

MOON
MAYFAIR
FAIRS

JEWELLERY, WATCHES &
OBJECTS OF VERTU

14 JUNE 2022 AT 12 NOON



FEATURED ABOVE
LOT 315
ROYAL PRESENTATION
DIAMOND BROOCH,
1953, PRESENTED TO
LAVINIA, THE DUCHESS
OF NORFOLK

BACK COVER
LOT 406
WHITE GOLD
CHRONOGRAPH
WRISTWATCH BY
A. LANGE & SÖHNE,
CIRCA 2005

AUCTION

AN AUCTION OF:
JEWELLERY, WATCHES & OBJECTS OF VERTU

DATE:
14 JUNE 2022 AT 12 NOON

VIEWINGS

WEDNESDAY 8 JUNE: 10 AM–4.30 PM
THURSDAY 9 JUNE: 10 AM–7 PM
FRIDAY 10 JUNE: 10 AM–4.30 PM
SUNDAY 12 JUNE: 12 NOON–4 PM
MONDAY 13 JUNE: 10 AM–4.30 PM
TUESDAY 14 JUNE: 9.30 AM–11 PM

ALL APPOINTMENTS TO VIEW
PLEASE CONTACT 020 7016 1700 OR
VIEWING@NOONANS.CO.UK

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

CONTACTS

GENERAL AUCTION ENQUIRIES
AUCTIONS@NOONANS.CO.UK

JEWELLERY & WATCH ENQUIRIES
JEWELLERY@NOONANS.CO.UK

ACCOUNT ENQUIRIES
ACCOUNTS@NOONANS.CO.UK

BANK DETAILS

BANKERS: LLOYDS
ADDRESS: 39 PICCADILLY, LONDON W1J 0AA
SORT CODE: 30-96-64
ACCOUNT NO.: 00622865
SWIFT CODE: LOYDGB2L
IBAN: GB70LOYD30966400622865
BIC: LOYDGB21085

BOARD OF DIRECTORS

PIERCE NOONAN
CHAIRMAN AND CEO

NIMROD DIX
DEPUTY CHAIRMAN

ROBIN GREVILLE
CHIEF TECHNOLOGY OFFICER

CHRISTOPHER WEBB
CLIENT LIAISON DIRECTOR (NUMISMATICS)

AUCTION AND CLIENT SERVICES

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

ANNA GUMOLA
ACCOUNTS AND ADMINISTRATION
ANNA@NOONANS.CO.UK
T. 020 7016 1700

JACKIE CLARK
ADMINISTRATOR
JACKIE@NOONANS.CO.UK
T. 020 7016 1700

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

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

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

JAMES KING
SALEROOM AND FACILITIES MANAGER
JAMES@NOONANS.CO.UK
T. 020 7016 1755

LEE KING
LOGISTICS AND SHIPPING MANAGER
LEE@NOONANS.CO.UK
T. 020 7016 1756

IAN ANDERSON
HEAD OF ONLINE SERVICES (ASSOCIATE DIRECTOR)
IAN@NOONANS.CO.UK
T. 020 7016 1751

JEWELLERY & WATCH SPECIALISTS

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

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

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

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

JESSICA EDMONDS FGA
JEWELLERY SPECIALIST
JESSICA@NOONANS.CO.UK
T. 020 7016 1783



ORDER OF SALE

JEWELLERY, WATCHES & OBJECTS OF VERTU

14 JUNE 2022 AT 12 NOON

JEWELLERY	1-330
WATCHES	331-406
OBJECTS OF VERTU	407-456

INVITATION TO CONSIGN

JEWELLERY, WATCHES & OBJECTS OF VERTU

LIVE ONLINE AUCTION

13 SEPTEMBER 2022

29 NOVEMBER 2022

ALL DATES ARE PROVISIONAL AND DO NOT CONSTITUTE A FULL LISTING FOR THE DATE SPAN SHOWN.
PLEASE SEE WWW.NOONANS.CO.UK FOR MORE DETAILS AND THE LATEST UPDATES

FREE VALUATION DAYS

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

BERKHAMSTED

16 JUNE & 14 JULY

BERKHAMSTED TOWN HALL
196 HIGH STREET
BERKHAMSTED
HERTFORDSHIRE HP4 3AP

HAMPSTEAD

29 JUNE

BURGH HOUSE &
HAMPSTEAD MUSEUM
NEW END SQUARE
LONDON NW3 1LT

NORWICH

4 JULY

MAIDS HEAD HOTEL
20 TOMBLAND
NORWICH NR3 1LB

RICHMOND

6 JULY

RICHMOND HILL HOTEL
144-150 RICHMOND HILL
RICHMOND-ON-THAMES TW10 6RW

SHAFTESBURY

9 JUNE

SHAFTESBURY ARTS CENTRE
BELL STREET
SHAFTESBURY
DORSET SP7 8AR

WELLS

8 JUNE

WELLS TOWN HALL
MARKET PLACE
WELLS
SOMERSET BA5 2RB

SUMMARY OF INFORMATION FOR BUYERS

REGISTERING TO BID

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

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

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

BIDDING PRIORITY

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

PLACING BIDS

LIVE BIDDING VIA WWW.NOONANS.CO.UK

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

ADVANCE BIDDING VIA WWW.NOONANS.CO.UK

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

ADVANCE BIDDING VIA POST, EMAIL OR TELEPHONE

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

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

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

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

BIDDING IN THE AUCTION ROOM

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

SALEROOM NOTICES

Should the description of a lot need to be amended after the publication of this catalogue, the amendments will appear automatically on the Noonans website, www.noonans.co.uk. All such amendments are also incorporated in the List of Saleroom Notices pertaining to this auction which are posted separately on the website. The auctioneer will refer to any notices at the time any affected lot is offered for sale.

CATALOGUE ILLUSTRATIONS & THE INTERNET

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

BUYERS' PREMIUM

The rate for this sale is 24% of the Hammer Price (+ VAT where applicable).

IMPORTATION VAT

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

From 1 January 2021 importation VAT may be levied by EU countries on lots sold by Noonans and subsequently imported into those countries. Although Noonans is unable to advise buyers on customs regulations in their country of domicile, there is further information regarding EU importation VAT rates for collectable items in the Terms and Conditions published on the Noonans website.

ARTISTS RESALE RIGHTS (DROIT DE SUITE)

Droit de Suite is a royalty payable to a qualifying artist or their estate every time the artist's work is sold at auction or by an art market professional during the artist's lifetime and for a period of up to 70 years following the artist's death. Royalties are calculated on a sliding percentage scale based on the hammer price. Lots subject to this royalty payment are marked with ARR in the catalogue.

TREATED GEMSTONES

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

UNMOUNTED GEMSTONES

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

EXPORT OF ORGANIC MATERIALS

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

WATCHES

All watches are sold as viewed.

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

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

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

PRICES REALISED

The hammer prices of lots sold at Noonans auctions are posted at www.noonans.co.uk in real time and telephone enquiries are welcome from 9 AM on the day after the auction.

PAYMENT

You may access your invoice shortly after the hammer has fallen on your last lot. As we weigh lots at the time of cataloguing most shipping is already calculated, enabling you to settle your account and receive your lots in a timely fashion. Auction attendees may pay and collect during the course of the auction as soon as they have bid on their last lot.

[Full Terms and Conditions of Business](#) are available to read in the back of this catalogue and on our website.

CONTACTS

GENERAL SUPPORT

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

WEBSITE AND LIVE BIDDING SUPPORT

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

NOONANS
MAYFAIR

FORTHCOMING AUCTION

COINS & HISTORICAL MEDALS

TO BE HELD ON: 15 JUNE 2022 AT 10 AM

ALL ENQUIRIES PLEASE CONTACT TIM WILKES
ON 020 7016 1700 OR EMAIL COINS@NOONANS.CO.UK



16 BOLTON STREET
MAYFAIR LONDON W1J 8BQ
T. 020 7016 1700
WWW.NOONANS.CO.UK

LOOKING TO SELL OR BUY COINS,
MEDALS, BANKNOTES, JEWELLERY,
WATCHES OR ANTIQUITIES?
TRUST OUR EXPERTS

LOT 482
USA, WASHINGTON BEFORE
BOSTON, 1776, A COPPER MEDAL
BY P.S.B. DUVIVIER

JEWELLERY





1
A GEM-SET CROSS PENDANT, double-sided and set throughout with circular and marquise-cut sapphires, rubies and green gemstones, mounted in 9ct gold, Sheffield hallmark for 2003, length 35mm. £150-£180



2
A PAIR OF TOURMALINE AND DIAMOND EARRINGS, set with an articulated row of brilliant-cut diamonds, terminating in a briolette-cut pink tourmaline drop, mounted in 18ct white gold, UK hallmark, total diamond weight approximately 0.50 carat, length 42mm. £400-£600

3
A PAIR OF PERIDOT AND SEED PEARL EAR PENDANTS, the pear-shaped peridot drops suspended from an articulated row of seed pearls, beneath circular-cut peridot surmounts, length 30mm. £200-£300

Provenance: By family descent.





4

A BLACK OPAL AND DIAMOND PENDANT, the black opal cabochon collet-set and surmounted by a brilliant-cut diamond, further suspended from a tapered diamond set bale, stamped '585', total diamond weight approximately 0.25 carat, length 35mm. £500–£700

5

AN EMERALD AND DIAMOND THREE STONE RING, the square-cut emerald claw-set between two brilliant-cut diamonds, yellow and white precious metal mounted, total diamond weight approximately 1.34 carats, ring size N½. £1,200–£1,500



6

A RUBY AND DIAMOND FIVE STONE RING, claw-set with circular-cut rubies and brilliant-cut diamonds, white precious metal mounted, total diamond weight approximately 0.10 carat, ring size J. £200–£300



7

AN EMERALD AND DIAMOND DRESS RING, the Art Deco style ring set with an oval emerald cabochon within a shaped and tiered mount set throughout with brilliant-cut diamonds, between scrolled shoulders, the hoop with engraved foliate detailing, stamped 'P950', ring size L. £1,000–£1,500



8

AN AUCTIONEER'S GAVEL STICK PIN, the 9ct gold gavel diagonally mounted, the pin with maker's mark 'MHLd', London hallmark for 1992, gavel length 23mm.

£100-£150



9

A STAR OF DAVID DIAMOND PENDANT, set throughout with brilliant-cut diamonds, on diamond set bale, stamped '18k', total diamond weight approximately 0.30 carat, length including bale 20mm.

£150-£200

10

AN ENGRAVED GOLD BAND, with foliate wreath decoration, the inner band stamped '585' and engraved with personal inscription, ring size M-L.

£120-£150



According to a surface analysis test at GCS, the metal tested as 13-14 carat gold. Verbal report number 5782-1686.

11

A 9CT GOLD SIGNET RING, the oval bezel engraved with the crest of a dragon rampant, London hallmark for 2000, ring size K.

£150-£200



12

A GENTLEMAN'S LARGE 9CT GOLD AND DIAMOND SET RING, the signet style ring with oval bezel gypsy set to the centre with a brilliant-cut diamond, shank hallmarked, diamond approximately 0.2 carats, ring size Z.

£400-£600



13

A GEM-SET SPRAY BROOCH, set with a circular-cut chrome diopside with brilliant-cut diamond highlights to the side, with a wraparound leaf enclosing three bulrushes, stamped '18k' and 'B', total diamond weight approximately 0.40 carat, length 6.5cm.

£500-£700





14

A NECKLACE AND BRACELET SUITE, both with ball and bolt-ring terminals, enabling the suite to be worn as a single necklace, stamped '585', signed 'CETAS', individual lengths 44.5cm and 19.1cm respectively.
£1,500-£2,000

15

A SAPPHIRE AND DIAMOND DRESS RING, of crossover design, the terminals set with a pear-shaped sapphire and pavé-set single-cut diamonds, ring size K.

£500–£700



16

A DIAMOND AND SYNTHETIC RUBY FIVE STONE RING, claw-set with alternating circular-cut synthetic rubies and old brilliant-cut diamonds, stamped '14K', total diamond weight approximately 0.15 carat, ring size M.

£100–£150

17

AN 18CT GOLD AND DIAMOND CLUSTER RING, the lozenge-shaped cluster claw-set with brilliant-cut diamonds, London hallmark for 1995, total diamond weight approximately 0.64 carat, ring size M.

£260–£320



18

A DIAMOND DRESS RING, CIRCA 1979, the 18ct gold band designed as a buckle, with brilliant-cut diamond highlights, UK import mark, stamped 'DB', indistinct maker's mark, ring size L.

£300–£500

19

AN EARLY 20TH CENTURY FRENCH SAPPHIRE AND DIAMOND RING, the sugarloaf sapphire claw set to a tapered pierced band with foliate and griffin decoration, between rose and old brilliant-cut diamond borders, mounted in platinum and gold, ring size J½.

£500–£700

For similar designs in gold from the French workshops of Falize, Fouquet, Froment-Meurice and Plisson et Hartz, amongst others, see Vever, Henri, *French Jewellery of the 19th Century*, (trans. Purcell, Katherine), London, 2001.



20

A MID 19TH CENTURY SHELL CAMEO BROOCH, the oval shell carved to depict Pheobus (Apollo) and his Horses, gilt metal mounted, length 6.1cm. £80-£100

The image is after a cameo by Tommaso Saulini (1793-1864), illustrated in Malcolm Stuart Carr's article 'Tommaso and Luigi Saulini' in *The Connoisseur*, November 1975.



21

A SHELL CAMEO BROOCH, CIRCA 1860, carved to depict the head of Medusa, within a gold surround formed of lobed petals, within closed-back setting, length 6.2cm. £240-£300



22

A PAIR OF RUBY AND DIAMOND CLUSTER EAR STUDS, the oval mixed-cut rubies in raised four claw-settings within an open surround of brilliant-cut diamonds, total diamond weight approximately 0.15 carat, length 8mm. £300-£400

23

A FIRE OPAL AND DIAMOND RING, the lozenge-shaped opal collet-set within a surround of single-cut diamonds, Birmingham hallmark for 1964, ring size K½. £300-£500



24

A CARNELIAN BRACELET, the oval carnelian panels in beaded collets and spaced by twist chain connections, length 19cm. £300-£400





25

A 9CT GOLD LOCKET ON CHAIN, the oval locket with engraved and scrollwork decoration, and suspended from a fancy link chain with pierced lozenge-shaped links, locket stamped '9.375', locket length 45mm. £180-£200

26

A 9CT GOLD AMETHYST AND CULTURED PEARL NECKLACE, the openwork quatrefoil pendant set with an oval-cut amethyst with cultured pearl highlights and foliate decoration, suspended from a 9ct gold belcher-link chain, London hallmark for 1973, pendant length 47mm. £300-£500

27

TWO LATE 18TH CENTURY MOURNING RINGS, of oval and marquise form, each decorated en grisaille, in later gold mounts, ring sizes M and O. £400-£600



28

A LATE 18TH / EARLY 19TH CENTURY DIAMOND PENDANT, converted from another jewel, painted en grisaille and inscribed 'L'AMOURET LA FIDELITE' (Love and Fidelity) with rose and old-cut diamond decoration, later adapted with a diamond-set bale fitting, mounted in silver and gold, length 43mm. £200-£300



29

THREE 19TH CENTURY MEMORIAL LOCKETS, the two smaller lockets both with black enamel and engraved decoration and inscribed 'IN MEMORY OF', the round locket with glazed hairwork compartment, the larger oval locket with deep blue enamel decoration, the front with applied gold 'BR' monogram and coronet surmount, with a cross to the reverse, largest locket length 35mm (including bale). £100-£150

30

A 19TH CENTURY GOLD FOB, the three fancy-link chains of fine ropetwist and cable-link design, leading to a late 18th century Georgian memorial jewel, of oval form and depicting a hairwork wheatsheaf, the chains continuing and terminating in finely pierced boules, set with an oval-cut amethyst or citrine, and a tricoloured watch key, length 24cm. £1,000–£1,500



31

A CHRYSOBERYL AND DIAMOND DRESS RING, CIRCA 1890, the oval mixed-cut chrysoberyl claw-set within a surround of single cut diamonds, spaced by six old-cut diamonds in raised collets, gold and silver mounted, with partial '9ct' stamp, total diamond weight approximately 0.24 carat, ring size I. £500–£700



32

A TURQUOISE AND DIAMOND RING, of twin row design, set with old brilliant-cut diamonds and circular turquoise cabochons, between bifurcated shoulders conjoined to the reverse, total diamond weight approximately 0.50 carat, ring size M½. £300–£500

33

A 15CT GOLD AND PEARL SET HINGED BANGLE, CIRCA 1890, the upper section centred with a half pearl cluster, between graduating half pearl shoulders, and within beaded borders, stamped '15ct, inner diameter 5.6cm. £300–£500



34

A PAIR OF GOLD BANGLES, the crossover torque bangles with ropetwist decoration, terminating in reeded boules pavé-set with circular-cut pastes, *inner diameters approximately 6.5 x 7cm.* £3,000–£5,000

According to a surface analysis test at GCS, the metal tested as 21ct gold.
Verbal report number 5782-341.



35

THREE GEM-SET BANGLES, each formed as a continuous series of vari-coloured oval-cut synthetic gemstones and pastes, in rubover settings, stamped '750', inner diameter 6.6cm. (3)

3,000-£4,000





36

A PAIR OF 18CT GOLD CUFFLINKS, 1997, the square panels with engraved scroll decoration, the T-bar terminals with London hallmarks, panel length 17mm. £750–£800

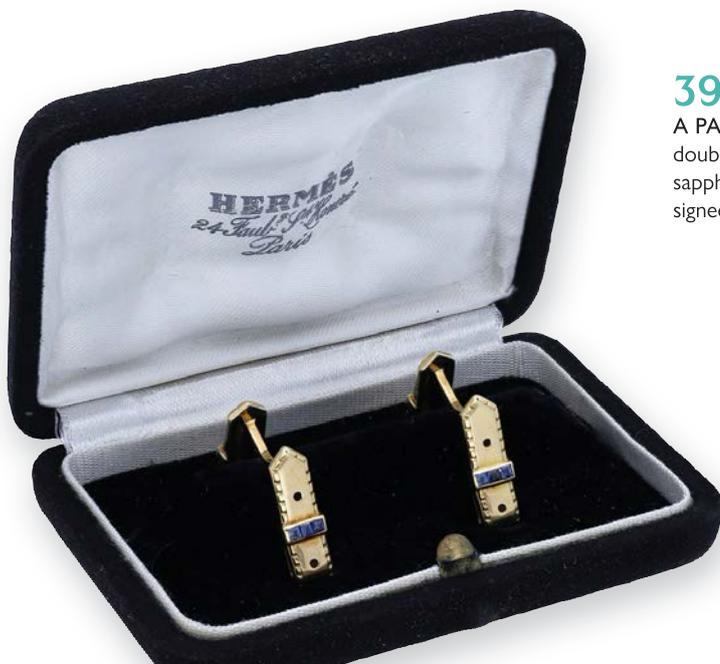
37

TWO PAIRS OF 9CT GOLD CUFFLINKS, the first pair barrel-shaped, bearing monogram and crest of phoenix with outspread wings above a marquess coronet, to chain connectors, UK hallmark, maker's mark 'A&W', the second pair rectangular with canted corners, initialled and engine-turned, to chain connectors, UK hallmark, maker's mark 'C&F' for Cropp & Farr, various lengths. £400–£600



38

A PAIR OF 18CT GOLD CUFFLINKS, the oval panels with reeded sunburst decoration, to baton connections, the reverse with partial Italian assay mark and stamped '750', panel length 19mm. £300–£500



39

A PAIR OF CUFFLINKS BY HERMÈS, CIRCA 1960, double-sided, of belt and buckle design, with calibré-cut sapphire highlights, French assay marks, maker's marks, signed 'HERMÈS PARIS', cased, plaque length 21mm. £1,200–£1,500



40

A PAIR OF CUFFLINKS BY CHARLES HOLL, MID 20TH CENTURY, double-sided, each set with a cluster of circular-cut garnets within an undulating surround with ropetwist detailing, maker's marks, French assay marks, *plaque diameter 20mm.* £800–£1,200

41

A PAIR OF GOLD CUFFLINKS BY CARTIER, MID 20TH CENTURY, the sprung swivel panels with reeded decoration and pyramidal terminals, signed and numbered '010527', French assay marks and stamped 'RTE' with lozenge maker's mark, *extended length 39mm.* £500–£600



42

A PAIR OF ENAMEL AND DIAMOND CUFFLINKS BY KURT WEISS, CIRCA 1998, single-sided, each circular plaque designed as a button with brilliant-cut diamond button holes and black enamel border, to T-bar terminals, mounted in 18ct gold, maker's mark, London import mark, *total diamond weight approximately 0.30 carat, plaque diameter 15mm.* £600–£800

43

A PAIR OF DIAMOND 'AMARE' CUFFLINKS BY BOODLES, each set with a brilliant-cut diamond in a rubover setting, within a slightly raised surround with a satin finish and polished highlights to the corners, to T-bar terminals, mounted in 18ct gold, signed 'Boodles' and 'Amare', London hallmark for 1998, *total diamond weight approximately 0.90 carat, plaque diameter 17mm.* £800–£1,200



44

A PAIR OF ART DECO ONYX, HARDSTONE AND DIAMOND CUFFLINKS, FRENCH, CIRCA 1920, double-sided, each of circular form and set with polished onyx to one side and polished translucent hardstone to the other, with rose-cut diamond bands to both, mounted in platinum and gold, indistinct assay and maker's marks, *plaque diameter 13.5mm.* £600–£800



45

A MEXICAN SILVER NECKLACE,
composed of stylised interwoven links,
stamped '925 MEXICO', length 43cm.

£100-£200

46

TWO DANISH SILVER ANNUAL HERITAGE
PENDANTS BY GEORG JENSEN, the
organically designed pendants for 1993 and
1994 respectively, and suspended by a silver
figaro-link chains, both pendants signed
'GEORG JENSEN' and stamped '925 S',
'DENMARK', chain lengths 44.5cm. £80-£120



47

A DANISH SILVER KNEELING DEER BROOCH, BY GEORG JENSEN, DESIGNED BY ARNO MALINOWSKI, No. 256,
post 1945 maker's marks and hallmark for London 1957, numbered '256', length 45mm. £150-£200

Arno Malinowski (1899-1976) was multi talented artist, being a successful silver designer, sculptor, ceramist, engraver and medalist. He trained at the Royal Danish Academy of Fine Arts and School of Sculpture in Copenhagen from 1919-1922 and worked for Georg Jensen between 1936-1944 and again from 1949-1965, creating designs for jewellery and hollowware. His pieces tend to be executed in low relief medallist form, his designs often including stylised animals; the Art Deco style Kneeling Deer being one of his most popular which he designed in 1937. He received several awards for his designs for objects made of silver, porcelain and bronze, including a silver medal at the Paris international exposition in 1925, the Eckersberg Medal (1933) and the Carlson Prize (1936).

48

A DIAMOND BROOCH, 1973, the undulating 18ct white gold setting with brushed and polished finish, with brilliant-cut diamond highlights, UK hallmark, indistinct maker's mark possibly 'J. Ltd.', total diamond weight approximately 0.85 carat, length 5.2cm. £500-£600



49

A SILVER BROOCH BY MALCOLM APPLEBY, 2012, designed as an openwork panda bear, with polished and engraved bamboo detailing, the reverse similarly decorated, Edinburgh hallmark, maker's mark, signed, dated '3.1.2012', length 48mm. £80-£120

ARR (Artist Resale Rights) applies.



50

A MEXICAN SILVER AND AMETHYST BRACELET, the hinged bracelet composed of three domed panels, each collet set with an amethyst cabochon, with bead, scroll, and ropetwist decoration, stamped 'MEXICAN SILVER 925', length 18cm. £150-£200



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



51
A 15CT GOLD GATE-LINK BRACELET, the clasp stamped '15', length approximately 18cm. £400-£600



52
A 9CT GOLD CURB-LINK BRACELET, with a heart-shaped padlock clasp, UK hallmark, length 18cm. £300-£400



53
A 15CT GOLD BRACELET BY JOHN GRINSELL & SONS, LATE 19TH CENTURY, of curb-link design with heart-shaped padlock clasp, partial UK hallmark, length 20cm. £600-£800

54
A GOLD BRACELET, the 9ct gold curb-link chain with heart-shaped padlock clasp, London hallmark, length 20cm £300-£400



55
A 9CT GOLD CURB-LINK BRACELET, alternate links with engraved decoration, to heart-shaped padlock clasp, stamped '9c', length 19cm. £200-£300





56

A TRICOLOUR SAPPHIRE COLLAR NECKLACE, comprising three oval mixed-cut yellow, blue, and pink sapphires, collet set to an articulated plain polished collar, stamped '750', length approximately 34.4cm.

