



**JEWELLERY, WATCHES AND OBJECTS OF VERTU
TO INCLUDE THE PERSONAL ARCHIVE OF LOUIS OSMAN**

Tuesday 27th March 2018 at 2pm

Catalogue J7

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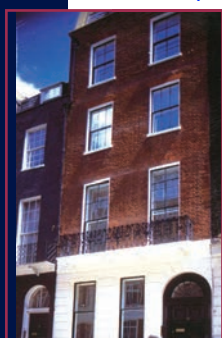
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JEWELLERY, WATCHES AND OBJECTS OF VERTU
TO INCLUDE
THE PERSONAL ARCHIVE OF LOUIS OSMAN

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at 2pm

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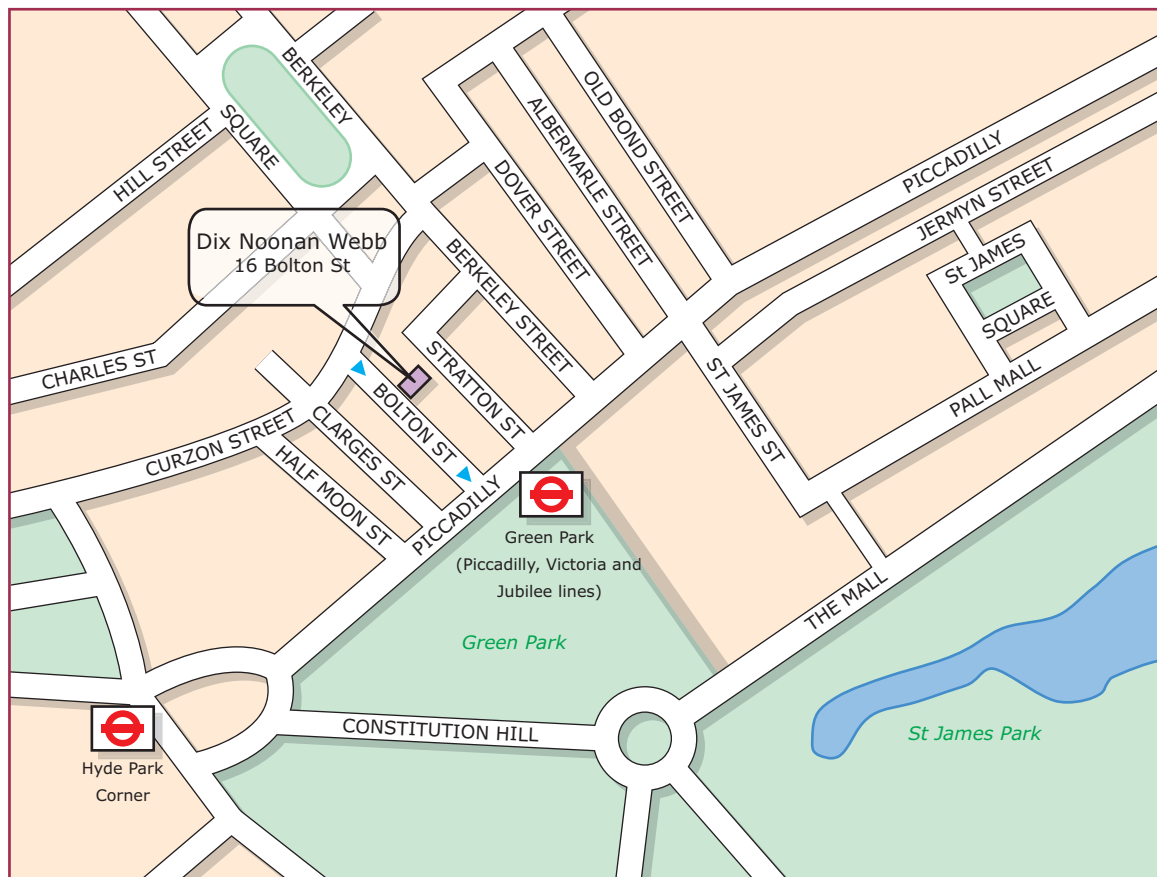
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Jewellery



Jewellery

1



A HALF PEARL AND DIAMOND RING, the three slightly graduated half pearls with pairs of old brilliant-cut diamonds between, in open claw settings, to scrolled shoulders, mounted in yellow gold, unmarked, *ring size M.*

£100-120

2

AN 18CT GOLD DIAMOND SET HALF HOOP BAND, BY GARRARD & Co, collet set with seven graduating old-cut diamonds, shank bearing maker's mark and hallmarked for London, 1986, *ring size S.*

£400-600



3



A FIVE STONE SAPPHIRE AND DIAMOND RING, the three graduated brilliant-cut diamonds and two mixed-cut sapphires with pairs of rose-cut diamond points between, claw set to raised scrolled gallery, mounted in yellow precious metal, stamped '18' and 'GRB & Co', *ring size M.*

£300-500

4

A FOUR STONE DIAMOND RING, the four old brilliant-cut diamonds in open claw settings, between reeded shoulders, mounted in yellow gold, *total diamond weight approximately 1 carat, ring size N.*

£400-600



5



A CABOCHON SAPPHIRE AND DIAMOND SET PENDANT, the oval cabochon sapphire drop millegrained collet set within a semi articulated hoop surround accented with pinched collet set rose-cut diamonds, mounted in gold and silver, with engraved decoration to the reverse of the setting, suspended on a later silver chain, *pendant length 75mm.* £500-700

6



A DIAMOND AND SAPPHIRE TRIPLE CLUSTER BROOCH, the three graduated mixed-cut sapphires claw set within surrounds of old brilliant-cut diamonds, mounted in yellow gold, unmarked, *length 28mm.* £900-1200

7



A MID VICTORIAN SILVER GILT AND ENAMEL BROOCH AND EARRING SUITE, CIRCA 1870s -1880s, the brooch and earendants of Celtic cross design, with pierced and engraved decoration, the central raised cross motifs highlighted with white enamel, with half pearls set terminals, the earrings accented with central rose-cut diamonds and the brooch with a central mixed-cut ruby, the brooch with glazed hairwork panel verso, the earrings suspended from later hook fittings, original screw back fittings included, in original shaped fitted case, *brooch width 49mm.* **£300-500**

8

TWO 19TH CENTURY GOLD MEMORIAL BROOCHES, the first of oval form, centred with a foil backed citrine, within black enamel border and half pearl surround, the second with central carved hardstone floral detail, within half pearl border and surround inset with gold gothic lettering reading 'IN MEMORY OF', within shaped outline, *first length 2.5cm, second 3.2cm.* **£140-180**



9



A COLLECTION OF TWO VICTORIAN BROOCHES AND A PENDANT, the first a domed boss brooch with applied bead and wirework detail, supporting a fringe of graduated snake-link chains below with tapered terminals; the second centred with an oval banded agate cabochon, within a stylized black enamel surround, glazed locket verso; the pendant centred with a round banded agate cabochon with applied half pearl set star detail, to a black glass panel surround in gold mount with applied bead decoration, glazed locket verso, suspended on a later belcher-link chain, clasp stamped '375'. **£400-500**

10



TWO 9CT GOLD ALBERT CHAINS, the first a uniform curb-link chain with swivel terminals and sliding T-bar, hallmarked, the second a slightly graduated curb-link chain with swivel clasp, hallmarked, suspending a heart-shaped pendant stamped '9c', together with a further double swivel clasp stamped '15', *chain lengths 41cm and 54cm.* **£700-800**

11



A MESH-LINK STRAP BRACELET, the matt finished bracelet with repeating pattern of seated Oriental figures, leaping deer and palm trees, in three colour gold, clasp stamped '18ct', *bracelet length 17.5cm.* £600-800

12



A VICTORIAN GOLD STRAP BRACELET, the flexible mesh-link bracelet with embossed decoration of fruiting vines, the wrap-over clasp composed of a circular boss with applied ropetwist and wirework detail, centred with a pearl, rose-cut diamond and blue enamel flowerhead cluster, the boss hinged to reveal glazed locket compartment within, (*pearl untested and unwarranted,*) *clasp boss diameter 33.5mm, bracelet width 20mm.* £1500-2000

13



A **9CT GOLD CHARM BRACELET**, the 9ct gold curb-link bracelet suspending assorted charms, mostly 9ct gold, to padlock clasp, *length 19cm.*

£340-400

14

A **9CT GOLD CHARM BRACELET**, the curb link bracelet suspending assorted charms mostly 9ct gold, and a half sovereign, 1910, in pendant mount, with 9ct gold padlock clasp, *length 18.5gm.*

£400-500



15



A **CHARM BRACELET**, the bracelet of round belcher links stamped '9ct', to a heart-shaped padlock clasp, suspending 10 assorted charms and accompanied by nine further loose charms, all hallmarked for 9ct gold, *bracelet length 21cm, gross weight, including loose charms, 69gm.*

£600-800

16

A **COLLECTION OF ASSORTED JEWELLERY**, including twelve late 19th and early 20th century bar brooches of various designs, mostly gem set, two further bar brooches, a cased stickpin, a curb-link chain bracelet, a narrow gate-link chain bracelet, a double flattened curb-link chain necklace, an anchor-link chain bracelet, a hinged bangle (repaired), and a long pierced box-link guard chain, suspending a cornelian inset heart-shaped locket pendant.

£500-700



17

AN EDWARDIAN SEED PEARL AND DIAMOND STAR BURST BROOCH/PENDANT, the 12 tapered rays set with graduated half pearls, around a central old brilliant-cut diamond, mounted in yellow gold, stamped '18ct', with original pendant bale similarly set, together with a 22ct gold wedding band, *diameter 33.5mm.*
£200-300



18



AN EASTERN 22CT GOLD AND CABOCHON RUBY SUITE, comprising a pendant on chain, ring and earrings with screw post fittings, each designed as an eye, with cabochon ruby highlight, chain stamped '916', earring fittings stamped '22ct', *pendant length (with suspensory loop) 2.1cm, chain length 45cm, ring size O.*
£400-600

19

A 9CT GOLD DIAMOND AND SAPPHIRE SET NECKLACE AND BRACELET ENSUITE, the necklace with central sapphire and diamond fan-shaped motif, on flattened fancy-link back chain, with matching bracelet, *necklace length 39cm, bracelet length 17.3cm.*
£100-150



20



TWO 19TH CENTURY GOLD CURB-LINK BRACELETS, the first of alternate floral engraved and polished links, stamped '9ct', to scroll engraved heart-shaped padlock clasp, the second with plain polished links, stamped '9c', to heart-shaped padlock clasp, *bracelet lengths 18.5cm and 20cm.*
£300-500

21



A DIAMOND CLUSTER RING, the central brilliant-cut diamond in four claw setting, within a hoop surround of smaller claw set brilliant-cut diamonds, mounted in platinum, shank bearing partial hallmark and maker's mark 'GLB', principal diamond approximately 0.75 carats, ring size O. £1500-1800

22

A DIAMOND FLOWER HEAD RING, with central brilliant-cut diamonds amidst petals of single-cut diamonds, to raised wirework mount, white precious metal mounted, shank stamped '750', ring size L. £100-200



23



A DIAMOND CLUSTER RING, of tiered design, set throughout with brilliant-cut diamonds, in wirework setting, white precious metal mounted, marks to shank indistinct, ring size N. £300-500

24

A DIAMOND RING WITHIN OUTER DIAMOND SETTING, ENSUITE, the central ring claw mounted with a marquise-cut diamond, within a cluster surround of small brilliants and further marquise-cut diamonds extending to the shoulders, together with a two part diamond ring, designed to incorporate the first ring, with graduating brilliants in V-shaped designs, precious metal mounted, ring size M. £300-500



25

AN EMERALD AND DIAMOND TRIPLE ROW RING, the three central step-cut emeralds flanked each side by a baguette-cut diamond, between outer rows of brilliant-cut diamonds tapering to diamond set shoulders, the underside of the mount pierced decorated, to polished white precious metal shank, unmarked, *ring size M*.
£1500-2000



26

AN EMERALD AND DIAMOND DRESS RING, claw set with rectangular step-cut emerald, within a flower head design, set throughout with brilliant-cut diamonds, to a raised wirework mount, white precious metal mounted, unmarked to shank, *emerald measures approximately 10mm x 9mm, ring size K*.
£500-600



27



A PAIR OF ANTIQUE GARNET AND DIAMOND EARRINGS, of twin section composition, and set with table-cut garnets, the circular surmounts with foliate detail, suspending a pierced panel below with five pendant drops, both sections with engraved detail to the reverse, with hoop fittings, and a further pair of detached ear loop fittings, *length 6.5cm.* **£300-400**

28



A MEDIEVAL GEM SET STIRRUP RING, 14TH-15TH CENTURY, the yellow gold stirrup ring set with a rectangular cabochon green gemstone, *ring size Q½.* **£800-1200**

This ring was discovered in East Lindsey, Lincolnshire in April 2017. It has been recorded with the Portable Antiquities Scheme, ref: LIN-C4E690 and disclaimed as treasure, ref:2017-T423. A copy of the PAS report accompanies the lot.

Generally dating from the 12th-14th centuries the term 'stirrup' ring is actually a Victorian misnomer. The shape of the ring is actually related to contemporary developments in architecture, specifically the development of the ogee arches of medieval gothic cathedrals.

See: Hindman, S., *Towards an Art History of Medieval Rings: A Private Collection*, Paul Holberton Publishing for Les Enluminures, 2014.



AN INSCRIBED MEDIEVAL RING, CIRCA 14TH CENTURY, the narrow flat band inscribed to the interior '+CESPAR:MELCHIOR:BATIZAR' and to the exterior '+AVE.MARIA.GRACIA.PLE', in Lombardic capitals, ring size S½. £1500-2000



This piece was discovered in Bedfordshire in April 2016. It has been disclaimed as treasure, ref: 2016-T342, and is recorded on the Portable Antiquities Scheme, ref: CAM-FC8852.

The inscription to the exterior refers to the first lines of the Christian prayer 'Hail Mary'. The interior inscription refers to the names of the three Magi (three wise men or three kings) of the biblical nativity story. The magi are not actually named in the Bible, but the names were adopted from the Eastern Mithraic tradition during the rise of their cult following the transfer of their remains from Constantinople to Cologne cathedral in 1164. Both of these phrases were commonly inscribed on jewels and other items during the medieval period as prophylactic charms/prayers. Documents record that medieval physicians even proscribed using names of the three Magi as a cure for epilepsy, amongst other things.

See: Oman, C., *British Rings, 800-1914*, Rowman and Littlefield, USA, 1974.

See: Evans, J., *Magical Jewels of the Middle Ages and Renaissance, particularly in England*, Dover Publications, USA, 1976.



A POSY RING, 17TH CENTURY, the plain D-section band in yellow gold bearing inscription to the interior: 'My Hart and I untell I die' (sic), ring size I½. £800-1200



This piece was discovered in Bedfordshire in August 2016. It has been disclaimed as treasure, ref: 2016-T734, and is recorded on the Portable Antiquities Scheme, ref: CAM-D38E7E.

An almost identical posy can be found on a ring in the collections at the British Museum, ref: 1961,1202.233 and this is recorded in Evans, J., *English Posies and Posy Rings*, Oxford University Press, 1931.

A PRIVATE COLLECTION OF MEMORIAL RINGS

31



A **GEORGE III** GOLD MEMORIAL RING, the ring centred with a black enamel band, inset with gold lettering reading: 'LADY MARY SIDNEY BEAUCLERK OB 19 NOV 1766 AET 67', between plain stepped borders, the shank stamped with maker's mark 'E..' (second letter indistinct), ring size *P*. £260-300

Mary Norris (or Norreys) (c 1698-1766) was the daughter of Thomas Norris and Magdalen Aston, and the wife of **Sidney Beauclerk**, (1703-1744), 5th son of Charles Beauclerk, 1st Duke of St Albans (1670-1726) and Diana de Vere.

Mary Norris married Sidney Beauclerk in 1736. Sidney traced his ancestry back to Nell Gwynn and Charles II. Described by Lady Mary Wortley Montague in 1727 as "a Youth of Royal blood, with all his Grandmother's beauty, wit and qualities (sic)", he proved to be a notorious rake and fortune hunter, earning himself the names 'Worthless Sidney' and 'Sid the Beggar'.

They were the parents of **Topham Fortescue Beauclerk**, the celebrated wit and friend of Dr Johnson and Horace Walpole.

See: *The Johnson Circle: A Group Portrait* by Lyle Larsen.

32



A **GEORGE III** GOLD MEMORIAL RING, the broad ring with central black enamel band inset with gold lettering reading: 'Sr (sic) CULLING-SMITH, Bt OB 19 OCT 1812 AET 81', between inner and outer milled borders, bearing full hallmark for London, 1812 and maker's mark 'WH', ring size *S* (leading edge). £260-300

Sir Culling Smith, 1st Baronet, (1731-1812) was the son of Thomas Smith and Culling Horne,. He was created 1st Baronet Smith of Hadley, Co. Middlesex on 22nd December 1802.

33



A GEORGE III GOLD MEMORIAL RING, the broad band centred with black enamel, with gold lettering reading: 'ALEXANDER BRODIE ESQ DIED 6 JAN 1811, AGED 77', within white enamel border, and within milled and reeded outer edge, bearing maker's mark 'WH' and hallmarked for London, 1810, ring size W (leading edge). £300-400

Alexander Brodie (1732-1811) was an industrialist, an iron founder and a manufacturer of patent stoves, used on ships. Born in Tarquair, in Peebleshire, he trained as a blacksmith, moving to London in 1759 where he went into business making fire-grates, dampers and stoves for domestic use. In 1780 he acquired the Royal Patent for a fire stove, and the Admiralty awarded him a monopoly to install this firehearth in all their ships, which was to last for 29 years; ships fitted with Brodie's stoves included the infamous HMS Bounty and Nelson's flagship, the HMS Victory. In 1786, Brodie developed the Calcutt Ironworks in Shropshire for casting and boring cannon, and later, in partnership, opened a foundry in Manchester supplying pig iron. Upon his death he left much of his fortune to charity.

34



A GEORGE III GOLD MEMORIAL RING, the broad ring centred with a black enamel band inset with gold lettering reading: 'SIR STEPHEN LUSHINGTON BART OB 12 JAN 1807 AE 63', between milled borders, hallmarked for London, 1806 and bearing maker's mark 'MG', ring size Q (leading edge). £260-300

Sir Stephen Lushington, 1st Baronet (1744-1807) of South Hill Park in Easthampstead, Berkshire, was an English Member of Parliament and Chairman of the East India Company during the years 1790-1791, 1795-1796 and 1799-1800. He was created a baronet on 26th April 1791.

35



AN EARLY **GEORGE III** GOLD SCROLLWORK MEMORIAL RING, the black enamel scrolls inset with gold lettering reading: 'THOs LEE OB 25 MARCH 1761, AET 73', not hallmarked, *ring size L*.
£260-300

36

A **GEORGE III** GOLD MEMORIAL RING, the black enamel band inset with gold lettering reading 'HENRY LONSDALL.ARM OB 25 FEB 1781 AE 53', between milled borders, shank double struck with maker's mark 'JW', *ring size Q*.
£260-300:



37



A **GEORGE III** GOLD MEMORIAL RING, the black enamel band with gold lettering reading: 'ELIZA TRAFFORD OB 6 OCT 1786 AET 78', between milled borders, bearing partial hallmarks, *ring size K*.
£260-300

38



TWO GEORGE III GOLD MEMORIAL RINGS, the first with black enamel band inset with gold lettering reading: 'ELIZ.CRANE OB 20 JAN 1796 AE 60', the shank stamped bearing maker's mark 'WB' in oval punch, and double struck with indistinct marks, the second ring with gold lettering reading: 'ELIZA CHELLINGWORTH OB 14 FEB 1799 AE 65', and engraved in script inside the shank '*Hen.y Chellingworth ob 21 Sep 1805 alt 80*', bearing indistinct maker's mark in oval punch and further stamped indistinct marks, *first ring size S½, second U½*. £400-600

39



A GEORGE III GOLD MEMORIAL RING, the broad ring centred with a black enamel band, inset with gold lettering reading: ANNE PERRY BORN 5 JAN 1777 DIED 18 FEB 1815', within a slim white enamel border and outer milled edges, the interior of the ring inscribed in script '*Sarah Gill born June 21st 1799 died Aug 24th 1847*', and initial 'JH(?)' in script, the shank hallmarked for 1814, with maker's mark 'JG', *ring size (leading edge) O*. £260-300



40



A LATE VICTORIAN MEMORIAL RING FOR THE BOOK ILLUSTRATOR KATE GREENAWAY, the 18ct gold ring centred with a glazed hairwork panel within black enamel border, and between black enamel shoulders with gold scrollwork detail, the underside engraved '*Kate Greenaway b March 17.1846, d November 6.1901*', shank fully hallmarked for Chester, 1902 and bearing maker's mark 'WHR', ring size S (leading edge). **£300-400**



Kate Greenaway (or Catherine Greenaway) (17 March 1846-6 November 1901) was a Victorian children's book illustrator and writer. Daughter of a successful draftsman and wood engraver, she studied graphic design and art between 1858-69. Her first book "Under the Window" was an instant best seller and bought her immediate fame, and was followed by numerous highly successful publications. At the same time as her writing career, she excelled as a watercolourist, working with illustrators Walter Crane and Randolph Caldecott. Her distinctive old fashioned style depicting children and young ladies dressed in early 19th century costume in quaint settings, a style of grace and charm that transformed the children's book market, her talent described by Walter Crane as "captivating the public in a remarkable way".

See: M. H. Spielmann and G. S. Layard: *Kate Greenaway London*: Adam and Charles Black, 1905.

Image from *Little Ann and Other Poems*, illustrated by Kate Greenaway.

Photograph of Kate Greenaway © Alamy Photos

41

A VICTORIAN 18CT GOLD MEMORIAL RING, the black enamel band inset with gold lettering reading: 'In memory of' in Gothic script, between raised foliate borders, the inside shank engraved in script '*Thos. Easter born 7th 1811, died August 9th 1887*', hallmarked for Birmingham, 1877 and bearing maker's mark 'A&S', ring size P. **£100-200**



42



A PAIR OF ART DECO STYLE DIAMOND SET EARPENDANTS, set throughout with brilliant-cut diamonds, each with openwork rectangular surmount, suspending a vertical row of diamonds with a conforming larger terminal below, on post fittings, reverse stamped '18k 750' for 18ct white gold, *length 3.8cm*.
£700-800

43

AN 18CT WHITE GOLD TANZANITE AND DIAMOND RING, the cushion-cut tanzanite in four claw setting between bifurcated scroll shoulders, each set with a brilliant-cut diamond, to polished shank, bearing maker's mark 'Jld', *ring size 0*.
£400-600



44



AN ART DECO STYLE DIAMOND BRACELET, the articulated bracelet composed of millegrained elongated hexagonal links each set with two old brilliant-cut diamonds, the outside links each set with trios of old brilliants, mounted in white precious metal with scroll engraved detail to the sides, *bracelet length 18cm, total diamond weight approximately 10 carats*.
£3000-4000



45

A PAIR OF RUBY AND DIAMOND SQUARE CLUSTER EARSTUDS, the square scissor-cut rubies within millegrained cluster surrounds of small brilliant-cut diamonds, mounted in white precious metal, to stud fittings, *width 10mm.* **£200-300**



46



A RUBY AND DIAMOND RING, the pear-cut ruby within a cluster surround of brilliant-cut diamonds, between brilliant-cut diamond shoulders, all claw set, mounted in yellow precious metal, shank stamped '750', *ring size P.* **£300-400**

47

A RUBELLITE TOURMALINE AND DIAMOND SET RING, the oval mixed-cut rubellite claw set above a mount and shoulders set with small brilliant-cut diamonds, mounted in white precious metal, stamped '750', together with narrow band ring set with a line of five small brilliant-cut diamonds, white precious metal mount stamped '585', *first ring size K½.* **£300-400**



48



TWO RUBY AND DIAMOND SET RINGS, the first with central collet set ruby within flowerhead frilled border edged with single-cut diamonds, to diamond and white stone set shoulders (one stone replaced) to 18ct gold shank, the second, a ruby and diamond half eternity ring, the stones alternately set, (rubies untested for natural versus synthetic origin), to 18ct gold shank, (both rings enlarged), *ring sizes T and U respectively.* **£300-400**

49



A ROSE DIAMOND SET NECKLACE, RING AND EARSTUD MATCHED SUITE, the garland fringe necklace set throughout with graduated foiled back rose-cut diamonds, mounted in yellow precious metal, to a later fine curb-link back chain, together with a similarly set scrolled dress ring and a pair of cluster earrings on later screw back fittings, *necklace length 39.5cm*.

£2000-3000

50



A PAIR OF RUBY AND DIAMOND EARCLIPS, BY VAN CLEEF AND ARPELS, the earclips of tapering half hoop form, set with lines of graduated brilliant-cut diamonds, each supporting a central quatrefoil of round mixed-cut rubies, mounted in yellow gold, bearing French eagle's head assay marks, stamped '750', signed 'VC&A' and numbered '123433 SA', *earclip length 20mm*.

£2500-3000

51



AN 18CT GOLD DIAMOND AND SAPPHIRE HINGED BANGLE, the narrow hinged bangle channel set to the front with slightly graduated brilliant-cut diamonds to one side and calibr -cut sapphires to the other, mounted in polished yellow gold, bearing UK import marks for 18ct gold, *internal bangle width 60mm.* **£400-600**

52

A THREE COLOUR 18CT GOLD TRINITY BANGLE, BY CARTIER, the tri-colour plain bangles of D-section, the rose gold bangle laser marked 'Cartier 750 MD   QD0986 SNCE', *inner diameter 6.3cm.* **£2000-3000**



53



A DIAMOND SET NECKLACE composed of two woven ropetwist chains, with lozenge-shaped diamond slider between, pavé set throughout with brilliant-cut diamonds, and suspending a diamond edged heart pendant drop, the chain terminals each similarly set with diamond heart pendants, two colour precious metal mounted, clasp stamped '750', to box clasp, *length of two mesh chains approximately 22cm and 24cm (excluding clasp and heart-shaped pendants)*, with Kutchinsky case.

£1800-2000

54



A 'TUBOGAS' NECKLACE, BY CARTIER, the yellow gold graduated flattened gaspipe-link collar necklace with three raised reeded motifs, signed, stamped '750' and numbered '750123', in a red Cartier pouch, *necklace length 41.5cm*.

