

NOON
MAYFAIR SALES

JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU
TO INCLUDE LOUIS OSMAN: THE JENKINS FAMILY COLLECTION

26 NOVEMBER 2024 AT 12 NOON



FEATURED ABOVE
LOT 371
A 22CT GOLD AZURITE
CRYSTAL AND SAPPHIRE
NECKLACE BY LOUIS
OSMAN, 1982

BACK COVER
LOT 511
PATEK PHILIPPE
A GOLD AUTOMATIC
WRISTWATCH
REF. 343

AUCTION

AN AUCTION OF:
JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU
TO INCLUDE LOUIS OSMAN;
THE JENKINS FAMILY COLLECTION

DATE:
26 NOVEMBER 2024 AT 12 NOON

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ORDER OF SALE

JEWELLERY, WATCHES SILVER & OBJECTS OF VERTU

TO INCLUDE LOUIS OSMAN: THE JENKINS FAMILY COLLECTION

TUESDAY 26 NOVEMBER AT 12 NOON

JEWELLERY	1-470
WATCHES	471-542
SILVER & OBJECTS OF VERTU	543-639

VIEWING

MONDAY 18 NOVEMBER **TRADE VIEWING BY APPOINTMENT ONLY** 10 AM-4.30 PM

THURSDAY 21 NOVEMBER 10 AM-4.30 PM

FRIDAY 22 NOVEMBER 10 AM-4.30 PM

SUNDAY 24 NOVEMBER 12 NOON-4 PM

MONDAY 25 NOVEMBER 10 AM-4.30 PM

NO VIEWING ON SALE DAY

ALL LOTS ARE AVAILABLE TO VIEW ONLINE WITH FULL ILLUSTRATIONS
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BERKHAMSTED

14 NOVEMBER & 12 DECEMBER
10 AM-2 PM
TOWN HALL
196 HIGH STREET
HERTFORDSHIRE HP4 3AP

BLACKHEATH

4 DECEMBER 10 AM-2 PM
THE CONSERVATOIRE
19-21 LEE ROAD
BLACKHEATH VILLAGE, SE3 9RQ

BRIDPORT

8 NOVEMBER 10 AM-2 PM
THE BULL HOTEL
34 EAST STREET, DORSET DT6 3LF

HAMPSTEAD

13 NOVEMBER & 11 DECEMBER
11 AM-4 PM
BURGH HOUSE
NEW END SQUARE, LONDON NW3 1LT

KINGSBRIDGE

15 NOVEMBER 10 AM-2 PM
HARBOUR HOUSE
THE PROMENADE, DEVON TQ7 1JD

MARLOW

6 NOVEMBER & 10 DECEMBER
10 AM-3 PM
DANESFIELD HOUSE HOTEL
HENLEY ROAD, MEDMENHAM
BUCKINGHAMSHIRE SL7 2EY

PETERSFIELD

7 NOVEMBER & 12 DECEMBER
10 AM-3 PM
SKY PARK FARM, HAMPSHIRE GU31 5PT

RICHMOND-ON-THAMES

14 NOVEMBER & 5 DECEMBER
10 AM-3 PM
RICHMOND HILL HOTEL
144-150 RICHMOND HILL
SURREY TW10 6RW

SHAFTESBURY

14 NOVEMBER 10 AM-2 PM
GROSVENOR ARMS HOTEL
HIGH STREET, DORSET SP7 8JA

WELLS

13 NOVEMBER 10 AM-2 PM
THE SWAN HOTEL
SADLER STREET
SOMERSET, BA5 2RB

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

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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.

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

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WATCHES

All watches are sold as viewed.

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

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

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

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NOONANS
MAYFAIR

ENTRIES INVITED FOR OUR 2025 AUCTIONS OF
JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU

18 MARCH
CLOSING FOR ENTRIES 2 FEBRUARY



AN EMERALD NECKLACE, BRACELET
AND EAR CLIP SUITE BY PÉRY & FILS
FRENCH, CIRCA 1960
SOLD IN SEPTEMBER 2024
HAMMER PRICE: £9,500

ALL ENQUIRIES PLEASE CALL
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JEWELLERY@NOONANS.CO.UK

JEWELLERY

LOT
No 325





1
 A PAIR OF DIAMOND EARRINGS, each designed as a crowned heart and set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.40 carat, length 26mm. £600–£800



2
 A PAIR OF GEM-SET EAR CLIPS, the polished quatrefoils bezel-set with pear-shaped gemstones including amethyst, citrine and green and pink tourmalines, stamped '750', length 22mm.

£400–£600



3
 A PAIR OF DIAMOND EAR CLIPS, of hollow sculpted form, each inset with a row of brilliant-cut diamonds, stamped '18k', total diamond weight approximately 0.66 carat, with hinged fittings, length 23mm.

£600–£800



4
 A PAIR OF EARRINGS, of fanned bombé form and with reeded detailing, stamped '750', length 23mm.

£400–£500

5
 A 9CT GOLD TRACK-LINK BRACELET, of undulating outline, the bracelet composed of polished and textured links, maker's mark 'JG&S', Birmingham hallmark 1987, length 20.3cm.

£1,000–£1,500





6

A CHARM BRACELET, suspending various charms to include a 9ct gold car, carriage and racing cart, together with two loose 9ct gold charms designed as a steam roller and an engine carriage, various hallmarks, chain length 18cm.

£500–£700

7

A DIAMOND RING BY GRAFF, the concave panel set with brilliant-cut diamonds, between tapering textured shoulders, signed, stamped '18CT', total diamond weight approximately 0.45 carat, ring size O–P.

£400–£600



8

A DIAMOND ETERNITY RING, pavé-set throughout with graduated brilliant-cut diamonds, stamped '750', total diamond weight approximately 2.50 carats, ring size R.

£1,000–£1,500

9

A 9CT GOLD FANCY-LINK NECKLACE, of alternating loop and pierced collet design, UK hallmark, length 74cm.

£700–£900





10

A MID 19TH CENTURY GARNET AND EMERALD BROOCH, the openwork lozenge with engraved scroll decoration and set with four oval garnet cabochons, with cushion-shaped emerald highlights between, with a glazed compartment to the reverse, mounted in gold, length 6.2cm.

£200–£300



11

A 19TH CENTURY ENAMEL AND DIAMOND LOCKET, the red and green enamel designed to imitate bloodstone, with applied rose-cut diamond star, the gold mount of chased foliate design, with fleur-de-lys claws and ropetwist detailing, opening to reveal a hairwork plaque within a glazed compartment, partial French import marks, length including bale 32mm.

£200–£300



12

A PEARL AND ENAMEL MOURNING RING, CIRCA 1825, with a glazed panel to the centre revealing woven hairwork, within a surround of half-pearls and black enamel, the gold mount with scroll and foliate decoration and the shoulders with further half-pearls, the reverse engraved 'Mary Pountney / ob 23 Aug.t 1825 / at 52', (pearls untested, one deficient), rubbed hallmark, ring size O–P.

£150–£200



13

A HARDSTONE CAMEO BROOCH AND A PAIR OF HARDSTONE CAMEO EARRINGS, each carved to depict the profile of a classical female figure and mounted to an embellished gold frame, the brooch stamped '9CT' the earrings later adapted, first length 35mm. £200–£300

14

A 19TH CENTURY ITALIAN MICRO-MOSAIC BROOCH, of rectangular form, depicting the Pantheon, Rome, within blue glass surround, mounted in gold, Papal States' mark for Rome (1815–1870), length 32mm.

£200–£300





15

A FLORAL GARNET NECKLACE, CIRCA 1820, the necklace composed of garnet flowerhead clusters spaced by circular-cut stones and suspending a matching cluster drop, mounted in gold, later clasp fitting, (one stone deficient), length approximately 40cm.