£2,400–£3,000

57

A MULTI-STRAND BRACELET, composed of eleven flat ropetwist chains with textured finish, to a domed clasp of overlaid foliate decoration above a blue enamel ground, with single-cut diamond highlights, stamped '750' with Italian assay mark, length 19.4cm.

£2,000–£2,400



58

A HALF SOVEREIGN NECKLACE, the Edward VII half sovereign, 1907, within a pendant mount of pierced heart design and suspended from a 9ct gold box-link chain, mount with UK hallmark, clasp bearing import marks, chain length 72cm. £240-£300



59

AN AUSTRO-HUNGARIAN COIN PENDANT, set with a 1915 Franz Joseph IV four ducat coin (restrike), pendant stamped '750' with Italian assay mark, diameter 5.2cm. £700-£900

60

AN AUSTRIAN GOLD FOB, CIRCA 1920, the woven gold mesh tapering to one end and with white enamel decoration to the terminals, the centre set with a row of calibr -cut hardstone highlights, Austrian import marks, stamped '585', length 12.5cm. £200-£300



61

A COLLECTION OF COIN PENDANTS, including a George V half sovereign 1913, a George IV sovereign, 1825, an Austrian Franz Josef 4 ducats, a United States of America 10 dollars and a Swiss 10 francs, all in pendant mounts; together with a Netherlands 10 gulden, suspended from an owl pendant, a gold pendant depicting Pope John XXIII and a gold crucifix pendant, various lengths. (Quantity) £2,400-£2,800



62

A 9CT GOLD CHARM BRACELET, the curb-link bracelet suspending a total of 21 charms, including a tiger's eye bead, a motor car, a hardstone fob seal, an articulated gem-set clown and various other 9ct gold charms, the bracelet with padlock clasp and London hallmark for 1967, length approximately 18cm.

£1,000–£1,500

63

A 9CT GOLD GATE-LINK BRACELET, with padlock clasp, Chester hallmark for 1908, length approximately 8cm.

£200–£300



64

A CHARM BRACELET, the curb-link chain bracelet to a heart-shaped padlock clasp, both hallmarked for 9ct gold, suspending 11 assorted gold charms including a pig and a stork. £800–£1,000

EARLY RINGS

65

A MEDIEVAL GOLD RING WITH VACANT SETTING, 13TH–14TH CENTURY, the lozenge-shaped bezel with a vacant lozenge/teardrop-shaped stone setting, between stepped shoulders, to a wire shank, in yellow gold, *ring size K*. £800–£1,200

This ring was discovered by a detectorist in Hanby, Lincolnshire.

The ring is recorded on the Portable Antiquities Scheme database, Ref: LIN-1B904C, and has subsequently been disclaimed as Treasure (ref: 2020-T280).



66

A SILVER GILT RING, CIRCA 1500, the hoop of D-shaped cross section, the two longitudinal slightly concave facets divided by a raised flat ridge, one facet incised with a heart between veined leaves, the other with two hearts with four petalled flower between, the shoulders of raised flat panel form, one side depicting a heart with three tears with a crown below, the opposing panel with a four petalled flower above a crown, *diameter of shank 23mm*. £400–£600

This ring was discovered in a garden in Sprowston, Norfolk, in 1962 and is recorded on the Portable Antiquities Scheme database Ref: NMS-3BA008.

The use of hearts with tears suggests a betrothal ring rather than a sacred heart.

67

A GOLD RING MOUNT, 17TH CENTURY, the raised oval bezel (distorted) with vacant setting, the sides of bezel with scroll engraved detail and the underside with gadrooned detail in white enamel, to a band with scrolled and enamelled shoulders, damaged, *ring size approximately N–O*. £300–£400

The vacant setting would probably have held hairwork and possibly gold wire detail beneath a faceted rock crystal - these types of rings are often known as 'Stuart Crystals'.



68

A SILVER POSY RING, CIRCA 17TH CENTURY, the plain D-shaped band engraved to the interior in serified capitals 'YOVRS IN HART', band cut, band width 7mm, ring size approximately R. £60-£80

This posy is recorded in English Posies and Posy Rings, by Joan Evans, pub. OUP, 1931, p.111. It can also be found on several other rings recorded on the Portable Antiquities Scheme database, all dating to 1500-1700 – ref: 2005-T25, 2008-T46, 2012-T413.



69

AN 18TH CENTURY GOLD RING, The band engraved with tear drops and roses with foliage, ring size R. £300-£400

This ring was found by a detectorist in Tacolneston, Norfolk.

70

A GOLD RING, 1818, of plain D-section form, London hallmark, maker's mark 'L.V.', ring size Q. £100-£200



71

A DIAMOND CLUSTER RING, the bicoloured 9ct gold set with a tiered cluster of brilliant-cut diamonds, between similarly-set crossover shoulders and bifurcated hoop, UK hallmark, total diamond weight approximately 1.00 carat, ring size M. £300-£400



72

A DIAMOND HALF ETERNITY RING, claw set with brilliant-cut diamonds, to a tapered band, yellow precious metal mounted, total diamond weight approximately 1.00 carat, ring size L. £700-£900



73

A DIAMOND THREE STONE RING, tension-set with three brilliant-cut diamonds, total diamond weight approximately 1.50 carats, ring size M. £1,500-£2,000



74

A DIAMOND RING, the bicoloured ring set with a brilliant-cut diamond in a square setting with similarly-cut diamonds to either side, total diamond weight approximately 0.45 carat, ring size L. £200-£300

75

A DIAMOND DRESS RING, the tiered cluster set throughout with brilliant-cut diamonds, between similarly-set shoulders and mounted in 18ct gold, London hallmark, total diamond weight approximately 1.90 carats, ring size M. £1,000-£1,500





76

A PEARL AND DIAMOND BROOCH, CIRCA 1950, of openwork scroll design, set throughout with old brilliant and rose-cut diamonds, with graduated pearl highlights, pearls untested, total diamond weight approximately 1.50 carats, diameter 5.5cm. £1,000-£1,500



77

A FOUR ROW CULTURED PEARL BRACELET, the four rows of uniform cultured pearls spaced by two single-cut diamond set vertical bars, to a similarly set latticework panel clasp with flowerhead decoration, total diamond weight approximately 2.51 carats, bracelet length 18.4cm. £1,000-£1,500



78

TWO ART NOUVEAU CARVED HORN PENDANTS, EARLY 20TH CENTURY, both modelled as a dragonfly within an oval hoop frame and accented with a claw set cabochon glass stone, one suspending a further blue glass drop below, each suspended on a brown cord necklace accented with further glass beads, one pendant damaged, *pendant length excluding drop 6cm.* £800–£1,000

Although unsigned, these pendants are in the style of Parisian based jeweller Elizabeth Bonté.



79

AN ENAMEL PENDANT, realistically modelled as a ladybird with white stone eyes, *length 27mm.* £100–£150



80

A MID 20TH CENTURY TOPAZ BAR BROOCH BY WIWEN NILSSON, the gold bar brooch with bloomed finish and centred with a square-cut topaz in a stepped collet, maker's mark, Swedish control mark and 'L' stamp for Landskrona, stamped '18k' and 'SWEDEN', *length 7.5cm.*

£700–£900

Karl Edvin (Wiwen) Nilsson (19 May 1897 in Copenhagen – 8 January 1974) was a Swedish silversmith and jeweller. He learned his trade working for his father Ander Nilsson in Lund, and in 1927, he took over his father's business. Wiwen Nilsson made his debut with his work at the Gothenburg Exhibition in 1923. During the 1940s, he had a store in New York, USA.



81

A NORWEGIAN SILVER AND ENAMELLED BIRD OF PARADISE BROOCH BY DAVID ANDERSEN, decorated in chromatic shades of greens, browns and orange enamels, stamped 'DAVID-ANDERSON NORWAY STERLING 925S', *length 50mm.* £60–£80



82

A GEM-SET SNAIL PENDANT/RING, the realistically modelled mollusc with a shell formed of oval-cut pink tourmalines, with brilliant-cut diamond accents between, the polished body decorated with similarly-cut diamond accents, the underside with integral bale and the shank detachable, snail length 54mm, ring size V. £1,000–£1,500

83

A DIAMOND SERPENT DOUBLE FINGER RING, the serpent pavé set with brilliant-cut treated black diamonds, coiling to form two hoops, the tail further enveloping a cluster of brilliant-cut diamonds, with ruby eyes, total weight of colourless diamonds approximately 0.85 carat, ring sizes P-R. £1,000–£1,500



84

A COSTUME CHAMELEON RING, realistically modelled and set throughout with round-cut black and white pastes, with cabochon red stone eyes, stamped '925', ring size O. £80–£100



LALAOUNIS

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



85

A SODALITE AND DIAMOND ROUNDEL PENDANT ON CHAIN BY LALAOUNIS, the round polished sodalite panel with applied scroll motif accented with five brilliant-cut diamonds, to a raised polished border and scrolled diamond-set bale, suspended from a belcher-link chain, pendant with maker's mark, numbered 'A21' and stamped '750, Greece', chain stamped 'K18' and 'A12', pendant length 43mm.

£700–£1,000

86

A BYZANTINE STYLE SODALITE AND GOLD CROSS PENDANT NECKLACE BY LALAOUNIS, the quatrefoil cross pendant composed of five octagonal sodalite panels in beaded collet settings, suspended from a necklace of similarly set rectangular sodalite panel links, with octafoil flowerhead links between, to a rectangular box clasp with beaded decoration, the clasp signed, bearing maker's mark and stamped 'k22' and 'H.17', necklace length 63cm, pendant length 45mm.

£5,000–£6,000





87

A BICOLOURED GOLD CLIP, FRENCH, CIRCA 1940, the Art Deco fan of stepped design, French assay marks, maker's mark, length 5cm. £400–£600

88

A CHERUB BROOCH/PENDANT, the circular fob with textured matte finish and decorated with a cherub, suspended from a bow brooch surmount, stamped '750', Italian assay mark, length 39mm. £300–£400

The image is an impression of the iconic cherub depicted in Raphael's 16th century masterpiece, The Sistine Madonna, now housed in the Gemaldegalerie Alte Meister, Dresden.



89

A DIAMOND RING, the brilliant-cut diamond claw-set within a bicolour hexagonal surround with brushed finish, stamped '14k', diamond weight approximately 0.15 carat, ring size S. £180–£280

90

A JADEITE DRESS RING, CIRCA 1960, collet-set with two oval jade cabochons in a reeded bombé mount of interlocking design, French import mark, ring size M. £3,000–£4,000

Accompanied by a copy of a report from The Gem & Pearl Laboratory stating that the jadeite is natural with no evidence of treatment.





91

A CITRINE PENDANT AND DRESS RING, each set with an octagonal step-cut citrine, yellow precious metal mounted, pendant length 38mm, ring size P. £150–£200

92

A CITRINE RING AND A SMOKY QUARTZ RING, the step-cut citrine between tapering open shoulders, together with an oval-cut smoky quartz ring, to a plain hoop, stamped '14', ring sizes M–N. £300–£400



93

A SMOKY QUARTZ RING, the large step-cut smoky quartz with ropetwist detailing and flowerhead decoration to the mount, between trifurcated shoulders, quartz measurements 28 x 20 x 13.5mm, ring size L. £400–£600

94

AN ART DECO HARDSTONE JEWEL, CIRCA 1925, set with a white jade Bi between shaped onyx plaques, mounted in silver; later pendant loops, jade untested, length 39mm. £400–£600





95

A TANZANITE AND DIAMOND CLUSTER PENDANT, set with an oval tanzanite cabochon within a surround of table-cut diamonds, stamped '925', length including bale 45mm. £300-£400

96

A SAPPHIRE AND DIAMOND CROSSOVER RING, the round-cut sapphire and brilliant-cut diamond claw set between diamond set crossover shoulders, shank stamped '18ct', together with a three stone sapphire and white synthetic spinel ring, first ring size L-M. (2) £500-£600



97

A DIAMOND RING, set with two brilliant-cut diamonds, stamped '18CT' and 'PLAT', total diamond weight approximately 0.60 carat total, ring size L. £400-£600

98

A SAPPHIRE AND DIAMOND THREE STONE RING, set with a circular-cut sapphire with a brilliant-cut diamond to either side, stamped '18CT', total diamond weight approximately 0.30 carat, ring size approximately Q. £300-£400



99

A LATE 19TH CENTURY SAPPHIRE AND DIAMOND FIVE STONE RING, set with an alternating row of circular-cut sapphires and old brilliant-cut diamonds, the gallery of openwork scroll design, mounted in 18ct gold, London and Chester hallmarks (rubbed), total diamond weight approximately 0.50 carat, ring size M. £400-£600



100

A PAIR OF ART DECO EARRINGS, FRENCH, CIRCA 1925, the geometric sprays set with calibr -cut sapphires with baguette-cut diamond sparks, mounted in platinum, later post fittings, French assay marks, partial maker's mark '*G' with Cross of Lorraine, length 20mm. £800-£1,200

101

A DIAMOND CLIP / PENDANT, FRENCH, MID 20TH CENTURY, the scalloped rows of brilliant-cut diamonds issuing bomb  fans formed of platinum spokes, leading to a further row of brilliant-cut diamonds and suspending a tassel-like drop of similar design, French assay marks, maker's mark 'HD' with cross between, total diamond weight approximately 2.20 carats, length 48mm. £1,500-£2,000





102

A BLUE TOPAZ AND DIAMOND NECKLACE AND RING, the necklace set with a rectangular fancy-cut blue topaz, within a surround of brilliant-cut diamonds, in a basket mount, to a polished baton-link chain, the ring set with a pear-cut blue topaz with trios of brilliant-cut diamonds to either side, *total diamond weight approximately 1.50 carats, ring size Q.* £1,200–£1,500



103

A PAIR OF BLUE TOPAZ AND DIAMOND CLUSTER EARSTUDS, each set with a cushion-shaped blue topaz within a surround of brilliant-cut diamonds, stamped '14K', *total diamond weight approximately 0.20 carat, length 9mm.* £300–£400



104

A PAIR OF DIAMOND HOOPS, pavé-set with brilliant-cut diamonds, stamped '14K', to post and clip fittings, *total diamond weight approximately 0.96 carat, length 16mm.* £400–£600

105

A PAIR OF 'TRINITY' STYLE DIAMOND EARRINGS, each formed as a graduated series of tricolour batons and collet-set with a brilliant-cut diamond, *total diamond weight approximately 0.30 carat, length 18mm.* £700–£900



106

TWO PAIRS OF BLUE TOPAZ EARRINGS, the first pair collet-set with heart-shaped blue topaz, the second pair claw-set with oval-cut blue topaz, first pair stamped '750', *lengths 23mm and 13mm respectively.* £200–£300



107

AN AQUAMARINE BROOCH, CIRCA 1950, the stylised bow set centrally with a step-cut aquamarine with circular-cut aquamarine highlights throughout, *diameter 5cm.*

£400–£600

108

A DIAMOND THREE STONE RING, claw-set with three brilliant-cut diamonds, yellow and white precious metal mounted, *total diamond weight approximately 2.15 carats, ring size N.*

£1,200–£1,500





109

A DIAMOND DRESS RING, MID 20TH CENTURY, the reeded bombé mount revealing a row of old brilliant and cushion-cut diamonds to the centre, French import mark, total diamond weight approximately 1.00 carat, ring size P. £1,500–£2,000

110

A DIAMOND DRESS RING, the tapered band set with brilliant-cut and baguette-cut diamonds, centred with a marquise-cut white stone, stamped 18K, total diamond weight approximately 1.20 carat, ring size L½. £500–£600



111

AN ABSTRACT DIAMOND DRESS RING, of undulating form, inset with brilliant and single-cut diamonds, randomly spaced, stamped '750', overstruck with indistinct maker's mark, total diamond weight approximately 1.70 carats, ring size M–O. £1,500–£2,000





112

A PANTHERE COLLAR BY CARTIER, the three colour gold coiled wirework collar to polished panther head terminals, signed 'Cartier' and numbered '946901' and stamped '750', damage to the back centre, *internal collar width 13.5cm.* £3,200–£3,600

The panther is a longstanding motif employed by Cartier. It first made its appearance in 1917 on a diamond, onyx and platinum cigarette case, designed by Louis Cartier as a gift to his lover (and later head designer at Cartier), Jeanne Toussaint. However the panther motif really found fame in the late 1940s when Cartier created several iconic panther jewels for the Duchess of Windsor (this being the first time that the panther was represented in its entirety); these items included a three-dimensional panther brooch of pavé sapphires and white and yellow diamonds, the big cat perched atop a 152.35 carat sapphire cabochon. The first double panther-head bangle made its debut in 1958 as a commission for Prince Sadruddin Aga Khan, pavé set with diamonds, sapphires and emeralds. The panthere designs remain as popular today as they ever were and form an iconic collection of the house of Cartier.



113

A PANTHERE BANGLE BY CARTIER, the three colour gold coiled wirework bangle to polished panther head terminals, signed 'Cartier', numbered '982398' and stamped '750', *internal bangle width 58mm.* £2,000–£2,500



114

A 9CT GOLD MASONIC FOB, suspended on a 9ct gold belcher-link chain, pendant and clasp bearing partial hallmarks, chain length 74cm. £240-£300



115

AN EMERALD THREE STONE RING AND EMERALD CROSS PENDANT, the ring composed of three rectangular-cut emerald collets spaced by duos of single-cut diamonds, stamped '14k' and '585', the emerald cross pendant similarly set, with sandblast finish and kite shaped bale, ring size L, pendant length 44mm. £200-£300



116

TWO PAIRS OF EAR STUDS, the first of polished heart design, the second pair pavé-set with brilliant-cut diamonds, total diamond weight approximately 0.30 carat, length 10mm. £200-£300

117

A 9CT GOLD BICOLOUR NECKLACE, comprised of curved white gold ropetwist links, with yellow gold capped terminals and jump ring connections, London hallmark for 1996, length 43.5cm. £500-£700



118

A diamond single stone ring, the brilliant-cut diamond in a raised claw setting between bifurcated crossover shoulders, stamped '18CT', diamond weight approximately 1.00 carat, ring size K-L.

£1,000-£1,500



119

A DIAMOND RING, of wishbone design, set with a square-cut diamond in a closed-back setting, diamond weight approximately 0.10 carat, ring size M.

£150-£200



120

A DIAMOND CLUSTER RING, designed as three flowerhead clusters set throughout with brilliant-cut diamonds of brown tint, mounted in 9ct gold, total diamond weight approximately 1.00 carat, ring size N.

£400-£600



121

A DIAMOND RING, channel-set with seven princess-cut diamonds, total diamond weight approximately 1.00 carat, ring size M.

£1,000-£1,500





122

AN ART DECO RUBY AND DIAMOND CLIP BROOCH, the stylized geometric clip of triangular form set throughout with graduated brilliant and baguette-cut diamonds, to central round cabochon ruby accent, the base of the mount with engraved floral detail and signed 'platinum', to a later clip fitting with truncated signature '...ycester Autrobu...!', clip length 43mm.

£1,200–£1,500



123

A RUBY AND DIAMOND RING AND EARRING SUITE, the ring claw-set with an oval mixed-cut ruby within a surround of tapered baguette and brilliant-cut diamonds, stamped '14K' and '585', the earrings en suite, total diamond weight approximately 1.55 carats, ring size L.

£800–£1,200

124

A CULTURED PEARL CHOKER, with a yellow sapphire and diamond clasp, the three rows of cultured pearls to a bow-shaped clasp set with rose-cut diamonds, the centre applied with a radiant-cut yellow sapphire and old brilliant-cut diamond cluster, converted from an Art Deco ring, circa 1930, length 39cm.

£600–£800





125

A FRENCH GEM-SET COMBINATION NECKLACE, CIRCA 1970, the triple strand of polished ruby beads and cultured pearls leading to a detachable frontispiece, set with a pear-shaped turquoise cabochon within a tiered wraparound surround set with brilliant-cut diamonds, the clasp further set with a turquoise bead, French assay marks, maker's mark 'Sté E', total diamond weight approximately 3.25 carats, length 45cm, frontispiece length 32mm. £2,000–£3,000

The lozenge-shaped maker's mark, 'Sté E' featuring a snowflake between, is seen on jewellery retailed by both Van Cleef & Arpels and Mauboussin amongst others.

126

A BOMBÉ DRESS RING, set with an oval-cut glass-filled ruby within a surround of brilliant-cut diamonds, the ropetwist mount with broad tapering shoulders inserted with graduated rows of single and brilliant-cut diamonds, total diamond weight approximately 1.35 carats, ring size J. £300–£400





127

A CULTURED PEARL AND DIAMOND 'WORLD OF CREATIVITY' PENDANT BY MIKIMOTO, of radiating openwork design, set with four rows of brilliant-cut diamonds enclosing a cultured pearl of golden tint, measuring approximately 12mm, suspended from a belcher-link chain, chain and pendant signed 'MIKIMOTO' and stamped '750'; maker's pouch, total diamond weight approximately 0.75 carat, chain length 49.5cm. £1,500–£2,000

128

A PAIR OF DIAMOND EAR STUDS, each octagonal plaque set with old cushion and brilliant-cut diamonds, total diamond weight approximately 0.75 carat, length 12mm. £900–£1,200



129

A PAIR OF DIAMOND EAR STUDS, each knot set with a brilliant-cut diamond, stamped '18K', total diamond weight approximately 0.16 carat, length 7mm. £300–£400



130

A SOUTH SEA CULTURED PEARL AND DIAMOND DRESS RING BY MIKIMOTO, from the 'World of Creativity' collection, the domed ring of radiating openwork design composed of four tapered brilliant-cut diamond set bands, centred with a golden cultured pearl, signed 'MIKIMOTO' and stamped '750', total diamond weight approximately 1.02 carat, pearl diameter approximately 12mm, ring size N. £1,500–£2,000

131

A RUBY AND DIAMOND SET ORCHID BROOCH, CIRCA 1950,
the plain polished gold orchid realistically modelled with vari-cut
diamonds and circular-cut ruby highlights, to a double pin brooch fitting,
length 11cm.

