Swedish Royal family.

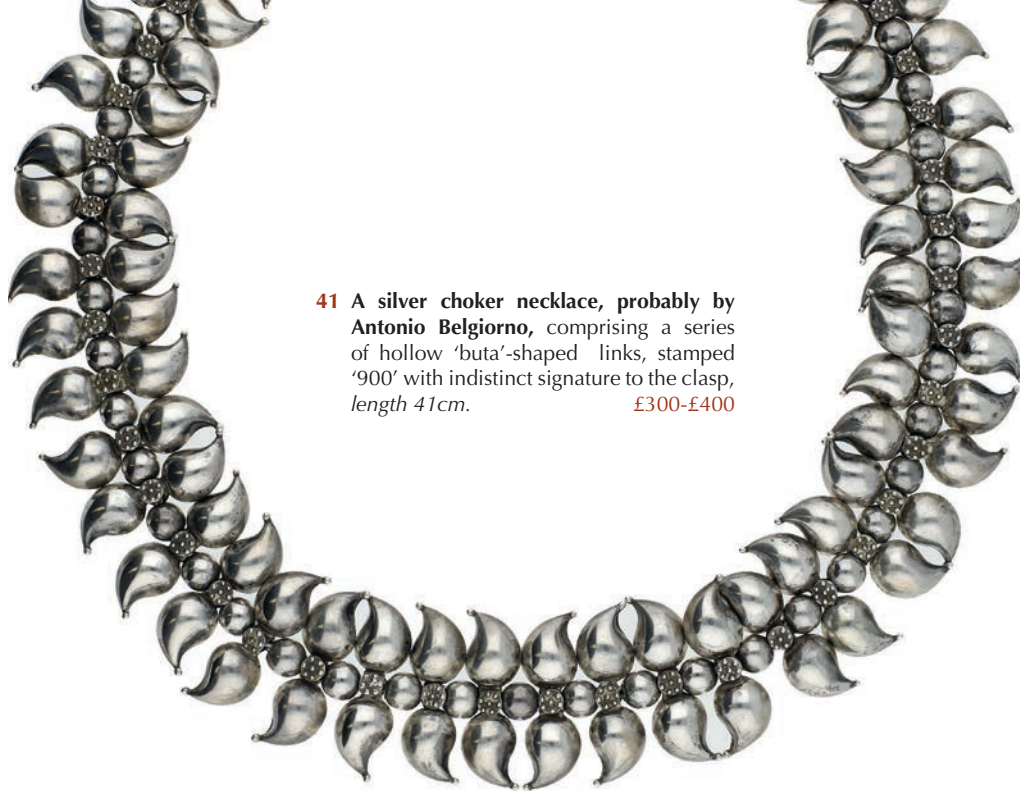


- 39 Georg Jensen: A Danish silver bar brooch, No. 275,** designed as a fruiting vine, UK import mark for 1958, signed, stamped 'STERLING / DENMARK', numbered '275', length 8cm. £80-£100

- 40 A Danish silver and amber bracelet by Niels Erik From, circa 1950,** designed as a series of seven circular plaques, each set with a circular amber cabochon enclosed by flowerheads and leaves with bead detailing, closed-back settings throughout, signed 'N.E.FROM', stamped 'STERLING / DENMARK' and '925S', length 19.5cm, width 26mm. £100-£150

Niels Erik 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 was 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 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 Erik's death in 1986, Jensen took over the running of the firm. The company was wound up a few years later.





41 A silver choker necklace, probably by **Antonio Belgiorno**, comprising a series of hollow 'buta'-shaped links, stamped '900' with indistinct signature to the clasp, length 41cm. £300-£400

Belgiorno

The Argentinian jewellers **Belgiorno** were founded in 1931 by Antonio Belgiorno and his wife Maria Angelica Morteo. Living in the Argentinian province of Còrdoba at a time when silver was not considered a suitable metal for the manufacture of jewellery, the preference for jewellery manufacture was gold. Belgiorno introduced his new bold jewellery designs in silver and his business grew rapidly. Soon the company was opening branches in several Argentinian cities - Rosario de la Frontera, Bariloche, Mar del Plata and Capital Federal (now known as Buenos Aires). With the death of Antonio in 1966, Maria Angelica and her nephew Juan Morteo continued the business and moved the main store to 1347 Santa Fe Avenue in Buenos Aires. Today the business continues under Juan Morteo's son, Darío Morteo, and his business partner, Silvio Faoro and is one of the leading jewellers in Buenos Aires.

42 A silver bracelet, probably by **Antonio Belgiorno**, comprised of overlapping fanned links with scalloped outline, hinged connections, length 23cm. £200-£300



43 A silver bracelet, by **Antonio Belgiorno** and a pair of silver ear clips, the articulated bracelet composed of hollow domed links, clasp signed 'BELGIORNO', together with a pair of quatrefoil ear clips with ropetwist decoration and silver bead accents, stamped '900', indistinct signature to the reverse, bracelet length 21.3cm. £120-£150





44 A fancy-link bracelet, of woven design, stamped '750', length 19cm. £600-£800



45 A 9ct gold curb-link bracelet, the flattened curb-link chain with Sheffield assay mark and common control mark for 9ct, stamped '375', length 19.5cm. £100-£150



46 A 9ct three colour bracelet, the textured brick-links within a polished herringbone border, import mark for London 1979, length 21cm. £400-£600



47 A fancy-link bracelet, with brushed and cross-hatched finish, stamped '96.5%', length 18cm. £400-£600

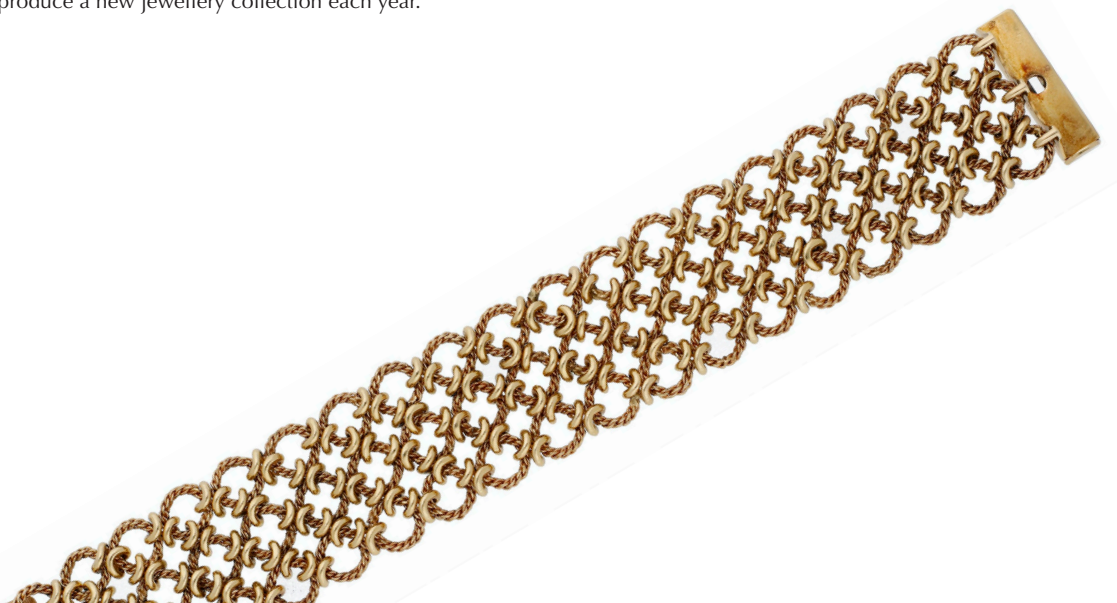


48 An Austrian fancy-link bracelet, the tri-coloured gold strap formed of textured links with an engraved foliate design across the whole, Austrian assay marks, '585', maker's mark, cased by Joh. Hueber & Söhne, Wien, length 20cm. £300-£400



49 A French 18ct gold collar necklace and bracelet by Gay Frères, composed of woven inter-linked ropetwist and polished X-shaped links, the necklace clasp stamped with maker's mark, London import mark for London 1973, French export 'Mercury' head for '750' standard and sponsor's mark 'S&S', the matching bracelet with slide action clasp, stamped with maker's mark, London import mark for 1977 and similar sponsor's mark, necklace length 42cm, bracelet 19cm. £6,000-£8,000

The workshop of **Gay Frères** was created in 1835 by Jean-Pierre Gay and Gaspard Tissot in Geneva. They specialised in making chains for pocket watches and jewellery and by the beginning of the 20th century were supplying watch bracelets for the biggest Swiss watch companies. Rolex was an early client of the company, and Gay Frères produced stainless steel, gold and platinum bracelets for them. By the 1940s, they were supplying Patek Philippe and Vacheron Constantin, and soon also working for other watch makers including Audermars Piquet and Jaeger LeCoultre. By the 1970s, the company, still family owned, were running the largest factory in Geneva, employing over 500 specialist craftsmen. Gay Frères went on to create jewellery for the prestigious Parisian Maisons such as Hermès and Van Cleef & Arpels. They continue to be regarded as world specialists in handmade chains and watch bracelets, and produce a new jewellery collection each year.





50 A frosted glass, diamond and cultured pearl set leaf brooch, the veined leaf with rose-cut diamond set central spine and three cultured pearl highlights, the reverse silver mounted, and with engraved foliate decoration, *length 4.2cm.*
£260-£300



51 A rose quartz bead necklace, the large spherical beads with small gilt coloured spacer beads with granulated decoration, to a silver gilt metallic clasp, *length 44.5cm.*
£150-£200

- 52 A diamond line bracelet**, collet set throughout with brilliant-cut diamonds, white precious metal mounted, stamped '18K', total diamond weight approximately 5.00cts, length 20cm. £2,400-£3,000



- 53 A fancy-link bracelet**, of overlapping scale design, with beaded terminals and shepherd's crook clasp, stamped '925', length 20cm. £50-£80

- 54 A freshwater cultured pearl necklace and bracelet suite**, comprising a single strand necklace and bracelet each with a rose flower clasp, together with a pair of freshwater cultured pearl ear studs, necklace length 45cm, bracelet 19cm. £100-£150





- 55 A late 17th century silver tubular hawking whistle, decorated with two bands to the main shaft, with openwork tendrils beneath, bearing indistinct maker's mark within rectangular punch to the sphere, length 37mm. £150-£200



- 56 A late 13th/early 14th century gold, ruby and emerald ring, the hoop of D-shaped cross section, centred with a square bezel inset with a **replacement** cabochon ruby of pinkish tint, between square-sectioned shoulders each with raised oval secondary bezels of scalloped shape formed from vertical grooves and with punched dot decoration, and inset with cabochon emeralds, inner diameter 20mm. £3,000-£4,000

Provenance:

The ring was found at Banham on 5th April 2021 using a XP Deus metal detector on a ploughed field and buried at a depth of approximately 3cm. The find spot lies close to the 14th century church of St Mary's at Banham, believed to have been founded by Sir Hugh Bardolph.

The ring is recorded on the Portable Antiquities Scheme database Ref: **NMS-D8F162** and has subsequently been disclaimed.

The ring was found with vacant central setting and with misshapen shank. It has been reshaped and inset with a retrieved contemporary Medieval cabochon ruby.

For a near identical ring of the same period, found in Herefordshire, see Portable Antiquities Scheme database Ref: **GLO-1CA5DC**.



- 57 A late 13th/early 14th century gold and garnet posy ring, centred with an oval small cabochon almandine garnet, within a cone-shaped bezel, the D-shaped band plain to the inside, the exterior decorated with notches to create a leaf or laurel wreath design to one side, the opposing side decorated with a zig-zag triangular-shaped line with punched dots between, to the right shoulder the incised letters 'I O S U', the 'S' positioned to the side, followed by 'I' and a further indistinct letter, the posy possibly from the French '*Je suis ici*' ('I am here'), bezel height 3.9mm, ring size approximately 0. £4,000-£6,000

Provenance:

This ring was found in August 2019 in the South Kesteven district of Lincolnshire using a Equinox metal detector and was uncovered at a depth of 5cm. The find spot is close to a Norman manor house recorded in the Domesday book which was occupied by the Boothby family and in the 14th century, the Paynells.

The ring is recorded on the Portable Antiquities Scheme database Ref: **CAM-0582C9**.



58 A late 12th/early 13th century gold ring, the D-shaped hoop with decorated shoulders stamped with repeating lozenge-shaped designs, the rectangular flat bezel finely decorated with a cross pattee clechy (pointed), ring diameter 20.65mm. £6,000-£8,000

Provenance:

The ring has been recorded on the Portable Antiquities Scheme database Ref: SF-4128F1 and has subsequently been disclaimed.

The ring was found on 28th July 2018 near Saxmundham, Suffolk. Since this find, a number of Norman and later silver pennies have been located in the vicinity.

The find spot is close to an Abbey dating from 1182, founded by Ranulf de Glanville, Chief Justician to Henry II, and the nearby church of St Mary's is recorded in the Domesday book. The Abbey was a religious house of White Canons dedicated to St Mary.

Two similar rings in silver have been recorded but none in gold.





59 A silver collar necklace, the tapered collar comprised of articulated sterling silver links, the reverse stamped 'MEXICO', with import marks for Birmingham 1996, *length approximately 40cm (excluding two additional loose links).*
£80-£100



60 A diamond skull and cross bones pendant, the eyes set with brilliant-cut diamonds, the whole suspending a belcher-link chain drop terminating in a bone, stamped '750', Italian assay mark, *total diamond weight approximately 0.40 carat, length 45mm.*
£1,000-£1,200



61 A ruby skull and cross bones pendant, the eyes set with circular-cut rubies, the whole suspending a belcher-link chain drop terminating in a bone, stamped '750', Italian assay mark, *length 45mm.*
£800-£1,000



62 A silver and cultured pearl ring and ear clip suite by Vicky Lew, 2017, the geometric ring formed of staggered parallel bars with a central cultured pearl highlight, the ear clips en suite, maker's mark, London hallmark, ring size R, ear clip length 6cm.

£200-£300

A native of Kuala Lumpur, Vicky Lew graduated from Central Saint Martins, London in 2014 with First Class Honours in Jewellery design and is now based in London.

Experience with Cartier and Swarovski whilst at University enabled Vicky to grow and develop as a designer and combine her designs with inspiration rooted in the classical Japanese philosophy of wabi sabi, that beauty can too be found in imperfection, impermanence and incompleteness. A rose on the vine and a fallen rose on the ground are equally beautiful. Her designs bring an interplay between organic shapes and geometric forms.

Vicky has received the Silver Award for Fine Jewellery at the Goldsmiths' Craft & Design Council Awards, and the award for "Best Design" by Theo Fennell Awards.

63 A pair of earrings and brooch by E. Monier, each modelled as a young woman wearing a turban headdress, with loop or cabochon earrings, stamped 'E.Monier', brooch length 7cm, earrings 7cm.

£60-£80



64 A Victorian Aesthetic Movement silver brooch, designed as a shell containing a cicada on bulrushes, silver with gilt detailing, lozenge registration mark for 7 June 1883, width 43mm.

£50-£60



65 A Limoges enamelled bracelet, the curved panels set in white metal, the reverse signed 'Limoges', bracelet inner diameter approximately 6cm, panels 20 x 28mm.

£100-£200





- 66 An 18ct white gold aquamarine 'bon bon' ring by Lilly Hastedt, 2014**, the oval cabochon collet set between gemstone shoulders, to U-shaped shank, stamped maker's mark 'LH', full London hallmark, with signed leather oval case. **£400-£500**

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

Her 'Bon Bon' rings are one of her classic designs, made in a variety of gemstones and different colour ways.



- 67 An early 20th century diamond five stone ring**, claw set with a graduated row of old brilliant-cut diamonds, stamped '18ct & pt', total diamond weight approximately 1.25 carats, ring size W. **£600-£800**

- 68 A step-cut aquamarine and diamond ring**, the aquamarine claw set between pairs of brilliant-cut diamonds, white precious metal mounted, ring size M. **£600-£800**



- 69 An apatite dress ring**, the octagonal mixed-cut apatite claw-set to white gold mount, the band with Austrian guarantee marks for 14ct gold, ring size K. **£100-£200**



- 70 A dress ring, of ropetwist knot design**, stamped '750', ring size M. **£250-£300**



71 A peridot ring by Marina B and a pair of matched earrings by Boodle & Dunthorne, the bicolor gold ring tension-set with an oval-cut peridot, maker's mark 'MB', London import marks for 1998, the earrings of conforming design, maker's mark 'B&D', London hallmark for 2003, ring size P $\frac{1}{2}$, earring length 15mm.

£900-£1,200

Marina Bulgari was born in 1930 into one of the world's most famous family jewel houses, and grew up in Rome, Athens and Corfu. She worked in the family business for several years before launching her own jewellery range in 1976, making her name as one of the leading women designers of this generation, whilst honouring the Bulgari family's long and prestigious heritage. Her bold and contemporary designs, with a strong Italian flavour, proved hugely successful, and Marina opened her first showroom in Geneva in 1978, with further boutiques following in Milan, Paris and New York, Jeddah and Tokyo. She designed a signature cut and shape of gemstone - between a pear-cut and a triangular-cut - which can be found throughout her jewellery designs. In 1999 Marina sold her company to the Sheik of Jeddah, Ahmed Fitaihi, of Saudi Arabia.

72 A 'B.Zero1' ring by Bulgari, the reeded black ceramic between 18ct gold borders, signed 'BVLGARI', stamped '750', European convention marks, numbered 'ARKHR8' and '55', ring size N.

£700-£800



73 A 'B.Zero1' ring by Bulgari, the reeded white ceramic between polished borders, signed 'BVLGARI', numbered 'AXA9E7' and '55', Italian assay mark, stamped '750', maker's case, ring size N.

£700-£800

74 A 'B.Zero1' ring by Bulgari, the reeded black ceramic between polished borders, signed 'BVLGARI', numbered 'A5YPLY' and '54', Italian assay mark, stamped '750', maker's case, ring size M.

£700-£800





76 A coral rose necklace, the carved *corallium Rubrum* roses spaced by foliage with textured decoration, suspended from a flat belcher-link chain, necklace length 48.9cm. £150-£200

Please note coral is covered by CITES and may be subject to import/export restrictions.



75 A five row coral bead necklace, the tubular *corallium Rubrum* beads strung to a yellow precious metal twin section clasp with applied wirework decoration, length 45cm £500-£700

Please note coral is covered by CITES and may be subject to import/export restrictions.