£800-£1,000

16

A CHARM BRACELET, suspending various floral charms, most gem-set and with vari-coloured enamel decoration, clasp misstruck, length 19cm.

£300-£400





Both sides illustrated

17

A GEORGE III SPADE GUINEA, rubbed, together with a nugget of gold, gross weight 20.8gm.
£600–£800

According to a PMI test on an XRF Analyzer the ingot is testing as 22ct gold.

18

A LONG GUARD CHAIN WITH SOVEREIGN PENDANT, the belcher-link chain with swivel clasp, applied plaque stamped '9ct', suspending an Edwardian sovereign, 1909, in pendant fitting, stamped '9ct', chain length 152cm. £1,200–£1,500



19

A PAIR OF 19TH CENTURY HAIRWORK PANEL CUFFLINKS. the oval glazed gold panels each containing braided hair, with single elongated link connectors, panel lengths 17.5mm.
£200–£400

20

OF RAILWAY AND ENGINEERING INTEREST: A 19TH CENTURY GOLD STICK PIN, set with a half-pearl beneath a circular surmount engraved 'HARPE* / 1863', the surround with engraved steam train, fence and pylon, with ropetwist wire detailing, (pearl untested), length 9.5cm. £100–£150

Harper & Co. was founded in Aberdeen in 1856 by brothers John and Hugh Harper. Originally an iron gate and wire manufacturing business, the firm went on to become one of Scotland's most important engineering firms. In 1863 John Harper registered a patent for a wire straining device that became crucial in the development of suspension bridges. Between 1870 and 1910 the company built sixty suspension bridges all over the world.



21

A COLLECTION OF ANTIQUE STICKPINS, comprising a cabochon garnet example, three gold seed pearl horseshoe examples, a chrysoberyl cat's eye and seed pearl cluster example and two further examples, largest terminal length 20mm. £400–£600



22

TWO OPAL STICKPINS, CIRCA 1900, the first claw set with an oval cabochon opal, the second with millegrain detailing, both mounted in gold, the second stamped '15ct', both cased, terminal lengths 14mm and 11mm. £280–£320



23

A LAPIS LAZULI SEAL RING BY CROPP & FARR, the oval plain polished lapis lazuli plaque in a tapering 9ct gold mount, maker's mark, UK hallmark, ring size P–Q. £150–£200

24

A HARDSTONE SIGNET RING, the plain polished bloodstone mounted in 18ct gold, UK hallmark, ring size N. £300–£500



25

AN 18CT GOLD SIGNET RING, 1911, the oval plaque plain polished and between tapered scroll shoulders, Chester hallmark, ring size M. £200–£300



26

TWO ANTIQUE STICK PINS, the first designed as a running fox, the second as a polychrome enamel bird on a branch, with rose-cut diamonds to the wings and eye, both mounted in gold, associated cases, lengths 6cm. £100–£150



27

AN ANTIQUE DIAMOND DOG PIN, realistically modelled as a running hound, set throughout with rose-cut diamonds and with gem-set cabochon eye, mounted in silver and gold, (later adapted), length 40mm. £150–£200



THE RAVENSWORTH CASTLE POSY RING



28

A MEDIEVAL GOLD POSY RING, EARLY 14TH CENTURY, with rectangular cross section hoop, the exterior finely engraved with Lombardic script **'+.DE:LI:PENSEZ:PAR:KI:MEAVEZ'** translating as 'Think of him by whom you have me', with plain interior, ring size very approximately T–W (band oval). £4,000–£5,000

Provenance: This ring was found by a metal detectorist in August 2021 at Ravensworth in North Yorkshire. It has been recorded on the Portable Antiquities Scheme database ref: DUR-4301BA and disclaimed as Treasure.

The ring was found close to Ravensworth Castle, which was visited by King John in 1201 and was home to the 1st Baron FitzHugh. In 1391 he enclosed 200 acres, creating a park. The castle is now a ruin.

Sir Henry FitzHugh received his title of Baron in 1321, he was the son of Sir Hugh FitzHenry. The family seat was Ravensworth Castle in North Yorkshire.

Comparisons:

For a similar inscription, **'DE LI PENCET PAR KI MA VET'** translating as 'Think of him from whom you had me', see Joan Evans: *English Posies and Posy Rings: pub. Andrew Schuller, 2012; (1931,2) Collections de feu M. le Baron Pichon, Objects Antiques, du Moyen Age, de la Renaissance etc. Paris 1897, Sale Catalogue.*

The Portable Antiquities Scheme database ref HAMP-14F3E5, Treasure no. 2021T260 records a medieval posy ring with an inscription **'+DELVI:PENSEZ.PAR.kISVI:SI+ (DE LVI PENSEZ PAR ki SVI SI'**, translating as 'Think of him by whom I am here'.





29

A GOLD POSY RING, MID 17TH CENTURY, the D-section plain hoop inscribed to the interior in italics '*for you i die if you deney X-*', maker's mark 'AR' in a cartouche, ring size L.

£600–£800

Provenance: Ex UK collection



30

A GOLD POSY RING, mid to late 17th century, of 'D' shaped profile, the inner band inscribed '*my Love is endless Like to this*' in Roman italic script, ring size approximately N–P.

£800–£1,000



31

A GOLD POSY RING, 18TH CENTURY, the exterior with engraved scroll decoration, the interior inscribed '*Vertue gaineth glory*', indistinct maker's mark, ring size R–S.

£300–£400



32

A GOLD POSY RING, 18TH CENTURY, the plain hoop of rectangular cross section, inscribed to the interior in large script '*All that I desier of thee is to feare god and love*' followed by maker's mark 'IA' in a cartouche, diameter 21mm, band width 5mm, ring size O.

£300–£500

Provenance: Ex UK collection.

According to a PMI test on the XRF analyzer the gold is testing as purity 85.14%.

For another recorded example of a ring bearing the same posy see the British Museum (ref: 1961,1202,283), late 17th century in date.



33

A **MEDIEVAL GOLD AND SAPPHIRE STIRRUP RING, LATE 13TH CENTURY**, the hoop of D-shaped cross section, the raised triangular-shaped bezel between angled shoulders, inset with the original heart-shaped cabochon sapphire at the apex, *diameter 32mm*. £1,500–£1,800

Provenance: This ring was found by a metal detectorist at Woodham Walter, Essex in 2019. It has been recorded on the Portable Antiquities Scheme database Ref: ESS-B604F3 and disclaimed as Treasure.

The village of Woodham Walter is close to All Saints church, Ulting which dates from circa 1150. In 1299 Robert Fitzwalter, Lord of the Manor of Ulting, gave the church to the Abbey at Beeleigh. Robert was knighted in 1274 and was summoned to military service in Scotland and Gascony in France.

Although referred to as 'stirrup rings', a name given in the 19th century comparing their shape to a horse's stirrup, this form of medieval ring actually reflects the pointed arch used in the monumental architecture of the Medieval Gothic period. The simple examples imitate the ogee arches utilised in the Gothic cathedrals, exemplified by the cheviot of St. Denis, evolving into more complex designs as time went on.



34

AN **ELIZABETHAN GOLD BUTTON, 16TH CENTURY**, of flattened square shape with a floral motif, ornamented to the front with four circular bands each with an annulet centre with tear drop-shaped leaves between, the central plain disc with strawberries to each corner, reverse with loop attachment, *diameter 12mm*. £80–£100

Provenance: Ex M. O'Bee Collection, acquired in the 1970s



35

A **GOLD MEMORIAL RING, 17TH CENTURY**, the D-shaped band with a skull motif between hatched triangular shoulders, engraved to the front, with traces of black enamel, the interior inscribed 'A:H. ob: 29. Jan: 97', and bearing maker's mark of capitals 'HB' in rectangular punch, *ring size approximately R-T*. £800–£1,200

Provenance: This ring was found by a metal detectorist at St. Osyth in Essex in June 2021 It has been recorded on the Portable Antiquities Scheme database ref: SF-223B48 and disclaimed as Treasure.