£1,000–£1,500





132

A DIAMOND SINGLE STONE PENDANT, the princess-cut diamond claw-set and suspended from a fine box-link chain, diamond weight approximately 0.50 carat, chain length 42.7cm. £500-£600

133

AN 18CT GOLD TANZANITE AND DIAMOND CLUSTER PENDANT ON CHAIN, the oval-cut tanzanite in raised four-claw setting within a surround of brilliant-cut diamonds, to tapered bale with fine box-link chain, total diamond weight approximately 0.32 carat, pendant length 20mm. £400-£600



134

A DIAMOND THREE STONE RING AND AN EMERALD AND DIAMOND RING, the first channel-set with three brilliant-cut diamonds, stamped '750', the second tension-set with alternating brilliant-cut diamonds and circular-cut emeralds, mounted in 18ct gold, London hallmark for 1989, total diamond weight approximately 0.45 carat, ring sizes N and L respectively. £360-£400

135

A DIAMOND THREE STONE RING AND A 9CT GOLD BAND, the tapered 18ct band set with three graduated brilliant-cut diamonds, the 9ct gold band of D-shaped profile and with engraved decoration, total diamond weight approximately 0.35 carat, ring sizes Q and U. £400-£500



136

A PAIR OF DIAMOND EAR STUDS AND A DIAMOND RING, the 18ct gold ear studs set with brilliant-cut diamonds in rubover settings, the 18ct white gold band inlaid to the front with three similarly-cut diamonds, UK hallmarks, total diamond weight approximately 0.30 carat, ring size L. (2) £200-£300



139

AN 18CT GOLD CHARM NECKLACE, the fine curb link chain suspending a pendant depicting Saint Anthony of Padua holding the infant Christ, together with a green enameled four leaf clover pendant and an Italian cornicello charm, chain stamped '750', chain length 50cm. £200-£300



138

A DIAMOND CROSS PENDANT, the Latin cross channel-set throughout with brilliant-cut diamonds, suspended from a bicolour snake-link chain, UK hallmark for 18ct gold, chain stamped '750', total diamond weight approximately 0.55 carat, pendant length 33mm, chain length 43.5cm. £500-£700



137

A DIAMOND CROSS PENDANT, the Latin cross set throughout with brilliant-cut diamonds, on a fine belcher-link chain, stamped '750', total diamond weight approximately 0.90 carat, pendant length 20mm, chain length 44cm. £300-£500

140

A PAIR OF AQUAMARINE EAR STUDS, each claw-set with a pear-shaped aquamarine, length 9mm. £100-£150



141

A PAIR OF OPAL AND DIAMOND EAR PENDANTS, the foliate surmount diamond-set and suspending an opal cabochon drop, with three brilliant-cut diamond accents, length 17mm. £200-£300

142

A PAIR OF DIAMOND EAR HOOPS, the tapered hoops set with a row of graduated brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.15 carat, length 13mm. £300-£400





143

A DIAMOND MARQUISE CLUSTER RING, claw-set throughout with brilliant-cut diamonds, white precious metal mounted, *total diamond weight approximately 3.00 carats, ring size M.*

£2,000–£3,000



144

AN EMERALD AND DIAMOND CLUSTER RING, the rectangular mixed-cut emerald claw set within a surround of brilliant-cut diamonds, shank stamped '18CT & PLAT', *total diamond weight approximately 0.70 carat, ring size M.*

£400–£600



145

A DIAMOND RING, the central brilliant-cut diamond claw set between duos of graduated baguette-cuts in tiered collet settings, *total diamond weight approximately 2.34 carats, ring size K.*

£3,000–£4,000

146

A TOURMALINE AND DIAMOND CLUSTER RING, the rectangular mixed-cut tourmaline in raised claw setting, within a surround of brilliant-cut diamonds, white and yellow precious metal mounted, *total diamond weight approximately 1.98 carats, ring size L½.*

£1,500–£2,000



147

A PAIR OF TOURMALINE AND DIAMOND EARRINGS, each set with a pear-shaped green tourmaline cabochon, within a surround of brilliant-cut diamonds with a row of step-cut diamonds below, *total diamond weight approximately 2.65 carats, length 25mm.*

£2,000–£3,000





148

TWO 9CT GOLD GEM-SET DOUBLE-SIDED PENDANTS BY DAVID SCOTT-WALKER, the first of oval form, set to the front with synthetic opal, with red banded agate to the reverse, the second of rectangular form, mounted with green and peach coloured banded agate, both mounted within 9ct gold collets with scrolling surmounts, with maker's mark and Sheffield hallmarks for 2004 and 2003 respectively, lengths 49mm and 48mm. £300–£400

149

TWO 9CT GOLD BLUE JOHN AND MOTHER-OF-PEARL DOUBLE-SIDED PENDANTS, BY DAVID SCOTT-WALKER, the pendants each mounted to a 9ct gold collet with scrolling surmounts, with maker's mark and Sheffield hallmark for 2003 and 2002 respectively, lengths 6.2cm and 4.9cm. £500–£700



150

TWO GOLD LOCKETS, the first 9ct gold locket with applied ruby and diamond plaque and engraved scrolled decoration, the reverse with satin finish, the second 9ct gold locket heart-shaped with engraved foliate decoration and opening to reveal a glazed interior, both with UK hallmarks, length including bales 40mm and 38mm. (2) £200–£300

151

A **JADE PENDANT**, the carved pendant suspended from a single jump ring stamped '585', jade untested for treatment, *pendant length 45mm* (excluding fitting). £150–£200



152

A **CHRYSOPRASE AND TURQUOISE PENDANT**, French, the pear-shaped drop set with a chrysoprase cabochon within a surround of graduated circular turquoise cabochons, French assay mark, partial maker's mark, *length 36mm*. £500–£700



153

AN **OPAL WREATH BROOCH**, the opal cabochons in closed back four claw settings, and spaced by engraved foliate decoration, the reverse stamped '14k', *brooch diameter 38mm*. £200–£300

154

A **DYED HARDSTONE AND DIAMOND RING**, the rectangular-shaped hardstone collet set and flanked either side by five brilliant-cut diamonds in grained scalloped settings, to quatrefoil diamond shoulders and knife-edged band, stamped 'PT900', *ring size M*. £400–£500



155

A **COLLECTION ELEVEN 9CT GOLD CHAINS**, of various lengths and links, *longest chain length 75cm*. £2,400–£2,800





156

A GEM-SET AND DIAMOND 'ALLEGRA' NECKLACE BY BULGARI, the front composed as a double row, set throughout with vari-cut gemstones including amethyst, pink and green tourmaline, peridot, citrine and aquamarine, with diamond-set bar spacers, 18ct white gold mounted, signed 'Bulgari', total diamond approximately weight 3 carats, with signed leather case, length 42cm. £7,000-£9,000

157

A 'TONDO' PENDANT BY BULGARI, the bicoloured pendant of pierced heart design, suspended from a baton-link chain, stamped '750', Italian assay mark, signed 'BVLGARI', leather case, *pendant diameter 30mm, chain length 49.3cm.*

£800-£1,200



158

A DIAMOND BANGLE BY GAY FRÈRES, MID 20TH CENTURY, the trifurcated cuff with hooped terminals set with brilliant-cut diamonds, maker's mark, stamped '18K' and 'FRANCE', *total diamond weight approximately 0.75 carat, inner diameter 6cm.*

£1,500-£2,000



159

A 'TONDO' CHARM BRACELET BY BULGARI, the bicoloured bracelet with a pierced heart roundel to the centre, suspending four detachable charms of various designs, stamped '750', signed 'BVLGARI', maker's case, *bracelet length 16cm.*

£1,000-£1,200





160

A Mughal style necklace, the three-strand simulated pearl necklace spaced by red, white, and green foliate enamel panels, with reflective imitation stones to the reverse, terminating in a simulated seed pearl and green bead fringe, length 66cm.

£100–£150

161

A MASONIC ORDER OF THE EASTERN STAR JEWEL, the two crescents with scroll decoration and engraved 'ST. MUNGO' and 'No. 106', spaced by chain connectors with 'AB' monogram within, the five pointed Eastern Star with gem-set accents, the body of each ray engraved with a symbol representing character building lessons, inspired by female biblical figures, the reverse with presentation inscription, stamped '9ct', together with a Masonic tie pin, jewel length 11.5cm.

£240–£300



162

A DIAMOND PENDANT, formed as the Arabic symbol for God, stamped '18C', total diamond weight approximately 0.30 carat, length 17mm.

£150–£200



163

AN INDIAN GOLD NECKLACE, the filigree necklace with beaded fringe, heart-shaped motif and swag decoration throughout, with green and red enamel highlights, with both a woven green and silver neck tie and gold hook clasp fastening, *length 33.5cm.* £3,000–£5,000

According to a surface analysis test at GCS, the metal tested as 22ct gold. Verbal report number 5782-343.



164

A DIAMOND AND PEARL SET PENDANT, CIRCA 1890, of open scrollwork design, set with three pearls (untested) and three principal old-cut diamonds with rose-cut diamond detail throughout, suspending a diamond set drop below, on later back chain, gold and silver mounted, total diamond weight approximately 1 carat, pendant length 39mm. £600–£800



165

A DIAMOND CRESCENT BROOCH, CIRCA 1890, set throughout with a double row of graduating old brilliant-cut diamonds, mounted in silver and gold, total diamond weight approximately 2.50 carats, diameter 31mm. £1,200–£1,500

Provenance: By family descent.



166

A DIAMOND CRESCENT BROOCH, CIRCA 1890, set with a graduated row of old brilliant-cut diamonds, mounted in silver and gold, total diamond weight approximately 2.30 carats, length 30mm.

£800–£1,200

167

A DIAMOND NOVELTY BROOCH, CIRCA 1900, designed as motor car and set throughout with old brilliant and rose-cut diamonds, with pink and green gem-set accents, the seat with red enamel detailing, the wheels rotating, mounted in silver and gold, length 40mm. £600–£800



168

A PLATINUM AND DIAMOND SCARF CLIP BY CARTIER, EARLY 20TH CENTURY, of oval outline, the upper section set with a pierced double row of rose-cut diamonds, millegrain edged, signed 'CARTIER PARIS', French dog's head assay mark, lozenge maker's mark 'JB', for Joseph Bellemans, numbered 'C8717', with sprung pin, in Cartier case, length 22.5mm. £600–£800



169

A GEM-SET SLIPPER BROOCH ATTRIBUTED TO PAUL FLATO, CIRCA 1940, the slipper set with circular-cut rubies with a circular-cut sapphire pom-pom and single-cut diamond trim, mounted in platinum and gold, unsigned, length 40mm. £1,200–£1,500

Paul Flato (1900–1999), born in Texas, moved to New York in 1920 to become an apprentice to a jeweller on Fifth Avenue before soon establishing his own business. Known for his witty and whimsical designs, Flato became one of the best known jewellers in New York, becoming early friends with Harry Winston and employing future luminaries such as David Webb and Duke Fulco di Verdura. In 1938, at the height of the Golden Age, Flato opened a boutique on Sunset Boulevard and firmly established himself as Hollywood's first "Jeweller to the Stars", creating jewels for legendary figures including Marlene Dietrich, Greta Garbo, Katharine Hepburn and Rita Hayworth. Flato's surrealist designs often displayed levity and humour with a special nod to the wearer in question - one such example being a pair of miniature golden slippers made for the dancer Ginger Rogers. Often unsigned, as with many of Flato's jewels, other pieces inspired by shoes and feet, include jewelled pom pom sandals, slippers and cowboy boots.

Literature:

Bray, Elizabeth Irvine, *Paul Flato; Jeweler to the Stars*, Woodbridge, Suffolk, United Kingdom; Antique Collectors Club, 2010, p. 97.



170

A SEED PEARL SUITE, MID 19TH CENTURY AND LATER, composed of a necklace of graduating scrolling sections, to panel clasp, a brooch and ear clips of conforming design, (the ear clips later adapted from ear pendants), contained within fitted case, (repairs to twin row back sections of necklace), necklace length 42.5cm.

£1,200–£1,500



171

AN INDIAN GOLD MOUNTED RUBY RING, MID 19TH CENTURY, the rectangular cushion-shaped cabochon ruby in claw setting, the shoulders carved with scrolling leaf fronds of 'murudi' design, shank unsigned, *ring size E½*. **£1,500–£2,000**

Accompanied by a report from The Gem & Pearl Laboratory stating that the geological occurrence of the ruby is common to Afghanistan, Vietnam etc, with no evidence of heat treatment. Report number 21122, dated 4 February 2022.

Claw settings were probably introduced into Indian jewellery by the late 18th century as Indian jewellers copied pieces worn by their new European clients.

Filigree work, an ancient Indian art form, incorporates designs including those largely based on the spiral, and the term 'murudi' is used for the curling leaf form seen in the decoration of this ring.

Literature: Traditional Jewelry of India by Oppi Untracht, pub. Thames & Hudson, 2007 edition, page 298.





172

A DIAMOND PENDANT AND EAR STUD SUITE, the square shaped pendant with sandblast finish and collet-set with a princess-cut diamond, suspended from a spiga-link chain, the ear studs en suite, mounted in 18ct gold, maker's mark 'MB', Edinburgh hallmarks for 1998 and 2000, total diamond weight approximately 0.40 carat, pendant length 11mm, chain length 46cm. £600–£800

173

A PAIR OF CULTURED PEARL EARRINGS, designed as plain polished hoops suspending detachable cultured pearl drops, stamped '750' and with Italian assay mark, length 33mm.

£300–£400



174

A DIAMOND DRESS RING, of bicolour design, formed of three hoops set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight 0.28 carat, ring size I. £300–£400

£300–£400

175

AN 18CT GOLD DIAMOND CLUSTER RING, the pavé cluster set throughout with brilliant-cut diamonds, London hallmark for 1990, total diamond weight approximately 1.14 carats, ring size M.

£400–£600



176

A PAIR OF CULTURED MABÉ PEARL EARRINGS, encircled in crossover yellow precious metal mounts, to post fittings, together with a pair of imitation pearl studs and a CZ mounted pendant, mabé earring length 28mm. £150–£200

£150–£200



177

A COLLECTION OF CULTURED PEARL AND DIAMOND JEWELLERY, comprising a three-strand freshwater cultured pearl necklace and bracelet suite, with brilliant-cut diamond-set baton spacers, stamped '750', together with a pair of cultured pearl and marquise-cut diamond cluster earrings and ring suite, stamped '750', various lengths, ring size N. £1,500–£2,000





178

A DIAMOND DRESS RING, designed as four daisy flowerheads, set with single and baguette-cut diamonds, between bifurcated shoulders, mounted in 9ct gold, UK hallmark, *total diamond weight approximately 0.75 carat, ring size N.* £200–£300

179

A BLACK OPAL AND DIAMOND CLUSTER RING, the black opal cabochon in a millegrain collet setting within a surround of brilliant-cut diamonds, to bifurcated shoulders, the band stamped 'PLAT', *total diamond weight approximately 0.63 carat, ring size O.* £800–£1,200



180

A DIAMOND DRESS RING, designed as a lozenge-shaped openwork cluster of stars, set throughout with single-cut diamonds, mounted in 9ct gold, UK hallmark, *total diamond weight approximately 1.00 carat, ring size N.* £200–£300

181

AN OPAL AND DIAMOND RING, the oval opal cabochon with a trilliant-cut diamond to either side, to a knife-edge hoop, *ring size L.* £400–£500



182

AN ART DECO DIAMOND RING, FRENCH, CIRCA 1940, the old brilliant-cut diamond between faceted bombé shoulders, mounted in platinum, French assay mark, rubbed maker's mark possibly '*F', *diamond weight approximately 0.50 carat, ring size T.* £1,500–£2,000



183

A TURQUOISE AND DIAMOND SUITE, comprising a graduated double strand turquoise bead necklace, a turquoise cabochon bracelet with brilliant-cut diamond connectors, a turquoise cabochon and brilliant-cut diamond cluster ring with matching earclips, together with a pierced brilliant-cut diamond brooch with turquoise cabochon highlights, the ring, bracelet and brooch all stamped '585', total diamond weight approximately 9.00 carats, ring size L-M, bracelet length 18.5cm. (5) £3,000-£4,000



184

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, of articulated Art Deco style, each terminating in a geometric drop and set throughout with brilliant-cut diamonds, with calibr -cut sapphire highlights, to fanned surmounts, *total diamond weight 1.22 carats, length 37mm.* £1,200–£1,500

185

A DIAMOND DRESS RING, the lozenge-shaped plaque set with old brilliant-cut diamonds with millegrain detailing, between stylised fleur-de-lys shoulders, numbered '902', *total diamond weight approximately 1.00 carat, ring size K.* £400–£600



186

A SAPPHIRE AND DIAMOND CLUSTER RING, the triple cluster set with three oval mixed-cut sapphires within a surround of brilliant-cut diamonds, stamped '750' with Birmingham assay mark, *total diamond weight approximately 0.88 carat, ring size N½.* £500–£700

187

A DIAMOND DRESS RING, composed of three rows of brilliant-cut diamonds, stamped '18ct', *total diamond weight approximately 0.45 carat, ring size N.* £150–£200



188

A SAPPHIRE AND DIAMOND BRACELET, of Art Deco style, formed as a series of openwork hoops set with brilliant-cut diamonds with step-cut sapphire connectors between, stamped '750', *total diamond weight 0.93 carat, length 18.6cm.* £1,800–£2,200





189

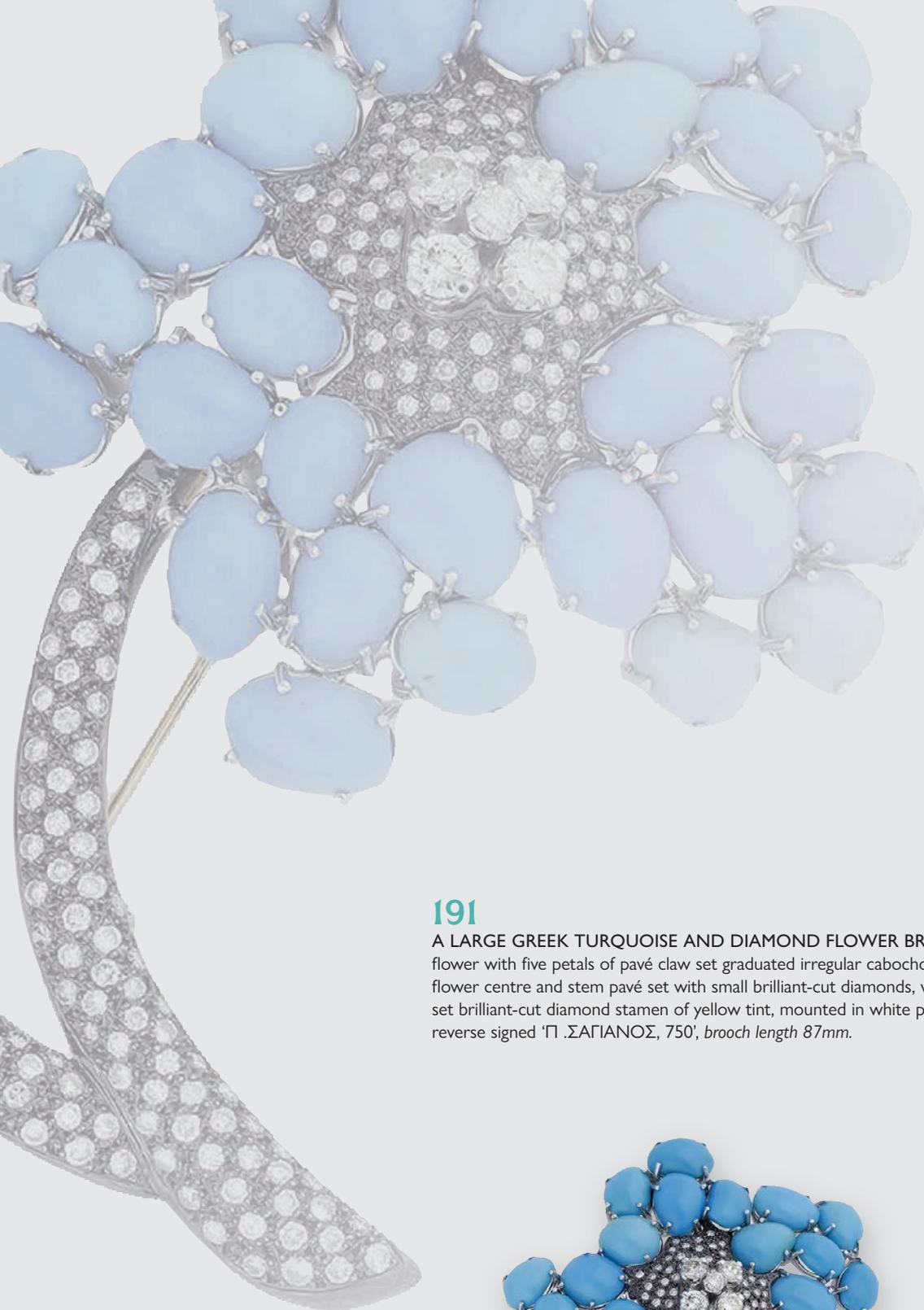
A DIAMOND RING, centred with an old cushion-cut diamond, in four claw setting, between pairs of rose-cut diamonds, within pierced scroll decorated mount, *principal diamond weight 2.76 carats, ring size Q.* £3,000–£3,500

190

AN ART DECO SAPPHIRE AND DIAMOND RING, CIRCA 1930, the step-cut sapphire claw-set between graduated baguette-cut diamonds, mounted in platinum, to a later extending band, *total diamond weight approximately 0.50 carat, ring size I–Q.* £2,000–£3,000

Provenance: By family descent.





191

A LARGE GREEK TURQUOISE AND DIAMOND FLOWER BROOCH, the stylized flower with five petals of pavé claw set graduated irregular cabochon turquoise, the flower centre and stem pavé set with small brilliant-cut diamonds, with five raised claw set brilliant-cut diamond stamen of yellow tint, mounted in white precious metal, the reverse signed 'Π. ΣΑΓΙΑΝΟΣ, 750', brooch length 87mm.

£1,500–£2,000





192

A DIAMOND FIVE STONE RING, CIRCA 1890, set with a graduated row of old brilliant-cut diamonds, with rose-cut diamond accents between, the gallery scrolled and carved, later rhodium plated, *principal diamond weight approximately 1.25 carats, remaining total diamond weight approximately 3.05 carats, ring size N.* £4,000–£6,000





193

A PAIR OF GOLD BANGLES, the ropetwist bangles with beaded fringe decoration, *inner diameters 6.5cm.*
£1,500–£2,000

According to a surface analysis test of one bangle at GCS, the metal tested as 19ct gold. Verbal report number 5782-1680.



194

A pair of gold bangles, the openwork bangles each suspending an Iranian Half-Toman coin from the reign of Ahmad Shah (1909-1925), *inner diameter 6.3 x 6cm.*
£1,200–£1,500

According to a surface analysis test at GCS, the metal tested as 18ct gold (21ct gold coin). Verbal report number 5782-338.



195

A RUBY BANGLE, the central bicoloured plaque set with an oval ruby cabochon within a matte and polished surround, with ropetwist detailing and applied crescent-shaped motifs, to a reeded bangle with textured decoration, stamped '750', inner diameter 6cm.

£1,000–£1,200



196

A PAIR OF GOLD AND TURQUOISE FRINGE ANKLETS, the hinged repoussé work anklets with a beaded fringe and turquoise cabochon highlights, each anklet terminating in a pair of turquoise-set boules with ropetwist detailing, inner diameter 8cm.

£3,000–£5,000

According to a surface analysis test at GCS, the metal tested as 21 to 22ct gold. Verbal report number 5782-340.





197

AN ART DECO HARDSTONE PENDANT, MID 20TH CENTURY, the tapered nephrite plaque with applied jadeite panels carved to depict stylised foliage and a polished lapis lazuli panel, suspended from an associated aventurine quartz bead necklace, nephrite plaque length 7.5cm. £400–£600

198

A DIAMOND PEACOCK PENDANT, the bicoloured gold with matte finish and inlaid with brilliant-cut diamonds of various tints, mounted in 18ct gold, stamped '18K', UK import mark, diamonds untested for natural colour, length 48mm. £600–£800



199

A LAPIS LAZULI DRESS RING, MID 20TH CENTURY, set with an oval faceted lapis lazuli within a polished bombé mount, rubbed assay or maker's mark, ring size L. £2,000–£3,000



200

A PAIR OF BICOLOUR DIAMOND SET EARRINGS, composed of tapered plain polished hoops suspended from teardrop-shaped surmounts with satin finish, bezel-set with brilliant-cut diamonds, to post fittings, the hoops stamped '585', total diamond weight approximately 0.20 carat, earring length 29mm. £400–£600

201

A LAPIS LAZULI PANEL BRACELET, composed of flattened shaped rectangular lapis lazuli panels with pairs of small gold spacers between, to a matte finished panel clasp accented with a row of brilliant-cut diamonds, stamped '750' and '009ct', bracelet length 20cm. £600–£800



202

A PAIR OF EARLY 20TH CENTURY SODALITE AND ROCK CRYSTAL EARRINGS, the gold cable-link chains each with seed pearl highlights and terminating in polished sodalite drops with faceted rock crystal spacers, indistinct assay mark, length 5.5cm. £200-£300



203

A SAPPHIRE AND DIAMOND BOMBÉ DRESS RING, CIRCA 1940, the cushion-shaped dome set with circular-cut sapphires with single-cut diamond highlights between, gold mounted, stamped '750', ring size N. £800-£1,200



204

A DIAMOND DRESS RING, the domed tapered band set with trios of channel-set brilliant-cut diamonds, stamped '9K', total diamond weight approximately 0.90 carat, ring size U. £400-£500

205

A BLUE HARDSTONE BEAD NECKLACE, WITH ARTS AND CRAFTS CLASP, ATTRIBUTED TO DORRIE NOSSITER, the graduated beads flanked either side by clear faceted roundels, to an openwork rectangular clasp with fruiting vine and tendril decoration and cabochon-cut turquoise and blue hardstone highlights, length 49cm. £100-£200



Detail





206

A 19TH CENTURY RUBY AND DIAMOND NECKLACE, designed as an articulated series of old brilliant-cut diamonds in pinched-collet settings, leading to a scrolled foliate frontispiece similarly-set throughout and suspending a pear-shaped pendant drop, formed as an outer diamond frame with an oval-cut ruby and diamond cluster within, mounted in silver and gold, numbered '9571' with French eagle's head assay marks, composite, total diamond weight approximately 9.80 carats, length 37cm. £4,000–£6,000



207

A DIAMOND STAR BROOCH/PENDANT, CIRCA 1890, set throughout with old brilliant-cut diamonds, mounted in silver and gold, brooch fitting detachable, total diamond weight approximately 2.55 carats, length 40mm

£1,200–£1,500

208

A DIAMOND CRESCENT BROOCH/PENDANT, CIRCA 1890, set throughout with graduated old brilliant-cut diamonds, mounted in silver and gold, brooch fitting detachable, total diamond weight approximately 3.35 carats, length 35mm.