77 A small group of cultured pearl jewellery, comprising a Mikimoto cultured pearl brooch, of ribbon loop form centred with a cultured pearl cluster, maker's mark and stamped 'S', in Mikimoto case, a two row uniform cultured pearl bracelet, with calibre-cut ruby baton spacers, stamped 'W.G.' and bearing Chinese marks and a single row uniform cultured pearl necklace, to a flowerhead clasp, white precious metal, stamped '750', brooch length 49mm, necklace length 62cm. £200-£300



78 Five empty Cartier jewellery boxes, of various sizes. £80-£100





- 79** A late 19th century coral fringe necklace, the gold belcher-link chain with a fringe to the front, each drop terminating in a coral *corallium Rubrum* bead, length 40.8cm. £300-£400

Please note coral is covered by CITES and may be subject to import/export restrictions.



- 80** A diamond bar brooch, circa 1910, the knife-edge bar set with three old brilliant-cut diamonds, mounted in platinum and gold, total diamond weight approximately 1.00 carat, length 6cm. £400-£600

- 81** An aquamarine necklace, spectacle-set with a row of vari-cut aquamarines, length 49.5cm. £500-£600



- 82** An 18ct gold fancy-link chain, retailed by Annabel Jones, the cable-link chain interspersed with twisted links, Italian assay mark, retailer's mark, London import mark for 1978, length 94cm. £2,200-£2,600





83 A pair of interlocking double 'C' ear clips, of hollow form, yellow precious metal stamped '14k', with hinged clip and post fittings, dimensions 25 x 27mm. £200-£300

84 A citrine dress ring, the hexagonal mixed-cut citrine in a rubover setting, ring size L½. £200-£300



85 A pair of 18ct gold ear clips, retailed by Annabel Jones, the bi-coloured cuffs with reeded detailing, retailer's mark, London import mark for 1981, length 20mm. £400-£600

86 A pair of ear clips, each designed as a bicoloured scroll, stamped '750', Italian assay mark, length 25mm £400-£600



87 A serpent bracelet and ring, the bracelet of textured articulated scales, the head with polychrome enamel decoration, emerald eyes and chrysoprase highlights, the ring of conforming design, bracelet inner diameter approximately 5.5cm, ring size O £1,000-£1,500



88 A sapphire and diamond coin set necklace, centred with an ancient coin, a Gordian III silver aoninianus, early 3rd century AD, mounted within a brilliant-cut diamond set surround, with collet set cabochon sapphire drop below, and similarly set connecting links to flexible flattened gaspipe-link back chain, clasp stamped '750' and overstruck with number '73', total diamond weight approximately 1.50 carats, length 43.5cm.
£2,000-£2,500

89 A flowerhead necklace and ear clips suite, the turquoise coloured glass petals with blue and white enamel decoration and single-cut diamond highlights, the necklace chain with alternating blue and white enamel decorated fixed roundels, the earrings with clip and pin fittings, *necklace gross length 38cm.* £600-£800



90 Two unmounted black opals, the first elongated oval opal with colour play of blues and greens, the second smaller stone with similar colour play and orange flashes, small section of matrix to the reverse of second stone, *first: 25 x 10 x 2.5mm.* £500-£700



91 Two unmounted white opals, each stone displaying a colour play of red, pink, orange, green and blue, with even distribution, *first dimensions: 17 x 15 x 3.8mm.* £300-£400



92 A sapphire ring, the oval mixed-cut sapphire claw set to a white precious metal mount, the misshapen shank broken, *sapphire weight approximately 7.44 carats.* £2,000-£3,000



- 93 An 18ct diamond and hardstone set dress ring, 1973,** of abstract form and set with a trio of blue hardstones and a pair of graduated brilliant-cut diamonds, to a bifurcated textured band, hallmarked for London, with maker's mark 'GS', total diamond weight approximately 0.26 carat, ring size K½. £260-£300



- 94 An aquamarine and diamond cluster ring,** the cushion-cut aquamarine within a surround of brilliant-cut diamonds, white and yellow precious metal mounted, ring size L. £700-£900

- 95 A diamond and gem-set dress ring,** the central rectangular-cut emerald collet set within a surround of alternating pear-shaped sapphires and rose-cut diamonds, gold mounted to scrollwork shoulders, ring size M½. £400-£600



- 96 A 9ct synthetic sapphire ring,** the step-cut synthetic sapphire set to a 9ct gold scrollwork mount, ring size G. £100-£150

- 97 An emerald and diamond dress ring, circa 1970,** of bombé cluster design, set with circular-cut emeralds and brilliant-cut diamonds in ropetwist collet settings, with four single-cut diamond highlights, stamped '18K', total diamond weight approximately 0.90 carat, ring size M. £800-£1,000





98 Three diamond and gem-set dress rings, each ring grain set throughout with diamonds, and either ruby, emerald or sapphires, the ruby and diamond panel ring with import marks for Sheffield 1993, ring sizes K, L½ and O½. (3) **£500-£700**



99 Four gem-set rings, comprising two coloured gem and white stone set cluster rings, a diamond cluster ring and a tsavorite single stone ring, white and yellow precious metal mounted, ring sizes L-O. **£400-£600**



100 Three gem-set eternity rings, the three bands set throughout with a series of square-cut sapphires, emeralds, and yellow gemstones, ring sizes J-L. **£800-£1,000**



101 A collection of six rings, including two diamond single stone rings, a sapphire and diamond ring, an onyx mounted ring with textured finish, a five stone garnet ring and a five stone diamond ring, 9ct and 18ct gold mounted, first ring diamond weight approximately 0.85 carat, ring sizes J - O. (6) **£800-£1,000**



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- 102** A pair of 9ct gold diamond ear studs, together with a 9ct gold sapphire and diamond cluster pendant and anchor pendant on chain, two additional chains and a further nine pairs of pearl and gem-set ear studs, first pair of ear studs total diamond weight approximately 0.20 carat. £300-£500



Partially illustrated



- 103** A diamond half hoop ring, of wishbone design, set with a row of brilliant-cut diamonds, total diamond weight approximately 0.45 carat, ring size P. £500-£600

Made and retailed by Boodle & Dunthorne.

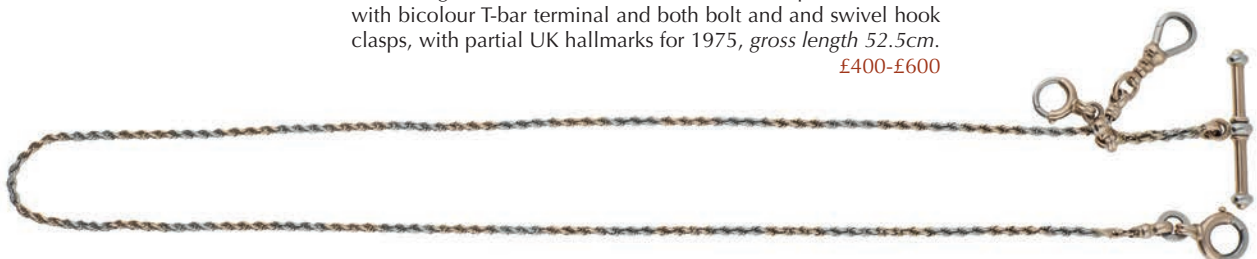
- 104** A contemporary platinum, diamond and jet ring, 2007, the band centred with a brilliant-cut diamond inset within an engraved three petal flower motif, the band spaced with circular Whitby jet panels, (one panel missing), hallmarked for Birmingham, inner shank engraved C P, with heart motif between, ring size P. £170-£200

This ring was designed by the vendor.



- 105** A diamond single stone ring and a diamond half hoop ring, the first claw set with a brilliant-cut diamond, to a slightly tapered band, the second channel set brilliant-cut diamonds, both rings stamped '14K', single stone diamond weight approximately 0.50 carat, ring sizes L and K½ respectively. (2) £400-£500

- 106** A bicolour Albert chain, the ropetwist chain comprising alternating sections of white and rose coloured precious metal, with bicolour T-bar terminal and both bolt and swivel hook clasps, with partial UK hallmarks for 1975, gross length 52.5cm. £400-£600





107 A pair of Victorian Scottish hardstone set ear pendants, composed of concentric shaped oval hoop drops, inset with vari-coloured agate panels, mounted in silver (unmarked) with engraved detail, to hook fittings, (one hook fitting detached), total length including fittings 47mm. £100-£150



108 A late 19th century cameo and gem-set brooch, the rectangular chrysoprase plaque carved to depict a winged maiden, with gold foliate detailing to either side and with red and green gem-set highlights, the whole within a scroll surround, mounted in gold, the central section rotating (verso plaque deficient), composite, length 25mm. £120-£150

109 A gold and enamelled panel necklace, circa 1840, the hollow linked rectangular panels decorated to both sides with white stylised floral detail, against a black ground, to later ring and bolt clasp, (some enamel loss), length 64cm. £1,200-£1,500



110 A late 19th century Scottish agate bracelet, the square hardstone plaques alternating with octagonal-shaped hardstone batons, with a heart-shaped clasp, mounted in gold, length 20cm. £700-£800



- 111** A mid-late 19th century ruby and half pearl bangle, the gold hinged bangle set with alternating rows of half pearls and cushion-shaped rubies, with beaded decoration, stamped 'B.B' with Austro-Hungarian gold mark, *inner diameter 5.5 x 4.8cm*
 £500-£700



- 112** A gold and turquoise locket, circa 1900, of square form inlaid with a turquoise cabochon, opening to reveal two compartments, stamped '9CT', *length 42mm*. £100-£150



- 113** A late 19th century diamond and agate bar brooch, the gold mounted brooch with engraved geometric decoration and set with two small agate panels and rose-cut diamonds, *length 5.3cm*. £120-£150

- 114** A late Victorian gold, diamond and half pearl hinged bangle, the upper section centred with half pearls spaced by pairs of rose-cut diamonds, ropetwist edged, within an outer surround of smaller half pearls, between foliate shoulders, to tubular twin row back section, cased, the silk lining signed 'Hancocks' & Co Jewellers & Silversmiths to the Queen, The Prince & Princess of Wales. 38 & 39 Bruton Street, Bond Street', *inner diameter 5.6cm*.
 £2,000-£3,000





115 A silver gilt necklace and ear pendants suite, the belcher-link chain spaced by a series of mother-of-pearl quatrefoil panels in reeded mounts, together with a pair of similarly styled ear pendants of girandole design, the panels set within a surround of white stones, to post fittings, *necklace length 61.6cm, ear pendants 6.5cm.* £80-£100

Partially illustrated

116 A collection of costume jewellery, comprising six pairs of simulated pearl and white stone earrings, two pairs of blue stone earrings, all to post fittings, together with a single simulated pearl and white stone drop pendant, *pendant length 39mm.* £100-£150



117 A rock crystal mounted long chain, the lozenge-shaped rock crystal stones spaced by belcher-link chain connections, yellow precious metal mounted, *length 58.5cm.* £700-£900





118 Two treated amber necklaces, the first composed of triangular amber beads with varying depths of colour, together with a second necklace composed of opaque cylindrical panels spaced by translucent elongated beads, *first necklace length 64cm.* £80-£100



119 A rutilated quartz bead necklace, to a silver gilt metallic clasp, *length 44cm.* £100-£120

120 A 14ct gold broad bracelet, of articulated fancy links with incorporated clasp, stamped '14 585' with import mark for Sheffield 1992, *length 19.5cm.* £1,000-£1,200





- 121** A German Arts and Crafts moonstone pendant by Emil Lettré, circa 1920-1930, the quatrefoil pendant collet-set with four cabochon moonstones in closed-back settings, with foliate sprigs between, mounted in gold, on an unassociated curb-link chain, pendant with maker's mark 'L' in circle, pendant length 42mm. £300-£500

Emil Lettré (1876-1954) was a German silversmith and goldsmith famed for his technical sophistication and minimalist designs. Born in Hanau, Lettré became Court Goldsmith to Kaiser Wilhelm II before establishing his shop on the Unter den Linden boulevard in Berlin. Lettré invited many silversmiths to train under him in Berlin and in 1912 both Bernard Instone and Henry George Murphy apprenticed there. Between the Wars, Lettré was at the height of his fame and in 1936 he was commissioned to design and furnish the interior of the German embassy in London. His shop was bombed in 1944 and many of his designs, objects and jewels were destroyed.



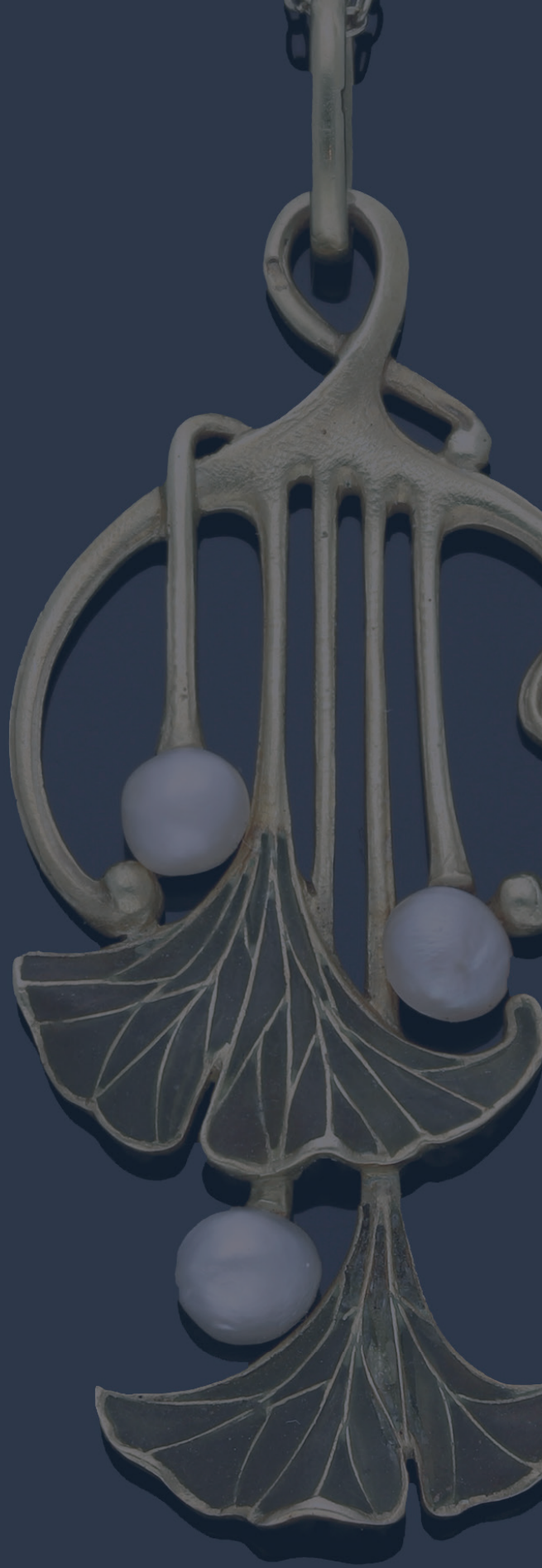
- 122** An Art Nouveau enamel and sapphire brooch, circa 1900, designed as three foliate motifs with pale green enamel leaves and sapphire cabochon, gold mounted, length 46mm. £200-£300

123 A French Art Nouveau enamel and pearl pendant by Georges Le Turcq, circa 1900, the gold foliate pendant formed of entwined tendrils with plique-à-jour enamel ginkgo leaves and three pearl highlights, suspended from an unassociated cable-link chain, pendant with maker's mark and French assay mark, pendant length 55mm.
£800-£1,200

Georges Le Turcq (1859-1940) trained at Paris École des Arts Décoratifs before partnering with fellow jeweller Julien Duval in 1885. At the 1889 Paris Exposition Universelle, the pair exhibited an extraordinary series of enamelled butterflies, insects and orchids alongside the acclaimed display by Tiffany & Co., of a similarly enamelled collection of twenty-five orchids. The partnership ended in 1894 and both went on to become extremely successful jewellers in their own right. Le Turcq continued to specialise in plique-à-jour enamel and worked in the characteristic Art Nouveau style inspired by Japanese design, organic form and flora. He continued to sell pieces under his own name as well as partnering with other jewellers, such as Vernier for the Faust bracelet in 1895, and creating pieces for the larger houses including Boucheron and Cartier.

Literature:

Veve, Henri (trans. Purcell Katherine), *French Jewellery of the 19th Century*, London, 2001.
Nadelhoffer, Hans, *Cartier*, pub. London, 1984.
Richard, Jean-Jacques, *Georges Le Turcq: Un grand Joaillier Art Nouveau Français*, pub. London, 2015.





124 A jade panel bracelet, together with a ruby and white stone set necklace, cluster ring and earstuds, and a further small collection of gem-set and pearl jewellery, (jade untested), bracelet length 19cm. £500-£600

Partially illustrated

125 Three gold bracelets, comprising a 9ct curb-link bracelet with heart padlock clasp, hallmarked for London 1972, a herringbone-link bracelet with partial Dutch assay marks and a baton-link bracelet stamped 'AF', third bracelet length 20cm. £600-£700



126 A cultured pearl set long chain necklace, composed of flattened belcher links spaced by cultured pearls to a swivel clasp, yellow precious metal, clasp stamped 'A', length 176cm. £400-£500





127 A 9ct gold and amethyst bead necklace, the amethyst beads spaced by foliate links and suspended from a fine belcher-link chain, clasp with Sheffield hallmark, length 51cm. £150-£180

128 An 18ct gold dolphin bracelet and an enamel and gem-set 'Arabesque' pendant, the box-link bracelet chain suspending eight alternating dolphin and crescent moon charms, stamped '750' and with Italian assay marks, the pierced pendant decorated with blue enamel and brown gemstone accents, the bale stamped '750', bracelet length 25cm, pendant diameter 38mm. £300-£500



129 A textured chain necklace, comprised of finely reeded roundels spaced by sections of faceted cylindrical tubes, to a hook clasp, yellow precious metal, length 46.3cm. £400-£600



130 An enamel longchain and brooch/pendant, circa 1900, the gold belcher-link chain, closed, and spaced by a series of red and white enamel batons and grey seed pearls, with both swivel hook and jump ring fittings (one hook soldered shut) together with an enamel and seed pearl set brooch with floral motif decoration, chain length 18.7cm. £500-£700



131 A silver and amethyst ring and earrings by Barbara Bertagnolli, the earrings with reverse-set pear-cut amethyst within similarly-shaped silver surround with applied gilt detailing, suspending silver loops terminating in drops of conforming design, the ring of similar bicolour design set with vari-cut amethysts and a smoky quartz, both bearing maker's marks, ring hallmarked for 2012, earrings for 2015, earring length 5.5cm, ring size P. (2) £300-£500

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



132 An amethyst dress ring, set with an octagonal mixed-cut amethyst, ring size N. £100-£150



133 A multi-gem set star ring, the faceted cushion-shaped amethyst centred between four cardinal triangular-cut aquamarines, set within a star-shaped mount with millegrain diamond set border, and onyx inlay to the underside of bezel, stamped '18K 750', ring size 1½. £300-£400



134 An amethyst dress ring, the octagonal step-cut amethyst claw-set to a scroll work mount with fanned shoulders, to a trifurcated band, yellow precious metal mounted, ring size K. £500-£700

135 A pair of amethyst ear studs, the heart-shaped mixed-cut amethysts in simple collet settings, to post fittings, length 15.5mm. £200-£250





136 An amethyst bronze pendant and pair of ear hoops by IsabelleFa, retailed by De Vroomen, the large circular hollow brushed bronze disc centred with a mixed-cut amethyst within yellow precious metal collar, with two thread holes above, reverse stamped 'BRONZE / 750AU', maker's mark, with pair of bronze and yellow precious metal tipped hoop earrings, post and clip fittings, stamped 'BRONZE' and '750', with maker's mark, pendant diameter 58mm, ear hoops length 18.5mm. £500-£700

IsabelleFa - In 1955, **Emil Mössner (1922-2002)**, a German goldsmith and silversmith, established the 'Emil Mössner Goldwarenfabrik' in his hometown of Eisingen, near Pforzheim, initially producing mostly gold chains. Over the years, the business grew from its modest beginnings, and, as was common in Pforzheim, produced exclusively for the wholesale trade. In the mid 1980s, the founder's son, master goldsmith **Hans-Georg Mössner**, took over the management of the company. His wife Isabelle Fagnoul from Malmedy, Belgium, joined the company in 1987. The couple had met at the goldsmith's school in Pforzheim. Inspired by their love of the traditional crafts practised at the manufactory in Eisingen, Isabelle and Hans-Georg Mössner continued these methods of craftsmanship and production and in 1987, together established 'IsabelleFa GmbH - Fabrikation feiner Goldwaren' with the new brand name **IsabelleFa**, inspired by her maiden name. Still concentrating on the production of gold chains and bracelets, the newly formed company introduced innovative designs which were to become iconic, in particular the bold 'navette' chain. IsabelleFa has become known for her collections of minimalist and large format purist designs, using highly polished and matte surfaces.