There was an **Anna Harlock** from Little Clacton who died aged 17 years in 1697. Little Clacton is five miles from the find spot.



36

A SILVER GILT FEDE FINGER RING, 15TH CENTURY, one side decorated with a rectangular-shaped panel of two clasped hands, the opposing side with a hoop covering the join and applied with an openwork bezel of a crowned heart with two quatrefoil-shaped flowers, one to each side, the band of sub-rectangular section and decorated to the exterior with ring and dot punches in a zig-zag pattern, diameter 22mm.

£150–£200

Provenance: This ring is from a UK collection, originally found in Cirencester.

Rings combining clasped hands with a crowned heart and flowers were popular in the 15th and 16th centuries.



37

A GOLD MOURNING RING, EARLY 18TH CENTURY, the D-shaped band inscribed to the exterior 'L:ROGERS.OB:19.AUG:1725.AET:22' to an octagonal-shaped bezel inset with an onyx intaglio, engraved with the initials 'LR' intertwined with a skull and crossbones below. with scroll decoration behind, between triangular-shaped shoulders with remains of silver solder, ring size approximately P–Q. £400–£600

Provenance: This ring was found by a metal detectorist in Maidstone in Kent but not required to be declared as Treasure.



38

TWO EARLY 19TH CENTURY PLAIN GOLD RINGS, both bands with maker's mark 'I.V', London hallmarks for 1817 and 1813, ring sizes M–O. £80–£100

Provenance: Both found by metal detecting in Lincolnshire

According to a PMI test on an XRF Analyzer the bands are testing as 22ct gold.



39

A VICTORIAN GOLD FRINGE NECKLACE, composed of overlapping shield-shaped links each with engraved scrolling detail, stamped 'BS15' to connecting link to clasp, with later ring and bolt clasp, length 43.5cm. £1,200-£1,500



40

AN EMERALD AND DIAMOND RING AND EARRING SUITE, set with a step-cut emerald within a surround of similarly-cut emeralds and brilliant-cut diamonds, the ring en suite, mounted in 14ct gold, UK import marks, total diamond weight approximately 0.30 carat, earring length 12mm, ring size K. £300-£500

41

AN 18CT GOLD BAND RING, 1891, with repeating circle and star motifs and foliate decoration throughout, maker's mark 'W.W', London hallmark, ring size N.

£180-£220



42

A LATE 19TH CENTURY OPAL AND DIAMOND BANGLE, the hinged bangle set to the front with a graduated row of opal cabochons with old brilliant-cut diamond highlights, with engraved foliate decoration and ropetwist detailing to the gallery, mounted in gold, total diamond weight approximately 0.65 carat, inner dimensions 5 x 6cm.

£1,500-£2,000

43

AN ENAMEL AND DIAMOND STARBURST BROOCH, of radiating design, set throughout with old brilliant-cut diamonds and with green enamel bombé highlights, total diamond weight approximately 2.20 carats, length 5cm. £500–£700



44

A DIAMOND STAR BROOCH, set throughout with old brilliant and single-cut diamonds, total diamond weight approximately 4.20 carats, length 40mm. £1,200–£1,500

45

A SAPPHIRE AND DIAMOND CRESCENT BROOCH, set throughout with graduated circular-cut sapphires spaced by single-cut diamonds, stamped '750', length approximately 35mm. £400–£600



46

AN EMERALD AND DIAMOND CLUSTER RING, set with an oval-cut emerald within a surround of brilliant-cut diamonds, stamped '750', total diamond weight approximately 1.10 carats, ring size P. £500–£700



47

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

Accompanied by a report from The Gem & Pearl Laboratory stating that four of the stones are of Colombian origin with negligible evidence of clarity enhancement, and one stone of Zambian origin with evidence of minor clarity enhancement. Report number 24824, dated 12 July 2024.



48

A LATE 19TH CENTURY SILVER COLLAR NECKLACE

AND LOCKET, of beaded and star-shaped pierced links, suspending an oval hinged locket pendant, stamped 'std, silr', necklace length 53cm.

49

AN ENAMEL FOB WATCH NECKLACE, the spherical pendant decorated with guilloché blue-green enamel, trefoils of rose-cut diamonds and a band of seed pearls to the centre, the base set with a circular watch dial with Latin numerals, suspended from a 9ct gold cable-link chain, chain with UK hallmark, pendant length 25mm, chain length 52.5cm.

£300-£500



50

A DIAMOND ETERNITY RING, set throughout with brilliant-cut diamonds, total diamond weight approximately 2.00 carats, ring size M½.

£800-£1,000

51

THREE EARLY 20TH CENTURY PEARL AND DIAMOND RINGS, all set with pearls or seed pearls and old brilliant-cut diamonds, mounted in platinum and gold, (pearls untested), two stamped '18Ct', total diamond weight approximately 0.75 carat, ring sizes J-S.

£400-£600



52

THREE SAPPHIRE AND DIAMOND RINGS, comprising two sapphire and diamond three stone rings and a sapphire and diamond cluster ring of quatrefoil design, total diamond weight approximately 0.50 carat, ring sizes M-O.

£300-£500

53

A LAPIS LAZULI AND DIAMOND PENDANT, the polished lapis lazuli drop beneath a cap set with single-cut diamonds, to an associated 18ct gold ropetwist chain, pendant length including bale 35mm, chain length 45cm. £120-£150



54

AN ART DECO DIAMOND ETERNITY RING, set throughout with single-cut diamonds and with engraved scroll decoration to the gallery, mounted in platinum, total diamond weight approximately 0.60 carat, ring size M. £400-£600

55

AN EARLY 20TH CENTURY DIAMOND RING, set with an old brilliant-cut diamond between tapered shoulders set with similarly-cut diamonds, principal diamond approximately 0.60 carat, ring size M. £500-£600



56

A SAPPHIRE AND DIAMOND CLUSTER RING AND EARRING SUITE, each oval-cut sapphire within a surround of brilliant-cut diamonds, stamped '750', total diamond weight approximately 2.30 carats, earring length 18mm, ring size N-O. £1,000-£1,500

57

AN EARLY 20TH CENTURY PASTE BRACELET, the articulated pierced panels set throughout with vari-cut white and green paste stones, mounted in silver, French guarantee mark, length approximately 19cm. £100-£150





58

A MULTI-STRAND GARNET NECKLACE WITH ANTIQUE GOLD CLASP, CIRCA 1830, the 10 rows of garnet beads with vertical spacers bars leading to a curved oval gold clasp set with foiled back table-cut garnets, with cannetille decoration throughout, length approximately 37cm.

£800–£1,200



59

A COLLECTION OF 19TH CENTURY WATCH KEYS AND FOBS, all mounts with scroll and foliate design, set with various hardstones, one engraved with a forget-me-not, largest length 5.5cm.