£3000-5000

55



A LATE VICTORIAN SAPPHIRE AND PEARL SET CURB-LINK BRACELET, the bracelet composed of graduated curb links, the larger links alternately collet set with a central round-cut sapphire or half pearl, to a later lobster claw clasp, the heart-shaped padlock clasp attached, *bracelet length 21cm.*
£200-300

56

A DIAMOND AND RUBY RING, FIRST HALF OF 19TH CENTURY, the central double heart motif composed of a pear-shaped old-cut diamond and a pear-shaped mixed-cut ruby, beneath a crown surmount and between diamond set shoulders, all set with old mine-cut diamonds (one diamond missing), the stones in foiled closed back settings, mounted in gold and silver, *ring size L.*
£300-400



57



A PAIR OF GOLD AND GEM SET BRACELETS, CIRCA 1840s, both centred with a gem set quatrefoil flowerhead, the first set with pear-shaped almandine garnets and central opal highlight, the second with oval aquamarines and central garnet, both flowerheads mounted to hollow domed settings, with trefoil detail, between hinged bracelet straps, the shoulder mounted with a corresponding gemstone, between alternating chased and polished figure-of-eight links, within matching fitted cases, (cream silk linings unsigned), *both length 17cm.*
£3500-4000



58

A CHINESE WHITE NEPHRITE IRREGULAR-SHAPED PENDANT, EARLY 19TH CENTURY, pierced and carved both sides with a Daoist and a stag, within a stylised framework, possibly representing a bird, on yellow precious metal pendant mount, (unmarked), *length of panel 6.5cm, width 6.5cm, depth 4mm, overall length including suspensory loop 7.9cm.* £300-500



59



A CHINESE WHITE NEPHRITE OVAL PANEL, LATE 18TH CENTURY, the upper section carved in low relief with Chi Lin dragons, with seated Daoist figure beneath a pine tree and by a natural rock table and accompanied by a seated youth, the reverse with a four line poem, *length 5.3cm, width 4.1cm, depth 6mm.* £400-600

60

A CHINESE WHITE NEPHRITE RECTANGULAR PLAQUE, MID 19TH CENTURY, mounted as a pendant, the upper edge delicately worked with a stylised flower with scrolling foliage on a linear ground, the front engraved with a spray of bamboo, the reverse with flowering plum blossom, mounted on scrollwork mount, the suspensory loop stamped '585', *length of panel 6.5cm, width 4.5cm, depth 6mm, overall length including suspensory loop 8.3cm.* £400-600



61



A JADEITE AND DIAMOND PENDANT, the rectangular jadeite panel pierced carved to depict birds and foliage, claw set with brilliant-cut diamond set mount to top and bottom, mounted in yellow and white precious metal, (*jadeite untested for treatment or enhancement*), pendant length 40mm. £200-300

62



A DIAMOND AND EMERALD FLOWER BROOCH, centred with an oval mixed-cut emerald claw set within a cluster surround of six brilliant-cut diamonds, surrounded by six shaped petals pavé set with further brilliants and spaced by round-cut emeralds, mounted in yellow and white precious metal, to double pin fitting, brooch width 29mm. £1500-2000

63



AN 18CT GOLD THREE STONE EMERALD SET RING, the broad heavy polished band ring in 18ct yellow gold, gypsy set with three oval-cut emeralds, hallmarked and bearing maker's mark 'W.W.', ring size S, weight 15gm.
£300-500

64

A SMALL SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw set within a flowerhead surround of rose-cut diamonds, mounted in yellow precious metal, ring size M.
£160-200



65



A FIVE STONE DIAMOND RING, the five uniform brilliant-cut diamonds in raised square claw settings, mounted in white precious metal, to a yellow precious metal band shank, stamped '18ct', total diamond weight approximately 1 carat, ring size O.
£500-700

66

A SAPPHIRE AND DIAMOND CLUSTER RING, 1970s, the central brilliant-cut diamond within a spaced cluster of claw set round-cut sapphires, to an abstract cluster surround of overlapping bark textured batons, mounted in 18ct yellow gold, hallmarked for London, 1972, diamond weight approximately 0.22 carats, ring size K½.
£240-340

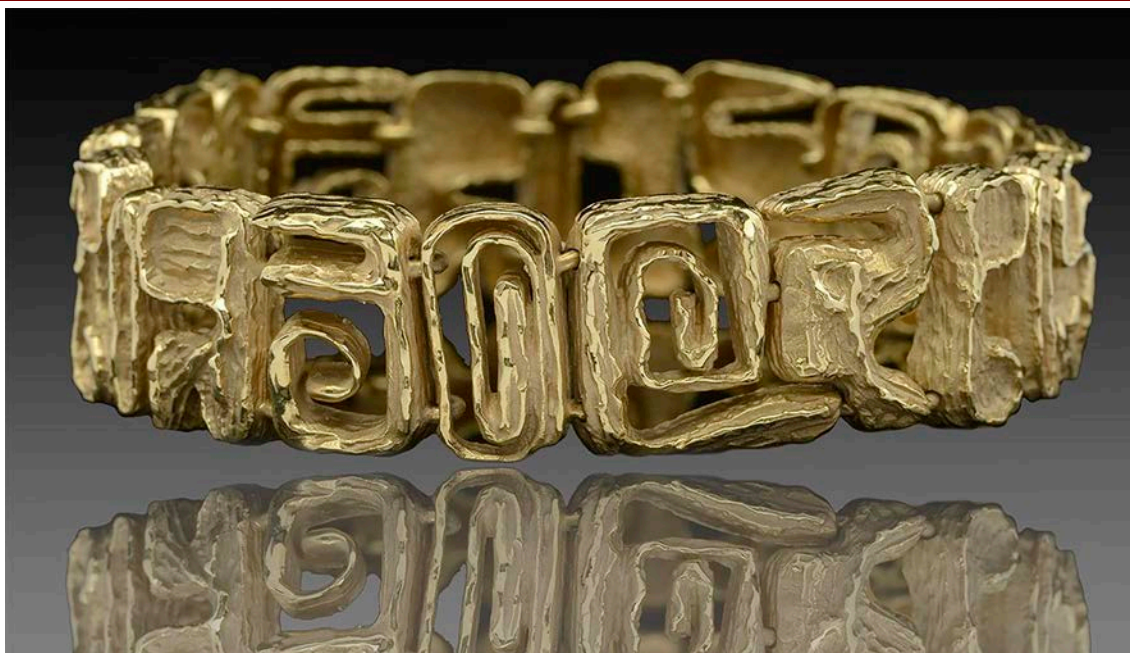


67



A CONTINENTAL TWO COLOUR PANEL BROOCH, the square panel in brushed white precious metal, overlaid with an abstract irregular lattice in yellow precious metal, reverse stamped '750' and bearing maker's mark 'CRE', *brooch width 34mm.*
£260-300

68



A 1970s BRACELET, composed of textured abstract links, yellow precious metal, clasp stamped '750', stamped with Dutch mark '14' and Dutch maker's mark 'GH' (initials vertically stamped), *length 19.6cm.*
£1000-1500

69



AN ART NOUVEAU MOONSTONE NECKLACE, the five graduated pierced whiplash panels accented with oval cabochon moonstones, linked by fine belcher-link chain, *necklace length 43cm.* £100-200

70



AN EARLY 20TH CENTURY BAROQUE PEARL AND TURQUOISE MATRIX BRACELET, the cagework wire settings between baton links, with similarly set baroque pearl pendant at the clasp, stamped '9ct', *length approximately 20cm.* £80-100

71

A SMALL COLLECTION OF ANTIQUE STICKPINS, including a half pearl and old brilliant-cut diamond round cluster stickpin, with detachable fitting, an irregular carnelian pebble stickpin, a pear-shaped cabochon turquoise stickpin, in gold collet setting and four small pins with variously gem set terminals, cased. £260-300



72



THREE ARTS AND CRAFTS ENAMELLED NECKLACES, the first composed of three double sided green and blue enamelled panels, on chain links, with baroque pearl highlight; the second, a fringe necklace suspending alternate turquoise blue enamel flowerheads and pink enamel pansy flowerheads, on fine chain with baton and ring clasp; the third, a swag necklace, with central enamelled cherub panel and blue bell-shaped pendants to each side, with baton and ring clasp, *first necklace length 37cm, second 35.5cm, third 41cm.* £100-200

73



AN ARTS AND CRAFTS DIAMOND SET CIRCULAR LOCKET, the central glazed double sided compartment bordered by foliate border of whiplash design, set with rose-cut diamonds and spaced with oval, round or pear-cut stained green chalcedony cabochons, with diamond set bale above, gold and silver mounted, *diameter of pendant 4cm.* £200-300

74

A DIAMOND AND SAPPHIRE FROG BROOCH/PENDANT, the body set throughout with rose-cut diamonds, the legs with round sapphires, the mouth and eyes with further sapphires, hinged pendant loop and brooch fitting to reverse, unmarked, *length 1.8cm.* £400-600



75



A SILVER 'MOONLIGHT GRAPES' NECKLACE, BY GEORG JENSEN, the necklace of stylized vine leaf links with beaded links between, to a plain circular clasp, stamped '925 S, Denmark', bearing Georg Jensen maker's mark, numbered '96 A', in signed case, *length 41.5cm*.

£600-800

The Moonlight Grape series was a reinterpretation by Georg Jensen of their 1920s collection.

76

A SILVER 'MOONLIGHT GRAPES' BROOCH, BY GEORG JENSEN, the brooch modelled as a bunch of grapes, suspended for a stylized double vine leaf brooch, stamped '925 S, Denmark', bearing Georg Jensen maker's marks, numbered '217 B' and bearing UK import marks for 1991, in signed box, *length 67mm*.

£200-300



77



A SILVER 'MOONLIGHT GRAPES' BRACELET, BY GEORG JENSEN, the bracelet of stylized vine leaf links with beaded links between, to a plain circular clasp, stamped '925 S, Denmark', bearing Georg Jensen maker's marks, numbered '96' and bearing UK import marks for 1991, in signed case, *length 17.5cm*.

£300-400



GEORG JENSEN



78

A COLLECTION OF ASSORTED JEWELLERY ITEMS, including a pair of gilt metal serpent buckle slides, a goldstone floral brooch, a sapphire hoop brooch, a garnet flowerhead brooch, a lizard pin, a gold cross pendant, an enamel gilt metal mounted cross pendant, a silver filigree work panel necklace, a quantity of unmounted semi-precious gemstones, a diamond set ring (with central vacant setting), a pair of enamelled cufflinks, an Eastern bangle (damaged), a Cartier ring box, a Child & Child cardboard jewellery box and further miscellaneous items.

£300-400



79



A SMALL COLLECTION OF JEWELLERY ITEMS, including a pair of pearl cluster earstuds (*pearls untested*), two Edwardian seed pearl set bar brooches, a diamond solitaire ring, the old brilliant-cut diamond in raised millegrained lozenge setting and a pair of turquoise set drop earendants.

£300-400

80

A SMALL GROUP OF ASSORTED JEWELLERY, comprising five variously set rings, a pair of 9ct gold oval cufflinks, a 9ct gold St Christopher pendant on chain, a Victorian gold boss brooch, a silver oval locket on chain and an antique cut-steel two section buckle.

£200-300



81



A SMALL GROUP OF JEWELLERY, comprising a half pearl set star brooch, a 19th century coral cabochon and glazed hairwork memorial cluster brooch and graduated cultured pearl necklace, to a half pearl, turquoise and garnet set clasp, *necklace length 54cm*.

£140-160

82

A SMALL COLLECTION OF JEWELLERY, comprising a 19th century 'lava' cameo set ring, set throughout with small varicoloured busts, mounted in silver, a 22ct gold broad band ring with geometric decoration, a pair of Victorian knot earstuds (later mounted) and an early 19th century white paste set brooch.

£280-320



83



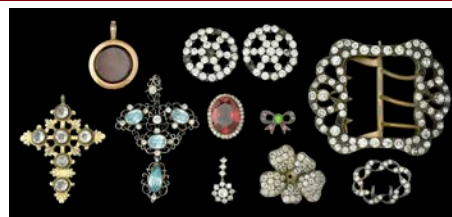
A COLLECTION OF ASSORTED GEM SET JEWELLERY, including an aquamarine and sapphire cluster pendant, a blue topaz set line bracelet, a rock crystal and sapphire set pendant, a large citrine pendant and an amethyst, hessonite and almandine garnet, and citrine set bracelet, together with two unmounted faceted rock crystals, a faceted carnelian bead necklace in gilt metal mounts and a yellow paste set pendant.

£400-600

84

A COLLECTION OF ASSORTED ANTIQUE PASTE ITEMS, comprising a blue and white paste pendant, with closed back settings, a pavé set white paste pansy brooch, a white paste set cross pendant, a pair of white paste set buttons, a large white paste set buckle and another smaller, a red and white paste cluster brooch, a white paste set glazed cluster locket, etc, first pendant length 6cm.

£80-100



85



ASSORTED JEWELLERY, including a gilt metal mounted malachite panel bracelet and matching oval brooch, a carved and pierced lapis lazuli brooch, 18ct gold mounted and inscribed to the reverse 'M. from C. First Solo, 31.5.34', a Victorian oval locket applied with a banded agate set cross, enclosing two glazed compartments, one containing a lock of blond hair, with gilt thread detail, a dress ring and costume jewellery.

£80-120

86



A SINGLE ROW GRADUATED AMBER BEAD NECKLACE, the oval beads loose strung to form a continuous necklace, bead lengths 7.6-25.9mm, *necklace length 72cm, necklace weight 74.4gm.* **£400-600**

The Gemmological Certification Services report number 78132-85, dated 5th December 2017, confirms the beads are natural amber of Baltic origin, with no indication of heating.

87

A SINGLE ROW CULTURED PEARL NECKLACE AND A PAIR OF CULTURED PEARL EARSTUDS, the uniform pearl necklace on knotted silk, *pearl diameters approximately 7mm*, to a polished spherical clasp stamped '14k', together with a pair of cultured pearl earstuds, on post mounts with butterfly fittings, *diameter 9mm, necklace length 45cm.* **£180-220**



88



A TWO ROW CULTURED PEARL AND SAPPHIRE BEAD BRACELET, the uniform pearls spaced with sapphire and gold spacer beads, to a silver gilt magnetic clasp, *length 20.5cm.* **£300-500**

89

A SMALL COLLECTION OF REGIMENTAL BROOCHES AND A COLLECTION OF MISCELLANEOUS JEWELLERY, comprising two gold Royal Artillery bar brooches, a further marcasite example, a silver Royal Army Ordnance Corps bar brooch, and a pair of crossed scimitar cufflinks, together with silver gilt and enamel pendant and earpendant suite by David Andersen, of Norway, an emerald and diamond cluster ring and a pair of similar earstuds, a moonstone ring and further rings, brooches, pendants, etc. **£300-500**

90



A LONG SINGLE ROW OF UNIFORM CULTURED PEARLS on knotted silk, to a barrel-shaped diamond set clasp, stamped '750' for 18ct gold, length 72cm.

£200-300

91

A RUBY AND MOTHER O' PEARL NECKLACE, BY NICOLA APPLEBY, the centrepiece composed of a fringe of graduated articulated drops of textured panel links, mother o' pearl and cabochon ruby links, to arrowhead terminals, suspended on a snake-link back chain, mounted in 18ct yellow gold, hallmarked and bearing maker's mark 'NYA' for Nicola Appleby, central drop length 58mm, necklace length 41cm.

£400-600

Nicola Appleby trained at the Sir John Cass College, London and now specializes in producing pieces influenced by the natural environment. She often uses flowing lines and organic forms as opposed to more structured architectural shapes and is fascinated by different textures, enjoying the contrast produced by combining high polish and texture on gold. She was a finalist in the *De Beers Diamonds International Awards 1992* and also a finalist in both the *Gold Virtuosi 2000* and *Gold Virtuosi 2002*, the World Gold Council's international gold jewellery design competitions.



92

A SMALL DIAMOND SET ARROW SURÊTÉ PIN, the head and tail millegrain set with rose-cut diamonds, mounted in white precious metal, *length 34.5mm.* £100-120



93



A DIAMOND CLUSTER RING, the central brilliant-cut diamond in raised square millegrained setting, within a cluster surround of smaller channel set brilliants, between millegrained diamond set shoulders, mounted in white precious metal, shank signed 'Browns', stamped '750' and numbered '252337', in Browns' case, *ring size L½.* £160-200

94

AN ART DECO DIAMOND, RUBY AND ONYX RING, the pierced domed tapered ring centred with a collet set old brilliant-cut diamond, to the centre of a tapering cross of graduated old brilliants, further accented with channel set baguette-cut onyx and fancy-cut rubies, (rubies untested for natural versus synthetic origin), mounted in white precious metal, later replaced shank, *principal diamond approximately 0.45 carats, ring size M.* £1200-1400



95



A SINGLE STONE DIAMOND RING, the brilliant-cut diamond claw set between single-cut diamond set shoulders, mounted in white precious metal, shank stamped 'plat', *principal diamond weight approximately 0.6 carats, ring size J½.* £400-600

96

AN ART DECO EMERALD AND DIAMOND SET PANEL RING, the oval mixed-cut emerald collet mounted within a surround of graduated old brilliant-cut diamonds, millegrain and collet set, between shaped panel shoulders of old brilliant-cut diamonds and baguette-cut sapphires, mounted in white precious metal, *cluster panel dimensions 25mm x 19mm, ring size M½.* £2800-3500





A LATE VICTORIAN SILVER COLLAR NECKLACE, composed of articulated hollow links, with engraved decoration to the front, with two ring and bolt clasps acting as the fastener (extending the original length of the necklace), no hallmarks, *length overall 47cm.* £200-300



A LATE VICTORIAN/EDWARDIAN EMERALD AND DIAMOND CLUSTER RING, the oval mixed-cut emerald claw set within a marquise cluster surround of old brilliant-cut diamonds, mounted in yellow gold, *ring size E½.* £240-300

AN EMERALD AND DIAMOND CLUSTER RING, the rectangular step-cut emerald with canted corners claw set within a surround of brilliant-cut diamonds, mounted in 18ct yellow and white gold, shank hallmarked for London, 1999 and bearing maker's mark 'THJ', *total diamond weight approximately 0.75 carats, ring size S.* £600-800





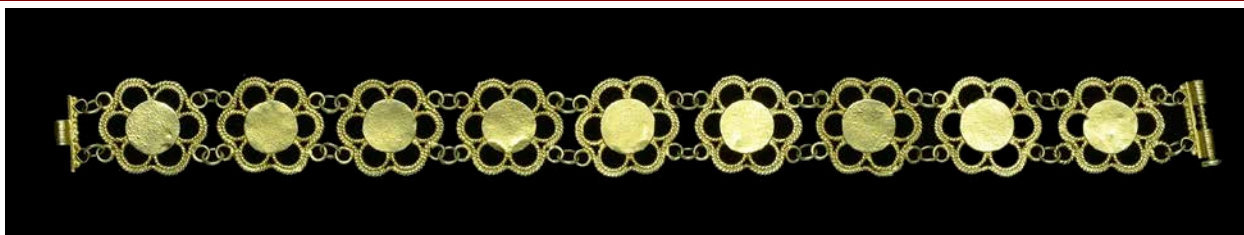
A PORTUGUESE EMERALD, DIAMOND AND PEARL MATCHED SUITE, comprising a necklace with detachable pendant drop, a bracelet and a pair of earpendants, designed by **Luiz Ferreira**, of Porto, the suite set with cabochon emeralds, brilliant-cut diamond highlights, and trefoils of silver and white baroque pearls, in closed back settings, the necklace with engraved foliate detail to the reverse, the earpendants with post fittings, all precious metal mounted, stamped with Portuguese guarantee marks to the clasps of both bracelet and necklace, together with a similarly set brooch, of cluster design, set with brilliant-cut diamonds, round mixed-cut emeralds and silver baroque pearls, *necklace length 47cm, bracelet length 18.5cm, earpendants length 4.8cm, brooch length 6cm.* **£3000-5000**

101



AN 18CT GOLD AND CULTURED PEARL SET MESH-WEAVE BRACELET, composed of two entwined rows and applied with cultured pearl highlights, mounted in groups of four pearls (one pearl missing), clasp stamped '750', length 18.5cm. £300-500

102



AN EASTERN ROSETTE PANEL BRACELET, in yellow precious metal, unmarked, length 18cm.

£160-200

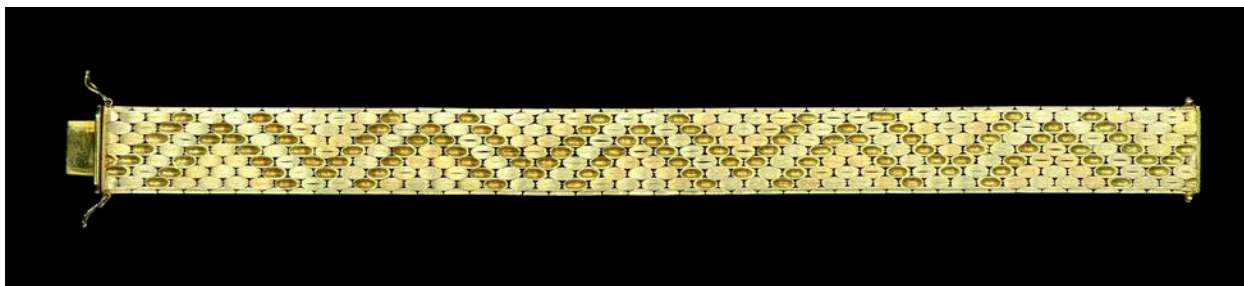
103



A CHAIN-LINK BRACELET, of knot-link form, in yellow precious metal, clasp stamped 'Italy, 14k', bracelet length 17.5cm.

£200-300

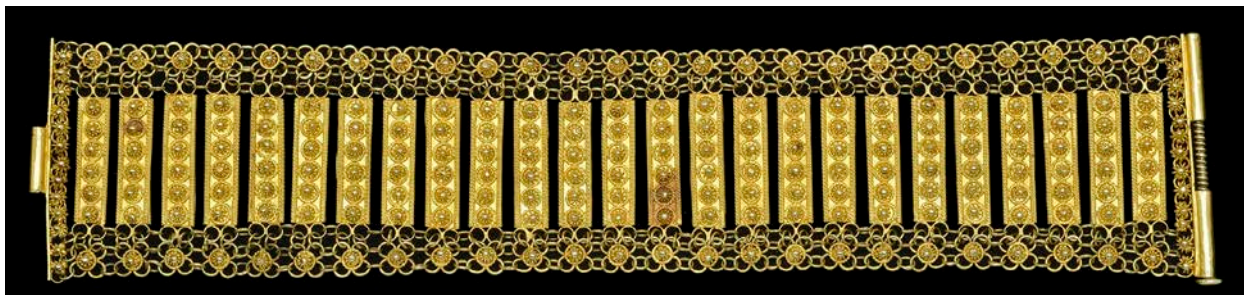
104



AN 18CT THREE COLOUR GOLD BRACELET, the front composed of oval matt and concave links, within a zig zag design, the reverse with polished finish, clasp stamped 'CS', import marks for 18ct gold, London 1977, length 19.3cm.

£700-900

105



AN EASTERN GOLD PANEL BRACELET, composed of vertically set panels applied with burrs of bead and ropetwist detail, within open link borders, the clasp of threaded screw pin design, unmarked, length 18cm.

£400-600

106



A VICTORIAN GOLD MOUNTED HARDSTONE CAMEO SET BROOCH/PENDANT, the oval agate cameo carved to depict the profile of a lady in medieval dress, collet set within a hoop and beadwork surround, with scroll, palmette and half pearl set mounts, with hinged pendant fitting and brooch fitting to the reverse, to later bale and unassociated 18ct gold belcher-link chain, length 56mm. £1000-1200

107



A SHELL CAMEO BROOCH CARVED TO DEPICT NAPOLÉON III, the oval shell cameo depicting the profile of the French emperor Louis-Napoléon Bonaparte, collet set within a ropetwist decorated mount, with hinged pendant fitting verso, length 45mm. £600-800

Napoléon III, also known as Louis-Napoléon Bonaparte (1808-1873) was the first President of the French Republic and the last monarch of France. Made president by popular vote in 1848, Napoléon III ascended to the throne on 2nd December 1852, the 48th anniversary of his uncle, Napoléon I's coronation. He ruled as Emperor of the French until September 1870, when he was captured in the Franco-Prussian War. He was deposed by the forces of the Third Republic in Paris.

He spent his last years of life in exile in England, with his wife Eugenie and their only son. The family lived at Camden Place, Chislehurst, where he died on 9th January 1873.

108



A 19TH CENTURY SHELL CAMEO BROOCH, the oval shell cameo carved to depict the goddess Demeter in profile 'a dexter', collet set within a gold mount with bright-cut engraved detail, brooch length 51mm. £100-120

109



A HEART-SHAPED PENDANT, pierced with twin holes to each side and criss-cross rigid suspension loop above, yellow precious metal unmarked, length 2.7cm. £300-360

110

AN EASTERN GOLD ENAMELLED BANGLE, the broad tapered torque bangle with spherical terminals and central crescent motif, applied with ropetwist and bead detail, cells of polychrome enamel and blue glass cabochons (one lacking), mounted in yellow precious metal, unmarked, *internal bangle width 6cm.* £500-700



111



AN ITALIAN DIAMOND SET BANGLE, the broad cuff bangle with satin textured finish and applied with a ribbon tied floral spray motif accented with brilliant-cut diamonds, yellow precious metal, unmarked, *internal bangle width 59mm.* £700-900

112

A SMALL MIXED LOT OF JEWELLERY, comprising a Victorian circular gold boss brooch, a tortoiseshell piquéwork brooch, four 9ct gold rings, three 22ct gold wedding bands, a pair of hoop earrings, two gold cross pendants on chains, a 9ct gold Masonic pendant, two further pendants, two shell cameo brooches, a 9ct gold cased wristwatch, a Victorian silver hinged bangle and two paste set animal brooches. £300-500

113



A GREEK 18CT GOLD MATCHED SUITE BY ZOLOTAS, comprising a torque choker necklace, a torque bangle, a ring and earclips; the necklace and bangle of hollow design, with sprung hinges to the back and twin Mycenaen lion mask terminals, the earclips and ring of similar design, each piece individually decorated with granular and ropetwist detail, all signed, the necklace and bangle numbered '10', *diameter of necklace 14.5cm, bangle diameter 7.3cm, earclip length 2.7cm, ring size L, with 5 blue suede pouches signed Zolotas.*

The Greek jewel house of Zolotas was founded in 1895 by Efthimios Zolotas, at Aioulou Street, in Athens, a family run business that has continued through the decades of the 20th century, opening a new showroom in Paris in the 1970s and still maintaining its family tradition today.

The 1950s and 60s saw inspiration drawn directly from the Greek cultural heritage, reviving mythological themes from Ancient Greece. Customers in the early 60s included Aristotle Onassis, the Kennedys, Elizabeth Taylor and Maria Callas.

114

A SMALL COLLECTION OF ANTIQUE JEWELLERY, comprising an Edwardian peridot and seed pearl set brooch, mount stamped '15', three bar brooches, a gem set wreath brooch and a six row seed pearl necklace, to a cylindrical turquoise set clasp.

£260-300

115



A PAIR OF SAPPHIRE AND DIAMOND FLOWER EARCLIPS, the two flowerheads centred with oval mixed-cut sapphires each within a surround of five petals pavé set with graduated brilliant-cut diamonds, to post and hinged clip fittings, mounted in white precious metal, stamped '750', in case signed 'Juwelier DIX, Bonn-Köln', *earclip length 20mm.* **£1700-2000**

116



A SAPPHIRE AND DIAMOND ETERNITY BAND, the band set round with alternating trios of calibré-cut sapphires and cushion-shaped old-cut diamonds, mounted in white precious metal, *total diamond weight approximately 1.45 carats, ring size Q½.* **£600-800**

117

A SAPPHIRE AND DIAMOND SET DRESS RING, the slightly domed abstract cluster of brilliant-cut diamonds and oval mixed-cut sapphires, one replaced with blue stone, all claw set, accented with textured ribbon detail, mounted in white precious metal, shank stamped '18ct', *total diamond weight approximately 1.1 carats, ring size O.* **£800-1000**





TWO ROW CULTURED PEARL, SAPPHIRE AND DIAMOND SET NECKLACE, the uniform pearls with gold bead and sapphire bead spacers, to a circular 18ct gold mounted cluster clasp, the central pearl bordered by brilliants, within outer border of round mixed-cut sapphires, cultured pearls and further brilliants, maker's mark LDV, *pearl lengths 40cm and 36.5cm respectively.*

£1200-1500

- 119** **ASSORTED JEWELLERY**, to include ten variously set rings, six pendants, a gilt metal double curb-link chain, an Eastern oval hardstone pendant, a Lapponia costume pendant on chain and miscellaneous items.

£300-400

- 120** **AN AQUAMARINE AND DIAMOND DRESS RING**, the rectangular step-cut aquamarine claw set between bifurcated shoulders, each set with a pair of brilliant-cut diamonds, mounted in white precious metal, shank stamped '18ct', ring size M½.