137 A pair of late 20th century hematite earrings and an onyx ring, the earrings designed as a vine leaf with curling tendrils above a pear-shaped hematite cabochon drop, the ring of foliate design and set with a cushion-shaped onyx cabochon, both with Polish assay marks, city marks for Warsaw post 1986, indistinct maker's marks, earring length 50mm, ring size M. £80-£100

138 A silver iolite ring by Jane Mackintosh, 1997, the cabochon iolite within a silver gilt collet, to a silver band, maker's mark 'JWM', London hallmark, ring size P. £100-£150



139 A silver necklace and earrings by YEN, composed of silver 'molecules' with central gilded section, the earrings of similar design and with freshwater cultured pearl highlights, necklace with maker's mark 'YD', London hallmark for 2008, earrings unmarked, maker's case, necklace length 41cm, earring length 15mm £120-£150

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





140 Three Victorian garnet and diamond set pendants, later mounted to a chain necklace, the three pendant drops each set with a cabochon garnet, within foliate decorated gold mounts, the central slightly larger pendant with glazed locket verso and suspended beneath a rose-cut diamond surmount, the two smaller pendants both with two stone rose-cut diamond surmounts, all later mounted to a belcher-link chain necklace with ring bolt clasp, largest pendant length (excluding diamond surmount) 22mm, chain length 45.5cm. £1,200-£1,500



141 A pendant modelled as the River God Achelous, of hollow form, with integral suspension loop, the mask applied with fine granular decoration, yellow precious metal, unmarked, length 41.5mm. £300-£500



142 A French gold griffin brooch/pendant, circa 1900, modelled in flight with feather and scale detailing and a later cultured pearl between its jaws, brooch pin detachable, twin suspensory loops to the reverse, pearl untested, French maker's mark and assay mark, length 5.5cm. £300-£500

143 A five row garnet necklace, the faceted beads to crescent-shaped terminals and central oval clasp applied with S scroll, bead and star detail, reverse stamped with Dutch oak leaf guarantee mark, length 42cm. £500-£600

The oak leaf hallmark was in use for 14k gold objects between 1906 and 1953.



Serpent Jewellery

The Ancient Egyptian culture was probably the first to heavily adopt the use of snakes in jewellery, seen as symbolising deity, status and loyalty. In Greek and Roman mythology, the snake continued to be a recurring theme, regarded by many as guardians of the underworld and later said to represent protection and healing.

By Renaissance times, snakes were seen in a less positive light, the biblical story of Adam and Eve and the serpent in the Garden of Eden leading to more negative associations of evil or imminent danger. During the Victorian era, serpent inspired jewellery enjoyed a huge revival after Prince Albert in 1840 had designed an engagement ring for his bride, Queen Victoria, modelled as two serpents in an eternal circle and inset with an emerald (her birthstone). (At this time, it was popular to include birthstones in engagement rings, rather than diamonds). During the mid 19th century, when nature and symbolism had a powerful influence on jewellery design, serpents became synonymous with eternal love and became a popular motif, fashioned into necklaces, pendants, bracelets and rings.



144 A Victorian gold garnet set serpent necklace, circa 1860, the graduated snake-link chain terminating in a serpent head clasp, modelled in three colour gold with applied foliate detail, and set with an oval cabochon garnet, in high claw setting, with garnet eyes, (compartment verso lacking glazed panel), and suspending a similarly set heart-shaped pendant drop below, glazed verso, length 41.5cm. £2,000-£3,000

145 A Victorian gold and emerald set serpent necklace, circa 1860, the snake-link chain terminating in a serpent head clasp, with embossed foliate decoration, inset with three emeralds in collet mounts, with cabochon garnet eyes, suspending an emerald set heart-shaped pendant of conforming design, glazed locket compartment verso, contained in shaped fitted case, length 41cm. £2,800-£3,500





- 146** A sovereign pendant on chain, the George V sovereign, 1911, set within a foliate 9ct gold mount, hallmarked for London 1979, and suspended from a 9ct belcher-link chain, pendant mount diameter 31mm. £300-£400



- 147** A 9ct gold necklace and a fancy-link chain, the chain suspending a 9ct gold Star of David pendant, together with a bicoloured fancy-link chain and an 18ct gold T-bar, various lengths. £150-£200

Partially illustrated



- 148** Two guilloché enamel pendants, the first red enamel pendant within a cabochon ruby surround, to a single pear-shape ruby cabochon set bale, with beaded decoration and engine-turned reverse, the second blue enamel pendant with ropetwist decoration and cabochon sapphire set bale, both yellow precious metal mounted and with gilded Arabic script to the enamel, the blue enamel pendant stamped '22k', largest pendant length 44.5mm. £800-£1,000



- 149** A George III guinea pendant, the guinea, 1784, to soldered pendant mount. £200-£260



- 150** A 9ct gold curb-link bracelet, with a heart-shaped padlock clasp and suspending a 9ct gold charm depicting the Star of David with map of Jerusalem verso, UK hallmarks and maker's marks to bracelet and charm, length 19cm. £400-£600

151 A diamond, turquoise and seed pearl set pendant, the turquoise panel (untested) engraved with Arabic script within a scalloped surround set with brilliant-cut diamonds and spaced with cultured seed pearl accents, to a pavé-set diamond bale, yellow precious metal mounted, reverse stamped '22K', pendant length 5.35cm. £700-£800

152 A diamond, turquoise, and cultured pearl brooch/pendant, the oval turquoise panel (untested) engraved with gilt Arabic script, to a brilliant-cut diamond surround within a cartouche-shaped mount with beaded decoration and half-pearl set bale, suspending a single cultured pearl drop below, yellow precious metal mounted, with brooch and pendant fittings, reverse stamped '22K', pendant length 7cm. £900-£1,000

153 A turquoise and enamel brooch/pendant, centred with an oval turquoise panel (untested), engraved with gilt Arabic script, to an alternating blue and white enamel surround within ropetwist and beaded borders, with brooch and pendant fittings, reverse stamped '22K', length 44.5mm. £700-£900

154 A diamond, turquoise and cultured pearl brooch/pendant, the pear-shaped turquoise panel (untested) engraved with gilt Arabic script, to a brilliant-cut diamond surround, within a lozenge-shaped mount with beaded decoration, suspending a single cultured pearl drop below, yellow precious metal mounted, with brooch and pendant fittings, reverse stamped '22K', pendant length 7.4cm. £700-£800

155 A pair of turquoise set ear clips, the pear-shaped turquoise (untested) engraved with gilt Arabic script, collet set, to yellow precious metal mounts, with ropetwist and beaded decoration, reverse stamped '22k', length 30mm. £300-£500





- 156 A sapphire and diamond cluster ring**, the oval-cut sapphire within a surround of brilliant-cut diamonds, between fleur-de-lys shoulders, *total diamond weight approximately 1.60 carats, ring size J - N (expandable hoop).* £2,000-£3,000

- 157 A diamond eternity ring**, channel-set with a continuous row of baguette-cut diamonds, *total diamond weight very approximately 3.50 carats, ring size N.* £1,000-£1,200



- 158 An early 20th century 'Night and Day' ring**, one side set with a row of rectangular-cut rubies, the other with similarly-cut sapphires, between hinged single-cut diamond sections either side, mounted in platinum, *ring size Q.* £400-£600

- 159 A diamond eternity ring**, the polished band channel set with calibr -cut diamonds, mounted in white precious metal, *ring size K.* £200-£300



- 160 A rubellite and diamond dress ring by Mary Carmen**, the oval mixed-cut rubellite in twin claw settings, between diamond set shoulders, each collet set with a trio of brilliants, white precious metal mounted, *total diamond weight approximately 0.25 carat, ring size R.* £1,200-£1,500

Accompanied by a report card from Mary Carmen, Joyeros, Marbella, dated 7.12.2000, Serial Number SB-209, stating rubellite weight 10 carats, diamond weight 0.25 carat.



161 A pair of cultured pearl and diamond earrings, each set with three old brilliant-cut diamonds, suspending a similarly-set cluster drop with a central cultured pearl highlight, stamped '750', total diamond weight approximately 2.00 carats, length 23mm. £800-£1,200

162 A pair of diamond ear clips, the curved mounts set throughout with baguette-cut and brilliant-cut diamonds, to post and clip fittings, white precious metal mounted, the reverse stamped '18K', length 20mm. £1,600-£2,000



163 A pair of diamond cluster ear studs, the central round clusters of close set marquise and princess-cut diamonds, claw set within open hoop surrounds of small brilliant-cut diamonds, to stud fittings, mounted in white precious metal, stamped '750', diameter 12mm. £800-£1,200

164 A single row cultured pearl necklace, the graduated strand to an asymmetrically set sapphire and old-cut diamond clasp, total diamond weight approximately 1.63 carats, length 69cm. £1,200-£1,500





165 An Austro-Hungarian gem-set pendant and a pearl and garnet cluster ring, the pendant centred with an enameled portrait of a lady in 18th century dress, within a surround of table-cut garnets, pearls and turquoise cabochons, in pinched collet settings, beneath double headed eagle surmount and gem-set bale, gilt metal mounted, together with a pearl, enamel and garnet cluster ring with partial enamel decoration, (pearls untested), ring size M. (2) £300-£400



166 A 19th century amethyst fob seal, the amethyst engraved with armorial, within a gold foliate mount, on split ring, plaque length 17mm. £200-£300



167 A three row simulated pearl necklace with gold cannetille work clasp, the clasp adapted from an oval gold cannetille panel/brooch, circa 1830, and later mounted as a clasp, centred with a table-cut garnet, within burr, bead and foliate surround, with pearl highlights, clasp length 28mm, necklace length overall 43cm. £500-£700



168 A 19th century garnet and diamond ring, the garnet cabochon bezel set within an old-cut diamond cluster, to pierced diamond set shoulders, gold and silver mounted, (diamonds deficient), ring size M. £100-£150



169 A cultured pearl and turquoise bracelet, the five-strand cultured pearl bracelet spaced by three gilt metal frames, each containing a tortoiseshell panel with three applied turquoise cabochons, length 18.5cm. £300-£400

Please note tortoiseshell is covered by CITES and may be subject to import/export restrictions.



170 A 19th century gold and emerald bracelet, circa 1830, of hollow construction, centred with an oval engraved panel applied with a recumbent lion, encircled by a serpent, glazed locket compartment verso, between emerald set panels and graduating square links, finely chased throughout with foliate and geometric decoration, *length 18cm.* £1,500-£2,000





171 A multi-gem-set scorpion brooch, vari-set including mixed-cut green sapphires, garnet, zircon and citrine, length 6.9cm. £200-£300

172 A morganite and diamond cluster ring, the pear-shaped morganite claw-set within a surround of brilliant-cut diamonds, to diamond set shoulders, rose precious metal mounted, total diamond weight approximately 0.57 carat, ring size L. £300-£400



173 An hexagonal aquamarine and diamond ring, the aquamarine to a pierced white precious metal mount, centred between an old-cut and single-cut diamond, the band stamped 'MG 18K', ring size approximately F. £300-£400



174 A small collection of enamel and gem-set jewellery, comprising a silver and enamel butterfly brooch, the reverse with maker's mark for John Atkin & Son, a 9ct gold and sapphire set floral bar brooch, hallmarked for Edinburgh, 1995, together with a graduated moonstone bracelet, yellow precious metal mounted, bracelet length 8.9cm. £240-£300



175 A seed pearl and amethyst chain bracelet, circa 1900, comprising two fine belcher link chains joined at intervals, and spaced by a series of collet-set seed pearls, to an amethyst cabochon set clasp, gold mounted, gross length 17.1cm. £200-£300





176 A sapphire necklace and bracelet suite, each set with a double row of mixed-cut sapphires and mounted to a fine belcher-link chain necklace and brick-link bracelet, yellow precious metal mounted, necklace length 47.6cm, bracelet 17.5cm. £600-£800

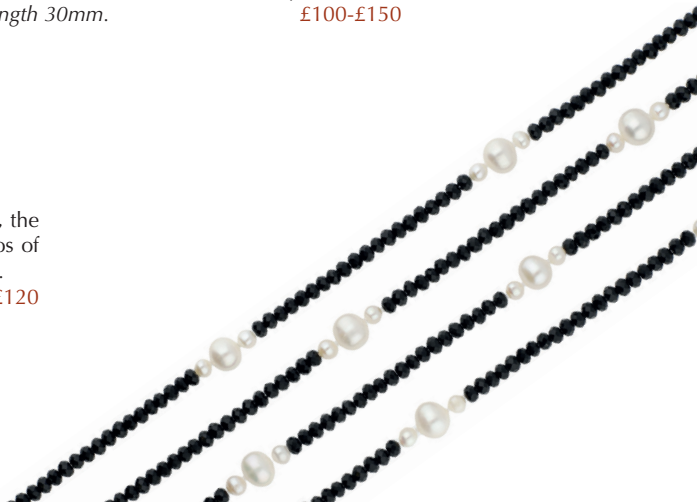


177 Four Russian egg charms, circa 1900, comprising a late 19th century silver egg decorated with polychrome cloisonné enamel, bearing Russian assay mark 84 standard, the second gold egg, circa 1900, with hammered decoration and set with a turquoise cabochon, bearing Russian assay mark 56 standard and maker's mark, the third garnet-set gold egg, circa 1900, with engraved decoration, partial St. Petersburg city mark and maker's mark, the fourth egg formed of polished banded agate and mounted in gold, partial Russian assay mark 56 standard, together with a gilt metal egg with painted spider web and red glass reserve, various lengths. (5) £180-£220



178 A 9ct gold opal and sapphire brooch, and pearl set bar brooch, the opal and sapphire cluster with brooch and pendant fittings, hallmarked for Sheffield 1995, the safety pin bar brooch centred with a bouton pearl (untested), with swivel hook safety chain, first length 30mm. £100-£150

179 A cultured pearl and glass bead sautoir, the faceted glass beads interspersed with trios of freshwater cultured pearls, length 204cm. £80-£120





180 A Royal Yacht Squadron burgee brooch, set with calibr -cut rubies and single-cut diamonds, the crown with orange enamel highlight, total diamond weight approximately 0.65 carat, width 35mm. £800-£1,200



181 A Royal Thames Yacht Club burgee brooch, set with calibr -cut sapphires and single-cut diamonds, the crown with orange enamel highlight, total diamond weight approximately 0.25 carat, width 30mm. £800-£1,200

182 A pair of 9ct gold cufflinks, 1937, double-sided, the oval plaques with a zig-zag border, between chain connectors, Birmingham hallmark, maker's mark 'JH', plaque length 19mm. £50-£60



183 An early 20th century French emerald and diamond stickpin by Verger Fr res retailed by Lacluche Fr res, the two interlocking hoops set with old brilliant-cut diamonds and cushion-cut emeralds, maker's mark 'VF', French assay mark, signed 'LACLOCHE FRERES', retailer's case, length of terminal 11.5mm. £500-£600

184 An Art Deco ruby and diamond stickpin, circa 1920, the cushion-shaped ruby within a surround of rose-cut diamonds, mounted in platinum and gold, cased by H. Harris, length 6.7cm. £120-£150

185 A diamond stickpin, circa 1900, the old cushion-cut diamond claw-set in a threaded and detachable fitting, the pin with twist detailing, mounted in gold, diamond weight approximately 0.70 carat, length 7cm. £500-£700

- 186** A pair of 14ct gold and platinum sapphire set cufflinks, circa 1920, the cushion-shaped gold cufflinks with engraved platinum borders and beaded sapphire cabochon collets, to hook connectors, with Austrian import marks for 14ct gold and platinum, cufflinks 14 x 13mm.

£300-£400



- 187** Regimental interest: An early 20th century sweetheart brooch for The Black Watch (Royal Highlanders) by Charles Packer & Co., the bicoloured gold brooch with enamel detailing, maker's mark, stamped '15CT', length 42mm.

£150-£200

- 188** Regimental interest: A sweetheart brooch for The Queen's Own Highlanders by Garrard & Co. Ltd., the bicoloured 9ct gold brooch with enamel detailing, maker's mark, hallmark for 1986, length 28mm.

£300-£400



- 189** A pair of garnet set cufflinks, the oval cufflinks with raised scrollwork decoration, each collet-set with a cabochon garnet, to oval terminals, yellow precious metal mounted, stamped '14k', length 16mm.

£100-£150

- 190** An Art Deco gentleman's dress set, first half 20th century, comprising cufflinks, buttons and studs, each of octagonal form inlaid with a mother-of-pearl plaque with engraved wavy design, mounted in platinum and gold, stamped 'PLAT' and '18CT', cased by Skinner & Co., largest plaque diameter 14mm.

£400-£600





- 191 A tanzanite and diamond ring by David Jerome**, the round mixed-cut tanzanite claw-set to a pierced scrollwork mount, set throughout with brilliant-cut diamonds, stamped '18ct (750)', signed 'David Jerome', ring size N. £2,000-£2,600

Accompanied by a report card from the International Gem Institute Testing Lab Private Ltd stating that the tanzanite is natural and weighs 3.11 carats, report number SA85671834, dated 19/04/2016.