£300–£500



60

A COLLECTION OF SEAL FOBS, comprising mostly antique examples set with plain polished hardstone seals, one with an engraved crest, two initialled and a hardstone cabochon swivel fob in a 9ct gold mount designed as a pair of lovebirds, hallmark for 1975, etc., various lengths. (Quantity) £500–£700



61

A NECKLACE AND EARRING SUITE, set with Roman coins, Domitian As and Denarii, the necklace with a brilliant-cut diamond surround and curb-link chain, the earrings in plain collet settings, both stamped '14K', total diamond weight approximately 1.50 carats, necklace length 41cm, earring length 19mm. £500-£700

62

A COIN SET RING, the Victoria sovereign, 1887, collet set to a 9ct gold mount with square profile and textured bark finish, London hallmark, ring size S. £600-£800



63

A 19TH CENTURY SEAL FOB, the plain polished oval hardstone in a fluted gold mount with shell, scroll and dolphin decoration, height excluding later loop 30mm. £100-£150



64

TWO ART DECO DRESS RINGS, the first set with a sugarloaf rhodonite cabochon within a surround of old single-cut diamonds, the second ring set with an onyx plaque with single-cut diamond detailing, both mounted in platinum, ring sizes M and Q. £150-£200



65

A SMALL COLLECTION OF ANTIQUE JEWELLERY, comprising a gold mourning brooch, formed of two enamel and hairwork jewels, engraved to the reverse and dated 1830 and 1862 respectively, a gilt belcher-link long chain, and a gilt fob with fox mask and scroll decoration to the mount, the seal with engraved crest and motto 'VIGILATE', brooch length 45mm, chain length 142cm, fob height 40mm. (3) £100-£150





66

THREE PAIRS OF GOLD CUFFLINKS, comprising a pair of woven 9ct gold cufflinks, a pair of oval 9ct gold cufflinks, one side set with a circular-cut ruby, and a pair of double-sided sapphire-set cufflinks, first two with UK hallmarks, *plaque lengths 13–18mm*.

£300–£500

According to a PMI test on an XRF Analyzer, the sapphire-set cufflinks are testing as 17ct gold.



67

TWO PAIRS OF CUFFLINKS, the first pair set with circular mother-of-pearl plaques with an old brilliant-cut diamond to the centre, the second pair single-sided and set with a circular onyx plaque and old brilliant-cut diamond, first pair stamped '18Ct', second pair with assay mark for 585 fineness, *plaque diameters 12mm and 15mm*.

£300–£500



68

TWO PAIRS OF CUFFLINKS, the first with blue and white enamel decoration, the second set inlaid with circular-shaped lapis lazuli panels, both to chain connectors, first with assay mark and stamped '925', *panel diameters 14mm*.

£300–£500

69

TWO PAIRS OF CUFFLINKS, the first pair of bicoloured square design with engine-turned decoration, the second pair circular and set with an old brilliant-cut diamond within an engraved surround of radiating design, first pair stamped '18CT & PLAT', second pair numbered, *plaque diameters 13mm*.

£300–£500



70

A 9CT GOLD CHAIN NECKLACE, of fancy-link design, UK hallmark, *length 61cm*.

£300–£500



71

A LATE 19TH CENTURY DIAMOND STICKPIN, set with an oval rose-cut diamond in an open claw setting, mounted in gold, case signed 'R. French, Glasgow', terminal diameter 6mm. £150-£200



72

REGIMENTAL INTEREST: A 3RD GURKA RIFLES DIAMOND SWEETHEART BROOCH, set with rose-cut and single-cut diamonds, length 29.5mm. £200-£300



73

A PAIR OF ANCIENT COIN CUFFLINKS, each set with an Alexander the Great drachm coin of circa 360 BC, mounted in 9ct gold, London hallmark for 1987, maker's mark for John Silvester. £300-£400

74

THREE ANTIQUE STICK PINS, the first set with a half pearl in a flowerhead surround of alternating mixed-cut rubies and old brilliant-cut diamonds, with interchangeable stud and stickpin fittings, cased, together with a ruby and seed pearl stickpin, stamped '15ct', and a seed pearl knot stickpin, stamped '14k', various lengths. (3) £140-£180



75

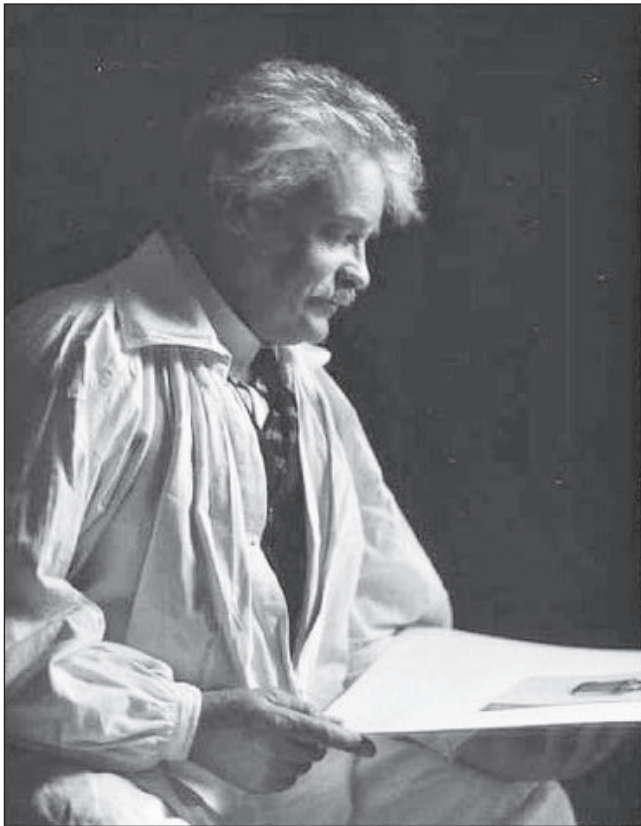
A COLLECTION OF ANTIQUE STICKPINS, comprising a turquoise and seed pearl hoop example, a quatrefoil and pearl example, a diamond-set entwined knot example, a pearl-set shield-shaped example, a moonstone insect example, a shamrock example and a half-pearl cluster example, largest terminal diameter 15mm. (7) £400-£600



A PRIVATE COLLECTION OF GEORG JENSEN JEWELLERY

LOTS 76-117





GEORG JENSEN (1866–1935)

Georg Jensen initially studied sculpture at the Royal Danish Academy of Arts before working as a ceramicist. In 1902 he moved away from ceramics into silver, working for master silversmith Mogens Ballin. His designs proved popular and in 1904 he took the bold step to open his own silversmithy in Copenhagen, creating silver jewellery.

Having grown up in the countryside north of Copenhagen amidst lakes and forests, Jensen drew his inspiration from nature. Symbols of the natural world weave a common thread throughout his designs: fruits, blossoms, leaves and organic shapes, introducing a stylised vision of nature, with smooth surfaces and sculptural forms. Using enamel and semi-precious stones, his jewellery was affordable and accessible to all levels of society and quickly achieved popularity and commercial success. Jensen exhibited at several major foreign exhibitions, winning a gold medal at the Brussels Exhibition in 1910, and building a reputation as an outstanding and highly original silversmith. By 1924 he was producing silver jewellery and homewares within retail outlets in Paris, London and New York, and bringing in talented designers, whose names he actively promoted to design for the brand.

By 1935 the firm had branches worldwide and carried more than 3,000 patterns in open stock. Unlike other manufacturers, Jensen refused to discontinue old patterns. After his death the business was carried on by his son, Søren Georg Jensen. In 1973 the company became part of the Royal Scandinavia Group.

Noonans are delighted to offer for sale this significant Private Collection of Georg Jensen jewellery, including early examples that rarely come to the auction market.

76

A SILVER AND AMETHYST BROOCH, DESIGN NO. 2, BY GEORG JENSEN, 1904–1908, set with a circular amethyst cabochon with stylised openwork fans to either side, suspending an amethyst cabochon below and terminating in a polished silver drop, stamped 'GEORG JENSEN', maker's mark 'GJ' and 'GI', stamped '826S', numbered '2', length 9cm. **£1,200–£1,500**

This pendant, design No. 2, was designed by Georg Jensen in 1904. With the opening up of Japan to Europeans in 1854, the Japanese style of decoration and representation of nature was a great novelty in Europe during the late 1800s, and influenced nearly all forms of art - inspiring artists to work with simplified patterns and lines. This early brooch design by Jensen shows him using a clear-cut style which quite possibly includes inspiration from Japanese art. (See Thulstrup, page 25).