£2,000–£3,000



209

A SAPPHIRE AND DIAMOND RING, EARLY 20TH CENTURY, the round-cut sapphire claw set between four old brilliant-cut diamonds in cruciform layout, mounted in yellow precious metal, stamped '18ct', ring size L-M. £400–£500



210

A DIAMOND DRESS RING, the tapered band pavé-set to the front with brilliant-cut diamonds, spaced by a series of baguette-cut diamonds, mounted in 9ct gold, Sheffield hallmark, ring size P½. £200–£300

211

A DIAMOND TRIPLE CLUSTER RING, of crossover-over design, the triple cluster claw set throughout with brilliant-cut diamonds, partial hallmark for 18ct gold, total diamond weight approximately 1.05 carats, ring size P. £600–£800



212

AN 18CT GOLD TANZANITE AND DIAMOND RING, the marquise-shaped tanzanite tension set within a pavé diamond background, ring size J½. £300–£400

213

AN ART DECO LAPIS LAZULI INTAGLIO RING, CIRCA 1930, the octagonal-shaped plaque carved to depict a bull's head transfixed by a spear, mounted in platinum, stamped 'PL', ring size K. £400–£600





214

A DIAMOND RING BY TIFFANY & CO., set with a square-cut diamond, weighing 0.54 carat, between shoulders set with brilliant-cut diamonds, mounted in platinum, UK hallmark, signed, numbered '30908651', case and box, ring size K-L.

£1,000–£1,500

215

AN AQUAMARINE AND DIAMOND RING, the step-cut aquamarine between baguette-cut diamond shoulders, stamped '750', total diamond weight approximately 0.20 carat, ring size L.

£300–£400



216

A FRENCH ART DECO DIAMOND AND SYNTHETIC SAPPHIRE RING, CIRCA 1940, the shaped ring inlaid with an old brilliant-cut diamond with a triangular-cut synthetic sapphire to either side, with scrollwork detailing to the gallery and shoulders, mounted in gold, French assay mark, total diamond weight approximately 0.25 carat, ring size N½.

£400–£500

217

A PAIR OF DIAMOND EAR STUDS BY TIFFANY & CO., each claw-set with a brilliant-cut diamond, stamped '© TIFFANY & CO. PT 950', numbered '6557220', on post fittings, with push fastenings, cased, total diamond weight 1.06 carats.

£3,400–£4,000

Accompanied by two 'Diamond Certificates' from Tiffany & Co., each stating the diamond weights of 0.53 carat, H colour and VS2 clarity.





218

A LATE 19TH CENTURY DIAMOND BROOCH / PENDANT, of openwork design, with a central flowerhead within a scalloped border, set throughout with graduated old brilliant and rose-cut diamonds, to detachable brooch fitting and detachable diamond-set bale, mounted in silver and gold, fitted blue velvet case, total diamond weight approximately 1.95 carats, pendant length including bale 5cm. £1,000–£1,500



219

A LATE 19TH CENTURY GOLD AND DIAMOND SET BROOCH, the four graduated old-cut diamonds claw-set to pierced scalloped mounts, with rose-cut diamond set collet terminals, total diamond weight approximately 1.25 carat, length 5cm. £300–£500



220

A SAPPHIRE AND DIAMOND CLUSTER BAR BROOCH, the flared bar centred with an oval mixed-cut sapphire within a surround of old-cut diamonds, total diamond weight approximately 0.50 carat, length 5.6cm. £360–£460



221

A DIAMOND AND SAPPHIRE BAR BROOCH, centred with an oval-cut sapphire collet set within an open lozenge, between pierced decorated rose-cut diamond set shoulders, length 6.5cm. £100–£200



222

A MID 20TH CENTURY SAPPHIRE AND DIAMOND SPRAY BROOCH, the flower buds set with circular-cut sapphires and rose-cut diamonds, the stem applied with a geometric panel set with vari-cut sapphires and diamonds, length 6cm. £300–£400

223

A DIAMOND FLORAL SPRAY BROOCH, MID 19TH CENTURY,
the foliate spray with three five-petal flowerheads each mounted en
tremblant, set throughout with graduated old-cut and rose-cut diamonds,
total weight of old-cut diamonds approximately 10.5 carats, brooch length 10cm
£3,800–£4,500





224

A GREEN GARNET AND DIAMOND NECKLACE AND EARRING SUITE, the necklace frontispiece designed as an alternating series of clusters, each centred with an oval-cut tsavorite garnet within a surround of brilliant-cut diamonds, between further collet set tsavorite garnets, mounted in 18ct gold, the earrings en suite, Birmingham hallmark for 1987, fitted case, total diamond weight approximately 1.50 carats, necklace length 47cm, earring length 17mm.

£1,000–£1,500



225

A DIAMOND FIVE STONE RING, claw set with a graduated row of old brilliant-cut diamonds, stamped 'PLATINUM', total diamond weight approximately 1.15 carats, ring size U.

£500–£600



226

A DIAMOND CLUSTER RING, set throughout with brilliant-cut diamonds between bifurcated diamond-set shoulders, stamped '750', total diamond weight approximately 1.15 carats, ring size M.

£500–£700

227

AN EMERALD AND DIAMOND RING, CIRCA 1940, the square-cut emerald claw set between two brilliant-cut diamonds, to single-cut diamond set shoulders and plain polished band, total diamond weight approximately 0.45 carat, ring size M.

£800–£1,200



228

A CULTURED PEARL NECKLACE, the graduated strand of cultured pearls terminating in a transitional-cut diamond and cabochon emerald-set clasp, total diamond weight approximately 0.30 carat, largest pearl diameter approximately 8.5mm, necklace length 56.6cm.

£1,000–£1,500



229

A PAIR OF 18CT GOLD EMERALD AND DIAMOND EARRINGS, comprising a pear-shaped emerald and diamond cluster surmounted by three vertically set brilliant-cut diamonds, to post fittings, London hallmarks for 1982, total diamond weight approximately 1.04 carats, earring length 26mm.

£300-£500



230

AN 18CT GOLD DIAMOND SET HALF ETERNITY RING, channel-set with baguette-cut diamonds within brilliant-cut borders, stamped '750' with Birmingham assay mark, total diamond weight approximately 0.88 carat, ring size L.

£500-£700

231

A DIAMOND FLOWERHEAD CLUSTER RING, set throughout with brilliant-cut diamonds, total diamond weight approximately 1.35 carats, ring size Q.

£800-£1,200



232

A DIAMOND THREE STONE RING, claw-set with brilliant-cut diamonds, stamped 'PLAT', total diamond weight 1.21 carats, ring size Q.

£800-£1,200

233

A DIAMOND SET SWAN STICKPIN, pavé set throughout with brilliant-cut diamonds and circular-cut ruby eye, total diamond weight approximately 1.40 carats, swan dimensions 25 x 16mm.

£400-£600





234

A SAPPHIRE AND DIAMOND PENDANT ON CHAIN, centred with a claw set pear-cut sapphire, within a surround of brilliant-cut diamonds, to a border of baguette-cut diamonds, channel set, to a diamond set bale, mounted in white precious metal, stamped 'k18, 750', suspended from a fine foxtail-link chain, clasp stamped '750, Italy', total diamond weight approximately 1.30 carats, pendant length 30mm including bale. £1,500–£2,000

235

A PAIR OF SAPPHIRE AND DIAMOND CLUSTER EAR STUDS, each set with an oval-cut sapphire within a surround of brilliant-cut diamonds, total diamond weight approximately 1.65 carats, length 14mm.

£1,500–£2,000



236

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw-set within a surround of brilliant-cut diamonds, mounted in white precious metal, to polished shank stamped '18k', total diamond weight approximately 1.2 carats, ring size N. £1,500–£2,000

237

AN ENAMEL AND DIAMOND BRACELET, composed of undulating red and blue guilloché enamelled links spaced by trios of brilliant and single-cut diamonds, stamped '750' with partial Italian assay mark, total diamond weight approximately 0.51 carat, length 18.5cm. £1,800–£2,200



RENÉ BOIVIN

Born into a family of Parisian jewellers in 1864, René Boivin joined the family firm at the age of seventeen. In 1893 he married Jeanne Poiret, sister to the famous French couturier Paul Poiret, and together they produced some of the most daring designs of the early 20th century. Upon her husband's death in 1917, Jeanne assumed control of the company and established one of the first all female design companies in Paris. In 1919 Jeanne hired the young Suzanne Belperron and was later joined by her daughter, Germaine Boivin, and designer Juliette Moutard. The house became known for their unique geometrical and sculptural pieces, innovating the combination of coloured gemstones, textures, and dimensions.



238

A PAIR OF SAPPHIRE AND ROCK CRYSTAL CUFFLINKS BY RENÉ BOIVIN, CIRCA 1935, double-sided, each faceted rock crystal plaque set with four calibré-cut sapphires, mounted in platinum, maker's mark and French assay marks, *plaque diameter 11mm.* £3,000–£4,000

Accompanied by a letter of authentication from Jean-Norbert Salit, 4, Rue du Faubourg Poinsonnière, 75010, Paris, confirming the cufflinks to be 'Un travail de René Boivin. Années 1935', dated 7 February 2022.

239

A COLOMBIAN SUGARLOAF EMERALD AND DIAMOND DRESS RING, CIRCA 1950, the emerald collet set between trios of brilliant-cut diamonds and arched baguette-set shoulders, mounted within raised claw setting, the shank stamped '750', *emerald weight approximately 8 carats, total diamond weight approximately 1.8 carats, ring size approximately J (size reducer to inner shank).*

£3,800–£4,600

According to a verbal report from GCS, the emerald is of Colombian origin, report number 5782-1467.

PROVENANCE: Property of a prominent German family, thence by descent.



240

A NOVELTY CLIP BROOCH, CIRCA 1960, designed as a duck wearing a top hat and bow tie, with emerald cabochon body and circular-cut emerald eye, French import marks, cased by Van Cleef & Arpels, length 40mm. £1,200–£1,500





241

AN AMETHYST PENDANT AND EARRING SUITE, the oval-cut amethyst mounted to a slim collet and suspended by a removable bale with figure-of-eight clip fastening, the earrings similarly set with an oval amethyst drop, surmounted by circular-cut amethyst, claw-set to post fittings, yellow precious metal mounted, *pendant length 46.5mm.* £500–£700



242

A RUBY AND DIAMOND CLUSTER RING, the oval mixed-cut ruby with strong purple undertone, claw set within a surround of brilliant-cut diamonds, shank partially hallmarked for 18ct gold, *total diamond weight approximately 1.20 carats, ring size O.* £1,200–£1,500

243

AN AMETHYST DRESS RING, the oval mixed-cut amethyst collet-set to an oval mount, stamped '18k', *ring size O.* £400–£600



244

AN AMETHYST DRESS RING, set with an oval fancy-cut amethyst, the gallery with foliate decoration, *ring size W.* £200–£300



245

A KUNZITE AND DIAMOND BROOCH, the stylised bouquet set with a step-cut kunzite, the bicolour petals set with brilliant-cut diamonds, French import marks, kunzite weight approximately 38.00 carats, total diamond weight approximately 0.25 carat, diameter 47mm. £400–£600

246

AN AMETHYST AND DIAMOND CLUSTER RING, the oval-cut amethyst claw-set within a surround of pear-shaped diamonds, to bifurcated shoulders set with a series of brilliant-cut diamonds, stamped 'PT 950', total diamond weight approximately 2.30 carats, ring size L. £600–£800





247

AN ART DECO DIAMOND PENDANT, the pierced rectangular panel converted from a brooch, millegrain set throughout with graduated brilliant-cut diamonds, mounted in white precious metal, unmarked, to later plain polished bale, *total diamond weight approximately 3.5 carats, length 4.8mm.* £800-£1,200



248

AN ART DECO DIAMOND BROOCH, CIRCA 1930, the openwork brooch of geometric design, set throughout with old brilliant-cut diamonds, unsigned, with Cartier case, *total diamond weight approximately 3.00 carats, diameter 41mm.* £1,600-£2,000

Provenance: By family descent.



249

AN ART DECO DIAMOND BROOCH, CIRCA 1930, the geometric plaque set throughout with old brilliant-cut diamonds, mounted in platinum, *total diamond weight approximately 3.85 carats, length 5cm.* £1,500-£2,000



250

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH, CIRCA 1930, of pierced undulating design, set throughout with brilliant-cut and baguette-cut diamonds, with original detachable framework, *total diamond weight approximately 6.03 carats, length 5.5cm.*

£3,000–£5,000



251

AN AQUAMARINE AND DIAMOND CLUSTER PENDANT AND EARRING SUITE, the pear-shaped aquamarine pendant in a raised three claw-setting, within a surround of brilliant-cut diamonds, to a tapered bale stamped '750' and 18K', the earrings en suite and with post fittings, *total diamond weight approximately 0.77 carat, pendant length 25mm (including bale).* £700–£900

252

A CITRINE PENDANT, EARRING AND RING SUITE, comprising a pear-shaped citrine pendant and matching earrings, with post fittings, together with an oval-cut citrine ring, the band stamped '18K', ring size N. £700–£900



253

A QUARTZ PENDANT, RING AND EARRING SUITE, each piece mounted with highly saturated rectangular-cut greenish-yellow quartz, all stamped '750', the earrings to clip and post fittings, ring size N. £400–£600

254

A VARI-COLOURED SPINEL NECKLACE, spectacle set throughout with oval mixed-cut spinels of various blue, grey and pink hues, length 54.5cm.

£600–£800



255

A YELLOW SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw-set within a brilliant-cut diamond cluster surround, to bifurcated shoulders, *total diamond weight approximately 0.30 carat, ring size M.*

£1,200–£1,500



256

AN 18CT GOLD DIAMOND AND MORGANITE DRESS RING, the front set throughout with brilliant-cut diamonds and centred with an oval-cut morganite in a raised four claw-setting, double band design, stamped '750' with partial London hallmark, *total diamond weight approximately 0.31 carat, ring size F.*

£200–£300

257

A PERIDOT AND DIAMOND RING, the oval mixed-cut peridot claw-set between two baguette-cut diamonds, mounted in 18ct gold, London hallmark for 2005, *ring size M½.*

£300–£500



258

A SILVER MOUNTED GEM-SET BANGLE, the broad hinged bangle set throughout with vari-coloured gemstones, including blue topaz, peridot, amethyst, citrine, smoky quartz, zircon and garnet, the clasp with London hallmark for 2021, *diameter 5.6cm, depth 30mm.*

£420–£500





259

A LATE 19TH CENTURY ENAMEL AND SEED PEARL JEWEL, the gold Caduceus with seed pearl serpents and red enamel wings, the terminals of the staff with seed pearl highlights, later pendant bale to the reverse, length including bale 45mm.

£400-£600

The Caduceus was a popular motif used in 19th century design by jewellers such as Carlo and Arthur Giuliano and Child & Child.



Detail

260

A PAIR OF LATE 19TH CENTURY ENAMEL AND DIAMOND BUTTONS, FRENCH, the circular gold buttons with enamel scenes painted to depict a hunting dog with a pheasant and rabbit amongst foliage, with diamond highlights, French assay marks, maker's marks 'EB', cased by Ch. Oudin, Paris, diameter 21mm.

£400-£600



261

A LATE 19TH CENTURY GOLD AND ENAMEL BRACELET, French, designed as a graduated series of circular enamel plaques, painted en grisaille with polychrome highlights and depicting theatrical profiles in costume, each within an intertwined foliate gold surround with rose-cut ruby highlights, six enamels initialled 'MP', two signed 'M. Puisoye', French assay marks and maker's mark 'EM', length 17cm. £4,000–£6,000

Jewels set with painted enamel plaques, inspired by the 16th century enamels of Limoges, became extremely fashionable in France during the second half of the nineteenth century. According to Vever, circular enamel plaques, such as those in this bracelet, were inspired by Renaissance hat-badges, or *enseignes*, often decorated with the wearer's portrait, monogram, patron saint or other mythological or Biblical image. Similar circular 'Limoges' enamel portraits are illustrated in the Parisian jewellers' pattern book, *Le Bijou*, from 1884.

The Limoges technique is a form of painted enamel, often executed en grisaille, as here, on a blue or black ground. The effect is formed from layers built up through repeated firings until the desired shades are achieved and the polychrome highlights are added.

The miniature painter and enamelist of this lot, **Marie Puisoye (1855-1942)**, was a student of the great Claudius Popelin and worked with him from 1881 onwards. Popelin, a close friend and rumoured lover of Princess Mathilde Bonaparte, is celebrated as having revived the 'Limoges' technique during the nineteenth century and is famed for his enamels in the Renaissance taste. Popelin's enthusiasm for the technique led him to publish a history of enamelling, entitled *L'Émail des peintres*, that inspired many jewellers to learn the art of enamelling, notably Paul Grandhomme.

Popelin and his workshop are known to have collaborated in particular with Lucien Falize and Henri Vever. In 1893 Falize published his essay, *Claudius Popelin et la renaissance des émaux peints*, that celebrates the success of his friend within the circle of Parisian enamel painters.

The workmanship and naturalistic design of this bracelet is indicative of Lucien Falize and his firm. For a similar chased gold bracelet and chased gold parure by Lucien Falize, both with painted enamels by Paul Grandhomme, see Vever, Henri, *French Jewellery of the 19th Century*, (trans. Purcell, Katherine), London, 2001, pp. 956 and 989.





262

A DIAMOND CROSSOVER RING BY CHAUMET, pavé-set to the front with brilliant-cut diamonds, French assay mark, signed 'CHAUMET PARIS', numbered '178342', total diamond weight approximately 1.15 carats, ring size J. £600–£800

263

A sapphire and diamond ring, the stylised cluster set with vari-cut sapphires and brilliant-cut diamonds, total diamond weight approximately 0.90 carat, ring size O (sizing beads). £500–£700



264

A DIAMOND THREE STONE RING, claw-set with three old-cut diamonds, white and yellow precious metal mounted, total diamond weight approximately 1.26 carats, ring size N. £700–£900

265

A DIAMOND BRACELET, formed as a series of open circles, partially set with brilliant-cut diamonds, total diamond weight approximately 4.50 carats, length 18.5cm. £1,800–£2,200





266

A PERIDOT AND DIAMOND PENDANT AND EAR STUD SUITE BY MAPPIN & WEBB, the cluster pendant set with a pear-shaped peridot within a brilliant-cut diamond surround, suspended from a trace-link chain spectacle-set with six brilliant-cut diamonds, the ear studs en suite, mounted in 18ct gold, maker's mark 'MW', UK hallmark, cased, *total diamond weight approximately 0.60 carat, pendant length 15mm, chain length 43cm.* **£700–£900**

267

A DIAMOND BRACELET, the herringbone bracelet of crossover design, the front set with brilliant-cut diamonds, stamped '750', *total diamond weight approximately 1.10 carats, length 18.5cm.* **£1,200–£1,500**



268

A DIAMOND LINE BRACELET, set throughout with brilliant-cut diamonds between herringbone and beaded borders, stamped '750', *total diamond weight approximately 2.40 carats, length 19cm.* **£1,400–£1,800**



269

A DIAMOND AND PEARL CLIP BROOCH BY CARTIER, MID 20TH CENTURY, the five petal flowerhead naturalistically modelled and centrally set with a pearl within an old brilliant-cut diamond cluster, the openwork petals similarly set throughout, mounted in platinum, signed 'Cartier London', numbered 'W.3534', maker's red leather case, diameter 34mm. £5,000–£7,000

From the 1940s, Cartier's designers Peter Lemarchand in Paris and Frederick A. Mew in London began to favour more realistic representations of flowers, including roses, orchids and dahlias, the most famous example being the Williamson diamond flower brooch, (in the Royal Collection RC1N 200146), designed by Mew, and commissioned from Cartier in 1952 by Princess Elizabeth and Prince Philip, to incorporate the flawless pink brilliant-cut diamond, weighing 23.60 carats, given as a wedding gift to the Royal couple by Dr John Thorburn Williamson.

Literature: Nadelhoffer H. 'Cartier', London 1984, pub. Thames & Hudson, page 187.





270

A GEM-SET JARDINIÈRE BROOCH CLIP BY CARTIER, CIRCA 1960, the flared basket formed of polished and ropetwist staves, with a spray of circular-cut emeralds, sapphires, rubies and brilliant-cut diamonds, signed 'Cartier Paris', French assay marks, maker's mark 'SCA', numbered '016103', cased, length 34mm. £3,000–£5,000





271

A DIAMOND PENDANT, CIRCA 1977, the openwork pendant of stylised trellis design and set with brilliant-cut diamonds, mounted in 18ct gold, UK import mark, total diamond weight approximately 0.45 carat, length 27mm. £300–£400

272

A HARDSTONE RING, the rectangular gold veined quartz claw-set to a broad 18ct gold band with bead and foliate decoration, stamped '18ct', ring size N–O. £200–£300



273

A DIAMOND BROOCH, CIRCA 1968, the asymmetrical brooch composed of textured panels with polished gold block spacers, one panel claw-set with nine brilliant-cut diamonds, mounted in 9ct gold, UK import mark, total diamond weight approximately 0.20 carat, length 32mm. £200–£300

274

A GOLD MOUNTED AGATE GEODE BROOCH, CIRCA 1970, the agate crystal geode claw-set to a pierced abstract mount with textured finish, length 6.5cm. £400–£600

According to a surface analysis test at GCS, the metal tested as 18ct gold. Verbal report number 5782-1687.





275

A DIAMOND RING BY JOHN DONALD, 1974, the open abstract mount asymmetrically set with brilliant-cut diamonds, mounted in 18ct gold, maker's mark 'JAD', UK hallmark, total diamond weight approximately 0.40 carat, ring size N. £600–£800

276

AN ABSTRACT BRACELET, CIRCA 1960, the openwork strap formed as a series of staggered columns, with textured and plain polished finish, stamped '18CT', indistinct signature, length 19.1cm. £3,000–£4,000



277

A DIAMOND DRESS RING, The front designed as an undulating scroll, set with single and calibre-cut diamonds, mounted in 9ct gold, UK hallmark, *total diamond weight approximately 1.00 carat, ring size N.* £300–£400



278

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond with similarly-cut diamond accents to either side, mounted in 18ct white gold, UK hallmark, *diamond weight approximately 0.40 carat, ring size K-L.* £240–£300



279

AN EMERALD AND DIAMOND DRESS RING, the three clusters each set with an oval-cut emerald within a surround of brilliant-cut diamonds, mounted in 18ct white gold, UK hallmark, *ring size Q.* £360–£400



280

A DIAMOND RING, the tapered band channel-set to the front with princess-cut diamonds, *ring size I.* £200–£300



281

A DIAMOND SINGLE STONE RING, set with a marquise-cut diamond, mounted in 18ct gold, UK hallmark, *diamond weight approximately 1.75 carats, ring size P.* £1,200–£1,500





282

AN ITALIAN SILVER CUFF RETAILED BY DUNHILL, MID 20TH CENTURY, the cuff formed of fluted panels with textured Florentine finish, set with alternating pink and blue gem-set highlights, each with engraved starburst detailing to the surround, stamped 'DUNHILL', 'STERLING', '925' and 'MADE IN FLORENCE', length 19cm. £400-£600

The 'Florentine finish' is a specialist technique little known outside of traditional Italian workshops. The engraving of tiny cross-hatched lines across silver or gold transforms the surface of the material and creates an almost matte or 'frosted' finish. The effect is extremely difficult to achieve and requires not only strength to engrave, but acute hand eye co-ordination to ensure the lines are perpendicular and also a consistent application of pressure to ensure an even surface texture. The 'Florentine finish' is particularly associated with the Italian jewellery firm of Buccellati.

283

A SAPPHIRE BRACELET, POSSIBLY BY MARIO BUCCELLATI, the articulated bicolour bracelet composed of alternating panels of rectangular-cut sapphires and applied floral motifs, mounted within a ropetwist border and with engraved foliate decoration throughout, length 20.5cm. £1,000-£1,500



BUCCELLATI

Mario Buccellati was the founder of one of Italy's greatest jewellery houses. Born in 1891 into a family of goldsmiths, Mario Buccellati was apprenticed to the jewellers Beltrami & Bernati in Milan. After the First World War, in 1919, the former 'apprentice' took over the firm, renaming the company with the family name, the jewellery store located at Largo Santa Margherita, near La Scala Theatre and Milan cathedral. Inspired by the arts of the Italian Renaissance, Buccellati were unusual in that all the processes for producing a jewel were performed in one workshop, from the original design to the finished piece. Mario introduced various methods of texture-engraving, often using mixed metals of silver and gold, or platinum and gold. The different engraving techniques are called *rigato* (parallel lines cut on to the surface of metal to obtain a sheen effect), *telato* (texture, obtained by fine cross-hatched lines imitating the texture of linen), *segrinato* (engraving in every direction with overlapping textures), *ornato* (decoration

based on natural forms such as animals, leaves and flowers), and *modellato* (the most delicate engraving technique reproducing several designs chiselled in three dimensions, mainly used for decorative borders). When the process is complete, the finish will often resemble a fine fabric - linen, lace or silk. Mario's work was widely acclaimed at the 1920 Exposition in Madrid where his entire collection was sold. His prestigious clientele included the Royal families of Italy, Spain and the United Kingdom, popes, cardinals and intellectuals, as well as musicians, writers and famous artists. The renowned Italian poet, Gabriele D'Annunzio, friend and client of Mario, described him as the 'Prince of Goldsmiths'.