- 192 A diamond bracelet**, formed as a series of open circles, partially set with brilliant-cut diamonds, total diamond weight approximately 4.50 carats, length 18.5cm. £2,000-£3,000





193 A diamond negligée necklace and ear pendants suite, claw set throughout with brilliant-cut diamonds, the front suspending two pendant drops of unequal length, with pavé set tear-drop terminals, the ear pendants of conforming design on post fittings, white precious metal mounted, stamped '750', total diamond weight approximately 20 carats, necklace length approximately 42cm, ear pendants 6cm. £7,000-£9,000



- 194** A sapphire and diamond ring, retailed by Annabel Jones, the undulating front set with circular-cut sapphires and brilliant-cut diamonds, mounted in 18ct gold, retailer's mark, London import mark for 1979, total diamond weight approximately 0.40 carat, ring size M. £500-£700



- 195** A diamond single stone ring, set with a brilliant-cut diamond in a rubover setting, stamped '18CT', diamond weight approximately 0.25 carat, ring size K. £200-£300



- 196** A tanzanite and diamond ring, the oval mixed-cut tanzanite claw set between trios of tension-set brilliant-cut diamonds, yellow precious metal mounted, shank stamped '14K', ring size N. £200-£300



- 197** A single stone diamond ring, stamped '15CT', the claw-set brilliant-cut diamond weighing approximately 0.16 carat, ring size R½. £150-£200



- 198** A peridot and diamond cluster ring, the fancy-cut peridot within a surround of brilliant-cut diamonds, total diamond weight approximately 1.00 carat, ring size M. £1,200-£1,500



199 A vari-gem set long chain necklace and ear pendants, the belcher-link chain spaced with spectacle set gemstones including lapis lazuli, emerald, ruby, amethyst etc, together with a pair of ear pendants, silver gilt mounted, necklace length 108cm. £150-£200

200 An 18ct gold dolphin brooch, the leaping dolphin set with brilliant-cut diamond eye, satin finished body and plain polished dorsal fin and flukes, hallmarked for Birmingham 1994, length 37mm. £240-£280



201 A pair of gem-set earrings, of trefoil design, set with circular-cut sapphires and white gemstones, the border with beaded detailing, diameter 15mm. £600-£800



202 A cultured pearl dress ring, circa 1970, and a gold wirework ring, 1975, the first of stylised foliate design, the baroque-shaped cultured pearl bud within a sculpted mount, the second formed as a band of continuous 9ct gold wires, indistinct maker's mark possibly '1.W', UK hallmark, ring sizes J and Q. £200-£300

203 A sapphire and diamond bangle, the oval hinged bangle channel set to the front with brilliant-cut diamonds between trios of sapphires, with double figure-of-eight safety catches, stamped '750 18K', inner width approximately 59mm. £700-£900





204 A pair of 19th century amethyst drop ear pendants, the pear-shaped drops beneath trios of round-cut amethysts, and suspended by a similarly cut amethyst surmount, gold mounted in pinched collet settings, to hook fittings within S. J. Phillips case, length 48mm. £800-£1,000



205 A 19th century garnet and diamond set cross pendant, the old-cut diamond centred within faceted almandine garnet panels, gold mounted, dimensions 19 x 29mm £500-£600



206 A 19th century amethyst cross pendant, the oval mixed-cut amethysts claw set and spaced by duos and trios of rose-cut diamonds, gold mounted, to diamond set bale, length 7.35cm. £460-£500



207 A 14ct amethyst set hinged bangle and a diamond set cross pendant, the elongated cabochon amethysts claw set to a tapered ropetwist bangle, with both Austrian assay and Dutch import marks for 14ct gold, together with a silver and gold mounted cross pendant set with rose-cut diamonds, with Dutch assay mark for '583' gold standard, bangle inner diameter 6cm x 5.4cm, cross length 5.7cm. £400-£500



208 A 19th century amethyst cross pendant, the seven circular-cut amethysts within a surround of old-cut pastes, mounted in silver and gold, pastes replacing original diamond surround, cased by Maison Samper / L. Coulon & Cie, 16 Rue de la Paix / Paris, length 7.1cm. £3,000-£4,000

Provenance:

Formerly the property of **Edith Vane-Tempest-Stewart, Marchioness of Londonderry**, thence by family descent.



Edith Londonderry, (née Edith Helen Chaplin) (1878-1959) was the granddaughter of the Duke of Sutherland. In 1899 she married Charles Stewart Henry, eldest son of the 6th Marquess of Londonderry. Sixteen year later in 1915, Charles succeeded to the title of 7th Marquess, with Edith becoming the Marchioness of Londonderry and the couple inherited Mount Stewart.

Prior to the war, Edith was an active member of the Suffragette movement, and served on a number of women's associations. In 1914 she joined the Women's Volunteer Reserve (WVR) as Colonel-in-chief and in July 1915 she formed the Women's Legion which became the largest voluntary organisation during the war. She was the first woman to be appointed DBE (Military Division).

Lord and Lady Londonderry spent much of their time involved in political affairs. In the period between the two World Wars Edith became one of London's great social and political hostesses.

Wearing the fabulous Londonderry Jewels, many of which are now on loan to the Jewellery Collection of the Victoria and Albert Museum, she presided over the fabulous Eve of Parliament Receptions held at Londonderry House in Park Lane, before its sale and demolition shortly after her death at the age of 80 in 1959.

Lady Edith Helen Chaplin, Marchioness of Londonderry (1878-1959) with her favourite hound, Fly by Philip Alexius de Lazló de Lombos (Budapest 1869 - London 1937)

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209 A charm bracelet, the yellow precious metal chain suspending nineteen charms, including a 9ct gold spanner, a hinged egg enclosing a chick, a foliate heart charm, a wishbone, a clover leaf stamped '585', a cameo charm, an enamelled pheasant charm, a daisy charm and a dice charm with red enamelled pips, the bracelet chain stamped 'ALL 9CT', gross length 21.4cm. £300-£400



210 A 9ct gold hollow curb-link bracelet, suspending a Napoleon III gold 20 Francs coin, the reverse plained smooth and later engraved as an Augis médaille d'amour, inscribed with the wording 'aujourd'hui plus qu'hier et bien moins que demain', (translating from the French as 'today, more than yesterday, less than tomorrow', the 'plus' and 'minus' symbols inset with rubies, (one ruby missing), with 9ct gold swivel fob seal, the bracelet with 9ct gold padlock clasp, bracelet length 18.5cm. £500-£600

The Médaille d'amour was created by A. Augis, incorporating a phrase from a French 19th century poet and playwright Rosemonde Gérard, who wrote to her husband, Edmond Rostand:

"Car, vois-tu, chaque jour je t'aime davantage. Aujourd'hui plus qu'hier et bien moins que demain". (For you see, each day I love you more, today more than yesterday and less than tomorrow).

In 1907, Alphonse Augis, a jeweller in Lyons, was inspired to take this line of the poem and create his signature 'Médaille d'Amour'. The designs vary but generally feature the quote from the poem with 'more than' and 'less than' represented by a plus and minus sign, often embellished with gems, traditionally rubies.

211 A 9ct gold curb-link bracelet, the rose gold bracelet stamped '9C', with padlock clasp and suspending an Ottoman coin from the reign of Sultan Mahmud II, 1835, gross bracelet length approximately 15.7cm. £400-£600





212 An aventurine quartz suite, comprising a textured brooch modelled as a branch of fruiting vines, the two principle aventurine beads spaced by three green chalcedony cabochons, together with an aventurine set ring and a pair of earrings, each of conforming design, the earrings with clip fittings, the brooch with Israeli guarantee marks for 14ct gold, brooch length 5.35cm. **£300-£400**



213 A jadeite necklace, the foliate links leading to an ornate frontispiece set with jadeite cabochons within scrolled settings with beaded detailing, length 46cm. **£400-£600**
The jade has been verbally assessed at GCS and shows no indications of impregnation.



214 An 18ct gold peridot and diamond dress ring, the bezel-set peridot cabochons spaced by brilliant-cut diamonds, to a tapered band, stamped '750', with import marks for London, 1994, ring size M. **£300-£400**



215 A ruby and emerald set crossover ring, the terminals inset with a round-cut ruby and a square-cut emerald, the stones inset within a textured or polished surround, to yellow precious metal tapering shank, unmarked, ring size S (leading edge). **£180-£220**

216 A gem-set dress ring by Alan Vallis, 2005, the textured band with pierced decoration and applied to the front with circular-cut sapphires and aquamarines, mounted in 18ct gold, bearing maker's mark 'AV' and London hallmark, ring size approximately S. **£400-£600**

Alan Vallis is a jewellery designer and maker and was one of the original tenants to move into the OXO Tower Wharf, on London's South Bank, in 1996. Often working on commission, his work is inspired by the decorative textures, colours and patterns of the Middle East, in particular, seen in his stacking rings and multi-stone combinations.



- 217 A Colombian emerald and diamond ring, circa 1915-20**, the sugarloaf cabochon emerald set within raised rose-cut diamond mount with serrated upper border and with millegained detail throughout, white precious metal mounted, shank unmarked, *ring size N* (leading edge). **£2,000-£3,000**

Accompanied by a Report from the Gem & Pearl Laboratory, numbered 20523, dated 5 October 2021, confirming Colombian origin with evidence of minor clarity enhancement.



- 218 A French Art Deco diamond brooch, circa 1930**, the openwork plaque of geometric design, set throughout with cushion-shaped, old brilliant and rose-cut diamonds, mounted in platinum, French assay marks, partial maker's marks, *principal diamond weight approximately 1.10 carats, remaining total diamond weight approximately 2.50 carats, length 45mm.*

£1,500-£2,000

219 A French Art Deco diamond bar brooch, circa 1930, set with a principal old brilliant-cut diamond, weighing 2.78 carats, with a graduated row of similarly-cut diamonds to either side, mounted in gold, French assay mark, *total remaining diamond weight approximately 5.20 carats, length 10.7cm.*

£10,000-£15,000





221 An 18ct diamond heart pendant on chain, the three brilliant-cut diamonds claw set and suspended from a belcher-link chain, both pendant mount and chain with French guarantee marks, *total diamond weight approximately 0.60 carat, chain length 45cm* £400-£600



220 A gem-set 'handbag' pendant on chain, the pendant set with brilliant-cut diamonds and pink faceted gemstones, white and yellow precious metal mounted, the reverse stamped 'M 18K', suspended from a double row trace-link chain, *pendant length 19mm.* £200-£300



222 A diamond panther pendant, of abstract design, set throughout with brilliant-cut diamonds and with marquis-cut ruby eyes, suspended from an 18ct gold cable-link chain, pendant composite, chain with UK import mark, *total diamond weight approximately 0.65 carat, pendant length 45mm, chain length 45cm.* £500-£700



223 An 18ct gold diamond ring, 2002, the central lozenge-shaped collet channel-set with with four princess-cut diamonds, to flared shoulders of graduated baguette-cut diamonds, London hallmark, *ring size L.* £200-£300

224 A diamond eternity ring, circa 1930, set throughout with brilliant-cut diamonds, mounted in platinum, *total diamond weight approximately 0.80 carat, ring size N.* £300-£500



225 An 18ct gold aquamarine and diamond cluster ring, the cushion-shaped aquamarine claw-set within a surround of brilliant-cut diamonds, the shoulders set with trios of brilliants, stamped '750', Birmingham assay mark, *ring size N.* £300-£400

- 226** A diamond butterfly pendant on chain, the pierced butterfly pavé set with single-cut diamonds, the reverse stamped 'Au 750' and 'DO 460ct', with incorporated bale fitting, to a trace-link chain, also stamped '750', total diamond weight approximately 0.46 carat, chain length 42cm, pendant 32 x 26mm. £300-£500



- 227** An aquamarine necklace, the pendant drop designed as a pair of knife-edge wires each set with brilliant-cut diamond accents, leading to an oval-cut aquamarine within a surround of brilliant-cut diamonds, suspending a similarly-cut diamond drop, suspended from a 9ct white gold chain, with UK hallmark, chain length 45.5cm. £500-£700



- 228** An emerald and diamond cluster pendant, the circular-cut emerald within a two-row surround of brilliant-cut diamonds, total diamond weight approximately 0.80 carat, length 19mm. £360-£400

- 229** An emerald and diamond cluster ring by David Jerome, the oval mixed-cut emerald centred within a pierced brilliant-cut diamond cluster, to diamond set shoulders, the shank stamped '18ct gold (750)' and signed 'David Jerome', ring size N. £1,500-£2,000

Accompanied by a Report from The World Gemological Institute No. WG19624111381, dated 23rd July 2018, confirming that the natural emerald is of Zambian origin with indications of light oiling.





230 A mid 19th century gold necklace and bracelet suite, circa 1840, composed of ornate repoussé work, the broad collar with central detachable brooch suspending three pear-shaped detachable drops 'en girandole' below, with bracelet ensuite, necklace length 43cm, bracelet length 18cm, brooch width 6cm (lacking pin fitting to reverse), contained in fitted case. £4,000-£6,000

Jewellery design between 1820-40 closely followed the evolution of fashion and technical innovation. The generous décolletages of ball and evening gowns of the 1830s, with low sweeping necklaces and bare shoulders, plus large oversized puffed sleeves, favoured the wearing of substantial necklaces, brooches and long pendent earrings. Towards 1840, parures of elaborate scrollwork, stamped out of sheet gold, began to be the choice of the fashionable elite. Although manufactured out of thin gauge gold, these suites had the appearance of great substance.

"This impression is however, somewhat deceptive, as the pieces are usually very light, cleverly achieving an opulent effect with the minimum amount of gold". (Clare Phillips)

See: *Jewels & Jewellery* by Clare Phillips, Thames & Hudson, V & A, pub. 2019, page 84.





- 231** An 'Open Heart' necklace by Elsa Peretti for Tiffany & Co., the 18ct gold woven mesh scarf terminating at one end in a heart and the other in a cultured pearl, signed 'Elsa Peretti' and 'Tiffany & Co.', London hallmark for 2010, length 63cm. £600-£800

- 232** An 18ct gold 'Signature X' ring by Tiffany & Co., the broad polished reeded ring with wrapover cross to the centre, signed 'Tiffany & Co. ©1990' and stamped '750', in signed case, ring size O. £500-600



- 233** An 18ct white gold 'Star 101018' diamond eternity ring, by Montblanc, the hexagonal ring set throughout with brilliant-cut diamonds, signed 'MONTBLANC', numbered '51' and with full lasered hallmark for London, 2007, with original retailer's report, Service Guide booklet, signed black case and outer cream card box, ring size L (leading edge). £400-£600



The retailer's report card confirms Model No. 101018, diamond weight 0.65 carat, G colour and VS1 clarity, date of purchase 29.8.2015.

- 234** A pair of 9ct gold hoop earrings and a pair of silver earclips by Elsa Peretti, for Tiffany & Co., the gold hoops of polished twist design and with import marks for Birmingham, 1991, together with a pair of silver kidney-shaped ear clips, the reverse signed 'Tiffany & Co. Elsa Peretti 925 SPAIN', lengths 49mm and 39mm respectively. £80-£100



- 235** A pair of 'Zig Zag' bangles by Paloma Picasso for Tiffany & Co., signed and stamped '750', inner diameter 6.5cm. £1,500-£2,000

236 A pink sapphire and diamond 'Bubbles' pendant by Tiffany & Co., the articulated collets alternately set with pink sapphires and brilliant-cut diamonds, mounted in platinum, the reverse stamped 'C 2002 TIFFANY & Co., PT 950', to a trace-link platinum chain, also signed, with case, total diamond weight approximately 0.10 carat, pendant length 17mm.

£800-£1,200



237 A diamond eternity ring, set throughout with single-cut diamonds, total diamond weight approximately 0.92 carat, ring size L.

£600-£800

238 A single stone diamond ring by Tiffany & Co., the square mixed-cut 'Tiffany True' cut diamond of 1.61 carats, platinum mounted, within four claw setting, the mount incorporating a T-shaped motif to both sides, the shank lasered '66863964 1.61ct © TIFFANY & CO. PT 950', cased, ring size H. £7,000-£8,000

The 'Tiffany True' diamond cut is a square mixed-cut unique to Tiffany.

The diamond is graded by Tiffany & Co. as Colour G, Clarity VSI.





Georg Friedrich Bernhard Wilhelm Ludwig Ernst zu Solms-Braunfels



239 A 19th century gold watch bangle, circa 1870, the bloomed gold bangle with applied wirework and beaded decoration throughout, centred with a Swiss watch, enclosed beneath hinged cover with rose-cut diamond set initial 'S', the watch with white enamel dial and black Roman numerals, the bangle engraved with a German inscription: "*Schnell fliegt hin die Zeit / des Mannes treue Liebe bleibt / Weihnachten 1883*" translating as: "*Time flies by quickly but a husband's faithful love remains, Christmas 1883*", the clasp stamped '585', together with winder key, bangle inner dimensions 58 x 46mm. **£1,200-£1,500**

Provenance:

Purchased by the vendor's grandfather as a wedding gift to his wife in 1928.

The bangle was originally owned by **Georg Friedrich Bernhard Wilhelm Ludwig Ernst zu Solms-Braunfels, 6th Prince of Solms-Braunfels** (1836-1891) and presented as a Christmas gift to his wife, Emanuela (Gallone di Tricase-Moliterno) zu Hohenlohe-Waldenburg-Schillingsfürst. They were married in 1878.