For a similar example of this very early design, see:

Janet Drucker: *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 71.

Thomas C. Thulstrup: *Georg Jensen: Silver & Design*, pub. Thomas C. Thulstrup and G.E.C. Gads Forlag, Aktieselskabet af 1994, Copenhagen., 2004, page 25.





77

A SILVER, AMBER AND CHRYSOPRASE NECKLACE, DESIGN NO. 8, BY GEORG JENSEN, 1904-1908, designed as a series of stylised flowerheads each set with a circular chrysoprase cabochon, alternating with a fringe of scrolled buds each issuing an oval amber cabochon, maker's mark 'GJ' and 'G.I.', stamped '826S', numbered '8', length 47cm.

£2,000-£3,000

For a similar example set with opal and labradorite from the Collection of Sophie Hallstrom, see: Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 66.



78

A SILVER AND OPAL NECKLACE, DESIGN NO. 3, BY GEORG JENSEN, 1908 -1914, of foliate fringe design, each alternate link issuing an oval opal cabochon bud, stamped 'GEORG JENSEN', maker's mark 'GI', stamped '826S', numbered '3', length 44cm. **£1,200-£1,500**

A number of Jensen jewellery designs have remained continuously popular over the years since they were first introduced., including this example, No. 3, which was designed by Georg Jensen as early as 1905 and is still available from the company today.

For a similar example set with opals from the Collection of Lolo Hallstrom, see: Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 86.



79

A SILVER AND AMETHYST NECKLACE, DESIGN NO. 7, BY GEORG JENSEN, 1908-1914, designed as a series of stylised flowerheads each set with a circular amethyst cabochon, alternating with a fringe of scrolled buds each issuing an oval amethyst cabochon, stamped 'GEORG JENSEN COPENHAGEN', maker's mark 'GI', stamped '830S', numbered '7', length 44cm. £1,200-£1,500

This necklace, design No. 7, was designed by Georg Jensen ca. 1910.

For a similar example set with labradorite, see:

Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 149.



80

A SILVER AND LAPIS LAZULI BRACELET, DESIGN NO. 35, BY GEORG JENSEN, 1911-1914, each openwork rectangular link designed as a stylised flowerhead, with a lapis lazuli cabochon to the centre and a similarly-cut lapis lazuli to the clasp, maker's mark 'GI', stamped '830S', numbered '35', length 19cm. £700-£1000



81
A SILVER AND ROSE QUARTZ
PENDANT, DESIGN NO. 54, BY GEORG
JENSEN, 1915–1927, the stylised foliate
surmount suspending an oval rose quartz
cabochon enveloped by a frame of similar
design, to a cable-link chain of alternating
circular and oval-shaped links, stamped
'GEORG JENSEN' in an oval punch,
'DENMARK' '830', numbered '54', pendant
length 6.3cm, chain length 51cm. £500–£700

This pendant, design No. 17, was designed by
Georg Jensen ca. 1912.



82
A SILVER AND MOONSTONE
PENDANT, DESIGN NO. 17, BY GEORG
JENSEN, 1915–1927, of openwork foliate
design, suspending three oval moonstone
cabochon drops, the central drop with
leaf detailing below, to a cable-link chain of
alternating circular and oval-shaped links,
set with a similarly-cut moonstone to either
side, stamped 'GEORG JENSEN' and 'GJ 830
S', both in an oval punch, 'COPENHAGEN',
numbered '17', pendant length 4.7cm, chain
length 61.5cm.

£500–£700



83
A SILVER AND AMBER PENDANT,
DESIGN NO. 5, BY GEORG JENSEN,
1915–1927, the foliate frame issuing
amber cabochon buds to the centre and
suspending a similarly-set drop below,
with bead detailing, to a cable-link chain of
alternating circular and oval-shaped links,
with a further amber cabochon to either
side, stamped 'GEORG JENSEN' in an oval
punch (misstruck), '830' and 'DENMARK',
numbered '5', pendant length 7cm, chain
length 64cm. £600–£800

This pendant, design No. 5, was designed by
Georg Jensen ca. 1905.

For a similar example, see:
Janet Drucker, *Georg Jensen A Tradition of
Splendid Silver*, pub. Schiffer Publishing Ltd,
2nd edition, 2001, page 112.



84
A SILVER AND LAPIS LAZULI BRACELET, DESIGN NO. 23, BY GEORG JENSEN, 1915–1927, the two openwork
plaques depicting a stylised dove in a foliate surround, with lapis lazuli cabochon detailing and similarly-set poppy
flowerhead links between, maker's mark 'GI' in a circular punch, stamped '830' (misstruck), numbered '23', length 19.5cm.
£800–£1,000

This bracelet, design No. 23, was designed by Georg Jensen 1926–27.

This is an example of the GI marking inside a circle of beads (used from 1915–1930), as well as the 830 mark used before
1927.



87

A SILVER AND TURQUOISE PENDANT, DESIGN NO. 65, BY GEORG JENSEN, 1915–1919, the two interlocking leaves above a foliate garland set with three circular turquoise cabochons, stamped 'GEORG JENSEN' and 'GI 830 S' both in an oval punch, 'COPENHAGEN', numbered '65', pendant length 5.1cm, chain length 46cm. **£500–£700.**



86

A SILVER AND CHRYSOPRASE PENDANT, DESIGN NO. 65, BY GEORG JENSEN, 1915–1927, designed as two interlocking leaves above a foliate garland set with three circular chrysoprase cabochons, stamped 'GEORG JENSEN' and 'G* 830 S' both in an oval punch, numbered '65', pendant length 5.1cm, chain length 43cm.

£500–£700



85

A SILVER AND AMBER PENDANT, DESIGN NO. 44, BY GEORG JENSEN, 1915–1927, of chandelier design, suspending a series of buds each issuing an oval amber cabochon, with foliate sprays to the side and top and suspended from a cable-link chain of alternating circular and oval-shaped links, stamped 'GEORG JENSEN' and 'GI 830 S' both in an oval punch, 'COPENHAGEN', numbered '44', pendant length 7.9cm, chain length 64cm. **£600–£800**

This pendant, design No. 44, was designed by Georg Jensen ca. 1914.



88

A SILVER AND LAPIS LAZULI BROOCH, DESIGN NO. 44, BY GEORG JENSEN, 1915–1919, of chandelier design, suspending a series of hammered buds each issuing an oval lapis lazuli cabochon, with foliate sprays to the side and top, stamped 'GEORG JENSEN' and 'GI 830 S' both in an oval punch, 'COPENHAGEN', numbered '44', pendant length 8.0cm. **£700–£900**

This brooch, design No. 44, was designed by Georg Jensen ca. 1914.



89

A SILVER AND OPAL PENDANT, DESIGN NO. 28, BY GEORG JENSEN, 1915–1927, the two foliate sprays set with opal cabochons and enveloping a polished rose quartz drop, to a cable-link chain of alternating circular and oval-shaped links, with a similarly-cut opal to either side, stamped 'GEORG JENSEN' and '** 830 S' both in an oval punch, stamped 'DENMARK', numbered '28', pendant length 5cm, chain length 64cm. £600–£800.