£800-1200



121



A DIAMOND AND CULTURED PEARL SET BEE PENDANT, on chain, the bloomed and polished yellow metal bee brooch/pendant with brilliant-cut diamond accents to the wings and cultured pearl abdomen, mount stamped '18K, 750', sliding mounted on a snake-link chain necklace, clasp stamped 'ITALY, 750', pendant width 28mm, necklace length 45cm. £200-300

122



A DIAMOND SET RING AND EARCLIPS SUITE, the rectangular domed dress ring and tri-lobed whorl earclips of ropetwist wirework construction, accented with claw set single and brilliant-cut diamonds, mounted in yellow precious metal, ring size I, earclip diameter 22mm. £1000-1200

123



A 1950s FLOWERHEAD CLUSTER DESIGN BROOCH AND EARCLIPS SUITE, the round domed brooch composed of two tiers of scalloped open wirework petals accented with claw set single-cut diamonds, with polished scrolls between with baguette-cut diamond accents, to a central domed cluster of brilliant, baguette and single-cut diamonds, within a brilliant-cut diamond set frilled surround, mounted in yellow and white precious metal, with double pin fitting, the earrings of conforming tri-lobed foillate spray design, with post and clip fittings, in maroon leather case, signed 'Garrard & Co', brooch diameter 49.5mm, earring length 27.5mm. £3500-4000



124



A FLYING DUCK TIE-PIN/BAR BROOCH, the plain bar supporting a mallard in three colour gold, with polychrome enamel head, stamped '15ct', brooch length 60mm. £160-200

125



EIGHT ASSORTED LATE 19TH/20TH CENTURY BROOCHES, variously set, comprising six 9ct gold examples and two 10ct gold examples. £200-240

126

FOUR GEM SET BROOCHES, comprising an oval amethyst set brooch in 9ct gold scrollwork mount, and three citrine set brooches, all 9ct gold mounted, first brooch length 3.2cm, second 2.5cm, third 3.3cm, fourth 2.1cm. £200-240



127



FIVE LATE VICTORIAN/EDWARDIAN GOLD BAR BROOCHES, of various designs, all with applied bead and wirework decoration, all stamped '15ct'. £240-260

128



AN EDWARDIAN SEED PEARL AND AQUAMARINE BROOCH, the circular openwork brooch composed of a series of knife-edge bars supporting a seed pearl set wreath around a central millegriained collet set round-cut aquamarine, to a frilled border of half seed pearls, mounted in yellow gold, *diameter 36.5mm*. £140-200

129

A SMALL GROUP OF JEWELS, comprising an amethyst and pearl set bar brooch, an amethyst and half pearl pendant, on chain, and a garnet and seed pearl set scrolled pendant. £200-300



130



ASSORTED JEWELLERY, to include a quatrefoil seed pearl and peridot set brooch, a late Victorian/Edwardian 9ct gold opal and seed pearl set openwork pendant, a blue enamelled brooch and panel bracelet, both stamped '925', a signet ring inset with shield-shaped bloodstone panel, a Wedgwood cameo set marquise ring, a double sided onyx set locket, a diamond gypsy set ring (shank cut) and further miscellaneous items.

£200-300

131

THREE GOLD 'MIZPAH' BROOCHES, two of double heart design, hallmarked for 9ct gold, and the third of bar brooch form, stamped '9ct gold', each with applied letters and inscribed text, *largest length 4cm*. £160-200

The term Mizpah is Hebrew for 'watchtower'. In the Old Testament Jacob and Laban made a pact of loyalty to one another and built a 'watchtower' of stones to represent God, who witnessed this pact. The term has come to denote a bond between two people who are separated for some reason. Book of Genesis, 31:49: "and Mizpah; for he said, *The Lord Watch between me and thee, when we are absent one from another*".



132



A LATE VICTORIAN HEART-SHAPED LOCKET PENDANT, the heart-shaped hinged locket applied to the front with a seed pearl set monogram, to plain bale, suspended from a later chain of abstract textured links, in yellow precious metal, unmarked, pendant width 20mm, chain length 40cm.

£150-200

133



A VICTORIAN GOLD TASSEL BROOCH AND EARPENDANTS SUITE, the brooch and earrings each comprising a slightly domed oval panel with engraved textured decoration and black enamel stylized floral and foliate motifs, centrally applied with a star-shaped boss with wirework detail and half pearl accent, the raised boss supporting a tassel drop below, with shaped surmount suspending a fringe of fox-tail-link chains, the earrings with hook fittings, brooch width 32.5mm, earring length, including fittings, 60mm.

£800-1000

134

A RUBY AND SEED PEARL STARBURST BROOCH AND A SIMILARLY SET PAIR OF EARRINGS, the star of six tapered rays with flowerbud detail between, set with graduated half pearls and round-cut rubies, mounted in 9ct yellow gold, hallmarked and bearing maker's mark 'HBJ', together with a pair of ruby, diamond and cultured pearl set drop earpendants, mounted in 9ct gold, stud fittings hallmarked.

£200-300



135



A 9CT GOLD MASONIC BALL PENDANT, the spherical hinged locket with Masonic set square surmount, opening to reveal a concertina of pierced work Masonic themed panels, including a skull and crossbones, stamped '9ct', length 28.5mm.

£200-300

136



A VICTORIAN GARNET SERPENT PENDANT NECKLACE, the pendant modelled as a serpent head set with a shaped cabochon garnet, with rose-cut diamond set eyes and nose, and coiled tail, suspending in its mouth a pendant drop set with a heart-shaped cabochon garnet within a snake-link chain surround, with glazed locket panel verso, the whole on later suspensory loop, to later snake-link chain necklace, *pendant length, excluding suspensory loop, 6cm, chain length 42cm.*

£600-800

137



A VICTORIAN GOLD GARNET SET BROOCH, circa 1840s, the triple hollow hoop design applied with ropetwist decoration, mounted with a central domed cluster set with almandine garnets and chrysoberyls, within textured leaf design, *length 4.5cm.*

£200-300

138



A VICTORIAN GEM SET BROOCH, modelled as a realistically chased and engraved spray of ivy leaves with a bloomed finish, accented with a single pearl and a spray of small cinquefoil flowerheads, each petal set with an old brilliant-cut diamond and applied with a shield bug beetle (family *Pentatomidae*) pavé set with small cabochon rubies, *brooch length 69mm.*

£400-500

The technique of chasing and engraving coloured gold in imitation of nature was developed in the 1850s.

See: Tait, H. (ed), *The Art of the Jeweller: A catalogue of the Hull Grundy Gift to the British Museum*, British Museum Press, 1984, chapter 8.

139



AN EMERALD AND DIAMOND RING, the heart-cut emerald collet set between shoulders rubover set with trios of baguette-cut diamonds, to a heavy shank, mounted in yellow precious metal, shank stamped '750' and 'TW-IF 0.50 0.50', ring size *O½*. £400-600

140

AN EMERALD AND DIAMOND CLUSTER RING, the oval mixed-cut emerald claw set above a tiered double cluster surround of brilliant-cut diamonds, yellow and white precious metal mounted, ring size *N½*. £400-600



141



AN EMERALD AND DIAMOND THREE STONE RING, the rectangular step-cut emerald claw set between two brilliant-cut diamonds, mounted in yellow precious metal, total diamond weight approximately 0.45 carats, ring size *K*. £240-340

142

A PAIR OF RUSSIAN EMERALD AND DIAMOND CLUSTER EARRINGS, the cushion-shaped mixed-cut emeralds collet set within a frilled cluster surround of old brilliant-cut diamonds, beneath a single stone collet set old brilliant-cut diamond surmount, to hook fittings, gold and silver mounted, bearing post 1908 kokoshnik mark for St Petersburg, for 56 zolotniks, and partial lozenge-shaped maker's mark 'G.K', total diamond weight approximately 2.5 carats, earring length, including fittings, 30.5mm. £3000-3500



143



A PAIR OF SINGLE STONE DIAMOND EARSTUDS, the brilliant-cut diamonds in simple four claw settings, mounted in 18ct white gold, stud fittings hallmarked, *total diamond weight approximately 1 carat.* £300-500

144

A FIVE STONE DIAMOND RING, the graduated old-cut diamonds within millegrained setting, between trifurcated shoulders, *total diamond weight approximately 0.45 carats, ring size M½.* £300-500



145



A SINGLE STONE DIAMOND RING, CIRCA 1930s/1940s, the oval-shaped old brilliant-cut diamonds in millegrained square setting, between track-link style shoulders, mounted in yellow and white precious metal, *diamond weight approximately 0.5 carats, ring size T.* £300-400

146

THREE RINGS, INCLUDING ONE BY NICOLA APPLEBY, the broad silver band modelled as a tied ribbon bow, in silver with gold edging, hallmarked and bearing maker's mark, together with a garnet flowerhead cluster ring, shank stamped '9ct' and a reeded band ring in yellow precious metal, *first ring size O.* £400-600



147



A DIAMOND SET SILVER GILT NECKLACE, the riviére necklace of slightly graduated cluster links set with central foil backed lasque-cut diamonds within single-cut diamond surrounds, mounted in silver gilt, with a diamond set clasp, and a second later added double-S-shaped clasp, *necklace length 43cm.*

£900-1200

148



AN AMETHYST AND DIAMOND RING, the rectangular step-cut amethyst with canted corners, claw set between stepped shoulders of channel set brilliant-cut diamonds, mounted in 18ct gold, shank hallmarked and bearing maker's mark 'MDT', *ring size N.*

£400-500

149

A SILVER COCKTAIL RING, by **GEORG JENSEN**, of peaked crossover design, stamped '925, S, Denmark', bearing maker's mark, numbered '93' and bearing indistinct UK import marks, in Georg Jensen box, *ring size T.*

£140-200



150



A RUBY AND EMERALD SET CROSSOVER RING, the terminals inset with a round-cut ruby and a square-cut emerald, the stones inset within a textured or polished surround, to yellow precious metal tapering shank, unmarked, ring size S (leading edge). **£220-260**

151

A PAIR OF GERMAN THREE COLOUR EARCLIPS, the trapezoid-shaped panels with abstract three colour design and raised polished border, to clip fittings, stamped '750' and bearing maker's mark, length 19.5mm.

£360-400

152



A PAIR OF THREE COLOUR HOOP EARCLIPS, the broad hoops of reeded three colour form, with applied reeded horizontal band to the front in yellow precious metal, stamped '750', earring length 29mm. **£260-300**

153

A PAIR OF GERMAN THREE COLOUR CUFFLINKS, the cushion-shaped textured panels with abstract three colour pattern, to matching swivel panel backs, mounts stamped '750' and bearing maker's mark. **£700-900**



154



A PAIR OF DIAMOND SET EARCLIPS, BY GÜBELIN, of tapered hoop form beneath domed surmount, pavé set with brilliant-cut diamonds, mounted in yellow gold, with polished ropetwist detail to the shoulders, to clip fittings, stamped '750' and bearing Gübelin maker's mark and French assay/export mark, *length 19mm.* **£1400-1600**

155



AN 18CT TWO COLOUR GOLD AND DIAMOND SET NECKLACE, composed of flattened S-shaped links, the central section mounted in white gold and set throughout with single-cut diamonds, (one diamond missing), clasp stamped '18k', *length 37cm.* **£1600-1800**

156



A LATE 19TH CENTURY GOLD AND ENAMEL CIRCULAR BROOCH, enamelled to the centre with a seated female mythological figure, a rose-cut diamond set shield by her side, ascended on clouds, within black enamel border and pierced decorated outer rim, spaced with seed pearls, brooch numbered to the reverse '547A', *diameter 3.6cm.*

£400-600

157



A VICTORIAN 15CT GOLD AND DIAMOND SET OVAL BROOCH, centred with a gypsy set old-cut diamond, within stepped design, with applied bead and thread decoration, glazed locket verso, double struck '15ct', *length 3.5cm.*

£160-200

158



A VICTORIAN GOLD GARNET AND DIAMOND SET BROOCH, 1870s, the shaped boss brooch of quatrefoil lozenge outline, centred with a cabochon garnet inset with an old brilliant-cut diamond star, the mount with applied bead and ropetwist wirework detail, glazed locket verso, bearing applied registration mark for Class I, parcel number 2, 9th May 1870, *brooch length 41mm.*

£200-300

159

AN 1840s GOLD AND ENAMELLED REVIVALIST NECKLACE AND BROOCH, WITH MATCHING EARPENDANTS, IN FITTED CASE, the necklace composed of open tri-part hollow hoop links with central green enamelled quatrefoil detail, and set with Tudor rose links of red, white and green enamel between, centred with a shaped panel with raised polished borders, applied with enamelled thistle, rose and shamrock details, together with a brooch of corresponding design, glazed locket verso, suspending three detachable flared reeded drops below, decorated with polychrome enamel and applied with similar motifs, and a pair of matching elongated drop earpendants, (lacking fittings), all contained in fitted maroon leather case, *necklace length 57cm, brooch length 7.5cm.*

£4000-6000



160



A SINGLE ROW UNIFORM CULTURED PEARL NECKLACE, on knotted silk to a clasp composed of a single cultured pearl with yellow gold mounts, stamped '14k', necklace length 80cm, average pearl diameter 6mm. £200-260

161



A TURQUOISE AND DIAMOND RING AND EARCLIP SUITE, BY GÜBELIN, each centred with an oval cabochon turquoise within a surround of claw set brilliant-cut diamonds, to wirework mounts in white precious metal, stamped '750' and bearing Gübelin maker's mark, ring size L, earclip cluster length 20mm. £1400-1600

162



A DANISH BLUE ENAMELLED LEAF BROOCH AND EARCLIPS SUITE, BY BRODENE BJØRKLUND, COPENHAGEN, CIRCA 1960s, the brooch stamped to the silver gilt reverse '925S Handmade Sterling Denmark', with maker's mark, the earrings with clip fittings, similarly stamped, brooch length 4.8cm, earclips 2.4cm. £60-80

163



A PAIR OF DIAMOND EARSTUDS, the single stone earstuds comprising brilliant-cut diamonds in simple four claw settings, each within a detachable hoop surround of smaller claw set brilliant-cut diamonds, mounted in white precious metal, *principal diamonds weigh approximately 0.33-0.35 carats each, total earstud diameter 9mm.* £800-1000

164



A THREE STONE DIAMOND RING, the three graduated old brilliant-cut diamonds in individual eight claw settings, mounted in platinum, *total diamond weight approximately 3.2 carats, ring size O.* £3000-4000

165



A PAIR OF PORTUGUESE BROOCH/PENDANTS, SECOND HALF OF 18TH CENTURY, modelled as pansy flowerheads, with leaf detail, set with foiled gemstones including amethyst, in closed back settings, silver mounted, with hinged loop pendant fittings, and later added brooch fittings, length 3.2cm.

£100-200

See: D'Orey, L., *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon, Zwemmer, 1995, page 75, plate 101.

166

AN EARLY 19TH CENTURY MEMORIAL RING, the central oval mixed-cut garnet within a surround of half pearls, all collet set, between shoulders with scallop shell detail, mounted in yellow gold, the reverse of the bezel inscribed 'GJB, 5th May 1817, aged 9 months', ring size J.

£200-300



167



AN EARLY 19TH CENTURY MEMORIAL RING, the central glazed hairwork panel within a black enamel border and a half pearl surround, to a tapered band shank, the reverse inscribed 'John Simmons, Obt 14 July 1807, At 61', ring size K.

£100-150

168

A LATE VICTORIAN 18CT GOLD AND SEED PEARL MARQUISE-SHAPED MEMORIAL RING, the marquise bezel decorated with black enamel and half seed pearls, between tapered foliate inset shoulders, the shank engraved to the inside 'Mother, 24th February 1899', the outer shank reading in black letters 'IN MEMORIAM', hallmarked for Birmingham, 1899, and bearing maker's mark 'H&S', ring size M½.

£180-220





AN UNMOUNTED RECTANGULAR CITRINE COMEO, depicting the portrait of Sir Walter Scott, *dimensions 31mm x 24mm x 11.5mm.*
£300-400

This image of **Sir Walter Scott (1771-1832)**, novelist and poet, is taken from the portrait by **Sir Henry Raeburn, RA**, dated 1822, oil on canvas, now in the National Gallery of Scotland, Edinburgh.



A GOLD MEMORIAL RING FOR SIR WALTER SCOTT, the domed broad band decorated with animals and birds amidst flowers and foliage, between reeded borders, with a secret compartment to the inside of the band enclosing remnants of a lock of hair, and engraved '*The hair of Walter Scott Esq*', width of band 8mm, ring size R (leading edge).
£800-1000

Sir Walter Scott (1771-1832) was arguably one of the most prominent novelist of the 19th century. His hugely popular novels were primarily of Scottish historical themes, and include *Ivanhoe*, *Rob Roy*, *Waverley*, *The Heart of Midlothian* and *The Bride of Lammermoor*. He was also a playwright, poet and historian, and from 1820-1832 served as the President of the Royal Society of Edinburgh.

In 1818 Scott was tasked by the Prince Regent with conducting a searching for the 'lost crown jewels - the honours of Scotland', which, since the Act of Union in 1707, had been locked away and 'lost' in Edinburgh Castle. He succeeded and in 1820, the grateful Prince Regent created him Sir Walter Scott, 1st Baronet.

* * *

The secret compartment in the ring is opened via a pressure point at the centre of one of the flowerheads.

171



A DIAMOND AND CULTURED PEARL DRESS RING, the central pearl within a diamond border of geometric outline, set with single-cut diamonds and edged with millegain detail, with claw set diamond highlight, to a wirework mount, white precious metal mounted, unmarked, *approximate ring size I.* £260-300

172

A DIAMOND SET DRESS RING, the central marquise-cut diamond in raised split collet setting, between pairs of small brilliant-cut diamonds, to shoulders of channel set brilliants, mounted in yellow and white precious metal, shank stamped 'pt950' and '18k', *principal diamond approximately 0.3 carats, ring size N.* £200-300



173



A CULTURED PEARL AND DIAMOND RING, the open crossover band ring set with a central cultured pearl between two brilliant-cut diamond set arms, mounted in white precious metal, stamped '750', *ring size N.* £200-300

174

A TWIN CULTURED PEARL SET RING, the two cultured pearls with crossover and textured wrap-around settings, mounted in white precious metal, stamped '18ct', *ring size O.* £160-200



175



A GRADUATED SOUTH SEA CULTURED PEARL NECKLACE, the single graduated strand of white South Sea cultured pearls to a spherical clasp pavé set with brilliant-cut diamonds, between similarly set diamond roundel shoulders, mounted in white precious metal, stamped '750', *pearl diameters 9-13.5mm, necklace length 48cm.*

£1500-2000

176



A SPRUNG SERPENT BANGLE, the sprung ropetwist chain crossover bangle with serpent head terminals, stamped '18', with catch clasp between, *internal diameter when closed 5.5cm.*

£600-800

177



A GOLD BEAD AND FRESHWATER CULTURED PEARL FRINGE NECKLACE, BY LINKS OF LONDON, the two row belcher-link chain necklace suspending a fringe of alternate textured ovoid hollow gold bead drops and ovoid freshwater cultured pearls, to a T-bar and loop clasp, signed and stamped '750', *necklace length (shorter row) 43cm*. £600-800

178



A SINGLE ROW UNIFORM NATURAL PEARL NECKLACE, the pearls on knotted silk to a small oblong clasp pinched collet set with three half pearls, mounted in yellow gold, accompanied by a GCS certificate, *necklace length 74cm, pearl diameters 3.1mm-4.6mm*. £700-900

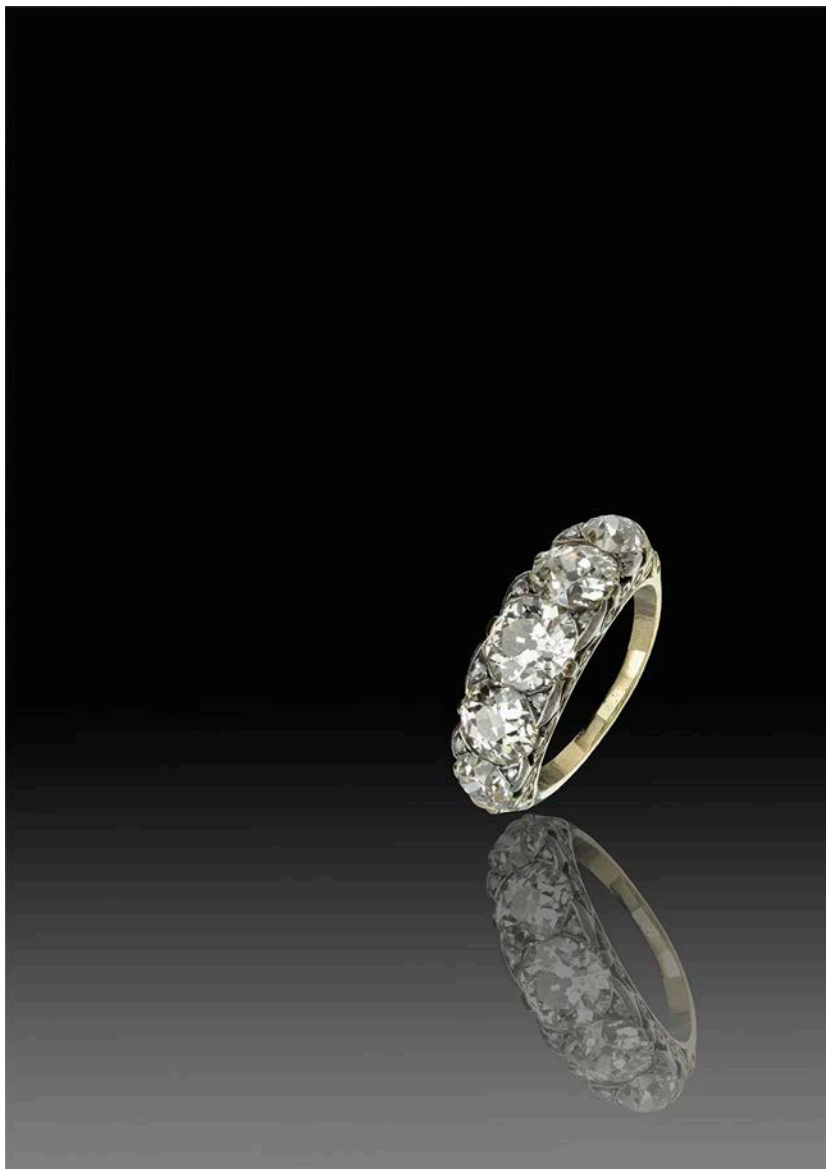
The Gemmological Certification Services report numbered 78132-83, dated 14th December 2017, confirms that necklace comprises 158 pearls, of natural saltwater origin (with one beaded saltwater cultured pearl at position 1).

179



A VICTORIAN DIAMOND STAR BROOCH/PENDANT, the 12 rayed star set throughout with graduated old brilliant and rose-cut diamonds, mounted in gold and silver, with detachable brooch fitting, *brooch length 36mm, principal old brilliant-cut diamond approximately 0.45 carats.* **£1000-1500**

180



A LATE VICTORIAN FIVE STONE DIAMOND RING, the five graduated old brilliant-cut diamonds with pairs of rose-cut diamond points between, to scrolled gallery, mounted in gold and silver, *total weight of old brilliant-cut diamonds approximately 4.25 carats, ring size N½.* **£5500-6500**

181



A DIAMOND SET BUCKLE BRACELET, the bracelet of shaped links each centred with a raised collet set brilliant-cut diamond, with matt finished rectangular panel links between, to a buckle clasp set with graduated small brilliant-cut diamonds, mounted in yellow precious metal, stamped 'RR193' and '750', *total bracelet length 22cm, principal diamonds weigh approximately 0.2 carats each.* £900-1200

182



AN EMERALD AND DIAMOND FLORAL HOOP BROOCH, BY TIFFANY & Co, the circlet composed of alternating cinquefoil flowerhead clusters of round-cut emeralds and trefoil clusters of brilliant-cut diamonds, all claw set in yellow gold, signed and stamped '18k', *brooch diameter 39mm.* £500-700

183

AN ENAMELLED GOLD LOCKET PENDANT, the octagonal hinged double locket pendant with reeded central circular panel and Greek key border in sky blue enamel, stamped '18c', on plain suspensory loop, in a hexagonal gilt tooled red leather case, interior silk signed 'Reid & Son', *locket width 30mm.* £600-700



184



A TANZANITE DRESS RING, the oval mixed-cut stone within a raised claw mount decorated with pierced detail, to 18ct yellow gold shank, full hallmark, *ring size N*. £600-800

185

A SAPPHIRE, EMERALD AND DIAMOND SET 'TROMBINO'-STYLE DRESS RING, the cushion-cut Sri Lankan sapphire collet set within domed mount pavé set throughout with brilliant-cut diamonds, the shoulders channel set with lines of graduating rectangular-cut emeralds, to a broad polished shank, two colour precious metal mounted, accompanied by a GCS report, *ring size 0 (leading edge)*. £3800-5000

The Gemmological Certification Services report, number 78132-82, dated, 08.12.2017, confirms the sapphire weighs approximately 4.6 carats, is of Sri Lankan (Ceylon) origin, and has no indications of heating.



186



AN OVAL ROSE-CUT SET DIAMOND CLUSTER RING, FIRST HALF OF 19TH CENTURY, the central oval-shaped rose-cut diamond in foiled closed back setting, within a surround of similarly set smaller rose-cut diamonds, between trifurcated shoulders, mounted in gold and silver, ring size L. £500-700

187

TWO 19TH CENTURY ROSE-CUT DIAMOND SET RINGS, the first centred with a rose-cut diamond between four smaller similar stones, all in closed back settings, within a lozenge-shaped openwork scrolled mount, mounted in gold and silver; the second composed of a round flowerhead cluster of foil backed rose-cut diamonds, to a later shank with scroll engraved shoulders.

£400-500



188



AN EARLY 19TH CENTURY DIAMOND FULL ETERNITY RING, the narrow band set round with old-cut diamonds in closed back pinched collet settings, mounted in gold and silver, ring size L½.

£600-800

189

A PAIR OF DIAMOND CHANDELIER EARPENDANTS, the 18th century style articulated tapered earpendants of foliate design, set throughout with pinched collet set graduated old brilliant-cut diamonds, suspending three conforming drops below, each set with a principal pear-cut diamond, mounted in gold and silver, to hook fittings, length, including fittings, 78mm.

£4000-4500



190



A 9CT GOLD FANCY GATE-LINK BRACELET, the crossover gate-links with brick-link sections between, in textured and polished yellow gold, stamped '9ct', to a scroll engraved heart-shaped padlock clasp, with safety chain, *bracelet length 19cm.*

£160-200

191



FOUR SOVEREIGN SET PENDANTS, Victoria, 1890, Edward VII, 1903, and George V, 1914 and 1915, all in pendant mounts, one suspended from chain and a half sovereign pendant, George V, 1912.

£850-950

192



A GROUP OF SMALL GOLD INGOTS, comprising three 5gm ingots, stamped 'Fine gold, 999.9', one in pendant mount, together with a further 2.5gm gold ingot pendant.

£300-360

193



A SMALL COLLECTION OF GOLD JEWELLERY, comprising a 22ct gold wedding band, 9ct gold wedding band, two astrological gemini pendants, three further pendants and a jeweller's copy of a Turkish coin.