240 A French enamel and diamond bracelet, late 19th century, the gold rectangular links concave and engraved with scrolling foliage, with three oval bosses each decorated with blue enamel and a rose-cut diamond forget-me-not, the central panel with glazed locket verso, French assay marks, maker's mark, length 17cm. £800-£1,000

241 A lapis lazuli signet ring, 1933, the cushion-shaped lapis lazuli plaque mounted in 18ct gold, London hallmark, indistinct maker's mark, ring size Q. £300-£400



242 A sapphire eternity ring by Annabel Jones, collet-set with circular-cut sapphires between reeded spacers, mounted in 18ct gold, maker's mark, London hallmark for 1980, ring size M. £300-£500



243 A late 19th century French blue hardstone and diamond set composite suite, comprising a circular brooch suspending three tiered drops, two converted pendant drops, formerly ear pendants and with accompanying modern detachable chain, together with two circular dress studs, rose-cut diamond set throughout, gold and silver mounted with French eagle head guarantee marks, (blue hardstone untested), cased by Hippolyte Martel / 4 Place de l'Opéra / Paris, brooch length 7.15cm. £1,400-£1,600





- 244** A late 19th century ruby and diamond ring, the cushion-shaped ruby with an old brilliant-cut diamond to either side, the gallery and shoulders of carved scroll design, mounted in gold, stamped '18CT', total diamond weight approximately 1.25 carats, ring size N.
£2,000-£3,000



- 245** A late 19th century diamond five stone ring, set with a graduated row of old brilliant-cut diamonds with rose-cut diamond sparks between, the gallery and shoulders of carved scroll design, mounted in gold, total diamond weight approximately 2.60 carats, ring size M.
£2,000-£3,000

246 A diamond bracelet, the articulated strap formed as five rows of brilliant-cut diamonds, stamped 'PLAT', maker's mark 'KG', total diamond weight approximately 22.80 carats, length 18cm. £12,000-£15,000





247 An 'Ice Cube Pure' 18ct white gold bangle by Chopard, Model reference '85A029, 6573733', size S, signed, length 15.5cm, cased, with original booklet. £800-£1,000



248 A silver constellation cuff bangle by Hermès, with pierced star and crescent moon decoration, signed 'HERMÈS' and stamped '925', 'MADE IN FRANCE', with Parisian assay mark and Birmingham import mark, cuff depth 25mm. £200-£300



249 An openwork cuff bangle, of bicoloured interlocking design, stamped '750', inner diameter 6cm. £250-£300



- 250 An 18ct gold citrine dress ring by Chaumet**, the cabochon-cut citrine tension set to a tapering angled band, the under bezel signed 'CHAUMET PARIS' and numbered '320844', with French eagle's head guarantee mark, *ring size K*. £600-£800

- 251 An 18ct three colour gold 'Trinity' ring by Cartier**, signed 'Les Must de Cartier', size '49', stamped '750', European convention mark, *ring size approximately H*. £300-£400



- 252 An 18ct gold 'Double C' ring by Cartier**, numbered '755147', signed 'Cartier', '750', stamped size 47, French assay marks, European convention mark, *ring size J*. £400-£500



- 253 A diamond set ring**, of four row ropetwist design, set with single cut diamond accents, yellow precious metal, unmarked, *ring size M½ (leading edge)*. £300-£400



- 254 An emerald and diamond ring by Adler**, the oval cabochon emerald collet-set between channel-set baguette diamond shoulders, signed 'Adler', stamped '750', *ring size M*. £600-£800



255 A mid 20th century aquamarine and diamond brooch, the rectangular step-cut aquamarine claw set between ribbon bow shoulders composed of brilliant, marquise and baguette-cut diamonds, white precious metal mounted, brooch length 61mm. **£2,000-£3,000**



256 A pair of French diamond ear clips, the bombé hoops pavé-set to the fronts with brilliant-cut diamonds, French assay marks, maker's mark 'GE', total diamond weight approximately 3.60 - 4.00 carats, length 22mm. **£2,000-£3,000**



257 An aquamarine and diamond ring by David Jerome, the oval-cut aquamarine, weighing 5.27 carats, within a cluster surround of wraparound design set throughout with brilliant-cut diamonds, signed, stamped '18ct - gold' and '750', total diamond weight approximately 0.60 carat, ring size N. **£2,000-£2,500**

Accompanied by a Report from International Gem Institute Testing Laboratory Private Limited, numbered SA84171417, dated 06.04.2016.

Cartier's aquamarines

From 1932 onwards much of Cartier's aquamarine jewellery was produced by the company's London branch. During the economic depression of this period Cartier started using semi-precious stones such as aquamarine and topaz as a more affordable alternative for their clientele. Demand was so high for these gem-set creations that correspondence between the London and New York offices in 1936 refers to long delays in commissions owing to 'the difficulty of obtaining a supply of good colour aquamarines.' Although economic difficulties also gave rise to a decline in the use of platinum during this period, Cartier continued to use the metal for their finer creations. Platinum settings in particular were known to enhance coloured gemstones of exceptional quality and aquamarines, with their flawless clarity, were often reserved for such pieces. The simple and refined design of a line bracelet, as shown with this lot, enabled Cartier to showcase their finesse through simple homogeneity of colour and clarity.

258 An aquamarine line bracelet by Cartier, circa 1940, channel set with a row of 25 step-cut aquamarines, mounted in platinum, signed 'Cartier', numbered '9781', total weight approximately 45 carats, length 17.5cm. £12,000-£15,000





259 A pair of diamond and sapphire ear pendants, the sapphire and diamond clusters surmounted by three collet set brilliant-cut diamonds, white precious metal mounted, the post fittings stamped '750' and signed 'Diafini', length 28mm. £1,000-£1,200

260 A pair of cultured pearl ear studs, the pearls with greenish-pink overtones, yellow precious metal mounted to post and butterfly fittings, diameter approximately 9mm. £60-£80



261 A diamond eternity ring, set with a continuous row of marquise-cut diamonds, mounted in platinum, UK hallmark, total diamond weight approximately 1.20 carats, ring size M. £600-£800

262 A ruby and diamond bracelet, of openwork foliate design, set throughout with circular-cut rubies, brilliant and single-cut diamonds, stamped '750', Italian assay mark, total diamond weight approximately 1.50 carats, length 18.5cm. £800-£1,000





263 A Continental diamond pendant, early 20th century, of whiplash and scroll form, set throughout with graduated rose-cut diamonds, suspending similarly set drop below, gold and silver mounted, the original detachable pendant fitting to reverse on double belcher-link chain suspension, to rose-cut diamond surmount and white precious metal belcher-link back chain, length (including surmount), 55mm. £400-£500



264 A late 19th century sapphire and diamond pendant, the open-work lattice set throughout with rose-cut and old-cut diamonds, suspending three tiered foliate drops, with collet-set sapphire accents, to an incorporated bale fitting, silver and gold mounted, pendant length 6.5cm. £1,800-£2,000



265 A diamond pendant, of belle époque style, designed as a bow suspending a circular frame with knife wire detailing and heart and bow decoration, set throughout with brilliant-cut diamonds, stamped '18K', total diamond weight approximately 1.25 carats, length 6.5cm. £700-£800



266 A diamond and onyx pendant, the lozenge-shaped drop pavé-set with brilliant-cut diamonds, with vari-shaped polished onyx spots, with a pear-shaped diamond surmount beneath and diamond set hoop, laser engraved 'K18', total diamond weight 1.58 carats, length 5.5cm. £800-£1,000



267 A 'Hercules Knot' bangle by Lalaounis, of openwork design with reeded collet detailing, maker's mark, stamped '750', 'A.8' and 'GREECE', inner diameter 6cm. £2,000-£3,000

The Hercules knot was an ancient symbol of strength and everlasting love.

268 An 18ct gold diamond set curb-link bracelet, with pavé-set diamond panel and lobster clasp, stamped '750' with Italian assay marks, length 18.5cm. £1,500-£2,000



269 An onyx and diamond panther bracelet, of crossover design, the fancy-link chain with panther head terminal, to opposing brilliant-cut diamond and reeded onyx terminal, stamped '14KT' and 'ITALY', length 19cm. £600-£800

Lalaounis

Ilias Lalaounis, was born in Athens in 1920 into a family of goldsmiths. Although he read law and economics at university he had a passion for the art and artefacts of ancient Greece, and started to study ancient goldsmithing techniques. He joined the family firm in 1940 and began producing collections inspired by ancient and classical jewels. In 1969 he set up his eponymous company and continued to produce iconic collections that echo and reinterpret the ancient jewellery and artefacts that inspired him. He was the first goldsmith to be honoured by the Institute de France, Academie des Beaux Arts et des Lettres.

270 A choker necklace by Lalaounis, of flexible chevron weave design, centred with opposing lion heads, mounted with ruby and diamond collars and ruby eyes, both clasping a sapphire hoop, maker's mark, signed 'LALAOUNIS', stamped mark 'ZS' in oval punch, stamped '750', with signed box, length approximately 37cm. £4,000-£6,000





- 271 A sapphire and diamond cluster ring, circa 1900**, the oval-cut sapphire within a surround of old brilliant-cut diamonds, mounted in gold, *total diamond weight approximately 1.40 carats, ring size K (sizing beads)*. £600-£800



- 272 A diamond half eternity ring**, channel set with baguette-cut diamonds between a border of brilliant-cut diamonds, stamped 'Kt 18', *ring size J*. £200-£300



- 273 A sapphire and diamond dress ring**, set with five graduated oval-cut sapphires within a surround of brilliant-cut diamonds, mounted in 18ct gold, Sheffield hallmark, *ring size R*. £1,000-£1,200



- 274 A platinum diamond half hoop ring, 2003**, channel set with seven princess-cut diamonds, UK hallmark and maker's mark 'SFJ', *total diamond weight approximately 0.84 carat, ring size M*. £400-£500

- 275 A cultured pearl choker**, the three-rows of cultured pearls measuring approximately 4.3mm, to a pierced clasp with a central cultured pearl in a single-cut diamond surround, stamped '14K', *length 35cm*. £120-£150



- 276** A pair of diamond ear pendants, set throughout with old-cut diamonds of brown tint, composed of triangular-shaped drop beneath vertical diamond set chain suspensions, on later post fittings, *total diamond weight approximately 1 carat, length 38mm.* £600-£800



- 277** A pair of diamond triple heart ear studs, the heart-shaped diamonds claw set to white precious metal mounts, *total diamond weight approximately 2.27 carats.* £600-£800

- 278** A pair of diamond ear studs, each brilliant-cut diamond in a four-claw setting, *total diamond weight approximately 0.80 carat.* £700-£900



- 279** A pair of diamond hoop earrings, of swirl design, pavé set throughout with brilliant-cut diamonds within domed mount, to post and hinged clip fittings, stamped '750', *length 22mm.* £700-£900

Cartier's novelty bird brooches

In July of 1940, a tiny bird brooch appeared in the windows of Maison Cartier, Paris - it depicted a little bird trapped in a golden cage.

The Germans had occupied France since July 1940, bringing hardship and humiliation to a proud nation. The little bird brooch's symbolisation was not lost on the Germans, who summoned Cartier's director of Jewellery, Jeanne Toussaint, to see them. The story goes that Jeanne Toussaint told the Nazis that the bird brooch was a type that Cartier had always made, (partially true - Cartier had made bird brooches since the late 19th century, and several were made in the Art Deco period - Mia Farrow wore a 1920s Cartier Love Bird brooch in *The Great Gatsby* - and of course the most well known bird brooch being Cartier's Flamingo brooch made for the Duchess of Windsor in 1940)... so the Germans did not pursue the issue.

In 1944, after the Liberation of Paris on 25 August, another bird brooch appeared in Cartier's Paris window - its colours of coral, lapis lazuli and diamonds almost echoing the French flag. This time, the bird cage door was open and the bird's wings spread, ready for flight - the symbolism was obvious to all.

In the late 1940s and 50s, animal and bird themed jewellery became increasingly popular, with jewellery design moving away from the geometric Art Deco forms of the previous decades. A new optimism was returning and Cartier's bejewelled bird brooches reflected the glorious return to glamour and the New Look styles of the post-war period.

280 A coloured diamond and onyx lovebirds brooch by Cartier, circa 1960, the birds pavé set throughout with yellow diamonds of varying hues, the wings with white brilliants, with onyx beaks and eyes, perched on an onyx branch, with two prong fitting to reverse, signed 'Cartier', numbered '635097Z', with French guarantee marks, length 38mm. £5,000-£7,000

Provenance: Christie's, Lot 107, sale No. 7454, 13 June 2007, London.

Literature:
Hans Nadelhoffer: *Cartier, Jewellers Extraordinary*, pub. Thames & Hudson, London 1984, plate 51.





- 281** A diamond and sapphire set owl brooch by Cartier, circa 1950, the owl perched on a branch, set with round-cut sapphire eyes, within borders of white brilliant-cut diamonds, the ears, body, wings and tail set throughout with vari-coloured diamonds of brown, green and yellow tints, signed 'CARTIER NY', length 48mm.
£5,000-£7,000

Provenance: Sotheby's, Lot 217, sale No. L07051, 13 June 2007, London.

Literature:

Suzanne Tennenbaum & Janet Zapata, *The Jeweled Menagerie, The World of Animals in Gems*, pub. Thames & Hudson, 2001, page 140 illustrates a similar owl brooch of 1954.



282 A mid 20th century ruby and diamond spray brooch, the textured leaf with single-cut diamond vein and circular-cut ruby stem, stamped '750', length 5.8cm. £600-£800



283 A diamond floral spray brooch, circa 1950, the bouquet with plain polished and openwork foliage, the flowerhead claw-set with triangular-shaped diamonds and with a central cultured pearl, stamped '0750', length 5.7cm. £500-£700



284 A mid 20th century sapphire and diamond spray brooch, the flowerbuds set with circular-cut sapphires and old brilliant-cut diamonds, the bouquet ribbon with diamond highlights, stamped '9CT', total diamond weight approximately 0.60 carat, length 45mm. £400-£600



285 An 18ct gold rose and ladybird brooch by Cartier, circa 1950, the bloomed rose flower head with linear hammered finish, one petal applied with a small enamelled ladybird, to brilliant-cut diamond set stem, signed 'Cartier FRANCE 18KTS', stamped lozenge mark to underside of petal, with maker's mark 'JC', and London import marks for 1957, dimensions 35 x 45mm. £2,000-£3,000





286 A pair of diamond ear clips, circa 1950, modelled as orchids in bloom, set throughout with single-cut diamonds, to post and clip hinged fittings, white precious metal mounted, unmarked, length 35mm.
£400-£600

287 A mid 19th century diamond flower brooch, the openwork flowerhead set throughout with old brilliant and cushion-cut diamonds, mounted in silver and gold, with detachable brooch fitting, total diamond weight approximately 4.10 carats, diameter 37mm.
£2,000-£3,000



288 A ruby and diamond bee brooch by Giovane, realistically modelled and set throughout with cabochon-cut rubies and brilliant-cut diamonds, signed, stamped '18Kt' and 'ITALY', Italian assay mark, total diamond weight approximately 1.50 carats, diameter 35cm.
£400-£600

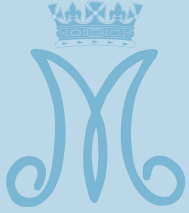


289 A ruby and diamond brooch, circa 1950, realistically modelled as a flower set centrally with a circular-cut treated ruby, the petals, leaves and stem set throughout with old brilliant and single-cut diamonds, total diamond weight approximately 0.50 carat, length 46mm.
£400-£600



290 A diamond spray brooch, converted from a late 19th century tiara jewel, the flowerhead and foliage set throughout with old brilliant-cut diamonds, total diamond weight approximately 1.10 carats, length 5.5cm.
£400-£600





**Formerly from the Collection of Her Royal Highness,
The Princess Margaret, Countess of Snowdon**



Credit: Getty Images

The Queen Mother is introduced to baby David Linley in 1961 by his proud parents
Princess Margaret and Lord Snowdon

Her Royal Highness Princess Margaret Rose, born 21 August 1930, was the younger daughter of the Duke and Duchess of York and sister to Princess Elizabeth, now Queen Elizabeth II. Born at Glamis, the ancestral home of the Duchess of York, the Princess was the first royal baby to be born in Scotland since the year 1600. The family lived in London Piccadilly until 1936, when the abdication of King Edward VIII and the ascension of the Duke of York to King George VI, moved the family to Buckingham Palace and the residences of Windsor Castle, Sandringham House and Balmoral Castle. Now second in line to the throne, Princess Margaret was to live her life in the public eye, becoming one of the world's most celebrated socialites, iconised for her striking beauty, style and taste.

From an early age the Princess fully engaged with the Royal Family's public work and went on to become patron or president of over eighty organisations. With a particular interest in the fields of welfare and the arts, her roles ranged from President of the National Society and Royal Scottish Society for the Prevention of Cruelty to Children to Honorary Doctor of Music at London University and President of the Royal Ballet.

On 6 May 1960 the Princess married the photographer Anthony Armstrong-Jones at Westminster Abbey. The following year he was created Earl of Snowdon and Viscount Linley. The couple, residing at Kensington Palace, went on to have two children; Lord Linley, born 3 November 1961 and Lady Sarah Chatto, born 1 May 1964. The marriage of Princess Margaret and Lord Snowdon was dissolved in May 1978.

The Princess' later years were plagued by ill health yet despite her struggles, she continued to work and support many of her organisations. Princess Margaret died on 9 February 2002. Her funeral was held on the 50th anniversary of her father's own funeral and her ashes placed in the Royal Vault in St George's Chapel before being transferred to the tomb of her parents upon the death of Queen Elizabeth The Queen Mother, seven weeks after the passing of the Princess. Princess Margaret is today survived by her two children.

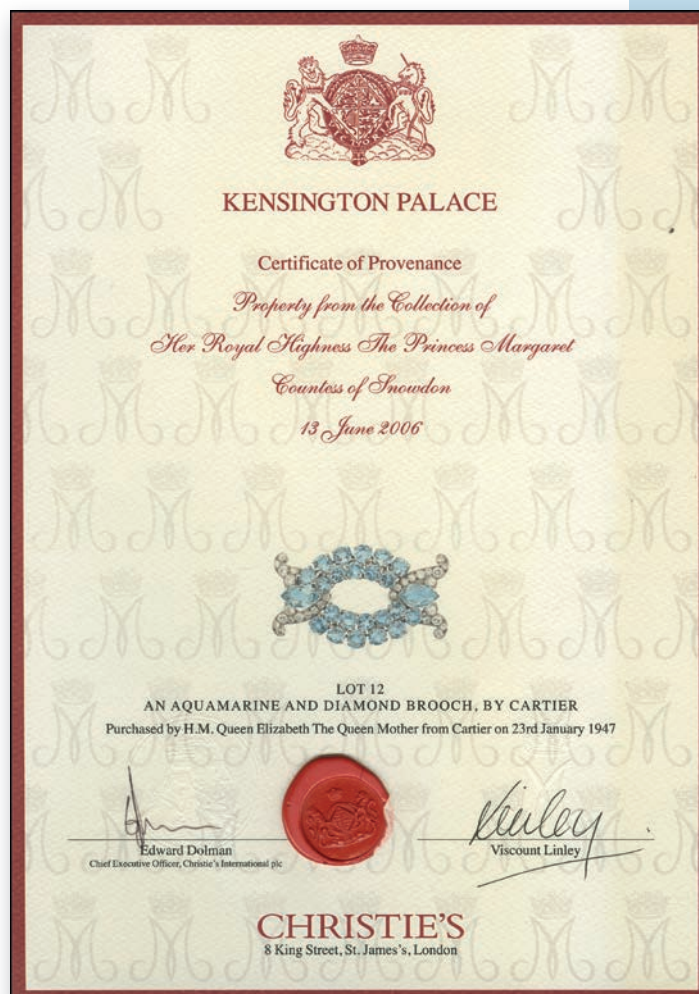


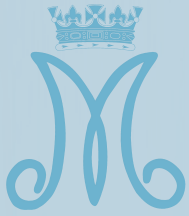
291 An aquamarine and diamond brooch by Cartier, 1932, the oval hoop set with circular-cut aquamarines, each shoulder with hexagonal-cut aquamarine highlight set between twin scrolls of brilliant-cut diamonds, platinum mounted, engraved with the ownership mark 'M' beneath The Princess Margaret's coronet, numbered '9865' and '6656', width 51mm. **£40,000-£50,000**

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

Provenance: Christie's, Lot 12, Property from the Collection of her Royal Highness The Princess Margaret, Countess of Snowdon, sale 13 June 2006, London.