90

A SILVER, CHRYSOPRASE AND AMBER PENDANT, DESIGN NO. 28, BY GEORG JENSEN, 1915–1930, the two foliate fronds each set with two circular chrysoprase cabochons and issuing buds each set with an oval amber cabochon, with a pear-shaped chrysoprase drop suspended between, to a cable-link chain of alternating circular and oval-shaped links, misstruck maker's mark 'G* 830 S' in an oval punch, stamped 'COPENHAGEN', numbered '28', pendant length 5cm, chain length 72cm. £700–£1,000



91

A SILVER AND CHRYSOPRASE PENDANT, DESIGN NO. 28, BY GEORG JENSEN, 1915–1927, the two foliate sprays set with chrysoprase cabochons and enveloping a polished chrysoprase drop, to a cable-link chain of alternating circular and oval-shaped links, maker's mark 'GJ' in a circular punch, stamped '830' and 'DENMARK', numbered '28', pendant length 5cm, chain length 59.5cm. £600–£800

92

A SILVER AMBER AND CHRYSOPRASE BROOCH, DESIGN NO. 153, BY GEORG JENSEN, 1915–27, the fan-shaped surmount set with an oval amber cabochon and issuing a plume of circular chrysoprase cabochons, the whole supported by a scroll and suspending three foliate drops each set with a further circular chrysoprase cabochon, maker's mark 'GJ' in a circular punch, stamped '830' and 'DENMARK', numbered '153', length 6.1cm. £600–£800

This is an example of the GJ marking inside a circle of beads (used from 1915–1930), as well as the 830 mark used before 1927, denoting the 83% silver content used before going to the sterling standard.

For a similar example from the Collection of Ed and Lisa Guari, see: Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 93.



MASTER BROOCHES

GUDMUND HENTZE (1875–1948)

Hentze was born in Næstved in Denmark. He trained at the Royal Danish Academy of Fine Arts 1893-1894, and attended Zarhtmanns School of Arts between 1897-1898. He went on to study in Florence, and had exhibitions in Berlin, Brussels, Stockholm, as well as Copenhagen.

He designed objects in pewter and silver for the companies of Mogens Ballin, A. Michelsen, and from 1904 made drawings for jewellery at the Georg Jensen workshop. He is, however, better known for his paintings.

93

A SILVER AND OPAL 'MASTER' BROOCH, DESIGN NO. 98, DESIGNED BY GUDMUND HENTZE FOR GEORG JENSEN, 1915–1927, the openwork surmount formed from overlapping leaves with vein detailing, with four opal cabochon highlights, the whole suspending three similar drops each terminating in a further oval-cut opal cabochon, stamped 'GEORG JENSEN' and 'GI 830 S' both in an oval punch, numbered '98', length 8.2cm. £1,000–£1,500

This brooch, design No. 98, was designed by Georg Jensen ca. 1913.

For a similar example of this design, see:

Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 82.



94

A SILVER, AMBER AND CHRYSOPRASE 'MASTER' BROOCH, DESIGN NO. 98, DESIGNED BY GUDMUND HENTZE FOR GEORG JENSEN, 1933-44, the openwork surmount formed from overlapping leaves with vein detailing, with four chrysoprase cabochon highlights, the whole suspending three similar drops each terminating in an oval amber cabochon, maker's mark 'GJ' in a rectangular punch, stamped '830S', numbered '98', length 8.2cm. £1,000–£1,500

Provenance: This brooch, design No. 98, was designed by Georg Jensen ca. 1913.

This brooch is stamped with the rectangular box surrounding the initials GJ for 1933-44, but also 830S which would indicate that the piece was produced before 1932, showing that the piece reflects various years of production.

For a similar example, see:

Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 82.

95

A SILVER AND MALACHITE 'MASTER' BROOCH, DESIGN NO. 22, BY GEORG JENSEN, 1933-1944, designed as a foliate arc above four trefoils of circular malachite cabochons, each issuing a fancy-link chain leading to a polished malachite drop, maker's mark 'GJ' in a rectangular punch, stamped '925 STERLING DENMARK', numbered '22', length 10.5cm. £1,500-£2,000

This brooch, design No. 323, was designed by Georg Jensen ca. 1905-6.

For Georg Jensen's original sketch for this design and two further variations using onyx and amber, and labradorite, see:

Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 74.

For an illustration of the original drawing for this brooch, in pencil and ink on paper, ca. 1904-6, from Collection Georg Jensen Archive, Copenhagen, see: *Georg Jensen Jewellery*, Ed. David A. Taylor, pub. BGC Yale, 2005, page 27.

Ancombe, Gelfer-Jorgensen, Greenbaum and Soro: *Georg Jensen Jewellery*, pub. Yale University Press, 2005, page 27, shows additional photographs of this brooch.



96

A SILVER, AMBER AND MALACHITE 'MASTER' BROOCH, DESIGN NO. 96, BY GEORG JENSEN, 1933-1944, of stylised foliate design, with oval malachite cabochon buds, scrolled detailing and two vari-shaped amber cabochons to the centre, issuing a fringe of three amber bead drops, maker's mark 'GJ' in a rectangular punch, stamped '925 STERLING DENMARK', numbered '96', length 8.9cm. £1,200-£1,500

This brooch, design No. 96, was designed by Georg Jensen ca. 1912. Janet Drucker explains that Brooch No. 96 is "referred to as a 'master brooch' because it is larger than most other brooches and probably took more time to complete."

For two similar examples both in the Collection of Janet Drucker, see: Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, pages 94-95.

For illustration of the original drawing for this brooch, in pencil, watercolour, and ink on paper, ca. 1904-12, and illustration of the brooch from Collection Georg Jensen Archive, Copenhagen, see: Ed. David A. Taylor, *Georg Jensen Jewellery*, pub. BGC Yale, 2005, pages 208 and 209.



97

A SILVER AND LABRADORITE NECKLACE, DESIGN NO. 6, BY GEORG JENSEN, 1933–1944, the series of stylised flowerheads alternating with a fringe of scrolled buds each issuing an oval labradorite cabochon, maker's mark 'GJ' in a rectangular punch, stamped '925' and 'DENMARK', numbered '6', length 40cm.

£1,000–£1,200

This necklace, design No. 6, was designed by Georg Jensen ca. 1910.



98

A SILVER, AMBER AND CHRYSOPRASE BRACELET, DESIGN NO. 37, BY GEORG JENSEN, 1933–1944, designed as a series of stylised flowerheads each set with a circular chrysoprase cabochon and with an oval amber cabochon to the clasp, maker's mark 'GJ' in a rectangular punch, stamped '925.S STERLING DENMARK', numbered '37', length 19cm.

£700–£900



99

A SILVER AND LAPIS LAZULI NECKLACE, DESIGN NO. 30A, BY GEORG JENSEN, 1933–1944, the row of stylised 'Poppy' flowerheads, each set with a circular lapis lazuli cabochon and with oval-shaped links between, maker's mark 'GJ' in a rectangular punch, stamped 'STERLING DENMARK', numbered '30A', length 43.5cm. £1,000–£1,500

This flowerhead design was illustrated on page 16 of the 1952 sales catalogue for George Jensen Inc, the New York City store at 667 Fifth Avenue, and described as the 'Poppy' design.

See: Janet Drucker & William Drucker, *Georg Jensen: 20th century Designs*, pub Schiffer. 2002, page xxvi.



