

MOONANS
MAYFAIRS

JEWELLERY, WATCHES & OBJECTS OF VERTU

14 MARCH 2023 AT 11 AM



FEATURED ABOVE

LOT 369

A 19TH CENTURY
AMERICAN LILY OF THE
VALLEY SPRAY BROOCH
BY J. E. CALDWELL & CO

BACK COVER

LOT 479

A PINK GOLD
RECTANGULAR
WRISTWATCH BY JAEGER-
LECOULTRE, CIRCA 2000

AUCTION

AN AUCTION OF:
JEWELLERY, WATCHES & OBJECTS OF VERTU

DATE:
14 MARCH 2023 AT 11 AM

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ORDER OF SALE

JEWELLERY, WATCHES & OBJECTS OF VERTU

14 MARCH 2023 AT 11 AM

JEWELLERY	1-410
WATCHES	411-484
OBJECTS OF VERTU	485-536

VIEWING

MONDAY 6 MARCH TRADE VIEWING BY APPOINTMENT ONLY 10 AM-4.30 PM

THURSDAY 9 MARCH 10 AM-4.30 PM

FRIDAY 10 MARCH 10 AM-4.30 PM

SUNDAY 12 MARCH 12 NOON-4 PM

MONDAY 13 MARCH 10 AM-4.30 PM

NO VIEWING ON SALE DAY

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AND CONDITION REPORTS AT WWW.NOONANS.CO.UK

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BERKHAMSTED

16 MARCH & 13 APRIL
10 AM-1.30 PM

BERKHAMSTED TOWN HALL
196 HIGH STREET, HP4 3AP

BLACKHEATH

30 MARCH 10 AM-2 PM

CLARENDON HOTEL
MONTPELIER ROW
BLACKHEATH VILLAGE SE3 0RW

COLCHESTER

25 APRIL 10 AM-3 PM

GREYFRIARS HOTEL
HIGH STREET, COLCHESTER, CO1 1UG

HAMPSTEAD

22 MARCH & 19 APRIL
11 AM-4 PM

BURGH HOUSE
NEW END SQUARE, NW3 1LT

NORWICH

17 APRIL 11 AM-4 PM

MAIDS HEAD HOTEL
20 TOMBLAND, NORWICH, NR3 1LB

PETERSFIELD

2 MARCH & 20 APRIL
10 AM-2 PM

SKY PARK FARM
PETERSFIELD, GU31 5PT

RICHMOND-ON-THAMES

23 MARCH 10 AM-3 PM
RICHMOND HILL HOTEL
144-150 RICHMOND HILL, TW10 6RW

SHAFTESBURY

16 MARCH & 27 APRIL 10 AM-2 PM

SHAFTESBURY ARTS CENTRE
BELL STREET, SHAFTESBURY
DORSET SP7 8AR

WELLS

17 MARCH 10 AM-2 PM

THE SWAN HOTEL
SADLER STREET, WELLS BA5 2RX

SUMMARY OF INFORMATION FOR BUYERS

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

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

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

BIDDING PRIORITY

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

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ADVANCE BIDDING VIA WWW.NOONANS.CO.UK

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

ADVANCE BIDDING VIA POST, EMAIL OR TELEPHONE

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

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

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

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

BIDDING IN THE AUCTION ROOM

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

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CATALOGUE ILLUSTRATIONS & THE INTERNET

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

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TREATED GEMSTONES

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

UNMOUNTED GEMSTONES

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

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

WATCHES

All watches are sold as viewed.

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

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

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

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ENTIRES INVITED FOR OUR 2023 FORTHCOMING AUCTIONS OF
JEWELLERY, WATCHES AND OBJECTS OF VERTU

13 JUNE

CLOSING FOR ENTRIES 2 MAY

12 SEPTEMBER

CLOSING FOR ENTRIES 3 AUGUST

28 NOVEMBER

CLOSING FOR ENTRIES 9 OCTOBER

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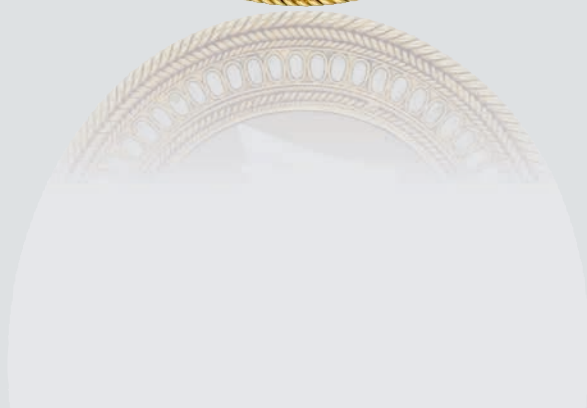


LOT 205: A DIAMOND RING BY ANDREW GRIMA, 1972 • SOLD IN NOVEMBER 2022 FOR HAMMER PRICE: £10,000

JEWELLERY

LOT

No 127



1

TWO 19TH CENTURY BROOCHES AND A GOLD CHAIN, the first lozenge-shaped brooch with turquoise cabochon highlights and bloomed finish, the second centred with a rhodonite garnet, with quatrefoil and engraved decoration, together with fancy-link bicolored chain, chain length 63cm. £220-£320

According to a PMI test on an XRF Analyzer, the chain is testing as 12ct gold.



Partially illustrated

2

TWO 19TH CENTURY TURQUOISE AND DIAMOND JEWELS, the oval bloomed gold locket with applied star set with turquoise cabochons and old brilliant-cut diamonds, opening to reveal a glazed interior; the gold bow brooch with textured ribbons and similarly decorated with turquoise cabochons and diamonds, various lengths. (2) £200-£300



3

A LATE VICTORIAN TURQUOISE AND SEED PEARL BRACELET, the fancy-link gold bracelet alternately set with turquoise cabochons and seed pearl highlights, the clasp stamped '15', length approximately 17cm. £300-£500

4

A COLLECTION OF VICTORIAN JEWELLERY, comprising an oval gold locket pendant, centred with a turquoise blue enamel boss, with half pearl and diamond set star, glazed compartment verso, on bale, together with two gilt enamelled brooches, both glazed verso, (one enclosing lock of hair), a gold turquoise enamel and diamond set hinged bangle and a gilt metal and enamel bracelet, first length including bale 6.5cm. (5) £800-£1,200





5

A MID 19TH CENTURY GOLD OVAL BROOCH, the central bombé section with applied half-pearl star, the surround with extensive bead, wire and ropetwist decoration, the reverse with glazed compartment, length 46mm. £200–£300



6

A LATE 19TH CENTURY TURQUOISE AND DIAMOND CLUSTER RING, the oval turquoise cabochon within a surround of old brilliant-cut diamonds, between scroll engraved shoulders, mounted in silver and gold, stamped '18', ring size P. £200–£300

7

AN ENAMEL AND DIAMOND SET RING, the tapered band with turquoise enamel to the front with later applied rose-cut diamond cluster, ring size N½. £300–£500



8

FOUR 19TH CENTURY GOLD BROOCHES, comprising three boss brooches each variously set with rose-cut diamond, half-pearl or opal cabochon, glazed compartments verso, and a three stone *Corallium rubrum* coral set bar brooch, hallmark for 18ct gold, bar brooch length 50mm. (4) £300–£500



9

A LATE 19TH CENTURY GOLD BRACELET, of fancy curb-link design, stamped '15ct', length 18cm. £240–£300





10

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

£400-£600



11

A LATE 19TH CENTURY OPAL AND DIAMOND CRESCENT BROOCH, the graduated opal cabochons spaced by pairs of old brilliant-cut diamonds, later rhodium plated, total diamond weight approximately 0.55 carat, length 7.3cm.

£500-£700

12

A TURQUOISE AND PEARL CRESCENT BROOCH, CIRCA 1900, set with a graduated row of turquoise cabochons and half pearls, together with a pair of similarly-set cluster earrings, screw back fittings, stamped '9ct', brooch length 40mm. (2)

£180-£220



13

A CULTURED PEARL COLLAR BY MIKIMOTO, the three-rows of cultured pearls to a bombé clasp with a swirl of single-cut diamonds and a central cultured pearl highlight, maker's mark, stamped '750', with original Mikimoto guarantee, length 35cm.

£500-£700





14

AN OPAL AND DIAMOND PENDANT AND RING SUITE, the pendant claw set with an opal cabochon to a pierced mount with brilliant-cut diamond accents, the opal and diamond ring of conforming design, both stamped '18K', the pendant suspended by a 14ct gold belcher-link chain, *total diamond weight approximately 0.15 carat, ring size M.*

£300-£400

15

A SYNTHETIC COLOUR-CHANGE CORUNDUM RING, CIRCA 1970, the circular-cut synthetic colour-change corundum in a broad reeded mount, stamped '18K', ring size R.

£500-£700



16

A 9CT GOLD GARNET AND SEED PEARL CROSS BROOCH AND CULTURED PEARL RING, the brooch set throughout with seed pearls and vari-cut garnet highlights, stamped '375', Sheffield assay mark, the three stone cultured pearl ring stamped '14C', ring size approximately K½-L (band slightly oval).

£220-£300

17

A PAIR OF HOOP EAR CLIPS, the square section hoops with scroll and foliate engraving, to screw back fittings, stamped '22c', external hoop diameter 20mm.

£100-£150



18

A COLLECTION OF ROSE QUARTZ JEWELLERY, including bead necklaces, pendants, brooches and earrings. (Quantity)

£100-£150





19

A SOUTH AFRICA 1 POND COIN, 1898, on pendant mount, suspended from a two colour baton-link part albert chain, chain length 34.5cm. £400-£500

20

A 9CT GOLD LOCKET ON CHAIN, the locket with engraved foliate decoration to the front, suspended by 9ct gold belcher-link chain (clasp deficient), Birmingham and Sheffield assay marks respectively, locket length 48mm.

£200-£300



21

A GOLD MOUNTED COIN SET PENDANT, the silvered bronze Constantine I follis, laureate bust, rev. genius standing holding a patera, minted in Trier, early 4th century, within a chevron ropetwist border, stamped '750' to the bale, length 41mm. £300-£400

22

A COLLECTION OF SEVEN STICKPINS, the first with gold finial modelled as a French officer of a Carabinier, a 9ct gold example with monogram CML beneath crown, a diamond set example with double headed eagle beneath a crown, holding the sceptre and orb, and four further examples, first: finial length 22mm. (7) £200-£300



23

TWO VICTORIAN GOLD STICKPINS, the first with circular finial, inset with an old-cut diamond with rubies to the cardinal points, within star setting, the second with small central ruby, first finial diameter 14.5mm. £500-£600





24

TWO SETS OF FRENCH STUDS, the first comprising three gold and half pearl set studs, with lozenge maker's mark, French eagle head assay mark, cased, the second comprising two large and three small French gold studs, inset with circular onyx panels and applied cabochon ruby and seed pearl clusters, lozenge maker's marks, French export marks, largest diameter 16mm. £400–£600

25

A PAIR OF ENAMELLED CUFFLINKS/STUDS, both painted enamel panels depicting an aristocratic lady in powdered wig, holding a mask, with a diamond highlight to her necklace, mounts unmarked, diameter 22mm. £360–£400



26

A JAPANESE BROOCH AND A LOCKET, the shakudo work circular brooch depicting a crane amidst bamboo, gold and silver mounted, and a gold garnet and seed pearl set heart-shaped locket pendant, first diameter 23mm. £150–£200

27

A PAIR OF ENAMELLED CUFFLINKS, each of the circular panels comprising an enamel floral scene within a turquoise coloured glass surround, to chain connections, stamped '9ct', panel diameter 11mm. £300–£500



28

FOUR LATE 19TH / EARLY 20TH CENTURY STICKPINS AND TIE PINS, comprising a calibr -cut sapphire and rose-cut diamond riding crop pin, a rose-cut diamond fox stickpin, a rose-cut diamond and pearl smoking pipe stickpin, all silver and gold mounted, and a gold brooch with a running fox carrying a basket, various lengths. (4) £240–£300





31

A SAPPHIRE AND SEED PEARL PENDANT/BROOCH, CIRCA 1900, the pierced pendant of quatrefoil design and set throughout with circular-cut sapphires and seed pearl highlights, to a similarly set sapphire and seed pearl drop, stamped '15CT', suspended by a later 9ct gold belcher-link chain, pendant length 7cm. £300-£400



30

A PERIDOT AND SEED PEARL NECKLACE, CIRCA 1900, the openwork surmount of scalloped design set with a square-cut peridot and with seed pearl highlights, suspending an articulated knife-wire drop terminating in a pear-shaped peridot, to a cable-link chain, pendant and chain stamped '15CT', pendant length 5.4cm. £200-£300



29

AN OPAL PENDANT ON CHAIN, the opal cabochon to a pierced 18ct gold scrollwork mount, suspended from an 9ct gold brick-link chain, pendant length 35mm. £400-£600



32

AN EARLY 20TH CENTURY ART NOUVEAU OPAL DOUBLET BROOCH, of whiplash scroll design and centred with a pear-shaped opal doublet, gold mounted, stamped '15CT', length 39mm. £80-£120



33

A DIAMOND AND PEARL CIRCLET BROOCH, the pierced decorated hoop set with rose-cut diamonds and pearls, (pearls untested for origin), two colour precious metal mounted, diameter 25mm. £300-£500

34

AN OPAL AND DIAMOND BROOCH, CIRCA 1890, the oval opal cabochon within an openwork surround of scalloped design and set with old brilliant-cut diamonds, mounted in silver and gold, cased by Waters, London, total diamond weight approximately 0.80 carat, length 30mm. £800-£1,200





35

A DIAMOND PENDANT, CIRCA 1910, the teardrop-shaped pendant centred with a kite-shaped diamond within a surround of old-cut and single-cut diamonds, suspended below an articulated row of similarly cut diamonds, on fine trace-link back chain, mounted in platinum, in fitted case signed 'The Goldsmiths & Silversmiths Co. Ltd', total diamond weight approximately 2.20-2.40 carats, pendant length 43cm. £1,200-£1,500



36

AN EARLY 20TH CENTURY GREEN ENAMEL AND PEARL LOCKET PENDANT, the central glazed compartment bordered with green enameled shamrocks, spaced by pearls, beneath similarly set bale, gold mounted, pearls untested, length 40mm. £300-£400



37

AN 18CT GOLD HALF PEARL RING, 1880, set to the front with five cultured half-pearls, London hallmark, ring size M. £120-£140



38

AN EARLY 20TH CENTURY DIAMOND PEARL AND ENAMEL PENDANT, the spotted blue and white enamel bow surmount centred with an old-cut diamond, above a seed pearl and old brilliant-cut diamond set circlet with central suspended pearl drop, to a similarly set diamond tapered bale, gold and silver mounted, with Goldsmiths & Silversmiths Co. Ltd. case, pearls untested, total diamond weight approximately 0.53 carat, pendant length 35mm. £700-£900



39

A FRENCH 18CT GOLD BRACELET, the fancy-link bracelet with sandblast roundel decoration, the clasp bearing French eagle head assay marks and lozenge maker's mark 'AF', length approximately 17cm. £900-£1,000

40

A 9CT GOLD GATE-LINK BRACELET, to a padlock clasp, London hallmark for 1972, length approximately 17.5cm. £280-£320



41

A 9CT GOLD HINGED BANGLE, of hollow form, with engraved foliate and scroll decoration throughout, inscribed 'Ragni from Giles, Christmas 1962, I love you so', stamped '9.375', Birmingham hallmark for 1961, inner dimensions 5.9 x 5.3cm. £300-£400



42

A 9CT GOLD DOUBLE ALBERT CHAIN, of graduated curb links with T bar, two swivel fittings, partial hallmarks to each link, suspending a 9ct gold mounted carnelian swivel fob and gold watch key inset with shield-shaped bloodstone panel, chain length 42cm. £800-£1,000





43

AN ITALIAN DIAMOND SET RING AND EARRING SUITE, the reeded tricolour band with brilliant-cut diamond set crescent terminals, the ear clips en suite, with lozenge shaped '750' stamp, total diamond weight approximately 0.50 carat, ring size P. £500-£700



44

A DIAMOND BUCKLE RING, of two colour gold, set with three brilliant-cut diamond highlights, and crosshatched textured finish, gold assay mark, ring size M (leading edge). £200-£300

45

AN 18CT YELLOW GOLD DIAMOND ETERNITY RING, claw-set throughout with brilliant-cut diamonds, Sheffield assay mark, total diamond weight approximately 2.00 carats, ring size M. £600-£800



46

A GOLD CURB-LINK BRACELET, each link with scroll engraved decoration, with 9ct gold padlock clasp, and safety chain, length 19cm. £800-£1,000

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



47

AN 18CT GOLD ROPETWIST CHAIN NECKLACE AND BRACELET, the necklace conjoined to the front, suspending two tassels, clasp stamped '18k', the bracelet of conforming design and similarly marked, necklace length 50.5cm, bracelet 19.5cm. £1,000-£1,200





48

A **DIAMOND SUITE**, comprising a necklace, a bracelet, a pair of ear pendants and ring, all of conforming design and set throughout with brilliant-cut diamonds, the necklace with central roundel suspension, and polished link back chain, stamped '750', total diamond weight approximately 7.20-7.50 carats, necklace length approximately 46cm, bracelet 19cm, ear pendants 2.5cm, ring size O. £3,000-£4,000

49

A **DIAMOND RING AND BAND**, set with an old brilliant-cut diamond in a pierced and engraved mount of scroll and foliate design, with chevron detailing to the shoulders, the band with similar chevron pattern throughout, diamond ring stamped '18K', diamond weight approximately 0.30 carat, ring sizes M-N. (2) £200-£300



50

TWO DIAMOND BRACELETS, the first, a line bracelet of dished circular links, each inset with a brilliant-cut diamond, clasp stamped 'K18 750', the second composed of pairs of brilliant-cut diamond hoops between polished batons, clasp stamped '1.09 9K', first diamond weight approximately 1.0 carat, second 1.09 carats, lengths both 17.7cm. £500-£700





51

A DIAMOND LINE NECKLACE, the central section claw set with a row of slightly graduating brilliants, between polished box-link back chains, white precious metal, clasp lasered '750', total diamond weight approximately 3.8 carats, length 42.2cm. £1,500–£2,000

52

A DIAMOND SINGLE STONE RING, the marquise-cut brilliant claw set within knife-edge shank, 18ct white gold mounted, diamond weight approximately 1.35 carats, ring size 1½. £1,500–£2,000



53

AN ARTS AND CRAFTS SILVER PENDANT, of lozenge shape, bordered with cabochon gem stones including rose quartz, opal and moonstone, centred with intersecting hoops and beaded detail, suspended from a moonstone set bale, unsigned, length including bale 7cm. £60–£80



54

AN ARTS AND CRAFTS SILVER MOONSTONE RING, the cabochon collet set within a ropetwist border, to shoulders of pierced fruiting vines, indistinct marks to the band, ring size approximately L (oval band). £100–£150

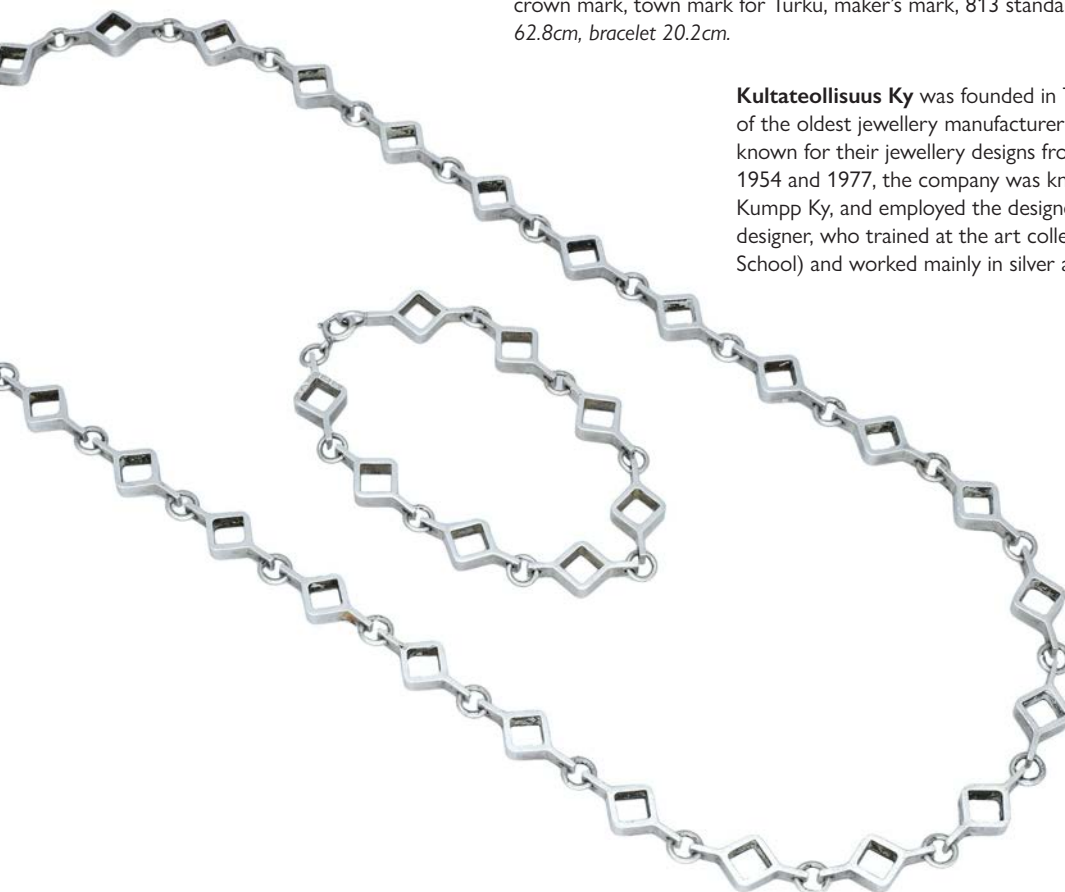


55

A SAPPHIRE RING, the oval mixed-cut sapphire collet-set to a plain polished band, ring size L. £500–£700

56

A FINNISH SILVER 'RUUTU' CHAIN NECKLACE AND BRACELET SUITE, DESIGNED BY JORMA LAINE FOR KULTATEOLLISUUS KY, 1969, of lozenge and hoop openwork design, both with date code Q7 for 1969, Finish crown mark, town mark for Turku, maker's mark, 813 standard, necklace length 62.8cm, bracelet 20.2cm. £200–£300



Kultateollisuus Ky was founded in Turku, Finland in 1899, making it one of the oldest jewellery manufacturers in Finland. They are particularly known for their jewellery designs from the 1960s and 1970s. Between 1954 and 1977, the company was known as Kkultateollisuus Viljanen ja Kumpu Ky, and employed the designer **Jorma Laine**, a Finnish jewellery designer, who trained at the art college Turun Piirustuskoulu (Turku Art School) and worked mainly in silver and bronze in an abstract style.



57

A DANISH SILVER NECKLACE, the articulated necklace of overlapping leaf design, stamped 'STERLING DENMARK', maker's mark 'BM', length 40.5cm. £100–£150

58

AN 18CT YELLOW GOLD DIAMOND ETERNITY RING, claw-set to the front with brilliant-cut diamonds, Sheffield hallmark for 2016, total diamond weight approximately 0.75ct total, ring size L. £400–£600



59

AN 18CT WHITE GOLD DIAMOND ETERNITY RING, channel-set to the front with brilliant-cut diamonds, London hallmark for 2010, total diamond weight approximately 0.75ct, ring size M. £400–£600

60

AN ARTS AND CRAFTS PEARL LONG CHAIN, the gold belcher-link long chain spaced by baroque-shaped pearls, length 142cm. £500–£700





A PRIVATE COLLECTION OF A LADY

LOTS 61–95

61

A COLLECTION OF ANTIQUE AMETHYST JEWELS, comprising a blister pearl and amethyst bracelet, two chandelier jewels and three pieces converted from 19th century rivières, various lengths. (Quantity) £500–£800

62

A PAIR OF ANTIQUE AMETHYST AND DIAMOND CONVERTIBLE EARRINGS, each set with a row of old-cut diamonds leading to detachable oval mixed-cut amethyst drops, total diamond weight approximately 1.50 carats, length 43mm. £1,000–£1,500



63

A 19TH CENTURY AMETHYST BROOCH, the cross set throughout with oval-cut amethysts in pinched collet settings, gold mounted, length 5.5cm. £300–£400

64

A 19TH CENTURY AMETHYST, DIAMOND AND SEED PEARL SET BANGLE, the double hinged bifurcated bangle set to the front with an amethyst and old-cut diamond cluster, centred between seed pearl highlights (break to bangle at cluster), total diamond weight approximately 0.85 carat, inner dimensions 6cm x 5.3cm. £300–£500



65

AN AMETHYST GUARD CHAIN, the belcher-link chain spaced by pairs of 19th century oval mixed-cut amethysts in pinched-collet settings, to a swivel and bolt ring clasp, stamped '15ct', length approximately 166cm. £1,000–£1,500



66

A COLLECTION OF 19TH CENTURY AND LATER BROOCHES/PENDANTS, comprising two heart-shaped amethyst and pearl set brooches, (one lacking pin), an oval gold mounted amethyst brooch, a heart-shaped rock crystal locket pendant, a turquoise and seed pearl set locket pendant and a shell cameo brooch, various lengths. (6) £300–£400



67

AN EARLY 20TH CENTURY DIAMOND CLUSTER RING, the old pear-shaped diamond in a surround of old brilliant-cut diamonds, mounted in platinum and gold, stamped '18CT', principal diamond weight very approximately 1.00 carat, ring size N. £1,000–£1,500

68

A SAPPHIRE AND DIAMOND THREE STONE RING, set with a cushion-shaped sapphire with an old brilliant-cut diamond between, stamped 'PLAT', total diamond weight approximately 1.10 carats, ring size S. £800–£1,200



69

A DIAMOND THREE STONE RING, set with a slightly graduated row of old brilliant-cut diamonds, stamped 'PLAT', total diamond weight approximately 0.85 carat, ring size P. £260–£300



70

A DIAMOND SINGLE STONE RING, 1864, the old-cut diamond claw-set in a tapered 18ct gold mount, London hallmark, maker's mark, diamond weight approximately 1.50 carats, ring size L–M. £1,000–£1,500

71

A 19TH CENTURY GEM-SET LONGCHAIN, the cable-link chain interspersed with polished amethysts around faceted rock crystal spacers, stamped '9C', length 138cm. £300–£400





73

AN ARTS AND CRAFTS EMERALD AND PEARL NECKLACE, EARLY 20TH CENTURY, the fine gold cable-link chain interspersed with seed pearls and leading to graduated oval emerald cabochons, terminating in an emerald scarab bead drop, the reverse carved with pseudo hieroglyphics, length 37cm.

£400-£600



72

A COLLECTION OF ANTIQUE GARNET JEWELS, to include a 19th century crowned garnet heart jewel, a serpent brooch converted from a 19th century necklace, a circlet brooch, a pair of drop earring etc., various lengths. (Quantity)

£300-£500

74

FOUR ANTIQUE BROOCHES, comprising a diamond, turquoise and cabochon ruby set entwined double serpent brooch, later mounted, a diamond and gem-set bar brooch, a cushion-cut topaz set brooch in closed back mount and a moonstone crescent bar brooch, first length 36mm. (4)

£400-£600



75

A SYNTHETIC RUBY AND DIAMOND CLUSTER RING, the central stone within a border of old-cut diamonds, (one replaced with white paste), claw set to reeded shoulders, total diamond weight approximately 1.1 carats, ring size H½.

£300-£400



76

AN EARLY 20TH CENTURY DRESS RING, set with a half-pearl in a checkerboard surround of square-cut rubies within a border of vari-cut diamonds, the shoulders similarly-set, mounted in platinum and gold, stamped 18CT&PLAT', ring size P-Q.

£400-£600

77

TWO GARNET RIVIÈRE NECKLACES, each composed of oval-cut garnets in closed back pinched collet settings, one stamped '9KT', lengths 43cm and 39cm respectively, (smaller example with three breaks).

£300-£500





78

A LATE 19TH CENTURY GOLD SEED PEARL FRINGE NECKLACE, with crescent and star motifs set throughout with seed pearls, with similarly set fringes between, to a belcher-link back chain, length 43cm. £200–£300

79

A LATE 19TH CENTURY COLOMBIAN EMERALD FIVE STONE RING, the graduating row of step-cut emeralds within gallery mount of carved scroll design, mounted in gold, ring size M½. £1,000–£1,500

According to a verbal report from GCS, the emeralds are of Colombian origin, with indications of minor clarity enhancement. Verbal report number 5783-1460.