The brooch was purchased by Her Majesty Queen Elizabeth the Queen Mother from Cartier on 23 January 1947 for £175. The brooch is unsigned however Cartier Geneva confirmed this brooch was made by Cartier London in 1932.





This brooch was purchased a week before the Royal family set sail to South Africa on 1st February 1947. The major tour was both the first trip abroad for Princess Margaret and also the first time a reigning monarch had undertaken a tour with his whole family. The three month-long visit was not only an important display of imperial solidarity but an opportunity for the young Princesses to witness first hand the statecraft, duty and hard work required in order to fulfil their royal roles in public life. The tour was remembered for being the first occasion that Princess Margaret spent significant time with Captain Peter Townsend, equerry to King George VI. The Princess later confided how the time they spent together "in that wonderful country, in marvellous weather" was when "I really fell in love with him." Later that year Townsend was to become the official charge on Princess Margaret's first solo official visits.

Prior to the South African tour, it was agreed that the engagement between Princess Elizabeth and Lt. Philip Mountbatten would be formally announced upon the family's return to England. The purchasing of the aquamarine brooch before departure perhaps foretold of the busy months ahead, with the engagement announced in July and the wedding planned for November. It was therefore decided that Princess Margaret would take on a greater role in public life. In August 1947 the Princess turned seventeen and it was widely reported at the time that this birthday would mark her official "coming out" and signal a turning point in her own independence. To celebrate the occasion, King George VI appointed the Princess to Colonel-in-Chief of the Highland Light Infantry and on her first official duty for the Regiment, in March 1948, Princess Margaret wore this aquamarine and diamond brooch to the reception at Glasgow City Chambers. It is likely that the brooch had been given to Princess Margaret the previous year on the occasion of her seventeenth birthday.

In a letter to Queen Mary written in April 1944, Queen Elizabeth discusses the jewellery being given to Princess Elizabeth for her eighteenth birthday from her father, King George VI, and states: "It is almost impossible to buy anything good, but he may find something second hand."

This aquamarine and diamond brooch purchased from Cartier by Queen Elizabeth in 1947, yet manufactured in 1932, certainly reflects a similar perspective in regards to buying jewellery.

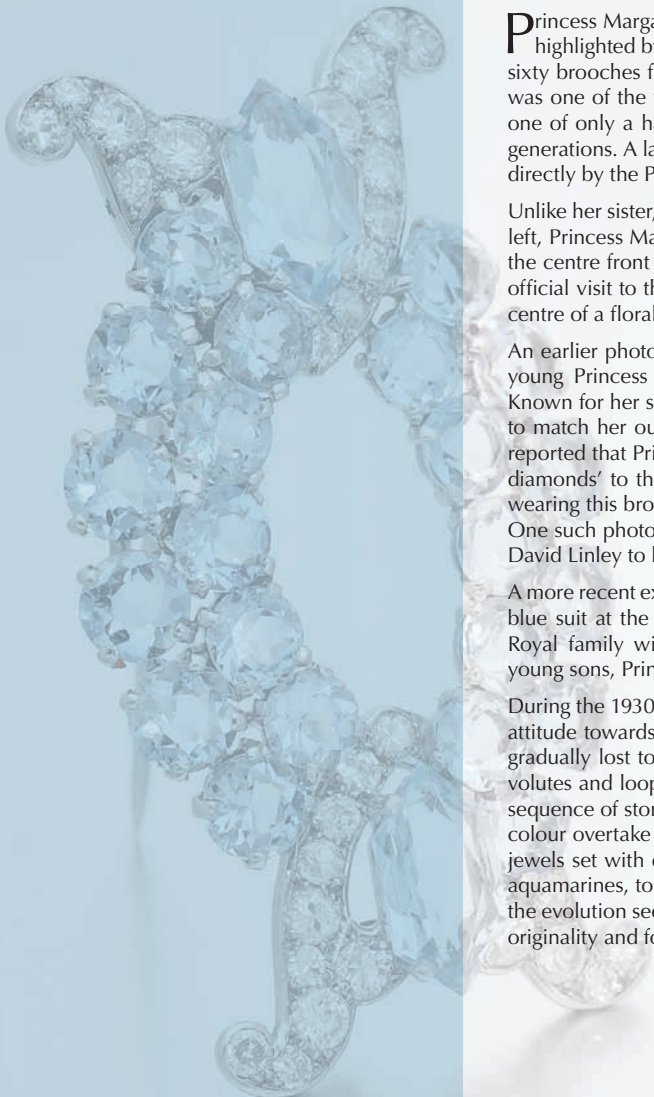
Princess Margaret's love of brooches was apparent throughout her lifetime and was highlighted by the jewellery auction in June 2006 at Christie's which included over sixty brooches from her collection. This particular aquamarine and diamond brooch was one of the few Art Deco examples included in the sale and, more importantly, one of only a handful of jewels with Royal provenance extending back to previous generations. A large number of the brooches offered in the auction had been acquired directly by the Princess from the 1960s onwards.

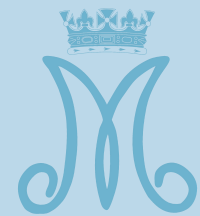
Unlike her sister, Queen Elizabeth II, who favours wearing brooches on the traditional left, Princess Margaret followed her grandmother's style in regularly wearing them to the centre front of her neckline. One such photograph, taken in a garden during the official visit to the Caribbean in 1958, shows the Princess wearing this brooch at the centre of a floral dress. (See opposite page).

An earlier photograph, taken in 1950 at a dance at the Dorchester Hotel, shows the young Princess wearing the brooch on a strapless ballgown in ice blue brocade. Known for her sense of fashion and style, the Princess always coordinated her jewels to match her outfits. In 1959, when opening an exhibition, *The Bulletin* newspaper reported that Princess Margaret had pinned 'a delicate ornament in aquamarines and diamonds' to the side of her pale blue chiffon hat. The Princess was photographed wearing this brooch throughout her lifetime, seemingly always when dressed in blue. One such photograph shows Princess Margaret and Lord Snowdon introducing baby David Linley to his grandmother, The Queen Mother, in 1961. (See previous page).

A more recent example from 1989 shows the Princess wearing the brooch on a striking blue suit at the Trooping the Colour ceremony. The photographs depict the whole Royal family with Princess Margaret standing beside Princess Diana and her two young sons, Princes William and Harry, on the balcony of Buckingham Palace.

During the 1930s and following on from the Art Deco, Cartier displayed a progressive attitude towards design, materials and palette choices. The rigidity of geometry was gradually lost to a flexibility of form that, as seen with this brooch, featured curves, volutes and loops, combined with unusual six-pointed cuts that livened up the usual sequence of stones. The introduction of semi-precious materials saw a preference for colour overtake the monochromatic palette of the previous decade. Black and white jewels set with diamonds, rock crystal, onyx or enamel gradually evolved to feature aquamarines, topaz and amethysts. This brooch made in 1932 is an early example of the evolution seen in design over the course of the coming decade and showcases the originality and foresight of Cartier at the time.





Credit: Jack Carotolo via Getty Images



Princess Margaret during an official visit to the Caribbean in 1958, wearing the aquamarine and diamond brooch



292 A French silver and silver gilt Revivalist chatelaine clip by Jules Wièse, second half of 19th century, centred with a red enamelled armorial, within chased scrollwork, reverse stamped 'WIESE PARIS' with lozenge maker's mark incorporating initials 'JW', and further lozenge mark to the hinged clip, with graduating Mannerist inspired links below, (unmarked), together with a late 19th century French silver Renaissance Revival brooch by Wièse, with central mask amidst Mannerist scrolls, reverse stamped 'WIESE', chatelaine length overall 11cm, brooch length 3.5cm. (2) £300-£400

Jules Wièse (1818-1890) was born in Berlin and at the age of 16 became the apprentice of the German court goldsmith Johann Georg Houssauer. In 1839 he moved to Paris where he initially worked for Jean-Valentin Morel, a skillful goldsmith, before starting his collaboration with the famous master jeweller Froment-Meurice, becoming his workshop manager in 1844. A year later he set up his own independent atelier, working exclusively for Froment-Meurice until the master's death in 1855. Wièse's first exhibition in his own name was at the Paris World Exposition in 1855 where he was awarded a 'First Class' medal in goldsmithing and jewellery. Louis created sculptural figural jewels combining Gothic and French Renaissance revival styles, working in oxidised silver and gold. He exhibited at the London World Exhibition in 1862, receiving a gold medal for his work in the Renaissance style. That year *The Art Journal* catalogue devoted a whole page to Wièse as 'a worthy disciple of a great master'. In the Paris Exhibition of 1867, Wièse's stand included classical motifs alongside his popular Renaissance-style angels and cherubs.

Jules's son Louis (1852-1923) took over the workshop after his father's retirement in 1880. He was, according to Veveř, "an exceptionally modest and truly talented artist".

Jules Wièse's maker's mark was a lozenge with the initials JW. After 1890, Louis registered the maker's mark 'WIESE' with a star above and below, within a horizontal lozenge. Jules often used his own maker's mark, but later both were known to use 'WIESE'.

Literature:

Charlotte Gere & Judy Rudoe: *Jewellery in the Age of Queen Victoria*, pub. The British Museum Press, 2010.

Henri Veveř: *French Jewellery of the Nineteenth Century*, pub. Thames & Hudson.



Watches



293 Swiss. A gold open-faced keyless watch, circa 1910

Movement: gilded, cylinder escapement

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

Case: 18ct gold, engraved throughout, design to the back featuring a vase of flowers, no. 79130

Signed: unsigned

Dimensions: diameter 32mm.

£200-£300



294 Swiss. A gold open-faced keyless watch, no. 1411, 1843

Movement: cylinder escapement

Dial: gilt, engine-turned chapter ring, Roman numerals, centre engraved with scrolling foliate design

Case: 18ct gold, chased and engraved scrolling foliate design with engine-turned ground, London hallmark for 1843

Signed: unsigned

Dimensions: diameter 37.5mm.

£400-£600

295 J. W. Benson. A silver hunting cased watch, No. 1792, 1872

Movement: gilded, full plate, lever escapement, no. 1792, dust cap

Dial: white enamel, Roman numerals, subsidiary seconds

Case: silver, engine-turned, cartouche to the cover with engraved initials, London hallmark for 1872, maker's mark SJ, engraved inscription inside the cover

Signed: movement signed J. W. Benson, 58 & 60 Ludgate Hill, London

Dimensions: diameter 50mm.

Accessories: silver chain with T-bar

£40-£60



296 John Delafellix, London. A gilt metal pair cased verge watch, no. 2716, circa 1800

Movement: gilded full plate, verge escapement, pierced and engraved balance cock, no. 2716

Dial: white enamel

Case: gilt metal, plain gilt metal outer case, maker's mark IB

Signed: Jno Delafellix, London

Dimensions: diameter 55mm.

£200-£300

297 Richard Dickenson. A silver pair cased verge watch, No. 173, circa 1705

Movement: gilded full plate, verge escapement, decoratively pierced and engraved balance cock, fusee and chain, Egyptian pillars

Dial: silver champlévé dial, Roman numerals, outer Arabic minutes, beetle and poker hands

Case: silver inner and outer, both with maker's mark WL surmounted by a crown

Signed: movement signed Richard Dickenson, dial signed Dickenson, Liverpool (sic)

Dimensions: diameter 57mm.

£1,600-£2,000



298 Swiss: Retailed by Asprey. A silver Goliath keyless watch together with a split-seconds stopwatch, circa 1900

Movement: three-quarter plate, lever escapement, no. 7032, silver cuvette

Dial: white enamel, Roman numerals, subsidiary seconds

Case: silver, no. 131416

Signed: unsigned, dial signed C & G E Asprey, 165 & 166 Bond St W.

Dimensions: diameter 72mm.

Together with a base metal split-seconds stop watch

£100-£150



299 Swiss. A silver open-faced keyless split seconds chronograph watch with date, circa 1900

Movement: gilded, lever escapement, stamped 'The Winner'

Dial: white enamel, subsidiary dials for time, date and constant seconds

Case: silvered, silver cuvette, no. 31499

Signed: unsigned

Dimensions: diameter 55.5mm.

£240-£340

300 Ulysse Nardin, Locle Suisse. A silver keyless deck watch in fitted wooden box, No. 124115, circa 1910

Movement: gilded, lever escapement, cam wheel regulation, no. 124115

Dial: white enamel, Roman numerals, centre seconds

Case: silver, screw-down back, glass lacking

Signed: case, dial and movement

Dimensions: diameter 56mm.

Deck box: wood, plaque with military arrow, length 120mm, width 102mm.

£600-£800





Actual size

301 Swiss. A gold and enamel keyless watch, circa 1900
Movement: manual winding, cylinder escapement
Dial: white enamel, Arabic numerals
Case: 18ct gold, back with polychrome enamel scene of a lady by a well, gold cuvette, no. 61583
Signed: unsigned
Dimensions: diameter 29mm. £300-£400



302 Swiss, Retailed by Camerer Kuss & Co. A gold open-faced keyless watch, circa 1905
Movement: gilded, lever escapement
Dial: white enamel, Arabic numerals, subsidiary seconds
Case: 18ct gold, engine-turned back, milled band, gold cuvette engraved 'Camerer Kuss & Co., 56 New Oxford Street, London, Swiss made'
Signed: unsigned
Dimensions: diameter 45.5mm. £300-£500



303 International Watch Co. A gold open-faced keyless watch, circa 1920
Movement: damascened, lever escapement, no. 742617
Dial: gilt, Arabic numerals, subsidiary seconds
Case: 14ct gold, engine-turned back, foliate design to the band, gold cuvette with inscription, no. 782995
Signed: case and dial
Dimensions: diameter 49mm. £400-£600



304 Longines. A silver open-faced keyless watch with embossed scene, circa 1904
Movement: cal.16831, lever escapement, no. 1574410
Dial: white enamel, Roman numerals, outer Arabic minute track, subsidiary seconds
Case: silver, embossed scene of two hunters in a landscape, snap-on back
Signed: dial and movement
Dimensions: diameter 48mm. £300-£500





305 Rolex. A lady's gold cushion-form wristwatch, circa 1929

Movement: manual winding, 15 jewels

Dial: silvered, engine-turned, Arabic numerals

Case: 9ct gold, snap-on back, no. 66373 1156A, Glasgow import mark for 1929, lacking winding crown, associated gold plated bracelet

Signed: case and movement

Dimensions: length 23.5mm, width 24mm. £100-£120

306 Avia. A gold wristwatch with tear-drop lugs, circa 1949

Movement: manual winding, 15 jewels

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

Case: 9ct gold, snap-on back, no. 11850 281359, Birmingham hallmark for 1949, maker's mark A. L. D.

Signed: dial, case signed J. W. Benson Ltd

Dimensions: diameter 29mm. £100-£200



307 Longines. A gold wristwatch with date, circa 1980

Movement: cal. 6952, manual winding, no. 53060085

Dial: silvered, applied baton indexes, aperture for date

Case: 9ct gold, snap-on back, London hallmark for 1980, no. 18005

Signed: dial and movement, case signed Baume

Dimensions: diameter 34mm. £100-£200

308 Jaeger-LeCoultre. A gold rectangular wristwatch with bracelet, circa 1930

Movement: manual winding, 15 jewels, no. 53130

Dial: silvered, Arabic numerals, glass lacking

Case: 18ct gold, stirrup lugs, snap-on back, no. 23760, fine link bracelet with folding buckle

Signed: dial and movement, case stamped LC

Dimensions: length including lugs 35.5mm, width 20mm, bracelet circumference approximately 155mm. £1,000-£1,500



- 309 Cyma. A gold square wristwatch, Ref. 7249, Cymaflex, circa 1950**
Movement: cal. R.404KQ, manual winding, 17 jewels, no. 116252
Dial: silvered, applied Arabic and stylised baton indexes, subsidiary seconds
Case: 18ct gold, snap-on back
Signed: case, dial and movement
Dimensions: length including lugs 36.5mm, width 29mm.
Accessories: Cyma presentation case £150-£200



- 310 Swiss: A chromium plated tonneau-form jump hour wristwatch, circa 1930**
Movement: manual winding
Dial: silvered, Arabic numerals
Case: chromium plated nickel, apertures for hours, minutes and constant seconds, hinged back
Signed: unsigned
Dimensions: length including lugs 34mm, width 25.5mm. £100-£200

- 311 Omega. A steel wristwatch, Ref. 2348/5, circa 1945**
Movement: cal. 30T2SC.PC, manual winding, 16 jewels, no. 10590222
Dial: silvered, Arabic numerals, outer minute track, centre seconds
Case: steel, snap-on back
Signed: case, dial and movement
Dimensions: diameter 35mm. £80-£100



- 312 Longines. A white gold and diamond wristwatch, Ref. 1017, circa 1960**
Movement: cal. 19.4, manual winding, 17 jewels, no. 11743094
Dial: black, applied baton indexes, applied diamonds, subsidiary seconds
Case: 14ct white gold, textured design to bezel and lugs, snap-on back, no. 264367
Signed: case, dial and movement
Dimensions: diameter 32mm. £300-£400

313 Tudor. A lady's stainless steel wristwatch, Ref. 7905, Oyster, circa 1955

Movement: jewelled, manual winding

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

Case: stainless steel Oyster case, screw-down crown and back, no. 138882

Signed: case, dial and movement

Dimensions: diameter 22.5mm.

£150-£200



314 Titus, Genève. A gold chronograph wristwatch, Non Magnetic, circa 1950

Movement: manual winding, 17 jewels

Dial: black, gilt Arabic numerals, outer tachometer and telemeter scales, engine-turned subsidiary dials for constant seconds and 30-minute register

Case: 18ct gold, gilt metal cuvette

Signed: dial

Dimensions: diameter 37mm.

£400-£600

315 Tudor, A stainless steel wristwatch with bracelet, Ref. 7934, Oyster Royal, circa 1957

Movement: manual winding, 17 jewels

Dial: silvered, Arabic numerals, centre seconds, outer minute track

Case: stainless steel Oyster case, screw-down back and crown, stainless steel Oyster bracelet, no. 249371

Signed: case, dial, movement and bracelet

Dimensions: diameter 34mm, bracelet circumference approximately 180mm.