100

A SILVER AND LAPIS LAZULI NECKLACE, DESIGN NO. 22, BY GEORG JENSEN, 1933-1944, the continuous row of oval lapis lazuli cabochons with foliate caps to either side and two-row chain connectors between, maker's mark 'GJ' in a rectangular punch, stamped '830', numbered '22', length 42cm. £1,200-£1,500

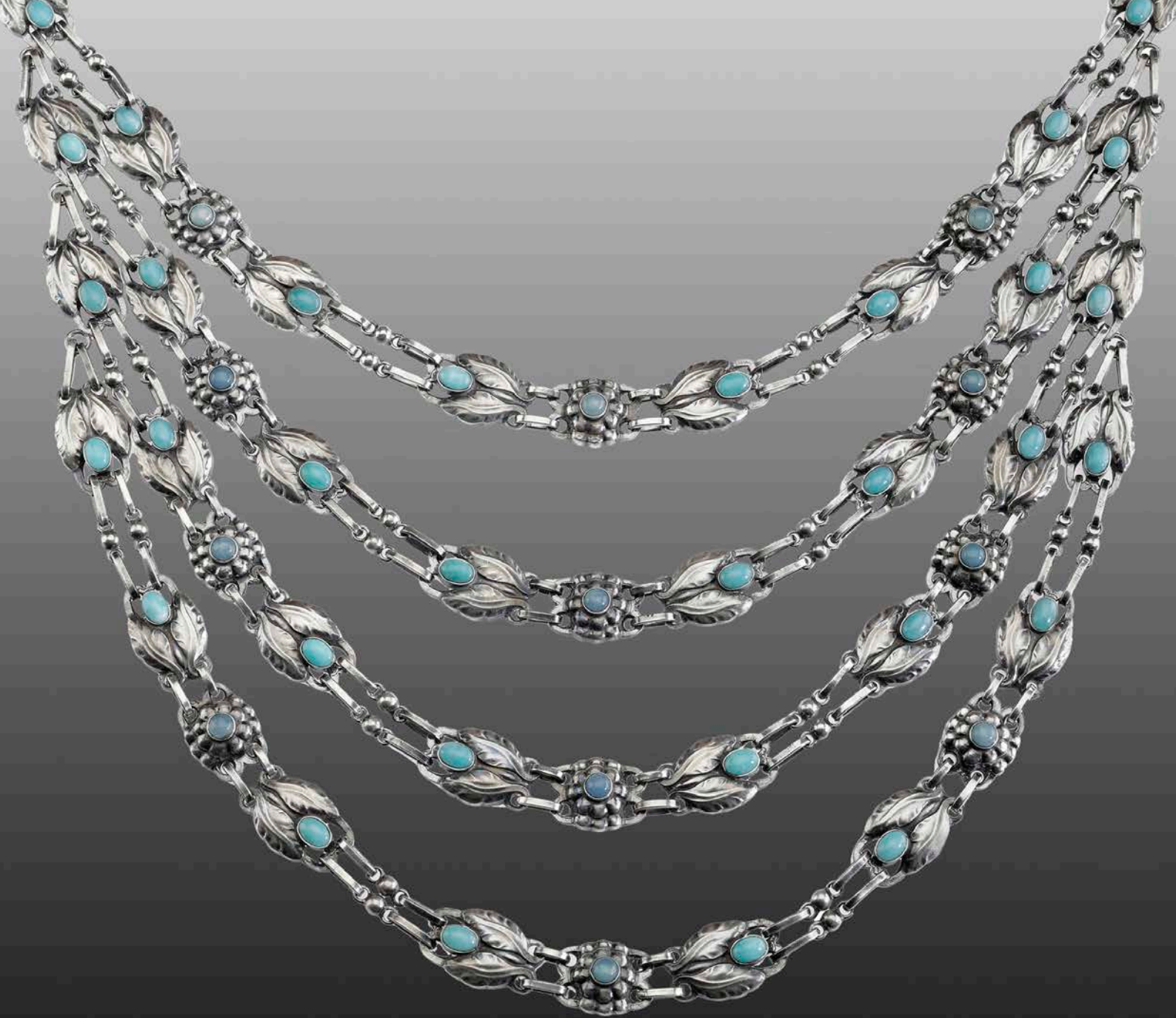
This necklace is stamped with the rectangular box surrounding the initials GJ for 1933-44, but also 830 which would indicate that the piece was produced before 1927, showing that the design reflects various years of production.



101

A SILVER AND AMBER NECKLACE, DESIGN NO. 3, BY GEORG JENSEN, 1933–1944, of foliate fringe design, each alternate link issuing an oval amber cabochon bud, maker's mark 'GJ' in a rectangular punch, stamped '830S', numbered '3', length 45cm. £1,200–£1,500

For a similar example set with opals from the Collection of Lolo Hallstrom, see: Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 86.



102

A SILVER AND AMAZONITE FOUR ROW NECKLACE, DESIGN NO. 1, BY GEORG JENSEN, 1933-1944, of swagged Leaf and Seed design, formed as a series of alternating foliate and stylised flowerhead links with bead and oval chain connectors, set throughout with cabochons, maker's mark 'GJ' in a rectangular punch, stamped '830S' and 'DENMARK', numbered '1', length 41.5cm. £3,000-£4,000



The necklace is stamped with the rectangular box surrounding the initials GJ for 1933-44, but also '830S' which would indicate that the piece was produced before 1932, reflecting various years of production for this design.

This design was illustrated on page 36 of the 1944 sales catalogue for George Jensen Inc., the New York City store at 667 Fifth Avenue, and described as the 'Leaf and Seed' design.

The first American Georg Jensen store had been set up in 1924, under the management of Frederick Lunning, and in 1935, had moved to more prominent premises in Fifth Avenue, New York. They produced a yearly mail-order catalogue promoting Jensen silver jewellery and hollowwares. Demand for Jensen silverwares continued to rise in America during the 1940s, and with World War II causing severe disruptions to the silver production in Denmark, due to the German occupation, Lunning commenced silver production of Jensen designs in America.

For illustration of the 1944 catalogue, see: *Georg Jensen: 20th century Designs*; preface by Janet Drucker & William Drucker, pub. Schiffer, 2002, page xvi.

Photograph of this necklace being modelled in 1940

Georg Jensen A Tradition of Splendid Silver, Revised & Expanded 2nd Edition, by Janet Drucker: pub. Schiffer Publishing Ltd, 2001. page 172.

HENRY PILSTRUP (1890–1967)

Henry Pilstrup was Georg Jensen's first apprentice in the early days of his workshop, starting in 1904 at the age of 14 years old. He progressed within the silversmithy very quickly, in due course becoming the foreman. Pilstrup was responsible for many of the jewellery designs, making him one of the principal designers of early Jensen pieces.



103

A SILVER AND MOONSTONE NECKLACE, DESIGN NO. 4, DESIGNED BY HENRY PILSTRUP FOR GEORG JENSEN, POST 1945, the barrel-shaped links with hammered finish and suspending a foliate fringe with raised veining and scroll detailing, each drop set with two oval moonstone cabochons, stamped 'GEORG JENSEN' in an oval punch, '925S' and 'DENMARK', numbered '4', length 43.5cm. **£800–£1,200**

For a similar example, see:

Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 98.



104

A SILVER AND MALACHITE NECKLACE, DESIGN NO. 4, DESIGNED BY HENRY PILSTRUP FOR GEORG JENSEN, POST 1945, the barrel-shaped links with hammered finish and suspending a foliate fringe with raised veining and scroll detailing, each drop set with two oval malachite cabochons, stamped 'GEORG JENSEN' in an oval punch, '925S' and 'DENMARK', numbered '4', length 42cm.

£800–£1200

HENNING KOPPEL (1918–1981)

Henning Koppel is regarded as one of the most highly original designers of the 20th century, and to a considerable extent was responsible for propelling Jensen silver to the forefront of Modern design after World War II.

Born in Denmark he trained in drawing, studying at the Royal Danish Academy of Fine Arts and then at the Academie Rancon in Paris. Koppel passed the Second World War in Stockholm, but in 1945, at the age of 27, he returned to Denmark to work for the Georg Jensen Silversmithy. During the late 1940s and 1950s, he introduced bold abstract sculptural forms to the Jensen repertoire, focusing initially on jewellery, partly due to shortage of silver supply after the war, and in later years moving towards hollowwares.

Koppel won many awards, including the Lunning Prize (1953), gold medals from the Milan Triennale (1951, 1954 and 1957) and the International Design Award of the American Institute of Interior Designers (1963).



105

A SILVER AND ENAMEL BROOCH, DESIGN NO. 314, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, with brownish enamel detailing, stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped 'STERLING / DENMARK', numbered '314', length 7.0cm. **£120–£180**

This brooch, design No. 314, was designed by Henning Koppel in 1954.