80

A 19TH CENTURY DIAMOND RING, the lozenge-shaped cluster set throughout with old cushion-shaped and rose-cut diamonds, to a carved scrollwork gallery, gold mounted, total diamond weight approximately 1.00 carat, ring size M. £600–£800



81

A LATE 19TH CENTURY DIAMOND THREE STONE RING, the polished gold band inlaid with old cushion-shaped diamonds, inner shank engraved 'LOVE', stamped '18', total diamond weight approximately 0.80 carat, ring size M. £400–£600



82

AN ART DECO DIAMOND DRESS RING, CIRCA 1925, the old cushion-shaped diamond in hexagonal-shaped setting, to a bombé mount of geometric design alternately set with single-cut diamonds and calibre sapphires, the underside with scalloped detailing and the shank with foliate engraving, mounted in platinum, (sapphires deficient), principal diamond weight approximately 0.95 carat, ring size L–M. £1,000–£1,500

83

A 19TH CENTURY GEM-SET AND ENAMEL LONGCHAIN, spectacle-set with various gemstones to include mostly circular-cut vari-coloured sapphires, with white enamel batons between, mounted in gold, stamped '18', (damaged), length 161cm. £800–£1,200





84

A VICTORIAN GOLD HALF PEARL AND STAR BROOCH/PENDANT, with rose-cut diamond highlights, detachable brooch fitting, in fitted case and a Victorian gold turquoise blue enamel domed pendant, inset with half pearl and diamond star, to entwined border, glazed locket verso, on bale, with gold belcher-link chain, *first length 40mm, second pendant length 25mm.* £400–£600

85

A COLLECTION OF 19TH CENTURY JEWELLERY, comprising a glazed pendant with half pearl border and bale enclosing plaited hairwork, glazed verso, a similar brooch, reverse engraved 'Lydia my child April 20th 1836' with later added inscription below: 'Oct 31st 1865'; a circular engine-turned locket enclosing glazed hairwork panel, engraved 'Lydia April 20th 1836,' with later added inscription below, a bloomed gold oval locket, a miniature circular locket, a small half pearl circlet brooch and a pair of half pearl clusters later mounted as ear clips, *first pendant length 3cm.* (7) £500–£800



86

A COLLECTION OF EIGHT 19TH CENTURY GOLD RINGS, mostly turquoise set, including a two row turquoise ring, circa 1850, suspending a miniature padlock drop, glazed verso, and enclosing plaited hairwork panel, the bevelled shank fully engraved with flowers and foliage, a three stone turquoise and diamond ring, the gemstones set within scroll-shaped claws, between engraved foliate shoulders, a garnet and turquoise three stone ring in foliate setting, a turquoise and diamond cluster ring, (one diamond missing) etc. all contained in a mid 19th century case, the silk lining bearing retailer's trade label reading: 'Catchpole & Son, from Regent St. Goldsmiths and Jewellers, 40, Conduit Street. Near Bond Street.' within a garter, *various ring sizes.* £3,000–£5,000



87

A CANNETILLE TURQUOISE NECKLACE, CIRCA 1830, composed of turquoise clusters, each with a rose-cut diamond highlight to the centre and with burr cannetille borders, with turquoise cabochon and gold flowerhead spacers between, with later added belcher-link chain extension, together with a single cannetille earring and brooch, necklace length 40cm.

£500-£800

Partially illustrated



88

FOUR PAIRS OF EARRINGS, comprising a pair of Art Deco diamond and pearl ear pendants, a pair of amethyst, pearl and old-cut diamond ear pendants, a pair of sapphire and diamond drop ear pendants and a garnet set pair, pearls untested, first length 28mm.

£400-£600

89

A LATE 19TH CENTURY TURQUOISE AND SEED PEARL NECKLACE AND FRENCH PEARL SET CHAIN, the necklace with central star motif, to trace-link back chain, the clasp stamped '9ct', and a French baton-link chain spaced with pearls, clasp with French eagle's head guarantee marks, first length 42cm, second 38.5cm.

£300-£400





90

A SMALL COLLECTION OF ANTIQUE JEWELLERY, comprising two late 19th century gold and gem-set bracelets, French export marks for 18ct gold and '9.375' respectively, and five brooches vari-set with pastes, seeds pearls and a moonstone cabochon, first bracelet length 19cm. (7) £300-£400



Partially illustrated

91

TWO 19TH CENTURY MEMORIAL RINGS, the first with central glazed hairwork panel, within foliate border, between anthemion shoulders, engraved 'Thos Baines Best of Husbands obt. Feb.y 13 1818', the second engraved 'H, Compton died 2 Nov 1811', lacks central panel, and an 18ct gold wedding band, 1863, a wedding band, unmarked, a Victorian seed pearl cluster ring, a diamond eternity ring and three further rings. (9) £300-£400



92

AN EARLY 19TH CENTURY DIAMOND RING, set with two rows of old brilliant-cut diamonds, between tapered shoulders to a reeded shank, mounted in silver and gold, closed-back settings throughout, total diamond weight approximately 1.30 carats, ring size Q. £1,000-£1,500



93

THREE 19TH CENTURY GOLD MEMORIAL RINGS, the first, pearl set within a black enamel lattice work, engraved 'In memory of Lieut. Col. Gardiner obt. 8th Aug 1851 alt 71', the second, diagonally set with blue enamel detail, the third with quatrefoil of half pearls, with diamond highlights, (shank misshapen), all with enamel loss, first ring l. (3) £300-£500

94

A COLLECTION OF JEWELLERY, comprising a garnet and old-cut diamond stickpin, a novelty squash racket brooch, a 19th century amethyst fob seal, a white metal leaping salmon brooch, and a collection of miscellaneous earrings. (Quantity) £200-£300



95

A COLLECTION OF ANTIQUE JEWELLERY, to include a pearl necklace interspersed with seed pearls, a longchain set with pearls, two seed pearl necklaces, etc., (pearls untested), various lengths. (Quantity) £600-£800



96

A VICTORIAN DIAMOND LOCKET ON CHAIN, the heart-shaped locket mounted in gold, the front pavé-set with old-cut and rose-cut diamonds, glazed verso, to a diamond-set bale suspended by a gold ropetwist chain stamped '15', pendant length 19mm, chain length approximately 41cm.

£600-£800



97

AN AQUAMARINE, DIAMOND AND SEED PEARL FESTOON NECKLACE, CIRCA 1900, comprising seed pearl swags spaced by oval-cut aquamarine and diamond set collets, to a central foliate diamond set frontispiece, further suspending an aquamarine and old-cut diamond cluster and pear-shaped aquamarine drop, mounted in platinum and gold, cased, necklace length 43.5cm.

£1,000-£1,500



98

A DIAMOND SET PENDANT, the pierced circular pendant centred with an old-cut diamond drop, the base stamped '585', diamond weight approximately 0.16 carat, pendant length 30mm.

£150-£200



99

AN EMERALD AND DIAMOND BROOCH, CIRCA 1970, of abstract star burst design, the rays with satin-finish and scattered with circular-cut emeralds and brilliant-cut diamonds, signed 'LAUFFS', stamped '585', various assay marks, length 6cm. £300-£400



100

A DIAMOND CROSS PENDANT ON CHAIN, the cross pavé-set with brilliant-cut diamonds, to an incorporated bale, stamped '750' and suspended by an 18ct white gold bead-link chain, total diamond weight approximately 0.36 carat, cross length 12mm. £200-£300

101

A BICOLOUR GEM-SET HOOP BROOCH, of tapered form and oxidised finish, the cardinal points mounted with a pouncing cat, a pear-shaped tanzanite and diamond set star and crescent moon motif, spaced by brilliant-cut diamond accents, stamped '925 750 22K', total diamond weight approximately 0.14 carat, length 44mm. £400-£600



102

A PAIR OF SILVER GILT AND GEM-SET EAR CLIPS BY SOLANGE AZAGURY-PARTRIDGE, of abstract design, the domed ear clips set throughout with vari gem-set crystals including amethyst and citrine, to post and clip fittings, unmarked, length 27cm. £100-£200



103

A DIAMOND DRESS RING, the bombé ring formed of scrolling foliage and flowerheads scattered with brilliant and single-cut diamonds, stamped '9CT', maker's mark 'L.K.', total diamond weight approximately 1.35 carats, ring size N. £600-£800



104

A SAPPHIRE AND DIAMOND SET NECKLACE AND EAR PENDANT SUITE, the necklace comprising a box-link chain suspending a brilliant-cut diamond and sapphire set frontispiece, the ear pendants of conforming design, the necklace stamped '750' with Italian assay marks, total diamond weight approximately 0.34 carat, ear pendant length 25mm.

£200-£300



105

A PAIR OF 9CT GOLD DIAMOND SET EARRINGS, the crescent-shaped mounts collet-set with brilliant-cut diamonds, with applied bead and whorl decoration and suspending matching tassel drops, to post fittings, London hallmark for 2006, total diamond weight approximately 0.58 carat, length 5cm.

£400-£600



106

ASSORTED ITEMS, comprising a 9ct gold mounted citrine brooch, a pair of citrine ear studs on post fittings, a carnelian pendant and two half sovereigns, 1906 and 1910. (5)

£300-£400



107

A YELLOW SAPPHIRE PENDANT, the oval mixed-cut sapphire collet-set and suspended by a tapered bale, length 20mm.

£500-£700

108

A PERIDOT AND DIAMOND CLUSTER RING, the oval mixed-cut peridot claw set within a surround of brilliant-cut diamonds, stamped '18ct', ring size O-P.

£200-£300



109

A SET OF THREE RINGS, CIRCA 1970, each of plain polished design, the widest set with a cultured pearl, all with indistinct maker's mark and stamped '18K', ring sizes K-O.

£500-£600



110

A CULTURED PEARL AND DIAMOND RING BY VIVIAN PARE, 1985, the freshwater cultured pearl enveloped by scrolling tendrils and with a brilliant-cut diamond highlight to one side, in an 18ct gold mount of undulating design, London hallmark, maker's mark, maker's case, ring size M. £500-£700



111

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS BY VIVIAN PARE, 1986, the 18ct gold petals each set with a freshwater cultured pearl and scattered with brilliant-cut diamonds, London hallmark, maker's mark, maker's case, total diamond weight approximately 0.35 carat, length 21mm. £300-£500

112

A PAIR OF 18CT GOLD AND CULTURED PEARL EAR CLIPS, 1994, the woven gold plaques with bead detailing and set with a central cultured pearl, London hallmark, length 21mm. £400-£600



113

A 9CT GOLD AND CULTURED PEARL BRACELET, the two fancy link chains spaced by a series of cultured pearls, stamped '9ct', London import marks for 1981, length 19cm. £200-£300





114

A PAIR OF 18CT GOLD EARRINGS BY VIVIAN PARE, 1995, each designed as a textured spiral, London hallmark, maker's mark, length 20mm. £300-£400

115

A DIAMOND DRESS RING BY VIVIAN PARE, 1996, of stylised crossover design, set with an old brilliant-diamond and a brilliant-cut diamond of yellow tint, the undulating 18ct gold mount with a textured finish and polished wire detailing, London hallmark, maker's case, *old brilliant-cut diamond weight approximately 1.65 carats, yellow diamond weight approximately 0.80 carat, ring size O.* £4,000-£6,000

According to a verbal report from GCS, the diamond of yellow tint is a natural diamond, type 1a, with no evidence of treatment. Verbal Report number: 5783-1340.





116

A DIAMOND AND GEM-SET BEE PENDANT ON CHAIN, realistically modelled, the wings set throughout with rose-cut diamonds, the body set with brilliant-cut diamonds and rectangular-cut rubies, to a collet-set emerald thorax, suspended by an 18ct gold chain, *pendant length 11mm.* £300–£500



117

A RUBY AND DIAMOND PENDANT ON CHAIN, the oval mixed-cut ruby bezel-set within a surround of brilliant-cut diamonds, to a similarly set bale, stamped '750', suspended by an 18ct white gold cable-link chain, *total diamond weight approximately 0.10 carat, pendant length 11mm.* £260–£300



118

A THREE STONE DIAMOND RING, the old-cut diamonds claw-set to a scrollwork mount, *total diamond weight approximately 1.31 carats, ring size N.* £500–£700



119

A DIAMOND ETERNITY RING, set throughout with old-cut diamonds, *total diamond weight approximately 1.40 carats, ring size O½.* £500–£700

120

A DIAMOND MONOGRAM BROOCH, CIRCA 1890–1900, the gold initials in Gothic script in a stylised whiplash surround set throughout with rose-cut diamonds, mounted in silver and gold, *length 26mm* £300–£500



121

TWO EARLY 20TH CENTURY JEWELS, comprising an 18ct gold sapphire and diamond ring, London hallmark for 1902, together with a cable-link chain spaced by blister pearls, the chain stamped 12K, *ring size O, chain length 34.5cm.* £100–£150





122

A PEAR-SHAPED DIAMOND PENDANT, set throughout with brilliant-cut diamonds, the cluster surmount centred with a circular-cut emerald highlight, *total diamond weight approximately 1.11 carats, length 32mm.*

£200-£300



123

A DIAMOND EARRING AND NECKLACE SUITE, of ropetwist spiga-link form, the earrings modelled as two knots suspending a pear shaped drop, pavé-set with circular-cut diamonds, the necklace of conforming design and with detachable slider knot pendant, clasp stamped '14K', *total diamond weight approximately 0.48 carat, necklace length 41.5cm.*

£1,200-£1,500



124

A DIAMOND RING, set with a slightly graduated row of seven brilliant-cut diamonds, mounted in 18ct gold, London hallmark, numbered, *total diamond weight approximately 0.45 carat, ring size N.*

£200-£300

125

A DIAMOND CLUSTER RING, set with a flowerhead of brilliant-cut diamonds, mounted in 18ct gold, Birmingham hallmark for 2000, *total diamond weight approximately 0.35 carat, ring size N-O.*

£200-£300



126

A LARGE 19TH CENTURY SMOKY QUARTZ PENDANT, the oval smoky quartz cabochon with a tapered gold bale, *quartz dimensions 55 x 45mm.*

£200-£300





127

A MID 19TH CENTURY HARDSTONE CAMEO BROOCH, finely carved to depict the Roman Goddess Ceres in profile, her hair intertwined with wheat husks, set within a collet mount above a white enamelled border and edged with applied ropetwist detail, glazed locket compartment verso, with hinged pendant fitting, with case, the inner silk bearing label reading 'WARWICK Jeweller & Engraver 124 Regent Street', dimensions 5.8 x 4.8cm. £1,000–£1,500

128

A MID/LATE 19TH CENTURY HARDSTONE CAMEO BROOCH, carved to depict a classical female figure in profile, collet set to a gold mount with bead decoration and bloomed finish, length 45mm.

£500–£700



129

A LATE 18TH CENTURY HARDSTONE INTAGLIO RING, the oval intaglio carved to depict Hebe, the Greek goddess of Youth, bearing a bowl, with a pitcher of nectar at her feet, the intaglio within gold reeded mount, between tapering shoulders (shank cut), ring size H. £800–£1,200



130

A LATE 18TH CENTURY HARDSTONE CAMEO, later mounted as a ring, the bicoloured jasper carved to depict a Roman bust, possibly a senator, case by S. J. Phillips Ltd., *cameo dimensions 24 x 17mm.*

£2,000–£3,000

131

DUKE OF WELLINGTON INTEREST: A SHELL CAMEO BROOCH, carved to depict Arthur Wellesley, 1st Duke of Wellington in profile, the Duke depicted bareheaded, a dexter, in classical robes, the cameo in silver mount, *length 48mm.*

£80–£100

For a similar example, see shell cameo by Raffaele Pistrucci, ca. 1840, displayed at the V & A Museum, Room III, The Gilbert Bayes Gallery, Accession Number A.25-1977.



132

A COLLECTION OF BROOCHES, comprising an oval 'lava' cameo brooch relief carved to depict Bacchus./Dionysus, God of Wine, wearing a pelt, an oval shell cameo brooch carved to depict Hera/Juno, Queen of Olympus, a further shell cameo brooch depicting a lion, 9ct gold mounted and an oval Derbyshire Ashford marble set brooch, *first length 53mm.* (4)

£300–£400

See: *19th century Cameos by Michele Rowan*, page 20, for similar example of the second brooch.





133

AN 18CT GOLD HARDSTONE SIGNET RING, the shield-shaped bloodstone panel with crest engraving, to a bloomed gold mount with reeded band, London assay mark, indistinct date letter, ring size approximately M (band slightly oval). £300–£500



134

TWO VICTORIAN 18CT GOLD PLAITED WEAVE RINGS AND A SIGNET RING, the first fully hallmarked for London 1892, and engraved inside shank with initials G.G.D., the second smaller ring, with similar hallmark and initials, the third inset with oval bloodstone panel between scroll carved shoulders, ring sizes Q, M and P respectively. (3) £300–£400

135

THREE GEM-SET RINGS, comprising a sapphire and diamond cluster ring, of pierced design, a garnet cabochon ring, with foliate engraving to the bicoloured mount and a 14ct gold mounted hardstone signet ring, ring sizes approximately D–N (misshapen). (3) £600–£700



136

FOUR GEM-SET RINGS, comprising a diamond three stone ring, a sapphire and diamond cluster ring, an opal and diamond ring and a French coral ring, circa 1960, with French assay mark and maker's mark (rubbed), ring sizes L–O. (4) £300–£400



137

A GOLD CHARM BRACELET, the 9ct gold curb-link bracelet suspending assorted charms including an Italian charm, stamped '750'; a 9ct gold 'Dumbo' charm, a 9ct gold frog charm, a gloved hand pendant, a windmill charm etc, to a 9ct gold padlock clasp, length 17.5cm. £700–£900





138

FOUR EARLY 20TH CENTURY GEM-SET BROOCHES, comprising a sapphire and diamond bar brooch, stamped '18ct & pt', an Art Deco rectangular carved jade panel brooch, within a geometric polished mount accented with single-cut diamonds, a blue zircon and white stone cluster bar brooch and another gem-set example, jade untested, *first length 6.3cm*. (4) £500–£700



139

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



Partially illustrated

140

THREE ANTIQUE BAR BROOCHES AND TWO WATCHES, the first Art Deco brooch set with five graduated old brilliant-cut diamonds in a lozenge-shaped surround; the second late 19th century brooch set with trios of old-cut diamonds spaced by pearls of pink, grey and cream tint, (pearls untested); the third Art Deco brooch set with faceted black glass with a central brilliant-cut diamond and flared red resin terminals with rose-cut diamonds; together with a 1920s ruby and diamond cocktail watch, and a later ruby and diamond watch with gilt strap, *various lengths*. (5) £600–£800



141

A PLATINUM AND DIAMOND 'NOVO' RING BY TIFFANY & CO., the principal cushion brilliant-cut diamond, weighing 0.97 carat, claw-set between brilliant-cut diamond set shoulders, London hallmark for 2010, signed © TIFFANY & CO. PT 950', Serial No. '25915089', maker's pouch and box, remaining total diamond weight approximately 0.16 carat, ring size H-I. £2,600-£3,000

The principal diamond is graded by Tiffany & Co. as colour F, clarity VS2.



142

A PLATINUM AND DIAMOND 'NOVO' HALF ETERNITY RING BY TIFFANY & CO., set to the front with a row of brilliant-cut diamonds, London hallmark for 2011, signed '© TIFFANY & CO. PT 950', total diamond weight approximately 0.21 carat, ring size H½. £600-£800

143

A SAPPHIRE AND DIAMOND FLOWERHEAD CLUSTER RING, 1974, the central round sapphire within a border of six brilliant-cut diamonds, in raised claw setting, 18ct white gold mounted, full London hallmark, total diamond weight 1.20 carats, ring size O. £600-£800



144

A PAIR OF PLATINUM MOUNTED DIAMOND EAR STUDS BY TIFFANY & CO., the brilliant-cut diamonds in four claw settings, stamped 'Tiffany & Co', total diamond weight 0.52 carat, cased. £1,000-£1,500



145

A DIAMOND SINGLE STONE RING BY TIFFANY & CO., the cut-cornered mixed-cut diamond, weighing 1.17 carats, in a four claw platinum setting, signed 'Tiffany & Co.', numbered 69408540, UK hallmark, maker's box and papers, ring size L-M. **£3,000–£5,000**

Accompanied by a diamond certificate from Tiffany & Co. stating the diamond is F colour, VS1 clarity. Report number: 69408540/V03090015.

146

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

£800–£1,200



147

AN AQUAMARINE AND DIAMOND RING, the cushion-shaped aquamarine claw-set between trios of brilliant-cut diamonds, stamped '18ct', total diamond weight approximately 0.35 carat, ring size N.

£300–£400



148

A DIAMOND BRACELET, composed of diamond pavé set articulated mounts, each centred with a principal brilliant-cut diamond, to a later adapted lobster clasp, total diamond weight approximately 6.24 carat, length approximately 17cm. **£2,200–£2,600**



149

A DIAMOND SET NECKLACE, centred with a domed roundel applied with a diamond set dollar sign, between anchor-link back chains, stamped '750', Italian assay marks, (one diamond missing), length 37.5cm. £900-£1,200

150

AN EMERALD SET PENDANT, of octagonal outline, centred with a raised collet set oval emerald cabochon, on hinged bale, reverse stamped '750', maker's mark 'LxS' in oval punch, length 3.5cm. £500-£700



151

A PAIR OF ARCHAEOLOGICAL REVIVAL STYLE EARRINGS, the hollow bloomed gold ear clips realistically modelled as two amphora with rope twist decoration, Egyptian guarantee marks for 750 standard, length 35mm. £500-£700

152

A TORQUE BANGLE, of sprung form, with diagonal reeded decoration, to two colour ball terminals, stamped 750', outer width 7.3cm. £800-£1,200





153

AN 18CT GOLD COLLAR NECKLACE, composed of articulated reeded chevron links, stamped '750', Egyptian assay mark, signed 'KAZAN', length 43.5cm. £2,000–£2,600



154

A DOLPHIN RING, the twin dolphin heads in crossover design, stamped '750', and numbered 'E.37', ring size L½. £300–£400

155

A DIAMOND THREE STONE RING, set with a graduated row of brilliant-cut diamonds, mounted in 18ct bicoloured gold, Birmingham hallmark, total diamond weight approximately 1.40 carats, ring size L. £1,200–£1,500



156

A SOUTH AFRICAN LONG FANCY-LINK CONTINUOUS CHAIN NECKLACE, with crosshatched textured finish, stamped '585', maker's mark possibly H within a circle, numbered '66', length approximately 90cm. £2,000–£3,000





157

AN AQUAMARINE SUITE, the bracelet set throughout with pear-shaped aquamarine collets, together with a matching pair of earrings and a drop pendant, the earrings to post fittings, mounted in 9ct white gold, Sheffield hallmark for 2001, bracelet length 19cm. £300-£500



158

A DIAMOND SINGLE STONE RING, the old brilliant-cut diamond set between tapered knife-edge shoulders, diamond weight approximately 0.75 carat, ring size M. £500-£700



159

AN 18CT GOLD THREE STONE SAPPHIRE AND DIAMOND RING, the oval-mixed cut sapphire claw-set between two brilliant-cut diamonds, London hallmark for 1988, total diamond weight approximately 0.25 carat, ring size N½. £500-£600



160

A DIAMOND ETERNITY RING, set with a continuous row of brilliant and old brilliant-cut diamonds, total diamond weight approximately 1.10 carats, ring size R. £500-£700



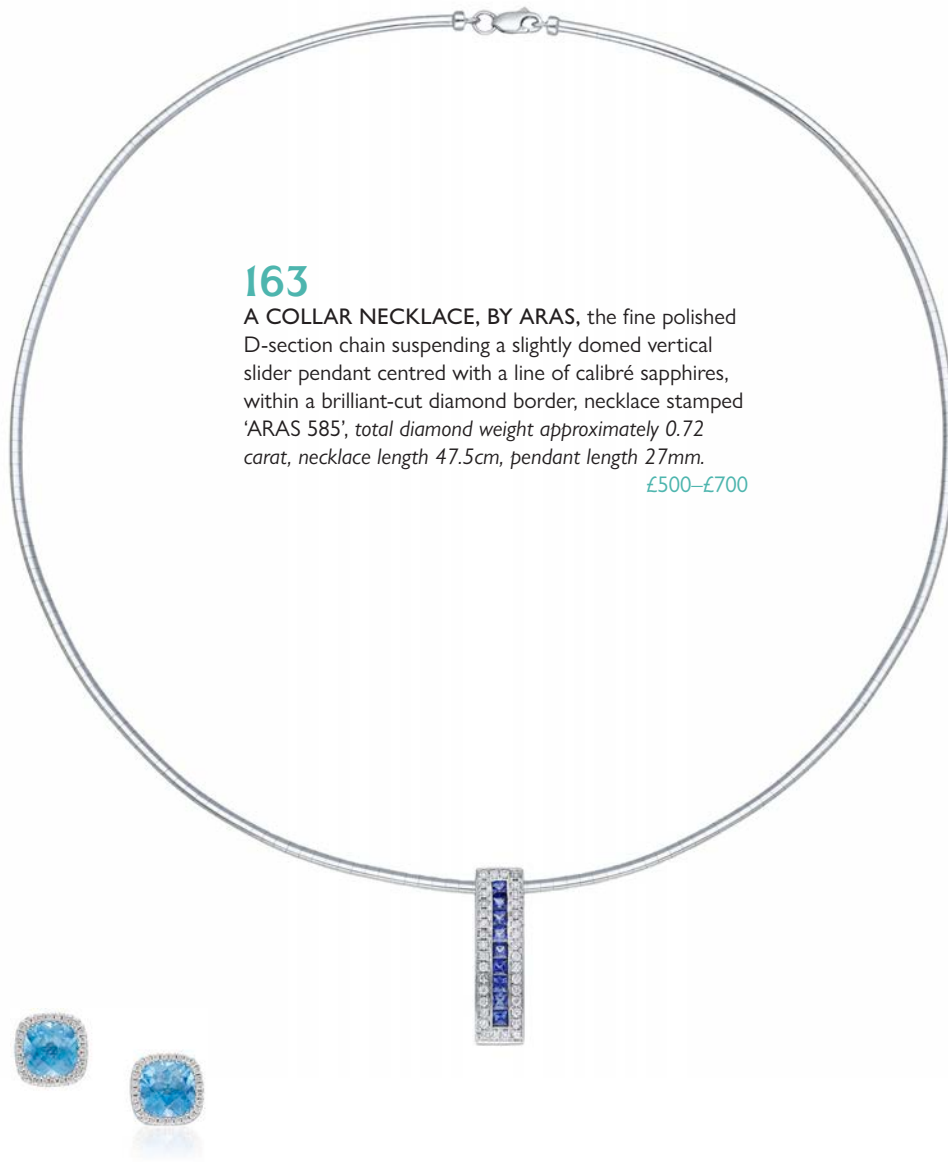
161

A DIAMOND THREE STONE RING, set with a slightly graduated row of old brilliant-cut diamonds, mounted in 18ct gold, London hallmark, total diamond weight approximately 0.75 carat, ring size K. £300-£500

162

A DIAMOND LINE BRACELET, the articulated bracelet claw-set throughout with brilliant-cut diamonds, stamped '750', total diamond weight approximately 2.20 carats, length approximately 18cm. £800-£1,000





163

A COLLAR NECKLACE, BY ARAS, the fine polished D-section chain suspending a slightly domed vertical slider pendant centred with a line of calibr  sapphires, within a brilliant-cut diamond border, necklace stamped 'ARAS 585', total diamond weight approximately 0.72 carat, necklace length 47.5cm, pendant length 27mm.

£500-£700

164

A PAIR OF 18CT WHITE GOLD BLUE TOPAZ AND DIAMOND EAR STUDS, the fancy-cut blue topaz bezel-set within a surround of brilliant-cut diamonds, London hallmark for 2010, total diamond weight approximately 0.28 carat, dimensions 10mm x 9mm.

£240-£300



165

A PAIR OF OVAL SAPPHIRE AND DIAMOND CLUSTER EAR STUDS, claw set, the post fittings stamped 'Au750 S2.025ct d0.35ct', length 8mm.

£200-£300

166

A DIAMOND LINE BRACELET, designed as an articulated series of collets each inset with a brilliant-cut diamond, stamped 'K18 Y.K.', maker's mark 'EF' in double lozenge, total diamond weight approximately 4.30 carats, length 16.8cm.