£440-500

194



AN AUSTRALIAN PENDANT MODELLED IN THE FORM OF AN ARMADILLO, with scroll detail to the ears, and collar to the neck, loop mounting to the reverse, yellow precious metal (untested), unmarked, in fitted case, silk signed 'Hardy Bros Ltd, Jewellers & Silversmiths Australia', length 5cm. £300-500

195

A PAIR OF 18TH CENTURY PASTE SET MEMORIAL CUFFLINKS, the cufflink terminals composed of cushion-cut white paste stones mounted over hairwork, in closed back pinched collet settings, mounted in yellow gold with loop connecting links, one cufflink mount inscribed 'MC, obt 6 Mar 1717', the other inscribed 'WC, obt 24 Dec 171 (sic)'. £200-400



196



A PAIR OF 9CT GOLD CUFFLINKS, each with one plain polished oval panel terminal and one textured, with chain link connections, hallmarked. £100-120

197

A PAIR OF MOTHER O' PEARL AND TURQUOISE CUFFLINKS, the slightly concave oval mother o' pearl panels each accented with four small collet set turquoise cabochons, on polished gold panel backs, to belcher-link chain connections, in case signed 'Edward Tessier'. £100-200



198



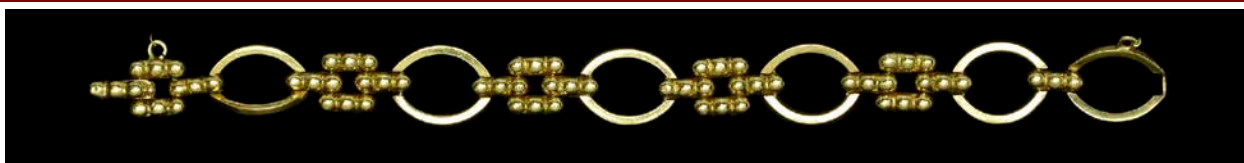
A MULTI GEM SET BRACELET AND A MATCHING ETERNITY RING, both set with assorted gemstones including amethyst, citrine, peridot, garnet, aquamarine, etc., in claw mounts, yellow precious mounted, ring stamped '750', bracelet length 18.2cm, ring size N. £800-900

199



AN EASTERN FANCY-LINK BRACELET, the links partially textured, in yellow precious metal, with figure-of-eight clasp and applied plaque stamped '22c', length 20.5cm. £200-300

200



AN EASTERN GOLD HOOP SET BRACELET, composed of oval hoop links spaced with beaded brick-links, indistinct mark to reverse of clasp, length 17.2cm. £200-300

201



A GROUP OF JEWELLERY ITEMS, comprising a pair of single stone emerald earstuds, in collet settings, retailed by Birks, a cabochon amethyst set bracelet, the stones in ropetwist mounts, stamped '14k', a uniform cultured pearl necklace, a nephrite bead necklace and a gilt metal pocket watch, by Hamilton Watch Co. £300-400

202

A SMALL GROUP OF JEWELLERY, including a sovereign pendant, the Victoria sovereign, 1895, in a frilled pendant mount, a 9ct gold slightly graduated curb-link bracelet and flattened curb-link chain necklace, stamped '375', suspending a 9ct gold St Christopher pendant, a further panel pendant and a rose quartz pendant. £400-600



203



A DIAMOND AND ONYX NECKLACE, BY NICOLA APPLEBY, the circular onyx pendant applied with a collet set brilliant-cut diamond with gold tail, collet set and sliding mounted, between two similarly mounted circular textured panels, on a snake-link chain, hallmarked for 18ct gold and bearing maker's mark, *onyx pendant diameter 17mm*. £300-500

Nicola Appleby trained at the Sir John Cass College, London and now specializes in producing pieces influenced by the natural environment. She often uses flowing lines and organic forms as opposed to more structured architectural shapes and is fascinated by different textures, enjoying the contrast produced by combining high polish and texture on gold. She was a finalist in the *De Beers Diamonds International Awards 1992* and also a finalist in both the *Gold Virtuosi 2000* and *Gold Virtuosi 2002*, the World Gold Council's international gold jewellery design competitions.

204



A RUBY AND DIAMOND SET BRACELET, the central oval cabochon ruby and brilliant-cut diamond cluster (one diamond missing) between elongated polished link shoulders, to open brick-link bracelet, mounted in yellow precious metal, clasp stamped '750', *bracelet length 18.3cm*. £400-600

205



A SMALL COLLECTION OF JEWELLERY, including a 9ct gold curb-link identity bracelet, inscribed, two plain tiepins, stamped '9ct' and '14ct', both inscribed and a seed pearl set bar brooch. £120-160

206



A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, the square cluster of four scissor-cut sapphires in square polished surround with lines of small brilliant-cut diamonds to either side, above a tapering polished tail centred with a line of brilliant-cut diamonds, mounted in white precious metal, stamped '18k', to hinged back clip and post fittings, *length 17mm*.

£260-300

207

A DIAMOND ETERNITY RING, the band channel set throughout with uniform brilliant-cut diamonds, mounted in white precious metal, *total diamond weight approximately 1.25 carats, ring size L½*.

£800-1000



208



A SAPPHIRE AND DIAMOND SET RING, the rectangular cushion-shaped mixed-cut sapphire in raised claw setting, the openwork bezel accented with millegrain set graduated brilliant-cut diamonds, mounted in white precious metal, shank stamped '14k', *ring size K*.

£400-600

209

A THREE STONE DIAMOND RING, the three graduated brilliant-cut diamonds claw set in white precious metal, shank stamped 'platinum', *total diamond weight approximately 0.8 carats, ring size K*.

£400-600



210



A PAIR OF DIAMOND FOLIATE EARRINGS, each modelled as a tied floral spray with three principal collet set old brilliant-cut diamonds and further single-cut diamond set leaves, mounted in white precious metal, to screw back stud fittings, *length 21.5mm.*

£600-800

211



A 1950s SPRAY DIAMOND SET BROOCH AND EAR CLIPS ENSUITE, of arched foliate design, with ribbon tie detail, set throughout with marquise-cut, pear-cut, brilliant-cut and baguette-cut diamonds, the earclips with hinged and post fittings, white precious metal mounted, unmarked, *estimated total diamond weight 8.00-8.20 carats, brooch length 4.5cm, earclips 2.5cm.*

£5000-7000

212



AN EARLY 20TH CENTURY TURQUOISE AND PEARL RING, the two cabochon turquoise and three graduated half pearls claw set to scrolled gallery, mounted in 18ct yellow gold, shank hallmarked and bearing maker's mark 'A&Co', ring size N. £100-200

213

A SAPPHIRE AND DIAMOND SET RING, channel set with a row of brilliant-cut diamonds beside a raised row of calibr  -cut sapphires, to an angular mount, yellow precious metal stamped '750' for 18ct gold, ring size P. £200-300



214



AN EGYPTIAN RING, the yellow precious metal ring with bead and ropetwist detail, set with two lines of blue glass cabochons, ring size S. £80-100

215

A SINGLE STONE DIAMOND RING, the cushion-shaped old-cut diamond in raised open claw setting, between reeded shoulders, mounted in yellow precious metal, stamped '18ct', diamond weight approximately 0.6 carats, ring size P. £200-300



216



A PAIR OF FRENCH MABÉ PEARL AND GOLD EARCLIPS, BY BENOÎT DE GORSKI, the large mabé pearl drops suspended beneath stylized flame surmounts in polished yellow gold, bearing indistinct French assay marks, maker's mark indistinct, in a signed Benoît de Gorski suede pouch, *earclip length 38mm*. £800-1200

217



A NECKLACE AND EARRING SUITE, the articulated panel-link collar necklace and hoop earrings in yellow precious metal with white precious metal screwhead details, stamped '14k', *necklace length 42cm*. £300-400

218



A SINGLE ROW OF UNIFORM CULTURED PEARLS on knotted silk, to a reeded clasp with stamped maker's mark 'JKa', and '750' for 18ct gold, *length 45.5cm.*

£120-150

219



A PAIR OF PINK SAPPHIRE AND DIAMOND CLUSTER EARSTUDS, each with central oval mixed-cut pink sapphire, claw mounted, within surround of brilliant-cut diamonds, on post fittings, 18ct yellow gold mounted, with butterfly fittings stamped '750', *diameter of earstuds 8mm.*

£600-800

220



AN INDIAN CULTURED PEARL NECKLACE AND EARSTUDS, the earstuds composed of cultured pearls in yellow precious metal wirework petal mounts, with screw back fittings, the matching pendant on plain bale and suspended from a graduated cultured pearl necklace with a silk cord tie back.

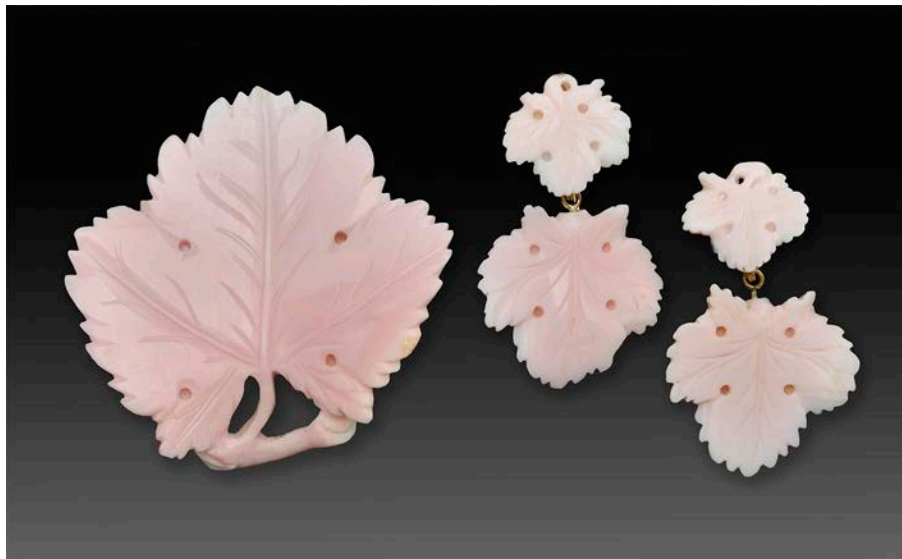
£300-400

221

A SMALL COLLECTION OF JEWELLERY, including three pairs of gold earrings, a track-link bracelet, two 9ct gold wedding bands, a 9ct gold mounted hardstone fob seal modelled as ship, a hardstone signet ring, a carved coral pendant, a nephrite pendant and a further ring.

£300-500

222



A VICTORIAN CARVED SHELL BROOCH AND EARPENDANT SUITE, the pink conch shell brooch carved as a vine leaf, with matching drop earpendants ensuite, *brooch width 39.5mm, earpendant length 34.5mm.* **£200-300**

223



A 19TH CENTURY TOPAZ BROOCH, CIRCA 1820s/30s, the oval pink topaz in foiled closed back setting, bordered by pearls, with ruby and turquoise highlights, in gold beaded cannetille work setting, *length 3cm.* **£600-800**

224

A 19TH CENTURY CITRINE AND PEARL STICKPIN, the tapered cushion-shaped mixed-cut citrine, within a tapered surround of graduated half pearls, mounted in yellow gold, with detachable stickpin fitting, *stickpin head* 19.5mm x 18mm.

£160-200



225



AN ENAMELLED FLOWER STICKPIN, the round textured panel with a polychrome enamel spray of forget-me-nots, *stickpin head diameter* 17mm.

£50-60

226



A COLLECTION OF 17 ASSORTED STICKPINS, of various designs, some gem set.

£300-400



OF ROYAL INTEREST: A PRINCE ALBERT STICKPIN, 1865, mounted with a miniature enameled portrait of the Prince Consort, Prince Albert of Saxe-Coburg-Gotha, set against a mauve background, within a gold bead decorated border, the reverse inscribed to the rim: 'To John Longden from Victoria R August 26 1865', together with a silver medallion for the Amateur Athletic Association Military Meeting 1915, Aldershot Officers, 440 yards, 1st, named 'D J Longden', on suspension loop, *stickpin diameter 24mm, medallion 25mm.* £400-600

The image is based on a photograph by John J. Edwin Mayall, taken in 1860, before the Prince Consort's death on 14th December 1861. After Prince Albert's death, Queen Victoria gave numerous commemorative jewels set with portraits of her beloved husband. John Longden was reputed to have been a courier or messenger in the service of the Queen.

For a similar enameled portrait example, see brooch at the British Museum from the Hull Grundy Bequest (transferred from the Victoria and Albert Museum).

See: Tait, H. (ed), *The Art of the Jeweller, A Catalogue of the Hull Grundy Gift to the British Museum*, British Museum Publications Limited, 1984, Vol 1: page 62 and Vol 2: plate 351 .

228



A CABOCHON AMETHYST SUITE, comprising ring, earclips and pendant, each set with an oval cabochon amethyst in polished yellow precious metal mounts, mounts stamped 'k18', ring size N, earclip length 17.5mm.

£400-600

229



A VICTORIAN PEARL AND DIAMOND BAR BROOCH, the central quatrefoil cluster of four pearls with rose-cut diamond points between, supported on a rose-cut diamond bar between spaced rose-cut diamond borders, to half pearl terminals, mounted in yellow gold, cased, pearls unwarranted and untested, bar brooch length 40.5mm.

£140-200

230



A SAPPHIRE AND DIAMOND TWO STONE BAR BROOCH, the oval mixed-cut sapphire and old brilliant-cut diamond claw set between crossover shoulders, to plain bar brooch, mounted in yellow gold, diamond approximately 0.4 carats, brooch length 53mm.

£260-300

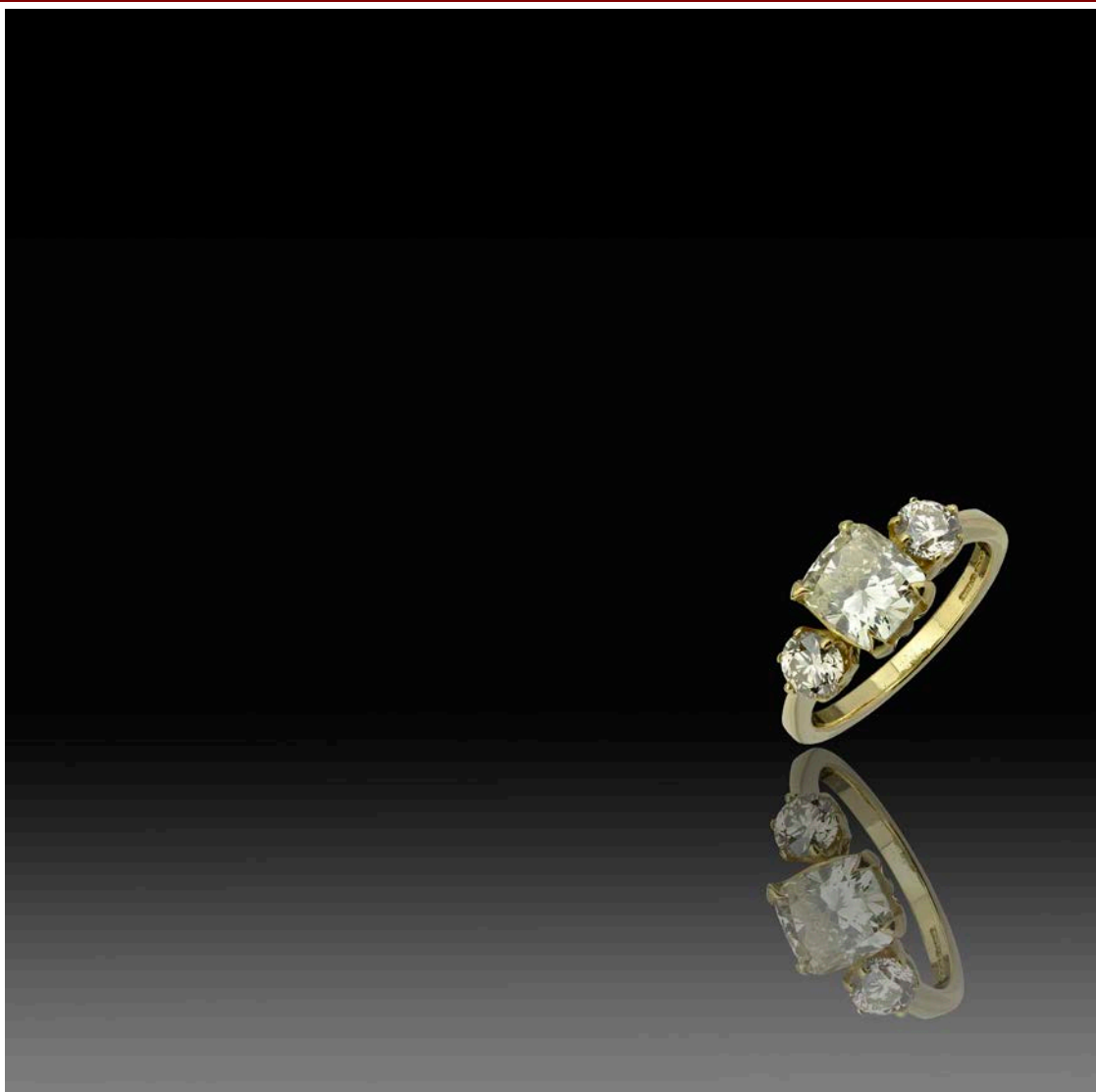
231



AN EARLY 20TH CENTURY AMETHYST, HALF PEARL AND DEMANTOID GARNET CLUSTER BROOCH, the cushion-shaped mixed-cut amethyst within a cluster surround of half pearls with small mixed-cut demantoid garnet points between, mounted in yellow gold, *length 23mm*. £300-500

The colours green, white and purple (violet) were used during this period as a subtle indication of support for the suffragette movement, meant to represent this initials GWV - Give Women the Vote.

232



A THREE STONE DIAMOND RING, the central diamond of cushion-shape, in four claw mount, between a brilliant-cut diamond to each side, in six claw settings, to 18ct gold yellow precious metal shank, *central stone weight 2.02 carats, the outer stones approximately 0.40 ct each, shank hallmarked, ring size O*. £4000-5000

- 233** **THREE DIAMOND SET RINGS**, comprising a three stone diamond ring, claw set, to an 18ct gold shank, a three stone diamond boat-shaped ring, 18ct gold and platinum mounted and a three stone amethyst and diamond ring, 18ct gold and platinum mounted, *ring sizes P, M and Q respectively.* **£500-700**



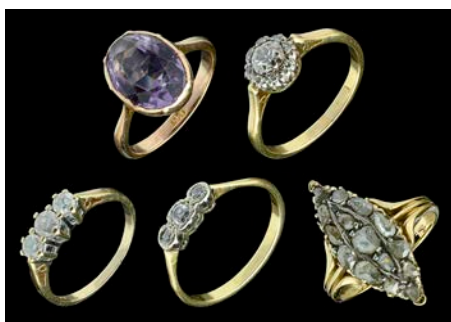
- 234** **A COLLECTION OF FOUR OPAL SET RINGS**, comprising a single stone cabochon opal ring, a five stone opal ring with single-cut diamond points between, a three stone opal ring with single-cut diamond points between, and a cabochon opal cluster ring, all mounted in 9ct yellow gold. **£400-600**



- 235** **A COLLECTION OF SIX ASSORTED GEM SET RINGS**, including two five stone diamond rings, a three stone diamond ring, a blue garnet topped doublet and diamond ring, an early 20th century sapphire and seed pearl set band ring and a cabochon turquoise and diamond ring. **£300-500**



- 236** **A COLLECTION OF FIVE RINGS**, comprising two three stone diamond rings, a marquise-shaped rose-cut diamond set panel ring, a diamond cluster ring and an amethyst single stone ring. **£400-500**



237



A YELLOW PRECIOUS METAL WIRE COLLAR NECKLACE, the sprung torque necklace with hook clasp, unmarked, *diameter 13cm.*

£260-300

238



A COLLECTION OF TEN ASSORTED RINGS, including a single stone diamond ring, a diamond trefoil ring, a three stone diamond band ring, a five stone diamond ring, two ruby and diamond rings, a diamond and opal ring, a single stone garnet ring, a single stone amethyst ring and a further dress ring.

£500-700

239



A LATE 19TH CENTURY TURQUOISE AND DIAMOND SET PENDANT/BROOCH, the central pierced polished openwork panel set with cabochon turquoise (one loose), beneath a rose-cut diamond set scrolling foliate surmount, suspending cabochon turquoise and rose-cut diamond set pendant drops below, to rose-cut diamond set trifurcated bale, mounted in yellow gold, on later chain, *pendant length 72mm*. £1200-1500

240



A 19TH CENTURY CARNELIAN INTAGLIO INSET RING, the oval carnelian panel intaglio carved with a crest beneath a motto, reading (in reverse) 'TYDE WHAT MAY', within a plain polished ring mount in yellow gold, *ring size N*. £200-300

The crest is for the Scottish **Haig Clan**, seat of **Bermersyde House**, Borders, with motto 'TYDE WHAT MAY' meaning 'COME WHAT MAY' with rock beneath.

In the thirteenth century, the poet Thomas the Rhymer, Laird of Ercildoune, made the prediction that:

*"Tyde what may
Whate're betide
Haig shall be Haig
of Bermersyde"*

241

A 19TH CENTURY 'HARLEQUIN' MULTI-GEMSTONE ETERNITY RING, the band composed of open backed pinched collet set oval cabochon gemstones including ruby, moonstone, sapphire, cat's eye chrysoberyl, turquoise, garnet and emerald together with a half pearl (damaged) and a rose-cut diamond, mounted in yellow gold, *ring size K½*. £500-700





AN ITALIAN GOLD, MICRO-MOSAIC AND WHITE ENAMEL QUATREFOIL BROOCH, CIRCA 1854-58, BY CASTELLANI, the central circular turquoise-blue micro-mosaic panel with inlaid silver wirework depicting the Chi-Rho monogram, within a quatrefoil surround with raised borders, decorated with sky-blue and white enamel, granulation and ropetwist detail, mounted in yellow gold with bloomed finish, with Castellani maker's mark, (monogram in lozenge cartouche), to the reverse, *width 39mm.* **£2000-3000**

The **Castellani** family, of Fortunato Pio and his sons Alessandro and Augusto were the pre-eminent jewellers in Rome throughout the mid 19th century. They were inspired by the archaeological excavations and discoveries occurring in Italy at this time and their bold designs looked to classical and medieval sources for inspiration, celebrating their country's cultural heritage.

By the 1840's the once popular trend for micro-mosaics was waning, but in 1852 the Castellani family, together with the Duke of Sermoneta, had the idea of combining micro-mosaics with goldwork to reinvigorate the art form. They returned to the traditional micro-mosaic form of using regular square-shaped tesserae in single or two-contrasting colours, with the surfaces left unpolished so that the tesserae, all at slightly different angles, catch the light as the originals would have done in the walls of churches. They also introduced the novel feature of including gold or silver wires (or *fettucine*) within the mosaic itself.

The Chi-Rho monogram is the Christian symbol for Christ, also called the Constantinian, composed of the entwined Greek letters X (Chi) and P (Rho). The monogram is flanked by the smaller Greek letters Alpha and Omega (signifying the beginning and the end). It is a reference to the appellation of Christ given in the Book of Revelations 1:8, 'I am the Alpha and Omega'.

See: Soros, S. W. and Walker, S. (ed), *Castellani and Italian Archaeological Jewellery*, Yale University Press and the Bard Graduate Centre for Studies in Decorative Arts, Design and Culture, 2005, chapter 6 and page 334, figs 6-17 and for a **similar example** to the above brooch, see fig 13-3 (in private collection).

243

A LATE VICTORIAN 18CT GOLD FAMILY MEMORIAL RING, the escutcheon-shaped bezel with black enamel monogram 'CW', to a band spaced with square black enamel and gold letter panels reading 'Memory', with channel set plaited hairwork between, the reverse of the bezel inscribed 'Adam L. Cuningham, 10th Decr 1881; Marion L. Cuningham, 25th May 1891; Maggie M. Cuningham, 14th Sept 1891', and hallmarked for Chester, 1891, ring size P.

£160-200



244



AN 18CT GOLD MEMORIAL RING, 1833, the flat band in black enamel with gold Gothic lettering reading 'In memory of', between raised anthemion pattern borders, the interior hallmarked for London, 1833, bearing maker's mark 'WE', and inscribed 'Thomas Tennant, Ob 25 Decr 1823, at 69', ring size N (leading edge).

£200-240

245

AN 18CT GOLD MEMORIAL RING, 1833, the flat band in black enamel between raised polished borders, the interior hallmarked for London, 1833, bearing maker's mark 'WP', and inscribed 'Thomas Toft, died 10 Mar 1834, aged 67', ring size M (leading edge).

£160-200



246



AN 18CT GOLD MEMORIAL RING, 1822, the broad ring with central black enamel band with gold lettering reading 'Sacred to the memory of', between raised cast foliate borders, the inside bearing hallmark for London, 1822 and bearing maker's mark 'WP', and inscribed for 'Wm Dent Esq, died 7 Jan 1823, aged 83', ring size R.

£200-240

247



A CONTINENTAL DIAMOND SET FOLIATE BROOCH, the stylized foliate brooch of quatrefoil outline set with foiled backed rose-cut diamonds, mounted in gold and silver, *brooch width 42mm*. £300-500

248

TWO 19TH CENTURY MEMORIAL RINGS, the first centred with a square cabochon garnet between two oval cabochon moonstones, between foliate shoulders, the reverse of the bezel inscribed '*Wm Bree, Ob 22 Nov 1822, at 69*'; the second with oval glazed panel within half pearl cluster surround, pinched collet set, between bifurcated shoulders, reverse of bezel inscribed '*[...] Ob Nov'r 5 1802, at 19*', ring sizes *M½* and *L* respectively. £400-500



249



TWO 19TH CENTURY 18CT GOLD MEMORIAL RINGS, the first with small glazed panel enclosing hairwork within half pearl surround and black enamel scalloped border, between floral carved trifurcated shoulders, maker's mark '*SS*', date letter indistinct, and a second with round glazed hairwork inset panel bordered by black enamel between tapered seed pearl inset shoulders, *first ring size P, second H*. £200-300



AN EARLY VICTORIAN SILVER GILT CORONET BY ROBERT GARRARD, GIVEN BY THE DUKE OF WELLINGTON TO THE HON LADY MARY ANN JERVIS, the silver gilt coronet of *cross pattée* design, heightened with silver lozenge and faceted bead detail, mounted to the front with the initial W and set with rose-cut diamonds, beneath similarly set ducal coronet, (one diamond missing), engraved to the interior 'THIS CROWN WAS PRESENTED BY ARTHUR, DUKE OF WELLINGTON TO THE HON M.A. JERVIS DESIGNED BY HIM AND EXECUTED BY MESSRS GARRARD AUGUST 16th 1838', with maker's mark for Robert Garrard, and full hallmark for London 1838, with cream satin and green velvet-edged lining, diameter of 15.5cm, diameter at top of coronet 18cm. **£2000-3000**

Provenance: The coronet was commissioned from jewellers, Garrard, and personally given by the Duke of Wellington to the **Hon Lady Mary Ann Jervis**, (1812-1893), third daughter of Edward Jervis Jervis, Viscount St Vincent. It has thence remained in the family, by descent.

Research in the **Garrard Archive** held by the Victoria and Albert Museum, and stored at Blythe House, has revealed an entry in the 'Gentleman's Ledger', a record of the commissions undertaken by Garrard for their clients between the months of July 1835-May 1846. Page 321 of this volume lists the pieces made for the Duke of Wellington, and shows the following hand written entry:

'4th Aug 1838	A chased silver gilt crown, lined white satin...'	£14/-
	A case for (ditto)...	£1/6/-

(V & A Ref GL10, AAD/1995/7/45)

Described as an "accomplished singer, dancer and composer", the Hon Lady Mary Ann Jervis was a friend and associate of the Duke of Wellington.