Mario opened two boutiques, one in Rome in 1925 and one in Florence four years later. In 1951, Mario and his son Luca opened their first store in New York, with another following, on 5th Avenue, in 1954. In 1965, after the death of Mario, the management of the firm was conducted by four of his five sons. In 1971, the new separate brand Gianmaria Buccellati was launched by Gianmaria, who would go on to open stores around the world, including the Place Vendome in Paris. Gianmaria also established the Italian Gemological Institute, IGI, in 1973, remaining its president for the next quarter century.

In 2011, the two firms of Mario Buccellati and Gianmaria Buccellati merged to form the single firm of Buccellati.



284

AN OVAL ICON/LOCKET PENDANT ON CHAIN, BY MARIO BUCCELLATI, CIRCA 1925, the outer border of pierced foliate 'modellato' decoration, with pearl and rose-cut diamond highlights and gold ribbon detail to the cardinal points, centred with a glazed compartment enclosing a silver and silver-gilt panel engraved with scene of the Holy Family with St Joseph, against a textured ground, the panel gold edged, the reverse with similar pierced work border and central hinged glazed compartment, the interior trimmed with fine two colour scalloped border, and signed to the inner rim: 'M. BUCCELLATI - MILANO - ROMA' suspended from a two row seed pearl and textured gold bead chain, contained within fitted brown leather case by Mario Buccellati, Milano Roma Firenze, length excluding suspensory loop 59mm, chain length 65cm. £5,000-£7,000

285

A DIAMOND PANEL BROOCH BY BUCCELLATI, CIRCA 1950, the rectangular plaque brooch centred with a brilliant-cut diamond within pierced lattice surround and set throughout with smaller old-cuts and rose-cut diamonds, within millegrain edged foliate undulating border, signed 'BUCCELLATI', *principal diamond weight approximately 2 carats, remaining total diamond weight approximately 6.5 carats, dimensions 66 x 43mm.* £7,000–£9,000

For a similar brooch to the lot offered here for sale, see the 'Iphigenia' Brooch from the Buccellati Private Collection, diamonds and white gold, designed by Mario Buccellati in the 1950s (www.buccellati.com).





286

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, the emerald and old brilliant-cut diamond cluster surmounts suspending a similarly-set pear-shaped drop, spaced by an old brilliant-cut diamond quatrefoil cluster; 19th century composite, *total diamond weight approximately 1.50 carats, length 30mm.* £1,000–£1,500

Provenance: By family descent.



287

A PAIR OF DIAMOND CLUSTER EARSTUDS, the step-cut diamond clusters centred within an open surround of brilliant-cuts, *total diamond weight approximately 0.26 carat, length 8.6mm.* £240–£300



288

A PAIR OF DIAMOND EAR STUDS, each set with a brilliant-cut diamond in an 18ct gold flowerhead mount, UK hallmark, *total diamond weight approximately 0.30 carat, length 5.2mm.* £200–£300

289

A SINGLE ROW CULTURED PEARL NECKLACE, the graduated strand to an asymmetrically set sapphire and old-cut diamond clasp, *total diamond weight approximately 1.63 carats, length 69cm.* £800–£1,200



290

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS, each surmount designed as a scroll set with marquise, brilliant and calibr -cut diamonds, suspending articulated drops set with a marquise-cut diamond and brilliant-cut diamond mounted cultured pearl, stamped '14K', total diamond weight approximately 1.50 carats, length 42mm. £500-£700



291

A DIAMOND WREATH BROOCH, The bow surmount above an openwork brooch of foliate and floral design, set throughout with brilliant and single-cut diamonds, total diamond approximately weight 1.44 carats, length 35mm. £800-£1,000

292

A PEARL AND DIAMOND DRESS RING, the baroque cultured pearl centred within a principal surround of brilliant-cut diamonds, to a pierced white precious metal mount similarly set with smaller graduated brilliant-cuts, total diamond weight approximately 1.58 carats, ring size L (sizing clip). £1,500-£2,000



293

A CULTURED PEARL NECKLACE, the graduated cultured pearls, measuring approximately 13.0 - 15.3mm, to a pierced bomb  clasp set with brilliant-cut diamond highlights, stamped '18K 750', maker's mark 'CH', length 42cm. £1,000-£1,500





294

A PAIR OF 19TH CENTURY RUBY AND DIAMOND CLUSTER EAR PENDANTS, each oval-cut ruby within a surround of old brilliant-cut diamonds, suspended from a similarly-cut diamond surmount, mounted in silver and gold, pinched-collet settings, composite, cased by Garrard & Co. Ltd., *total diamond weight approximately 1.05 carats, length 23mm.* £2,000–£3,000

GCS verbal Report no. 5782-1683, states that at least one of the rubies is of Burmese origin (the second origin is indeterminable), and each show no indications of heating.

295

A COLOMBIAN EMERALD AND DIAMOND RING, MID 20TH CENTURY, the octagonal-cut emerald within a surround of marquise-cut diamonds, to a raised wirework mount, *emerald weight approximately 3.75 carats, total diamond weight approximately 1.75 carats, ring size L.* £8,000–£10,000

Accompanied by a report from GCS stating the emerald is of Colombian origin, with indications of moderate (oil) clarity enhancement. Report number 5782-1681, dated 9 May 2022.





296

A SET OF SIX SCOTTISH 18CT GOLD ENAMEL AND DIAMOND STRAWBERRY BROOCHES, the fruits enameled in red, topped with green enameled foliage and set with brilliant-cut diamond highlights, maker's mark JG, hallmarked for Edinburgh 2007, length 28mm. £1,800-£2,000

297

A DIAMOND AND SYNTHETIC RUBY THREE STONE RING, the tapered band bezel-set with a mixed-cut synthetic ruby flanked either side by a brilliant-cut diamond, stamped '750', total diamond weight approximately 0.20 carat, ring size H½. £400-£600



298

AN EMERALD AND DIAMOND RING AND EARRING SUITE, the ring composed of undulating rows of square-cut emeralds and brilliant-cut diamonds in channel settings, to a tapered band, stamped '750' and '18K', the earrings en suite, total diamond weight approximately 1.68 carats, ring size L.

£600-£800

299

A PAIR OF RUBY AND DIAMOND EAR HOOPS, the fronts channel-set with an alternating series of circular-cut rubies and brilliant-cut diamonds, mounted in 18ct gold, UK import mark, length 17mm. £200-£300



300

A MULTI-ROW DIAMOND BRACELET, comprising six ropetwist chains spaced by a pierced brilliant-cut diamond-set panel, stamped '585', total diamond weight approximately 1.15 carat, length 18.5cm. £700-£900





301

A COLOMBIAN EMERALD AND DIAMOND CLUSTER SUITE, comprising a necklace, ring and pair of earrings, the octagonal-cut emeralds mounted in raised collets and centred within surrounds of marquise and step-cut diamonds, the necklace with reeded brilliant-cut diamond surmounts, the pendant suspended from a fancy-link chain, the earrings to post and clip fittings, stamped '18K' and ITALY', total diamond weight approximately 1.80 carats, ring size P. £4,000–£6,000



FORMERLY THE PROPERTY OF HER ROYAL HIGHNESS THE PRINCESS MARGARET,
COUNTESS OF SNOWDON



302

AN ART DECO DIAMOND BROOCH, CIRCA 1930, the openwork cartouche of geometric design with pointed terminals formed of pleated folds, set throughout with old brilliant, single and baguette-cut diamonds, mounted in platinum, the reverse with applied plaque stamped 'PLATINUM', later fitted Cartier case, *total diamond weight approximately 6.10 carats, length 6.8cm.* £6,000–£8,000

Provenance:

Sotheby's, Property of Her Royal Highness The Princess Margaret, Countess of Snowdon, lot 222, sale 14 June 1979. Accompanied by the original Sotheby's purchase receipt and catalogue, and two press cuttings from The Telegraph dated 25 May 1979 and 15 June 1979.

The lot was purchased by the vendor directly from Sotheby's in 1979.

Her Royal Highness Princess Margaret Rose, (1930-2002) was the younger daughter of the Duke and Duchess of York and sister to Princess Elizabeth, now Queen Elizabeth II. Born at Glamis, the ancestral home of the Duchess of York, the Princess was the first royal baby to be born in Scotland since the year 1600. The family lived in London Piccadilly until 1936, when the abdication of King Edward VIII and the ascension of the Duke of York to King George VI, moved the family to Buckingham Palace and the residences of Windsor Castle, Sandringham House and Balmoral Castle. Now second in line to the throne, Princess Margaret was to live her life in the public eye, becoming one of the world's most celebrated socialites, iconised for her striking beauty, style and taste.

Getty Images



Princess Margaret wearing Lot 302 with the Poltimore tiara and Queen Mary's diamond rivière necklace in 1962 at Buckingham Palace

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

On 6 May 1960 the Princess married the photographer Anthony Armstrong-Jones at Westminster Abbey. The following year he was created Earl of Snowdon and Viscount Linley. The couple, residing at Kensington Palace, went on to have two children; Lord Linley, born 3 November 1961 and Lady Sarah Chatto, born 1 May 1964. The marriage of Princess Margaret and Lord Snowdon was dissolved in May 1978. The following year, Princess Margaret sold a collection of seven personal jewels at Sotheby's, comprising five brooches, one pendant and a pair of earrings, this Art Deco brooch being one of the items offered for sale. The collection raised £11,000.

Princess Margaret's love of jewellery, and brooches in particular, was evident throughout her life, always accessorising her outfits with carefully chosen examples. The Princess favoured this diamond brooch for numerous state functions and special engagements throughout the 1950s and 60s, usually pinning the brooch to the blue sash of the Royal Victorian Order, on her right shoulder, and wearing alongside several important Royal jewels. Princess Margaret was appointed Dame Grand Cross of the Royal Victorian Order ahead of Queen Elizabeth II's Coronation in June 1953.

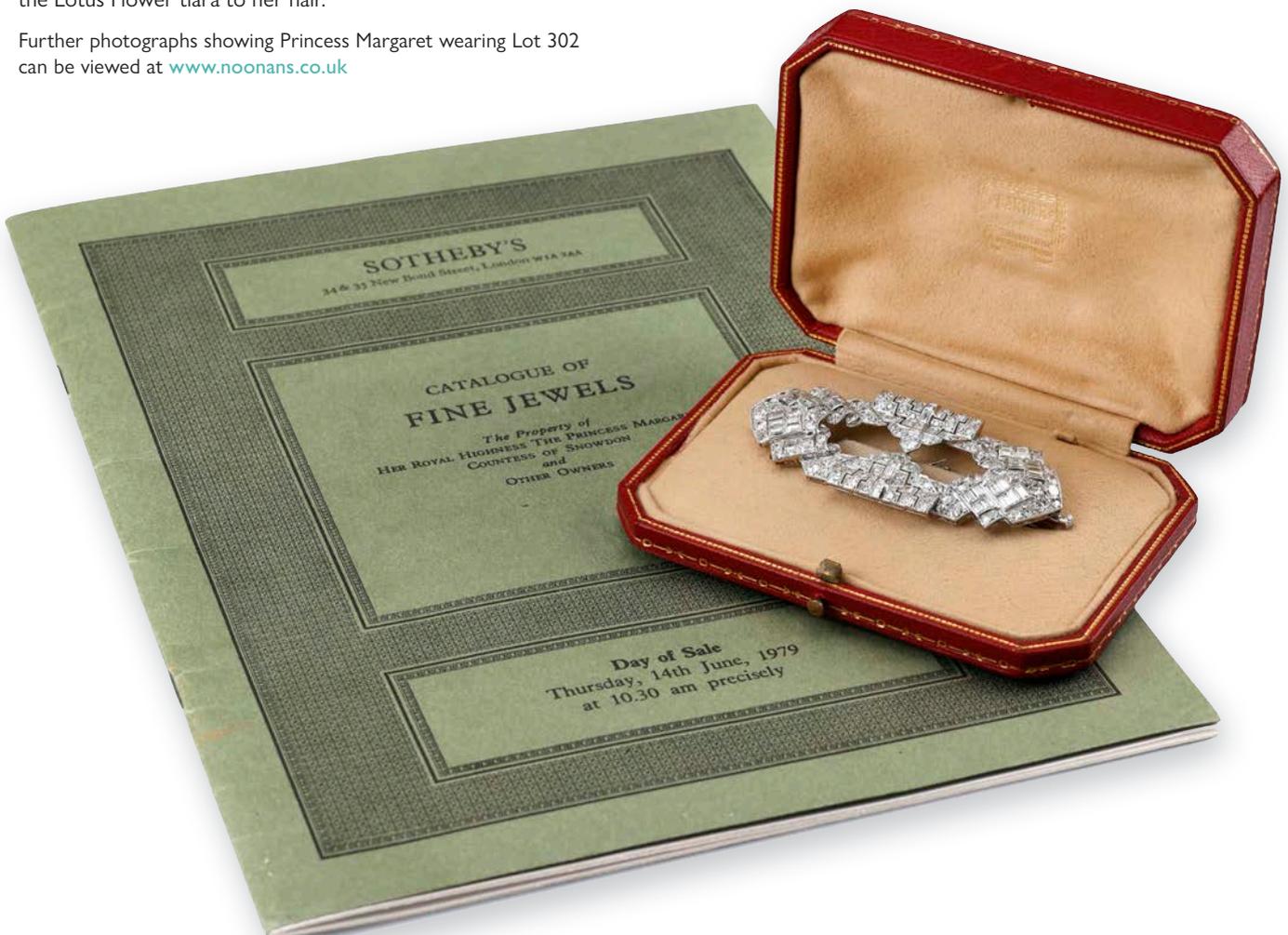
In 1956 Princess Margaret departed London for a five-week official tour of East Africa. At a banquet in Port Louis, Mauritius, the Princess is photographed wearing this brooch together with the Cartier rose brooch, Queen Mary's diamond rivière and the Cartier Halo tiara. In 1958 Princess Margaret attended a banquet celebrating the 40th anniversary of the Royal Air Force and wore this brooch again with Queen Mary's diamond rivière and the Cartier Halo tiara.

Princess Margaret purchased the Poltimore tiara for her wedding in 1960 and it is perhaps this tiara in particular that became famously associated with her. On 10 July 1962, Princess Margaret is photographed at Buckingham Palace dressed in a pink satin evening gown and wearing the Royal Victorian Order with this diamond brooch, the Poltimore tiara and again her favourite necklace, Queen Mary's rivière. Later that year, in August, Princess Margaret and Lord Snowdon visited the Caribbean island of Jamaica, where the Princess represented her sister Queen Elizabeth II at the island's celebrations of Independence, gained after more than 300 years of British rule. On 6 August, Princess Margaret opened the first session of the Jamaican Parliament in Kingston, again wearing this brooch on her right shoulder over the Royal Victorian Order, with the Lotus Flower tiara to her hair.

Further photographs showing Princess Margaret wearing Lot 302 can be viewed at www.noonans.co.uk



Princess Margaret wearing Lot 302 with the Cartier Halo tiara and Queen Mary's diamond rivière necklace in 1958 at a banquet celebrating the 40th anniversary of the Royal Air Force.





Partially illustrated, please see website for further images

303

AN EARLY 19TH CENTURY GARNET SUITE, the necklace composed of garnet flowerhead clusters spaced by oval-cuts in closed back beaded collet settings, and suspending a similarly set cross-shaped pendant drop, together with a vari-cut garnet cluster brooch and two pairs of associated closed back garnet ear pendants with screw back fittings, gold and silver mounted, the necklace and brooch cased in fitted case, necklace length 42.5cm, pendant length 45mm.

£1,500–£2,000



305

A GARNET SERPENT NECKLACE, CIRCA 1860, the gold graduated snake-link chain terminating in a serpent head clasp with applied foliate detail and set with an oval garnet cabochon head and garnet eyes, suspending heart-shaped drop of conforming design, compartment verso lacking glazed panel, length 38cm.

£1,500–£2,000



304

AN EARLY 19TH CENTURY PASTE FLOWER PENDANT, set throughout with oval and cushion-shaped white paste stones in closed back settings, length 45mm.

£100–£120

306

A PAIR OF DIAMOND EAR STUDS, of flowerhead design, set throughout with brilliant and single-cut diamonds, total diamond weight approximately 0.50 carat, diameter 14mm.

£300–£400



307

AN EARLY 19TH CENTURY AMETHYST AND SEED PEARL BROOCH, the oval-cut amethyst within a seed pearl surround, foiled and closed-back setting, mounted in gold, later brooch fitting, length 25mm.

£200–£300



308

A PAIR OF DIAMOND EAR PENDANTS, of articulated geometric design, set throughout with single-cut diamonds, *total diamond weight approximately 1.30 carats, length 35mm.* £300–£400

309

A DIAMOND DRESS RING, the pierced geometric-link band set throughout with single-cut diamonds, *total diamond weight approximately 0.80 carat, ring size N.* £300–£400



310

A DIAMOND SINGLE STONE RING, FIRST QUARTER 20TH CENTURY, set with a transitional-cut diamond in a double claw setting, mounted in platinum, *diamond weight approximately 0.35 carat, ring size G.* £500–£600



311

A DIAMOND DRESS RING, 1978, the broad band set with two rows of brilliant-cut diamonds, London hallmark, maker's mark 'L&S', *total diamond weight approximately 0.65 carat, ring size P.* £400–£600



312

A DIAMOND SET BOW BROOCH, CIRCA 1950, set throughout with graduated single-cut diamonds, mounted in white precious metal, unmarked, *brooch length 36mm.* £150–£200



313

A DIAMOND SINGLE STONE RING, the old brilliant-cut diamond in an eight-claw setting, between knife-edge shoulders, diamond weight 1.86 carats, ring size R-S. £4,000–£5,000



314

A SAPPHIRE AND DIAMOND RING, set with a cushion-shaped sapphire with an old brilliant-cut diamond to either side, stamped '18CT', total diamond weight approximately 1.30 carats, ring size N. £1,500–£2,000





315

A ROYAL PRESENTATION DIAMOND BROOCH BY GARRARD & CO. LTD., 1953, modelled as the facsimile initials 'ER' for Her Majesty Queen Elizabeth II, followed by a full stop, the initials modelled in the Queen's handwriting, set throughout with single-cut diamonds, the full stop set with a brilliant-cut, within closed back millegrain-edged setting, the reverse engraved 'Platinum', and in facsimile script 'With grateful thanks', contained in a Garrard & Co. Ltd. red leather case, the Royal cypher in gilt to the hinged lid, total diamond weight approximately 1.5 carats, dimensions 27.5 x 39.5cm. £4,000-£6,000

Accompanied by a handwritten double-sided letter from Her Majesty the Queen addressed to Lavinia, Duchess of Norfolk, on headed stationery from Buckingham Palace and dated 4th June 1953, (two days after the Coronation), reading:

"Dear Lavinia

I write to express my heartfelt thanks to you for standing in for me in the Abbey in the weeks leading up to my coronation. It was extremely kind of you to be there to support me at such an important moment of ones life, and it gave me such tremendous confidence to know all was ready before the service. The Archbishop was very grateful for all your patient help and Mummy hopes that my understudy will be available when I am next ill in bed!!

I hope you will accept this small gift, which was Philip's inspired idea, as an enduring reminder of my appreciation.

Yours sincerely

Elizabeth R. "

PROVENANCE:

This brooch was given by Her Majesty Queen Elizabeth II to Lavinia Fitzalan-Howard, Duchess of Norfolk (1916-1995) in June 1953.

The Duchess stood in for the Queen during the rehearsals held at Westminster Abbey in the lead up to the Queen's Coronation on 2 June 1953. The photograph (right) depicts the Queen and the Duchess of Norfolk leaving Westminster Abbey together after one of the rehearsals in May

1953. As Earl Marshal of England, the Duchess of Norfolk's husband, Bernard Fitzalan-Howard, 16th Duke of Norfolk, had overall responsibility for the organisation of the Coronation, and indeed he had previously planned the Coronation of King George VI in 1937.

Six other matching diamond brooches were made by Garrard & Co. Ltd., and were given as gifts by Her Majesty to her six Maids of Honour who attended her at the Coronation. The recipients

were: Lady Jane Vane-Tempest-Stewart, Lady Anne Coke (later Lady Anne Glenconner), Lady Moyra Hamilton, Lady Mary Baillie-Hamilton, Lady Jane Heathcote-Drummond-Willoughby and Lady Rosemary Spencer-Churchill who, together with the Duchess of Devonshire, assisted the Queen with the Robe of State, a 5.5m long hand woven silk velvet cloak lined with Canadian ermine, attached to the shoulders of the Queen's coronation gown, designed by Norman Hartnell.

*the service.
to very
and help,
my
the*



Actual size

One of these six presentation brooches, the example given to Lady Anne Glenconner (née Coke), was displayed at her ancestral home Holkham, in North Norfolk, in 2012, at an exhibition entitled 'The Ostrich & the Crown', the exhibition celebrating Holkham's history from 1612 to 2012 and the Coke family's association



Queen Elizabeth II leaving Westminster Abbey after a 90 minute rehearsal for the Coronation, followed by the Duchess of Norfolk, who stood in for the Queen at the rehearsals, May 1953

with the Crown over 400 years. This exhibition was staged to mark the Queen's Diamond Jubilee.

Lady Glenconner wore her diamond brooch pinned to her hat at the Service of Thanksgiving at Westminster Abbey on 4 June 2013, held to mark sixty years since the Queen's Coronation. Lady Moyra Campbell (née Hamilton)

and Lady Mary Russell (née Baillie-Hamilton), also wore their brooches to the Thanksgiving Service.

The brooch offered here for sale was donated by the Duchess of Norfolk in 1956 to be sold for the benefit of the British and Foreign Bible Society. It was purchased by a relative of the present vendor, and thence by family descent.

316

A SMALL COLLECTION OF JEWELLERY, comprising a smoky quartz dress ring mounted in 9ct gold, a pair of opal cluster ear pendants and an 18ct white gold band with engraved decoration, *ear pendant length 34mm, ring sizes N and N½.* (3) £200–£300

317

THREE DIAMOND RINGS AND AN ETERNITY RING, the diamond rings mounted in platinum and gold, the eternity band set with white gemstones and mounted in 9ct gold, *total diamond weight approximately 0.55 carat, various sizes.* (4) £400–£600

318

A SMALL COLLECTION OF 19TH CENTURY JEWELLERY, Comprising two hardstone fob seals and an amethyst fob seal, an intaglio ring, a hairwork pendant with engraved decoration, a Blue John brooch, and two 18ct gem-set rings, Birmingham and Newcastle hallmarks respectively, *ring sizes M-Q.* (Quantity) £300–£400

319

A COLLECTION OF GARNET JEWELLERY, 19th century and later, comprising eight brooches and three necklace of assorted designs, *various lengths.* (Quantity) £200–£300

320

A COLLECTION OF JEWELLERY, comprising three 22ct gold bands, two 18ct gold bands, two 9ct gold bands, a 15ct gold ruby and half-pearl ring, a small curb-link Albert chain, a 9ct gold locket pendant and a 9ct gold cross pendant both on chains, together with a white gem-set eternity band and a small sapphire and diamond cluster ring, *various lengths and sizes.* (Quantity) £800–£1,000

321

A SMALL COLLECTION OF JEWELLERY, comprising a garnet cluster dress ring, two sapphire and diamond rings, a zircon and diamond cluster ring, a pearl and diamond cluster ring, two diamond single stone rings, and two 9ct gem-set pendants, *various lengths and sizes.* (Quantity) £300–£400

322

A COLLECTION OF JEWELLERY, 19th century and later, to include various gem-set lockets and pendants, a wristwatch, a dolphin bracelet, etc. (Quantity) £100–£200

323

A COLLECTION OF ANTIQUE JEWELLERY, comprising four 9ct gold brooches, a 9ct gold knot bangle, a circular locket with hammered finish, four gold charms and a graduated pearl necklace, pearls untested, *various lengths and sizes*. (Quantity) £400–£600

324

A SMALL COLLECTION OF JEWELLERY, comprising a belcher-link chain, a pierced baton-link necklace, a pair of bright-cut engraved hollow ear hoops, and a circular pendant centred with the national emblem of Saudi Arabia, *various lengths and sizes*. (4) £300–£400

325

A SMALL COLLECTION OF OPAL BROOCHES, comprising a fire opal bar brooch and three further opal bar brooches, together with an opal mounted stick pin and a loose opal cabochon, *stick pin length 6cm*. £400–£600

326

TWO GEM-SET RINGS, the first set with an oval-cut garnet with white zircon highlights to either side, the second set with a graduated row of oval-cut white sapphires, both mounted in 9ct gold, UK hallmarks, *ring sizes M*. £150–£200

327

A COLLECTION OF JEWELLERY, comprising a 9ct gold mounted mother-of-pearl dress set, a Victorian silver chain and locket, a plaited silver bracelet, an enamel buckle, a silver hoop brooch, a pietra dura brooch, an Art Nouveau style brooch, a pair of nephrite ear pendants, and a silver dome ring, *various lengths and sizes*. (Quantity) £100–£150



328

FIVE VARIOUS EMPTY RED LEATHER AND GILT TOOLED CARTIER CASES, comprising a vertical 'armoire' style ear pendants case, a rectangular case, a square case, a ring case and a square case for circular pill box, *first height 9.5cm.* £100–£150

329

A SMALL COLLECTION OF JEWELLERY, to include an amethyst brooch, a multi gem-set pendant suspended from a box-link chain, a cased antique stick pin, a pair of gold mounted French lorgnettes, a carved coral bead pendant, a pair of green hardstone earrings, and a silver Viking long ship brooch, *various lengths and sizes.* (Quantity) £200–£300

330

SEVEN ASSORTED EMPTY LEATHER JEWELLERY CASES, comprising an elongated rectangular necklace case by Marcus & Co., New York, a rectangular necklace case by Goldsmiths & Silversmiths Co. Ltd., two bangle cases, and three further cases, *first length 42.5cm.* £100–£150



WATCHES





331

KENDALL & DENT. A GOLD HALF-HUNTING CASED KEYLESS WATCH, CIRCA 1929.