£1,500-£2,000



THE FONTWELL RING



167

THE FONTWELL RING: A LATE 12TH CENTURY GOLD RING, the rectangular domed amber coloured glass inset within the hollow bezel, the bezel of rectangular form with flanges to two sides decorated with parallel grooves, the hoop rectangular in section and of tapering width, the shank inscribed in Lombardic script to the exterior 'SIESTRE.IPVIS.PARTIR.NON.AVIS.VALETE', each letter with dotted punch detailing, the inscription translating as 'thus to be and then to part is not worthy of opinion', dimensions 21 x 19mm. £5,000–£6,000

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

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

According to a verbal report from GCS, the cabochon is confirmed as paste/glass. Ref No: 5783-1130.

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



168

A MEDIEVAL LATE 13TH CENTURY GOLD AND SAPPHIRE SET STIRRUP RING, the hoop of 'D' shaped cross-section, the yellow gold ring with raised triangular-shaped bezel centred at the apex with a cabochon sub-triangular shaped sapphire, diameter 20mm, width 4mm, ring size approximately R. £1,800–£2,200

Provenance: This ring was found by a metal detectorist at Tydd-St-Mary in the South Holland district of South Lincolnshire in 2021. It has been recorded on the Portable Antiquities Scheme database Ref: CAM-7846E0 and disclaimed as Treasure.

The parish church at Tydd-St-Mary dates from the 12th century and is dedicated to Saint Mary.





169

A 15TH CENTURY GOLD ICONOGRAPHIC RING, the hoop of rectangular section widening to a rectangular bezel, the bezel double faceted with a central dividing ridge extending to the shoulders, the rectilinear panels to each side of the bezel containing incised figures of a saint: left, a crowned figure, right a standing female, possibly St Barbara; above and below each figure a sunburst design inlaid with white enamel (traces remain), the shoulders with two panels, one side decorated with floral motifs the other, an inscription in black letter script reading 'nul si bien' (None so well), diameter 20mm. £2,000–£2,600



170

A 16TH CENTURY TUDOR SILVER VERVEL OR HAWKING RING, the shield-shaped bezel finely engraved with a double headed eagle, displayed and crowned, (the arms of the Brograve family), the hoop engraved 'io*brograve' (John Brograve), length 9mm. £800–£1,000

Provenance: This vervel was found at Widford in East Hertfordshire, circa 1990 and bears the arms of the Brograve family.

Sir John Brograve (1538-1613) was the son of Richard Brograve by his wife Joan Sares and resided in Braughing, Hertfordshire. Educated at Cambridge, in 1580 he was appointed Her Majesty's attorney for the Duchy of Lancaster, a post he continued to hold under James I who appointed him a knight. He was Member of Parliament for Preston in 1586, 1597 and 1601, and for Boroughbridge in 1593, becoming one of the leading lawyers in the House. He was the author in 1576 of 'Uses Concerning Jointures', printed in 1648 as 'Three Learned Readings made upon three very useful Statutes'. He died 11 September 1613 and was buried at Braughing beside his wife.



171

A 16TH CENTURY SILVER VERVEL OR HAWKING RING, the D-shaped hoop flat to the exterior and engraved 'W+VANDER+BRVGGE*' in Roman capitals, diameter 12mm. £100–£150

Provenance: From a UK collection but originally found in Hertfordshire pre 1997.

The surname Brugge came from the industrial people of Flanders, with Flemish migrants settling in Britain, firstly in Somerset, then Gloucester and later Hereford. In 1472, Edward IV created a Louis Van Brugge as Earl of Winchester and a William Bruges was appointed to the post of Garter King of Arms, by Henry V, circa 1415.

POSY RINGS

"The posies in your rings, which are always next to the finger, not to be seen of him that holdeth you by the hands, and yet known to you that wear them on your hands" John Lyly, *Euphues*, 1580.

The name 'posy ring' is derived from the 'posy' or motto usually engraved around the hoop of a gold band ring, and they were produced from the 14th to the 18th centuries, reaching the peak of their popularity in the 17th century when they mostly took the form of a D-section rounded band, plain to the exterior, with the posy inscribed to the inner surface in italic, cursive script. Posy rings were sometimes given as gifts to friends to mark significant occasions, but their most common use was as gifts of love and betrothal/marriage, with the posy - often a rhyming couplet - having a romantic theme. The repetition of particularly posies indicates that goldsmiths and their customers made use of published compendiums or commonplace books such as the 1658 *The mysteries of Love or the Art of Wooing*, or the 1674 *Love's Garland or posies for rings, handkerchiefs and such pretty tokens as lover's send their loves*. The more unusual inscriptions perhaps indicating a client's individual request - the ability to choose or write a posy would be a demonstration of the literary flair of an educated person. The placing of the posy to the interior of the band makes the posy (and its sentiment) a secret shared only between giver and receiver.



172

A 15TH CENTURY GOLD POSY RING, the broad band of slightly concave form, decorated externally with engraved sprigs of foliage, each between a six-petal flowerhead, the band spaced three times with an inscription in black letter Medieval French script, reading 'MON COEUR AVEZ' (You have my heart), ring size M.

£1,500–£2,000

Provenance: This ring was found at Ware, Hertfordshire, before 1997, hence the finder was not obliged to record it with the Portable Antiquities Scheme.



173

A LATE 17TH CENTURY GOLD POSY RING, the D-shaped hoop inscribed to the inside in italics 'A knote knite in love', diameter 20.2mm.

£1,000–£1,200

Provenance: The ring was discovered at Smeeton Westbury in the West Midlands whilst metal detecting and is recorded on the Portable Antiquities Scheme database, Ref: NARC-34F49A, and disclaimed as Treasure Ref: 2021-T413.

Similar inscriptions recorded by Evans include 'A knot knits love' (J. Evans Collection) and 'Knotts of love are knitt above' (British Museum Harleian M.S. 6910).

Literature:

Evans, Joan: 'English Posies and Posy Rings', pub. Wartski, London 2012., pages 17 & 65.



174

AN EARLY 18TH CENTURY GOLD POSY RING, of rectangular cross-section and engraved to the inner band in large script 'Long Last our Love', diameter 20mm, width 5mm.

£500–£700

Provenance: This ring was found in Hampshire. Being less than 300 years old, the finder was not obliged to record it with the Portable Antiquities Scheme, and the ring was returned.

The same inscription is recorded by Evans 'x Long x last x our x love x' in the British Museum Collection, Franks Bequest, Ref 1246. BM Registration number AF. 1327.

Literature:

Evans, Joan: 'English Posies and Posy Rings', pub. Wartski, London 2012, page 70.

THE COCKERAM RING



175

THE COCKERAM RING: A FINE 17TH CENTURY GOLD SEAL RING, the plain hoop of D cross-section, the oval flat bezel inscribed with a coat of arms with square-topped shield containing a bend charged with three leopards' heads between three fleur-de-lis, above the shield a crest, an arm holding aloft an anchor, to each side of the shield a foliate design, the whole enclosed by a pellet border, inscribed verso with the initials 'H.C.' between pellets, very likely for Humphrey Cockeram of Cullompton, circa 1620, *band width 20mm*. £8,000–£12,000

Provenance: This ring was discovered in Branton, North Devon, on 21 November 2012. The finder, a retired schoolteacher, was landscaping the garden of his Grade II listed 16th century farmhouse and found the ring by chance whilst planting a ceanothus bush, at a depth of 10 inches.

The ring is recorded on the Portable Antiquities Scheme database Ref: DEV-85B7D4 and subsequently disclaimed as Treasure.

The Cockeram family of Hillersdon are from the parish of Cullompton in Devon. The name Cockeram was mentioned in the Domesday book of 1086 and is derived from the old English word 'Coccan' meaning 'dweller by the stream'. Hillersdon Manor is also listed in the Domesday book and was occupied by the Cockeram family during the 17th century, the family being descended from George Cockeram (d.1577). They were great patrons of the church, his children both donated communion cups and a market cross to the town. In 1620 Humphrey Cockeram was recorded as head of the family. The manor was subsequently occupied by the Prowses during the 17th century.

The find spot, Branton, is 42 miles west of the manor house.





176

A GEORGIAN GOLD AND ENAMEL MEMENTO MORI SKELETAL RING, CIRCA 1730, the hexagonal bezel with tapered shoulders, (coffin shaped), and inset with a flat rock crystal with bevelled edge, the raised bezel grooved to the sides, the hoop of D-shaped cross-section and decorated to the exterior with a skeleton in black enamel with detailed skull, rib cage, hips, legs and feet, an arrow pointing downwards between the legs towards the inscription below reading 'memento' in three lines on the left and 'mori' on the right, a stylised crown beneath, the hoop inscribed to the inside in italics 'eliz:tucker.ob.28Jan:1730.AElat:65.A.T.' (Elizabeth Tucker died 28 January 1730 aged 65). £3,000–£4,000



Provenance: The ring was found by a detectorist in the Vale of Glamorgan in 2022. The ring was recorded with Swansea Museum, but being less than 300 years old, the finder was not obliged to record it with the Portable Antiquities Scheme, and the ring was returned to him.

The **Tucker** family was first documented in Devon and is a characteristic West of England name for a fuller. An Elizabeth Tucker also arrived in Carolina in 1724.

The 17th century was a time of high mortality and this precipitated a taste for Memento Mori jewellery, a type of jewel that reached its height of popularity in the early 18th century. The rings were usually worn on the little finger. The phrase translates as 'remember thy death', a constant reminder to the wearer to live a life without sin as they will be held accountable in death. The Rev. Jeremy Taylor (1613–1667) preached "It is a great art to die well and to be learned by men in health... Place your coffin in your own eye, dig your own grave." These rings were also worn as a symbol of faith and status.





177

AN 18TH CENTURY GOLD AND ROCK CRYSTAL HEART-SHAPED MEMORIAL PENDANT, the rock crystal with faceted bezel, enclosing two tone hairwork panel edged with an interlaced gilt thread border, the closed back embossed with the initials 'EG SG' against a pricked ground, on pierced bale, and later suspensory loop, length 28mm. £600–£800



178

A GOLD, DIAMOND AND BLUE ENAMEL MEMORIAL RING, LATE 18TH CENTURY, the bowed oval panel centred with a glazed compartment containing plaited hairwork, within a blue enamelled border mounted with old cushion-cut diamonds, each in pinched collet settings, the underside of the ring mount engraved in script: 'J Stubbs obt. 18 June 1789 / Anne Stubbs obt. 5 Sept 1782' to tapering shank, ring size P. £600–£800

Rev. Jonathan Stubbs (1730–1789) was married to Anne Stubbs (circa 1730–1782). Jonathan Stubbs was Rector of the Church of the Holy Trinity, in the parish of Orton Longueville with Botolphbridge (or Botolph Bridge), Peterborough. Boltolphbridge and Orton Longueville were originally separate parishes but the two rectories were united in 1702. The parish lies on the borders of Northamptonshire, from which it is separated by the River Nene. Monuments in the chancel of the church include one to Rev. Jonathan Stubbs.

179

A LATE 18TH/EARLY 19TH CENTURY NAVETTE-SHAPED PANEL RING, decorated with blue enamel and accented with graduated millegrain collet set rose-cut diamonds, between trifurcated shoulders, ring size L. £300–£500





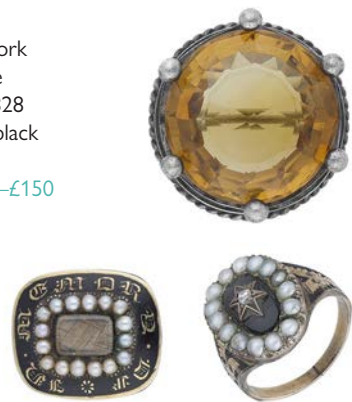
180

A COLLECTION OF BROOCHES, comprising three 19th century memorial examples, a glazed pearl and hairwork example, two gold circular examples, one stamped '18ct', and a pearl set cross pendant, *largest brooch width 47mm.* (7) £200–£300

181

A 19TH CENTURY GOLD MEMORIAL BROOCH AND RING, the brooch with glazed hairwork compartment within seed pearl surround and black enamel border reading 'IN MEMORY OF', the reverse inscribed: 'B. Mander Obt 30 Oct 1819 at 68, Beaumont Hill, E.H Mander Obt 20 May 1828 at 75', the ring centred with an onyx panel with rose-cut diamond, to a seed pearl surround and black enamel decorated shoulders, the reverse inscribed 'Beaumont Hill', and a citrine brooch, *ring size approximately L (band oval).* (3)

£100–£150



182

A COLLECTION OF 19TH CENTURY MEMORIAL JEWELLERY, comprising an oval onyx locket, glazed verso, supporting a half pearl cross motif, a similar bar brooch, applied with a foliate motif, a pair of mother-of-pearl inlaid tortoiseshell ear pendants and a cross pendant en suite, a piquéwork tortoiseshell heart-shaped pendant, a cross pendant with central onyx mourning cameo, a blue enamel and half pearl forget-me-not panel brooch with scrolled border, a carved jet pendant and a further single earring, *various lengths.* (Quantity) £400–£600





183

A VICTORIAN AGATE MOURNING PENDANT, collet set throughout with banded agate cabochons, glazed hairwork compartment verso, gold mounted with bloomed finish, length 5cm.

£200-£300



184

A VICTORIAN MOURNING BROOCH, the central swivel panel enclosing a photograph of a gentleman to the front, verso a glazed hairwork scene of a funerary urn beneath weeping willows, the gold mount with engraved foliage and black enamel decoration, stylised leaf motifs at the cardinal points, length 6.5cm.

£240-£300

185

A HARDSTONE CAMEO MEMORIAL RING, 1837, the oval cameo depicting a funerary urn, between flowerhead shoulders and foliate engraved band, the under-bezel inscribed 'The Gift of EA In memory of Ja..' Armitage 06' 15 Jan 1833 a..'70', 18ct gold London hallmark, ring size K.

£100-£200



186

AN EARLY VICTORIAN 18CT GOLD GARNET MEMORIAL RING, centred with a collet set garnet, the shank of scrolling form, incorporating the words in Gothic script: 'IN MEMORY OF' (black enamel lacking), full hallmark for London 1837, maker's mark indistinct, ring size N.

£600-£800

187

A GOLD AND ENAMEL BRACELET, MID 19TH CENTURY, the scrollwork links centred with a stylised ivy leaf frontispiece with white enamel decoration, length 19cm.

£500-£700





188

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, each with fanned surmount, and cluster terminals, set with calibr , round and pear-cut sapphires, and brilliant and baguette-cut diamonds, posts stamped '750', length 42mm. £900-£1,200



189

AN ART DECO DIAMOND ETERNITY RING, FRENCH, set throughout with single-cut diamonds, platinum mounted, French assay mark, indistinct lozenge maker's mark, total diamond weight approximately 1.00 carat, ring size Q. £400-£600

190

AN EMERALD AND DIAMOND RING, the cut-cornered step-cut emerald between trios of brilliant-cut diamonds, stamped '18&PT', ring size N. £200-£300



191

AN 18CT WHITE GOLD DIAMOND ETERNITY RING, channel-set throughout with brilliant-cut diamonds, London hallmark for 2010, total diamond weight approximately 2.00 carats, ring size M. £600-£800

192

TWO DIAMOND DRESS RINGS, the first of interlocking scroll design set with calibr -cut diamonds, stamped '18K', total diamond weight approximately 0.80 carat, the second of stepped whorl design, centred with three rows of brilliant-cut diamonds, stamped '14K', total diamond weight approximately 0.55 carat, ring size P. (2) £600-£800





193

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, the tapered surmounts set throughout with brilliant-cut diamonds, leading to a pierced target motif similarly-set and with baguette-cut diamond highlights, set to the centre with a sapphire cabochon and terminating in a brilliant-cut diamond-capped sapphire cabochon tassel, stamped '750', total diamond weight very approximately 3.00 carats, length 9cm. £2,000–£3,000



194

AN 18CT GOLD DIAMOND SET DRESS RING, the domed ring mount formed as two rectangular black and white panels spaced by an elongated bombé quatrefoil, pavé-set with brilliant-cut diamonds, stamped to the reverse with Egyptian assay and Lebanese state control marks, total diamond weight approximately 1.25 carats, ring size K½. £1,500–£2,000



195

A RUBY AND DIAMOND DRESS RING, CIRCA 1940, of odeonesque design, pavé-set with old brilliant and single-cut diamonds between borders of baguette-cut rubies, mounted in platinum, total diamond weight approximately 1.85 carats, ring size P. £800–£1,200

196

A DIOPSIDE STAR CABOCHON DRESS RING, the large diopside cabochon displaying four-rayed asterism, collet-set with ropetwist decoration, stamped 'K14' and '71.48 CT', ring size N. £400–£600



197

A PAIR OF MATCHING DIAMOND AND GEM-SET BRACELETS, each bracelet comprising a diamond set lozenge shaped mount centred with brilliant-cut diamonds and circular-cut sapphires respectively, to ropetwist bracelet chains with bead connections, total diamond weight approximately 0.65 carat, bracelet lengths 17.6cm. £300–£500





198

A CULTURED PEARL NECKLACE, the black cultured pearls slightly graduated and terminating in a spherical clasp, stamped '14K', largest pearl diameter approximately 11.5mm, necklace length 44cm. £600-£800



199

A PAIR OF DIAMOND EARRINGS, each designed as a flowerhead cluster and set throughout with old brilliant and cushion-cut diamonds, total diamond weight approximately 1.70 carats, length 12mm. £600-£800

200

A PAIR OF DIAMOND EAR STUDS, the brilliant-cut diamonds claw set to post fittings, total diamond weight approximately 1.00 carat. £1,200-£1,500



201

A NATURAL PEARL NECKLACE WITH EMERALD AND DIAMOND SET CLASP, the graduated strand of pearls terminating in step-cut emerald and rose-cut diamond cluster clasp, length 45.5cm. £1,200-£1,500

Accompanied by a report from The Gem & Pearl Laboratory stating that the pearls are natural saltwater. Report number 22202, dated 4 October 2022.



202

A PAIR OF 19TH CENTURY PEARL AND DIAMOND EARRINGS, each set with an old cushion-shaped diamond suspending a baroque-shaped pearl drop, mounted in silver and gold, (pearls untested), *total diamond weight approximately 1.05 carats, length 41mm.* **£2,000–£3,000**



203

A PAIR OF EMERALD AND DIAMOND EARRINGS, of entwined knot design, each curved panel set with square-cut emeralds spaced by a line of single-cut diamonds, later converted to post fittings, stamped '14K', indistinct maker's mark, *total diamond weight approximately 0.30 carat, length 19mm.* **£500–£700**



204

AN ENAMEL SERPENT BROOCH, CIRCA 1970, realistically modelled, the coiled serpent with green, white and black enamel decoration, to a pavé-set single-cut diamond head with marquise-shaped ruby eyes, stamped '18k 750', Italian assay mark, *total diamond weight approximately 0.65 carat, length 5cm.* **£1,200–£1,500**



205

A DIAMOND BRACELET, composed of geometric links, inset with brilliant-cut diamonds and spaced with baguette-cut diamond links between, *length 17.8cm.* **£1,800–£2,200**





FRED

Fred Samuel was born in Buenos Aires in 1908, the son of Alsatian parents who emigrated to Argentina during the 19th century.

After arriving in France aged 16, he followed in his father's footsteps and trained in the jewellery industry as a gemstone and pearl dealer.

In 1936 he opened his own firm on the Rue Royale, Paris, creating statement pieces of jewellery and accessories.

During World War II he was forced by the General Commissariat for Jewish Affairs to place the yellow Star of David in his shop window and drop his surname, Samuel, from all signage. He fled Paris in 1942 and after being arrested would not return for three years. Now trading simply as 'Fred', the business continued to produce bold and striking jewellery, attracting celebrity clientele such as Marlene Dietrich and Mary Pickford. In 1976 Princess Grace of Monaco attended the opening of the Monte Carlo store, and Fred became an official supplier to the Royal House of Monaco.

By the 1990's Fred had become one of the world's most prominent jewellery houses, with stores in New York, Beverly Hills, Cannes, Geneva and Tokyo.

206

AN 18CT GOLD HEART PENDANT ON CHAIN, RETAILED BY FRED, the bicolour pendant with plain polished border and reeded ground, signed 'FRED', French import mark for '750' standard, Italian assay marks, additional maker's mark 'SF', the 18ct gold belcher-link chain with French eagle head assay mark, pendant length 33mm. £800-£1,200

207

A PAIR OF 18CT GOLD EAR CLIPS, the polished ear clips with slightly domed centres and sandblast finish to the underside, stamped '750' with Italian assay marks, maker's mark 'RS', diameter 31.5mm.. £1,000-£1,500



208

A CHRYSOPHRASE AND DIAMOND SET 'GOURMANDE GRENOUILLE' DRESS RING BY DIOR, the large cabochon mounted within a foliate setting, with brilliant-cut diamond set frog motif, between entwined branch shoulders, signed 'Dior', numbered '035808 53', stamped 'Au 750', with French assay mark, ring size M½. £2,000-£3,000

ELIZABETH GAGE

After training as a goldsmith, **Elizabeth Gage** first caught the attention of the jewellery world when, in 1968, she undertook a major commission for Cartier. She went on to win numerous awards including the British Jewellery Designer of the Year, the De Beers Diamond Award and the Queen's Award for Export, and was made a Liveryman of the Worshipful Company of Goldsmiths.

Elizabeth Gage studied for a time on the island of Crete where she learned the ancient jewellers' technique of granulation. The free flowing designs in granulation and wire have become a signature of her work.

Her unique approach to design is reflected in the unusual elements she includes in her pieces, from quality gemstones to ancient coins, fine carvings to baroque pearls. She combines these elements with detailed goldwork to produce bold and distinctive jewels that are instantly recognisable.

In 2017, Elizabeth Gage was named in the late Queen's Birthday Honours List to receive an MBE. Even today she still designs every piece that bears her name.

209

AN 18CT GOLD HOLLY LEAF BROOCH BY ELIZABETH GAGE, 2000, the cut-out leaf applied with a green drusy quartz, within a gold shaped mount with applied granular detail, the reverse signed 'GAGE', London hallmark, the pin mount stamped 'AL PA', with maker's case, *length 6cm.*

£2,000-£3,000



210

AN 18CT GOLD RUBY AND DIAMOND SET DRESS RING BY LEO DE VROOMEN, 1978, the broadly tapered band with finely reeded matte ground, collet-set with a ruby cabochon between two brilliant-cut diamonds, with polished bead decoration, London hallmark, maker's mark 'L.D.V.', ring size O. £800–£1,000



211

A PAIR OF RUBY AND DIAMOND EAR CLIPS BY DEAKIN & FRANCIS, 1987, each set with a cluster of vari-cut rubies and brilliant-cut diamonds within a radiating spray surround, mounted in 18ct gold, Birmingham hallmark, maker's mark, length 21mm. £300–£400



212

A PAIR OF 18CT GOLD RINGS BY GEOFFREY TURK, 1983, each of ropetwist design, London hallmark, maker's mark, ring size L. (2) £800–£1,000



213

A RUBY AND DIAMOND SET DRESS RING, of abstract design, the central mixed-cut ruby and brilliant-cut diamond cluster to a broad tapered mount with reeded matte ground and polished bead decoration, stamped 'K18' total diamond weight approximately 0.18 carat, ring size M. £600–£800



214

AN 18CT GOLD TORQUE BANGLE BY MISANI, the bangle of abstract design and hammered textured finish, with Italian assay marks, signed 'Misani', inner dimensions 5.6 x 4.5cm. £500–£700



INGEBORG RUTH BRATMAN

Ingeborg Bratman (1935–2015) was born in Vienna. Her family fled Nazi Germany and came to England in 1938. Her father set up a successful textile businesses, in Huddersfield, Yorkshire, called Jersey Craft. Ingeborg moved from textile design to train as a jeweller at Hornsey School of Art in 1965, where she studied under Gerda Flöckinger. She progressed to selling her jewellery through Cameo Corner, in Bloomsbury, London. Ingeborg continued to study jewellery at Sir John Cass College until 1971, when she set up independently. She progressed to selling her jewellery through Cameo Corner, in Bloomsbury, London and other retail outlets, and undertaking private commissions. She started to exhibit her jewels alongside British designers such as John Donald and Wendy Ramshaw.

Examples of Ingeborg Bratman's work, particularly examples in unusual metals such as tantalum, are held in permanent collections at the V & A and the Science Museum, London.

Literature: *Modern British Jewellery Designers 1960-1980*, by Mary Ann Wingfield, ACC Art Books, pages 26-27

215

AN 18CT GOLD STAR RUBY RING BY INGEBOG BRATMAN, 1971, the stylised flower head of fluid design, with wavy petals and stamen, centred with a star ruby, the shank formed of wirework tendrils with applied beaded detail, bloomed finish to the gold setting, full London hallmark, maker's mark 'IRB', London hallmark, ring size K (leading edge). £600–£800



216

AN 15CT GOLD QUARTZ CATSEYE RING BY INGEBOG BRATMAN, 1976, the central cabochon within semi-closed petalled flower head to beaded wirework shank, maker's 'IRB', London hallmark, ring size K (leading edge). £400–£600

GAY FRÈRES

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 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 still produce a new jewellery collection each year - including chain necklaces, bracelets, torques, cuffs and rings in a variety of gold finishes and textures. Their jewellery of the 1960s and 70s is particularly sought after.

217

AN 18CT GOLD BRACELET BY GAY FRÈRES, CIRCA 1971, designed as a series of stepped oval plaques each with a textured finish, accompanied by one additional link, maker's mark, French assay marks, London import mark, length 17cm. £1,800–2,200





218

A DIAMOND SET COCKATOO BROOCH, the bird hovering above a branch, set throughout with old-cut diamonds, with ruby cabochon eye, the branch set with pearl highlight, gold and silver mounted, pearl untested, length 35mm. £500-£700



219

A SEED PEARL AND DIAMOND NECKLACE, CIRCA 1890, the scrolling foliate frontispiece suspending a later old-cut diamond drop, to a curb-link back chain, stamped '15CT', diamond weight approximately 0.35 carat, length 40cm. £300-£500



220

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, together with a treated diamond ring, set with a laser-drilled diamond between baguette-cut diamond shoulders, laser-drilled diamond weight approximately 0.90 carat, ring size Q, brooch length 6cm. (2) £500-£700

221

AN EARLY 20TH CENTURY DIAMOND ETERNITY RING, set throughout with old brilliant-cut diamonds, with engraved decoration and presentation inscription, silver and gold mounted, total diamond weight approximately 1.10 carats, ring size Q. £500-£700



222

AN ANTIQUE PASTE BRACELET, formed as two openwork circular plaques each set with a cut-cornered faceted green paste within a surround of vari-cut white pastes, the bracelet similarly-set and with alternating foliate motifs, open and closed-back settings throughout, with curb-link terminals, (composite), length 17cm. £100-£150





223

A VICTORIAN OVAL GEM-SET LOCKET PENDANT AND A BANDED AGATE RING, the gold locket with vertical rows of pearls, the central gem-set row including square-cut beryls and rose-cut diamonds, the ring claw set with banded agates with rose-cut diamond points, *locket length 5.5cm, ring size R.* £400–£600



224

A DIAMOND ETERNITY RING, set throughout with single-cut diamonds, *total diamond weight approximately 0.50 carat, ring size 1½.* £150–£200

225

A PAIR OF CABOCHON GARNET AND DIAMOND EAR PENDANTS, designed as a circular cabochon garnet drop, applied with five collet set old-cut diamonds, with similarly-cut diamond detail above, gold mounted, on post fittings, *length 2.6cm.* £800–£1,200



227

A LATE 18TH CENTURY GOLD MOUNTED CARNELIAN INTAGLIO SEAL DEPICTING SIR ISAAC NEWTON, later adapted to a ring, the intaglio depicting the sitter in profile 'a sinister', with comet/star behind, mounted in polished gold closed back setting, later mounted to a plain broad shank, *ring size N.* £400–£600

The image of Sir Isaac Newton (1643–1727) is after the Wedgwood medallion modelled by William Hackwood.
Literature: Reilly & Savage: *Wedgwood, the Portrait Medallions*, pub. 1973, p.58.