In the volume written in 1926, 'A Great Man's Friendship: Letters of the Duke of Wellington to Mary, Marchioness of Salisbury 1850-1852', (compiled at the request of Lady Margaret Cecil, daughter of Lady Salisbury), **Lady Winifred Burghclere** edited selections from the vast correspondence of letters that passed between the Duke and Lady Salisbury in the last two years of his life. From these letters, Lady Burghclere described the Hon Mary Ann Jervis as 'markedly individual. To judge from her portrait... she must also have been decidedly handsome: and in addition to performing on that becoming instrument, (the harp) she was a really good musician. The Duke was very fond of music and on one occasion wrote "I am going to give her a crown for singing the Cenerentola: mind - not a coronet! Louis Philippe gave her a crown for being the best dancer in the school at Paris; I give her one for singing a trio single-handed" '.

The Hon Mary Ann Jervis married David Ochterlony Dyce Sombre in 1840, the first person of Asian descent to become a member of Parliament, being elected for Sudbury in 1841, however he was removed from office the following year after allegations of corruption. A troubled marriage ended with his untimely death in 1851. She later married the Hon George Weld-Forester, 3rd Baron Forester in 1862, a marriage which proved, in Lady's Salisbury's words, to be 'the happiest of unions'.

The Duke of Wellington D^r

1837	To Amt Brought from 4d 9/91	44 18
Nov 16	Copy a second Case & a cover do in red leather	" 8 "
Dec 1	Eng. treasure inside Cap of binding inside 7/4 July 24	" 14 "
22	Repairing a star m. do. do.	" 7 "
Nov 22	Eng. treasure inside a Cap of binding inside 7/4 July 24	" 14 "
		44 1
June 24	To copy a 1st Camp, clean away lead m. do. in hand 10/4 July 24	3 15
1838		47 16
July 17	To a new Carving blade to my handle	" 3 6
29	New blade to a Carving Knife	" 4 6
July 20	12 Double hooks as before	1 4 "
22	New hair to a Shaving Brush & fixing	" 3 "
Mar 14	Copy 6 Repair h. do. to 2 new blades to do	" 12 "
	do 2 Carving do & 2 fork	" 10 "
	do a Table Spoon	" 2 "
26	do a 1st Camp of 1st Camp	" 1 "
April 27	do a 1st Camp	" 1 "
May 1	New h. do. to 2	" 1 "
7	An Am. do. to 2	" 1 "
14	Repairing a 1st Camp	" 1 "
21	do a 1st Camp	" 1 "
24	Repairing a 1st Camp	" 1 "
28	Repairing a 1st Camp	" 1 "
June 14	do a 1st Camp	" 1 "
17	Wire of 10 do. to 2	2 5 "
22	Repairing a 1st Camp	" 6 "
27	The wire of 48 do.	5 1 "
29	Repairing a 1st Camp	" 1 "
July 2	do a 1st Camp	" 1 "
28	The wire of 8 do. to 2	" 1 "
Aug 4	A Chand Silver belt from. lined a white satin to	3 " "
	A Case for do.	14 " "
10	Repairing a Silver Foot Rack in 2 places	1 6 "
	do a plated do.	" 5 "
Dec 15	18 Silver Caskets	" 3 "
		16 "
1839		47 3 "
30	A small silver Guelphian Statue of the Queen on silver pedestal 2110	2 10 "
	A D. bronze D. D. D. D. on silver pedestal 2110	52 10 "
	Spurred over	262 10 "

1838
July 191839
July 30

251



AN 18CT GOLD AND DIAMOND SET PANEL COLLAR NECKLACE, composed of links arched sections, centred with a claw set brilliant-cut diamond, between yellow tinted diamond set arcs to each side, and plain linked sections behind, clasp stamped '750 D263', length approximately 40cm. £1200-1500

252



A DIAMOND NAVAL CROWN BROOCH, set throughout with graduated single and brilliant-cut diamonds, mounted in white precious metal, reverse stamped '18ct, plat', brooch width 27mm. £400-600

253



A DIAMOND SET BRACELET, the line bracelet composed of panel links each pavé set with six single-cut diamonds, mounted in 9ct white gold, bearing European convention marks, together with a yellow precious metal pendant, inset with glass panel depicting the letter L, bracelet length 18cm. £300-400

254



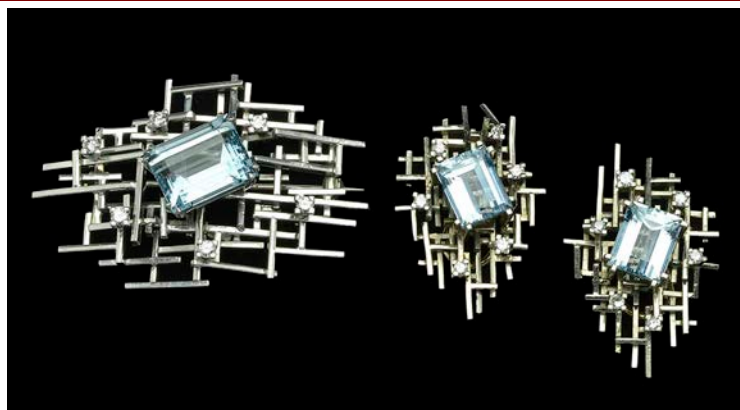
A COLLECTION OF JEWELLERY, comprising an 18ct gold signet ring, the escutcheon-shaped bezel with intaglio monogram, bearing UK import marks for 1979 and marked 'LAO' for the London Assay Office, together with a pair of 9ct gold rectangular panel cufflinks, engine-turned and hallmarked, with belcher-link chain connections, a pair of stud earrings in yellow precious metal. and a turquoise ring and earstuds, each claw set with a cabochon turquoise, mounted in yellow precious metal. £300-340

255



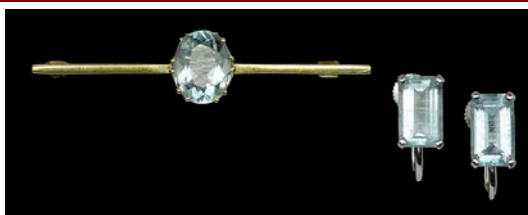
A PLATINUM AND DIAMOND SET CHAIN NECKLACE, the fancy baton-link chain necklace spaced with millegriained collet set brilliant-cut diamond links, the link with partial hallmark and European convention mark, *chain length 40cm, total diamond weight approximately 1.2 carats.* £1000-1200

256



AN AQUAMARINE AND DIAMOND SET BROOCH AND EARCLIP SUITE, 1970s, the brooch and earclips comprising open abstract panels of overlapping batons, accented with small brilliant and single-cut diamonds and each centred with a step-cut aquamarine, mounted in white precious metal, brooch stamped '18ct', *brooch length 45mm, earclip length 32mm.* £1200-1500

257



AN AQUAMARINE BAR BROOCH AND EARRINGS, the plain narrow yellow precious metal bar brooch centred with a claw set oval mixed-cut aquamarine, together with a pair of step-cut aquamarine earrings, on screwback clip fittings, mounted in white precious, stamped '9ct', *bar brooch length 45mm.* £200-250

258



A PAIR OF DIAMOND SINGLE STONE EARSTUDS, the brilliant-cut diamonds in simple four claw settings, mounted in yellow precious metal with indistinct marks to stud fittings, *total diamond weight approximately 0.75-0.8 carats.* £400-600

259



A VICTORIAN GOLD HOLBEINESQUE GARNET AND CHRYSOLITE JEWEL, CIRCA 1870, later adapted to a brooch, centred with a garnet cabochon, collet set and decorated with polychrome champlevé enamelled flowerheads, the border spaced by square/cushion-cut chrysolites, the reverse engraved with flowers and foliate and enclosing a central glazed locket compartment, the jewel later mounted as a brooch, with added gold border to the reverse applied with pin fitting and safety chain, *length 73mm x width 28.5mm.* £1600-2000

The earliest mention of **Holbein**, with reference to a description of nineteenth century jewellery, appears at the *1851 London Exhibition*, when a piece shown by the London jeweller Rowlands is described in the *Illustrated London News* as 'Holbein' although at this stage the actual connection with the style of the artist is not at all clear. The jewellers Hancocks continued the development of the neo-renaissance theme with their first major suite of 'Holbeinesque' jewellery, the Devonshire parure, commissioned in 1856 by the 6th Duke of Devonshire for his nephew's wife, Marie, Countess Granville, to wear in Moscow at the coronation of Alexander II of Russia.

By the 1860s, the term 'Holbeinesque' came to characterise opulent jewels in the increasing fashionable neo-renaissance style, designed by leading jewellers including John Brogden and his fellow worker Carlo Guiliano, in part drawing inspiration from the art of Hans Holbein the Younger and from the jewellery depicted in Holbein's portraits of the ladies of Henry VIII's court, thereby creating what was to become a characteristically English style by virtue of the 'Holbein' connotation. By the 1870s, with Royal patronage both in Britain and abroad, (the term 'Holbein' appears a number of times in the ledgers of the Royal jewellers' Garrards'), the style had become a highly popular line with the top Bond Street retailers.

A typical 'Holbeinesque' pendant was characterised by a large central gemstone mounted in gold within a richly coloured enamel work border incorporating diamonds or chrysolites and a lozenge-shaped pearl or gem set pendant drop below.

See: Gere, C. and Rudoe, J., *Jewellery in the Age of Queen Victoria: A mirror to the world*, British Museum Press, 2010, pages 344-350.



260



A PAIR OF JADE AND DIAMOND EARSTUDS, the round jadeite cabochons collet set in yellow precious metal, within a textured white precious metal cluster surround set with brilliant-cut diamonds, to stud fittings, (*jade untested for treatment or enhancements*), *earstud diameter 18mm*. **£700-900**

261



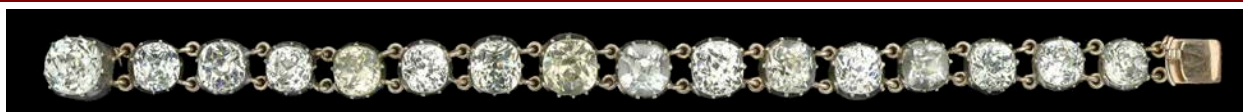
A PAIR OF PRINCESS-CUT SINGLE STONE DIAMOND EARSTUDS, the square diamonds in simple four claw settings, to screw back fittings, mounted in white precious metal, *total diamond weight approximately 0.26 carats*. **£250-350**

262

A PAIR OF DIAMOND SET HOOP EARRINGS, the hinged hoops set to the front and inside back with small uniform claw set brilliant-cut diamonds, mounted in white precious metal, stamped '18k', *hoop diameter 27mm*. **£460-500**



263



AN EARLY 19TH CENTURY GOLD AND SILVER MOUNTED PASTE SET BRACELET, composed of slightly graduated round-cushions-shaped mixed-cut white paste stones, each in foiled closed back pinched collet link mount, in gold and silver, to slightly larger matching clasp, *length 18cm*. **£200-300**

264



A LAPIS LAZULI SUITE, comprising a long spherical bead necklace, a pair of earpendants and an oval brooch; the necklace with large beads and gilt metal bead spacers, with screw fastener, the earpendants with a single bead beneath vertically set white stone mounts, on hinged post fittings and an oval cabochon brooch, *necklace length 69cm, earpendants length 3.5cm, brooch 4cm.* £120-160

265



A RUBY AND DIAMOND SET CURB-LINK BRACELET, the bracelet composed of linked claw set alternate brilliant-cut diamonds and oval mixed-cut rubies, to a textured flattened curb-link back chain, mounted in yellow precious metal, box clasp stamped '18k', *total diamond weight approximately 2 carats, bracelet length 19cm.* £1200-1500

266



AN AQUAMARINE PENDANT AND BLUE STONE EARRINGS, the pendant set with an oval mixed-cut aquamarine to plain suspensory loop, the earrings set with rectangular step-cut blue stones, claw set above polished yellow precious metal surrounds, with clip and post fittings, stamped '18k'. £300-500

267



A 19TH CENTURY DIAMOND SET CROSS PENDANT, the Latin cross with scrolling foliate terminals and small fleur-de-lys motifs between the arms, set throughout with graduated old brilliant-cut diamonds and accented with a blue enamel border, mounted in gold and silver, suspended from a matching rose-cut diamond set foliate bale, *total diamond weight approximately 6.4 carats, pendant length, including bale 70mm.* **£2500-3500**

268



A DIAMOND SET BRACELET, the central round domed link with pierced geometric detail, set throughout with graduated old brilliant and rose-cut diamonds to principal central old brilliant, between old brilliant-cut diamond set link shoulders, to expanding link bracelet strap, mounted in gold and silver, *principal diamond approximately 1.1 carats, bracelet length 14.5cm (unexpanded).* **£1500-2000**

269



A PAIR OF PEAR-SHAPED OLD-CUT DIAMOND EARSTUDS, the pear-shaped old-cut diamonds in eight claw stud fittings, mounted in white precious metal, with screw on backs, *diamonds approximately 0.8-1 carat each.* £2200-2500

270



A VIOLET BLUE COLOUR CHANGE SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw set within a cluster surround of old brilliant-cut diamonds, between trifurcated shoulders, mounted in 18ct gold, shank hallmarked, accompanied by a report by GCS confirming the sapphire is of Sri Lankan origin, with no evidence of treatment, *sapphire weight approximately 7.1 carats, ring size N.* £3000-5000

The report from the Gemmological Certification Services, numbered 78127-61 and dated 27.10.17, confirms the sapphire is a natural colour change sapphire, of Sri Lankan origin and with no evidence of heat treatment.

271



A PAIR OF SQUARE-CUT DIAMOND EARSTUDS, in four claw setting on post fittings, 18ct white gold mounted, hallmarked to posts, diamond weight approximately 0.6-0.7 carats. £400-500

272

A DIAMOND SET FULL ETERNITY RING, the band channel set all round with uniform brilliant-cut diamonds, mounted in polished white precious metal, total diamond weight approximately 0.9 carats, ring size L½.

£400-500



273



A PERIDOT AND DIAMOND RING, the octagonal step-cut peridot claw set within a diamond set octagonal border, spaced with single-cut diamonds, between shoulders with reeded detail, yellow precious metal mounted, ring size K1/2. £120-150

274

A FRENCH SAPPHIRE SET DRESS RING, the broad band composed of graduated pairs of oval-cut vari-coloured sapphires within shaped borders of brilliant-cut diamonds, with further smaller mixed-cut stones between, mounted in white precious metal and bearing French eagle's head assay mark, ring size P. £600-800



275



A **18CT WHITE GOLD DIAMOND BAND RING**, BY **CARTIER**, the nine brilliant-cut diamonds in box settings, to polished broad band, stamped to the inside shank 'Cartier 750 J15523 52 ©1999', ring size *M* (leading edge).

£2500-3500

276

A **DIAMOND CROSSOVER RING**, BY **BOUCHERON**, the pear-shaped terminals pavé set with brilliant-cut diamonds within beaded borders, to textured shoulders and polished shank, inner shank stamped 'BOUCHERON Au750 H31595', 18ct white gold mounted, ring size *U* (leading edge).

£1800-2200





AN EARLY 20TH CENTURY DIAMOND AND SYNTHETIC RUBY PENDANT, the pendant modelled as a ribbon swag with bow terminals, millegrain set throughout with graduated rose-cut diamonds and accented with calibré-cut synthetic rubies, around central old brilliant-cut diamond, suspending two articulated drops below, set with rose-cut diamonds, to old brilliant-cut diamond terminals, gold and silver mounts, to a later curb-link chain, *pendant length 60mm.* £600-800

278

A PAIR OF DIAMOND AND CULTURED PEARL EARPENDANTS, each with bow surmount set with old-cut and rose-cut diamonds (some stones missing), with articulated row of collet set rose-cut diamonds below, and cultured pearl terminals, on later post fittings, *length 4cm.* £500-600



279



A PAIR OF DIAMOND EARRINGS, set throughout with rose-cut diamonds, with lozenge-surmounts, and oval pendant drops below, on hinged loop fittings, *length 4cm.* £400-600



A PINK SAPPHIRE LÉGERS NECKLACE, BY CARTIER, the tassel pendant necklace composed of collet set round mixed-cut pink sapphires with faceted belcher-link chain suspensions, mounted in 18ct yellow gold, clasp signed and numbered 'XM5387', in Cartier case and box and accompanied by corresponding Cartier certificate, *pendant length 7cm, necklace length 58cm.*

£2000-3000

281



A SINGLE STONE DIAMOND RING, the old brilliant-cut diamond in eight claw setting, in two colour precious metal mount, shank indistinctly marked, *diamond weight approximately 0.6 carats, ring size M.* £800-1000

282

A DIAMOND SET BAND RING, the narrow convex band pavé set to three quarters of the shank with small brilliant-cut diamonds, mounted in yellow precious metal, shank stamped '14k', *ring size N½.* £300-400



283



A FIVE STONE DIAMOND RING, composed of four slightly graduated old brilliant-cut diamonds and one old single-cut diamond, claw set in yellow and white precious metal, *total diamond weight approximately 1.1 carats, ring size M.* £600-800

284

A FRENCH DIAMOND PENDANT BY MAUBOUSSIN, the quatrefoil pendant composed of four heart-shaped diamonds, with central raised brilliant, each claw mounted to a yellow gold wirework setting, the reverse stamped 'Mauboussin.Paris', numbered '2727', with eagle's head guarantee mark, suspended from a diamond set chain mounted with nine brilliants on ropetwist back chain, stamped with eagle's head mark, with ring and bolt clasp, *pendant length 1.5cm, chain length 18.5cm.* £10000-12000

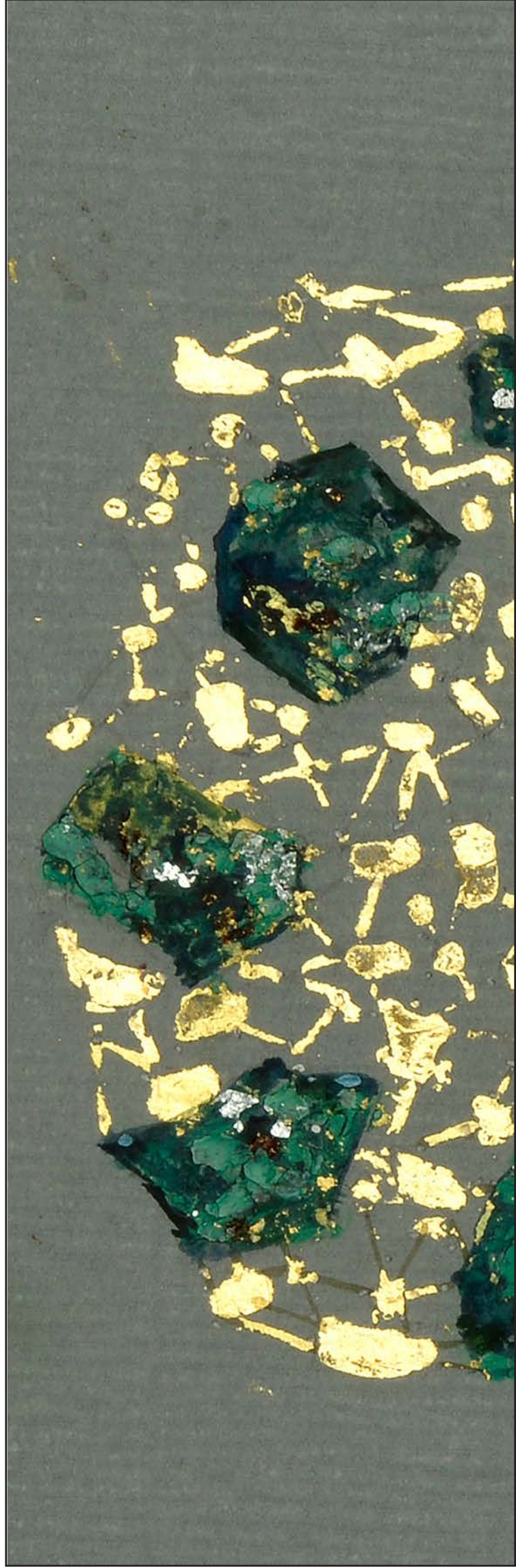




A 19TH CENTURY DIAMOND CROSS BROOCH, the Latin cross with flared arms composed of graduated pinched collet set old brilliant-cut diamonds between graduated cushion-shaped old-cut diamond borders, around a central old brilliant-cut diamond cluster, mounted in gold and silver, *brooch length 37mm.*

£1500-2000

Personal Archive of Louis Osman



Louis Osman (1914-1996)

"He was an architect, goldsmith, draftsman, art historian and art patron. Most of all he was a creator of genius"

These are the words Graham Hughes, Art Director of the Goldsmiths' Company, used to describe **Louis Osman**.

Born in 1914, Louis Osman showed a flair for creativity even as a youth, channelling this talent into his training at the Bartlett School of Architecture and also studying drawing at the Slade School of Art. During the Second World War, he was a Major in the Intelligence Service and more importantly, he met and married Dilys Robert, who became not only his wife and unswerving supporter, but later his enamelist.

Louis began his career as an architect in the office of Sir Albert Richardson, learning the grammar of good architecture, but, from the beginning, was keen to question traditional methods and push design and construction to their limits. He first made his name when he rebuilt the bomb damaged Convent of the Holy Child Jesus on Cavendish Square, London, connecting the two Georgian buildings with a new bridge. As part of this work, Louis asked the sculptor Jacob Epstein to produce his magnificent Madonna and Child to grace the front of the building. Much of Louis's other architectural works comprised restorations or extensions to historical buildings, most notably Staunton Harold for the National Trust, Ranston House in Dorset, and Shere Church in Surrey; another architectural 'tour-de-force' was his brand new neo-renaissance plate glass palazzo Principal's Lodge for Newnham College, Cambridge.



In the early 1960s, "*Osman moved out of masonry and into precious metals with grace and apparent ease*". Graham Hughes was, from the first, a champion of Osman, and it was under his direction that the Goldsmiths' Company commissioned Louis, first to design a new treasury for Lincoln Cathedral, and then in 1969, to make the crown that the Company presented to the Queen for the Prince of Wales's investiture at Carnarvon Castle - "*the best-known piece of new British gold of [the] century*".

In 1971, the Goldsmiths' Company held the 'Louis Osman Gold Exhibition' at Goldsmiths' Hall, comprising 105 pieces, mostly new and modelled in gold. By this time Louis was ensconced at Canons Ashby in Northamptonshire where he set up a workshop employing half a dozen silversmiths, engravers and other helpers. Besides silver, Louis also designed and produced jewellery, mostly for commissions, but sometimes for exhibition. Highlights of his jewellery work include the stunning 'spider's web' diamond necklace, designed for the 1961 International Jewellery Exhibition in Tokyo. This necklace, Osman's own personal favourite, was also the best loved piece among the members of the Goldsmiths' Company and their wives, who are encouraged to borrow pieces from the collections to wear at the Company's annual dinners, although this necklace is unfortunately now considered to be too delicate to be loaned out.



Louis “always undertook meticulous research to ensure his commissions were appropriate for the individuals or institutions commissioning them, with the design drawings in pencil, ink and watercolour, often embellished with gold leaf, being works of art in their own right”, and this is clearly demonstrated by the beautiful designs and drawing he produced, and the annotations he added to them. Even small sketches are coloured and accented in gold leaf to bring them to life. Louis himself, always sure of his own talent, said in a letter to a publisher: “*Holbein could make jewellery and paint portraits for Henry VIII, providing the most marvellous drawings, which rest in the British Library. Michelangelo could design the dome of St Peter’s, carve David and paint the Sistine Chapel, but I am thought peculiar because I make things of gold and also of concrete, and can also draw.*” Hopefully history will raise this creative genius to the pedestal where he belongs, in amongst the pantheon of titans of art and design.

Offered here, on behalf of the vendor, Louis’ daughter, Dix Noonan Webb are privileged to bring to auction Louis’ own personal archive of drawings, designs, sketches and selected pieces of work; a wonderful insight into the mind of one of the most talented and creative craftsmen of the 20th century, and a rare chance to own a small piece of our collective creative history.

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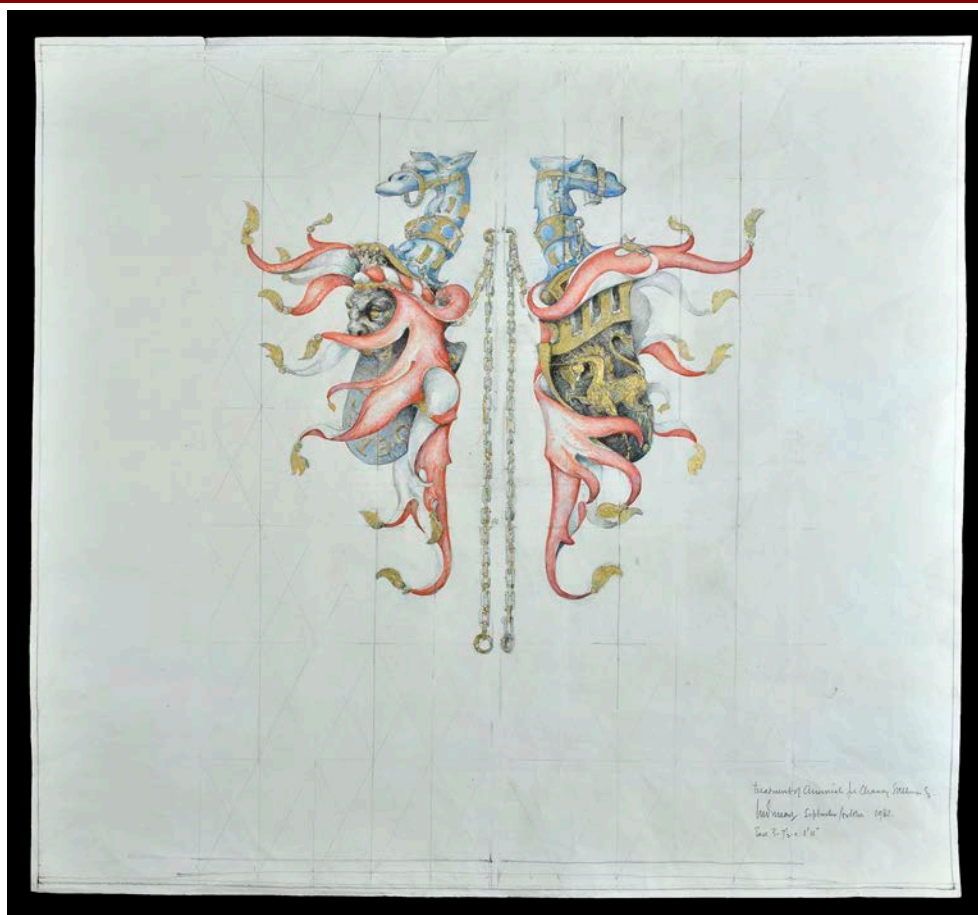
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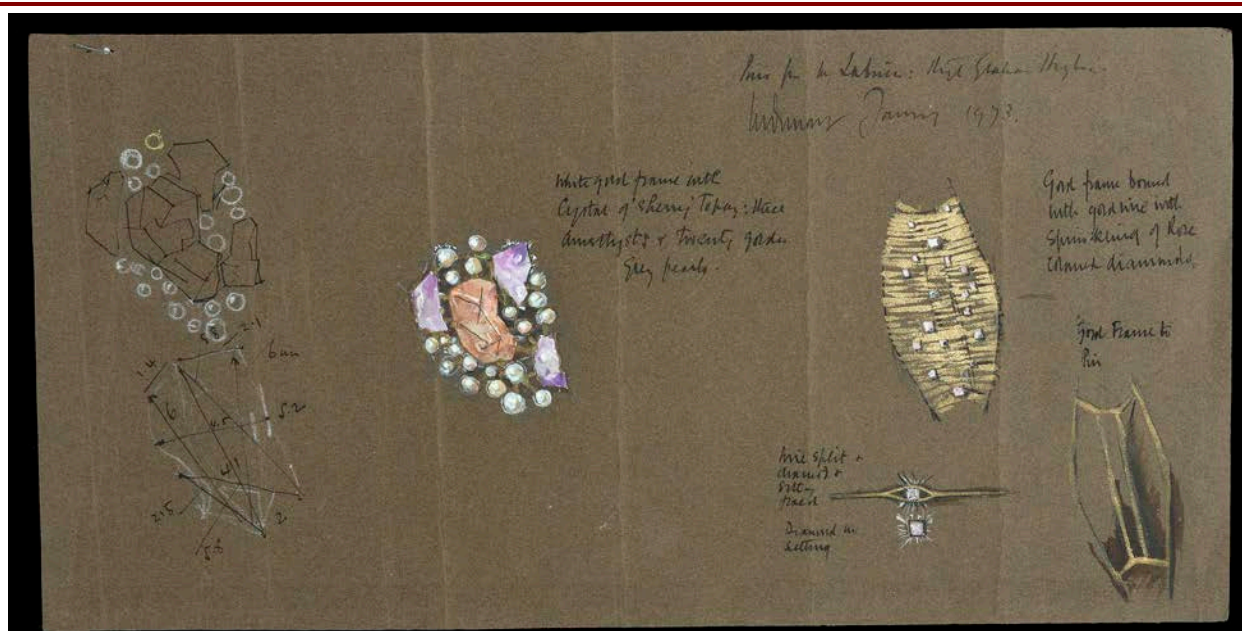
286



LOUIS OSMAN ARCHIVE: A DESIGN DISPLAYING DETAIL FROM A CREST, in pencil, watercolour and leaf on stiff white paper, signed and dated 1981, 60cm x 55cm, together with further A4 sheets with small sketches of the same mounted on a set of gates.