Movement: manual winding, lever escapement

Dial: white enamel, Roman numerals

Case: 9ct gold, gold cuvette, aperture to cover with black enamel Roman numerals, Birmingham hallmark for 1929

Signed: dial and movement, case signed Dennison

Dimensions: diameter 49mm.

Accessories: presentation case.

Together with a 9ct gold propelling pencil.

£200–£300

332

SWISS. A GOLD HUNTING CASED KEYLESS WATCH, CIRCA 1910.

Movement: lever escapement, 16 jewels.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: 14ct gold, gold cuvette with inscription, engine-turned covers, no. 29515.

Signed: unsigned.

Dimensions: diameter 58mm.

£200–£300



333

ROTHERHAMS, COVENTRY. A GOLD HALF HUNTING CASED KEYLESS WATCH, 1901.

Movement: three quarter plate, lever escapement no. 241992.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, gold cuvette with inscription, aperture to the cover with blue enamel Roman numerals, back engraved with monogram, Birmingham hallmark for 1901, maker's mark JR, no. 245.

Signed: dial, movement signed made by Rotherhams, Coventry Expressly for Sam Robbins Ltd, Rugby.

Dimensions: diameter 48mm.

£600–£800

334

ROBERT WILKIE. A GOLD OPEN-FACED POCKET WATCH, CIRCA 1833.

Movement: gilded full plate, lever escapement, no. 3045.

Dial: gilt, Roman numerals, engraved foliate design to the centre, applied floral motif to the edge.

Case: 18ct gold, engine-turned back, hallmarked for London 1833, maker's mark LC.

Signed: movement signed Robt. Wilkie, London.

Dimensions: diameter 40.5mm.

£400–£600

Robert Wilkie was made a freeman of the Clockmakers Company in 1819.



Partially illustrated

335

G. COULES, WINDSOR. A SILVER HUNTING CASED VERGE WATCH TOGETHER WITH A STEEL HEBDOMAS WATCH.

Movement: gilded full plate, verge escapement, engraved balance cock, no. 5107.

Dial: white enamel, Roman numerals.

Case: silver, engine-turned covers, London hallmark for 1825

Signed: movement signed G. Coules, Windsor.

Dimensions: diameter 47mm.

Together with a steel Hebdomas watch with 8 day movement.

£100–£150

336

COOKE & KELVEY, CALCUTTA. A GOLD HALF-HUNTING CASED KEYLESS WATCH WITH GOLD ALBERT CHAIN, CIRCA 1910.

Movement: gilded three-quarter plate, lever escapement, no. 72301.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, aperture to cover with blue enamel Roman numerals, hallmarked for Birmingham 1910.

Signed: dial and movement.

Dimensions: diameter 47.5mm.

Accessories: 9ct gold part Albert chain with T-bar and loose mounted half sovereign.

£1,000–£1,200



Partially illustrated

337

WALTHAM, U.S.A. A GOLD PLATED OPEN-FACED KEYLESS WATCH WITH DOUBLE ALBERT CHAIN, CIRCA 1917.

Movement: lever escapement, 15 jewels, no. 21774120.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: gold plated, hinged back, gold plated cuvette, no. 696986.

Signed: dial and movement, case signed Dennison.

Dimensions: diameter 50mm.

Together with a 9ct gold graduated curb link double Albert chain with suspended T-bar and 9ct gold amethyst-set seal fob.

£600–£800





338

J. W. BENSON. A GOLD OPEN-FACED KEYLESS WATCH, 1914.

Movement: gilded, lever escapement, 15 jewels.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 9ct gold, London hallmark for 1914, no. 29242

Signed: case, dial and movement

Dimensions: diameter 48mm.

£300–£500

339

OMEGA. A STEEL OPEN-FACED KEYLESS WATCH, CIRCA 1920.

Movement: cal. 40.6L.T2.15P, lever escapement, 15 jewels.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: steel, steel cuvette, 6905179.

Signed: case, dial and movement.

Dimensions: diameter 49mm.

£100–£150



340

LONGINES. AN EARLY SILVER WRISTWATCH, CIRCA 1926.

Movement: cal. 13.34, manual winding, 18 jewels.

Dial: white enamel, Arabic numerals, subsidiary seconds.

Case: silver, hinged back, hinged silver cuvette, hinged wire lugs, London import mark for 1926, case maker's mark AB.

Signed: movement.

Dimensions: diameter 34.5mm.

£100–£150

The proceeds of the sale of this watch will go to Macmillan Cancer Support.

341

LUND & BLOCKLEY. A SILVER OPEN-FACED EXPLORER'S KEYLESS DECK WATCH WITH UP-AND-DOWN INDICATION AND CROWN PROTECTION, NO. 2/1008, 1883.

Movement: gilded three-quarter plate, lever escapement, no. 2/1008.

Dial: white enamel, Roman numerals, subsidiary seconds, up-and-down indication.

Case: silver; screw-down back and bezel, back with engraved monogram, winding crown with screw-down protective cover with short safety chain, hallmarked London 1883, maker's mark PW.

Signed: dial and movement signed Lund & Blockley, 42 Pall Mall, London, To the Queen.

Dimensions: *diameter 58mm.*

£2,000–£3,000

These so called 'Travellers' watches were sold by Herbert Blockley from the late 1870's until around 1925.

The Royal Geographical Society purchased approximately 28 pieces from Lund & Blockley and their successor. Their robust construction with protective crown cover meant they were ideal watches for use on expeditions. The Society lent these watches to their members for Polar and African expeditions.



342

LECOULTRE & CIE. A GOLD AND PEARL-SET PENDANT WATCH TOGETHER WITH THREE FURTHER PENDANT WATCHES.

Movement: cylinder escapement.

Dial: translucent enamel over engine-turned ground, Arabic numerals.

Case: 18ct, hinged back, pearl-set bezel, no. 66594, 18ct gold bow brooch.

Signed: movement.

Dimensions: diameter 22.5mm.

Together with a 9ct gold Le Cheminant watch, gold plated Tudor ball watch and a Swiss ball watch.

£600-£800



343

SWISS. A LADY'S GOLD OPEN-FACED KEYLESS WATCH WITH LONG GOLD CHAIN, CIRCA 1900.

Movement: lever escapement.

Dial: gilt, engine-turned chapter ring, Roman numerals, engraved foliate design to the centre.

Case: 18ct gold, engraved gilt cuvette, engraved floral design, cartouche to centre, no. 176591.

Signed: unsigned.

Dimensions: diameter 30mm.

Together with a 9ct gold long belcher-link guard chain with swivel clasp.

£340-£400



344

BEAUMONT. A GOLD OPEN-FACED KEYLESS WATCH, CIRCA 1900.

Movement: gilded, lever escapement.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, gold cuvette, back intrinsically engraved, cartouche to the centre with monogram, no. 57919.

Signed: movement.

Dimensions: diameter 46mm.

£200-£300



345

H. SAMUEL, MANCHESTER. A GOLD OPEN-FACED WATCH, CIRCA 1915.

Movement: Swiss gilded, lever escapement, dust cap.

Dial: gilt, engine-turned chapter ring, Roman numerals, engraved foliate design to the centre.

Case: 9ct gold, engraved scrolling foliate design, initials to the centre, no. 150821, London import mark for 1915, gilt cuvette with inscription.

Signed: case, dial and movement.

Dimensions: diameter 38mm.

£200-£300

346

ZENITH. RETAILED BY BIRCH & GAYDON LTD. A SILVER TRENCH WRISTWATCH WITH BORGEL CASE, LAND & WATER, CIRCA 1923.

Movement: manual winding, no. 2353370.

Dial: black, Arabic numerals, subsidiary seconds.

Case: silver Borgel early waterproof case, import mark for Glasgow 1923.

Signed: movement signed Zenith, dial signed Birch & Gaydon Ltd. Fenchurch Street, London.

Dimensions: diameter 35mm.

£100–£200

Birch & Gaydon were a prestigious London retail jewellers, silversmiths and watchmakers. They were the sole distributor of the 'Land & Water' wristwatches by Zenith. The company was sold to Asprey & Co. Ltd in 1959.



347

SWISS. A GOLD RECTANGULAR ART DECO WRISTWATCH, CIRCA 1934.

Movement: manual winding, 15 jewels.

Dial: silvered engine-turned sun-burst, Arabic numerals, subsidiary seconds.

Case: 9ct gold, hinged back, London hallmark for 1934, faceted bezel, no. 8921, makers mark H&S.

Signed: movement signed Titus.

Dimensions: length 36mm, width 24.5mm.

£150–200

348

VACHERON CONSTANTIN. A GOLD WRISTWATCH WITH DROP LUGS, CIRCA 1950.

Movement: cal.458/3B, manual winding, 17 jewels, no. 483936.

Dial: silvered, applied dagger indexes, engine-turned subsidiary seconds.

Case: 18ct gold, snap-on back with inscription, stylised moulded drop lugs, no. 311864.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£3,000–£5,000



349

CYMA. A GOLD WRISTWATCH, REF. 1285, CYMAFLEX, CIRCA 1950.

Movement: cal. 586K, manual winding, 17 jewels, no. 262293.

Dial: silvered, applied Arabic and baton indexes, engine-turned subsidiary seconds.

Case: 18ct gold, snap-on back, no. 467189.

Signed: dial and case, movement signed Tavannes.

Dimensions: diameter 37mm.

£150–£200

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

350

OMEGA. A LADY'S GOLD BRACELET WATCH, CIRCA 1964.

Movement: cal. 620, manual winding, 17 jewels, no. 21432007.

Dial: silvered, applied baton indexes.

Case: 9ct gold, snap-on back, London hallmark for 1964, maker's mark OWC, no. 7115500, integrated 9ct gold woven bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 19mm, bracelet circumference approximately 175mm.
£200-£300



351

SOVEREIGN. A LADY'S GOLD BRACELET WATCH. CIRCA 1990.

Movement: quartz.

Dial: champagne, applied baton indexes.

Case: 9ct gold, integral gold link bracelet.

Signed: dial.

Dimensions: diameter 20.5mm, bracelet circumference approximately 175mm.
£100-£150

352

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

Movement: manual winding, 17 jewels.

Dial: silvered, applied baton indexes.

Case: 18ct gold, snap-on back, unsigned 9ct gold bracelet.

Signed: dial and movement.

Dimensions: diameter 16mm, bracelet circumference approximately 145mm.
£200-£300



353

BUCHE GIROD. A LADY'S WHITE GOLD BRACELET WATCH, CIRCA 1986.

Movement: manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: 9ct white gold, snap-on back, London hallmark for 1986, integrated bark finish bracelet.

Signed: dial and movement.

Dimensions: width 17.5mm, bracelet width approximately 175mm. £300-£400

354

PARA KLASSE. A LADY'S WHITE GOLD AND DIAMOND-SET COCKTAIL WATCH, CIRCA 1930.

Movement: manual winding, 17 jewels.

Dial: silvered, applied Arabic and baton indexes.

Case: 18ct white gold, case and bracelet set with brilliant-cut and baguette diamonds.

Signed: dial.

Dimensions: diameter 16mm, bracelet circumference approximately 155mm.

£1,200–£1,500



355

EBEL. A LADY'S WHITE GOLD AND DIAMOND-SET OCTAGONAL BRACELET WATCH, CIRCA 1980.

Movement: quartz, 7 jewels.

Dial: silvered, applied baton indexes.

Case: 18ct white gold, diamond-set bezel and hinged lugs, snap on back, no. 108157, integral 18ct white gold woven bracelet.

Signed: dial.

Dimensions: length including lugs 37.5mm, width 21.5mm, bracelet circumference approximately 160mm.

£800–£1,000

356

SWISS. A LADY'S PLATINUM AND DIAMOND-SET RECTANGULAR COCKTAIL WATCH, CIRCA 1930.

Movement: manual winding, 17 jewels.

Dial: silvered, Arabic numerals.

Case: platinum, diamond-set bezel and articulated lugs.

Signed: unsigned.

Dimensions: length including lugs 66.5mm, width 10mm.

£500–£700



357

ZENITH. A LADY'S RECTANGULAR PLATINUM AND DIAMOND-SET COCKTAIL WATCH, CIRCA 1930.

Movement: manual winding, 17 jewels, no. 7241.

Dial: silvered, Arabic numerals.

Case: platinum, hinged back, diamond-set decoration to case and lugs, later 18ct white gold bracelet.

Signed: dial and movement.

Dimensions: length including lugs 35mm, width 10mm, bracelet circumference approximately 155mm.

£400–£600



358

BOUCHERON, PARIS. AN ONYX AND STEEL SQUARE ART DECO KEYLESS WATCH, CIRCA 1930.

Movement: manual winding, lever escapement.

Dial: salmon, square indexes.

Case: onyx, stylised steel pendant, steel back with inscription.

Signed: dial.

Dimensions: length 43.5mm, width 43.5mm.

Accessories: presentation case.

£3,000-£5,000

359

E. BAKO. A SILVER, AGATE AND ENAMEL DESK TIMEPIECE, CIRCA 1920.

Movement: manual winding, lever escapement.

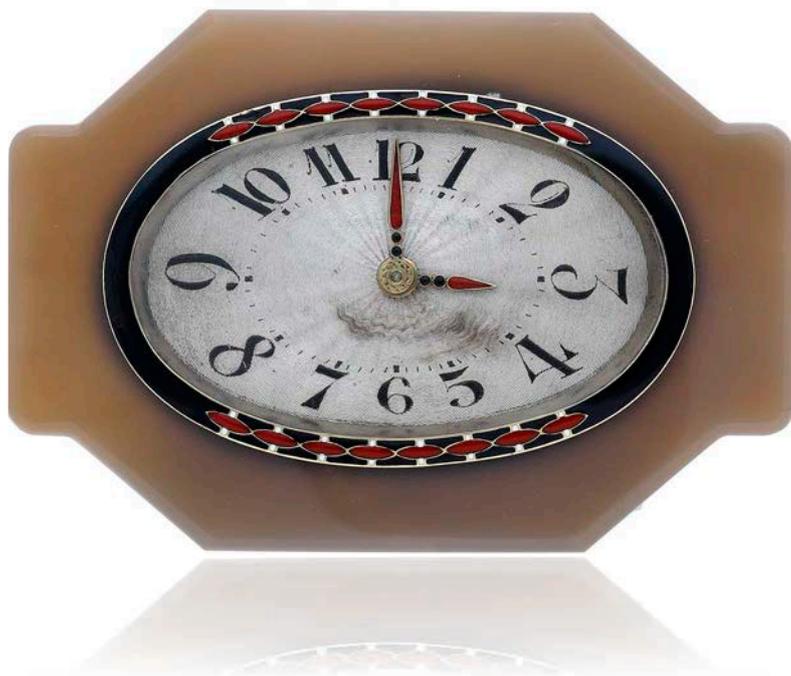
Dial: silvered, engine-turned sunburst design, stylised Arabic numerals, enamel hands.

Case: silver and agate, strutt foot, parcel-gilt and polychrome enamel bezel, French maker's mark EB

Signed: EB to the case

Dimensions: height 7.1cm, width 10.3cm.

£1,000-£1,500



Eugène Paul Bako (1868–1923) was a Paris jeweller who made pieces for prominent brands, such as, Cartier and Boucheron.



360

RENOWN. A GOLD, DIAMOND AND SYNTHETIC RUBY COCKTAIL WATCH, CIRCA 1955

Movement: manual winding, 15 jewels

Dial: Arabic numerals

Case: 9ct gold, stepped stylised design highlighted with single-cut diamond and synthetic rubies, snap-on back, London import mark for 1955

Signed: dial

Dimensions: length including lugs 56mm, width 14mm, bracelet circumference approximately 145mm.

£300-£500



Black, Starr & Frost is the oldest continuously operating jeweller in America, founded in 1810 by Isaac Marquand. Marilyn Monroe referred to the brand in the song "Diamonds Are a Girl's Best Friend," in the 1953 film "Gentlemen Prefer Blondes."

The large Roman numerals lining the dial and extending across the interior was a design innovation patented by J. Vergely of Paris in 1925, in order to make the time easier to read. For a similar example by Cartier see: *Le Temps De Cartier*, J. Barracca, G. Negretti & F. Nencini, (1989), p.177.



361

BLACK STARR & FROST. A GOLD, ENAMEL, DIAMOND AND ONYX ART DECO 'AUTEL' TIMEPIECE, CIRCA 1928

Movement: manual winding, no. 28849.

Dial: silvered, engine-turned sunburst pattern, Roman numerals.

Case: gold, onyx panel to top, white enamel geometric lines to sides and covers, hinged covers to reveal Roman numerals to dial and the interior; diamond-set handles, carved hardstone base, French assay mark, maker's mark CD with a flower.

Signed: dial

Dimensions: height 5.9cm, width 3.1cm.

Accessories: red leather Van Cleef & Arpels fitted presentation case

£6,000–£8,000

362

JAEGER-LECOULTRE. A STEEL RECTANGULAR REVERSIBLE WRISTWATCH, REVERSO, CIRCA 1947.

Movement: cal. K840, manual winding, 17 jewels.

Dial: grey, Roman numerals.

Case: steel, reversible case with plain polished back, reeded bands to bezel, no. 467883, stainless steel buckle.

Signed: dial, movement and buckle.

Dimensions: length including lugs 38mm, width 23mm. £1,000–£1,500



363

JAEGER-LECOULTRE. A LADY'S GOLD WRISTWATCH WITH OVERSIZED LUGS, CIRCA 1952.

Movement: manual winding, no. 880230.

Dial: silvered, Arabic numerals.

Case: 18ct gold, back wound, oversized moulded lugs, back secured by two screws, no. 112956.

Signed: dial and movement.

Dimensions: diameter 16mm, length including lugs 28.5mm. £400–£600

364

OMEGA. A LADY'S WHITE GOLD OCTAGONAL BRACELET WATCH, CIRCA 1975.

Movement: cal. 625, manual winding, 17 jewels, no. 39361380.

Dial: silvered, textured finish.

Case: 9ct white gold, snap-on back, no. 711 5593 8431, integral 9ct white gold textured finish bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 22.5mm, width 22.5mm. £300–£500



365

UYLSSE NARDIN. A TWO-COLOUR GOLD BRACELET WATCH WITH GAY FRERES BRACELET, CIRCA 1960.

Movement: cal. N 00, manual winding, no. 5800727.

Dial: two colour, striped textured finish.

Case: 18ct gold, snap-on back, no. 728750, integrated two-colour gold brick link bracelet.

Signed: case, dial and movement, bracelet signed Gay Freres.

Dimensions: length 34mm, width 34mm, bracelet circumference approximately 200mm.

£1,500-£2,000



366

OMEGA. A STAINLESS STEEL TONNEAU-FORM WRISTWATCH, DE VILLE, CIRCA 1969

Movement: cal. 620, manual winding, 17 jewels, no. 28509461

Dial: silvered, applied baton indexes

Case: stainless steel, snap-on back, no. 111098, associated expandable bracelet

Signed: case, dial and movement

Dimensions: length including lugs 35mm, width 31.5mm. £100-£200



367

TISSOT. A GOLD AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, VISODATE, SEASTAR SEVEN, CIRCA 1969.

Movement: automatic.

Dial: silvered, applied baton indexes, aperture for date, centre seconds.

Case: 9ct gold, integral 9ct gold woven bracelet, Birmingham hallmark for 1969.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 33mm, bracelet circumference approximately 190mm.

£300-£500

368

BAUME. A GOLD WRISTWATCH, REF. 1413, CIRCA 1960.

Movement: manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: 9ct gold, snap-on back, no. 802516.

Signed: dial.

Dimensions: diameter 33mm.

£100-£200



369

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 2990-1, SEAMASTER, CIRCA 1959

Movement: cal. 268, manual winding, 17 jewels, no. 17496283.

Dial: silvered, applied baton indexes, subsidiary seconds.

Case: stainless steel, snap-on back, unsigned stainless steel bracelet.

Signed: case, dial and movement.

Dimensions: diameter 36.5mm.

£100-£150

370

TISSOT. A STAINLESS STEEL AUTOMATIC WRISTWATCH TOGETHER WITH TWO FURTHER WATCHES, REF. 6916-2, CIRCA 1955.

Movement: cal. 28.5R-21, automatic, 17 jewels, no. 3171250.

Dial: silvered, applied dagger indexes, centre seconds.

Case: stainless steel, screw-down back.

Signed: case, dial and movement.

Dimensions: diameter 34.5mm.

£60-£80

Together with a 9ct gold quartz H. Samuel wristwatch and a gold plated Swiss wristwatch.



371

MOVADO. A LADY'S STAINLESS STEEL AUTOMATIC WRISTWATCH, REF. 13401, QUEENMATIC, CIRCA 1960.

Movement: cal. 165, automatic, 30 jewels, no. 8298.

Dial: silvered, applied Arabic and dagger indexes.

Case: stainless steel, snap-on back, no. 166514.

Signed: case, dial and movement.

Dimensions: diameter 18.5mm.

£40-£60

372

ROLEX. A STAINLESS STEEL WRISTWATCH, REF. 2280, OYSTER PRECISION, CIRCA 1955.

Movement: manual winding, patented Super Balance.

Dial: silvered, Arabic numerals, centre seconds.

Case: stainless steel Oyster case, screw-down back and crown, no. 100309.

Signed: case, dial and movement.

Dimensions: diameter 30mm.

£400-£600



373

LONGINES. A STAINLESS STEEL WRISTWATCH, REF. 6666-15, CIRCA 1959.

Movement: cal. 12.68Z, manual winding, 17 jewels, no. 10805503.

Dial: silvered, applied Arabic and baton indexes, engine-turned subsidiary seconds.

Case: stainless steel, snap-on back, no. 713.

Signed: case, dial and movement.

Dimensions: diameter 35mm.

£150-£200

WATCHES FROM THE COLLECTION OF THE LATE BOB CULLING (1941–2019)

Robert 'Bob' Culling was a passionate collector of military watches. His interest in watches began when he was 15 years old, but it was not until he retired from his 32 year career as a British Telecommunications engineer, that he was able to fulfil his dream of forming his own collection and furthering his knowledge of military history, a subject he had always enjoyed as a child.

Initially focusing on German military watches from the Second World War, his interests moved on to British and American military watches, ultimately accumulating an impressive selection.

Noonans had the pleasure of offering the Culling Collection of Military Watches for sale in 2020, which proved to be highly successful.

374

TUTIMA. A MILITARY NICKEL-PLATED BRASS FLYBACK CHRONOGRAPH PILOTS WRISTWATCH, CIRCA 1940.

Movement: manual winding, 21 jewels, no. 203898.

Dial: black, Arabic numerals, subsidiary dial for constant and 30-minute register.

Case: nickel-plated brass, screw-down back, b-directional rotating bezel, red reset chronograph button, no. 203898.

Signed: dial.

Dimensions: diameter 38.6mm.

£1,500–£2,000

PROVENANCE: From the late Bob Culling collection

Produced in Glashutte, the centre of German watch making, the Tutima chronograph wristwatch (identified by the "T" trademark) was primarily used by the Luftwaffe (The German Airforce).

Z. M. Wesolowski, *Military Timepieces 1880–1990*, p.150.



375

HANHART. A MILITARY CHROMIUM-PLATED STEEL SINGLE BUTTON CHRONOGRAPH PILOT'S WATCH, CIRCA 1940.

Movement: cal. 40, manual winding, 17 jewels.

Dial: black, Arabic numerals, subsidiary dials for constant seconds and 30-minute register.

Case: chromium-plated steel, screw-down back, no. 108299.

Signed: dial.