226

A VICTORIAN GOLD GARNET SET HINGED BANGLE, centred with a collet set cabochon garnet, between applied strapwork foliate decoration, to hollow plain tapering bangle, *inner diameter 5cm.* £500–£700





228

THREE EMERALD BEADS, the polished pear-shaped emerald drops with drill holes and suspended by a gold-coloured ropetwist thread, largest bead length 23mm. £1,000–£1,200



229

AN 18CT GOLD CAPRICORN CHARM BY UNO A ERRE, the realistically modelled Sea Goat charm stamped with Italian assay marks and signed 'UNO.A.R.', length 22mm. £150–£200



230

A 9CT GOLD FISH PENDANT AND A MERMAID PENDANT with articulated tail, bale stamped '18k', first width 24mm, second length including bale 57mm. (2) £140–£180

231

TWO 18CT GOLD AND GEM-SET HEART RINGS, of reeded design, collet set with a heart-shaped amethyst and peridot respectively, stamped '750', Italian assay marks, ring size L–L½. £300–£500



232

TWO HALF HOOP DIAMOND RINGS, each set with brilliant-cut diamonds, the first channel-set and mounted in 9ct gold, the second with engraved decoration to the gallery and stamped '18ct', total diamond weight approximately 1.13 carats, ring sizes approximately O and K½ respectively (bands slightly oval). £500–£700

233

A 9CT GOLD MINIATURE SCENT BOTTLE PENDANT, the rectangular-shaped bottle with screw lid and gold dauber, stamped '9ct' and with conjoined 'EBG' maker's mark to the base, London import mark for 1977, length 32mm. £150–£200



234

A 19TH CENTURY LONG CHAIN NECKLACE, the two-row cable-link gold chain suspending an associated tassel fob, stamped '9C', length 73cm. £400-£500



235

A PAIR OF DIAMOND SET EARRINGS, the ropetwist surmounts above a pierced fan-shaped drop with wirework centre, set throughout with single-cut diamonds and articulated baguette-cut highlights, to clip fittings, total diamond weight approximately 1.65 carats, length 31mm. £500-£700



236

A DIAMOND THREE STONE RING, 1886, the 18ct gold band inlaid with three old brilliant-cut diamonds, London hallmark, total diamond weight approximately 0.85 carat, ring size M. £700-£900



237

A DIAMOND BANGLE, the tapered bombé style bangle set to the front with a panel brilliant-cut diamonds and with diagonally reeded decoration, stamped '750', total diamond weight approximately 2.85 carats, inner dimensions 5.3 x 4.5cm. £1,200-£1,500



238

A LATE 19TH / EARLY 20TH CENTURY GOLD FANCY-LINK CHAIN, the wirework batons with ropetwist detailing, partial hallmarks possibly for 18ct gold, length approximately 77cm. £800-£1,200



239

A CORAL AND GOLD ANCHOR-LINK NECKLACE, centred with gradating *Corallium rubrum* coral links, with gold anchor-link back chain, and lobster claw stamped '750', two spare coral links, necklace length 44cm. £500-£700



240

TWO HAND PENDANTS, the first a 19th century gold gloved hand, with gem-set cuff, later adapted as a brooch/pendant, the second of carved *Corallium rubrum* coral, with pendant mount, unmarked, lengths 39 and 40mm. £200-£300

241

AN EMERALD RING, the polished band tension-set with an oval-cut emerald, stamped '750', assay mark, ring size K. £500-£600



242

A RUBY RING, the polished band tension-set with an oval-cut ruby, stamped '750', assay mark, ring size K. £500-£600



243

A MID 20TH CENTURY CORAL AND NEPHRITE BROOCH, the realistically modelled floral spray with a carved corallium rubrum rose amongst carved nephrite leaves, with single-cut diamond thorns and engraved stem, length 10cm. £800-£1,200

Please note coral is covered by CITES legislation and may be subject to import/export trade restrictions and USA Fish and Wildlife regulations. See www.cites.org

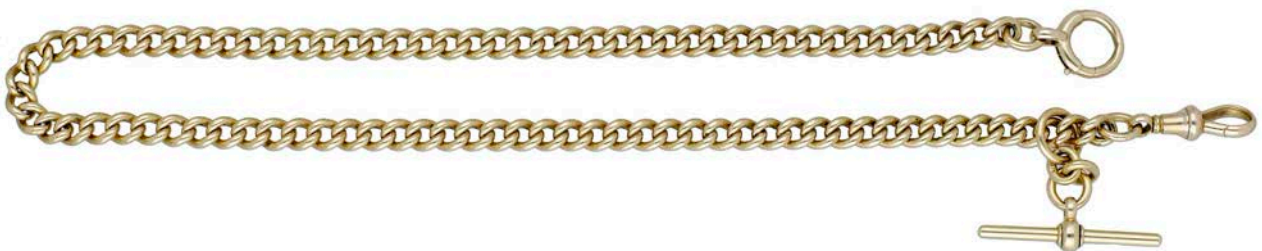


244

A CORAL AND LAPIS LAZULI NECKLACE AND EAR PENDANT SUITE, the multi-strand *Corallium rubrum* torsade with lapis lazuli and gold bead spacers, together with a pair of ear pendants of conforming design, the necklace stamped '750' and with Italian assay marks, necklace length 47cm. £600-£800

245

AN 18CT GOLD ALBERT CHAIN, the curb-link chain to swivel and bolt ring clasps, T-bar terminal, partial hallmarks throughout, length 45.5cm. £2,000-£2,400





246

A BICOLOUR DIAMOND SET BOW BROOCH, the stylised bow with textured finish and centred with a millegrain set transitional-cut diamond, stamped '18CT', diamond weight approximately 0.63 carat, length 8cm. £800–£1,000

247

A PAIR OF DIAMOND EAR STUDS, each set with a brilliant-cut diamond in a four-claw setting, total diamond weight approximately 0.50 carat. £200–£300



248

A PAIR OF DIAMOND AND RUBY EAR STUDS, the oval mixed-cut rubies in openwork setting, with brilliant-cut diamond highlights, post fittings stamped 'Au 750 R0.852ct d0.153ct', diameter 9mm. £200–£300



249

A DIAMOND SET BOW RING, realistically modelled, the polished bow centred with two diamond points, stamped '14CT', maker's mark 'JM', ring size L½. £200–£300



250

AN 18CT WHITE GOLD DIAMOND SET DRESS RING, the principal brilliant-cut diamond centred within a pavé-set diamond mount of swirl design, Birmingham hallmark for 1994, total diamond weight approximately 0.67 carat, ring size N. £400–£600

251

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





252

AN 18CT ROSE GOLD KELLY AMULETTE PENDANT ON CHAIN BY HERMÈS, realistically modelled as a Hermès 'Kelly' handbag, the pendant pavé-set with brilliant-cut diamonds, the base signed 'HERMÈS', serial number '19W125550', French eagle head guarantee mark and London hallmark 2019, total diamond weight 0.21 carat, pendant length 13mm. £600–£800



253

AN 18CT GOLD RUBY AND DIAMOND SET NOVELTY BROOCH BY MISSIAGLIA, realistically modelled as a Venetian boater's hat, with woven finish and circular-cut ruby ribbon, to articulated brilliant-cut diamond set tails, Italian assay marks, signed 'Missiaglia', accompanied by maker's case, total diamond weight approximately 0.53 carat, length 5cm. £500–£700

Missiaglia was established in 1846 and is one of the oldest Venetian jewellers and family run businesses in Europe. With a profound respect for traditional craftsmanship, Missiaglia create pieces of jewellery and silver with a meticulous attention to detail, taking great inspiration from its Venetian heritage.



254

A PAIR OF RUBY AND DIAMOND EAR PENDANTS, the circular-cut ruby surmounts to a trio of millegrain set brilliant-cut diamonds, further suspending a lozenge-shaped oval mixed-cut ruby and diamond cluster, the posts stamped '750', total diamond weight approximately 0.67 carat, lengths 25mm. £700–£900

255

A PAIR OF RUBY AND DIAMOND EAR STUDS, the marquise-shaped rubies claw-set within a surround of brilliant-cut diamonds, total diamond weight approximately 0.60 carat, length 11mm. £220–£260





256

A DIAMOND AND SIMULATED TURQUOISE PENDANT AND EARRING SUITE, the pair-shaped pendant within a rose-cut diamond surround, suspended by a fine belcher-link chain stamped '14K ITALY', the earrings en suite, with hook fittings, *pendant length 46mm.*

£200–£300



257

A ROCK CRYSTAL, DIAMOND AND ENAMEL PENDANT, centred with a brilliant-cut diamond within hexagonal setting, to a polished rock crystal plaque, engraved sunburst to the reverse, the whole in scalloped mount with foliate detailing in red and green enamel, suspended from a fine fancy-link chain, stamped '14K', *pendant length including bale 5cm.*

£150–£200



258

A FIVE STONE DIAMOND RING, claw set with graduating old-cut diamonds, two colour precious metal mounted, *total diamond weight approximately 1.60-1.80 carats, ring size Q.*

£1,200–£1,500



259

AN AQUAMARINE AND DIAMOND RING, the oval-cut aquamarine between trios of brilliant-cut diamonds, stamped '750', *ring size N–O.*

£200–£300



260

AN ART DECO DIAMOND ETERNITY RING, FRENCH, set throughout with transitional-cut diamonds, platinum mounted, French assay mark, indistinct lozenge maker's mark, *total diamond weight approximately 1.90 carats, ring size R.*

£800–£1,200

261

AN AQUAMARINE AND DIAMOND DRESS RING, the step-cut aquamarine claw-set to a pierced mount set throughout with single-cut diamonds, to similarly-set scrolled shoulders and bifurcated band, *total diamond weight approximately 0.81 carat, ring size M.*

£600–£800





262

AN AQUAMARINE AND LAPIS LAZULI NECKLACE BY JANE MACINTOSH, the polished aquamarine beads leading to a shaped lapis lazuli centre piece, between two pear-shaped gold beads with satin finish, mounted in 18ct gold, maker's mark 'JVM', London hallmark, maker's case, length 46cm. £800–£1,200

263

AN 18CT GOLD BLUE TOPAZ AND DIAMOND RING BY MANFREDI, the open terminals set with a pear-shaped blue topaz and a trio of brilliant-cut diamonds, stamped '750', Italian assay marks, signed 'MANFREDI', total diamond weight approximately 0.18 carat, ring size M½. £400–£600



264

AN 18CT YELLOW GOLD DIAMOND ETERNITY RING, set throughout with princess-cut diamonds, London hallmark for 2010, total diamond weight approximately 1.5 carats, ring size L. £500–£700

265

A BLUE TOPAZ AND DIAMOND RING, the step-cut topaz set between trios of bezel-set brilliant-cut diamonds, to tapered band, stamped '750', total diamond weight approximately 0.06 carat, ring size M½. £300–£400



266

AN 18CT GOLD DIAMOND DRESS RING, the open hoop with princess-cut diamonds to either side terminating in a brilliant-cut diamond, UK hallmark, total diamond weight approximately 0.50 carat, ring size G. £200–£300



267

A FAINT PINK DIAMOND PENDANT, the old-cut pear-shaped diamond, weighing 1.88 carats, in a six claw pendant mount, *length including suspensory loop 16mm.*

£3,000–£4,000

According to a verbal report from GCS, the pear-cut diamond is Natural Faint Pink colour, SI1 clarity. Verbal report number 5783-1570.



268

A DIAMOND SINGLE STONE RING, the old-cut diamond in eight claw setting, shank stamped '18ct', *diamond weight approximately 1.0 carat, ring size M.*

£2,000–£3,000



269

A DIAMOND THREE STONE RING, set with an old cushion-shaped diamond between old brilliant-cut diamonds, each in a rubover setting, engraved 'ALL PLAT', *total diamond weight approximately 1.55 carats, ring size N–O.* £800–£1,200

270

A SINGLE STONE DIAMOND RING, the oval brilliant-cut diamond, *weighing 1.55 carats*, in four claw setting, between brilliant-cut diamond shoulders, shank stamped '750' and 'ZA' in oval punch for South Africa, *ring size 1½.*

£3,400–£4,000

Accompanied by a Report from GIA stating that the diamond weight is 1.55 carats, colour J, clarity VVS1. Report number 1155038954, dated 3 May 2013.





271

AN ART DECO DIAMOND BROOCH, CIRCA 1930, of open rectangular form, with tapered terminals, set throughout with old-cut diamonds, millegrain edged, platinum mounted, *total diamond weight approximately 2.1 carats, length 39mm.* £900–£1,200



272

A SRI LANKAN SAPPHIRE AND DIAMOND BROOCH, of open geometric form, the Art Deco frame set throughout with brilliant and single-cut diamonds, later mounted with five octagonal-cut Sri Lankan sapphires, the mount numbered '7191', stamped 'PT. 18ct', *total diamond weight 1.2 carats, length 41mm.* £1,500–£2,000

According to a verbal report from GCS the sapphires are of Sri Lankan origin with no indications of heating. Verbal report number 5783-1571.



273

A DIAMOND PLAQUE BROOCH, CIRCA 1915, the pierced rectangular brooch with fanned terminals and millegrain set throughout with old-cut and rose-cut diamonds, *principal old-cut weight approximately 0.67 carat, length 6cm.* £2,400–£2,600



274

A MUGHAL STYLE NECKLACE, the three-strand simulated pearl necklace spaced by red, white, and green foliate enamel panels, with reflective imitation stones to the reverse, terminating in a simulated seed pearl and green bead fringe, length 66cm. £100–£200



275

AN ANTIQUE DIAMOND RING, LATE 18TH/ EARLY 19TH CENTURY, probably Indian, the broadly tapered band set to the front with a graduated row of table-cut diamonds in closed back settings, gold mounted, with beaded decoration and red stone cabochon highlights to the shoulders, ring size approximately P–Q (band slightly oval). £500–£700

276

AN INDIAN RUBY BEAD NECKLACE, the three-rows of graduated polished ruby beads, measuring approximately 3.2 - 5.4mm, with a Mughal style plaque spacer inlaid with mirror-cut white sapphires and polychrome enamel verso, length 46.5cm. £300–£500





277

A GEM-SET NECKLACE AND BRACELET SUITE, the woven mesh-link necklace of festoon swag design, centred with a stylised double bow, set throughout with circular-cut synthetic rubies, the bracelet of conforming design, stamped '750', necklace length 48cm.

£2,000–£3,000

278

A FANCY-LINK BRACELET BY FILIPPINI FRATELLI, the plaited bracelet of woven mesh design, stamped '750', Italian assay mark, maker's mark 'FF', length 19.5cm.

£1,500–£2,000





CARTIER JEWELS

THE TRINITY COLLECTION

The history of the Cartier's 'Trinity' design began in 1924. Some 80 years after the company was established in 1874 by Louis-Francois Cartier, his grandson and namesake Louis Cartier, one of the three Cartier brothers who transformed the company into arguably the world's leading jewellers, designed an intertwined ring for the French poet and playwright Jean Cocteau. The piece included three bands in yellow gold, rose gold and white gold. This revolutionary creation would become one of the most timeless and symbolic examples of the Cartier style.

279

AN 18CT GOLD AND DIAMOND 'TRINITY' PENDANT BY CARTIER, of tricoloured interlocking design, all inset with brilliant-cut diamonds, stamped 'Cartier 750 © BGQ198'; European convention mark, on black cordette necklace with gold slider clasp, the clasp fully marked, cased, hoop diameter 24mm, necklace length 64cm. £2,600-£3,000

280

AN 18CT GOLD 'TRINITY' RING BY CARTIER, of tricoloured interlocking design, stamped '750' and signed 'Cartier', ring size J. £600-£800



281

AN 18CT GOLD PADLOCK BY KURT WEISS FOR CARTIER, 1979, with reeded body and ropetwist shackle, maker's mark 'KW', London hallmark, signed 'Cartier', numbered '23/79055', length 34mm. £1,000-£1,500



282

AN 18CT WHITE GOLD BRACELET BY CARTIER, of flattened belcher-link design, with lobster claw clasp, signed 'Cartier', '750', numbered '872882', French assay marks, length 19cm. £800-£1,000



283

AN 18CT GOLD AND DIAMOND 'TRINITY' RING BY CARTIER, of tricoloured interlocking design, the rings inset with two rows of brilliant-cut diamonds, stamped 'Cartier 750 56 © VJ0836', cased, with Certificate contained in signed red folder, ring size N. £2,600-£3,000

Provenance: The Certificate numbered 1867788, confirms serial number VJ0836, date of purchase 30.10.2013 from Cartier at Selfridges.



284

AN 18CT THREE COLOUR GOLD RING BY CARTIER, with reeded ball terminal, signed 'Cartier', numbered '195898', stamped '750', cased, ring size H. £500-£600

285

A GOLD CHARM BRACELET INCLUDING A CARTIER CHARM, the baton-link bracelet stamped 9ct suspending an 18ct gold oval charm by Cartier, signed, with maker's mark 'JC', numbered 'K9345', hallmarked for London 1977, applied with image of a Grenadier guard, hallmarked for London 1977, together with a 9ct gold sentry box charm enclosing enamelled grenadier guard, further charms modelled as a goat, a pig, a dog, a car etc., length 17.5cm. £1,500-£2,000



Actual size



All lots are subject to extra charges which may be viewed in Ts and Cs 3, 4, 5 and 10 at the back of this catalogue.



287

AN 18CT GOLD TRINITY PENDANT ON CHAIN BY CARTIER, the pendant of tricoloured interlocking design and suspended by an 18ct gold cable-link chain, the yellow gold band signed 'Cartier-Paris', all three bands with French eagle head assay mark, the chain with maker's mark for Gay Frères, sponsor mark 'JC', and London import mark for 1979, pendant length 11mm, chain length 42cm. £200-£300

286

AN 18CT GOLD 'TRINITY' PENDANT ON CHAIN BY CARTIER, the pendant of tricoloured interlocking design and suspended by an 18ct gold belcher-link chain, the rose gold band signed 'Cartier 750 © BE7680', all three bands with French eagle head assay mark, the chain stamped '750', also signed and with matching serial number, pendant length 13mm, chain length 43.5cm. £500-£700

288

AN 18CT WHITE GOLD AQUAMARINE 'TANK' RING BY CARTIER, centred with a bufftop aquamarine, signed 'Cartier', maker's mark, numbered 'J4592', size '53', stamped '750', French assay marks, ring size M½. £500-£700



THE JUSTE UN CLOU COLLECTION

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



289

AN 18CT WHITE GOLD AND DIAMOND 'JUSTE UN CLOU' BANGLE BY CARTIER, designed as a hinged wraparound nail, accented by round brilliant-cut diamonds to the head and tip, signed 'Cartier 750 16 © AHA461', total diamond weight approximately 0.54 carats, inner diameter 51mm. £4,000-£5,000



290

A DIAMOND AND ONYX SUITE FROM THE BON TON COLLECTION BY PASQUALE BRUNI, comprising a pendant on chain, and matching ear studs, each centred with a domed faceted onyx, claw set within a diamond scalloped border, the pendant on diamond set bale, all signed, with maker's mark 'PB', stamped '750', Italian assay marks, with original retailer's 'Certificates of Authenticity', with two cases, chain length 38cm, pendant length including bale 30mm, ear studs diameter 16mm. £1,000–£1,500

Accompanied by two retailer's 'Certificates of Authenticity confirming Ref. No. 14312B and 14306B, date of purchase 25 December 2014.

291

A TUBOGAS SUITE BY BVLGARI, comprising a stainless steel and diamond sprung torque bangle, an 18ct white gold and diamond swivel ring, stamped with size code '53' and a pair of 18ct white gold and diamond ear studs, all signed 'BVLGARI', bangle inner width 6.2cm, ring size K½. £3,000–£4,000





292

A GEM-SET CLUSTER BRACELET, designed as a series of flowerheads set with circular-cut rubies with a similarly-cut emerald to the centre, interspersed by bombé demi-lune spacers with a textured finish, gold assay marks, length 18.5cm. £2,600–£3,000

293

A MULTI GEM-SET BROOCH/PENDANT, set throughout with vari-cut gemstones, including aquamarine, garnet, opal, tourmaline, emerald, ruby and sapphire, spaced by seed pearl highlights, the incorporated bale stamped '750', length 5cm. £300–£400



294

A MID 20TH CENTURY GEM-SET SUITE, the brooch comprising a wirework spray with beaded terminals and gem-set decoration, to include sapphire, synthetic sapphires, turquoises, etc., the earrings en suite, brooch length 44mm. £400–£600

According to surface analysis by GCS, the ear studs are testing in the range of 11ct gold to 18ct gold. The brooch is testing in the range of 15ct gold to 18ct gold and the bead terminals are testing as silver. Verbal report number 5783-1346.

295

AN EARLY 20TH CENTURY OPAL AND ROCK CRYSTAL BEAD NECKLACE, the double row of graduated opal beads with faceted rock crystal spacers, to a navette-shaped diamond-set clasp, gross length approximately 41cm. £150–£200



296

A MID 19TH CENTURY GEM-SET BROOCH, the gold knot with bead and wirework decoration, applied with gold leaves and oval-cut gem-set buds, in closed-back pink-foiled settings, length 38mm. £120-£150



297

A RUBY AND DIAMOND SEVEN STONE RING, the three oval-cut rubies spaced by pairs of old-cut diamonds, stamped '18', total diamond weight approximately 0.32 carat, ring size N. £600-£800



298

AN 18CT GOLD PINK TOURMALINE AND DIAMOND RING, the oval mixed-cut tourmaline claw-set between trios of brilliant-cut diamonds, London hallmark for 1983, total diamond weight 0.25 carat, ring size V½. £200-£300



299

A FIVE STONE DIAMOND RING, set with graduating old brilliant-cut diamonds, with rose-cut diamond points, in pierced gallery mount, total diamond weight approximately 1.44 carats, ring size M. £1,200-£1,500

300

AN EARLY 20TH CENTURY RUSSIAN RUBY AND DIAMOND CLUSTER RING, the central old-cut diamond bordered by calibré-cut rubies, within diamond surround and edged with ruby highlights, the outer shank stamped with maker's mark (partially rubbed / later overstruck), 56 zolotniks, later stamped Soviet mixed metals control marks, 583 gold and 916 silver, with case, the silk signed in Cyrillic for Jan Reimann, 31 Nevskii (Prospect), shank with internal sizer beads, ring size approximately J. £1,200-£1,400

Jan Reimann

Jan Reimann was a member of the Union of St Petersburg Jewellers. Reimann opened a shop in the 1840s at 31 Nevskii Prospect, in central St Petersburg, selling popular jewels, including brooches in the form of butterflies and beetles, and often incorporating local Ural gems and Bohemian garnets, mounted in gold and silver. His son Zdenek Ivanovich ran a shop in the Gostinnyi Dvor in the early 20th century.

See: Beyond Faberge by Marie Betteley, David Schimmelpenninck van der Oye, Schiffer Publishing, 2020, page 361.



A PRIVATE COLLECTION OF ROYAL PRESENTATION JEWELS

301

A ROYAL PRESENTATION GOLD BROOCH/PENDANT AND EAR PENDANTS, PRESENTED BY ALEXANDRA PRINCESS OF WALES, 1879, the circular brooch centred with a half pearl within star setting, with ropetwist and beaded decoration, and scalloped outer border, glazed locket verso, and engraved with presentation inscription: 'From the Princess of Wales to Jeannie MacLean on her marriage 12th April 1879', the ear pendants with pearl highlight within palmette borders, suspended from bead and hoop fittings, stamped '18ct', the matched suite cased by Collingwood & Son, the silk stamped 'COLLINGWOOD & SON / 46 CONDUIT STREET LONDON / JEWELLERS & SILVERSMITHS TO PRINCE & PRINCESS OF WALES & ALL THE ROYAL FAMILY', brooch diameter 35mm, ear pendant length 27mm. £1,500–£2,000

Provenance: Formerly the property of Jeannie Mackay (née MacLean).

COLLINGWOOD & SON of 46 Conduit Street was one of the best retail jewellers and goldsmiths in the Mayfair district. The company was founded in 1817 by Joseph Kitching, and by 1824 was trading under the name of Kitching & Abdul. The company moved to Conduit Street in 1830, and by 1837 were appointed 'Jewellers to the Queen'. In 1870 the company took the name of Collingwood & Son, in 1876 changing to Collingwood & Co., and in 1924 to Collingwood Ltd.

Jeannie Mackay (née MacLean)

Jeannie MacLean was born in Aberfeldy, Perthshire, Scotland in 1848.

The brooch and earrings in the above lot were presented to Jeannie MacLean by Alexandra, Princess of Wales, later Queen Alexandra, on the occasion of her marriage. On 12 April 1879, Jeannie married Donald Mackay (1845–1893), son of Donald Mackay (1794–1850), from a family of distinguished Scottish bagpipers. His father Donald was piper to HRH The Duke of Sussex for 25 years and Donald's uncle Angus Mackay (1813–1859) was the first Piper to the Sovereign (Queen Victoria) between the years 1843–1854, a role established in 1843 by the Queen and Prince Albert, and a position which continues to this day.

A talented piper, Donald following in the family tradition. At 18 he won the champion gold medal of the Highland Society of London, being then piper to Ballindalloch, Inverness. For 8 years he held the appointment of piper to Sir George MacPherson Grant, and in 1873 succeeded to the position of the Prince of Wales's piper.

In 1879, Jeannie MacLeod became Donald's second wife, his first wife Elizabeth having died in 1876, leaving two daughters. Jeannie and Donald married in Westminster, and a further daughter, Catherine Jessie, was born in March 1880. The couple went on to have three further children.

In 1895, In 1895 Donald died of blood poisoning from a foot injury. He had completed 20 years of service to the Prince of Wales.

Donald's obituary in the London paper Lloyd's Weekly on 7 January 1893 read: '*Funeral of the Prince of Wales's piper: The Prince of Wales has sustained a great loss in Donald Mackay, his piper. Donald Mackay was considered the best piper in Great Britain, and frequently played before the Queen.... Beautiful wreaths were sent by the Prince and Princess of Wales, by whom Mackay's loss is much regretted. The majority of the (Royal) household attended from Marlborough House, and both the Prince and Princess of Wales were represented.*'

Jeannie Mackay was left a widow at the age of 45 with four children to support, plus her two step daughters from Donald's first marriage.

A report in the South Wales Daily News, Cardiff, on 1 January, 1895, makes reference to Jeannie: '*Prince's Piper: ...Mackay was a gallant piper and died through blood poisoning set up by a wound on his foot. He has been much regretted by the Prince and his family, and the piper's widow is now a pensioner and well taken care of on the Sandringham estate.*'

The census records of 1901 and 1911 show that Jeannie was in fact living at York Cottage at Sandringham and was employed as housekeeper. York Cottage was a large property in the grounds of Sandringham, used by George Duke of York, later George V, the eldest son of the Prince of Wales. In 1893, York Cottage had been given by the Prince of Wales, the future King Edward VII, as a wedding gift to his son who lived there with his wife, the future Queen Mary, after their marriage in 1893. Five of their six children were born there including the future King George VI.

Jeannie Mackay continued working in royal service at York Cottage through the later years of Queen Victoria's reign, throughout Edward VII's reign, (1901–1911), and into the reign of George V. In September 1914, she was awarded the Royal Household Long and Faithful Service Medal, G.V.R. (This civil decoration is awarded by the British monarch to servants of the royal household for long and faithful service for 20 cumulative years). Together with the Coronation silver medal of 1911, this medal group presented to Jeannie Mackay, the Royal Household Pair, was sold at auction at Morton & Eden, Lot 1458, sale 4 July 2019.

Jeannie Mackay died in 1925, aged 78. The three lots offered here for sale are from her personal collection and then by family descent.





302

A GOLD AND ENAMEL PRINCE OF WALES'S FEATHERS BROOCH, the heraldic badge of three ostrich plumes encircled by a royal coronet, applied to a blue enamelled oval plaque, between twin scroll shoulders, contained in a leather Collingwood & Co. case, the case lid bearing the gilt Prince of Wales's feathers, accompanied by a handwritten pencil note reading 'Prince of Wales to Granny Mackay', length 32cm. £300–£500

303

AN EARLY 20TH CENTURY ROYAL CYPHER BROOCH FOR KING GEORGE V AND QUEEN MARY, the pale blue enamelled initials within intersecting white enamelled circlets, with central pearl highlight, beneath red enamelled crown surmount, in fitted case, the silk signed 'The Sheffield Goldsmiths Co. Ltd, Diamond Merchants, 11 Fargate and Chapel Walk', width 28mm. £500–£700

Provenance: Formerly the Property of Jeannie Mackay (née Maclean).

The Sheffield Goldsmiths Co. Ltd moved from 9 and 1 High Street, Sheffield to 11 Fargate in 1906.