£80-120

287



LOUIS OSMAN ARCHIVE: A SELECTION OF JEWELLERY DESIGNS, including a design and annotated working drawings for the 'Spider's web' necklace; nine pages of designs for jewels for the Australian Pearl Company; an A2 design for a zodiac pendant necklace on blue paper, accompanied by 12 A4 sketches of the signs of the zodiac; a designs for an opal suite, a pectoral cross, a diamond engagement ring, cross pendants, bracelets, rings, necklaces, etc., together with photographic slides of some finished pieces.

£200-400



The 'Spider's web' necklace was designed by Louis for the 1961 International Jewellery Exhibition in Tokyo. It is a delicate web of articulated gold links suspending 135 brilliant-cut diamond 'dew drops'. Louis *"always felt this to be his most splendid piece of jewellery"*, and the stunning necklace won second prize in the 1961 De Beers Modern Jewellery Competition, and was purchased by the Goldsmiths' Company for their collections.

In 1970 Louis produced a series of designs for jewels and small silver pieces for the Australian Pearl Company.

The pectoral cross was designed by Louis for Colin James, possibly for the bishop of Winchester. The silver cross is suspended on a silver chain with seven gold pellets to either side representing the seven gifts of God and the seven deadly sins.

The remaining designs are mostly for privately commissioned pieces.

See: Louis Osman Gold Exhibition, Goldsmiths' Hall, February 1971, cat no 16 and 35.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 15, 117 and 125.



LOUIS OSMAN ARCHIVE: FOUR JEWELLERY DESIGNS, comprising designs for a sodalite and sapphire collar necklace and pendant, an azurite and diamond suite, a diopside and gold necklace and a gold and solitaire diamond pendant, on white, light and dark grey A1 and A2 paper, in pen, pencil, crayon, watercolour and gold leaf, the first two signed and dated. £300-500

The azurite suite and diopside necklace were designed by Louis for his beloved wife Dilys in 1978. It would appear that they were never executed, although a similar pair of diopside earrings were made and now belong to Louis and Dilys's daughter.

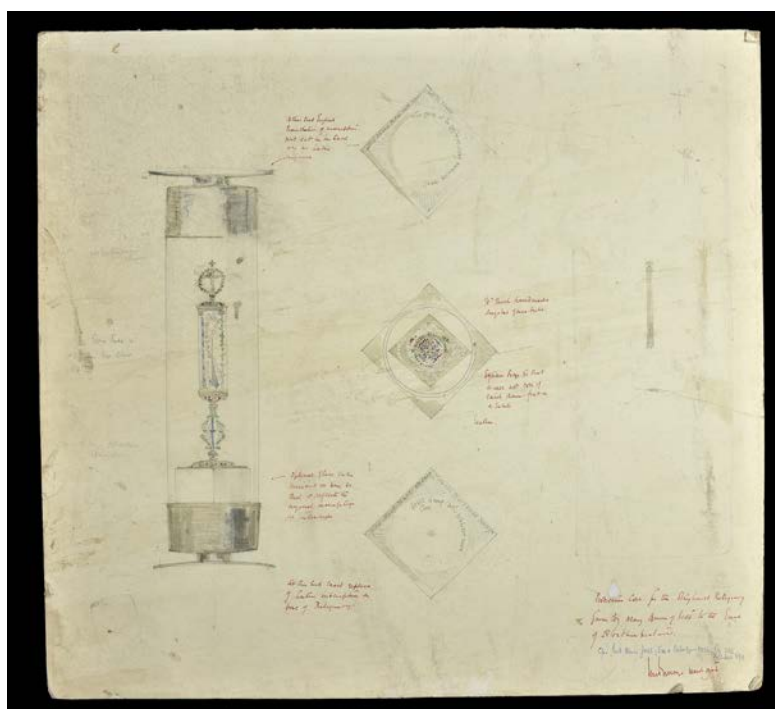
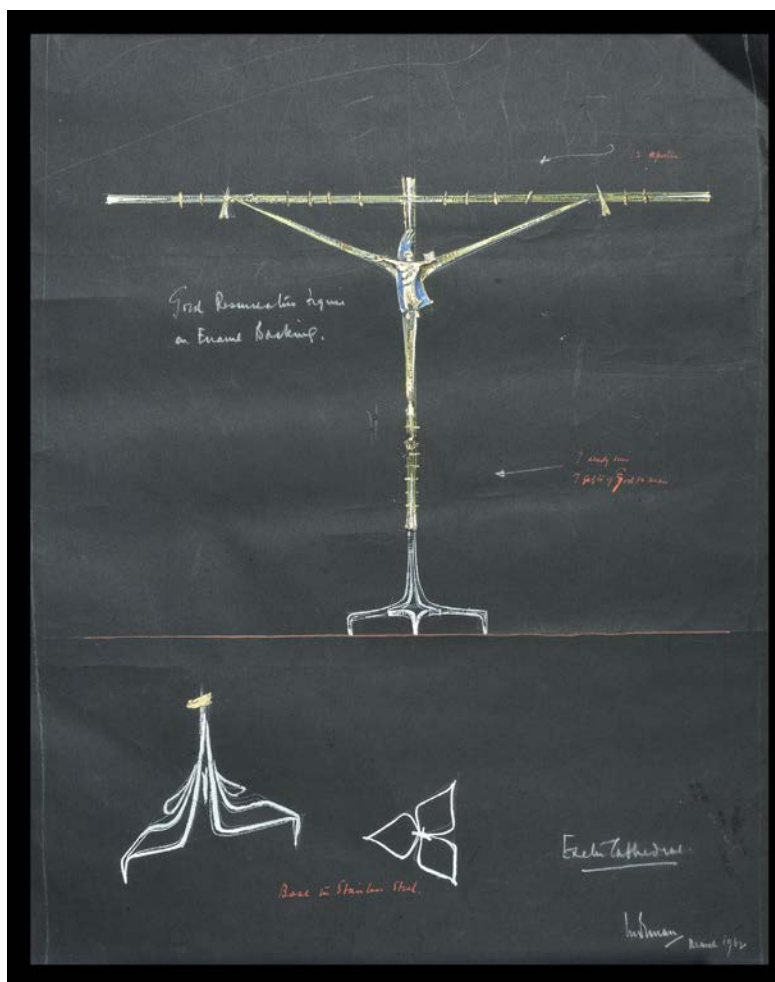
The solitaire diamond pendant was designed and made by Louis for Mrs Maurice Jenkins in 1975.



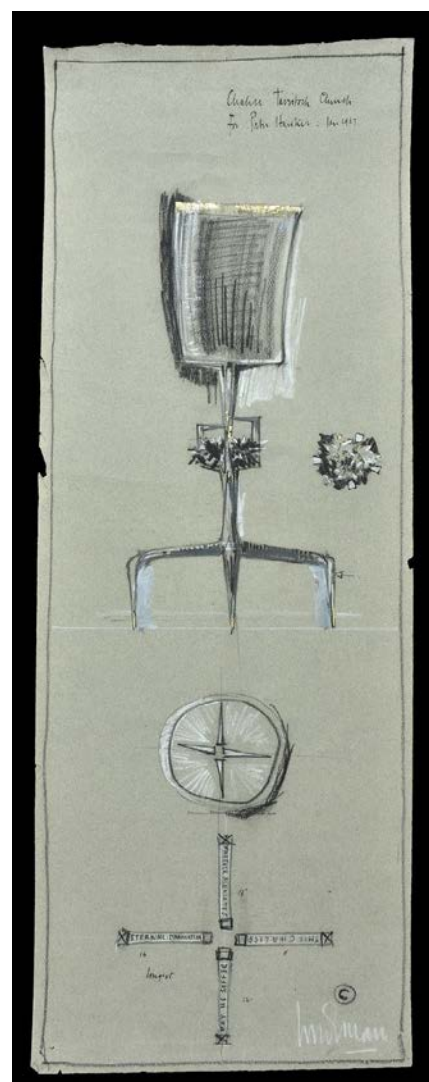




LOUIS OSMAN ARCHIVE: A SELECTION OF DESIGNS FOR SILVERWARE FOR THE UNIVERSITY OF LIVERPOOL, including a mounted design for a water jug, further designs for wine carafes, jugs, wine glasses, beakers, etc, on buff and brown paper and tracing paper, in pencil and pastel, mostly A1, and a large watercolour and leaf design of the crest of Liverpool University, on brown paper, 95.5cm x 101cm and another watercolour design for a bowl with a crest. £100-200



LOUIS OSMAN ARCHIVE: A SELECTION OF DESIGNS RELATING TO ECCLESIASTICAL SILVER WORKS, including designs for the Hollenden verge for Stoke Flemming Church (mounted), a cross for Ely cathedral, the Mantrap cross for Kings College, London, a High altar cross for Exeter cathedral, a chalice for Tavistock Church in Devon (mounted, plus further sketches unmounted), assorted drawings of the altar and designs for the new altar set and a painted hessian rough design of the Green altar frontal for St James Church, Shere, designs for a protective display case for the Stoneyhurst reliquary, a chalice for St Francis' Church, Duston, and an altar cross and candlesticks for St Peter's Church, Bournemouth, and photographic slides of some of these works. £200-400



The Hollenden verge was commissioned by Lady Hollenden, in memory of her late husband, as a gift to their parish church in Stoke Flemming, Devon, in 1979.

The Ely cathedral cross was made by Louis in collaboration with the artist Graham Sutherland, in 1964 The cross was later sold to art collectors Emery and Wendy Reves and is now on display in the Dallas Museum of Art. The photograph shows the two working on the design together on the ground at Sutherland's Menton Villa.

The Mantrap cross was commissioned by Rev. Sydney Evans, dean of the chapel in Vincent Square used by theological students of Kings College London, in 1967; the cross has since been moved with the associated altar, which Louis also designed, to the South East corner of Kings College's chapel in the Strand. Louis incorporated a working mantrap into the design of this cross to symbolise the evil which traps mankind in death, and from which Christ's death redeemed.

The Exeter cathedral cross was commissioned by the House of Lords and subscribers in memory of Lord and Lady Fortescue, the late Lord Lieutenant of Devon and his wife, in 1963; it is currently adorns the altar of the Chapel of St Gabriel in Exeter Cathedral.

The Rev. Peter Hawker of Tavistock Church commissioned a chalice from Louis in memory of his grandmother; this was executed in 1967.

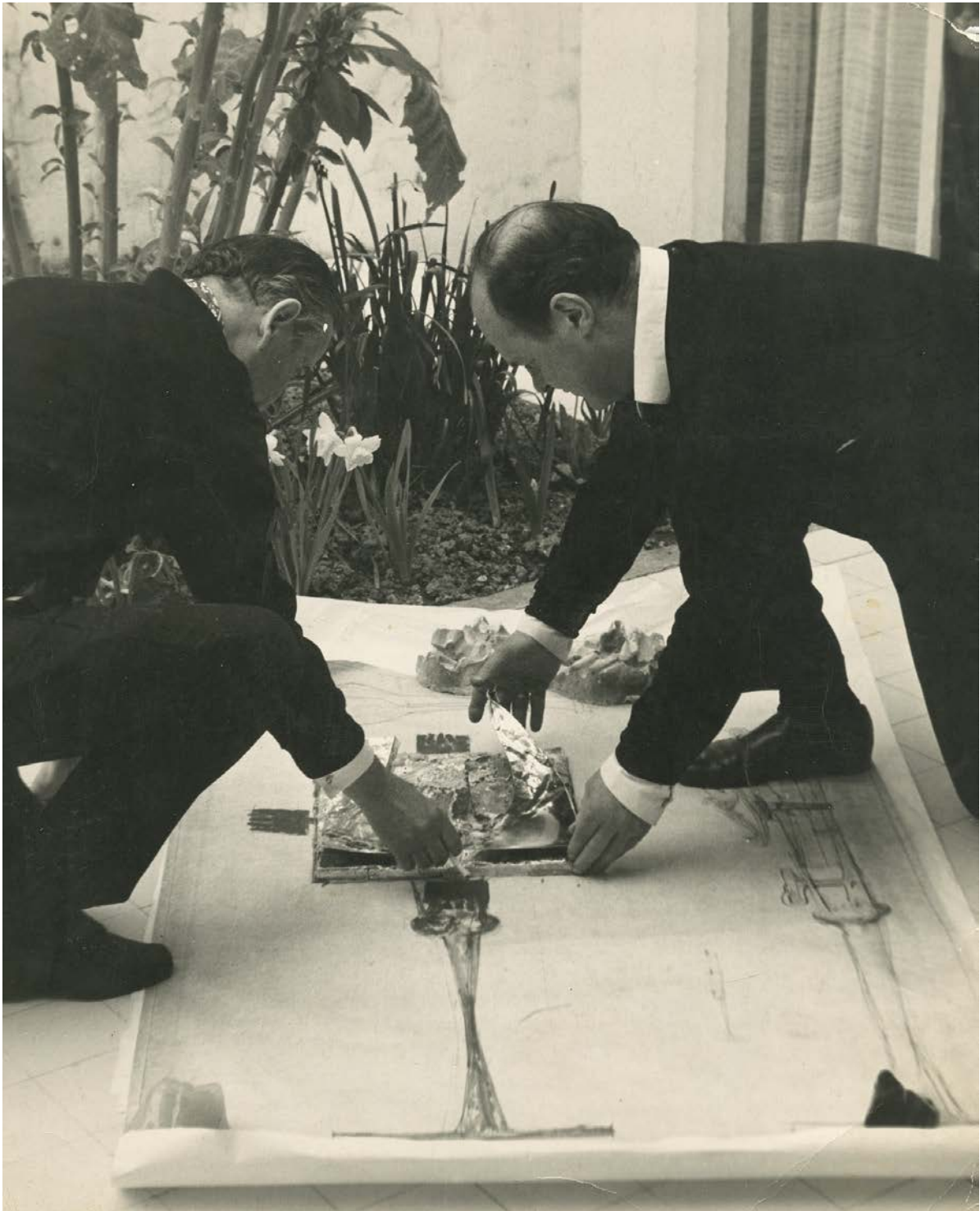
St James's Church in Shere, Surrey was redesigned by Louis in collaboration with Geoffrey Clarke as part of its restoration during the 1960s. Louis designed and executed various pieces including processional cross, three altar frontals, altar rails, and an altar cross and candlesticks.

The Stoneyhurst reliquary contains a relic of the Crown of Thorns which was reputedly given to Mary Queen of Scots by her husband, the Dauphin of France, who had it mounted upon a pearl necklace; upon her execution it passed to the Earl of Northumberland, whose daughter had the necklace and thorn set in a gold mount inscribed with its history in Latin. This was bequeathed and passed through various monasteries before being presented to the Jesuit Stoneyhurst College in Lancashire in 1803. In 1963 Louis was commissioned to make an outer protective display case for this delicate relic.

In 1971 Louis designed an altar cross and candlesticks for St Peter's Church, Bournemouth and in 1973 designed a chalice and paten for St Francis Church, Duston, Northamptonshire.

See: Louis Osman Gold Exhibition, Goldsmiths' Hall, February 1971, cat no 3, 7, 8, 10 and 11.

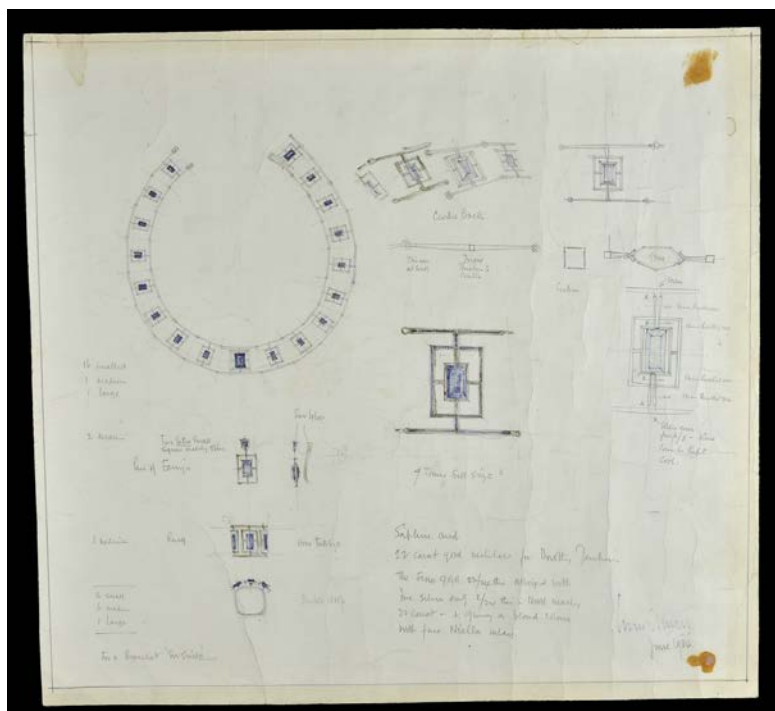
See: Osman, An exhibition at Canons Ashby, May 1974, cat no 6, 17, 22, 27, 28, 29 and 32.



Louis Osman and the artist Graham Sutherland using mud and twigs to create a mock-up of their crucifix for Ely Cathedral, 1964.



LOUIS OSMAN ARCHIVE: A SELECTION OF JEWELLERY DESIGNS, comprising two A4 and one A2 sheets of designs for a suite of ruby set jewellery, an A2 sheet of working drawings for a sapphire set suite, an A4 sheet of designs for a series of lapis lazuli gold and diamond jewels, on purple paper mount and a series of nine square sheets of sketches of silver and jewellery pieces in ink and watercolour, mounted on card, 18cm x18cm, and a further ink and watercolour sketch of a detail of Sir Giles Isham's ring. **£300-500**



The suite of ruby jewellery was commissioned from Louis by Mr Mumford in 1973 as a silver wedding anniversary gift for his wife Mary.

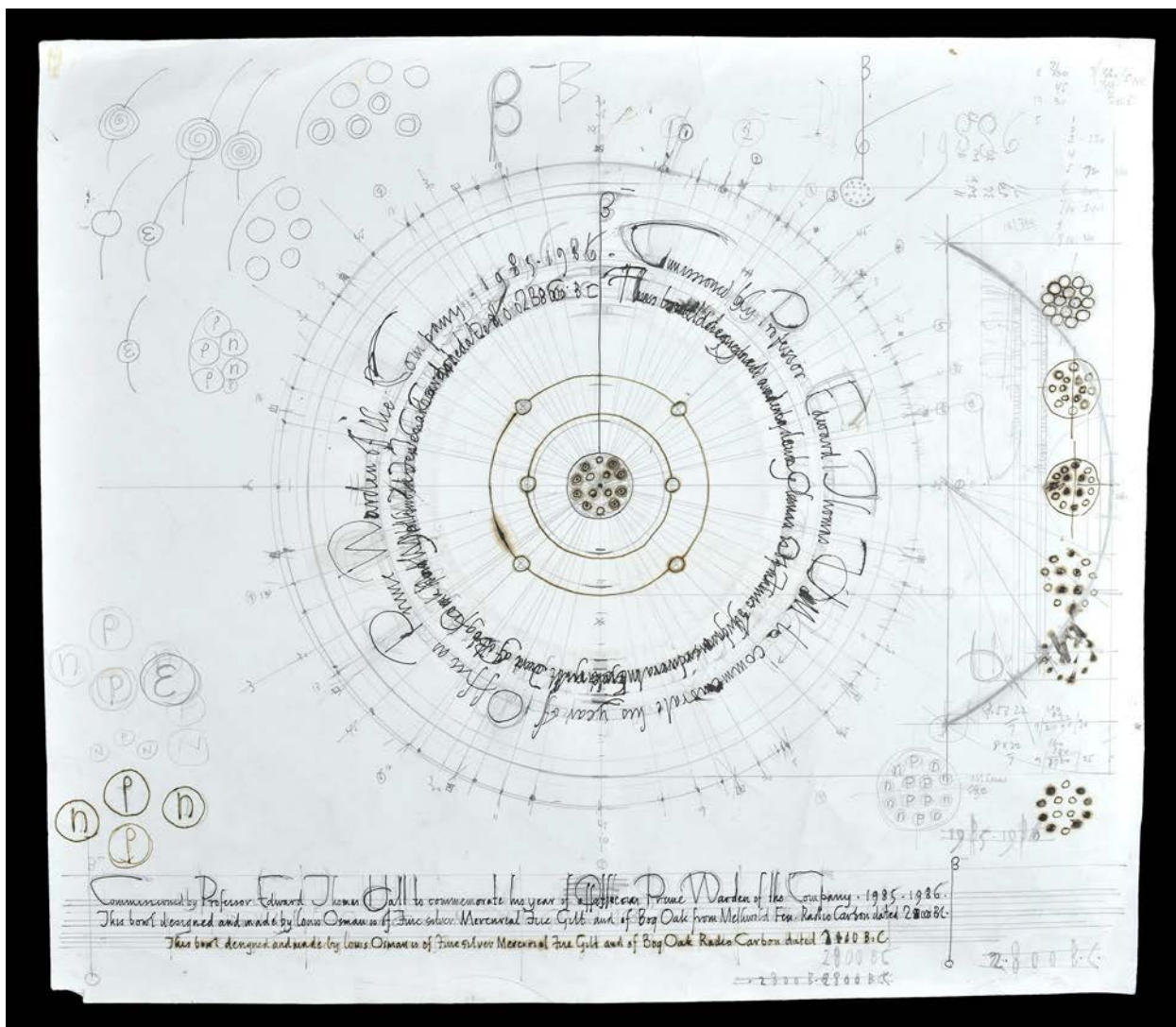
The sapphire set necklace suite was made by Louis in 1984 for Mrs Maurice Jenkins.

The series of lapis lazuli jewels were designed by Louis for Mr Derek Dunn in 1984, it is not recorded whether then were ever executed.

The series of nine square mounted sketches/ designs were made by Louis for inclusion in an exhibition at the Ashmolean Museum in Oxford. The pieces shown include: the ring Louis made for Sir Giles Isham, utilising a large diamond presented to the Isham family by Elizabeth I; the suite of ruby jewellery designed for Mary Mumford; an Icon representing cruelty, designed for Penelope Turner; a topaz brooch designed for Mrs Hely Hutchinson; a gold ring made by Mrs Kellum; a 22ct gold goblet designed for Mr Greene; etc.

In 1974 Louis was commissioned to make a new ring for his neighbour Sir Giles Isham, remounting a large diamond that had been given to the Isham family by Elizabeth I. Louis reset the diamond over foil in the Elizabethan manner and the stone is held between two finely enamelled swans, the Isham's heraldic supporters, linked to the shank by an heraldic torse and mantelling.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 104 and 116.



LOUIS OSMAN ARCHIVE: A SELECTION OF DESIGNS FOR SILVER WORK, including the design of the crest for the borough of St Edmundsbury, 77cm x 52cm, a full colour and gilt design of the Bury St Edmunds charger, together with further details of various coats of arms included on the piece; designs and details relating to the bog oak and silver bowl commissioned by Sir Edward Hall; designs and sketches relating to a waterlily bowl commissioned for P. Jenkins; and designs for an enamelled cigar box commissioned by Sir Edward Ford, 70cm x 50cm, together with photographic slides of the finished pieces. £300-500

In 1975, the late alderman Robert Olle bequeathed a legacy to the civic council of St Edmundsbury for the purchase of civic gold and silverwork. The council decided to commission a charger from Louis, specifying that the piece portray "the conception of the meeting of the barons at the high altar in the present Abbey gardens to enforce the granting of the Magna Carta". The 25 inch silver charger is centred with an enamelled depiction of the coat of arms of St Edmundsbury, newly granted when the borough was formed in 1976. Surrounding this are enamelled shields of all 27 barons, who persuaded King John to sign the Magna Carta. The charger remains a centrepiece of the borough's treasury.

In 1985, the Prime Warden of the Goldsmiths' Company was Professor Hall, the founder of the Oxford University Research Laboratory for Archaeology and a leading light in the field of radio carbon dating; to commemorate his year in office, he commissioned a bowl. Louis acquired a piece of Methwold Fen bog oak spending three years drying it slowly (to prevent splitting), which Professor Hall radio carbon dated to 2800BC. Louis designed for this bog oak to be turned into a bowl and mounted in a mercurial gilt silver mount, with a presentation inscription. The piece remains in the Goldsmiths' Company collections.

See: Treasures of the 20th century, Goldsmiths' Company exhibition, cat no 274.

Peter Jenkins retired as Clerk of the Goldsmiths' Company in 1988 and as a retirement gift the Company commissioned a mazer bowl (medieval lidded drinking vessel) from Louis. The bowl is made of pale golden laburnum wood, the lid of silver gilt on a titanium core. Louis visited Bodnant Gardens in North Wales to study rare yellow water lilies as inspiration for the cover. The final piece is a demonstration of the master craftsmanship of Louis's enamelist wife Dilys.

In commemoration of 1979, his year in office as the Prime Warden of the Goldsmiths' Company, Sir Edward Ford commissioned a fine cigar box from Louis. The box is made of heavily beaten Britannia silver and opens to reveal a polychrome enamelled three dimensional representation of the Goldsmiths' Company coat of arms to the inside lid.

See Treasures of the 20th century, Goldsmiths' Company exhibition, cat no 273.



LOUIS OSMAN ARCHIVE: MATERIAL RELATING TO THE MAKING OF THE PRINCE OF WALES INVESTITURE CROWN, comprising a set of nine ink, watercolour and gift cards showing ideas of details for the crown, mounted on blue card board, three sheets of preliminary designs for the structure of the crown on tracing paper, further A4 sketches for various elements of the crown and preliminary ideas for the whole, along with photographs, the model 'head' on which the crown was constructed, a small selection of photographic slides of the finished crown in its travelling case and a reel of 16mm film footage of the making of the crown (digital copy also included). £400-600

Prince Charles was invested as the Prince of Wales on 1st July 1969. When preparations for the ceremony began, the regalia was inspected and it was decided a new crown would be appropriate; the Goldsmiths' Company offered to present HM the Queen with the gift of a new crown and Louis Osman was privileged to be asked to design and make it.

Louis studied all he could about crowns, coronets and past investitures; he took advice from Sir Anthony Wagner, the Garter King of Arms, and had to balance various instructions, including the warrant of King Charles II which states that "*the Coronet of the Prince of Wales should be composed of Crosses and Flower de Lizes with one arch and in the midst a Ball and Cross*", while Prince Charles himself requested "*a crown of our time*". It was agreed there should be four crosses pattées symbolising protection and four fleur-de-lis for purity around the circlet; a prince's crown has one arch and Louis felt it was important that the circlet and arch be formed in one piece.