Dimensions: diameter 39.5mm.

Accessories: Hanhart watch case opener, bearing German military insignia of an eagle over a swastika within a wreath and the letter M, no. 428B. £1,500–£2,000

Provenance: From the late Bob Culling collection

Hanhart produced these single button chronographs for the Wehrmacht (Nazi Germany Arms Forces). They were mainly used by the Luftwaffe.

Z. M. Wesolowski, *Military Timepieces 1880–1990*, p.147.



BREITLING
GENEVE



376

BREITLING. A STAINLESS STEEL AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DATE AND LEFT HANDED CROWN, NAVITIMER CHRONO-MATIC, REF. DDE.BR. 11525/67-1806, CIRCA 1970

Movement: cal. 12, automatic, 17 jewels.

Dial: black, Arabic and baton indexes, silvered engine-turned subsidiary dials for 30-minute and 12-hour registers, aperture for date, MPH and KM scales.

Case: stainless steel, screw-down back, bi-directional rotating bezel, inner slide rule bezel, no. 1318118.

Signed: case, dial and movement.

Dimensions: diameter 48mm.

£1,500-£2,000

The Breitling Navitimer is the iconic watch for pilots. Its slide rule bezel feature is used to calculate crucial flight information such as climbing speeds, fuel consumption and flight times.

377

HEUER. A STAINLESS STEEL CHRONOGRAPH WRISTWATCH, REF. 2447, CARRERA 12, CIRCA 1969.

Movement: Valjoux cal. 72, manual winding, 17 jewels.

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

Case: stainless steel, screw-down back.

Signed: case, dial and movement.

Dimensions: diameter 36mm.

£1,500–£2,000



378

UNIVERSAL. A STAINLESS STEEL CALENDAR WRISTWATCH, REF. 21302, CIRCA 1940

Movement: cal. 291, manual winding, no. 253112

Dial: two-tone silvered, Arabic numerals, apertures for day and month, engine-turned subsidiary dials for constant seconds and date

Case: stainless steel, snap-on back, no. 945699.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

£400–£600

379

OMEGA. A STAINLESS STEEL ELLIPTICAL WRISTWATCH, REF. 135.033, DYNAMIC, CIRCA 1970.

Movement: cal. 601, manual winding, 17 jewels.

Dial: black, applied baton indexes, centre seconds.

Case: stainless steel, stain-finish, screw-down back for securing strap to back, Tool- 107, steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: length 36mm, width 41mm.

£300–£400



The proceeds of the sale of this watch will go to Macmillan Cancer Support.



380

SEIKO. A STAINLESS STEEL DIVER'S WRISTWATCH WITH DAY AND DATE, REF. 6106-7107, SPORT DIVER, CIRCA 1970.

Movement: automatic.

Dial: Aztec Red, applied baton indexes, rotating inner bezel, apertures for day and date in French and English, centre seconds.

Case: satin-finished stainless steel, screw-down back, no. 900609.

Signed: case, dial and movement.

Dimensions: diameter 43mm.

£250–£350

381

ROLEX. A STAINLESS STEEL AND GOLD WRISTWATCH WITH DATE AND BRACELET, REF. 17013, OYSTERQUARTZ, CIRCA 1988.

Movement: cal. 5035, quartz, 11 jewels.

Dial: champagne, applied baton indexes, magnified date aperture

Case: stainless steel and gold Oyster case, screw-down back and crown, no. R682304, stainless steel and gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: *diameter 36mm, bracelet circumference approximately 195mm.*

Accessories: punched guarantee.

£2,000–£3,000



382

EBEL. A LADY'S STAINLESS STEEL, GOLD AND DIAMOND-SET BRACELET WATCH, REF. 181908, WAVE, CIRCA 1990.

Movement: quartz.

Dial: gilt, diamond indexes.

Case: satin-finished stainless steel, gold bezel, back secured by four screw, no. 12602954, integrated stainless steel wave bracelet.

Signed: case, dial movement and bracelet.

Dimensions: diameter 26mm, bracelet circumference approximately 160mm.

Accessories: six spare link, presentation case.

£200-£300



383

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 16200, DATEJUST, CIRCA 1997.

Movement: cal. 3135, automatic, 31 jewels.

Dial: silvered, applied baton indexes, magnified date aperture, centre seconds.

Case: stainless steel Oyster case, screw-down back and crown, no. T702663, stainless steel Jubilee bracelet.

Signed: case, dial, movement and bracelet.

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

Accessories: service guarantee card, pouch.

£3,000-£5,000

384

ROLEX. A STAINLESS STEEL AND GOLD WRISTWATCH WITH DATE AND BRACELET, REF. 17013, OYSTERQUARTZ, CIRCA 1981.

Movement: cal. 5035, quartz, 11 jewels.

Dial: champagne, applied baton indexes, magnified date aperture.

Case: stainless steel and gold Oyster case, screw-down crown and back, no. 7148416, stainless steel and gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 36mm, bracelet circumference approximately 195mm.

£1,500-£2,000



385

FOUR DIAMOND SET WATCH BEZELS, claw and channel set with brilliant-cut diamonds, yellow precious metal mounted, total diamond weight approximately 7.04 carats, the three larger bezels with inner diameters measuring 30mm, the smaller bezel 21mm.

£1,500-£2,000

387

OMEGA. A GOLD PLATED TONNEAU-FORM AUTOMATIC WRISTWATCH WITH DAY, DATE AND BRACELET, SEAMASTER, CIRCA 1979.

Movement: cal. 1020, automatic, 17 jewels, no. 43097970.

Dial: gilt, applied baton indexes, apertures for day and date.

Case: gold plated, snap-on back, no. 1660211, gold plated bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 40mm, width 34.5mm, bracelet circumference approximately 195mm.

£400-£600



388

OMEGA. A STAINLESS STEEL AUTOMATIC RECTANGULAR BRACELET WATCH WITH DATE, REF. 168.0058, CIRCA 1970.

Movement: automatic

Dial: dark blue, applied baton indexes, aperture for date, centre seconds

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

Signed: case, dial, movement and bracelet.

Dimensions: length 39mm, width 33mm, bracelet circumference approximately 185mm.

£100-£200

389

OMEGA. A GOLD PLATED WRISTWATCH WITH DAY, DATE AND BRACELET, REF. 1435, SEAMASTER, CIRCA 1975.

Movement: quartz, 6 jewels.

Dial: gilt, applied indexes, aperture for day in French and English and date, Arabic lettering.

Case: gold plated, snap-on back, gold plated bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 30mm, width 30mm, bracelet circumference approximately 185mm.

£100-£150



390

LONGINES. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. 1569-2, CONQUEST, CIRCA 1970.

Movement: cal. L633.1, automatic, 23 jewels, no. 53183591.

Dial: silvered, applied baton indexes, aperture for date, centre seconds.

Case: stainless steel, screw-down back, no. 17493162.

Signed: case, dial and movement.

Dimensions: diameter 35mm.

£150–£200



391

OMEGA. A STAINLESS STEEL WRISTWATCH, CIRCA 1954.

Movement: cal. 266, manual winding, 17 jewels, no. 14479216.

Dial: silvered, applied Arabic and dagger indexes, subsidiary seconds.

Case: stainless steel, snap-on back, no. 13322 0136

Signed: dial and movement, Dennison case.

Dimensions: diameter 33mm.

£300–£400

392

LONGINES. A GOLD WRISTWATCH, REF. 13322, CIRCA 1959.

Movement: cal. 12.68ZS, manual winding, 17 jewels, no. 10898552.

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

Case: 9ct gold, snap-on back with inscription, Birmingham hallmark for 1959, no. 993308.

Signed: dial and movement, case signed Baume, A.L.D.

Dimensions: diameter 33mm.

£250–£350



393

BAUME & MERCIER. A GOLD AUTOMATIC WRISTWATCH WITH DATE, CIRCA 1990.

Movement: cal. BM892A, automatic, 21 jewels.

Dial: ivory, Roman numerals, aperture for date, centre seconds, sunburst design to centre.

Case: 18ct gold, snap-on back, no. 4280861 MV045075.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£500–£700

394

HUBLOT. A LADY'S STAINLESS STEEL QUARTZ WRISTWATCH WITH WARRANTY CARD, INSTRUCTIONS AND PRESENTATION CASE, REF. B1405.1, CLASSIC FUSION, CIRCA 2007.

Movement: quartz.

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

Case: stainless steel, back secured by six screws, no. 657711, stainless steel folding buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 32mm.

Accessories: warranty card, instructions, presentation case. £800-£1,000



395

CARTIER. A LADY'S STAINLESS STEEL RECTANGULAR WRISTWATCH WITH BRACELET, TANK FRANÇAISE, CIRCA 2000.

Movement: quartz.

Dial: silvered, Roman numerals, secret signature at 10 o'clock.

Case: stainless steel, back secured by four screws, no. 910738CD 2384, sapphire cabochon-set winding crown, stainless steel bracelet with double deployant clasp.

Signed: case, dial, movement and bracelet.

Dimensions: length 24.5mm, width 20mm, bracelet circumference approximately 150mm.

Accessories: presentation case.

£700-£900

396

CARTIER. A LADY'S GOLD RECTANGULAR WRISTWATCH, TANK, CIRCA 1980.

Movement: manual winding, 17 jewels.

Dial: white, Roman numerals.

Case: 18ct gold, back secured by four screws, sapphire cabochon-set winding crown, no. 780878279, 18ct gold deployant buckle.

Signed: case, dial, movement and buckle.

Dimensions: length including lugs 27.5mm, width 20.5mm. £2,000-£3,000



397

CARTIER. A LADY'S WHITE GOLD AND DIAMOND-SET RECTANGULAR WRISTWATCH, TANK AMERICAINÉ, CIRCA 2000.

Movement: quartz.

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

Case: 18ct white gold, bezel set with brilliant-cut diamonds, back secured by eight screws, diamond-set winding crown, 18ct white gold deployant buckle.

Signed: case, dial, movement and buckle.

Dimensions: *length 34mm, width 19mm.*

Accessories: Cartier pouch.

£3,000–£5,000



398

CHOPARD. A STAINLESS STEEL AND DIAMOND-SET LIMITED EDITION WRISTWATCH WITH DATE, HAPPY SPORT IMPERIALE, REF. 28/8507, NO. 2593/3000, CIRCA 2015.

Movement: quartz.

Dial: black, engine-turned chapter ring, applied Arabic and baton indexes, three floating diamonds.

Case: black ceramic and stainless steel, snap-on back, no. 1373763, stainless steel buckle.

Signed: case, dial movement and buckle.

Dimensions: diameter 38mm.

Accessories: presentation case.

£800–£1,000



399

GEORG JENSEN. A STAINLESS STEEL WRISTWATCH WITH DATE, REF. 318, CIRCA 2017.

Movement: quartz.

Dial: black, aperture for date, centre seconds.

Case: stainless steel, snap-on back, no. 003677, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 38mm.

Accessories: International Warranty.

£50–£100

400

SEIKO. A STAINLESS STEEL AUTOMATIC DIVER'S WRISTWATCH WITH DAY AND DATE, REF. 6309-7290, CIRCA 1980.

Movement: automatic, 17 jewels.

Dial: black, luminescent dot indexes, aperture for day and date in Arabic and English, centre seconds.

Case: stainless steel, screw-down back, rotating blue bezel, no. 561303, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 42mm.

£250–£350



401

PANERAI. A TITANIUM AUTOMATIC WRISTWATCH WITH DATE AND 3-DAY POWER RESERVE, LUMINOR SUBMERSIBLE 1950, PAM00305, NO. 0228/1000, CIRCA 2012.

Movement: cal. 9000, automatic, 28 jewels, no. 050039

Dial: black, luminescent dot and baton indexes, subsidiary seconds, aperture for date

Case: titanium, rotating bezel, screw-down sapphire crystal display back, no. 0228/1000, OP 6734 BB 1518321, titanium buckle

Signed: case, dial, movement and buckle

Dimensions: diameter 47mm.

Accessories: certificate, instructions, four spare straps, strap tools and presentation case

£3,000–£5,000

Giovanni Panerai opened the first Officine Panerai shop in Florence in 1860. The shop and workshop was also the city's first watchmaking school.

Panerai became famous for supplying precision instruments to the Italian Royal Navy, this led to the development of "Radiomir", a radium-based powder which brightened the dials of the instruments. This was Patented by Panerai in 1916. The first Radiomir diving watches were created in 1935. These large robust cushion-shaped watches had to meet the specific parameters required by the Navy, Rolex supplied the movements for these original watches.

Today's Panerai wristwatch retain many of these distinctive features which have made them so popular among collectors. They produce unique editions of their models which are released in relatively small numbers.



402

EBEL. A GOLD AND DIAMOND-SET BRACELET WATCH WITH DATE AND MOTHER-OF-PEARL DIAL, REF. 887911, 1911, CIRCA 2000

Movement: quartz.

Dial: mother-of-pearl, applied Roman indexes, date aperture, centre seconds.

Case: 18ct gold, back secured by eight screws, diamond-set bezel, no. 14101231, 18ct gold polished and satin-finished link bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 33mm, bracelet circumference approximately 160mm.

Accessories: three spare link, presentation case. £1,000–£1,500



403

BREGUET, A LADY'S GOLD WRISTWATCH WITH DATE AND BRACELET, REF. 2203B, MARINE, CIRCA 1990

Movement: automatic

Dial: silvered, engine-turned, satin-finished chapter ring, Roman numerals, centre seconds, aperture for date

Case: 18ct gold, coin-edged band, back secured by six screws, 18ct gold link bracelet with double folding clasp

Signed: Case, dial, movement and bracelet signed

Dimensions: diameter 26mm, bracelet circumference approximately 165mm.

£3,000–£5,000

404

BULGARI. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH BRACELET, REF. SCB 38S, DIAGONO, CIRCA 2000

Movement: automatic

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

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

Signed: case, dial, movement and bracelet

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

£700–£900



405

BREITLING. A TITANIUM MULTIFUNCTION FLYBACK CHRONOGRAPH, PERPETUAL CALENDAR WRISTWATCH WITH DIGITAL DISPLAY, COCKPIT, B50, EB5010, CIRCA 2015.

Movement: cal. B50 SuperQuartz.

Dial: blue, luminescent Arabic numerals, applied Arabic numerals, digital displays for split chronograph, alarms, lap function, countdown timer, calendar; UTC worldtime.

Case: titanium, screw-down back, no. 1702876, titanium bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 47mm, bracelet circumference approximately 180mm.

Accessories: International Warranty, Attestation De Chronomètre, instructions, spare links, presentation case and charger. £2,000–£3,000

Breitling was founded in the Swiss Jura in 1884 by Léon Breitling, creating scientific chronographs and timers. In 1934 Breitling patented the breakthrough chronograph with a second pusher at 4 o'clock which resets the chronograph to zero, this innovation would lead to the development of chronograph wristwatch we know today.

The brand became extremely popular with aviators and large orders from the British Airforce were to follow, supplying chronograph instruments for airplane dashboards. The brand has become synonymous with revolutionary technology to conquer the skies.





406

A. LANGE & SÖHNE. A WHITE GOLD CHRONOGRAPH WRISTWATCH WITH PULSOMETER SCALE, 1815 FLYBACK CHRONOGRAPH, CIRCA 2005.

Movement: cal. L951.5 manual winding, 34 jewels, no. 121369.

Dial: back, Arabic numerals, subsidiary dials for constant seconds and 30-minute register, outer track calibrated for pulsations.

Case: 18ct white gold, sapphire display back secured by six screws, 18ct white gold buckle.

Signed: case, dial, movement and buckle.

Dimensions: *diameter 39.5mm.*

£12,000-£18,000

Established in Glashütte, Saxony by Ferdinand Adolph Lange in 1845, A. Lange & Söhne produced some of the most sought-after watches in the world.

The company was forced into a 40 year hiatus when their workshops were destroyed by a bomb at the end of the Second World War. In 1990, Walter Lange, the great grandson of Ferdinand Adolph Lange, revived the brand.

Lange watches are still created in-house to the traditional high standards of the earlier generations of pocket watches. Today, as throughout their history, A. Lange & Söhne produce high quality precision timepieces.

OBJECTS OF VERTU





407

A FANCY-LINK CHAIN, suspending a 9ct gold engine turned swizzle stick and 9ct gold engine turned pen knife, chain stamped '9ct', fobs with UK hallmarks, chain length 40cm. £400-£600

408

A VICTORIAN SILVER PROPELLING PENCIL BY SAMPSON MORDAN & CO., engine-turned with cast foliate bands, initialed, the terminal inset with a round-cut amethyst engraved with intaglio coat of arms, London hallmark for 1829, maker's mark and signed 'S. Mordan & Co; S. Patent', with ring attachment, together with another smaller propelling pencil fob, with ring attachment, unmarked, first length (extended) 12.5cm, second 7.7cm. (2) £60-£80



409

AN AMBER AND MEERSCHAUM CHEROOT HOLDER AND A SILVER LIGHTER, the cheroot holder silver mounted, Glasgow hallmark for 1902, fitted case, together with a lighter with reeded and garland decoration, monogrammed 'FM' and stamped '800' with German purity mark, lengths 7.3cm and 5.8cm. £80-£100

410

A MID 20TH CENTURY PORTUGUESE SILVER AND ENAMEL PILL BOX, heart-shaped and decorated with polychrome plique-à-jour enamel motifs of floral and foliate design, gilt interior, Portuguese assay marks, length 40mm. £100-£150



411

A VICTORIAN GOLD PROPELLING PEN/PENCIL BY SAMPSON MORDAN & CO., engine-turned and signed, the shaft engraved 'T.Gordon, Christmas 1868', with ring attachment, together with a Victorian gold plated engine-turned propelling pencil the terminal inset with carnelian intaglio, with motto 'L'AMITIÉ' above clasped hands, first length extended 12.2cm, second 8.7cm. (2) £200-£300

Provenance: Formerly the property of General Sir Thomas Edward Gordon
General Sir Thomas Edward Gordon (1832-1914), was a British intelligence officer, director of the Imperial Bank of Persia from 1893 to 1914 and reputedly the first person to use the term 'Middle East' when referencing Persia and Afghanistan. Joining the army aged seventeen, Gordon campaigned on the British/Indian north west frontier, serving during the Indian Mutiny, was second in command of the mission to Kāšgar in Chinese Turkestan (1873-74) and fought in the Second Afghan War in 1879. He became Oriental and military secretary at the British Legation in Tehran in 1889 and, in 1891, military attaché. He retired from active duty in 1893 but continued to be involved in Persian affairs until shortly before in death in 1914.





412

AN AUSTRIAN SILVER AND ENAMEL RECTANGULAR BOX, decorated with white, blue, and black enamel and silver inlay decoration, stamped Diana head hallmark for Vienna, together with a small silver box with green guilloché decoration and engine-turned finish, gilt interior, stamped London import marks for 1928, first length 9.3cm. £100–£150

413

OF NELSON INTEREST: A SMALL RECTANGULAR CASE, with hinged lid, the front bearing an oval enamelled portrait of Admiral Lord Nelson, wearing full dress uniform of a Rear Admiral with orders and decorations, the obverse depicting Lady Emma Hamilton, in red gown, holding a spaniel, the portraits within scroll engraved decoration, white metal unmarked, length 32mm. £100–£150

The portrait of Lord Nelson is after John Hoppner, commissioned 1801, the original now in the Royal Collection Trust; the obverse is after the portrait of 'Lady Hamilton as Nature', by George Romney, dated 1782, now in the Frick Collection, New York.



414

A LATE 19TH CENTURY FRENCH SILVER AND ENAMEL CIGARETTE CASE, of Persian inspiration, the parcel-gilt case of oblong form and decorated with engraved foliage with polychrome champlevé enamel motifs to either side, gilt interior, French export marks, length excluding finger chain 9cm. £200–£300

415

A SILVER AIDE MEMOIRE, 1903, of rectangular hinged form, engraved with fleur-de-lys on a cross hatched ground, with blank oval escutcheon at the bottom left, opening to reveal leather interior, including fitted silver mounted pencil, Chester hallmark, maker's mark 'C.C', possibly for Colen Hewer Cheshire, dimensions 10.2 x 7.3cm. £80–£120





416

A FRENCH SILVER GILT THREE DIVISION STAMP BOX BY BOIN-TABURET, the hinged lid with central roundel displaying a Trophy of Love - the symbols of love comprising Cupid's bow and arrows, a pair of doves and a hymeneal torch (named after Hymen, the Greek goddess of marriage), within borders of repeating husk motifs and acanthus leaves to the corners, against an engine-turned ground, numbered '170365', with French silver standard mark for 950, lozenge maker's mark and signed 'BOINTABURET A PARIS', together with a handwritten note stating the box was a gift from the future French Prime Minister Raymond Poincaré to the Duchess of Rutland in 1880, *dimensions 9 x 6 x 1.5cm* £900-£1,200

The French handwritten note reads:

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

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

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

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

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



417

A GOLD COMPACT BY CARTIER, CIRCA 1930, of rectangular form with applied interlocking trefoil motif set with single-cut diamonds, the interior with a fitted mirror and powder compartment, French assay mark, maker's mark, signed 'Cartier Paris', numbered '03704', maker's pouch, *dimensions 7.9 x 6.9cm* £3,000-£5,000

418

AN ART DECO GOLD AND DIAMOND BOX BY CARTIER, 1934,
of rectangular form, the whole with fine engine turned linear decoration,
the thumbpiece set with graduated single-cut diamonds, London hallmark
for 9ct gold, maker's mark 'JC', signed 'Cartier London', original fitted case,
length 8cm. £1,200–£1,500





419

FOUR SILVER CADDY SPOONS, comprising a matched pair, the rectangular handles engraved with Prince of Wales feathers and motto 'ICH DIEN' (I Serve), by Mappin & Webb and Turner & Simpson, both with Birmingham hallmark for 1968, the third with scallop shell bowl and Prince of Wales handle, Sheffield hallmark for 1981, maker's mark for Roberts & Belk, the fourth a Commemorative cast caddy spoon, after the Prince of Wales' Investiture at Caernarvon, 1 July 1969, the design featuring the Prince of Wales feathers, crown, Welsh dragon and motto 'Ich Dien', by C J Vander, London hallmark for 1969, first and second length 6.5cm, third 8.6cm, fourth 7.2cm. (4) £160-£200



420

A SILVER AND PARCEL GILT TRAVELLING CHALICE AND PATTEN, 1873 AND 1874, the chalice with knopped stem and hexafoil foot, the bowl with engraved Corpus Christi inscription, London hallmark, maker's mark for Samuel Smith, together with a small silver twin-handled bowl by F J Ross & Sons, with spot hammered finish, raised on three hoof feet, London hallmark for 1902, chalice height 10.2cm. £80-£100

The chalice bears the inscription 'Cálícem salutáris accípíam et nomen Dómini invocábo' (I will take the chalice of salvation and I will call upon the name of the Lord).



421

FIVE SILVER KIDDUSH CUPS, 1901-1912, of baluster form raised on knopped stems and circular foot, with engraved decoration, hallmarked for Birmingham and London, various makers, largest cup height 12.3cm. £100-£150



422

A PAIR OF SILVER EARLY 19TH CENTURY CHAMBERSTICKS, of circular form with leaf-capped ring handles and foliate gadrooned borders, detachable drip pans and conical snuffers, monogrammed, by Solomon Hougham, London 1816, (partial hallmark to drip pans and snuffers), diameter 9.8cm. £260-£300



423

A PAIR OF SILVER BON BON DISHES, BY GOLDSMITHS & SILVERSMITHS CO. LTD, 1903, of oval form, pierced and with foliate decoration, London hallmark, and another of basket form by William Comyns, 1892, London hallmark, first pair length 16.5cm, third diameter 12cm. (3) £100-£150



424

A PAIR OF SILVER MOUNTED WINE COASTERS, with beaded rims, turned wooden bases, and central silver bosses, Birmingham hallmark for 1993, maker's mark for W I Broadway & Co., together with a further coaster by the same maker, Birmingham hallmark for 2009, and a fourth, a half bottle coaster by J. M. & S., London hallmark for 2001, first pair diameter 13.5cm, third 12.3cm, fourth 9.5cm. (4) £60-£80





425

A LIGHTER BY CARTIER, the mottled hardstone body with gold plated mounts, signed 'Cartier Paris', numbered 'C88534', length 7cm. £80-£120

426

A 9CT GOLD LIGHTER BY ALFRED DUNHILL & SONS, 1929, of plain polished form, with engraved initials 'A.D.L', London hallmark, maker's mark 'A.D', signed 'Dunhill', numbered '143752', diameter 26mm. £400-£600



427

A LATE VICTORIAN SILVER MINIATURE SHIP'S 'PORT LANTERN' TABLE SPIRIT LIGHTER, of tri-form design, with hinged carrying handle and inset with domed cranberry glass 'light', the detachable cover enclosing wick, by Lawrence Emanuel, hallmarked for Birmingham 1896, the base engraved by retailer, 'Weir Silversmith Glasgow', monogrammed, dimensions 8.5 x 4.5 x 5.8cm. £300-£400





428

A 19TH CENTURY GOLD MOUNTED SCENT BOTTLE, the faceted glass bottle of ovoid form, the gold mount with applied monogram to the hinged cover, indistinct assay mark, replacement stopper, length 6.5cm.