304

A PAIR OF 18CT GOLD CITRINE AND DIAMOND EARRINGS BY MISANI, the asymmetric heptagonal-cut citrine collets suspending a similarly set brilliant-cut diamond and abstract gold drop, stamped '750', Italian assay marks, signed 'MISANI', to post and clip fittings, total diamond weight approximately 0.32 carat, length 30mm. £500–£700



305

A PAIR OF SMOKY QUARTZ AND CULTURED PEARL EAR CLIPS, of cluster design, each centred with a smoky quartz within a scalloped surround of cultured pearls, stamped '9CT', diameter 20mm. £200–£300

306

A GEM-SET 'HAMPELMANN' STYLE PENDANT ON CHAIN, the articulated pendant set with brilliant-cut diamonds, a cabochon ruby to the head and cabochon sapphire feet, with graduating calibr e ruby highlights, on suspensory loop, the fancy curb-link chain signed 'Milano' and stamped '750', total diamond weight approximately 0.40 carat, pendant length (excluding suspensory loop) 40mm, chain length 19cm. £1,600–£2,000



307

A DIAMOND, RUBY AND SAPPHIRE 'DAY AND NIGHT' RING, centred with a continuous row of calibr e sapphires and rubies, between swivel hoops of channel set brilliant-cut diamonds, stamped '18k', ring size L. £300–£500

308

AN ARTICULATED DIAMOND SET RING, pav e-set to the front with brilliant-cut diamonds, total diamond weight approximately 1.50 carats, ring size L. £600–£800

According to surface analysis by GCS, the ring is testing as 18ct gold.
Verbal report number 5783-1341.





309

A PAIR OF DIAMOND FLOWER EAR CLIPS, the stylised daffodils of tricoloured design, the petals with engraved detailing, the trumpet and stamen with brilliant-cut diamonds, total diamond weight approximately 0.70 carat, length 26mm.

£700–£900



310

A PAIR OF DIAMOND EAR CLIPS, CIRCA 1960, the bicoloured sprays each set with an old brilliant-cut diamond, with scrolled petals to one side pavé-set with brilliant-cut diamonds in a ropewrist border, total diamond weight approximately 2.80 carats, length 25mm.

£1,000–£1,500



311

A PINK SAPPHIRE AND DIAMOND DRESS RING, the oval-cut pink sapphire within a pierced bombé mount set throughout with brilliant-cut diamonds, to a reeded hoop, stamped 'Au750', total diamond weight approximately 0.60 carat, ring size M.

£600–£800

312

A 'POWER' RING BY DIANE VON FURSTENBERG FOR H. STERN, the faceted ring of geometric design pavé-set with vari-coloured circular-cut sapphires, maker's mark 'HS', Tibetan Love Knot signature for Diane von Furstenberg, stamped 'F' and '750', ring size L–M.

£2,000–£3,000





313

THREE LATE 19TH CENTURY AUSTRO-HUNGARIAN SAINT GEORGE AND THE DRAGON JEWELS, the figural pendant decorated with polychrome enamel and gem-set highlights, the dragon wings hinged and rotating, with a pearl drop below and suspended from a seed pearl-set surmount, on a later unassociated silver chain, Austro-Hungarian assay marks to pendant, together with an enamel and paste-set ring and brooch of similar design, both converted from earlier jewels, *pendant length 6.5cm.* (3) £100–£200



314

A 19TH CENTURY FIVE STONE DIAMOND RING, set with graduated row of cushion-shaped diamonds in pinched collet settings, mounted in silver and gold, *total diamond weight approximately 1.30 carats, ring size P–Q.* £400–£600

315

A DIAMOND CLUSTER RING, set centrally with a cushion-shaped rose-cut diamond within a surround of similarly-cut diamonds, between slightly tapered shoulders, *ring size L.* £600–£800



316

A DIAMOND RING, SET WITH TWO BRILLIANT-CUT DIAMONDS, stamped '18CT' and 'PLAT', *total diamond weight approximately 0.60 carat, ring size L–M.* £300–£400

317

A DIAMOND FIVE STONE RING, set with a graduated row of old brilliant-cut diamonds, stamped '18CT', *total diamond weight approximately 0.85 carat, ring size N.* £300–£500





318

AN ITALIAN MICROMOSAIC, ROME, CIRCA 1800, depicting a recumbent brown and white spaniel, within a grassy landscape, with trees beyond, the oval panel edged with a red and white millefiore pellet surround, mounted as a brooch within a finely chased gold floral border, with glazed hinged locket compartment verso, and ring suspension above, *dimensions 35 x 28mm*.

£1,200–£1,500

The micromosaic is in the manner of Antonio Aguatti (late 18th century–1846).

Provenance: A similar example depicting the same composition was sold at Christie's, 11 April 2002, Sale 6674, The Dr Anton C R Dreesmann Collection. Lot 842.

In the 18th century, large-scale Italian mosaics, inspired by the grand works of Ancient Rome, were falling out of favour. Reserved mainly for decorating the floors of Rome's religious buildings—ie St Peter's Basilica - the artisans responsible for creating them were increasingly short of work. Employed by the Studio del Mosaico della Fabbrica della Basilica di San Pietro, later known as the Vatican Mosaic Workshop, they supplemented their income by creating miniaturised versions of their mosaics to sell to private customers.

Giacomo Raffaelli (1775–1836) is widely considered to be the founding father of the craft of micromosaics. These miniature works of art grew in popularity with the arrival of wealthy travellers on the Grand Tour, perfectly capturing Italy's rich artistic tradition in miniature, and making the perfect souvenir from their travels in Italy.

The art form of micromosaics made dramatic advances from the classically inspired images of architecture prevalent in the late 18th century, towards more natural representations, due largely to the mosaicist **Antonio Aguatti**. Aguatti worked for the Vatican workshops whilst simultaneously running his own studio, and is credited with perfecting the techniques to create a variety of tesserae shapes, rather than just the uniform square and rectangular forms, and for the skills to blend different coloured tints. These multicoloured shaped tesserae lent greater realism to the the portrayal of plants, flowers, birds and animals. By the 1820s, Aguatti's images were widely copied by other workshops, making exact attribution to an individual master impossible without signatures on each work.

The depiction of dogs was highly popular as part of the romantic genre of the 19th century, dogs being symbolic of faithful love. Due to their association with royalty, King Charles spaniels were frequently portrayed in paintings and micromosaics, this trend for pets as subjects largely led by the artist Edwin Landseer (1802-73).

Literature: Jeanette Hanisee Gabriel: *The Gilbert Collection, Micromosaics, London 2002*: For the similar composition of a spaniel in micromosaic signed by Antonio Aguatti, see p.75, no. 23.

319

A CORAL AND MICROMOSAIC NECKLACE, the two graduated strands of *Corallium rubrum* beads terminating in a gilt metal mounted goldstone clasp, inset with a micro-mosaic panel, *length approximately 57cm*.

£150–£200





320

A DIAMOND SINGLE STONE RING, set with a transitional-cut diamond in a raised claw setting with a rose-cut diamond to either side, stamped 'PLAT', diamond weight approximately 1.45 carats, ring size L. £2,400–£3,000

321

A COLOMBIAN EMERALD AND DIAMOND RING, the octagonal cut-emerald in four claw setting, the gallery with pierced vertical decoration, between baguette-cut diamond shoulders, shank stamped 'Pt 850', and '5.12', emerald approximate weight 5.12 carats, ring size M. £3,000–£5,000

According to a verbal report from GCS, the emerald is of Colombian origin with indications of moderate clarity enhancement. Verbal report number 5783-1590.





322

A MULTI-STRAND EMERALD BEAD FESTOON NECKLACE, the eleven rows of graduating emerald beads with two vertical spacer bars, and gold hook fastener, unmarked, with S. J. Phillips pouch, bead lengths 9.5 - 3.0mm, necklace length 46.5cm.

£5,000-£7,000



323

A LAPIS LAZULI SET GOLD AND DIAMOND FLORAL PENDANT NECKLACE, centred with a circular lapis lazuli inset pendant, applied with a foliate trefoil with heart motif below set with a brilliant-cut diamond highlight, the bale similarly diamond set, suspended from a twin row belcher-link back chain with with diamond highlights, stamped '750' with maker's mark 'LVV', together with an additional sapphire and diamond set slider fitting, necklace length 37cm, central roundel diameter 22mm. £1,500-£2,000



324

A DOUBLE ROW DIAMOND BAND RING, the domed band pavé-set to the front with a double row of brilliant-cut diamonds, total diamond weight approximately 1.70 carats, ring size 1½. £800-£1,200

According to surface analysis by GCS, the ring is testing as 18ct gold. Verbal report number 5783-1342.



325

A 'HAPPY DIAMOND' RING BY CHOPARD, the brilliant-cut 'floating' diamond in a heart-shaped glazed compartment, in a tapering and reeded mount further set with similarly-cut diamonds, signed 'Chopard', stamped '750', numbered '82-5378-2*' (rubbed), maker's pouch, ring size K. £500-£700

326

A TWO COLOUR GOLD AND DIAMOND SET BRACELET, composed of pierced oval links with textured finish, with domed diamond set spacers, together with a matching single earring, length 21cm. £1,000-£1,500

According to surface analysis by GCS, the yellow gold links in the bracelet test as 18ct gold, the white gold links in the bracelet as 10ct gold, and the single earring tests as 18ct gold. Verbal report number 5783-1348.



327

AN EMERALD AND DIAMOND NECKLACE, the heart-shaped emerald and brilliant-cut diamond cluster suspended by an articulated brick-link chain, spaced by brilliant-cut diamond collets, cased by H. Stern, total diamond weight approximately 0.54 carat, length 42cm.

£400-£600

According to surface analysis by GCS, the necklace is testing as 18ct gold. Verbal report number 5783-1344.



328

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

£1,000-£1,500

329

A GEM-SET HEART PENDANT ON CHAIN, the polished pendant inset with cabochon hearts of sapphire, emerald and ruby, randomly spaced with brilliant-cut diamonds, the reverse pierced decorated, and stamped '750CB', suspended from a hinged bale, the belcher-link chain with double-sided diamond set lobster claw clasp, pendant and chain stamped '750', pendant length 38mm, chain length 59.5cm.

£2,400-£3,000



330

A 9CT GOLD AGATE PENDANT, 1977, and a hardstone pendant, the oval banded agate plaque with applied 9ct gold bust of a maiden with single-cut diamond highlights to the hair, within a woven gold border, London hallmark, maker's mark 'TAR', together with a polished nephrite heart pendant with applied fern leaf spray, stamped '9CT', lengths 6.5cm and 5.3cm. (2)

£200-£300

331

A DIAMOND SET CHAIN BRACELET, the bicolour curb-link bracelet alternately set with pairs of brilliant-cut diamond collets, stamped '750' with lozenge maker's mark 'BC', total diamond weight approximately 1.20 carats, length 18cm.

£600-£800





332

AN ENAMEL AND MOONSTONE PENDANT BY CARLO GIULIANO, CIRCA 1870, the quatrefoil pendant centred with a cushion-shaped garnet set within four elongated moonstone cabochons, further spaced by polychrome enamel decorated fleur-de-lys motifs, gold mounted, maker's mark 'C.G', length 47mm. £2,000–£3,000

The Italian jeweller **Carlo Giuliano** (1831–1895) was a leading exponent in the Renaissance revival style in the second half of the 19th century. A goldsmith and jeweller, he was working in London from 1860.

Giuliano's career began initially in Naples, working for Alessandro Castellani, who sent him to London to establish a branch of the Casa Castellani. He left Castellani's employ in the early 1860s, establishing his own workshops in Frith Street, Soho, and retailing his jewels through established jewellers such as Robert Phillips, Hunt & Roskell and C. F. Hancock. In 1874, he opened his own retail premises at 115 Piccadilly, specialising in beautifully detailed enamel work and unusual gemstones, inspired by the Renaissance style. The Frith Street workshops were retained until 1877 after which all production moved to the Piccadilly premises. Patronised by Queen Victoria, and a favourite of the Pre-Raphaelite artists and fashionable elite, the business proved successful. After Giuliano's death in 1895, his two sons Carol and Arthur continued the business under the new name of Carlo & Arthur Giuliano, still operating from Piccadilly until 1912 when they moved to 48 Knightsbridge, although with the tragic suicide of Arthur in 1914, the shop finally closed its doors.



333

A SEED PEARL COLLAR NECKLACE, the uniform seed pearl lattice joined by chain connections, to a brilliant-cut diamond set clasp, length 38cm. £800-£1,200



334

A LATE 19TH CENTURY CHINESE EXPORT GOLD BANGLE RETAILED BY WANG HING, the hinged broad bangle decorated throughout in relief with Chinese village scenes, against a matted ground, stamped to the inside 'W.H 20', inner diameter 5.8cm. £1,800–£2,200

According to surface analysis by GCS, the bangle is testing as 19ct gold. Verbal report number 5783-1345.

Wang Hing was one of the foremost retailers of Chinese export silver during the Colonial era, operating a highly successful business in Canton from the mid 19th century and later in Hong Kong.



335

A THREE STONE DIAMOND RING, of tapered bombé style, the brilliant-cut diamond collets spaced by reeded decoration, total diamond weight approximately 0.48 carat, ring size K½. £400–£600

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

336

A GOLD BANGLE, of continuous lattice work design, with flowerhead boss motifs throughout, inner diameter 6cm.

£600–£800

According to surface analysis by GCS, the bangle is testing in the range of 14ct gold to 18ct gold. Verbal report number 5783-1342.



337

AN ASSYRIAN REVIVAL GOLD HINGED BANGLE, CIRCA 1870, of broad convex form, decorated throughout with raised Assyrian figures, the 'Protective Spirits', including the human headed winged lion and guardians - the 'ugallu' and the 'urmahlilu', finely chased and applied to a textured ground, between beaded borders, unmarked, external width 65mm, internal width 50mm. £2,000–£3,000

A very similar bangle to this lot was included in the British Museum's exhibition: *'I am Ashurbanipal, king of the world, king of Assyria'* held 8 November 2018 – 24 February 2019. The bangle is of identical construction, but depicts a lion hunt with chariot and winged genies. Although the maker has not been identified, it can be assumed the bangle offered here for sale is by the same jeweller. (See BM Exhibition catalogue, No. 320, page 311).

The bangle decoration takes inspiration from the gypsum relief panels entitled 'Protective Spirits', circa 645–640 BC, from the North Palace, Nineveh, from the reign of Ashurbanipal, King of the Assyrian Empire 669–631 BC. Ashurbanipal is generally remembered as the last great King of Assyria. The Protective Spirits were believed to guard the King's residences and prevent dangerous supernatural forces from entering - the 'ugallu' (Great Lion) was represented with a lion head with upright ears, and feet of eagles' talons, the raised hand holding a dagger, the lower hand a mace, a symbol of authority: the 'urmahlilu' (Lion Man) was half man, half lion and associated with guarding the bathing rooms. These vast panels were shipped back from Nineveh in 1847 after their discovery in the 1840s, to be housed in the British Museum where they still remain. (Ref: 1856, 0909.25).

The ruins of the ancient Assyrian empire in Mesopotamia were discovered in the mid 19th century by British and French archaeologists. In the 9th–7th centuries BC, the kings of Assyria had forged the greatest empire the region had ever known, the grandest city being Nineveh, which was excavated by the British archaeologist Sir Austen Henry Layard in 1847, creating international interest.

Nothing of Assyrian art was known until this time, in contrast to the Greek and Egyptian civilisations, but from the ancient cities of Babylon and Nineveh, described in the Bible, there were few antiquities. When the great winged bulls and lions and the sculptured reliefs from the Assyrian palaces at Khorsabad, Nimrud and Nineveh were shipped back to the Louvre and the British Museum, they provided dramatic visual evidence of this lost culture.

Assyrian style jewellery was almost exclusively a British phenomenon, although it was not widely taken up by jewellers. Three leading London firms showed 'Nineveh' inspired jewels at the 1851 Exhibition - Hunt & Roskell, Garrard and Watherston & Brogden. It was then nearly two decades from the 1840s discoveries before the Assyrian revival style really took hold, reaching its peak around 1872–4. The designs of the big Bond Street firms were quickly imitated by other jewellers. Some exceptional pieces were made in coloured enamels by Backes & Strauss, but most Assyrian style jewellery was plain gold, with relief designs copying scenes from the Assyrian palace sculptures now at the British Museum, such as the bangle offered here for sale. Other examples were made by jewellers such as Bright & Sons of Scarborough, who exhibited bracelets at the London exhibition of 1872.

Literature:

Charlotte Gere & Judy Rudoie: *Jewellery in the Age of Queen Victoria*; pub. The British Museum Press, 2010, pages 387-395.

The BP exhibition I am Ashurbanipal; ed. Gareth Brereton, pub. Thames & Hudson, The British Museum 2018.





338

A DIAMOND CLUSTER PENDANT, the pierced pendant set throughout with brilliant-cut diamonds and centred with a principal marquise-cut, the reverse signed 'Kutchinsky', to a tapered bale and suspended by an 18ct gold belcher-link chain by Chopard, the chain stamped '750' with European convention and Swiss assay mark, signed 'Chopard', total diamond weight approximately 4.30 carats, chain length 42cm.

£2,600–£3,000



339

A DIAMOND NECKLACE, the fancy-link 18ct gold chain leading to an openwork triangular-shaped frontispiece set throughout with brilliant-cut diamonds and with marquise-cut diamond sprays to the corners, signed 'Kutchinsky', European convention marks, maker's case, total diamond weight approximately 3.75 carats, length 41cm.

£3,000–£5,000



340

A PAIR OF EAR CLIPS BY BULGARI, CIRCA 1960, the tapered panels with reeded decoration, signed 'Bulgari', stamped '750', length 18mm.

£300–£500

341

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

£1,200–£1,500





342

RUBY AND DIAMOND CLUSTER RING BY KUTCHINSKY, 1989, the cushion-cut ruby within a flowerhead setting of brilliant-cut diamonds, shank signed and with maker's mark, full London hallmark, *total diamond weight approximately 1.60 carats, ring size K.* £1,500–£2,000



343

A RUBY AND DIAMOND THREE STONE RING, The oval mixed-cut ruby claw set between two brilliant-cut diamonds, stamped '18ct' and 'PLAT', *total diamond weight approximately 0.45 carat, ring size P.* £400–£600

344

A GOLD AND ENAMEL CUFF, the broad hinged bangle with highly stylised pierced scrollwork throughout, with polychrome enamel floral decoration and a blue enamel border, Egyptian guarantee mark, unidentified maker's mark, *bangle width 49mm.* £3,600–£5,000

According to a PMI test on an XRF Analyzer, the metal is testing as 20ct gold.





345

A DIAMOND BROOCH, adapted from a pair of clip brooches, circa 1940, of sculptural design, modelled a two coiled spirals with tri-form flared detail below, set throughout with brilliant, baguette and single-cut diamonds, both clips with original hinged twin prong fittings to the reverse, now conjoined, total diamond weight approximately 6 carats, dimensions 40 x 60mm. £2,000–£3,000

346

A DIAMOND SINGLE STONE RING, set with an old cushion-shaped diamond, weighing 3.34 carats, in a claw setting between slightly tapered shoulders, ring size H. £5,000–£7,000



347

A SRI LANKAN SAPPHIRE AND DIAMOND RING, the cushion-cut sapphire in a four claw setting, between baguette-cut diamond shoulders, stamped 'P.m' and '900', *sapphire weight approximately 14.80 carats, ring size O.* £6,000–£8,000

Accompanied by a report from GCS stating that the sapphire is of Sri Lankan origin, with no indications of heating. Report number 5783-1588, dated 14 February 2023.





348

A DIAMOND NECKLACE, designed as three tiered scrolls set throughout with calibr -cut diamonds with brilliant-cut diamond accents, suspended from a two-row faceted cable-link chain, Italian assay mark, stamped '750', total diamond weight very approximately 1.50 carats, pendant length 35mm. £1,000–£1,500

349

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval sapphire cabochon claw set within a surround of single-cut diamonds, total diamond weight approximately 0.35 carat, ring size O. £200–£300



350

A DIAMOND CLUSTER RING, the tiered cluster set throughout with brilliant and single-cut diamonds, total diamond weight approximately 1.85 carats, ring size K–L. £700–£900

351

AN EARLY 20TH CENTURY DIAMOND CLUSTER RING, set throughout with old-cut and transitional-cut diamonds, total diamond weight approximately 2.15 carats, ring size L. £800–£1,200



352

A SAPPHIRE AND DIAMOND CUFF, the tapering double-hinged cuff with textured Florentine finish, the front centred with a diamond-set scrolling bow, detaching to form a brooch, the sides inlaid with circular-cut sapphire highlights, stamped '750', (one diamond deficient), inner diameter approximately 6cm. £2,400–£3,000



353

A DIAMOND SINGLE STONE PENDANT ON CHAIN, the brilliant-cut diamond, claw-set and suspended by a snake-link chain stamped '750', diamond weight approximately 1.10 carats, chain length 41.2cm. £1,700–£2,000



354

A DIAMOND SINGLE STONE RING, set with an old cushion-shaped diamond between slightly tapered shoulders, stamped 'PLAT', diamond weight approximately 1.70 carats, ring size J. £1,500–£1,800

355

A COLOUR CHANGE SAPPHIRE AND DIAMOND RING, the oval mixed-cut sapphire, weighing 11.04 carats, claw set between trios of marquise-cut diamonds, to graduated brilliant-cut diamond shoulders, total diamond weight approximately 0.63 carat, ring size N½. £2,000–£3,000

Accompanied by a report from GIA stating that the sapphire is of Sri Lankan origin with no indications of heating. Report number. 6214580845, dated 7 April 2021.





356

AN ART DECO DIAMOND BRACELET, CIRCA 1930, set throughout with old-cut, brilliant-cut, baguette and single-cut diamonds, composed of two articulated rectangular pierced decorated panels, both centred with a principal transitional-cut brilliant of approximately 1.10 carats each, the panels spaced by pairs of tapered geometric links conjoined by a central barrel links, with invisible clasp, platinum mounted, *total diamond weight approximately 11.5 carats, length 19cm.*

£6,000–£8,000





357

A DIAMOND RING, the brilliant-cut diamond, weighing 1.02 carats, of brownish orange tint, between baguette-cut diamond shoulders and mounted in 18ct gold, UK hallmark, maker's mark 'DOM', ring size N-O. £4,000-£6,000

Accompanied by a report from IGI stating that the diamond weighing approximately 1.03 carats is Natural Fancy Deep Brownish Orange colour, SI clarity. Report number F3J03598, dated 20 July 2004. Please note that this report shows the diamond in a different setting to the one sold here.

According to a verbal report from GCS, the diamond, weighing 1.02 carats, is confirmed as Natural Fancy Deep Brownish Orange colour, I1 clarity. Verbal report number 5783-1569.

358

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond, weighing 3.10 carats, in six claw raised setting, platinum mounted, shank stamped '900' and '3.10', ring size L½. £13,000-£15,000

According to a verbal report from GCS, the diamond is K colour, Flawless clarity. Verbal report number 5783-1589.



359

A DIAMOND SET MONKEY BROOCH, realistically modelled, the monkey set throughout with circular-cut diamonds and red stone eyes, seated on a plain bar with cultured pearl terminals, *total diamond weight approximately 0.48 carat, length 4.5cm.* £500-£700



360

A LATE 19TH CENTURY RUBY AND DIAMOND CRESCENT BROOCH, the crescent set with graduated mixed-cut rubies and old brilliant-cut diamonds, the knife-wire bar with a pearl to the centre and a mixed-cut ruby to each terminal, mounted in silver and gold, *length 47mm.* £400-£500



361

A DIAMOND ARROW BROOCH, the knife-edge bar intersected with a horseshoe, set throughout with old-cut diamonds, gold mounted, *length 6.3cm.* £300-£400



362

A LATE 19TH CENTURY SAPPHIRE AND DIAMOND CRESCENT BROOCH, the crescent set with graduated mixed-cut sapphires and old brilliant-cut diamonds, the knife-wire bar with a pearl to the centre and similarly-cut sapphire and diamond terminals, mounted in silver and gold, *length 47mm.* £400-£500

363

A LATE 19TH CENTURY PORTRAIT MINIATURE FRAME, the double-sided frame set throughout with circular-cut pastes, mounted in silver and gold, the one side containing a painted oval portrait of a lady wearing a red dress and pearl jewellery, on paper, *length 45mm.* £150-£200





364

A LATE 19TH CENTURY DIAMOND FLOWER BROOCH, set throughout with old brilliant, cushion and rose-cut diamonds, the layers of petals and stamen rotating, mounted in silver and gold, later brooch fitting, *total diamond weight approximately 3.75 carats, length 35mm.*

£2,000–£3,000



365

AN EARLY 19TH CENTURY DIAMOND CLUSTER RING, set with an old pear-shaped diamond in a surround of old cushion-shaped diamonds, between scrolled shoulders each set with an old brilliant-cut diamond highlight, mounted in silver and gold, *principal diamond weight very approximately 1.00 carat, ring size L.*

£2,600–£3,000



366

A DIAMOND CLUSTER RING, set throughout with old-cut and transitional-cut diamonds, stamped 'PLATINUM', *total diamond weight approximately 1.41 carats, ring size L.*

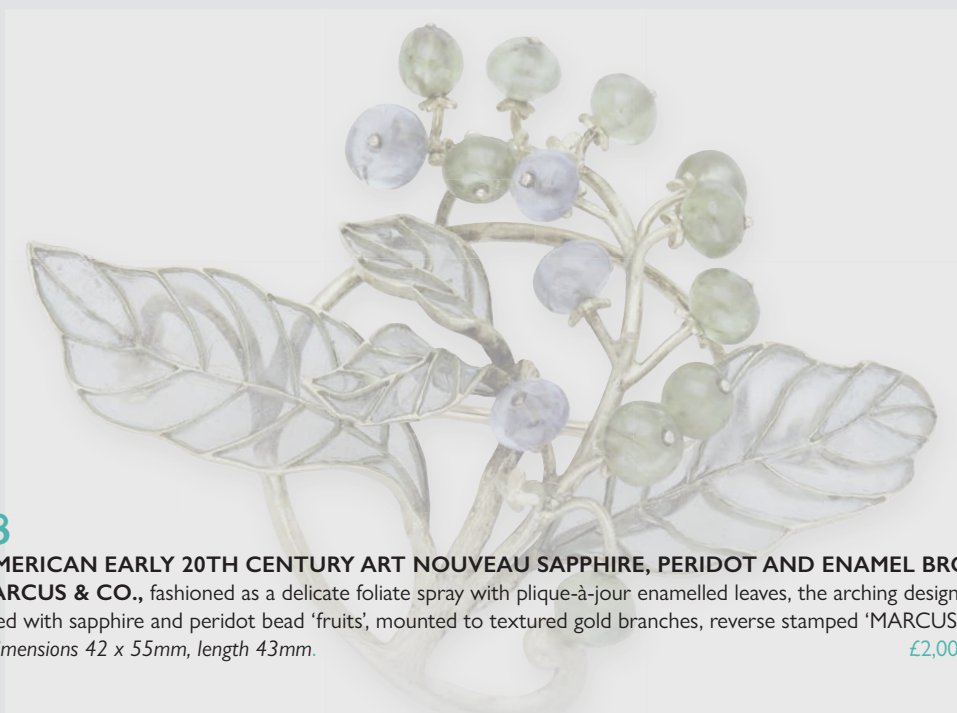
£600–£800

367

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

£1,200–£1,500





368

AN AMERICAN EARLY 20TH CENTURY ART NOUVEAU SAPPHIRE, PERIDOT AND ENAMEL BROOCH BY MARCUS & CO., fashioned as a delicate foliate spray with plique-à-jour enamelled leaves, the arching design mounted with sapphire and peridot bead 'fruits', mounted to textured gold branches, reverse stamped 'MARCUS & CO 18K', dimensions 42 x 55mm, length 43mm. £2,000-£3,000

MARCUS & CO.

Herman Marcus (1828–1899) was born and raised in Germany and began his jewellery career at the court jewellers Ellemeyer in Dresden. In 1850 he emigrated to New York, first finding work with Tiffany & Co., then later with Ball, Black & Co., before going into partnership in 1864 with Theodore Starr. The company traded under the name of Starr & Marcus until 1877, when Herman returned to work for Tiffany & Co. In 1884, he joined his son William in business with George Jacques, the company trading as Jacques & Marcus. After Jacques's retirement in 1892, the company was renamed Marcus & Co. and within a few years, his second son George joined the family business.

Marcus & Co. continued to rise in profile. In 1897 the firm exhibited over 40 pieces in the Society of Arts and Crafts in Boston. Herman's time in Dresden had taught him technical skills of craftsmanship including plique-à-jour enamelling, and around the turn of the century, some of the firm's finest work incorporated the use of these delicate translucent enamels in their Art Nouveau flower jewels, often using the so called 'neglected' gemstones in their work - such as chrysoberyl, zircon, tourmaline, opal and peridot. In 1899, Herman died and his two sons continued the business, working in the Art Nouveau and Arts and Crafts styles which remained popular in America as late as the 1920s, as well as keeping in touch with emerging fashions.