The Times, in July 1969 recorded:

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

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

Louis was known for his slightly relaxed attitude to punctuality and Graham Hughes records that prior to the delivery date, HM the Queen enquired of a mutual friend whether the crown would be on time: "*Certainly ma'am*" came the reply, "*It will arrive at the very last moment, and will be a work of high genius, but the artist may be covered in straw and the floor of his van may be covered in cow pats*". The prognostication, to everyone's relief and delight, proved accurate.

See: Louis Osman Gold Exhibition, Goldsmiths' Hall, February 1971, cat no 1.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 1.

See: Treasures of the 20th century, Goldsmiths' Company exhibition, cat no 274.





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LOUIS OSMAN ARCHIVE: A SILVER RING, the broad band ring of woven design, with solid borders and riveted pins, unmarked, *ring size R½, band width 14mm.* £100-150

This ring was one of a number of pieces of jewellery which Louis made for his beloved wife Dilys.

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LOUIS OSMAN ARCHIVE: A SILVER AND ENAMEL RING, the broad band ring composed two narrow bands connected by batons highlighted in bright yellow-green enamel, with gold rivets, unhallmarked but bearing Louis Osman's maker's mark, *ring size R, band width 20mm.* £150-200



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LOUIS OSMAN ARCHIVE: A 22CT GOLD MOUNTED ENAMEL BUTTON, the rectangular enamel panel with abstract blue and white decoration, collet set within a 22ct gold button mount, hallmarked for London, 1971 and bearing Louis Osman maker's mark, *button dimensions 24mm x 11mm.* £100-150

The enamel panel would have been enamelled by Louis's wife and close collaborator Dilys, who was a well respected enamelist and produced the enamelwork for many of Louis' creations, including the Prince of Wales crown, the Magna Carta display case, etc.



LOUIS OSMAN ARCHIVE: A PORCELAIN BOWL ON SILVER STAND, BY LUCIE RIE AND LOUIS OSMAN, the shallow porcelain bowl with white orange skin glaze by Lucie Rie, atop a Britannia standard silver circular stand, with textured finish and three supporting arms, hallmarked for London, 1984, and bearing Louis Osman's maker's mark, (bowl repaired), *bowl diameter 35.4cm, stand diameter 18cm.* £600-800

In 1984 Louis Osman collaborated with the famed British ceramicist **Dame Lucie Rie (1902-1995)** to produce two pieces for the British Exhibition in Tokyo. Their work was a subversion of the 17th and 18th century fashion for Europeans to import and mount Oriental porcelain. Lucie Rie made several white porcelain pieces which do not stand up by themselves, but must be displayed on the Britannia silver and silver gilt stands that Louis made for them. Like Louis, Lucie Rie pushed boundaries in both technique and form, in this case mixing her own porcelain body and using a glaze that enhanced the whiteness rather than the translucency of the porcelain. The work of these two pioneers in different fields complemented each other, to produce two pieces that show off their and each others' respective art forms to the utmost.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 71. or 68

See: Treasures of the 20th century, Goldsmiths' Company exhibition, May 2000, cat no 274 for a sister bowl and stand.

LOUIS OSMAN ARCHIVE: MATERIAL RELATING TO THE MAGNA CARTA CASKET AND TO THE VICTORIA & ALBERT MUSEUM LECTERN, including eight A1 brown paper sheets of chalk and gilt designs for the Magna Carta casket, including elevations, plans, a drawing of the Capitol Building and a plan for the full enamelled plate, together with tracing paper designs for the calligraphy title, four A4 pages of sketch designs of the Magna Carta casket - and a box of slides illustrating the story of the construction of the casket and its presentation to the United States of America; together with a large roll with inked designs for the engraved decoration to the 'globe' of the lectern and an A2 design for the engraving to the rectangular base plate, designs showing the construction of the lecture, an A4 sketch of the complete lectern and an A2 painted design for the enamelled phoenix pendant, suspended at the front of the lectern, and further small painted designs of the same. £400-600

After the Prince of Wales crown, Louis' two most important pieces of silverware are considered to be the Magna Carta casket and the lectern he designed for the Victoria and Albert Museum.

In 1972 the Goldsmiths' Company recommended Louis to the British Government, for the commission of a golden box. This box or showcase was to house and display one of the four copies of the Magna Carta, which was to be loaned by Britain to the USA, as a contribution to America's bicentennial celebrations.

As usual the design is full of symbolism: Louis decided that the plinth on which the showcase would stand should be made of Hebridian Eygon pegmatite rock, a type of gneiss which is 3.5 billion years old - dating back to the period when Europe and America were still joined. The hinged box opens to hold the Magna Carta document one side, with with the obverse and reverse of the Great Seal of King John in gold, weighting the document down. In the centre is vertically set a sheet of optically perfect glass etched and gilded with a double size hand-written translation of the document. The other side of the box contains a sheet of contemporary gold design, described by Louis as *"being in three levels, on the bottom level is a gold sheet on which is etched a binary design of balanced unity and related opposites: hot and cold, sun and moon, male and female, Adam and Eve, Perseus and Andromeda, St George and the Dragon. On the second level is the Tree of Life with its roots in the four Rivers of Paradise - the age when haters and misunderstandings are forgotten and the lion lies down with the lamb - a theme often used in American primitive painting. The Tree has the snake of evil coiled around its trunk, it bears the Apples of Original Sin and has blossoms of thistles for Scotland, shamrock for Ireland, daffodils for Wales and Roses for England - red and white for conflict and versicoloured for peace after conflict. Hanging on the tree and making up the third level is the Royal Coat of Arms of England encompassed by the Garter being the inscription 'Honi Soit qui mal y pense' and with the lion for strength and virility, the unicorn for purity, the crown for temporal discipline and the orb and cross for the final domination of right over wrong."*

The sides of the box are veneered with 2300 white enamel feathers, representing the indigenous peoples of North America and as well as the bald eagle, the symbol of the United States. The calligrapher Kenneth Breese was engaged by Louis to etch the glass, and also to engrave a gold sheet replica of the Magna Carta itself; this replaced the original document, which was returned to Britain after one years loan. The casket still takes pride of place within the crypt of the United States Capitol building today.

In 1985 Sir Roy Strong, Director of the Victoria and Albert Museum, having been impressed by Louis' work, on the Magna Carta casket, decided to commission from him a lectern for the museum. The free standing lectern comprises a tiltable reading desk supported on a bronze shaft containing the gearing mechanism to raise and lower it. This extends from a large silver globe, resting within a flat silver rectangle, both of which are beautifully engraved with symbolic designs reflecting creation and the creative process. The engraving is full of allegorical characters representing the Earth and fertility, the seasons and the battle between light and dark. At the front is suspended an enamelled pendant depicting a phoenix rising from the flames. Louis himself described this as *"the largest piece of Fine Art engraving since Hogarth"*.

Ultimately, this may be one project where Louis' creativity could be considered to have really outrun practicality; the final construction of the different elements, at the museum, proved difficult for the silversmiths and the immense weight of the piece makes it extremely cumbersome to manoeuvre. The lectern is still in the collections of the V&A, but is sadly no longer used or on public display.



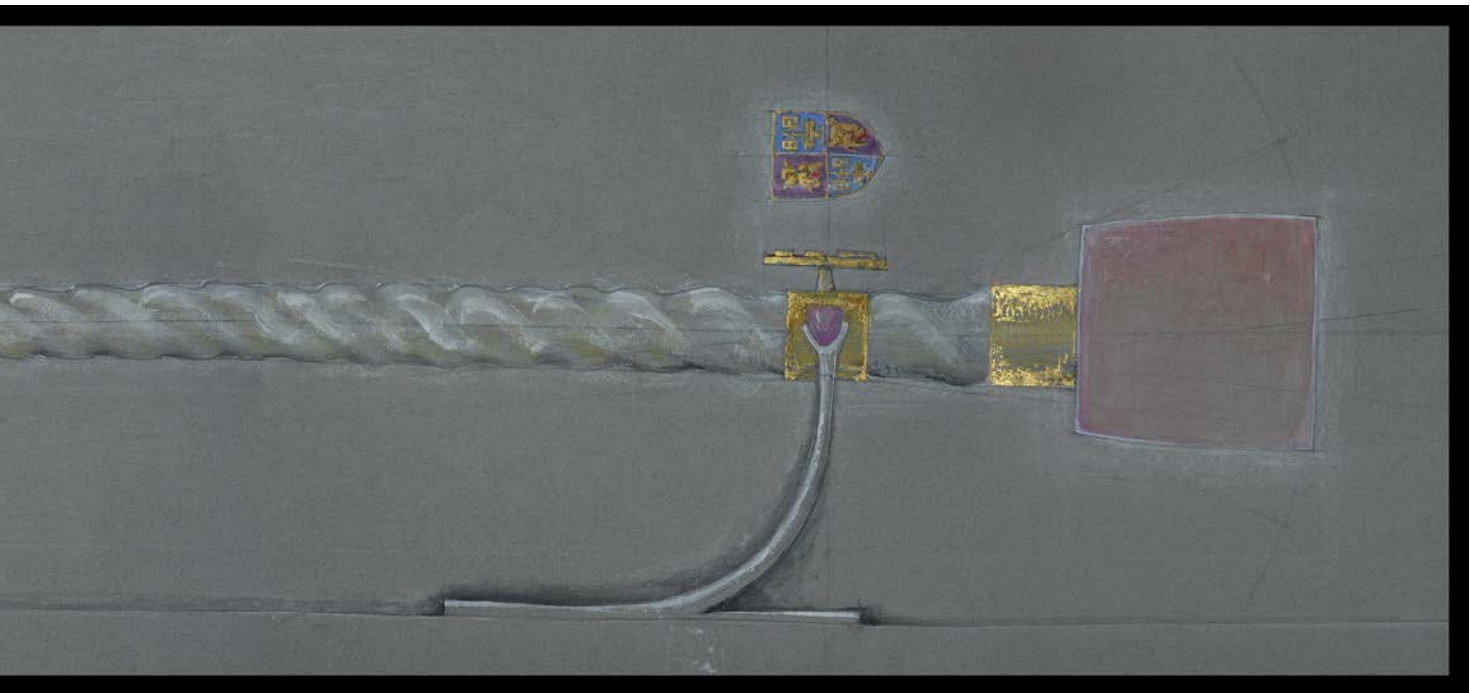




299

LOUIS OSMAN ARCHIVE: A LARGE ASSORTMENT OF ARCHITECTURAL DRAWINGS, PLANS AND SKETCHES, including drawings relating to his work at Staunton Harold (for the National Trust), Guys Hospital Chapel, Hungerstall Park, St Mary's Church in Painswick, Ranston House in Dorset, Duntroon Castle, Edmund Hall at Oxford University, Gloucester cathedral, etc, and including Osman's bound and hand illustrated university dissertation on Norwegian provincial log architecture and further architectural display drawings produced when Louis was an undergraduate. **£100-300**





300

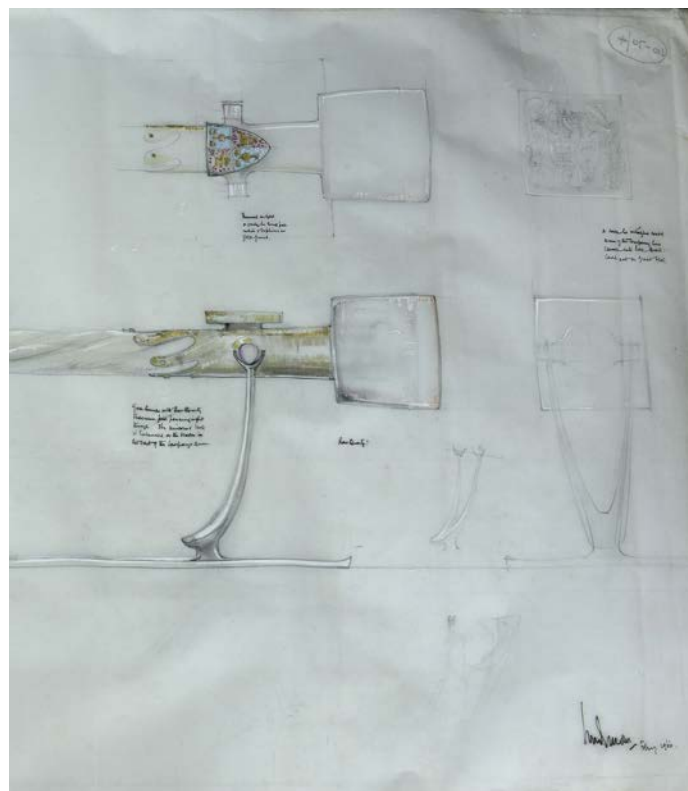
LOUIS OSMAN ARCHIVE: DESIGNS FOR THE GOLDSMITHS' COMPANY NARWHAL TUSK CENTREPIECE, comprising a full size side elevation, with details, in pencil, watercolour and leaf, on grey paper, 210cm x 42cm, and a further working drawing in pencil on tracing paper. £200-400

In 1966 the Goldsmiths' Company, in a move to encourage the appreciation of the silversmith's art, introduced a commendable scheme whereby each Prime Warden of the Company was to commission a silver centrepiece to commemorate their year in office. The first Prime Warden to take up this opportunity was Lord Runciman, and he engaged Louis. The centrepiece Louis designed is composed of a 150cm narwhal tusk, which represents a unicorn horn, a symbol of purity; the unicorn forms a part of the Goldsmiths' coat of arms, and was further linked to Lord Runciman through his particularly interest in medieval books. The tusk, with a rose quartz cube to its base and a moveable gem set coronet counterbalance to the tip, is finely balanced on a wishbone stand, so that *'once set in motion it will maintain a gentle movement up and down throughout an entire dinner'*. The stand is decorated with a gold and gem set Goldsmiths' Company coat of arms, and the finely balanced setting is a reference to the Goldsmiths' Company's role in assaying the purity of precious metals.

See: Louis Osman Gold Exhibition, Goldsmiths' Hall, February 1971, cat no 6.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 79.

See: Treasures of the 20th century, Goldsmiths' Company exhibition, May 2000, cat no 274.



301



LOUIS OSMAN ARCHIVE: TWO MOUNTED DESIGNS FOR THE BADGES OF OFFICE FOR NORTHAMPTONSHIRE, comprising designs for a chain for the Chairman of the County Council and another for a chain for his lady, on A1 buff paper in pencil and watercolour, both mounted, together with two further sheets of related sketches and details, on A1 white stiff card.

£200-400



LOUIS OSMAN ARCHIVE: A SELECTION OF DESIGNS FOR SILVER WORK, including designs for a candelabra and bowl for the John Feeny Charitable Trust, Birmingham, a goblet and a covered bowl for the Carpenters' Company, a wine flagon for the Grocers' Company, a candelabra for the Merchant Venturers in Bristol, designs and working drawings for a leather presentation casket displaying a copy of the marriage settlement of James III of Scotland and Margaret of Denmark, two designs for the Topham trophy competition, a series of pages of design ideas for pieces for the the International Exhibition of Modern Jewellery, 1890-1961, and further designs for dishes, centrepieces, candelabras, goblets undertaken for private commission, together with a further selection of sketches and designs unrelated to silver work, and photographic slides of some finished pieces. £200-400

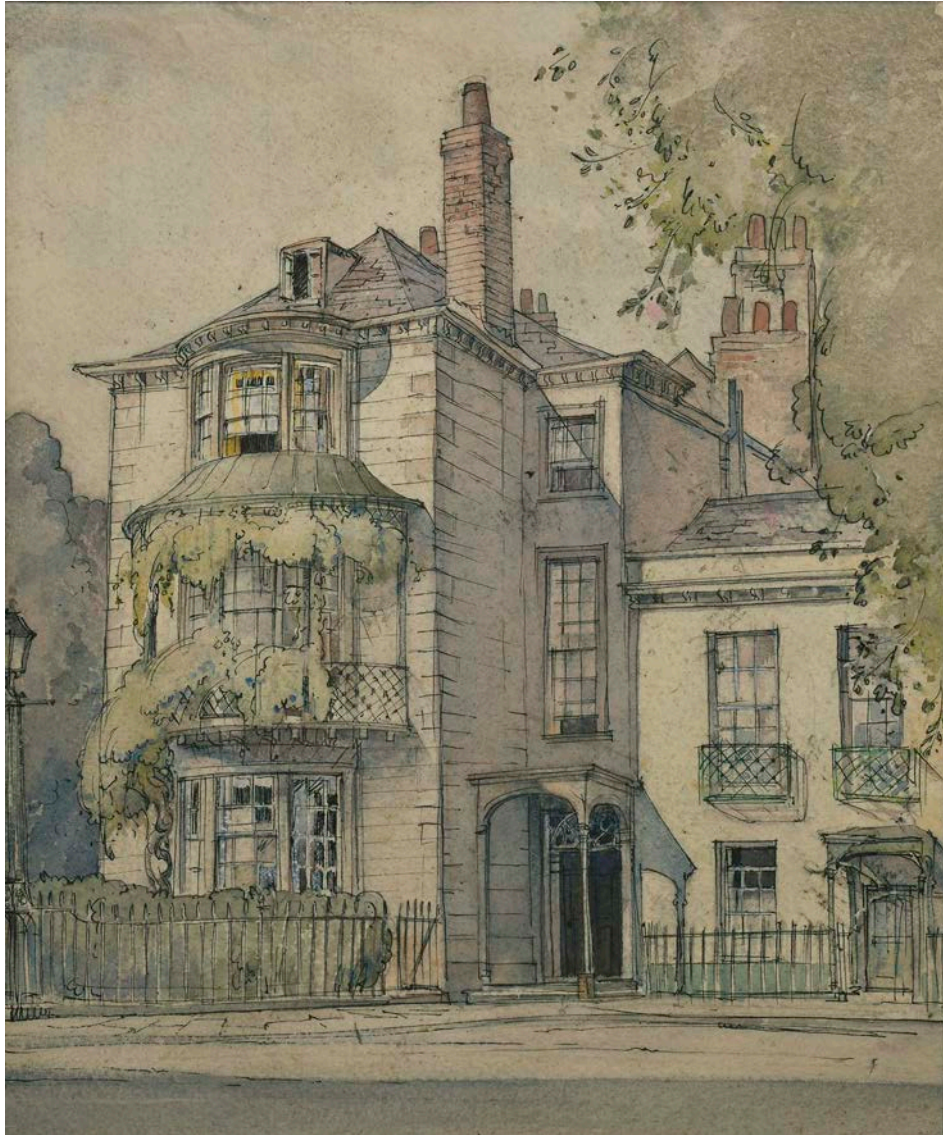
Throughout the 1960s and 1970s, Mirabel Topham held a competition to design a trophy for the Topham Steeplechase at the Grand National. The competition attracted huge numbers of entrants, being a wonderful opportunity for young designers. The terms were set that "any sculpture of any piece of silver suggesting motion or achievement may be appropriate". In 1966 Louis submitted two designs under the pseudonym 'Lulu'. One was based around a horse's skull, the other, which won a prize in the competition, comprises symbolic horses, moving on clock springs.

See: Andrews, J. and Styles, D., *Designer: British Silver, from studios established 1930-1988*, British Library Press, 2014.

See: Louis Osman Gold Exhibition, Goldsmiths' Hall, February 1971, cat no 14, 20, 65 and 87.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 62, 75, 80, 81 and 82.

See: Treasures of the 20th century, Goldsmiths' Company exhibition, cat no 209, 211, 214 and 232.



LOUIS OSMAN ARCHIVE: A SELECTION OF MOUNTED WATERCOLOURS, of historic architectural details, including gargoyles, etc., most signed, various sizes. £200-300





LOUIS OSMAN ARCHIVE: A SELECTION OF MOUNTED WATERCOLOURS AND DRAWINGS, of architectural themes, most signed, various sizes. £200-300

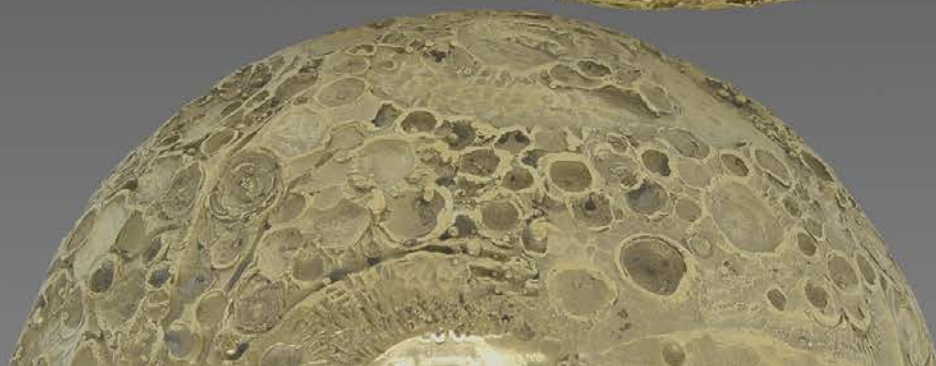
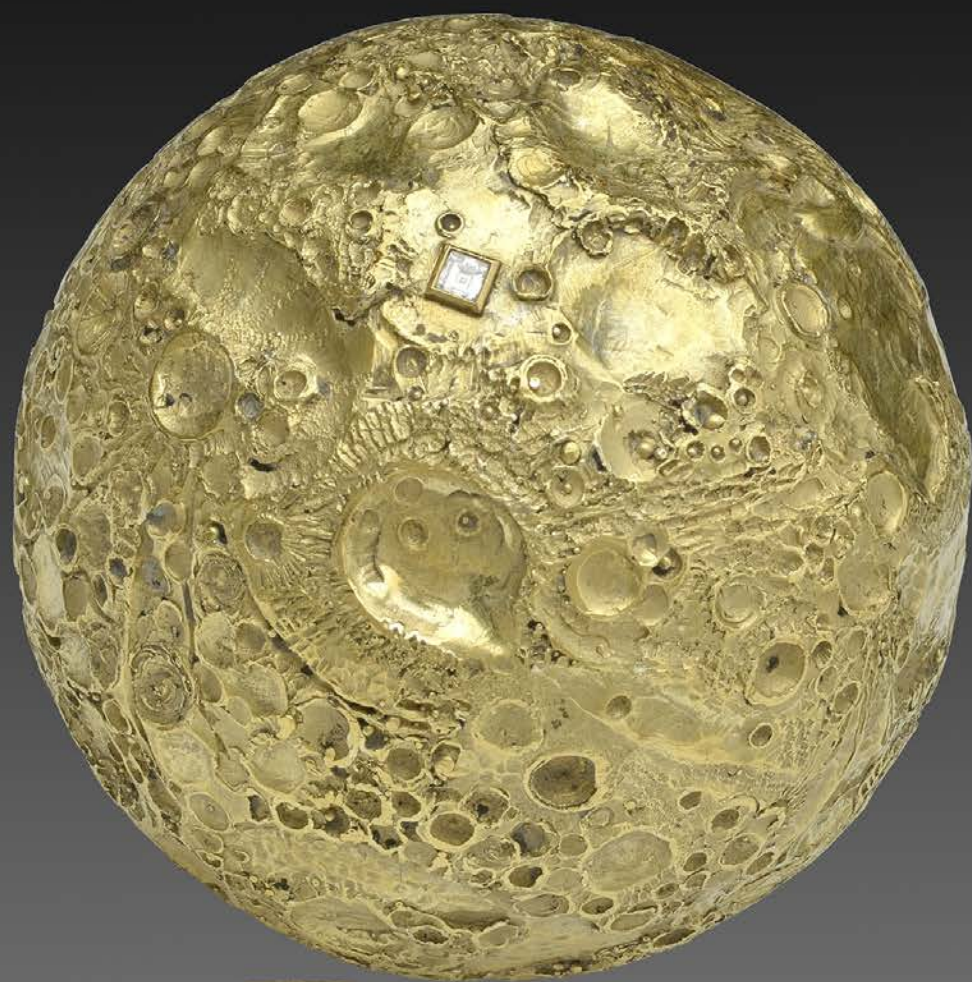


LOUIS OSMAN ARCHIVE: A 22CT GOLD MODEL COMMEMORATING THE APOLLO MOON LANDING, 1969, BY LOUIS OSMAN AND MALCOM APPLEBY, the spherical model of the moon with realistic cratered surface, hallmarked for 22ct gold, London, 1969, bearing Louis Osman maker's mark and monogramed by Malcom Appleby, with a small calibr -cut diamond inset to indicate the Apollo landing site, in a two part rectangular lead glass display case, *moon diameter approximately 57mm, weight 176gm.*  4000-6000

In July 1969 the world watched as the Apollo mission landed the first men on the moon. Louis was commissioned by a young stockbroker called Simon Horn to make some gold models of the moon to commemorate the occasion. Louis decided to make these using the electro-forming process he had just perfected during the making of the Prince of Wales crown. He again asked the engraver **Malcom Appleby** to work with him and gave him the task of accurately engraving the steel ball, which would be cast as the mould, with the craters of the moon; Appleby was apparently too busy 'punching up the Sea of Tranquility' to watch the actual landing itself on television.

Complications arose with the electro-forming process and the models were never produced commercially as planned. However a small series (between five and 12) were produced and newspapers reported that the first four were sent to the United States and were 'presented to Mrs Rose Kennedy, the mother of the late American President, and the three astronauts, Armstrong, Aldrin and Collins'. This model remained in Louis' own possession and took pride of place on the mantelpiece in his dining room.

See: Osman, An exhibition at Canons Ashby, May 1974, cat no 10 or 70.