Accessories: Tudor presentation case

£300-£400



316 Rolex. A lady's stainless steel, gold and diamond-set automatic wristwatch with date and bracelet, Ref 69173, circa 1990

Movement: cal. 2135, automatic, 29 jewels

Dial: silvered, diamond-set indexes, magnified aperture for date

Case: stainless steel Oyster case, screw-down back and crown, no. E616021, stainless steel and gold Jubilee bracelet

Signed: case, dial, movement and bracelet

Dimensions: diameter 26mm, bracelet circumference approximately 190mm.

Accessories: Rolex guarantee, card holder. £1,500-£2,000

317 Rolex. A stainless steel automatic wristwatch with date and bracelet, Ref. 16610, Submariner, circa 1998

Movement: cal. 3135, automatic, 31 jewels

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

Case: stainless steel Oyster case, screw-down crown and back, calibrated bezel, no. U451129, stainless steel Oyster bracelet

Signed: case, dial, movement and bracelet

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

£3,000-£4,000

Rolex released the reference 16610 in 1988. This watch is fitted with its original black glossy dial with T25 tritium hour marks and 93150 Oyster bracelet.



- 318** Universale Geneve, A gold rectangular wristwatch, Ref. 6520, Golden Shadow, circa 1990
Movement: cal. ETA V8, quartz, 8 jewels, no. 210001
Dial: white, Roman numerals
Case: 14k gold, back secured by four screws, no. 49175
Signed: case and dial
Dimensions: length including lugs 34mm, width 24.5mm.
 £200-£300



- 319** Gucci. A lady's rectangular gilt metal bracelet watch, Ref. 1500L, circa 1990
Movement: quartz
Dial: mother-of-pearl
Case: gilt metal, snap-on back
Signed: case, dial and bracelet
Dimensions: length including lugs 30mm, width 12mm, bracelet circumference approximately 145mm.
Accessories: Gucci guarantee card and presentation case
 £80-£120

- 320** Jaeger-LeCoultre. An oval lady's gold automatic bracelet watch, circa 1990
Movement: automatic, 24 jewels
Dial: gilt, baton indexes
Case: 18ct gold, engraved rope design, snap-on back, no. 8001 21 1494240, integrated 18ct gold bracelet, winding crown missing
Signed: case, dial and movement
Dimensions: length 26mm, width 21mm, bracelet circumference approximately 155mm.
 £800-£1,200



- 321** Cartier. A lady's gold rectangular wristwatch, Tank, circa 1990
Movement: cal. ETA 028, quartz, 5 jewels
Dial: silvered, Roman numerals, secret signature at 7 o'clock
Case: 18k gold, back secured by four screws, sapphire cabochon-set winding crown, unsigned 18ct gold buckle
Signed: case, dial and movement
Dimensions: length including lugs 28mm, width 14mm.
 £800-£1,000

322 Chopard. A lady's gold, diamond and emerald-set wristwatch,
Ref. 13/6354-22, circa 1996

Movement: quartz

Dial: white, Roman numerals

Case: 18ct gold, diamond-set bezel, cabochon emerald-set lugs
and crown, back secured by four screws, gold plated buckle

Signed: case, dial, movement and buckle

Dimensions: length including lugs 30mm, width 21mm.

Accessories: Chopard certificate and presentation case

£2,000-£2,500

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323 Swiss. A lady's gold wristwatch, circa 1930

Movement: manual winding, 15 jewels

Dial: silvered, engine-turned

Case: 9ct gold, hinged back, wire lugs, no. 3669, British Made, maker's mark A. S.

Signed: unsigned

Dimensions: diameter 21mm. £70-£100



324 Le Roy & Fils. A lady's gold and diamond-set wristwatch, circa 1910 & later

Movement: later, manual winding, 21 jewels

Dial: translucent red enamel over engine-turned ground, Roman numerals

Case: gold, bezel set with old brilliant-cut diamonds

Signed: cuvette signed Le Roy & Fils, movement signed Accurist

Dimensions: diameter 23mm. £1,000-£1,500

325 Swiss. A lady's gold wristwatch with bracelet, circa 1908

Movement: manual winding, 15 jewels

Dial: white enamel, Roman numerals

Case: 9ct gold, hinged back, 9ct gold expandable bracelet

Signed: unsigned

Dimensions: diameter 27mm, bracelet circumference approximately 170mm. £80-£100



326 Swiss. A gold, diamond and synthetic ruby cocktail watch, circa 1940

Movement: manual winding, 15 jewels

Dial: silvered, Arabic numerals

Case: gold, curved elongated rectangular-form highlighted with synthetic rubies and diamonds, snap-on back

Signed: unsigned

Dimensions: length including lugs 49mm, width 14.5mm.

£500-£700



327 Longines. A lady's white gold, diamond and ruby-set bracelet watch, Ref. 4616/1, circa 1970

Movement: cal. 5601, manual winding, 17 jewels, no. 52428791

Dial: silvered with textured finish, applied baton indexes

Case: 18ct white gold, bezel attractively set with brilliant-cut diamonds and marquise-cut rubies, diamond weight approximately 1.4 carats, snap-on back, no. 17447438, integrated 18ct white gold bracelet

Signed: case, dial, movement and bracelet

Dimensions: length 36mm x width 34mm, bracelet circumference approximately 155mm.

£1,500-£2,500

328 Longines. A gold bracelet watch, Ref. 26.065.142, *Présence*, circa 2000

Movement: cal. ETA 256031, quartz, 6 jewels

Dial: white, applied baton indexes

Case: 9ct gold, snap-on back, integrated bracelet

Signed: case, dial, movement and bracelet

Dimensions: diameter 32.5mm, bracelet circumference approximately 190mm. £300-£500



329 Chopard. A stainless steel and gold plated wristwatch with moon-phases, *Luna D'Oro*, circa 1986

Movement: quartz

Dial: white, applied baton indexes, aperture for moon-phases

Case: stainless steel, gold plated moulded bezel, no. 220679 8097, gold plated buckle

Signed: case, dial, movement and buckle

Dimensions: diameter 30mm

Accessories: Chopard certificate of origin and instructions booklet £100-£120

330 Dunhill. A brushed stainless steel wristwatch with date and bracelet, *Millennium*, circa 1990

Movement: quartz

Dial: silvered, gilt Roman numerals, aperture for date

Case: stainless steel, snap-on back, bracelet with locking clasp

Signed: case, dial, movement and bracelet

Dimensions: diameter 36mm, bracelet circumference approximately 195mm. £100-£120





331 Bulgari. A stainless steel automatic wristwatch with bracelet, Ref. SCB 38S, Diagono, Circa 2000

Movement: automatic

Dial: black, applied Arabic and dot indexes, subsidiary dials for constant seconds and 45-minute register

Case: stainless steel, rotating calibrated bezel, screw-down pushers and back, stainless steel bracelet

Signed: case, dial, movement and bracelet

Dimensions: diameter 38mm, bracelet circumference approximately 185mm.

£1,000-£1,500





332 Heuer: A stainless steel cushion-form automatic chronograph wristwatch with date, Ref. 110.313B, Silverstone, circa 1974

Movement: cal. 12, automatic, 17 jewels

Dial: blue, baton indexes, registers for 30-minute and 12-hour registers, aperture for date

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

Signed: case, dial, movement and buckle

Dimensions: length 44mm, width 41.5mm.

£2,600-£3,600

Launched in 1974, the Heuer Silverstone was available in three dial colours; red, 'fume' and blue. The watch was named after the iconic motor racing circuit in Northamptonshire, England, which is home of the British Grand Prix. The Heuer Silverstone was famously worn by the Swiss Grand Prix driver Gianclaudio 'Clay' Regazzoni who competed in Formula 1 races for Ferrari, BRM, Ensign, Shadow and Williams from 1970 to 1980, winning five Grands Prix. This model is often referred to as the 'Clay Regazzoni' for this reason.

Objects of Vertu





333 An American mother-of-pearl compact, gilt mounted, the lid opening to reveal mirrored interior, signed 'Elgin America MADE IN U.S.A.', length 7.1cm. **£100-£120**

334 A gem-set needle case, the cylindrical case with finely reeded decoration, to a hinged lid with citrine and ruby cluster, the base engraved 'Cachette 14K Lamp!', length 5.5cm. **£150-£200**



335 A small Edwardian silver and tortoiseshell circular box by William Comyns, the pull-off cover inset with a tortoiseshell panel with silver piquéwork inlay of bows and festoons, within a repeating husk border, hallmarked for London 1907, dimensions 5.5 x 2.5cm. **£80-£100**

Please note tortoiseshell is covered by CITES and may be subject to import/export restrictions.



336 A powder compact and shovel by Bulgari, for Princess Marcella Borghese, the oval compact with reeded ropetwist decoration, opening to reveal mirror and mesh screen interior, with cabochon sapphire push clasp, the powder shovel en suite, with suede pouches and leather display case containing powder refill and sponges, both signed and stamped 'STERLING', compact numbered 'BD 433' and '56', compact dimensions 8.4 x 5.9cm. **£400-£500**

- 337** A gold compact by Cartier, circa 1930, of rectangular form with applied interlocking trefoil motif set with single-cut diamonds, the interior with a fitted mirror and powder compartment, French assay mark, maker's mark, signed 'Cartier Paris', numbered '03704', maker's pouch, *dimensions* 7.9 x 6.9cm.
£4,000-£6,000



- 338** An early 20th century Continental silver gilt and enamelled box, with canted corners and engraved floral decoration, the hinged lid centred with an applied oval enamelled panel after the painting 'Echo and Narcissus', by John William Waterhouse, stamped lion mark to inner rim, *dimensions* 8 x 4.6cm.
£100-£150

The original painting of Echo and Narcissus, by John William Waterhouse, was painted in 1903, and now forms part of the Victorian Collection the Walker Art Gallery, Liverpool.

- 339** A silver gilt and gem-set compact, the lid overlaid with pierced decorated floral and foliate panel inset with rubies, sapphires and emeralds against a gilt ground, the interior enclosing mirrored lid, stamped '800' with Italian assay marks, *dimensions* 7.9 x 6.2cm.
£600-£800





Reverse

- 340** A rare Victorian silver double sided castle-top card case, the front chased and embossed with a scene of Lichfield Cathedral viewed from the South West, the reverse depicting Windsor Castle viewed from the South, with St George's Gate and Kind Edward III Tower to centre of image, within borders of embossed C-scrolls and foliage, by Yapp & Woodward, Birmingham circa 1850, maker's mark only, *dimensions 8.6 x 6.cm.* £1,000-£1,200



- 341** A late 19th century miniature Russian icon of the Mother of God, in silver oklad, hallmarked for St Petersburg, 1890, assay master unknown, maker's mark 'A.C' in cyrillic, *dimensions 8.5 x 7cm.* £100-£120

Assay master mark recorded as Unknown Master 1890-186, St Petersburg.

Literature:

Geoffrey Watts, *Russian Silversmiths' marks 1700 to 1917*, pub. Gemini Publications Ltd, 2006, page 73.

- 342** A Victorian silver visiting card case, both sides engine-turned and engraved with Greek Key borders, monogrammed to reverse, opening to reveal blue silk lined interior, by Aston & Son, Birmingham 1860, *dimensions 8 x 5.4cm.* £80-£100





343 A French silver gilt three division stamp box by Boin-Taburet, the hinged lid with central roundel displaying a Trophy of Love - the symbols of love comprising Cupid's bow and arrows, a pair of doves and a hymeneal torch (named after Hymen, the Greek goddess of marriage), within borders of repeating husk motifs and acanthus leaves to the corners, against an engine-turned ground, numbered '170365', with French silver standard mark for 950, lozenge maker's mark and signed 'BOINTABURET A PARIS', together with a handwritten note stating the box was a gift from the future French Prime Minister Raymond Poincaré to the Duchess of Rutland in 1880, *dimensions 9 x 6 x 1.5cm.* £1,500-£2,000

The French handwritten note reads:

'Presentée à la Duchesse de Rutland par Raymond Poincaré en 1880, lors d'une visite d'Edward VII', translating as: 'Presented to the Duchess of Rutland by Raymond Poincaré during a visit by Edward VII'.

Janetta Hughan Manners, Duchess of Rutland (1836-1899) was the second wife of John James Robert Manners, 7th Duke of Rutland (1818-1906).

Raymond Poincaré (1860-1934) was a French statesman who served three times as 58th Prime Minister of France and as President of France from 1913 to 1920.

The **Boin-Taburet** metalwork firm was established in 1873 by George Boin and Emile Taburet, and are credited with the revival of Louis XV rococo style silverware in 1880s Paris. The firm won a major award at the 1889 Exposition Universelle in Paris.

Emile Taburet and Georges Boin worked together until 1900 when Georges Boin associated with the silversmith Henry and created 'Boin and Henry' silversmiths.



Copyright goamsie.net. The Duchess of Rutland, 1891, Belvoir Castle

344 A small Victorian silver gilt mounted green glass owl's head scent bottle by Sampson Mordan & Co., the screw cap/head realistically modelled with textured feathers and glass bead eyes, to teardrop-shaped glass flask below, London date letter indistinct, probably 1894, length 5.25cm. £440-£500



345 A Victorian cast silver vesta case, realistically modelled as a horse's head, with hinged strike to the base, Registered Design No 9415, maker's mark 'H Bs', possibly Hancock Brothers, Birmingham 1884, with attached suspension loop, length 37mm. £800-£1,000



346 An Edwardian silver and enamelled shire horse menu holder by Samson & Mordan Co. Ltd., the enamelled panel mounted on circular disc, hallmarked for Chester 1906, Registration Number '402227', height 34mm. £150-£170



347 An unusual Victorian novelty cast silver dog perfume atomiser, realistically modelled as a begging terrier seated on its haunches, with glass eyes, on circular screw-off base, a push button behind the head activating the scent spray, revealed in the act of the little dog peeing, by William Leuchars, London 1880, the base engraved 'LEUCHARS & SON', height 6.8cm. £1,500-£1,700





348 A set of six silver mounted wine corks, with assorted reeded or engine-turned decoration, hallmarks for Birmingham 2012, 2014, 2018, together with a perspex stand, lengths approximately 5.8cm

£300-£400



349 A set of three 20th century silver wine labels, of bowed rectangular form, with scrolling foliate borders, on chain suspensions, for Sherry, Whisky and Gin, each named in blue enamel, hallmarked for Birmingham 1957, dimensions 50 x 24mm

£150-£170

350 A white metal wirework wine bottle basket, with twist carrying handle and pouring spout, height 18.5 x length 24.8cm.

£50-£80





351 Georg Jensen: Three Danish silver 'Acorn' pattern spoons, designed by Johan Rohde, the first, stamped 'GEORG JENSEN WENDEL A/S' (circa 1945-51); the second, with maker's marks (post 1945) and stamped 'STERLING DENMARK'; the third, similarly marked, and engraved to reverse of bowl 'Kathryn', lengths 14.7cm, 14.6cm and 14.3cm respectively. £80-£100

The GEORG JENSEN WENDEL A/S mark was used between 1945-1951 and only in the Georg Jensen & Wendel store in Copenhagen.

352 Georg Jensen: three Danish silver salt spoons, all numbered 110, the largest with maker's mark (used 1910-25); the second, similarly marked; the third, with maker's mark (used 1915-30), Copenhagen Three Towers mark for year of manufacture (1927), Assay Master mark for C.F. Heise, lengths 5.8cm, 4cm and 4.2cm respectively. £40-£60



353 A silver and enamel 'thistle' napkin ring, centred with an enamelled thistle motif, Birmingham, marks rubbed, length 48mm. £30-£50

354 A pair of Dutch silver stork 'umbilical cord' tongs, the hinged mount opening to reveal a baby in swaddling clothes inside, the beak stamped 'HOLLAND', with maker's mark and silver standard mark together with a Dutch silver spoon, the bowl embossed with a stork, tongs length 10cm. (2) £150-£200



Archibald Knox (1864-1933), born and trained on the Isle of Man, came to London in the late 1890s, and was to become the principal silver and pewter designer for **Liberty & Co** from 1899-1912. Steeped in the Celtic tradition of design from his Manx upbringing, he refined and purified the Celtic style to portray a personal version of Celtic ornament which was to become idiosyncratic with his style. His Cymric and Tudric designs became market leaders for Liberty's. The Liberty company policy of enforced anonymity of its designers may have been a welcome rule to Knox, being a shy man, of 'personal modesty', who, during the height of the craze for Liberty's Celtic Revival Style, left London, preferring to work from his studio on the Isle of Man between the years 1900-1904, and sending his designs, drawn on paper, to London by post to be translated into metal by craftsmen in Birmingham. This long distance arrangement appeared to have suited all concerned parties, probably because of Knox's solid and reliable record and Arthur Lasenby Liberty's trust in his work.

By 1908-9, the demand for Liberty's Celtic Revival style began to subside, and by 1910, the movement in England was essentially over. After 1912, Knox ceased to work for Liberty's, moving overseas to Philadelphia.

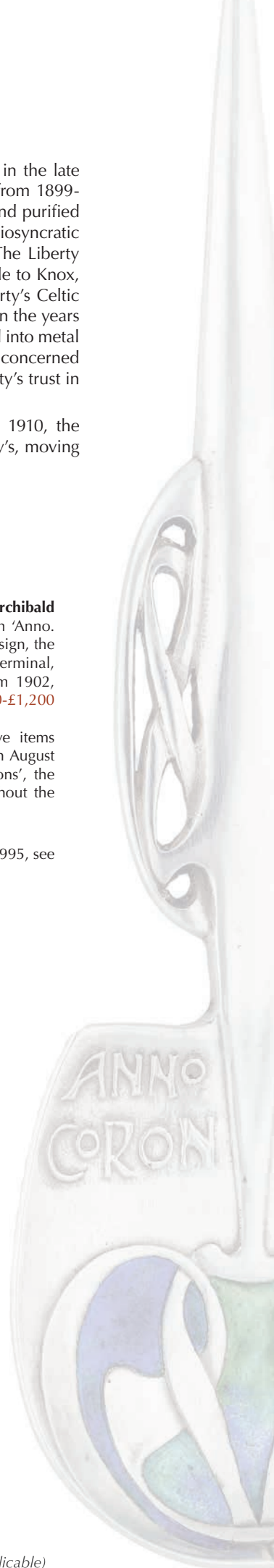


355 A 'Cymric' silver and enamel Coronation spoon, designed by Archibald Knox for Liberty & Co., 1901, the bowl chased with inscription 'Anno. CoRON. ER VII' with green and blue enamels within entrelac design, the slim handle with interlaced projections and tapering to pointed terminal, stamped 'CYMRIC', 'L & Co', and hallmarked for Birmingham 1902, length 16.2cm. £1,000-£1,200

Archibald Knox was commissioned to design commemorative items for the Coronation of King Edward VII, which took place on 9th August 1902, and for this he designed a number of 'spectacular spoons', the designs of which continued to be produced in later years without the commemorative lettering.