In 1939 Marcus & Co. were one of only five jewellers to exhibit their jewellery designs in the 'House of Jewels' at the New York World Fair alongside Tiffany & Co., Cartier, Udall & Ballou and Black, Starr & Frost, showing the high level of prestige with which their jewellery was regarded. The Second World War proved too challenging a time for the company, and in 1941 the firm was sold to Gimbell's, the department store, which merged in 1962 with Black, Starr & Frost. Today, Marcus & Co. are considered one of the outstanding early 20th century American jewellers.



369

A LATE 19TH CENTURY AMERICAN LILY OF THE VALLEY DIAMOND SPRAY BROOCH, BY J. E. CALDWELL & CO., the realistically designed Lily of the Valley sprig set throughout with graduated rose-cut diamonds, to a knife-wire stem suspending a series of old brilliant-cut diamond flowerhead drops, all tied by a rose-cut diamond set ribbon, the reverse signed 'J E C & CO', stamped serial number 'G2737', cased, total old brilliant-cut diamond weight approximately 3.51 carats, length 7cm. £4,000–£6,000

J. E. CALDWELL

Originally established as Caldwell & Bennett in 1839 by James E. Caldwell and his partner James M. Bennett, J. E. Caldwell & Co. has been manufacturing and retailing fine jewellery in Philadelphia since 1841. During the mid 19th century the firm was the chosen by agents of the women's magazine 'Godey's Lady's Book', best known for its hand-tinted fashion plates, to fill jewellery orders placed by its subscribers. After receiving so many requests for jewellery designs the editors began to include illustrations and descriptions of the latest jewellery fashions, suggesting that the purchases be made through J. E. Caldwell & Co.

Along with Tiffany, Starr & Marcus and others, J. E. Caldwell & Co. exhibited at the 1876 Centennial Exhibitions in Philadelphia. The exhibition was in celebration of the nation's birthday and designed to display the progress of the United States in arts, industry, science and commerce.

Towards the end of the 19th century the firm manufactured beautiful Art Nouveau jewellery, set with unusual gemstones and of naturalistic design. They went on to create fine Art Deco jewellery throughout the 1920's for which they are still recognised today.

To this day, J. E. Caldwell & Co. continues to operate from its Chestnut Street location in Philadelphia.





370

A MID 20TH CENTURY JADE AND DIAMOND BROOCH, retailed by Liberty, the pierced jadeite plaque carved to depict fruiting foliage and flowers, between scrolling fleur-de-lys terminals set with single-cut diamonds, jade untested, fitted case by Liberty, London, length 6.5cm. £800–£1,000

371

A LATE 19TH CENTURY DIAMOND THREE STONE RING, the graduated old brilliant-cut diamonds with similarly-cut diamond highlights between, to a carved and scrolled gallery, mounted in gold, stamped '18CT', principal diamond weight approximately 1.55 carats, remaining total diamond weight approximately 1.60 carats, ring size L. £4,000–£6,000



372

A JADEITE JADE BEAD NECKLACE, comprising 77 graduated jadeite jade beads measuring approximately 10mm to 5.3mm, to an Art Deco diamond domed clasp, set with five single-cut diamonds, platinum mounted, *length 64cm*.

£10,000–£12,000

Accompanied by a Report from The Gem & Pearl Laboratory stating that samples of the jadeite jade beads from the necklace were tested and no evidence of treatment observed. Report number 22688, dated 24 January 2023.





373

A PAIR OF GEM-SET EARRINGS BY VOURAKIS, of flowerhead design, set with sapphire and ruby cabochons and pavé-set brilliant-cut diamond petals, stamped '750', signed 'VOURAKIS', total diamond weight approximately 1.60 carats, length 25mm. £600-£800



374

A SAPPHIRE AND DIAMOND CLUSTER RING, set with an oval-cut sapphire within a surround of brilliant-cut diamonds, stamped '18CT GOLD', total diamond weight approximately 0.60 carat, ring size J - K. £300-£500



375

A SAPPHIRE AND RUBY RING, CIRCA 1890, the gold tapered band bezel set with a rectangular-cut sapphire between two circular-cut rubies, the inner band inscribed 'P.A.1894', ring size O. £300-£400



376

AN 18CT GOLD RUBY AND DIAMOND CLUSTER RING, 1983, the mixed-cut ruby claw-set within a surround of brilliant and baguette-cut diamonds, London hallmark, total diamond weight approximately 0.40 carat, ring size V. £600-£800



377

AN AMETHYST NECKLACE AND BRACELET SUITE, of open fancy-link chains spaced by amethyst beads, the bracelet en suite, partial 18ct gold hallmarks, necklace length 75cm. £1,500-£1,800



378

A PAIR OF AMETHYST AND DIAMOND CHANDELIER EARRINGS, each composed of an amethyst and diamond cluster surmount, suspending a cascade of square-cut amethysts and brilliant-cut diamonds with chain connections, to clip fittings, stamped '750' and '18Tk', total diamond weight approximately 3.10 carats, length 7cm. £2,000–£3,000



379

A PAIR OF RHODOLITE GARNET AND DIAMOND CLUSTER EAR STUDS, the circular-cut garnets collet-set within a surround of brilliant-cut diamonds, to post fittings, total diamond weight approximately 2.56 carats, diameter 15mm. £600–£800

380

A SAPPHIRE AND DIAMOND DRESS RING, the cushion-shaped purple sapphire in a rubover setting between bicoloured tapering shoulders, pavé-set with old brilliant-cut diamonds, sapphire weight approximately 4.70 carats, total diamond weight approximately 0.75 carat, ring size N–O. £3,000–£5,000

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



381

A LATE 19TH CENTURY BURMESE RUBY FIVE STONE RING,
the graduated cushion-cut rubies claw set to a carved scroll gallery,
mounted in gold, *ring size K*. £2,000–£3,000

According to a verbal report from GCS, the three principal rubies
are of Burmese origin with no indication of heating. Verbal report
number 5783-1133.



382

A DIAMOND SINGLE STONE RING, set with a brilliant-cut diamond of yellow tint, weighing 10.13 carats, Swedish assay marks for 1987, ring size N. £40,000–£50,000

Accompanied by a report from GCS stating that the diamond is Fancy Light Yellow colour, VVS1 clarity. Report number 80249-84, dated 30 January 2020.



383

A **DIAMOND SINGLE STONE RING**, the princess-cut diamond, weighing 1.51 carats, in a four-claw setting, mounted in 9ct white gold, (illustrated unmounted), *ring* size N. £6,000–£8,000

Accompanied by a report from GIA stating that the diamond is D colour, VS1 clarity. Report number 16429531, dated 7 December 2007. Please note that this report is over 10 years old and may require updating.



ALL MIXED LOTS ARE FULLY ILLUSTRATED ON OUR WEBSITE
WWW.NOONANS.CO.UK

384

FOUR GEM-SET RINGS

Comprising a four stone diamond ring, an 18ct gold single stone diamond ring, a diamond cluster ring and a ruby, sapphire and white stone ring, *first ring size K*. (4) £150–£200

385

TWO DIAMOND RINGS

Comprising a three stone ring set with brilliant-cut diamonds; a single-cut diamond half eternity band, together with a plain polished platinum band, *total diamond weight approximately 0.85 carat*, *ring sizes N, O and O*. (3) £400–£500

386

A COLLECTION OF ASSORTED SILVER JEWELLERY

Including chains, brooches, rings, bangles and two fob watches. (Quantity) £100–£120

387

A MULTI-STRAND CULTURED FRESHWATER PEARL NECKLACE

The cultured freshwater pearls spaced by 9ct gold beads, Birmingham assay marks, *length 46.5cm*. £100–£150

388

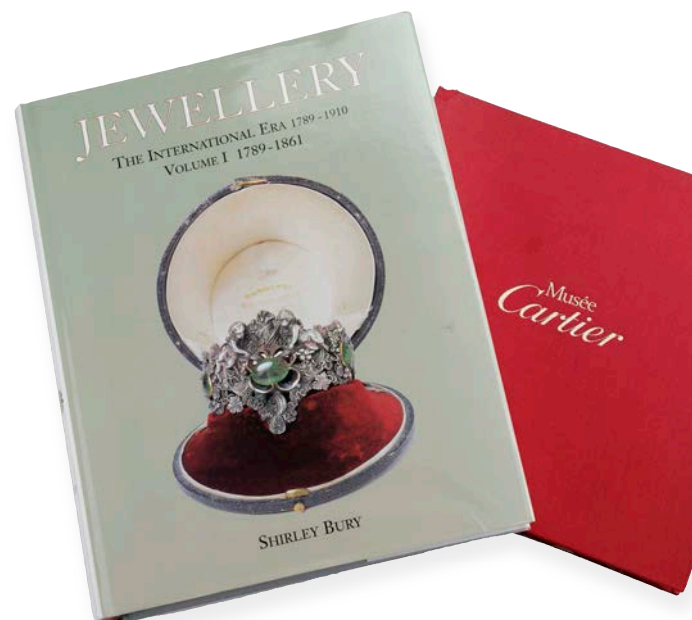
A SMALL COLLECTION OF BEAD NECKLACES

Comprising a *Corallium rubrum* bead necklace (broken) and two pairs of earrings, the drops with missing fittings, a graduated carnelian bead necklace and a row of amber prayer beads, *carnelian bead necklace length 47cm*. £300–£400

389

TWO JEWELLERY REFERENCE BOOKS

Comprising 'Jewellery 1789–1910: The International Era - Volume 1: 1789–1861' by Shirley Bury, published by the Antique Collectors' Club, 1991, together with 'Musée Cartier: The Cartier Museum at The Goldsmiths' Hall Foster Lane London, Exhibition 23rd May - 10th June 1988', both hardcover. (2) £100–£200





390

A COLLECTION OF GEM-SET BROOCHES AND PENDANTS

Comprising a ruby and cultured pearl foliate brooch, a 9ct gold pierced textured flowerhead pendant centred with a mixed-cut peridot, suspended on a fancy-link chain, stamped '9k', an amethyst set pendant on a fine curb-link chain and three garnet set pendants. (6) £300-£500

391

A COLLECTION OF ASSORTED PENDANTS, CIRCA 1900

Comprising a half pearl flowerhead pendant/brooch, to later bale and fine belcher-link chain necklace, a ruby, sapphire, emerald and half pearl pendant, stamped '9c', on belcher-link chain, an aquamarine two stone drop pendant, and another similar set with a peridot, both stamped '9c', on fine chain necklaces and two scrolled gem-set pendants. (6) £300-£500

392

A SMALL COLLECTION OF MISCELLANEOUS ITEMS

Comprising a pair of silver crest cufflinks and a similar lapel brooch, a silver Maltese cross medallion (uninscribed) London 1912, a garnet-set openwork pendant cross with enamel decoration, a silver filigree rosary, a four strand necklace of garnet coloured glass beads, an engine-turned silver cigarette holder, Birmingham 1977 and an Indian or Burmese box, repoussé decorated with elephants and lions, trees and flowers, box length 8cm. (Quantity) £150-£200

393

A COLLECTION OF ANTIQUE JEWELLERY

To include a large Victorian swivel locket brooch, a banded agate set panel brooch, another pendant and a selection of further brooches and pendants. (Quantity) £100-£200

394

A SMALL COLLECTION OF CORAL AND CULTURED PEARL JEWELLERY

Comprising three bracelets, the first set with alternating strands of cultured pearls and graduated *Cvorallium 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) £200-£300

395

A SMALL COLLECTION OF 19TH CENTURY PEARL JEWELLERY

Comprising a five row seed pearl choker necklace, to a scroll engraved gold panel clasp, a rose-cut diamond and pearl set gold clasp for a six row necklace/bracelet, a seed pearl and ruby set gold hoop brooch and four pearl set stickpins, (all pearls untested), *various lengths*. (Quantity)

£200–£300

396

A SMALL COLLECTION OF JEWELLERY

Comprising five pendants, of which three are gem-set, a hardstone brooch and a box-link chain, various '750' stamps and maker's marks, *chain length 42cm*.

£750–£800

397

FOUR 19TH CENTURY BROOCHES

Comprising a rose-cut diamond and turquoise cabochon rectangular panel brooch, a pale blue enamel and graduated old-cut diamond scrolled foliate brooch, a floral micro-mosaic brooch and a round filigree panel brooch, *various lengths*. (4)

£200–£300

398

FOUR JEWELS

Comprising a 9ct gold propelling toothpick, a 9ct gold seed pearl set hinged bangle, a 15ct gold amethyst and seed pearl brooch and a 9ct gold mounted pendant, *first length 5cm*. (4).

£200–£300

399

A COLLECTION OF CULTURED PEARL JEWELLERY

Comprising three necklaces; a cultured pearl brooch and ear clip suite; an 18ct gold mounted cultured mabé pearl and diamond bar brooch; four various cultured pearl and diamond rings and a further pair of cultured pearl ear clips. (Quantity)

£700–£900

400

A COLLECTION OF ASSORTED JEWELLERY

Including a fancy-link chain necklace spaced with cultured pearls, clasp stamped '375', a 9ct gold multi gem-set textured bombe dress ring, a shell cameo brooch depicting the Three Graces, a peridot set floral brooch and ear clip suite, stamped '10k', a 9ct gold mounted lapis lazuli oval pendant, a paste set bracelet, and ear pendants, converted from a rivière necklace, and further assorted brooches, rings and earrings. (Quantity)

£400–£600





401

A COLLECTION OF EAR CLIPS

Comprising citrine and peridot single stone examples, a pair of knot motif ear clips, stamped '18k', and another pair in 9ct gold, hallmarked, a pair of flowerhead diamond clusters, a sapphire and diamond pair, a blue zircon pair, and a pair of Victorian opal set drops, suspended from later gilt metal clip fittings. (8)

£300–£500

402

A COLLECTION OF ANTIQUE BAR BROOCHES AND TIE PINS

Variouly set with peridot, aquamarine, blue zircon, turquoise, garnet, amethyst and diamond, etc. (10)

£700–£1,000

403

A SMALL COLLECTION OF JEWELLERY

The principal single-cut diamond illusion-set within a single-cut diamond surround, London hallmark for 1978, total diamond weight approximately 0.35 carat, ring size approximately P, together with a 9ct gold bangle and earrings of dolphin design, UK hallmarks, earring length 45mm, bangle inner diameter 6.2cm. (3)

£200–£300

404

A COLLECTION OF GEM-SET RINGS

Including garnet, diamond, sapphire, emerald and citrine, of assorted designs, ring sizes L–P. (Quantity)

£800–£1,200

405

THREE GEM-SET RINGS

Comprising an 18ct gold ruby and diamond ring, hallmark for 1907, a late 19th century five stone half pearl ring, with rose-cut diamond accents between, to scrolled gallery, 18ct gold mounted and an oval cabochon jade and single-cut diamond cluster ring, jade untested. (3)

£400–£600

406

A COLLECTION OF ASSORTED OPAL JEWELLERY

Comprising a pair of opal and diamond ear clips, an opal and diamond three stone ring, two opal and diamond cluster rings, three further rings, four bar brooches, two pendants and a further pair of screw back ear clips. (Quantity)

£600-£800



407

A COLLECTION OF CORAL JEWELLERY

Comprising a coral bouton pendant, in polished mount accented with single-cut diamonds, bale stamped '585', on 9ct gold ropetwist chain necklace; a coral cabochon bar brooch, stamped '750'; a coral cabochon ring, in 9ct gold ropetwist mount; a short coral bead necklace; a longer strand of uniform coral beads; and a coral bead and cultured pearl necklace; all set with *Corallium rubrum* coral. (Quantity)

£500-£700

408

A COLLECTION OF BANGLES AND WATCHES

Comprising a Victorian hinged bangle, a hinged bangle mount for fob watch (watch missing), a 9ct gold Tudor Royal wristwatch, a Giral Perregaux wristwatch on later 9ct gold expanding strap, an 18ct gold cased wristwatch on black cordette strap, movement signed 'Zenith' and a 14ct gold bracelet wristwatch. (6)

£400-£600

409

A COLLECTION OF GOLD JEWELLERY

Comprising two chains, stamped '14k', a gold baton-link chain, two circular pendants, the first stamped '14k', and a pair of enamelled hoop earrings stamped 14kt', longest chain length 61cm. (6)

£800-£1,000

According to a PMI test on an XRF Analyzer, the baton-link chain is testing as 18ct gold.



410

A LARGE COLLECTION OF JEWELLERY

To include a late 19th century French pearl earring, set with three graduated pearls, measuring approximately 4.80–8.90mm, (pearls untested), maker's mark, French assay marks, an early 20th century silver and enamel necklace retailed by Liberty & Co., stamped 'L&Co', (damaged), a seed pearl and diamond stick pin, circa 1900, of crescent design, mounted in gold; etc., all contained within an antique red leather jewellery box, (damaged), diameter 23cm. (Quantity) £300–£500



WATCHES

LOT

No 447



411

GRAHAM. A GOLD REPOUSSE PAIR CASED VERGE WATCH, CIRCA 1730.

Movement: gilded full plate, verge escapement, pierced and engraved balance cock, fusee and chain, no. 12556.

Dial: gold champlé dial, Roman numerals, beetle and poker hands.

Case: gold, plain inner case, no. 12556, outer repousse case depicting a classical scene.

Signed: dial and movement signed Graham, London.

Dimensions: diameter 44.5mm.

Together with a gilt metal shagreen case.

£1,000–£1,500



412

JOHN COOPER, COLCHESTER. A GOLD CONSULAR CASED WATCH, 1817.

Movement: gilded full plate, cylinder escapement, engraved balance cock, diamond endstone, chain and fusee, no. 2613.

Dial: gold, applied Roman numerals, engine-turned centre, applied vine motif.

Case: 18ct gold, engine-turned cuvette, engraved floral motifs to the band and bow, no. 613, London hallmark for 1817, maker's mark WB.

Signed: movement.

Dimensions: diameter 46mm.

£700–£900

413

LITHERLAND DAVIES & CO. A GOLD CONSULAR CASED WATCH, 1818.

Movement: gilded full plate, lever escapement, engraved balance cock, fusee and chain, engraved 'Detached Patent Lever'.

Dial: gilt, engine-turned centre, Roman numerals, three-colour gold floral decoration.

Case: 18ct gold, shell and floral motifs to the band and bow, engine-turning to the back, engraved initials to the centre, no. 9274, Chester hallmark for 1818, marker's mark TH JH.

Signed: movement signed Litherland Davies & Co., Liverpool, no. 9274.

Dimensions: diameter 46.5mm.

£800–£1,000



414

T. JACOT, FLEURIER. A GOLD HUNTING CASED WATCH WITH JUMPING SECONDS, MADE FOR THE CHINESE MARKET, CIRCA 1850

Movement: gilt finely engraved Chinese calibre, duplex escapement, balance with blued halberd-style screwed weights.

Dial: white enamel, Roman numerals.

Case: 14ct gold, gold cuvette, intricate patterns engraved to the covers, no. 783.

Signed: movement signed T. Jacot, Fleurier, Suisse.

Dimensions: diameter 48mm.

Together with two further watch movements: a full plate movement with verge escapement signed Capt. Smith, Bistol in a later gilt metal case and a full plate movement with lever escapement signed D. Williams, Disquilfa (sic) (3) £300–£500



415

SWISS. RETAILED BY F. MESSIL, MAURITIUS. A GOLD HUNTING-CASED WATCH, CIRCA 1890.

Movement: cylinder escapement.

Dial: white enamel, Roman numerals.

Case: gold, finely engraved covers, gold cuvette.

Signed: movement and cuvette signed F. Messil, Mauritius, no. 86040.

Dimensions: diameter 35mm.

£200–£300

416

ROTHERHAMS. A GOLD HUNTING CASED WATCH, 1855.

Movement: gilded three quarter plate, jewelled lever escapement.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, gold cuvette with inscription, engine-turned covers, engraved crest to the cover, London hallmark for 1855, case maker's mark R.K.R.

Signed: movement signed Rotherhams, no. 94221.

Dimensions: diameter 51mm.

£1,000–£1,200



417

THOMAS ALLCOCK, A GOLD CONSULAR CASED WATCH, 1875.

Movement: gilded full plate, lever escapement, engraved balance cock, fusee and chain.

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

Case: 18ct gold, finely engraved case back and band, London hallmark for 1875, case maker's mark CE.

Signed: movement signed Thos. Allcock, Sandbach, no. 17194.

Dimensions: diameter 43mm.

£400–£600



418

BROCKBANK & ATKINS. A CONSULAR CASED WATCH, 1827.

Movement: gilded full plate, verge escapement, pierced and engraved balance cock, chain and fusee, diamond endstone.

Dial: gilt, engine-turned centre, Roman numerals.

Case: 18ct gold, engine-turned back, no. 7691, London hallmark for 1827, maker's mark WM.

Signed: movement signed Brockbank & Atkins, London, no. 7691.

Dimensions: diameter 42mm.

£400–£600

419

ENGLISH. A GOLD CONSULAR CASED WATCH, 1876.

Movement: gilded full plate, lever escapement, engraved balance cock, fusee and chain, no. 77196, gilt metal cap.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, engine-turned rear cover with cartouche and engraved initials, milled band, no. 77196, London hallmark for 1876, maker's mark PVV.

Signed: unsigned.

Dimensions: diameter 52mm.

£400–£600



420

SWISS. A GOLD OPEN-FACED WATCH, CIRCA 1840.

Movement: cylinder escapement.

Dial: gilt, engine-turned chapter ring, Roman numerals, engraved centre with cartouche design and flowers.

Case: 18ct gold, gold cuvette, engine-turned back, no. 17416.

Signed: unsigned.

Dimensions: diameter 42mm.

£200–£300

421

R. LAURENT JOUVENAT ET CIE. A SILVER DUAL TIME DUPLEX WATCH WITH JUMPING SECONDS AND DATE, MADE FOR THE CHINESE MARKET, CIRCA 1840.

Movement: gilded, duplex escapement, unusual Chinese calibre.

Dial: white enamel, two subsidiary dials for dual time, Roman numerals, subsidiary seconds, outer Arabic date indication.

Case: silver, engraved cuvette, engine-turned rear cover with initials within a cartouche, no.5104, maker's mark CF.

Signed: cuvette signed R. Laurent Jouvenat et Cie, London.

Dimensions: diameter 48mm.

£100-£150



422

JOHN PARKER. A SILVER PAIR CASED VERGE WATCH, 1765

Movement: gilded full plate, verge escapement, pierced and engraved balance cock, diamond endstone, fusee and chain, silver cap.

Dial: white enamel, Roman numerals.

Case: silver, plain silver outer case, both with maker's mark IL, London hallmark for 1765.

Signed: Jno. Parker Liverpool, no. 577

Dimensions: diameter 50mm.

£60-£80



423

ENGLISH. A group of five 19th century silver consular cased lever watches (5)

£150-£200

424

THOMAS RUSSELL & SON. A GOLD HALF-HUNTING CASED KEYLESS WATCH, 1913.

Movement: gilded three quarter plate, lever escapement, no. 171233.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, gold cuvette, glazed aperture to cover, black enamel Roman numerals, hinged back, no. 7126, Chester hallmark for 1913, maker's mark TR.

Signed: dial and movement signed Thomas Russell & Son, Liverpool

Dimensions: diameter 49mm.

£400-£600



425

J. W. BENSON. A GOLD OPEN-FACED KEYLESS WATCH, 1938.

Movement: lever escapement, 15 jewels.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, no. 650827, London hallmark for 1938, maker's mark J.W.B

Signed: case, dial and movement.

Dimensions: diameter 48.5mm.

£300-£500

426

WALTHAM. A GOLD HUNTING CASED KEYLESS WATCH, CIRCA 1918.

Movement: lever escapement, 17 jewels, no. 21715447.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: 14ct gold, gold cuvette, no. 227250.

Signed: case, dial and movement signed A. W. C. Co. Waltham, Mass.

Dimensions: diameter 48.5mm.

£500-£700



427

SWISS. A GOLD KEYLESS WATCH, CIRCA 1915

Movement: lever escapement, 15 jewels.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: 18ct gold, gilt cuvette, engine-turning to the covers, no. 6066.

Signed: unsigned.

Dimensions: diameter 49mm.

£200-£300

428

ENGLISH. A SILVER KEYLESS DECK WATCH, 1912

Movement: gilded three quarter plate, lever escapement, free sprung bi-metallic balance, diamond endstone, no. 31880.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: silver, silver cuvette, no. 880, London hallmark for 1912, maker's mark ATO for Albert Thomas Oliver.

Signed: unsigned.

Dimensions: diameter 57mm.

£80-£100

Albert Thomas Oliver was a silversmith working in Clerkenwell, London from 1903 onwards. He specialised in gold and silver watch cases.



429

SWISS. RETAILED BY OXFORD WATCH CO. A SILVER OPEN-FACED QUARTER REPEATING KEYLESS WATCH, CIRCA 1910.

Movement: lever escapement, repeating on gongs.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: silver, silver cuvette, engine-turned rear cover with cartouche, repeat slide to the band, no. 304214.

Signed: unsigned, dial signed Oxford Watch Co.

Dimensions: diameter 48.5mm.

£100-£150



430

SWISS. RETAILED BY RENDALL & DENT. A SILVER HALF-HUNTING CASED KEYLESS WATCH, CIRCA 1918.

Movement: lever escapement, 15 jewels.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: silver, silver cuvette, glazed aperture, blue enamel Roman numerals, engine-turned covers.

Signed: movement unsigned, dial signed Kendall & Dent, London, makers to the Admiralty.

Dimensions: diameter 50.5mm.

Together with a silver Albert chain.

£80-£100



Reverse of niello watch

431

TIFFANY & CO./LONGINES. A SILVER OPEN-FACED KEYLESS WATCH TOGETHER WITH A SILVER NIELLO WATCH, CIRCA 1900.

Movement: lever escapement, no. 1187568.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, silver cuvette, no. 1187568.

Signed: case, dial and movement, cuvette signed Longines.

Dimensions: diameter 46.5mm.

Together with an unsigned European silver niello watch. (2)

£80–£100



432

LECOULTRE & CO. A GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1934.

Movement: manual winding, lever escapement, 18 jewels.

Dial: two-tone silvered, applied Arabic numerals.

Case: 18ct gold, snap-on back, no. 28855, London import mark for 1934.

Signed: movement, case stamped GS.

Dimensions: diameter 48.5mm.

£400–£600

433

MAPPIN & WEBB LTD. TORTOISESHELL AND SILVER MOUNTED CLOCK, 1905.

Movement: brass, platform lever escapement, twin train movement striking on a gong, no. 1173.

Dial: white enamel, Roman numerals.

Case: tortoiseshell with silver mounts, swing handle, hinged back, raised on bun feet, hallmarked for London 1905.

Signed: dial signed Mappin & Webb Ltd, Paris.

Dimensions: height 12cm.

£150–£200





434

SWISS. A group of five late 19th/early 20th century small silver open-faced watches (5)
£80–£100



435

SWISS. A GUNMETAL OPEN-FACED CALENDAR WATCH WITH MOON-PHASES, CIRCA 1900.

Movement: lever escapement.

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

Case: gunmetal, gunmetal cuvette, no. 49587.

Signed: unsigned.

Dimensions: diameter 51mm.

Together with two further gun metal watches (3)

£150–£200

436

THREE 19TH CENTURY SILVER WATCHES TOGETHER WITH TWO ALBERT CHAINS.

Movements: 1st; verge escapement, 2nd; lever escapement, 3rd; lever escapement.

Dials: white enamel, Roman numerals.

Cases: silver, 1st; Chester hallmark for 1866, 2nd; Chester hallmark for 1854, 3rd; London import mark for 1859.

Signed: 1st; A. Cockburn, Haddington, no. 526, 2nd; Joseph Johnson, Liverpool, 3rd; movement unsigned, dial signed Thomas Russell & Son, Liverpool.

Dimensions: diameters 1st; 52mm, 2nd; 53mm, 3rd; 53mm. (3)

£200–£300



437

SWISS. A LADY'S GOLD WRISTWATCH WITH GOLD EXPANDABLE BRACELET, CIRCA 1920.

Movement: manual winding.

Dial: silvered chapter ring, gilt centre, Arabic numerals.

Case: 9ct gold, hinged back, no. 1072 0169997, 9ct gold expandable bracelet.

Signed: unsigned.

Dimensions: diameter 25.5mm, bracelet circumference approximately 170mm.

Accessories: presentation case.

£80-£100



438

SWISS, RETAILED BY J. PHILLIPS & CO. A LADY'S GOLD HALF-HUNTING CASED KEYLESS WATCH, CIRCA 1910.

Movement: cylinder escapement.

Dial: white enamel, Roman numerals.

Case: 14ct gold, gilt metal cuvette, glazed aperture, white enamel with blue Roman numerals, finely engraved decoration to both covers, no. 1610.

Signed: cuvette signed J. Phillips & Co. Defiance Best Manufacture.

Dimensions: diameter 35mm.