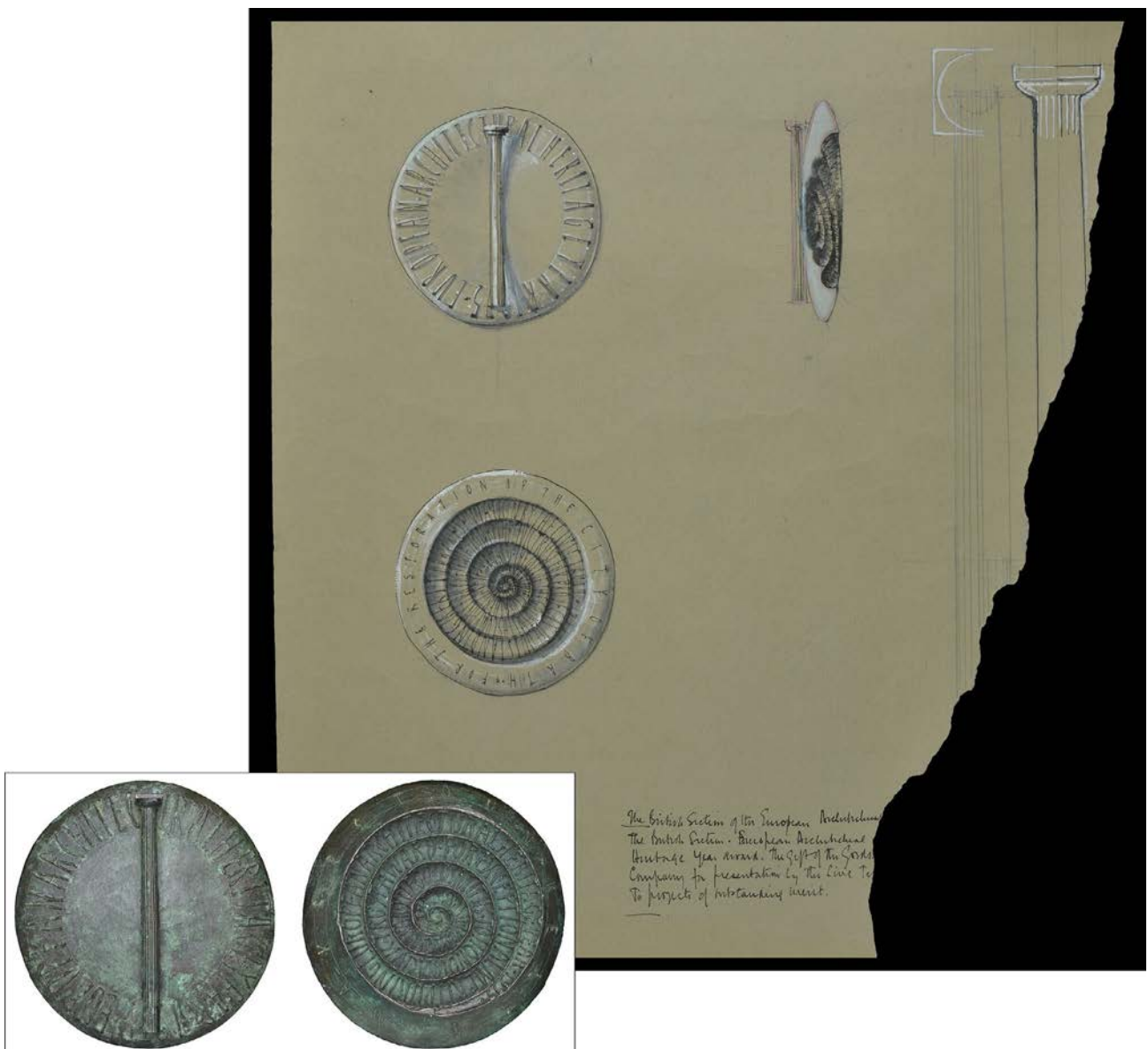
306 LOUIS OSMAN ARCHIVE: A SELECTION OF MATERIAL RELATING TO MEDALS AND COINS, including part of the designs for the medal celebrating European Architectural Heritage, year 1975, along with a brass copy of this medal, assorted designs for a proposed new currency for the Republic of Liberia, designs for the Verulam Medal of the Metals Society, along with five metal trial castings of this medal, designs for medals for York Minster and Lincoln cathedral, and for the Knights of Malta, a sketch design for the Donald Reid Medal at the London School of Hygiene and Tropical Medicine and two blue wax casting of a Goldsmiths' Company medal.

£200-300



The medals for the Metals Society and the London School of Hygiene and Tropical Medicine were executed in 1977. The medals for York Minster and Lincoln Cathedral were executed in 1981.

See: Treasures of the 20th century, Goldsmiths' Company exhibition, cat no 525 and 526.



Objects of Vertu



Objects of Vertu

307



AN ART DECO SILVER, IVORY AND SAPPHIRE LETTER OPENER, BY CARTIER, the ivory handle in gold mount accented with cabochon sapphires, to silver blade, signed 'Cartier, Made in France', numbered '5071', bearing UK import marks for 1928, and maker's mark 'JC', length 22.5cm.

£850-1200

Please note that ivory is covered by CITES legislation and may be subject to import /export and other trade restrictions.

308



TWO SILVER RECTANGULAR BOWED VISITING CARD CASES, the first with engraved scrolling detail, by maker Joseph Gloster, Birmingham 1901, initialled 'A.G.' and enclosing original visiting cards for 'A. Gold'; the second case with vertical banded decoration, by E J Trevitt & Sons, Chester 1921, first case length 8.4cm, second 8.2cm.

£120-160

309

A SILVER MAGNIFYING GLASS BY SAMPSON MORDAN & Co, the circular glass in plain mount, to swivel handle, numbered '15', maker's mark 'SM & Co', hallmarked for London 1920, length (handle extended) 25cm.

£60-80



310



A RUSSIAN EARLY 20TH CENTURY SILVER AND SHADED CLOISSONNÉ ENAMEL CIRCULAR BOX BY THE 11TH ARTEL, decorated with stylized floral motifs, incorporating triangular detail, in pinks, yellows, greens and violet enamels, against a textured ground, with beaded edging and emerald set thumbpiece, the hinged lid enclosing silver gilt interior stamped with marks of the 11th Artel, Moscow 1908-1917, and kokoshnik mark (facing right) for fineness of 84 zolotniks, *diameter 4.5cm.* £600-800

The Russian Artels of Imperial Russia were semi formal groups or 'co-operatives' in different fields such as agriculture, mining, fishing and gold/silversmithing. Nowadays they are all but forgotten except for the gold and silver artels which produced fine quality objects. An artel was opposed to mass production, having a minimum of 5 owners/attendants, and each artel having its own rules of operation. The 11th Artel was one of the most famous, reputedly being suppliers to Fabergé workshops. They followed a traditional style, with complete enamel covering, but showing an art nouveau influence in the fluidity of their designs. Distinctive decoration includes triangular and rectangular cells of enamel work, volutes, spirals, silver beading, and 'water colour' tints of green ochre, violet, blue and cream.

311



AN EARLY 20TH CENTURY RUSSIAN SILVER GILT AND POLYCHROME ENAMEL SPOON, decorated with flowers and scrolling foliate in polychrome enamel colours of turquoise, red, lilac, white and green enamel against a matt gilt ground, and edged with turquoise bead enamel border, the round gilded bowl and elongated stem with spiral section and enamelled knopped finial, maker's marks possibly for Nikolai Zugeryev, fineness 84 zolotniks, district mint mark for Moscow, 1908 - 1926, *length 18.3gm.* £250-300

312



A RUSSIAN LATE 19TH CENTURY SILVER FILIGREE MINIATURE CASKET, with applied flowerhead detail to the lid, and beaded terminals, maker's mark for Michael Andreyev, Moscow, 1873, 84 zolotniks fineness, *length 6.8cm x 4.3cm.* £300-400

313



TWO OVAL PAINTED PORTRAIT MINIATURES, the first of a lady, wearing a white gown, with wavy hair falling loose to her shoulders, against a blue background, signed 'Charles R.A.', in plain gold mount, with ring loop suspension, circa 1800; the second, depicting a Victorian gentleman, dressed in black morning coat and bow tie, painted on ivory, the foliate decorated frame engraved to the reverse 'John Bennett aged 34.1847.', glazed compartment verso, *first length 6.5cm, second length 7cm.* **£140-200**

Please note that ivory is covered by CITES legislation and may be subject to import /export and other trade restrictions.

314

AN ENAMELLED ALPACA CIGARETTE CASE DEPICTING A GAME OF FOOTBALL, the rectangular cigarette case decorated with polychrome painted enamel panel depicting two players, of opposing teams, both chasing a brown leather football, the interior of the case stamped 'ALPACA', *dimensions 8.8 x 8.0cm.* **£100-150**



315



A SILVER CIGAR CASE ENAMELLED WITH THE BOER WAR IMAGE OF A GENTLEMAN IN KHAKI, the reverse inset with a half crown, 1902, by makers Cornelius Desormeaux Saunders & James Francis Hollings Shepherd, hallmarked for Birmingham, 1899, *length 12.2cm.* **£400-500**



AN OVAL PORTRAIT MINIATURE OF A MILITARY OFFICER, CIRCA 1890-1904, wearing the uniform of a British Staff Officer in the rank of Major, with Second Afghan War medal, the portrait unsigned, painted on ivory, in silver gilt mount with pendant fitting, by makers Charles & Walter Padgett, London, 1907, glazed verso, *length (excluding pendant mount) 8cm.* **£100-160**
By family repute, the portrait possibly depicts a member of Le Marchant family.

Please note that ivory is covered by CITES legislation and may be subject to import /export and other trade restrictions.

- 317** A **9CT GOLD COIN PURSE**, the mesh-link purse with four bead drops below, the snap clasp bearing UK import marks for 9ct gold and maker's mark 'PE', weight 26gm. **£200-300**



- 318** A **FRENCH BELT BUCKLE**, the polished rectangular buckle in yellow gold, bearing French ram's head assay and lozenge-shaped maker's mark, dimensions 61.5mm x 27mm. **£300-400**



The left facing ram's head assay mark indicates 1890-1938, Paris, touchstone tested for minimum purity of 750/1000.

- 319** A **SILVER GILT THREE COLOUR CIGARETTE CASE**, the slim case with striped decoration, with initials to the front, presentation inscription within and stamped '14kt, sterling', together with two further engine-turned silver cigarette cases, both hallmarked and initialled. **£100-120**



- 320** **ASSORTED ITEMS**, comprising a silver lidded glass flask, two silver cigarette cases, a lighter, a 9ct gold cigar cutter, a silver needle/pencil lead case and two commemorative coins, cased. **£80-120**



321



A FRENCH EARLY 20TH CENTURY GOLD VANITY CASE/MINAUDIÈRE, the rectangular case with diagonal banding to the exterior, enclosing two hinged lidded compartments to one side and a hinged mirrored compartment to the other side, inset to the back with an ivory panel, and opening to reveal a further compartment with sprung pierced decorated clip, the spine of the case inset with a compartment for a slim pencil, with four ruby cabochon thumbpieces, eagle's head guarantee mark and physician's head mark (guarantee standard mark for minimum fineness of 750) in hexagonal punch, the case with scrollwork mount and suspended from gold belcher-link chain with ring bolt clasp, with stamped eagle's head guarantee mark, case length 8.5cm (excluding scroll mounting). £3500-4000

Please note that ivory is covered by CITES legislation and may be subject to import /export and other trade restrictions.

322

AN 18TH CENTURY GILT METAL ETUI, of waisted rococo form, with scroll and figural decoration, the hinged cover opening to reveal a fitted interior, enclosing a pair of steel folding scissors, an ivory note slide, a folding fruit knife, a gilt snuff spoon, a gilt bodkin, a gilt toothpick/ear cleaner and a gilt pencil holder, length 10.3gm. £300-400

Please note that ivory is covered by CITES legislation and may be subject to import /export and other trade restrictions.



323



TWO LATE 19TH CENTURY CHINESE IVORY CARD CASES, the first profusely carved with figures amidst pavilions and foliage, the second similarly carved within cartouche shaped panels, both with pull off covers, first length 10.5cm, second 9.6cm. £160-200

Please note that ivory is covered by CITES legislation and may be subject to import /export and other trade restrictions.

- 324** A THIMBLE IN FITTED CASE, with applied bead and wirework detail, in gilt tooled blue leather case, interior silk signed 'J C Vickery'. £100-150



- 325** A LATE 18TH/ EARLY 19TH CENTURY CIRCULAR SNUFF BOX, the exterior gilt brass mounted, lined with tortoiseshell, the pull off cover inset with a glazed panel enclosing painted double headed eagle, with gilt Hapsburg crown encircling the centre of a pyramidal memorial tomb, with sarcophagus below, commemorating the death in 1792 of the Holy Roman Emperor, Leopold II, heightened with gilt swags and tassels, the box lined with tortoiseshell (damaged), diameter 7.8cm. £100-140



Leopold II (1747-1792) was Holy Roman Emperor and King of Hungary from 1790-1792. He was the son of Emperor Francis I and Empress Marie Theresa, and the brother of Marie Antoinette.

- 326**



A COLLECTION OF ASSORTED SILVER ITEMS, comprising a tumbler cup, by Payne & Sons, London 2007, a flared liqueur cup, by Deakin and Francis, Birmingham 1972, a small double lidded pill box, three pairs of salts with two pairs of salt spoons and a further single salt spoon, two baluster condiments and a small round dressing table pot with cushioned lid.

£160-200

Watches



Watches

- 327** A 9CT GOLD CASED WRISTWATCH, 1930s, the rectangular cream dial with black Arabic numerals and baton hour markers, outer minutes scale and subsidiary seconds dial, jewelled Swiss movement, polished gold case hallmarked for London, 1937, to later brown leather strap.

£160-200



328



TWO DIAMOND SET LADY'S QUARTZ WRISTWATCHES, BY GENÈVE, the first with signed oval white dial within a bezel of claw set brilliant-cut diamonds, quartz movement, to a tapered bracelet strap with textured chevron pattern, stamped '585'; the second with signed oval gilt dial and quartz movement, white stone set bezel and pierced-link bracelet strap, stamped '14k'.

£400-500

- 329** A 9CT GOLD GENTLEMAN'S BULOVA QUARTZ WRISTWATCH AND TWO FURTHER GILT METAL QUARTZ WRISTWATCHES, the first with signed white dial and Roman numerals, to black leather strap; the second signed Montine International, with champagne coloured dial and applied gilt numerals, on black leather strap; the third signed Seiko, the cushion-shaped dial with date aperture at 3, Roman numerals and sweep seconds hand, stainless steel back, on black leather strap, first 32mm, second 32.5mm, third 29mm.

£60-80



330

A JADEITE SET LADY'S WATCH, the cream rectangular dial with black Arabic numerals and baton hour makers signed 'Cartier', the jewelled movement signed 'LeCoultre Co', the case with winder to the reverse stamped '14k' to the inside, the geometric shoulders set with square and rectangular cabochon jadeite, reverse of one shoulder numbered '2670', to a later rectangular hoop-link bracelet strap, clasp stamped '14kt', (jadeite untested for treatment or enhancements), wristwatch length 19cm. £400-600



331



A LADY'S 9CT GOLD WRISTWATCH, BY OMEGA, the textured square cushion-shaped gilt dial signed and with applied baton hour markers, signed jewelled movement, case signed and bearing Swiss marks, with polished bezel, to cabochon tiger's eye quartz set crown and integral tapered woven-link bracelet strap, clasp signed and stamped '375', wristwatch length 17cm. £300-400

332



A BAUME & MERCIER LADY'S 18CT GOLD WRISTWATCH, 1970s, the signed oval gilt dial with gilt hands, without numerals, within textured bezel, with cabochon set winder, reverse numbered '734023 38244 9', to integral graduating textured double loop bracelet strap, clasp with import mark for 1977, (bracelet reduced in length, the two additional sections included), with original black case, length 16.2cm. £1000-1300

333



A DIAMOND SET LADY'S WRISTWATCH HEAD, BY ROLEX, the signed silvered oval dial with black Arabic numerals, jewelled movement signed 'Rolex Prima', 18ct yellow gold case bearing UK import marks for 1919 and maker's mark 'AS', with scroll engraved band, wire lugs and millegined rose-cut diamond set bezel, dial dimensions 21.5mm x 18mm. £550-600

334



A DIAMOND SET COCKTAIL WATCH, the small silvered rectangular dial with black Arabic numerals, jewelled movement, case signed 'all platinum' to the interior, the bezel pavé set with single-cut diamonds and accented with four calibré-cut diamonds, the openwork geometric shoulders millegined set throughout with further single-cut diamonds, to a cordette strap, dial length 13mm, total wristwatch length 19cm. £600-800

335



AN 18CT WHITE GOLD AND DIAMOND LADY'S WRISTWATCH BY LONGINES, the signed silvered dial with baton numerals, and black enamelled hands, within bezel set with single-cut diamonds, with snap on back cover on integral tapering mesh-weave bracelet strap, reverse of case and clasp stamped '750', wristwatch head diameter 2.4cm, length 17cm. £600-800

336



A DIAMOND SET COCKTAIL WATCH, the signed silvered rectangular dial with black Arabic numerals, jewelled movement, lacking crown, in white precious metal case, the bezel pavé set with single-cut diamonds, with baguette-cut diamond accents, to articulated tapered shoulders, one broken, set with single-cut diamonds, each link centred with a principal collet set old brilliant-cut diamond, to black cordette strap, dial length 12mm. £400-500

337



AN 18CT GOLD AND DIAMOND WATCH, BY PIAGET, the plain black oval dial signed 'Piaget', with dagger hands, jewelled movement signed and numbered '794223', the case back signed, stamped '750' with Swiss marks and numbered '93418A6, 323481', the dial within octagonal bezel of claw set brilliant-cut diamonds, to an integral textured brick-link bracelet strap, clasp signed and stamped '750', *wristwatch length 17cm.* £1000-1500

338



A WRISTWATCH, BY GUCCI, the signed black enamel dial with gilt Roman numerals, quartz movement, signed gilt case with black enamel detail, to signed black leather strap with signed buckle, *dial diameter 26mm.* £60-80

339



A 9CT GOLD GENTLEMAN'S CALENDAR DRESS WRISTWATCH, BY GARRARD, the signed gilt dial with applied baton and dart hour markers, with date aperture at numeral 3, quartz movement, polished case stamped '375', on black leather strap, in a Garrard & Co case, *dial diameter 30mm.* £100-150

- 340** AN EARLY VERGE POCKET WATCH, BY HOVENSCHOLD, STOCKHOLM, IN ENGLISH SILVER CASE, 1786, the signed white enamel dial with black Arabic numerals and outer 5-60 minutes scale, pierced work hands, under high dome bull's-eye glass, the full plate verge fusee movement signed and numbered '457', in silver plain case hallmarked for London, 1786, diameter 65mm. £480-520



- 341** AN OPENFACED POCKET WATCH, BY ULYSSE NARDIN, the cream dial with black Arabic numerals and subsidiary seconds dial, signed 'Ulysse Nardin, Locle & Geneve', the movement similarly signed, in plain chrome plated slim case, dial diameter 38mm. £100-150



- 342** A SLIM PLATINUM POCKET WATCH, BY MOVADO, the signed silvered dial with angular spot and baton hour markers and subsidiary seconds dial, signed jewelled movement, polished case with brushed finished bezel, signed, stamped '.900 platinum' and numbered '05482 55027', watch diameter 43.5mm. £600-700



343

A GENTLEMAN'S TITANIUM SECTOR AUTOMATIC DIVE TEAM CHRONOGRAPH, model number 3123985055, serial number 2013, 1000 meters water resistant, the yellow wave dial with three sub dials, date aperture at numeral 3, luminous hands and numerals, swivel unidirectional bezel with luminous dot at 60, with two screw down push buttons and crown, with deployant clasp, *diameter 43 mm.* £120-160



344



AN 18CT GOLD, DIAMOND AND MOTHER O' PEARL 'DELIRIUM' LADY'S WRISTWATCH, BY CONCORD, the rectangular dial centred with a signed circular blue mother 'o' pearl panel within a white precious metal chapter ring with black Roman numerals, within square surround pavé set with small brilliant-cut diamonds, to a black border, the reverse bearing European convention marks and numbered '81/60,90,669 DM 952934', with a pavé set brilliant-cut diamond bezel and shoulders, to a black 'crocodile' leather strap, signed 'Chopard', *watch head length 27mm.*

£400-600

345

A JAEGER ALARM CLOCK IN A SILVER HORSESHOE MOUNT, BY ASPREY, 1950s, the signed circular cream dial with applied gilt Arabic numerals and baton hour markers, luminous dagger hands and central rotating dial to set alarm, manual wind movement, in a silver easel back mount modelled as a horseshoe with gilt nails, hallmarked for London, 1956, and bearing Asprey & Co Ltd maker's mark, *dial diameter 43mm.* £500-700



346



A 9CT GOLD SLIM OPEN FACE POCKET WATCH BY GARRARD, the signed two tone dial with gilt Roman numerals, seconds subsidiary dial at six and gilt hands, with hinged suspensory loop, reverse engraved '8.12.13 P.B.G 8.12.63', together with fine 9ct gold baton-link Albert chain suspending swivel stick, engraved 'B. G. Gillett', the watch with maroon leather Garrard & Co Ltd box, watch diameter 43mm, chain length 33.5cm.

£200-300

347

A GEORGE II SILVER PAIR CASED VERGE POCKET WATCH AND A GEORGE IV SILVER CASED OPEN FACE POCKET WATCH, the first, with white enamel dial, black Roman numerals and Arabic outer minute scale, with steel hands, the movement signed 'Wm Smith Junr, London; and engraved 'May 24 1758', the verge movement with square section flared columns, the silver case hallmarked for London 1757, maker's mark probably 'WA', with matching hallmarks to outer case; the second watch with white enamel dial, Roman numerals, seconds subsidiary dial and gilt spade hands, the unsigned movement, stamped 'PATENT', with rose-cut diamond endstone, case hallmarked for Birmingham 1820 and stamped 'HH', with matching hallmarks to inner back case, first watch diameter 4.8cm, second 5.3cm.

£100-160



348



AN 18CT GOLD HUNTER CASED POCKET WATCH, BY R. STEWART, ARGYLE AND BUCHANAN STREET, GLASGOW, the signed white enamel dial with black Roman numerals and subsidiary seconds dial, $\frac{3}{4}$ plate movement signed and numbered '16426', plain case lacking top winder, hallmarked for London, 1877, together with a small garnet set stickpin, watch diameter 49mm.

£500-700

349

AN 18CT HALF HUNTER POCKET WATCH ON AN 18CT GOLD ALBERT CHAIN, the watch with white enamel dial with black Roman numerals and subsidiary seconds dial, $\frac{3}{4}$ plate lever movement unsigned, numbered '14979', case with blue enamel chapter ring to the front and engraved monogram verso, hallmarked for Chester, 1901, suspended on a uniform curb-link Albert chain with swivel clasp terminals and T-bar, links hallmarked, *watch diameter 51mm, Albert chain length 38.5cm.*

£1000-1500



350



A HALF HUNTER FOB WATCH, the white enamel dial with black Roman numerals, lacking glass, cylinder escape movement, plain half hunter case with blue enamel chapter ring, stamped '18k' with Swiss marks, *diameter 33mm.*

£200-300

351

A GEORGE III GOLD CASED VERGE HUNTER POCKET WATCH BY G M FIELD, LONDON, the white enamel dial with black Roman numerals and gilt hands, the fusee movement signed 'G M Field London' and numbered '7736', with pierced engraved balance cock and plain cylindrical columns, the case hallmarked for London 1796, with maker's mark possibly LM, (first letter indistinct), the front cover engraved with crest of rampant lion beneath motto 'PROMPTUS' and monogram below, (pin of internal hinge missing), *diameter of watch case 54mm.*

£400-600



- 352** A STAINLESS STEEL WRISTWATCH HEAD, BY **ROLEX**, the cream circular dial signed 'Rolex, Shock Resisting', with applied gilt Arabic numerals and subsidiary seconds dial, signed jewelled movement, case signed and numbered '470221', with curved lugs, in a signed Rolex box, *dial diameter 28mm.* £260-360



- 353** A WRISTWATCH, BY **ETERNA**, the signed black and grey dial with gilt Arabic numerals, outer seconds scale, and centre sweep seconds hand, jewelled movement signed and numbered '2920775', the signed stainless steel case with snap on back, on later fabric strap, *dial diameter 28mm.* £80-120



- 354** A STAINLESS STEEL OYSTER WRISTWATCH HEAD, BY **ROLEX**, CIRCA 1950s, the cream dial with black Arabic numerals and outer 0-60 minutes scale, signed 'Rolex Oyster, shock-resisting', with openwork hands, signed 15 jewel movement, stainless steel case with signed screw down back, replaced base metal crown, *dial diameter 28mm.* £500-700



End of Sale



We are currently accepting entries for our forthcoming
Jewellery, Watches and Objects of Vertu Sale
to be held on

Tuesday 26th June at 2pm

Closing date for entries 11th May

All enquiries please contact Frances Noble or Laura Smith
on 020 7016 1700 or email jewellery@dnw.co.uk



London Specialist Auctioneers
Jewellery Medals Coins Banknotes

*Image shows Private Collection of Pocket Watches
to be included in this sale*

DIAMONDS

Diamonds are assessed according to the four Cs:

Carat weight

1 carat equals 0.2 grams.

Cut

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

Colour

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

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

Clarity

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

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

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

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Commission Form – Jewellery 27 March 2018

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

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

Up to £100 by £5

£100 to £200 by £10

£200 to £500 by £20

£500 to £1,000 by £50

£1,000 to £2,000 by £100

£2,000 to £5,000 by £200

£5,000 to £10,000 by £500

£10,000 to £20,000 by £1,000

£20,000 to £50,000 by £2,000

£50,000 to £100,000 by £5,000

Over £100,000 by £10,000

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

NOTE: All bids placed other than via our website should be received by 16:00 on the day prior to the sale. Although we will endeavour to execute any late bids, DNW cannot accept responsibility for bids received after that time. It is strongly advised that you use our online **Advance Bidding Facility**. If you have a valid email address bids may be entered, and amended or cancelled, online at www.dnw.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments. Bids posted or faxed to our office using this form will now be entered by our staff into the system using exactly this facility to which our clients now have access. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

Signed _____

Name (Block Capitals) _____ Client Code _____

Address _____

Tel: _____ E-mail _____

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

☐ Cash ☐ Cheque ☐ Credit/Debit Card (see below) ☐ Bank Transfer

☐ Other (please give details) _____

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

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

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

Name (as shown on card) _____

Card no. _____ Start Date / Expiry Date /

Your bids may be placed overleaf

J

J

[illegible]

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

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 European Union) will be added to your invoice.

Prices Realised

The hammer prices bid at the auction are posted on the Internet at **www.dnw.co.uk** in real time. A full list of prices realised appear on our website as the auction progresses. Telephone enquiries are welcome from 09:00 the following day.

IMPORTANT INFORMATION FOR BUYERS

Absentee Bids

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

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

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

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

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

Commission Form

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

Buyers' Premium

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

Pre-sale Estimates

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

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

Methods of Payment

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

Lloyds TSB

Piccadilly London Branch

39 Piccadilly

London W1J 0AA

Sort Code: 30-96-64

Account No: 00622865

Swift Code: LOYDGB2L

IBAN: GB70LOYD30966400622865

BIC: LOYDGB21085

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

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

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

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

Clearance of Purchases

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

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

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

CONDITIONS OF BUSINESS

Conditions mainly concerning Buyers

1 The buyer

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

2 Minimum increment

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

3 The premium

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

4 Value Added Tax (VAT)

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

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

5 Payment

Immediately a lot is sold the buyer shall:

(a) give to Dix Noonan Webb his or her name and address and, if so requested, proof of identity; and

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

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

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

8 Collection of purchases

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

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

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

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

10 Buyers' responsibilities for lots purchased

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

11 Remedies for non-payment or failure to collect purchase

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

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

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

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

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

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

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

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

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

12 Liability of Dix Noonan Webb and sellers

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

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

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

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

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

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

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

Conditions mainly concerning Sellers and Consignors

13 Warranty of title and availability

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

14 Reserves

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

15 Authority to deduct commission and expenses

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

16 Rescission of sale

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

17 Payment of sale proceeds

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

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

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

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

20 Charges for withdrawn lots

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

21 Rights to photographs and illustrations

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

22 Unsold lots

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

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

General conditions and definitions

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

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

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

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

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

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

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

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

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

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

32 In these Conditions:

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

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

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

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

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

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

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

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

33 Vendors' commission of sales

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

34 VAT

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

Bankers:

Lloyds TSB
Piccadilly London Branch
39 Piccadilly
London W1J 0AA

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



www.dnw.co.uk

We were established in 1991 and are located in a six-storey Georgian building in the heart of London's Mayfair, two minutes walk from Green Park underground station.

Our staff of experts collectively have over 300 years of unrivalled experience on all aspects of numismatics and jewellery, including coins of all types, tokens, commemorative medals, paper money, orders, decorations, war medals, militaria, numismatic books, jewellery, watches, objects of vertu, gemology and diamond grading.

We hold numerous auctions each year, the full contents of which are published on the internet around one month before the sale date, together with a unique preview facility which is available as lots are catalogued and photographed. Printed auction catalogues for auctions are mailed to subscribers approximately three weeks prior to each sale.



Auction viewing room



Reception

Our offices, open from 9am to 5:30pm, Monday to Friday, include a pre-auction viewing room, enabling us to offer this facility to clients during the three weeks prior to an auction.

Auctions are held in our building at 16 Bolton Street, Mayfair, where sales may be attended in person. Free online bidding is available using our own live bidding system or by placing commission bids, all of which and much more being available via our website at www.dnw.co.uk.

We look forward to welcoming clients to Bolton Street and assure you of a warm reception.

Location