Literature:

Archibald Knox, ed. Stephen A. Martin, pub. Academy Editions 1995, see page 50 and page 114 for illustration of this lot.





356 A ball point pen by Cartier, with screw cap, signed and in original fitted case, length 14cm
£80-£100

357 A fountain pen by Waterman, blue and black lacquer, signed, maker's pouch, length 14cm.
£80-£100

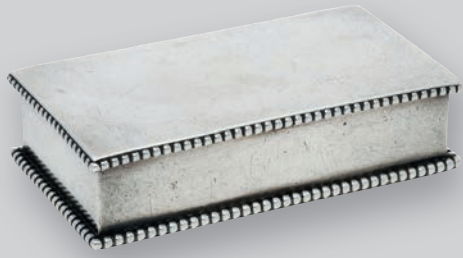


358 An 18ct gold propelling pencil by Parker, with engine-turned decoration, signed and hallmarked for London 1968, length 12.8cm.
£400-£600



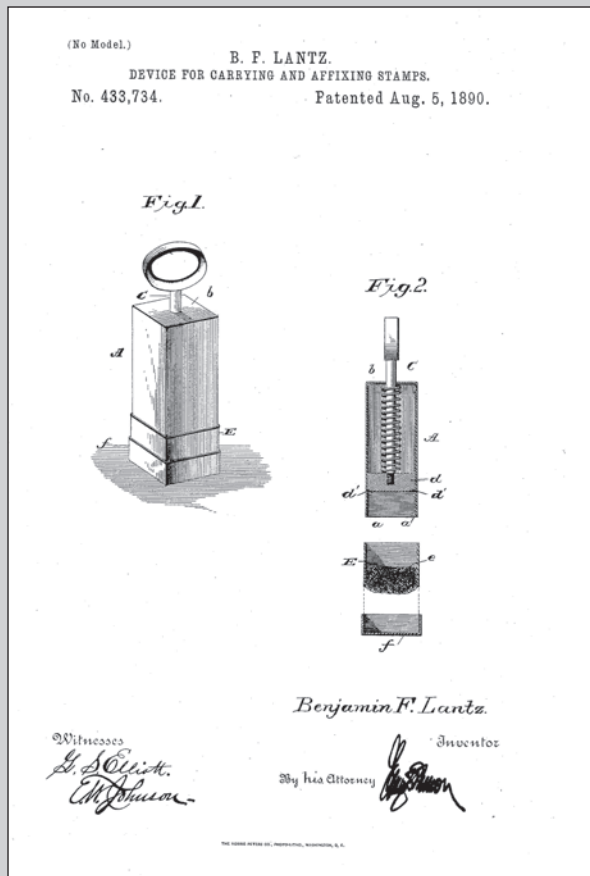
359 A silver money clip in the form of an abacus, with engraved cyphered initials, stamped 'sterling' and engraved 'Sammy' together with a silver envelope-style twin division stamp holder, with suspensory loop, stamped 'STERLING SILVER', a silver plated sovereign and half sovereign case with scroll decoration, and another of similar design, money clip length 5.5cm, stamp holder length 4.1cm, sovereign cases lengths 6.3cm and 5.2cm. (4)
£40-£50





360 An American silver twin section stamp box by Gorham, of plain rectangular form, with beaded edge, numbered '716M', post 1853 Gorham silver marks, date letter for 1897, dimensions 59 x 32 x 14mm. £100-£150

361 An Edwardian silver combined Lantz Patent stamp dispenser and moistener, the screw-top reservoir above a vertical shaft and rectangular-shaped dispenser below enclosing a star-shaped plunger, by William Hornby, London 1902, stamped 'PATENT' and retailed by Asprey, height 8cm. £280-£320



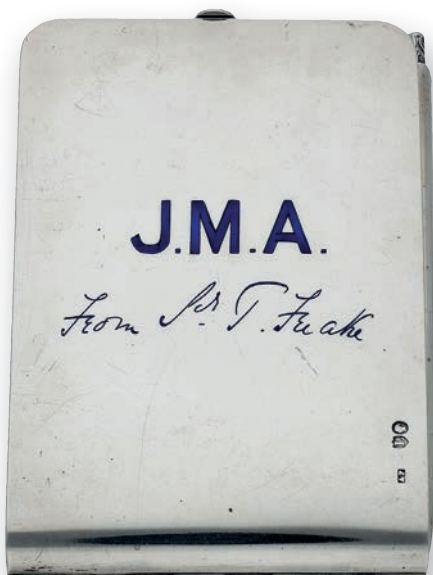
The design was patented in the United States on 5 August 1890 by Benjamin Lantz (Ref US433734A), and described as a 'Device for Carrying and Affixing Stamps', Patent Reference No. 433734.

The sprung plunger dispenses the stamp from within the rectangular base, after it has been moistened by the sprinkler at the top of shaft.



362 A Russian silver cigarette case, of rectangular form with starburst radiating decoration, with hinged vesta compartment to one side, the flush-hinged cover with blue cabochon thumbpiece, assay master's mark 'J.R.', Kokoshnik mark for 1896-1908, dimensions 11.3 x 8.8cm. £300-£400

363 Regimental interest: A Victorian 3rd (Prince of Wales's) Dragoon Guards silver card case, of rounded rectangular form, the front monogrammed and crested, the reverse engraved with Prince of Wales feathers and motto 'Ich Dien', with initials 'D G' below, with push-button sprung fastener, gilt interior, by Edward H. Stockwell, London 1873, dimensions 9.9 x 5.4cm. £200-£240



364 A large Victorian silver and enamel aide memoire, of foldover rectangular form, the front enamelled with initials 'J.M.A.' with facsimile donor's signature below, in blue enamel, reading 'from Sir T. Freake', the sprung cover opening to reveal the parcel gilt interior enclosing blue silk covered notebook, with later unassociated pencil contained within retaining bar, by maker Aldred Fuller, London 1886, retailed by 'Jones, 25 Bould. des Capucines, Paris' and '41 St James Street, London', dimensions 12.3 x 9.0 x 1.1cm. £300-£360

The donor was probably Sir Thomas George Freake, 2nd Baronet (1848-1920).

The Freake Baronetcy of Cromwell House in the Parish of St Mary Abbots, Kensington and Fulwell Park in the Parish of Twickenham, was created on 23 May 1882 for the architect, builder and philanthropist Charles Freake.

The second Baronet, grandson of Charles Wright, graduated from Magdalene College, Cambridge and in 1868 married Frederica, daughter of Col. F. T. Maitland in Holywich, Sussex. He was a member of the Conservative, Ranelagh and Hurlingham clubs, living for some time at 43 Sloane Street. He was Mayor of Dartmouth, Devon, in 1897.

The Baronetcy became extinct on the death of the fourth Baronet in 1951.



365 A Victorian silver 'International Code of Signals' vesta case by **George Unite**, the reverse enameled with the three flags denoting B, J and R, the front lightly spot engraved with the name 'H. P. Wilson', signed 'BENZES COWES' to the inner lip, with push button fastener, and suspensory loop above, Birmingham 1886, *dimensions 51 x 35mm.* **£150-£220**

The hoist of three flags denoting B, J and R from the 1857 International Code of Signals reads "I am loaded with combustibles".

366 **Regimental interest:** A silver Army Service Corps vesta case, of rectangular form, applied with the badge of the Army Service Corps, reverse engraved 'G&C JAN 13th 1917' by makers B & L, probably Blanckensee & Levetus, Birmingham 1915, with ring attachment, *dimensions 46 x 38mm.* **£80-£100**

The Army Service Corps, a corps of the British Army, existed from 1870-1881, and again from 1888-1918, after which it became know as the Royal Army Service Corps until 1965.



367 An Edwardian silver cigarette case, of slightly bowed rectangular form, the front centred with enameled flag for the Elder Dempster African Steam Ship Co, by Walker & Hall, Sheffield 1909, *dimensions 9 x 6.3cm.* **£100-£150**

Elder Dempster was the largest UK shipping group trading between Western Europe and West Africa from the late 19th century to the 1980s.

Elder Depster had its origins in the African Steam Ship Company which had a mail contract to serve Madeira, Tenerife and the African West Coast from London and Plymouth. Services ran from Liverpool from 1856. In 1894 the African Steam Ship Company took over the Canadian trade from Avonmouth of the Dominion Line. In 1898 the Beaver Line was acquired and in 1899 Elder Dempster Shipping was formed. In 1901, the Imperial Direct West India Mail Service was formed to operate services to the Caribbean, and in 1903, the Canadian services were sold to Canadian Pacific along with 14 ships.

In 1910, Elder Dempster and the Imperial Direct West India Mail Service became part of Lords Kysant and Pirrie's Royal Mail Group, where they were combined as Elder Dempster & Company. The Royal Mail Group collapsed in 1931, and Elder Dempster became associated with the Blue Funnel group of companies. Ownership passed to the Ocean Steamship Company in 1965. Passenger services ceased in 1974. In 1989, Elder Dempster was sold to the French Delmas group.



368 A **Panthère de Cartier** perfume bottle, the eau de toilette bottle of Art Deco design, with frosted glass body, in original fitted case, height 12cm. £40-£50



369 A silver overlaid glass perfume bottle and stopper, of globular design, the silver overlay of scrolling flowers and foliage, the stopper of conforming design, height 14.5cm. £100-£150



370 A Guerlain perfume bottle, the fan-shaped glass bottle with scalloped rim and blue glass stopper, in original fitted case, height 14.1cm. £30-£50

371 A set of three French glass perfume bottles, the lozenge-shaped bottles with faceted glass stoppers and gilt collets, to a fitted gilt metal display case with applied gilt metal garland motif decoration, bottle height 10.5cm, case 9.5 x 8.5cm. £300-£400





- 372** An early 19th century Continental gold mounted carnelian perfume bottle, of vase-shaped form, carved with fanned and crosshatched decoration, with gold chased mounts to the collar and foot, with stopper on chain attachment, *length 7.5cm.*
£1,200-£1,500

For a similar example, see Christie's Sale No. 7969, 7 June 2011, Lot 346.





373 A pair of framed wax relief portraits by Leslie Ray, the profiles carved in cream and buff wax to depict the head and shoulders of a lady and gentleman, in 18th century attire, hand written label to reverse, dimensions 15.4 x 12.5cm. £160-£200



374 A tortoiseshell and ivory aide memoire, the tortoiseshell cover with applied gilt metal decorative border suspending central cartouche, initialled, opening to reveal an ivory writing sheet, with sprung gilt metal clip behind, together with a French notebook, the cover depicting an image of the Fontaine Saint-Michel, with silk lined interior and notepad, first length 11cm, second 9.5cm. £140-£180

The Fontaine Saint-Michel located in Place Saint-Michel, Paris, was constructed under the instructions of Baron Haussman in 1858-1860, during the reconstruction of Paris in the 19th century.

Please note tortoiseshell and ivory may be subject to import and export restrictions.

375 An Anglo-Indian ivory mounted sandalwood desk blotter, second half of 19th century, the front applied with ivory decoration with fine openwork detail, the pierced ivory incorporating floral detail within scrollwork borders, a Kashmiri lacquer desk blotter, decorated throughout with typical vari-coloured floral decoration, to gilt ground, together with a Victorian gilt metal mounted and leather blotter, the front applied with gilt panel, centred with an applied oval agate cabochon, within foliate engraved decoration, the interior lined with watered silk, first dimensions: 31 x 23.5cm; second 34.5 x 24cm; third 24.5 x 19cm. (3) £100-£200

Please note ivory is subject to import and export restrictions.



376 An Indian Colonial silver gilt mesh purse by Hamilton & Co., circa 1915, the pierced frame of scroll and foliate design with a central highly stylised Green Man mask, the purse formed of woven mesh and terminating in a fringe, all suspended from an elongated belcher-link chain, maker's mark, London import mark, width 14.5cm. £100-£150



377 A late 19th century German silver wager cup, modelled as a lady in 17th century costume, import marks for Julius Blanckensee, London 1903, and bearing mark for S. Blanckensee & Sons, with late 19th century German hallmarks for Karl Kurz Silberwarenfabrik of Kesselstadt, height 15.5cm. £150-£200

Originating in German in the 16th century, the wager cup is a drinking vessel intended for use at a wedding ceremony, giving rise to the alternative name 'wedding cup'. The groom would drink from the larger cup formed by the skirt and the bride would drink from the smaller cup held above the figure's head. They were also used for drinking games in Victorian England, where men bet on whether they could finish one cup without spilling from the other.

378 A Dutch silver reindeer and a sleigh table decoration, the reindeer realistically modelled, bearing Dutch hallmarks to the hind leg, the sleigh pierced decorated, with C-scroll mounted runners, (unmarked), reindeer height 12cm, sleigh length 13.5cm. £300-£400



End of Sale

DIAMONDS

Diamonds are assessed according to the four Cs:

Carat weight

1 carat equals 0.2 grams.

Cut

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

Colour

Unless regarded as a 'fancy' coloured diamonds, all diamonds are graded on their lack of colour. The gradings runs as follows:

GIA	CIBJO	Traditional
D	Exceptional White + (EW+)	Finest White
E	Exceptional White (EW)	Finest White
F	Rare White + (RW+)	Fine White
G	Rare White (RW)	Fine White
H	White (W)	White
I	Slightly Tinted White (STW)	Commercial White
J	Slightly Tinted White (STW)	Top Silver Cape
K	Tinted White (TW)	Top Silver Cape
L	Tinted White (TW)	Silver Cape
M-Z	Tinted Colour (TC)	Cape
Fancy	Fancy Colour	

Clarity

Diamonds are graded on their freedom from inclusions (within the stone) and blemishes (found on the surface of the stone). They are assessed using 10x magnification, and are graded as follows:

GIA	CIBJO	Description
Flawless (FL)	Loupe Clean (LC)	Shows no inclusions or blemishes
Internally Flawless (IF)	Loupe Clean (LC)	Shows no inclusions and only insignificant blemishes
Very Very Slightly Included (VVS1/2)	Very Very Slightly Included (VVS1-2)	Contains minute inclusions which are very difficult for an experienced grader to see with 10x magnification
Very Slightly Included (VS1-2)	Very Slightly Included (VS1-2)	Contains very small inclusions that are difficult to see with 10x magnification
Slightly Included (SI1-2)	Slightly Included (SI1-2)	Contains inclusions that are easily visible with 10x magnification
Imperfect/Included (I1-3)	Pique (P1-3)	Contains inclusions that are obvious with 10x magnification and can often be seen with the naked eye; durability may be affected

Please note the four Cs of a diamond cannot be fully assessed whilst the stone is mounted. The approximate gradings provided in the condition reports are estimations, made by the specialists whilst the stones were mounted and are for guidance only. If a stone has been unmounted and assessed in a gemmological laboratory, this will be noted in the cataloguing/condition report.



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FORTHCOMING JEWELLERY SALES 2022

Tuesday 15th March

Closing date for entries 4th February

Tuesday 14th June

Closing date for entries 3rd May

Tuesday 13th September

Closing date for entries 5th August

Tuesday 29th November

Closing date for entries 10th October



Formerly from the Collection of Her Royal Highness,
The Princess Margaret, Countess of Snowdon
An Art Deco cultured pearl and diamond bracelet, circa 1925

Sold for £396,800 at DNW in September 2021

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**Commission Form – Jewellery, Watches and Objects of Vertu
23 November 2021**

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 24 per cent (plus VAT if resident in, or posted to within, the UK) 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 15:00 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 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: _____ Email _____

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) _____

All payments to be made in pounds sterling.

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

Mastercard Visa Amex Debit Card Issue No. (if applicable) _____

Name (as shown on the card) _____ Start Date / / Expiry Date / /

Your bids may be placed overleaf

Commission Form – Jewellery, Watches and Objects of Vertu
23 November 2021

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



Lot No.	£ Bid	Lot No.	£ Bid	Lot No.	£ Bid

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

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

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

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

2 Minimum increment

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

3 The premium

The buyer shall pay to DNW a premium on the 'hammer price' in accordance with the percentages set out above and agrees that DNW, 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 lot is delivered to the purchaser within the UK.

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

5 Payment

When a lot is sold the buyer shall:

(a) confirm to DNW his or her name and address and, if so requested, give proof of identity; and

(b) pay to DNW the 'total amount due' in pounds sterling within five working days of the end of the sale (unless credit terms have been agreed with Dix Noonan Webb before the auction). Please note that, as stated above, we will not accept cash payments in excess of £5,000 (five thousand pounds) in settlement for purchases made at any one auction.

6 DNW 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 DNW may be applied by DNW towards any sums owing from that buyer to DNW 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 DNW 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 DNW 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 DNW staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at DNW's discretion. In no event will DNW be liable for damage to glass or frames, regardless of the cause. Bulky lots or sharp implements, etc., may not be suitable for in-house shipping.

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 DNW nor its servants or agents shall thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

Loss and damage warranty cover at the rate of 1.5% will be applied to any lots despatched by DNW to destinations outside the UK, unless specifically instructed otherwise by the consignee.

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, DNW 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 DNW 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 DNW's 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 DNW'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 DNW under this Condition, none of the seller, DNW, 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 DNW, 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 DNW 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 DNW 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 DNW in respect of the lot sold.

Conditions mainly concerning Sellers and Consignors

13 Warranty of title and availability

The seller warrants to DNW 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 DNW, 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 first day of the auction, a reserve at or below the low estimate on any lot provided that the low estimate is more than £100. Such reserve being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of DNW. DNW 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 DNW to deduct commission at the 'stated rate' and 'expenses' from the 'hammer price' and acknowledges DNW's right to retain the premium payable by the buyer.

16 Rescission of sale

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

17 Payment of sale proceeds

DNW shall remit the 'sale proceeds' to the seller not later than 35 days after the auction, but if by that date DNW has not received the 'total amount due' from the buyer then DNW 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 DNW and the buyer, DNW 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 DNW the 'total amount due' within 3 weeks after the auction, DNW will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in DNW's opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit DNW to take instructions from the seller, the seller authorises DNW 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 DNW shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer if appropriate.

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

20 Charges for withdrawn lots

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

21 Rights to photographs and illustrations

The seller gives DNW 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, DNW shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot.

23 DNW 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 DNW 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 DNW, 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 DNW 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, DNW will, if so instructed, execute bids on their behalf. Neither DNW nor its servants or agents are responsible for any neglect or default in doing so or for failing to do so.

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

28 DNW 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) DNW 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 DNW to a seller, consignor, prospective bidder or buyer may be given by first class mail or airmail and if so given shall be deemed to have been duly received by the addressee 48 hours after posting.

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. DNW 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 DNW by the seller in whatever capacity and howsoever arising;

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

(g) 'expenses' in relation to the sale of any lot means DNW 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 UK.



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