£200-£300

439

SWISS. A LADY'S SMALL GOLD AND ENAMEL KEYLESS WATCH, CIRCA 1900.

Movement: cylinder escapement.

Dial: cream, blue Arabic numerals.

Case: gold, engine-turned back with translucent green enamel and fleur de lis decoration, gold cuvette, no.55310.

Signed: unsigned

Dimensions: diameter 26.5mm.

£100-£150



440

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

Movement: cylinder escapement.

Dial: gilt, engine-turned circular discs, engraved floral motif to the centre.

Case: 14ct gold, gilt cuvette, engraved decoration to the rear cover, cartouche to the centre with initials, no. 6066.

Signed: unsigned.

Dimensions: diameter 32mm.

£200-£300

441

SWISS. A SMALL GOLD HALF-HUNTING CASED KEYLESS WATCH, CIRCA 1920.

Movement: lever escapement.

Dial: translucent enamel over an engine-turned sun-burst pattern, Roman numerals.

Case: 18ct gold, glazed aperture, pink translucent enamel over engine-turning, Roman numerals, gold cuvette.

Signed: unsigned.

Dimensions: diameter 28mm.

£300–£500



442

ILLINOIS WATCH CASE CO. A GOLD HUNTING CASED KEYLESS WATCH, CIRCA 1917.

Movement: lever escapement, no. 3023485.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 14ct gold, gold cuvette, stylised engraved decoration to the covers, no. 6105002, case maker's mark B.W.C.CO.

Signed: dial and movement signed Illinois Watch Case Co. United States of America.

Dimensions: diameter 48mm.

£300–£500



443

GARRARD. A GOLD COMMEMORATIVE WATCH, COMMEMORATING THE VISIT OF HIS HOLINESS POPE JOHN PAUL II TO GREAT BRITAIN, NO. 82/250, CIRCA 1982

Movement: quartz.

Dial: depicting Pope John Paul II and Westminster Cathedral.

Case: 18ct gold, snap on back, bearing the Pope's personal armorial, coin-edged band, no. 82/250.

Signed: case.

Dimensions: diameter 33.5mm, depth 5mm.

Accessories: certificate, correspondence with Garrard, presentation case, original newspaper advertisement. £600–£800

444

LONGINES. A GOLD WRISTWATCH, CIRCA 1970.

Movement: manual winding.

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

Case: 9ct gold, back with inscription, gold plated buckle

Signed: case, dial, movement and buckle.

Dimensions: diameter 33.5mm.

Accessories: presentation case and swing tag. £100–£150



445

UNIVERSAL. A STAINLESS STEEL AUTOMATIC WRISTWATCH, REF. 20355/4, POLEROUTER JET, CIRCA 1959.

Movement: cal. 215-9, automatic, micro rotor, 28 jewels.

Dial: silvered two-tone sector dial, applied indexes, centre seconds.

Case: stainless steel, screw-down back, no. 2005409.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

£400–£600

446

OMEGA. A STAINLESS STEEL TONNEAU-FORM AUTOMATIC CHRONOGRAPH WRISTWATCH, REF. 378081/ST1780002, SPEEDMASTER 125, CIRCA 1974.

Movement: cal. 1041, automatic, 22 jewels, no. 35610024.

Dial: black, baton indexes, subsidiary dials for constant seconds combined with 24-hour indication and 12-hour register, secondary central hand for 60-minute recording, aperture for date.

Case: stainless steel, inner bezel calibrated for tachometer scale, screw-down back, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 51mm, width 42mm.

Accessories: Service pouch.

£1,500–£2,000

The Speedmaster 125 was the world's first chronometer-certified automatic chronograph and was launched in 1973 to celebrate Omega's 125th anniversary.



447

OMEGA. A STAINLESS STEEL CHRONOGRAPH WRISTWATCH WITH BRACELET, REF. 105.012-66, 'PRE MOON' SPEEDMASTER PROFESSIONAL, CIRCA 1966.

Movement: cal. 321, manual winding, 17 jewels, no. 24950100, dust cover.

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

Case: stainless steel, bezel calibrated for tachometer scale, screw-down back, case stamped HF for the casemaker Huguenin Frères, later Speedmaster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 42mm, bracelet circumference approximately 200mm. £3,000–£5,000

The Speedmaster ref. 105.012 was released by Omega in 1964. This is the exact reference worn by the NASA astronauts, including Neil Armstrong during the Apollo 11 mission when he became the first person to walk on the moon on 20th July, 1969.

This watch includes early features, such as, the 'dot over ninety' bezel and 'pre moon' case back with the original Speedmaster logo.



448

JAEGER-LECOULTRE. A GOLD RECTANGULAR WRISTWATCH, CIRCA 1959.

Movement: cal. P480/C, manual winding, no. 1367232.

Dial: silvered, applied baton indexes.

Case: 18ct gold, snap on back, no. A 776070, London import mark for 1959.

Signed: case, dial and movement.

Dimensions: length 32.5mm, width 25.5mm.

Together with an unsigned 9ct gold brick link bracelet. £1,000–£1,500



449

SWISS. A GOLD RECTANGULAR WRISTWATCH, CIRCA 1936

Movement: manual winding, 15 jewels.

Dial: silvered, Arabic numerals, subsidiary seconds.

Case: 18ct gold, hinged back, no. 664058, Glasgow import mark for 1936

Signed: unsigned.

Dimensions: length including lugs 36mm, width 20.5mm. £200–£300

450

MUST DE CARTIER. A LADY'S GOLD PLATED RECTANGULAR WRISTWATCH, TANK, CIRCA 1990.

Movement: quartz.

Dial: silvered, Arabic numerals.

Case: gold plated, back secured by four screws, sapphire cabochon-set winding crown, no. 48704 590005, gold plated deployant buckle.

Signed: case, dial, movement and buckle.

Dimensions: length 30.5mm, width 23mm.

Accessories: guarantee and presentation case.

£360–£460



451

TUDOR. A STAINLESS STEEL WRISTWATCH, REF. 7903, OYSTER, CIRCA 1950.

Movement: manual winding, 17 jewels.

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

Case: stainless steel oyster case, screw-down back and crown, no. 124874.

Signed: case, dial and movement.

Dimensions: diameter 32mm.

£200–£300



452

ROLEX. A STAINLESS STEEL WRISTWATCH, REF. 6444, OYSTER, CIRCA 1955

Movement: manual winding, 17 jewels.

Dial: black honeycomb, gilt baton indexes, centre seconds.

Case: stainless steel Oyster case, screw-down crown and back, no. 115828.

Signed: case, dial and movement.

Dimensions: diameter 32mm.

£1,500–£2,000

453

TUDOR. A STAINLESS STEEL AUTOMATIC WRISTWATCH, REF. 7809, OYSTER-PRINCE, CIRCA 1955.

Movement: automatic, 17 jewels.

Dial: silvered, applied faceted dagger indexes, centre seconds.

Case: stainless steel oyster case, screw-down crown and back, no. 61286, later unsigned expandable bracelet.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

Accessories: Original presentation case.

£300–£500



454

ROTARY. A LADY'S GOLD WRISTWATCH, CIRCA 1960.

Movement: manual winding, 21 jewels.

Dial: silvered, applied baton indexes

Case: 18ct gold, snap-on back, no. 829028.

Signed: dial.

Dimensions: *diameter 17mm.*

£80–£120



455

ROTARY. A LADY'S GOLD BRACELET WATCH, CIRCA 1971.

Movement: manual winding, 21 jewels.

Dial: gilt, applied baton indexes.

Case: 9ct gold, snap-on back, no. 5832, London hallmark for 1971, case,

maker's mark SD, 9ct gold integral fancy link bracelet, maker's mark SD.

Signed: dial and movement.

Dimensions: *diameter 19.5mm, bracelet circumference approximately 175mm.*

£260–£300

456

TISSOT. A LADY'S GOLD OVAL BRACELET WATCH, STYLIST, CIRCA 1980.

Movement: manual winding.

Dial: silvered, applied baton indexes.

Case: 9ct gold, snap-on back, 9ct gold textured bracelet, London hallmark for 1979.

Signed: dial.

Dimensions: *length 17mm, width 22mm.*

£80–£100



457

OMEGA. TWO GOLD LADY'S BRACELET WATCHES, CIRCA 1929 & 1969.

Movements: manual winding, 1st; no. 8434621, 2nd; no. 28639493.

Dials: silvered, 1st; Arabic, 2nd; applied baton indexes.

Cases: 9ct gold, 1st; unsigned gold plated bracelet, Birmingham hallmark for 1937, 2nd; integrated textured bracelet, no. 7115636, London hallmark for 1969

Signed: 1st; dial and movement, case signed Dennison, 2nd; case, dial movement and bracelet.

Dimensions: *1st; length 22mm, 2nd; 15mm, circa circumference approximately 160mm.*

Accessories: Guarantee booklet for no. 7115636 bracelet watch. (2) £200–£300

458

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

Movement: manual winding. 16 jewels.

Dial: silvered, Arabic numerals.

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

Signed: movement.

Dimensions: length 36mm, width 12mm.

£1,000–£1,500



459

SWISS. RETAILED BY BENSON. A LADY'S PLATINUM AND DIAMOND-SET RECTANGULAR WRISTWATCH WITH LATER WHITE GOLD BRACELET, CIRCA 1930, BRACELET 1967.

Movement: manual winding.

Dial: silvered, Arabic numerals.

Case: platinum, diamond-set bezel, hinged back, later added 9ct gold textured bracelet with London hallmark for 1967.

Signed: dial signed.

Dimensions: length 17mm, width 13mm, bracelet circumference approximately 150mm.

£300–£500

460

PATEK PHILIPPE. A LADY'S GOLD BRACELET WATCH, REF. 3086/4, CIRCA 1960.

Movement: manual winding, 18 jewels, no. 948563.

Dial: silvered, applied dagger indexes.

Case: 18ct gold, snap-on back, no. 675655, integral brick link bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 14.5mm, width 14.5mm, bracelet circumference approximately 165mm.

Accessories: presentation case.

£1,600–£2,000



461

TERIAM. A LADY'S WHITE GOLD AND ENAMEL BRACELET WATCH, CIRCA 1980.

Movement: manual winding, 17 jewels.

Dial: white, Roman numerals.

Case: 18ct white gold, textured bezel, integral hoop link bracelet with blue enamel inserts.

Signed: dial signed.

Dimensions: diameter 19mm, bracelet circumference approximately 170mm.

£500–£700

462

CARTIER. A LADY'S GOLD OVAL WRISTWATCH, BAIGNOIRE, CIRCA 1980.

Movement: cal. 78-1, manual winding, 17 jewels.

Dial: white, Roman numerals.

Case: 18ct gold, back secured by four screws, sapphire cabochon-set winding crown, no. 780947198, 18ct gold deployant buckle.

Signed: case, dial, movement and buckle.

Dimensions: length 31mm, width 22mm.

Accessories: pouch.

£1,500–£2,000



463

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

Movement: cal. BM 777, manual winding, 17 jewels.

Dial: coral colour.

Case: 18ct gold, snap-on back, no. 791992 36663 9, integral articulated bracelet with coral inserts.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 21mm, bracelet circumference approximately 160mm.

£400–£600

464

FRANCK MULLER: A STAINLESS STEEL RECTANGULAR WRISTWATCH WITH BRACELET, REF. 952 QZ, LONG ISLAND COLOR DREAMS, CIRCA 2010.

Movement: quartz, 7 jewels.

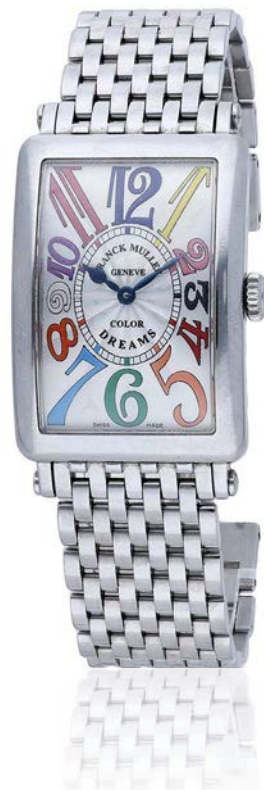
Dial: engine-turned silvered, distinctive multicoloured stretched numerals.

Case: stainless steel, back secured by four screws, stainless steel brick link bracelet.

Signed: case, dial and bracelet.

Dimensions: length including lugs 44mm, width 25.5mm.

£1,500–£2,000



465

CARTIER. A LADY'S GOLD WRISTWATCH, REF. 3007, BALLON BLEU, CIRCA 2010.

Movement: quartz.

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

Case: 18ct gold, back secured by four screws, no. 95070PX 3007, 18ct gold deployant buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 28mm.

Accessories: presentation case.

£2,000–£3,000



MILITARY WATCHES

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

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

466

OMEGA. A WWI NICKEL MILITARY ISSUE OPEN-FACED KEYLESS AVIATOR'S WATCH, 30-HOUR NON LUMINOUS MARK V, B.B. 7066, CIRCA 1915.

Movement: lever escapement, no. 5237492.

Dial: black, Arabic numerals, subsidiary seconds.

Case: nickel, hinged cuvette, snap-on back bearing Aviation issue mark for Royal flying corps, no. 6075864.

Signed: movement and cuvette.

Dimensions: diameter 51.5mm.

£80-£100



467

SWISS. A NICKEL TRENCH WATCH WITH 24-HOUR DIAL AND TELEPHONE SHRAPNEL GUARD, CIRCA 1915

Movement: jewelled lever escapement, manual winding.

Dial: white enamel, Arabic numerals, inner 24-hour indication, subsidiary seconds.

Case: nickel, hinged back, snap-on telephone shrapnel cover.

Signed: unsigned.

Dimensions: diameter 31mm.

£100-£150

468

SWISS. A SMALL SILVER TRENCH WATCH, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals.

Case: silver, hinged back, no. 13855, London import mark for 1917, maker's mark GS.

Signed: unsigned.

Dimensions: diameter 27mm.

£60-£80



469

SWISS. A NICKEL TRENCH WATCH WITH HINGED DIAL COVER, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: black enamel, Arabic numerals, subsidiary seconds.

Case: nickel, screw-down back, sprung hinged cover to the dial opened by a button to the band, wire lugs, stamped Brevet 71363.

Signed: unsigned.

Dimensions: diameter 34.5mm.

£100-£150

470

SWISS. A SILVER TRENCH WATCH WITH BLACK AND WHITE DIAL, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: white enamel with black chapter ring, Arabic numerals, subsidiary seconds.

Case: silver, hinged back, wire lugs, no. 16615, London import mark for 1917.

Signed: unsigned.

Dimension: diameter 32mm.

£100-£150



471

SWISS. A SILVER CUSHION-FORM TRENCH WATCH, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, snap-on back, wire lugs, no. 3088, London import mark for 1917.

Signed: unsigned.

Dimensions: length including lugs 35mm, width 32mm.

£100-£150

472

ROLEX. A SILVER TRENCH WATCH, CIRCA 1917.

Movement: manual winding, lever escapement, 15 jewels.

Dial: black enamel, Arabic numerals, subsidiary seconds.

Case: silver, hinged back, no. 747218, London import mark for 1917.

Signed: case and movement.

Dimensions: diameter 31mm.

£150–£200



473

SWISS. A SILVER TRENCH WATCH. CIRCA 1914.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, silver hinged cuvette, hinged back, wire lugs, no. 150174, London import mark for 1914, maker's mark GS, base metal link bracelet.

Signed: unsigned.

Dimensions: diameter 34.5mm.

£100–£150

474

SWISS. A SILVER TRENCH WATCH, CIRCA 1915.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, hinged back, wire lugs, no. 8372, Glasgow import mark for 1915, maker's mark D&R.

Signed: unsigned.

Dimensions: diameter 32mm.

£100–£150



475

SWISS. A SILVER-GILT TRENCH WATCH, CIRCA 1917.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver-gilt, hinged back, wire lugs, Birmingham import mark for 1917, maker's mark GS.

Signed: unsigned.

Dimensions: diameter 33mm.

£100–£150

476

SWISS. A SILVER TRENCH WATCH, CIRCA 1914.

Movement: manual winding, lever escapement.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, screw-down back and bezel, Birmingham hallmark for 1914, maker's mark A.L.D

Signed: movement unsigned, case signed Dennison.

Dimensions: diameter 35.5mm.

£100-£150



477

RECORD. A CHROME PLATED MILITARY ISSUE WRISTWATCH, 'DIRTY DOZEN' CIRCA 1940.

Movement: cal. 022K, manual winding, 15 jewels.

Dial: black, Arabic numerals, engine-turned subsidiary seconds, outer minute track, Broad Arrow.

Case: chrome plated, fixed lugs, screw-down back engraved W.W.W. L27510 545357.

Signed: dial and movement.

Dimensions: diameter 35mm.

£400-£600

478

OMEGA. A STAINLESS STEEL MILITARY ISSUE WRISTWATCH, CIRCA 1950

Movement: cal. 265, manual winding, 15 jewels, no. 12747384.

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

Case: stainless steel, screw-down back, engraved W.W.W. Y4929 10669128.

Signed: case, dial and movement.

Dimensions: diameter 35mm.

£600-£800



479

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

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

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

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

Signed: case, dial, movement and buckle.

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

Accessories: presentation case.

£4,000-£6,000



Detail: second dial




JAEGER-LECOULTRE

480

PATEK PHILIPPE. A GOLD RECTANGULAR WRISTWATCH, REF. 5024, GONDOLLO, CIRCA 1995

Movement: cal. 215, manual winding, 18 jewels, stamped with the Geneva seal, no. 1849825.

Dial: white, Arabic numerals, subsidiary seconds.

Case: 18ct gold, stepped sides, back secured by four screws, no. 2974724, 18ct gold buckle.

Signed: case, dial, movement and buckle.

Dimensions: length 37.5mm, width 30mm.

Accessories: presentation case.

£5,000-£7,000

This Art Deco styled wristwatch is from Patek Philippe's Gondollo collection. The collection takes inspiration from the timeless geometric forms of some of the historical pieces made by the brand during this golden age of style and design. The reference 5024 was launched in 1994, production ceased in 2006.

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





481

CARTIER. A GOLD WRISTWATCH, REF. 2886, RONDE LOUIS CARTIER, CIRCA 2005.

Movement: quartz.

Dial: silvered, Roman numerals, inner 24-hour Arabic numerals, secret signature at VII.

Case: 18ct gold, back secured by eight screws, sapphire cabochon-set winding crown, no. 104373NX, 18ct gold deployant buckle.

Signed: cases, dial, movement and buckle.

Dimensions: diameter 28.5mm.

Accessories: booklet and presentation case.

£2,000–£3,000

482

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH BRACELET, REF. 5500, AIR-KING, PRECISION, CIRCA 1970.

Movement: cal. 1520, automatic, 26 jewels.

Dial: silvered, applied baton indexes, centre seconds.

Case: stainless steel Oyster case, screw-down crown and back, no. 2454538, stainless steel Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 34mm, bracelet circumference approximately 195mm.

Accessories: presentation case.

£700–£900



483

HUBLLOT. A GOLD AUTOMATIC CHRONOGRAPH WRISTWATCH, REF. 1610.110.3, MDM GENEVÉ, CIRCA 1998.

Movement: cal. 1188, automatic, 37 jewels.

Dial: black, applied baton indexes, subsidiary dials for constant seconds, 30-minute and 12-hour register.

Case: 18ct gold, sapphire crystal display back secured by six screws, 18ct gold double folding clasp.

Signed: case, dial, movement and buckle.

Dimensions: *diameter 36mm.*

Accessories: guarantee, instruction booklet, pouch and box.

£2,000–£3,000

The Hublot watch brand was founded by the Italian watchmaker Carlo Crocco in Nyon, Switzerland in 1980. The company was originally launched as Hublot MDM Genève, Crocco chose the name 'Hublot' after the French word for porthole. These original pieces combined precious metal cases with rubber straps which was unusual at the time.



484

BREITLING. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. A17320, SUPEROCEAN HERITAGE 46, CIRCA 2013.

Movement: cal. 17, automatic,

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

Case: stainless steel, screw-down back and crown, rotating bezel, no. 1394315, rubber strap with locking stainless steel clasp.

Signed: case, dial, movement and buckle.

Dimensions: *diameter 46mm*

Accessories: digital warranty card, COSC certificate, instructions, swing tag and presentation case. £1,500–£2,000

The origins of the Superocean model dates back to the late 1950s when the new sport of scuba diving was all the rage. The Heritage range embodies the classic elements of the dive watches from those early years and is water resistant to 200 meters / 660 feet, suitable to dive in, surf or simply enjoy wearing while on the beach.



OBJECTS OF VERTU

LOT

No 516



A SHOAL OF FISH A PRIVATE COLLECTION



485

TWO SPANISH SILVER ARTICULATED FISH, with dorsal and pelvic fins, green cabochon eyes and closed mouths, guarantee marks, lengths 30cm and 15cm. £300-£500



486

A SILVER ARTICULATED FISH, with pelvic and pectoral fins, the hinged head with clear glass eyes, the open mouth displaying teeth, with ring attachment, the tail stamped with French swan import marks struck twice, length 21cm. £300-£400

The swan mark was introduced on 1st June 1864, and used on silver articles imported into France from countries without Customs Conventions. Its use was discontinued on 1st June 1893.



487

A LARGE ARTICULATED FISH, with dorsal, pectoral and pelvic fins, and ring attachment, the hinged head with red glass eyes, the open mouth with teeth, unmarked, length 30cm. £300-£500



488

TWO FISH SPICE BOXES, the first with scales and dorsal and pelvic fins, the hinged head perforated, stamped 'A835', the second, white metal example with red paste eyes, hinged head and articulated body, *first length 15cm, second 24cm.* £200–£300



489

THREE SPANISH SILVER MATCHING GRADUATED ARTICULATED FISH, with dorsal, pelvic and pectoral fins, with fixed heads, glass eyes and closed mouths, the two smaller examples with Spanish guarantee marks, together with a further example with indistinct guarantee marks, and three white metal examples, each stamped 'ALPACA', *largest length 21cm, smallest 11cm.* (7) £500–£700



490

A LARGE SILVER ARTICULATED FISH, with pelvic and pectoral fins, the hinged head with open mouth, and with suspension loop, indistinct marks to tail, *length 30cm.* £240–£300



All lots are subject to extra charges which may be viewed in Ts and Cs 3, 4, 5 and 10 at the back of this catalogue.



491
TWO PERUVIAN SILVER ARTICULATED FISH,
 BY GRAZIELLA LAFFI, CIRCA 1950, the larger with
 green cabochon eyes, the smaller with blue, both with
 open mouths displaying teeth, the larger stamped to
 the tail 'PERU G. LAFFI 925', with French double struck
 swan import marks, the smaller stamped 'PERU 925',
 lengths 25cm and 10cm. £200–£400

Graziella Laffi (1923–2009)

Graziella Laffi was born in Florence, Italy but lived and worked in Peru and drew much inspiration from the country's rich architectural past. She made silver hollowwares and jewellery in both modern and pre-Columbian designs. Her works span from the early 1950s to early 1970s.

492
FIVE MATCHING GRADUATED FISH SPICE
BOXES, of articulated form, with fins and scales,
 the hinged heads with hook fasteners, unmarked,
 together with a fish of similar design, largest 17cm,
 smallest 11cm. (5) £300–£500



493
A COLLECTION OF FISH, including an articulated
 marlin and another articulated example, both
 stamped 'ALPACA' and five others, first length 19cm,
 smallest 3cm. (6) £200–£300



494

A COLLECTION OF 13 FISH PENDANTS, mostly enameled, two fish charms and a Victorian silver fish brooch, Birmingham 1883, with lozenge registration mark, various lengths. (16) £200-£300



495

MISCELLANEOUS ITEMS, comprising a spice shaker of plain cylindrical form by Tiffany & Co., No. 23670, a Norwegian silver gilt pepper modelled as a cornucopia, stamped 'Sterling Norway', a Dutch silver perfume bottle modelled as a mandolin (repaired), and two further peppers. (5) £200–£300

496

A COLLECTION OF CHINESE SILVER NOVELTIES, including three chick peppers, a dragon's head pepper and three further items. (7) £200–£300



497

THREE MATCHING JAPANESE SILVER NOVELTY PEPPERETTES, modelled as wheeled palanquins, one rickshaw pepperette, all stamped 'sterling 950' and a further novelty rickshaw, first height 3.75cm. (5) £200–£300

498

A COLLECTION OF JAPANESE SILVER NOVELTY PEPPERS AND OTHER MINIATURES, to include four temples, four sampans, etc. (17) £300–£500





499

A FRENCH SILVER CAST NOVELTY PEPPERETTE MODELLED AS A SQUIRREL, eating a nut, the nut perforated, with detachable base, lozenge maker's mark, Minerva head guarantee mark for 950 standard, height 8cm. £150-£200

500

A MATCHED PAIR OF EDWARDIAN SILVER CHICK PIN CUSHIONS, the chicks hatching from their shells, by Sampson Mordan & Co., Chester 1906 and 1909, Rd. No. 475678, both lacking original cushion, together with a similar example by Asprey & Co. Ltd, Chester 1905, numbered '14', heights 4.75cm (x 2) and 4cm. (3) £200-£300



501

A PAIR OF FRENCH CAST SILVER NOVELTY PEPPERETTES, modelled as chicks, with open mouths, and detachable bases, struck with Minerva guarantee marks for 950 standard, and a similar French silver chick pepperette, with hinged base, Minerva guarantee mark, heights 5cm, 5cm and 6cm respectively. £200-£300

502

A VICTORIAN SILVER NOVELTY PEPPERETTE MODELLED AS A CHICK, by Thornhill & Co (Walter Thornhill), London 1881, a similar French silver example, a silver model of a chick stamped '925' and a German silver gilt chick mounted to rim (lacking glass bowl), first 4cm. (4) £150-£200



503

FIVE FISH PEPPERS, comprising a pair of fish peppers of curled form, stamped '925', a Spanish silver pepper with orange cabochon eyes, a silver gilt fish pepper stamped '800' and another similar, first length 5.5cm. £200-£300



504

SIR WALTER SCOTT INTEREST: A GOLD MOUNTED DESK SEAL, SECOND QUARTER 19TH CENTURY, the hardwood handle with a bust of the novelist carved in the round, the scroll engraved gold mount inset with a hardstone intaglio of irregular pentagon shape, engraved with the novelist's profile, contained in fitted case, *length 8cm.* £1,000–£1,500

Sir Walter Scott (1771–1832)

Walter Scott's fame as a novelist, poet and playwright was widespread during his lifetime and throughout the 19th century. His house, Abbotsford, in the Scottish Borders, picturesquely situated on the banks of the river Tweed near Melrose, was a popular tourist destination and his renown resulted in the production of numerous souvenirs and mementoes.

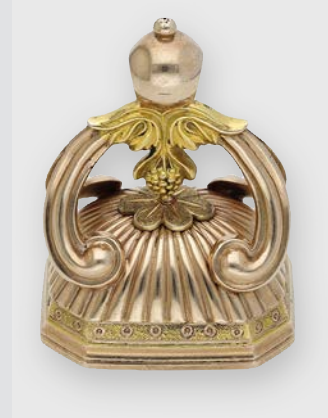


505

A COLLECTION OF 19TH CENTURY FOBBS, to include a gold memorial swivel fob with chalcedony plaque engraved 'Remember', the surround with personal inscription and dated 1808, an openwork tapered loop example with plain gold seal, a fob of classical design inlaid with a chalcedony plaque engraved with crest and motto 'Be Watchful'; etc., *various lengths.* (9) £400–£600

506

ROWLAND HILL, 1ST VISCOUNT HILL OF HAWKESTONE AND OF HARDWICKE: A FINE GOLD FOB SEAL, CIRCA 1820, the two colour gold mount decorated with a stippled and roundel border; reeded above and with C-scroll supports topped by foliage beneath the suspension fitting, the carnelian intaglio engraved with an achievement of arms beneath a baron's coronet, incorporating the collar chains of the Orders of the Bath and the Portuguese Tower and Sword, length 44mm, dimensions of base 33 x 28mm. £600-£800



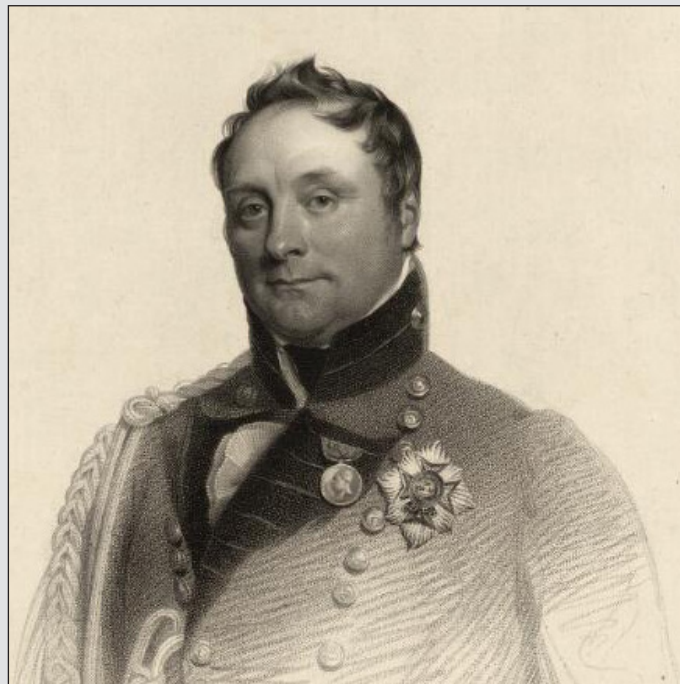
GENERAL ROWLAND HILL, 1ST VISCOUNT HILL, GCB, GCH (1772-1842)

Rowland Hill pursued a highly distinguished military career during the course of the Napoleonic Wars. He saw action at the siege of Toulon (1793), Aboukir Bay (1801), commanded forces at numerous sieges and engagements in both Portugal and Spain in the Peninsular War and, later, in France. At Waterloo, he led the charge of Sir Frederick Adam's brigade against Napoleon's Imperial Guard.