£200-£300

429

A CHINESE AGATE AND FRENCH SILVER MOUNTED SNUFF BOTTLE / LIGHTER, LATE 19TH - EARLY 20TH CENTURY, the agate carved with foliage, the silver and silver-gilt mounts chased and depicting flowerheads, leaves, birds, fish and insects, the underside centred with a metal vesta striker, flanked with engraved decoration, French assay marks, indistinct maker's mark, collar engraved 'MAQUET', height 10cm.

£300-£500



430

A SET OF THREE FRENCH GLASS PERFUME BOTTLES, the lozenge-shaped bottles with faceted glass stoppers and gilt collets, to a fitted gilt metal display case with applied gilt metal garland motif decoration, bottle height 10.5cm, case 9.5 x 8.5cm.

£200-£300

431

AN ART NOUVEAU NEPHRITE LETTER OPENER, EARLY 20TH CENTURY, the handle carved to depict a maiden in classical dress, to a polished blade, nephrite jade untested, *length 25cm.* £800-£1,200



432

A CARVED NEPHRITE CANE HANDLE, EARLY 20TH CENTURY, possibly Russian, realistically carved to depict a seated bear, with raised paw and rose-cut diamond eyes, the base engraved with stylised decoration to include stars, flowerheads and foliate sprays, nephrite jade untested, *height 7.5cm.* £1,000-£1,500





433

ASSORTED DANISH SILVER FLATWARES BY GEORG JENSEN, Comprising an 'Acorn' pattern cheese slicer, two salt spoons, one preserve spoon and one teaspoon, and a 'Cactus' pattern silver handled paper knife, assorted Jensen marks, and import marks, *cheese slicer length 21cm.* £100–£140

434

A DANISH SILVER 'ORNAMENTAL' PRESERVE SPOON BY GEORG JENSEN, numbered 21, hallmarked (in use from 1945), import marks for London 1960, together with a silver-gilt enamelled Annual spoon, 1971, by Georg Jensen, the terminal with white enamel flowerhead, *lengths 13.5cm and 15cm.* (2) £80–£100



435

A DANISH 'ACORN' PATTERN SILVER BRUSHING SLIDE BY GEORG JENSEN, with Copenhagen Three Towers mark for year of manufacture (1926), Assay Master mark for C F Heise and George Stockwell, import mark for London 1925-1926 and a silver berry spoon with fruiting knob finial, by Georg Jensen, numbered 38, Copenhagen Three Towers mark for year of manufacture 1922, C.F. Heise mark, George Stockwell import marks for London 1922, *lengths 32.5cm and 24cm respectively.* £100–£150

George Stockwell & Co Ltd were importers of silver and assay agents, registered in 1907 and were one of the main importers of Jensen silverwares in the UK.

436

A DANISH 'CACTUS' PATTERN SILVER AND GREEN ENAMELLED FOOTED SALT, designed by Gundorph Albertus, for Georg Jensen, numbered 629, with designer's mark, hallmarked for 1933-44, together with a silver circular money clip, numbered 267, salt diameter 6cm, money clip diameter 5cm. (2) £80-£120

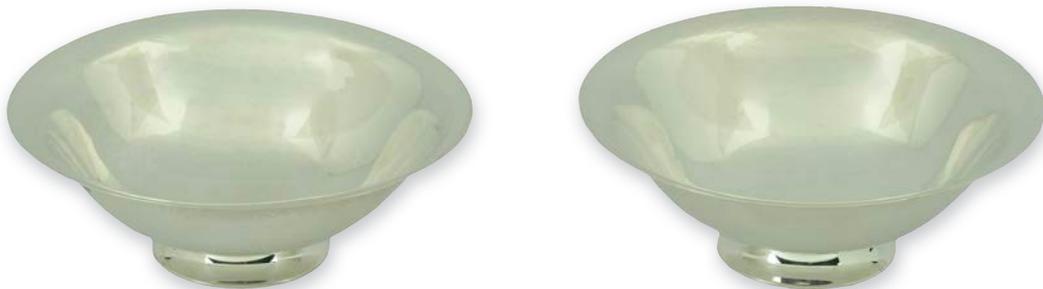


437

A PAIR OF DANISH SILVER 'MOONLIGHT' GRAPE SCISSORS BY GEORG JENSEN, 1921, numbered 136, Copenhagen hallmark, assay mark for C.F.Heise, London import mark, George Stockwell sponsor's mark, together with a matched pair of sugar tongs by Georg Jensen, London import marks for 1951 and 1963, grape scissors length 14.5cm. (3) £100-£140

438

A MATCHED PAIR OF DANISH SILVER FOOTED DISHES BY GEORG JENSEN, of shallow flared design, raised on circular foot, the first by designer Harald Nielsen, with designer's initials 'N H', and hallmarked for 1915-1919, numbered 575C, the second stamped 'DENMARK STERLING GEORG JENSEN SILVERSMITHS LTD', numbered 575C, diameter 12.7cm. £100-£150



439

A DANISH SILVER CIRCULAR SHALLOW TWIN-HANDLED DISH BY GEORG JENSEN, numbered 493, raised on pierced work and beaded foot, maker's mark, import marks for George Stockwell, London 1927, together with a silver brandy saucepan by Georg Jensen, numbered 55A, with beaded border and turned ebonised wood handle, maker's mark in use between 1925–1932, dish diameter (excluding handles) 10.5cm. £100–£140



440

A COLLECTION OF MISCELLANEOUS SILVER ITEMS, including a pepper in the form of a Chinese pagoda, a small salver bearing crest, by Walker and Hall, a two small silver dishes, a pair of George III sugar tongs by Hester Bateman, an Irish silver butter knife, etc., various makers and dates, various lengths. (Quantity) £150–£200

441

A DANISH SILVER SHALLOW DISH AND COVER BY GEORG JENSEN, designed by Harald Nielsen, numbered 224, the base raised on slender circular foot, the lid with carrying handle and inset with concave hardwood disk, stamped 'H N', stamped 'DENMARK STERLING 925s', maker's marks for 1933–1944, dimensions 12.9cm x 5.7cm. £100–£140





442

A LATE VICTORIAN SILVER DISH, of elongated quatrefoil design, raised on oval foot, with repeating S-scroll borders, by Frazer & Haws, London 1894, the base engraved 'FRAZER & HAWES 51 REGENT STREET', length 35cm. £200–£300

443

A SMALL COLLECTION OF MISCELLANEOUS SILVER ITEMS, comprising cream jug of baluster form, a pairs of salts by Charles Stuart Harris, each on three hoof feet, a matched pair of bright-cut decorated salts, a set of four salt spoons, an ovoid pepper by Georg Jensen of Denmark, and a hinged lidded mustard by Nathan & Hayes, various makers and dates, various lengths. (Quantity) £100–£120

444

A SILVER COMMEMORATIVE CORNUCOPIA BY A.E. JONES, BIRMINGHAM 1973, inscribed with band of Celtic text: '1000 years of English Monarchy, Edgar to Elizabeth II AD 973–1973', with griffin head terminal, with Celtic strapwork detail, raised on two claw feet, with gilt interior, stamped to the underside 'A.D.1117', with gilt interior, height 15cm. £100–£120





445

A SILVER 'CHRISTMAS SURPRISE' BAUBLE BY STUART DEVLIN, 1985, the spherical bauble polished with gilt spot decoration, opening to reveal two three-dimensional polychrome enamelled figures watching television, London hallmark, maker's mark, numbered '41', diameter 5cm.

£100-£120



446

A SILVER GILT 'SURPRISE' EGG BY STUART DEVLIN, the two section egg with brushed finish and polished collar, opening to reveal a hedgehog hiding amongst the foliage, with green enamel 'grass' underfoot, the base with maker's mark and London hallmark for 1978, Limited Edition number 217 of 300, the fitted case signed 'Stuart Devlin' and retailed by Boodle and Dunthorne, with wooden stand, length 9cm, outer diameter 15.6cm.

£200-£300



447

FA SILVER AND PARCEL GILT INK STAND BY STUART DEVLIN, 1969, of circular form, the off-centre inkwell with hinged cover, containing silver gilt topped glass well below, the sides of pierced textured abstract design, maker's mark SD, full London hallmark, diameter 9.8cm.

£100-£150





448

A SILVER TOAST RACK BY ARCHIBALD KNOX FOR LIBERTY & CO., 1905, the six section rack of angular form with Celtic knot accents, on four bun feet, Birmingham hallmark, bearing retailer's mark 'L&Co' and signed 'Cymric', dimensions 112 x 65 x 132mm. £800-£1,200

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

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

Literature:

Tilbrook, A. J., *The Designs of Archibald Knox for Liberty & Co.*, Ornament Press, 1976.

Martin, Stephen A., *Archibald Knox*, ArtMedia Press, 2001.

449

A SILVER WAITER BY OMAR RAMSDEN, 1937, with spot hammered finish, centred with engraved initial 'M', with castellated rim and shallow reeded foot, the base engraved 'OMAR RAMSDEN ME FECIT', with maker's mark, full London hallmark, diameter 17cm. £300-£400





450

A LATE 19TH CENTURY RUSSIAN SILVER CIGARETTE CASE BY PAUL FREDERIK SOHLMAN, engraved with Pan-Slavic decoration and inscription, hinged match strike with vesta compartment to end, gilt interior, St. Petersburg, maker's mark 'P.S', 84 standard, length 12cm. £300-£500

451

AN ART DECO BURR WOOD CIGARETTE CASE, RUSSIAN, CIRCA 1925, the cushion-shaped case with applied gold-mounted gem-set motifs, to include diamond-set interlocking initials, an enamel cockerel and gold Russian Imperial Coat of Arms, with match strike to one end, length 11cm. £200-£300

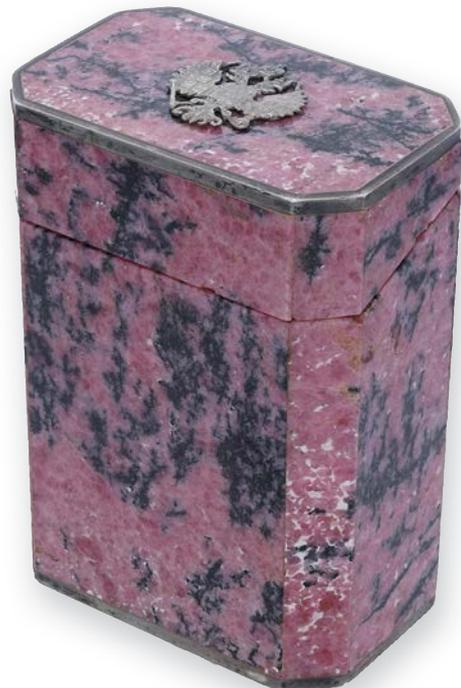


452

A RUSSIAN SILVER AND ENAMEL SALT BY ANDREY BRAGIN, CIRCA 1900, of circular form, decorated with polychrome champleve enamel in geometric Pan-Slavic pattern, St. Petersburg, maker's mark in Cyrillic, 88 standard, diameter 38mm. £100-£150

453

A RHODONITE BOX, Russian, of rectangular canted-corner form, the whole formed of polished rhodonite panels, with applied Russian Imperial Coat of Arms, opening to reveal a lined interior, unmarked, height 9.5cm. £400-£600



454

A RUSSIAN SILVER TROMPE L'OEIL CIGAR BOX, ST. PETERSBURG, 1891,
of rectangular form, engraved and designed to simulate a wooden cigar box with
labels and import tax bands, gilt interior, maker's mark 'I.Ye' in Cyrillic, dated, with
initials 'JB' in Latin, 84 standard, length 14cm. £2,000–£3,000





455

AN ENAMEL AND GOLD PROPELLING PENCIL FOB BY CARTIER, CIRCA 1930, the polished gold case with black and white enamel cross and dot decoration, removing to reveal a finely reeded extendable pencil, the terminal with plain polished seal, case with suspension loop, French assay marks, indistinct maker's mark, signed 'CARTIER', case length excluding suspension loop 5cm. £800–£1,200

456

AN EARLY 20TH CENTURY FRENCH ENAMEL AND MOTHER-OF-PEARL PARASOL HANDLE, formed of tapered and polished mother-of-pearl, with pink guilloché enamel collar and handle, with white enamel borders and mother-of-pearl inset to the base within a surround of seed pearls and pink gemstones, mounted in silver, indistinct partial assay marks, numbered '0444', in original tooled leather case by A. Risler & Garre, Paris, length 32cm. £800–£1,200

The use of translucent pink enamel over an engine-turned ground between borders of opaque white enamel is seen on many objets, clocks and jewels by Cartier during the Belle Epoque. Inspired by the enamels of Fabergé, these works were originally supplied to Cartier by workshops in St. Petersburg and Moscow, before Cartier Paris started producing their own Russian inspired pieces circa 1906.



End of Sale

NOONANS
MAYFAIR

JUNE TO JULY 2022

NOONANS FREE VALUATION DAYS

BERKHAMSTED

16 JUNE & 14 JULY

BERKHAMSTED TOWN HALL
196 HIGH STREET
BERKHAMSTED HP4 3AP

NORWICH

4 JULY

MAIDS HEAD HOTEL
20 TOMBLAND, NORWICH NR3 1LB

SHAFTESBURY

9 JUNE

SHAFTESBURY ARTS CENTRE
BELL STREET
SHAFTESBURY SP7 8AR

HAMPSTEAD

29 JUNE

BURGH HOUSE &
HAMPSTEAD MUSEUM
NEW END SQUARE
LONDON NW3 1LT

RICHMOND

6 JULY 10 AM-3 PM

RICHMOND HILL HOTEL
144-150 RICHMOND HILL
RICHMOND-ON-THAMES TW10 6RW

WELLS

8 JUNE

WELLS TOWN HALL
MARKET PLACE
SOMERSET BA5 2RB



16 BOLTON STREET
MAYFAIR LONDON W1J 8BQ
T. 020 7016 1700
WWW.NOONANS.CO.UK

LOOKING TO SELL OR BUY COINS,
MEDALS, BANKNOTES, JEWELLERY,
WATCHES OR ANTIQUITIES?
TRUST OUR EXPERTS

9 NOVEMBER 2021; LOT 1
FIRST ISSUE OF FINE GOLD,
SOVEREIGN OF THIRTY SHILLINGS
HAMMER PRICE: £140,000

DIAMONDS

DIAMONDS ARE ASSESSED ACCORDING TO THE FOUR C'S

1. CARAT WEIGHT

1 Carat equals 0.2 Grams.

2. CUT

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

3. COLOUR

Unless regarded as a 'fancy' coloured diamond, all diamonds are graded on their lack of colour.

4. CLARITY

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

Please note the four cs of a diamond cannot be fully assessed whilst the stone is mounted. The approximate gradings provided in the condition reports are estimations, made by the specialists whilst the stones were mounted 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.

COLOUR GRADES

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

CLARITY GRADES

GIA	CIBJO	DESCRIPTION
Flawless (FL)	Loupe Clean (LC)	Shows no inclusions or blemishes
Internally Flawless (IF)	Loupe Clean (LC)	Shows no inclusions 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

INDEX OF MAKERS

MAKER	LOT
MALCOLM APPLEBY	49
E. BAKO	359
BAUME & MERCIER	393
BOUCHERON	358
RENÉ BOVIN	238
BREGUET	403
BREITLING	376, 405
BUCCELLATI	284, 285
BULGARI	56, 157, 159, 404
CARTIER	41, 112, 113, 168, 248, 269, 270, 302, 328, 395, 396, 397, 417, 418, 425, 455
CHAUMET	262
CHOPARD	398
JOHN DONALD	275
STUART DEVLIN	445–447,
EBEL	355
PAUL FLATO	169
GARRARD & CO.	315
GAY FRÈRES	158, 365
GOLDSMITHS & SILVERSMITHS CO. LTD.	330, 423
HANHART	375
HERMÈS	39
HEUER	377
CHARLES HOLL	40
HUBLLOT	394
JAEGER LECOULTRE	362, 363,
GEORG JENSEN	46, 47, 399, 433, 434, 435, 436, 437, 438, 439, 441, 443,
ARCHIBALD KNOX	448
LALAOUNIS	85, 86
A. LANGE & SÖHNE	406
LE COULTRE & CIE.	342
LONGINES	340, 373, 390, 392
LUND & BLOCKLEY	341
MIKIMOTO	127, 130

MAKER	LOT
WIWEN NILSSON	80
DORRIE NOSSITER	205
OMEGA	339, 350, 364, 366, 369, 379, 387, 388, 389, 391
PANERAI	401
OMAR RAMSDEN	449
ROLEX	372, 381, 383, 384, 386
SAMPSON MORDAN & CO.	408, 411
SEIKO	380, 400
TIFFANY & CO.	214, 217
TISSOT	367
TUTIMA	374
ULYSSE NARDIN	365
VACHERON CONSTANTIN	348
KURT WEISS	42



COMMISSION FORM

JEWELLERY, WATCHES AND OBJECTS OF VERTU
14 JUNE 2022

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned overleaf. These bids are to be executed as cheaply as is permitted by other bids or any reserve.

I understand that in the case of a successful bid, a premium of 24 per cent (plus VAT if delivered or collected within the UK) will be payable by me on the hammer price of all lots.

Please see the Terms and Conditions of Business for any other charges which may be applicable.

Please ensure your bids comply with the steps outlined below:

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

Bids of unusual amounts **will be rounded down** to the bid step below and will **not** take precedence over a similar bid unless received first.

NOTE:

All bids placed other than via our website should be received by 4 PM on the day prior to the sale. Although we will endeavour to execute any late bids, Noonans cannot accept responsibility for bids received after that time. It is strongly advised that you use our online Advance Bidding Facility. If you have a valid email address bids may be entered, and amended or cancelled, online at www.noonans.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments, Bids posted to our office using this form will be entered by our staff using the same Advance Bidding Facility. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

SIGNED

NAME (block capitals)

CLIENT CODE

ADDRESS

TELEPHONE

EMAIL

If successful, payment can be made in the following ways:

Credit/Debit card online via www.noonans.co.uk

Bank Transfer

Bankers: Lloyds; Address: 39 Piccadilly, London W1J 0AA; Sort code: 30-96-64; Account No.: 00622865;

Swift Code: LOYDGB2L; IBAN: GB70LOYD30966400622865; BIC: LOYDGB21085

Cheque payable to Noonans

Cash up to a maximum of £5,000

All payments to be made in pounds sterling.

Please note payment is due within five working days of the end of the auction.

YOUR BIDS MAY BE PLACED OVERLEAF



COMMISSION FORM

JEWELLERY, WATCHES AND OBJECTS OF VERTU
14 JUNE 2022

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

Table with 6 columns: LOT NO., £ BID, LOT NO., £ BID, LOT NO., £ BID. The table is currently empty for data entry.

SALEROOM NOTICES:

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

SUCCESSFUL BIDS

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

PRICES REALISED

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

CONDITIONS MAINLY CONCERNING BUYERS

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Noonans Auctions Ltd. ("Noonans") that he acts as agent on behalf of a named principal. Bids will be executed in the order that they are received.

2 Minimum increment

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

3 The premium

The buyer shall pay to Noonans a premium of 24% on the 'hammer price' and agrees that Noonans, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 16.

4 Value Added Tax (VAT)

The buyers' premium is subject to the current rate of Value Added Tax if the lot is delivered to or collected by the purchaser within the UK.

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

5. Artist's Resale Rights (Droit de Suite)

Lots marked ARR in the catalogue indicate lots that may be subject to this royalty payment. The royalty will be charged to the buyer on the 'hammer price' and is in addition to the buyers' premium. Royalties are charged on a sliding percentage scale as shown below but do not apply to lots where the hammer price is less than 1000 euros. The payment is calculated on the rate of exchange at the European Central Bank on the date of the sale.

All royalty charges are paid in full to The Design and Artists Copyright Society (DACS).

Portion of the hammer price	Royalties
From 0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

6 Payment

When a lot is sold the buyer shall:

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

7 Noonans may, at its absolute discretion, agree credit terms with the buyer before an auction

under which the buyer will be entitled to take possession of lots purchased up to an agreed amount in value in advance of payment by a determined future date of the 'total amount due'.

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

9 Collection of purchases

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

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

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

(c) The packing and handling of purchased lots by Noonans staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at Noonans' discretion. In no event will Noonans be liable for damage to glass or frames, regardless of the cause. Bulky lots or sharp implements, etc., may not be suitable for in-house shipping.

11 Buyers' responsibilities for lots purchased

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

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

12 Remedies for non-payment or failure to collect purchase

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

- (a) to proceed against the buyer for damages for breach of contract.
- (b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction.
- (c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to Noonans any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller.

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

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

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

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

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

13 Liability of Noonans and sellers

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

(b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to Noonans within 15 days of the date of the auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If Noonans is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot free from any third party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, provided that the buyer shall have no rights under this Condition if:

- (i) the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or
- (ii) the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of scientific processes not generally accepted for use until after publication of the catalogue or a process which was unreasonably expensive or impractical.

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

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

CONDITIONS MAINLY CONCERNING SELLERS AND CONSIGNORS

14 Warranty of title and availability

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

15 Reserves

The seller shall be entitled to place, prior to the first day of the auction, a reserve at or below the low estimate on any lot provided that the low estimate is more than £100. Such reserve being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of Noonans. Noonans may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller.

16 Authority to deduct commission and expenses

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

17 Rescission of sale

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

18 Payment of sale proceeds

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

19 If the buyer fails to pay to Noonans the 'total amount due' within 3 weeks after the auction, Noonans will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Noonans' opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit Noonans to take instructions from the seller, the seller authorises Noonans at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and

insure the lot sold, to settle claims made by or against the buyer on such terms as Noonans shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer if appropriate.

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

21 Charges for withdrawn lots

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

22 Rights to photographs and illustrations

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

23 Unsold lots

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

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

GENERAL CONDITIONS AND DEFINITIONS

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

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

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

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

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

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

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

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

32 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. Noonans hereby submits to the exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

33 In these Conditions:

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

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

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

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

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

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

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

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

34 Vendors' commission of sales

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

Insurance is charged at 1.5 per cent of the hammer price.

35 VAT

Commission, illustrations, insurance and expenses are subject to VAT if the seller is resident in the UK.

AT NOONANS OUR EXPERTISE EXTENDS BEYOND THE KNOWLEDGE WITHIN OUR SPECIALIST DEPARTMENTS TO INCLUDE ALL ASPECTS OF OUR AUCTION HOUSE, FROM OUR PHOTOGRAPHY STUDIO TO OUR ADVANCED PROPRIETARY ONLINE BIDDING SYSTEM.

We're a close-knit team of experts with deep knowledge across our specialist subjects: banknotes, coins, detectorist finds, historical & art medals, jewellery, medals & militaria, tokens and watches. Focusing on these fascinating items, we share this expertise with an international community of sellers and buyers.

Each sale item that passes through our Mayfair auction house is appraised by an expert recognised as a leading authority in a particular field of interest, ranging from ancient coins and military medals to jewellery and vintage watches. This depth of knowledge across all departments sets us apart from other generalist auctioneers.

SELL WITH US

Respected worldwide for the breadth and depth of our specialist expertise, we can connect you to a broad, deep pool of potential buyers. Over the years, we've brought together an international community of people who share our particular passion. As recognised experts, with a vast store of freely available in-house knowledge and experience, we've earned the trust of buyers across the globe.

Our fees are transparent. Unlike many other auction houses, we don't charge for collecting your lots, photography or marketing and there's no minimum lot charge.

Not surprisingly, our position as a trusted authority, with deep global reach, often leads to the achievement of higher than expected prices at auction.

Free valuation

If you're interested in selling your items and you'd like a free auction valuation, without obligation, our specialists will be happy to help. You can submit online or bring your sale item to a valuation day at our Mayfair auction house or at a regional venue. Alternatively, request a home visit.

BUY WITH US

We're here for you, whether you're an experienced collector with a depth of knowledge or an occasional buyer attracted to a particular piece of jewellery or vintage watch.

Be assured that the item in question has been accurately described and photographed, detailing all available information, from its provenance to its current condition. Be certain that our price estimate is fair and sensible.

Delve deep into our website and you'll discover a vast store of helpful background data, including prices achieved for similar items at previous auctions. Informed and empowered, study our detailed online catalogue, then place your bid in complete confidence.

NOONANS
MAYFAIR



WWW.NOONANS.CO.UK