From receiving his commission as lieutenant in 1791, he rose steadily through the ranks to eventually being appointed second in command to the Duke of Wellington and, on the latter's retirement from active service on his election as prime minister, replacing him as General Commander of British forces.

Created Baron Hill of Almaraz & of Hawkestone (1814) and Baron Hill of Almaraz & Hardwicke (1816), he was much decorated and, amongst other awards, was made Knight Grand Cross of the Orders of the Bath, The Tower & Sword (Portugal) and the Royal Guelphic Order, Knight Commander of the Orders of Maria Theresa (Austria) and Military William (Netherlands) and Knight of St George (Russia).

It is said that Wellington acknowledged that he could always rely upon him and that he was loved and respected by his men, earning the epithet 'Daddy Hill'.



Portrait of Lieutenant General Lord Hill

507

A VICTORIAN SILVER MINIATURE TRAY, with conjoined 'S' scroll handles and moulded border with curved angles, on spherical feet, London 1883, length 17cm. £80-£100



508

A GEORGE V SILVER PRESERVE POT AND COVER, with pineapple finial and squat circular body with moulded and chamfered outset twin handles, by Roberts & Belk, Sheffield 1928, diameter 10cm excluding handles. £80-£100

509

A SILVER COLLAPSABLE BEAKER RETAILED BY MAPPIN & WEBB, of polished tapered form, by James Samuel Bell & Louis Willmott, London 1900, stamped 'Mappin & Webb London', full height 8.5cm. £60-£100



510

AN EDWARDIAN SILVER PEPPER, modelled as a milk churn by John Grinsell & Son, Birmingham 1906, numbered '1095', height 8.3cm. £60-£80

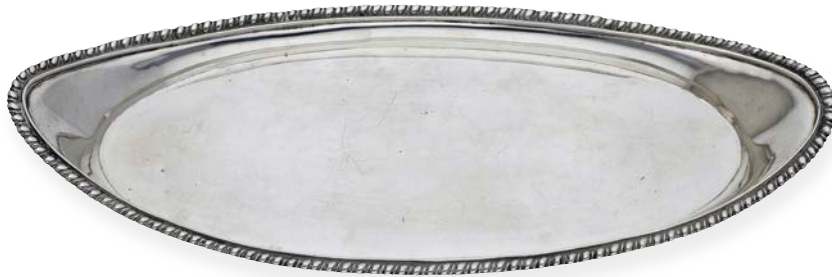
511

A PAIR OF GEORGE III CRUET BOTTLES, with faceted glass bodies, the silver mounts with moulded handles and hinged lids, by Robert & David Hennell, London 1799, height 16cm. (2) £200-£300



512

A GEORGE III SILVER SNUFFERS TRAY, oval with gadrooned border, by Daniel Pontifex, London 1797, length 23cm. £200-£300



513

AN ELIZABETH II SILVER MILK JUG, of good gauge and plain design, the body lightly planished, on collet foot, by S. J. Phillips, London 1985, height 11cm. £300-£500





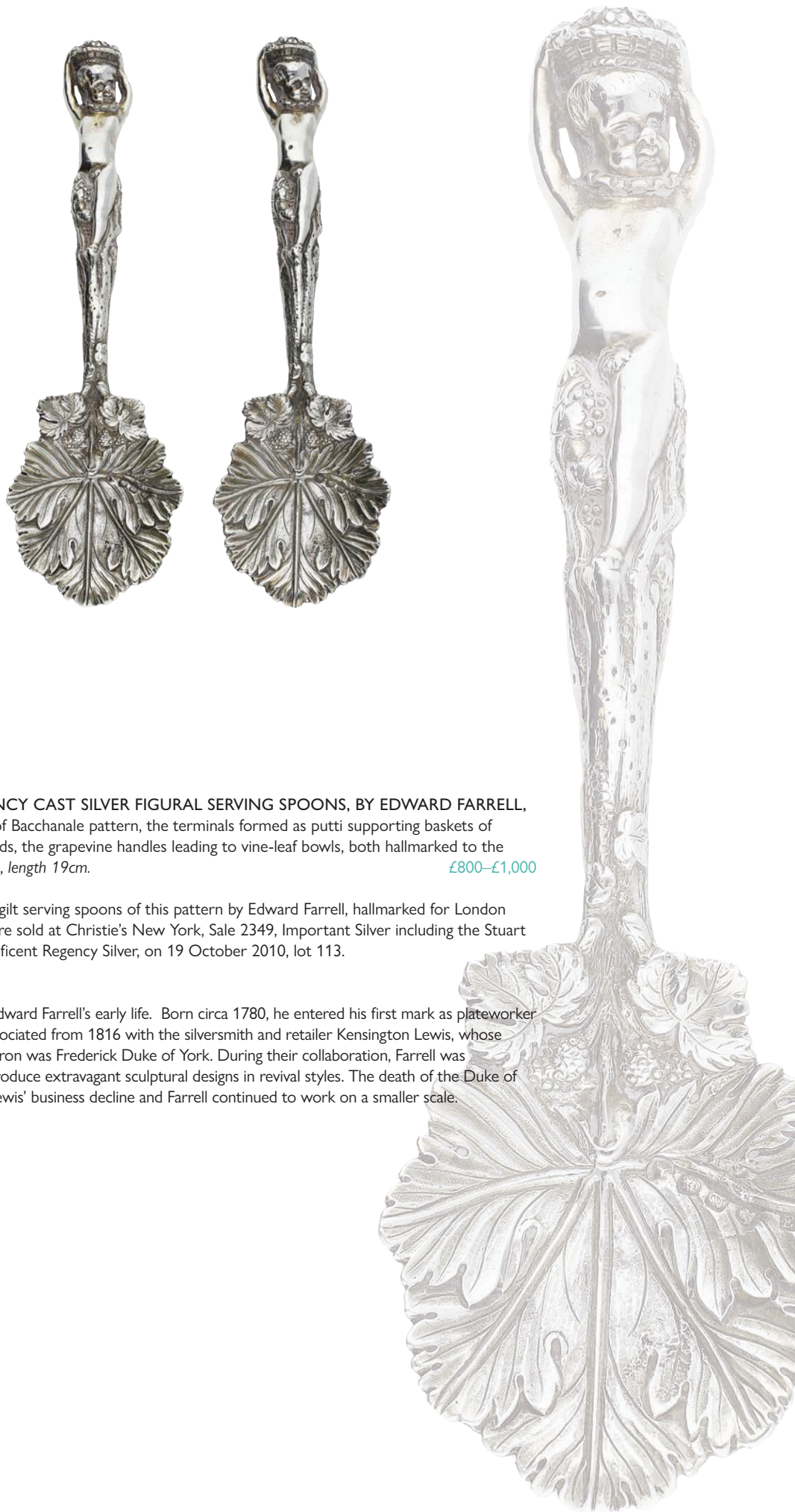
514

A VICTORIAN SILVER SALVER, of good gauge, the border with boldly fashioned scallops and 'S' scrolls, surrounding engraved scale decoration, on three voluted feet, maker's mark rubbed, probably 'WE', London 1854, diameter 25cm. £800–£1,000



515

A SET OF FOUR SILVER BERRY SPOONS WITH MATCHING SIFTER SPOON, the four tablespoons with George III hallmarks for Naphthali Hart, London 1812 and the sifter 1794, re-fashioned in the late 19th century, the gilt bowls repoussé-decorated with fruit and with engraved handles, in fitted, velvet-lined leather case. £240–£300



516

A PAIR OF REGENCY CAST SILVER FIGURAL SERVING SPOONS, BY EDWARD FARRELL, LONDON 1816, of Bacchanale pattern, the terminals formed as putti supporting baskets of grapes on their heads, the grapevine handles leading to vine-leaf bowls, both hallmarked to the bowl, maker's mark, length 19cm. £800–£1,000

A set of four silver gilt serving spoons of this pattern by Edward Farrell, hallmarked for London 1816 and 1817, were sold at Christie's New York, Sale 2349, Important Silver including the Stuart Collection of Magnificent Regency Silver, on 19 October 2010, lot 113.

Edward Farrell

Little is known of Edward Farrell's early life. Born circa 1780, he entered his first mark as plateworker in 1813. He was associated from 1816 with the silversmith and retailer Kensington Lewis, whose most important patron was Frederick Duke of York. During their collaboration, Farrell was commissioned to produce extravagant sculptural designs in revival styles. The death of the Duke of York in 1827 saw Lewis' business decline and Farrell continued to work on a smaller scale.



517

AN ART DECO SILVER MESH LINK PURSE, with central pierced motif and black cabochon decoration, terminating in a swag fringe with black bead drops, to a polished frame of foliate design, with blue paste set catch and suspended by a silver chain, stamped '925', Birmingham import mark for 1923, sponsor mark 'S & Co.' for Steinhart & Co., *purse length 19cm.* £300-£500



519

A 9CT GOLD VESTA CASE, of shaped rectangular form, the front initialled C.A. with suspensory loop, full hallmarked for Birmingham 1920, (strike damaged), *length 48mm.* £400-£500

518

A LATE 19TH CENTURY AUSTRO-HUNGARIAN MESH EVENING BAG, the gilt frame mounted to the centre with the Imperial coat of arms, flanked by scrolls leading to flower and feather decoration, the Imperial crown forming the thumbpiece, *frame diameter 15cm.* £150-£200





520

A BELT, composed of drilled religious medallist coins spaced by white metal pierced decorated foliate panels, length 28.5cm. £100-£200



521

A SILVER OVERLAID BLUE IRIDESCENT GLASS PERFUME BOTTLE AND STOPPER, of squat globular form, with maker's mark 'S L', Britannia standard silver, Sheffield 1992, height 8cm. £80-£100



522

TWO SETS OF BUTTONS, the first of six silver and green enameled buttons, by Sydney & Co, Birmingham 1908, and a set of six mother-o-pearl and gilt edged buttons, both cased, first diameter 19mm. (2) £120-£150

523

A VICTORIAN SILVER VESTA CASE, the front applied with circular panel enamelled with the head of a Boston terrier, Birmingham 1888, hallmark partially struck, together with a novelty pill box, the limpet shell mounted to a gilt metal base, first length 31mm. (2) £80-£100



524

A 19TH CENTURY GOLD THIMBLE, of traditional design, fitted case by Henry Tessier, length 22mm. £100-£150

525

A GOLD THIMBLE, unmarked, in a contemporary case, silk signed for retailer L. Rettie & Son Jewellers, Aberdeen, a 9ct gold engine-turned rectangular cigarette case and a lighter in engine-turned sleeve stamped '9ct', base stamped 'MW FOREIGN', thimble length 2.5cm, cigarette case 8.2cm, lighter 4.4cm. (3) £800-£1,200





526

A SET OF SILVER GULLANE GOLF CLUB BUTTONS, eight of waistcoat size, three larger, cast with the club insignia and date 1882, maker's mark 'K & S', Edinburgh 1994, largest diameter 20mm. £150-£200

527

A SILVER GILT AND GEM-SET COMPACT BY RIDI ALFREDO, CIRCA 1950, 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. £400-£600



528

A VICTORIAN SILVER HORSESHOE-SHAPED VESTA CASE, the front engraved with a horse and rider, maker's mark G & W, Birmingham 1885, on suspensory loop with ring attachment, length 44mm (excluding ring attachment). £240-£300

529

GEORG JENSEN: A DANISH SILVER PILL BOX, oval, the cover with sliding aperture closure, maker's mark and stamped 'Sterling Denmark, 203C', width 33mm. £50-£60



530

A RUSSIAN SILVER-GILT AND CLOISONNÉ ENAMEL AIDE MEMOIRE, composed of twin hinged covers, designed to contain a notebook, decorated throughout with vari-coloured enamels, by Mikhail Grachev, St Petersburg, dimensions 9.2 x 6.1cm. £300-£500





531

A ROYAL SOCIETY FOR THE PROTECTION OF BIRDS SPOON COLLECTION: MEMBER'S EDITION, comprising 12 silver teaspoons, each finial inset with a gold plated oval panel embossed with one of 12 outstanding species of British birds, London 1975, sponsor's mark John Pinches Limited, in wooden presentation box, with associated paperwork and RSPB Certificate of Authenticity, *spoon length 14cm.* £80-£120



532

A SILVER-GILT FACSIMILE OF THE CORONATION ANOINTING SPOON, stamped 'sterling, England' and hallmarked for Birmingham 1952-53, contained in blue leatherette fitted case, the lid stamped 'Elizabeth R 1953' beneath a crown, together with a paper 'certificate' slip, *length 25.5cm* £60-£80

The anointing spoon (dating from perhaps as early as the 12th century) and the ampulla (vessel containing the consecration oil - minus its cover) are the only pieces from the ancient coronation regalia to survive its destruction after the execution of Charles I and the abolition of the monarchy.



533

A PROPELLING PENCIL BY SAMPSON MORDAN & CO, scroll engraved and with maker's mark only, a citrine-set gilt metal fob seal, a white metal fob seal mounted with the figure of a bagpiper and a George III silver and mother-of-pearl folding fruit knife and matching fork, lion passant and duty mark only, in faux leather travelling case. (4) £200-£300

534

A RARE 19TH CENTURY BRASS VESTA CASE MODELLED AS A YOUNG GIRL IN THE MANNER OF KATE GREENAWAY, wearing a frilled full length gown with scooped neck, with bisque porcelain head, her blond hair coiled in a bun, hinged at the upper body, with ring attachment, length 6.1cm. £300–£500



535

A MEERSCHAUM PIPE, the bowl carved with the head of Edward VII as Prince of Wales wearing the neck badge of the Order of the Bath, the amber mouthpiece with 9ct gold collar bearing London hallmark for 1899, in leather fitted case, pipe length 16cm. £150–£200

536

AN AUSTRIAN COLD PAINTED BRONZE BULLDOG CAR MASCOT, BY CARL KAUBA, seated, with red collar and goggles, mounted to a modern wooden base, with battery pack and switch mechanism, illuminating the eyes, height 9cm. £500–£700



Carl Kauba (1865–1922) was an Austrian sculptor, born in Vienna. He studied at the Academy of Fine Arts in Vienna under Professor Laufenberg. In 1886 he went to Paris for further study and is then thought to have travelled to the United States. He became fascinated by Native American lifestyle and culture, this interest being widely reflected in his work, which included fine bronze representations of Native American Indians, cavalrymen, cowboys and roughriders. Produced in Austria, his sculptures were known for their intricate detail and realism, and were excellent examples of Viennese bronzes made at the turn of the century. Most of his works were cast for the American market, and were imported to the United States between the years of 1895–1912. They were widely advertised and sold by Latendorfer in New York during the 1950s.

End of Sale

All lots are subject to extra charges which may be viewed in Ts and Cs 3, 4, 5 and 10 at the back of this catalogue.

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DIAMONDS

DIAMONDS ARE ASSESSED ACCORDING TO THE FOUR C'S

1. CARAT WEIGHT

1 Carat equals 0.2 Grams.

2. CUT

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

3. COLOUR

Unless regarded as a 'fancy' coloured diamond, all diamonds are graded on their lack of colour.

4. CLARITY

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

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

COLOUR GRADES

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

CLARITY GRADES

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

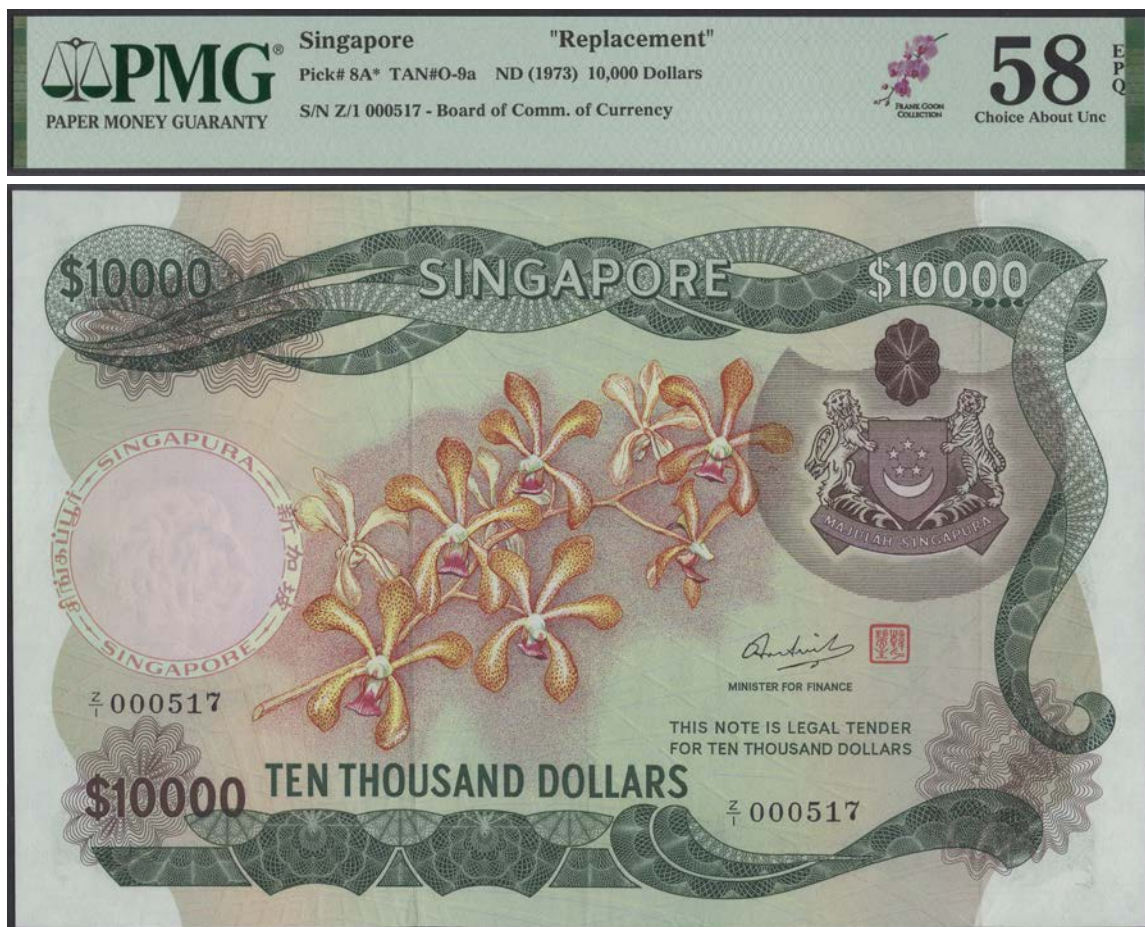
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COMMISSION FORM

JEWELLERY, WATCHES & OBJECTS OF VERTU
14 MARCH 2023

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned overleaf. These bids are to be executed as cheaply as is permitted by other bids or any reserve.

I understand that in the case of a successful bid, a premium of 24 per cent (plus VAT if delivered or collected within the UK) will be payable by me on the hammer price of all lots.

Please see the Terms and Conditions of Business for any other charges which may be applicable.

Please ensure your bids comply with the steps outlined below:

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

Bids of unusual amounts **will be rounded down** to the bid step below and will **not** take precedence over a similar bid unless received first.

NOTE:

All bids placed other than via our website should be received by 4 PM on the day prior to the sale. Although we will endeavour to execute any late bids, Noonans cannot accept responsibility for bids received after that time. It is strongly advised that you use our online Advance Bidding Facility. If you have a valid email address bids may be entered, and amended or cancelled, online at www.noonans.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments, Bids posted to our office using this form will be entered by our staff using the same Advance Bidding Facility. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

SIGNED

NAME (block capitals)

CLIENT CODE

ADDRESS

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Cheque payable to Noonans

Cash up to a maximum of £5,000

All payments to be made in pounds sterling.

Please note payment is due within five working days of the end of the auction.

YOUR BIDS MAY BE PLACED OVERLEAF



COMMISSION FORM

JEWELLERY, WATCHES & OBJECTS OF VERTU
14 MARCH 2023

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

Table with 6 columns: LOT NO., £ BID, LOT NO., £ BID, LOT NO., £ BID. Multiple rows for bid entry.

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

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

PRICES REALISED

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

CONDITIONS MAINLY CONCERNING BUYERS

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Noonans Mayfair Ltd. ("Noonans") that he acts as agent on behalf of a named principal. Bids will be executed in the order that they are received.

2 Minimum increment

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

3 The premium

The buyer shall pay to Noonans a premium of 24% on the 'hammer price' and agrees that Noonans, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 16.

4 Value Added Tax (VAT)

The buyers' premium is subject to the current rate of Value Added Tax if the lot is delivered to or collected by the purchaser within the UK.

Lots marked 'X' are subject to importation VAT of 5% on the hammer price unless re-exported outside the UK, as per the conditions below.

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Buyers will only be able to secure a VAT free invoice and/or VAT refund if the goods are exported by Noonans or a pre-approved commercial shipper. Where the buyer instructs a pre-approved commercial shipper, proof of correct export out of the UK must be provided to Noonans by the buyer within 30 days of export and no later than 90 days from the date of the sale. Refunds are subject to a £50 administrative fee.

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All royalty charges are paid in full to The Design and Artists Copyright Society (DACS).

Portion of the hammer price	Royalties
From 0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

6 Payment

When a lot is sold the buyer shall:

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

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

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

9 Collection of purchases

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

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

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

(c) The packing and handling of purchased lots by Noonans staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at Noonans' discretion. In no event will Noonans be liable for damage to glass or frames, regardless of the cause. Bulky lots or sharp implements, etc., may not be suitable for in-house shipping.

11 Buyers' responsibilities for lots purchased

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

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

12 Remedies for non-payment or failure to collect purchase

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

- (a) to proceed against the buyer for damages for breach of contract.
- (b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction.
- (c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to Noonans any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller.
- (d) to remove, store and insure the lot at the expense of the defaulting buyer and, in the case of storage, either at Noonans' premises or elsewhere.
- (e) to charge interest at a rate not exceeding 2 percent per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction.
- (f) to retain that or any other lot sold to the same buyer at the sale or any other auction and release it only after payment of the 'total amount due'.
- (g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or obtaining a deposit before accepting any bids in future.
- (h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in Noonans' possession for any purpose.

13 Liability of Noonans and sellers

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

(b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to Noonans within 15 days of the date of the auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If Noonans is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot free from any third party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, provided that the buyer shall have no rights under this Condition if:

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

publication of the catalogue that the lot was a 'deliberate forgery' was by means of scientific processes not generally accepted for use until after publication of the catalogue or a process which was unreasonably expensive or impractical.

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

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

CONDITIONS MAINLY CONCERNING SELLERS AND CONSIGNORS

14 Warranty of title and availability

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

15 Reserves

The seller shall be entitled to place, prior to the first day of the auction, a reserve at or below the low estimate on any lot provided that the low estimate is more than £100. Such reserve being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of Noonans. Noonans may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller.

16 Authority to deduct commission and expenses

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

17 Rescission of sale

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

18 Payment of sale proceeds

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

19 If the buyer fails to pay to Noonans the 'total amount due' within 35 days after the auction, Noonans will endeavour to notify the seller and

take the seller's instructions as to the appropriate course of action and, so far as in Noonans' opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit Noonans to take instructions from the seller, the seller authorises Noonans at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as Noonans shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer if appropriate.

20 If, notwithstanding that, the buyer fails to pay to Noonans the 'total amount due' within 35 days after the auction and Noonans remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to Noonans.

21 Charges for withdrawn lots

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

22 Rights to photographs and illustrations

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

23 Unsold lots

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

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

GENERAL CONDITIONS AND DEFINITIONS

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

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

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

28 Noonans shall have the right, at its discretion, to refuse admission to its premises or attendance

at its auctions by any person.

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

30 (a) Any indemnity under these Conditions shall extend to all actions, proceedings costs, expenses, claims and demands whatever incurred or suffered by the person entitled to the benefit of the indemnity. (b) Noonans declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these Conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

31 Any notice by Noonans to a seller, consignor, prospective bidder or buyer may be given by first class mail, airmail or email and if so given shall be deemed to have been duly received by the addressee within 48 hours.

32 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. Noonans hereby submits to the exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

33 In these Conditions:

- (a) 'catalogue' includes any advertisement, brochure, estimate, price list or other publication;
- (b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;
- (c) 'total amount due' means the 'hammer price' in respect of the lot sold together with any premium, Value Added Tax chargeable and additional charges and expenses due from a defaulting buyer in pounds sterling;
- (d) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;
- (e) 'sale proceeds' means the net amount due to the seller being the 'hammer price' of the lot sold less commission at the 'stated rates' and 'expenses' and any other amounts due to Noonans by the seller in whatever capacity and howsoever arising;
- (f) 'stated rate' means Noonans' published rates of commission for the time and any Value Added Tax thereon;
- (g) 'expenses' in relation to the sale of any lot means Noonans charges and expenses for insurance, illustrations, special advertising, certification, remedials, packing and freight of that lot and any Value Added Tax thereon;
- (h) 'bought-in price' means 5 per cent more than the highest bid received below the reserve.

34 Vendors' commission of sales

A commission of 15 per cent is payable by the vendor on the hammer price on lots sold. Insurance is charged at 1.5 per cent of the hammer price.

35 VAT

Commission, illustrations, insurance and expenses are subject to VAT if the seller is resident in the UK.

AT NOONANS OUR EXPERTISE EXTENDS BEYOND THE KNOWLEDGE WITHIN OUR SPECIALIST DEPARTMENTS TO INCLUDE ALL ASPECTS OF OUR AUCTION HOUSE, FROM OUR PHOTOGRAPHY STUDIO TO OUR ADVANCED PROPRIETARY ONLINE BIDDING SYSTEM.

We're a close-knit team of experts with deep knowledge across our specialist subjects: banknotes, coins, detectorist finds, historical & art medals, jewellery, medals & militaria, tokens and watches. Focusing on these fascinating items, we share this expertise with an international community of sellers and buyers.

Each sale item that passes through our Mayfair auction house is appraised by an expert recognised as a leading authority in a particular field of interest, ranging from ancient coins and military medals to jewellery and vintage watches. This depth of knowledge across all departments sets us apart from other generalist auctioneers.

SELL WITH US

Respected worldwide for the breadth and depth of our specialist expertise, we can connect you to a broad, deep pool of potential buyers. Over the years, we've brought together an international community of people who share our particular passion. As recognised experts, with a vast store of freely available in-house knowledge and experience, we've earned the trust of buyers across the globe.

Our fees are transparent. Unlike many other auction houses, we don't charge for collecting your lots, photography or marketing and there's no minimum lot charge.

Not surprisingly, our position as a trusted authority, with deep global reach, often leads to the achievement of higher than expected prices at auction.

Free valuation

If you're interested in selling your items and you'd like a free auction valuation, without obligation, our specialists will be happy to help. You can submit online or bring your sale item to a valuation day at our Mayfair auction house or at a regional venue. Alternatively, request a home visit.

BUY WITH US

We're here for you, whether you're an experienced collector with a depth of knowledge or an occasional buyer attracted to a particular piece of jewellery or vintage watch.

Be assured that the item in question has been accurately described and photographed, detailing all available information, from its provenance to its current condition. Be certain that our price estimate is fair and sensible.

Delve deep into our website and you'll discover a vast store of helpful background data, including prices achieved for similar items at previous auctions. Informed and empowered, study our detailed online catalogue, then place your bid in complete confidence.

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