106

A SILVER AND ENAMEL BROOCH, DESIGN NO. 306, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, decorated with shades of blue enamel, stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped 'STERLING DENMARK', numbered '306', length 5.2cm. **£120–£180**

This brooch, design No. 306, was designed by Henning Koppel in 1947.



107

A SILVER AND ENAMEL FISH BROOCH, DESIGN NO. 343, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, the stylised fish with blue enamel 'bones', stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped '925S / DENMARK', numbered '343', length 6cm. **£150–£200**



108

A SILVER AND ENAMEL BROOCH NO. 307, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, decorated with shades of purplish enamel, stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped '925S / DENMARK', numbered '307', length 6.4cm. **£120–£180**

This brooch, design No. 307, was designed by Henning Koppel in 1947.



109

A SILVER AND ENAMEL BROOCH, DESIGN NO. 315, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, of fluid outline with black enamel decoration, stamped 'GEORG JENSEN' in an oval punch, stamped '925S DENMARK', numbered '315', length 4.2cm. £120-£180

This brooch, design No. 315, was designed by Henning Koppel in 1954.



110

A SILVER AND GREEN ENAMEL TREE BROOCH, DESIGN NO. 323, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, the stylised openwork tree with green enamel trunk, stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped 'STERLING DENMARK', numbered '323', length 6.0cm. £150-£200

This brooch, design No. 323, was designed by Henning Koppel in 1956.



111

A SILVER AND BLUE ENAMEL TREE BROOCH, DESIGN NO. 323, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, the stylised openwork tree with blue enamel trunk, stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped 'STERLING DENMARK', numbered '323', length 6.0cm. £150-£200

This brooch, design No. 323, was designed by Henning Koppel in 1956.



112

A SILVER AND BLACK ENAMEL TREE BROOCH, DESIGN NO. 323, DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, the stylised openwork tree with black enamel trunk, stamped 'GEORG JENSEN' in an oval punch, designer's mark 'HK', stamped '925S DENMARK', numbered '323', London import mark for 1966, length 6.2cm. £120-£180

This brooch, design No. 323, was designed by Henning Koppel in 1956.

113

A SILVER AND ENAMEL BROOCH, DESIGN NO. 371 DESIGNED BY HENNING KOPPEL FOR GEORG JENSEN, POST 1945, the stylised splash with brownish enamel decoration, stamped 'GEORG JENSEN' in an oval punch, stamped '925S DENMARK', numbered '371', length 5.8cm. £150-£200

This brooch, design No. 371, was designed by Henning Koppel in 1969.





114

A SILVER AND MOONSTONE PENDANT, DESIGN NO. 3, BY GEORG JENSEN, 1933–44, the two crossover leaves enveloping a foliate drop leading to a series of moonstone cabochons, to a cable-link chain of alternating circular and oval-shaped links, maker's mark 'GJ' in a rectangular punch, stamped '925S' and 'STERLING DENMARK', numbered '3', pendant length 8.3cm, chain length 64cm. £600–£800



115

A SILVER AND CHRYSOPRASE PENDANT, DESIGN NO. 31, BY GEORG JENSEN, 1933–1944, the foliate frame suspending a chrysoprase drop within and similarly-set bud below, to a cable-link chain of alternating oval and circular-shaped links, maker's mark 'GJ' in a rectangular punch, stamped '830S', numbered '31', pendant length 8.3cm, chain length 57cm. £600–£800

This is an example of marks reflecting various years of production. The 830S mark would indicate the pendant was made before 1932, whilst the GJ within box indicated the necklace would have been made in a later period.

See: Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 305.



116

A SILVER AND LAPIS LAZULI PENDANT, DESIGN NO. 40, BY GEORG JENSEN, POST 1945, the openwork quatrefoil flowerhead with an oval lapis lazuli cabochon to the centre, the petals issuing trefoils of further lapis lazuli cabochons, the whole suspending a similarly-set drop en suite, to a cable-link chain, stamped 'GEORG JENSEN' in an oval punch, '925S / DENMARK', numbered '40', pendant length 10.5cm, chain length 72cm. £800–£1,200

This pendant, design No. 40, was designed by Georg Jensen ca. 1913.



117 Y

A SILVER SALT SPOON, BY GEORG JENSEN, POST 1945, acorn pattern, stamped 'GEORG JENSEN' in an oval punch, 'STERLING DENMARK', and a coral set brooch, design No. 214, maker's mark, stamped 'STERLING 925 DENMARK', spoon length 6cm. (2) £60-£80



118

FIVE REFERENCE BOOKS ON GEORG JENSEN:

JANET DRUCKER: *Georg Jensen A Tradition of Splendid Silver, Revised & Expanded 2nd Edition*, pub. Schiffer Publishing Ltd, 2001;

NANCY SCHIFFER & JANET DRUCKER: *The American Designs | Jensen Silver*, pub. Schiffer Publishing Ltd, 2008;

ED. DAVID A. TAYLOR: *Georg Jensen Jewelry*, pub. The Bard Graduate Centre for Studies, 2005;

THOMAS C. THULSTRUP: *Georg Jensen: Silver & Design*, pub. Thomas C. Thulstrup and G.E.C. Gads Forlag, Aktieselskabet af 1994, Copenhagen., 2004;

RENWICK GALLERY OF THE NATIONAL COLLECTION OF FINE ARTS: *Georg Jensen Silversmithy | 77 Artists 75 Years*, pub. Smithsonian Institution Press, Washington, D.C., 1980. (5) £150-£200

119

FOUR REFERENCE BOOKS/CATALOGUES ON ANTIQUE JEWELLERY:

VIVIENNE BECKER: *Antique and Twentieth Century Jewellery*, Second Edition, pub. N.A.G. Press Ltd, Colchester, Essex 1987;

NANCY ARMSTRONG: *Victorian Jewellery*, pub. Macmillan Publishing Co. Inc, New York, 1976;

DIANA COOPER & NORMAN BATTERSHILL: *Victorian Sentimental Jewellery*, pub. Latimer Trend & Company Limited Plymouth for David & Charles (Publishers) Ltd, Newton Abbot, Devon, 1972;

WOOLLEY & WALLIS: *Jewellery by Design The Collection of Dr Anne Shannon An Academic Eye*, auction catalogue, Sale 31 October 2018. (3) £60-£80

120

A PAIR OF SILVER EAR STUDS BY GEORG JENSEN, design No. 67, each realistically modelled as a flowerhead, signed, numbered '67', stamped 'STERLING' and 'DENMARK', (marks rubbed), diameter 16mm. £80-£120





121

A PAIR OF EARLY 20TH CENTURY GOLD AND TURQUOISE EAR PENDANTS, the turquoise cabochon surmounts suspending a gold bar and seed pearl drop terminating in an oval-shaped turquoise cabochon, stamped '9CT', length 30mm. £80–£100



122

A TOURMALINE AND DIAMOND RING, the oval-cut tourmaline between shoulders each set with a triangle of brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, ring size N. £300–£500



123

A TURQUOISE AND DIAMOND RING, the cushion-shaped faceted turquoise between shoulders set with brilliant-cut diamonds, (turquoise untested), stamped '750', ring size L–M. £200–£300



124

A TANZANITE RING, the oval-cut tanzanite in an openwork mount with pierced scroll and heart-shaped decoration, mounted in gold, rubbed hallmark, ring size N–O. £300–£500



125

A TURQUOISE SWIVEL RING, the oval turquoise cabochon collet-set to an 18ct gold mount with brushed matte finish, (turquoise untested), maker's mark 'Pe', Edinburgh hallmark, ring size approximately N. £300–£500

126

A FANCY-LINK BRACELET, the textured cable-link chain with polished roundels at intervals, Portuguese assay mark, length 21cm. £500–£700





127

A TURQUOISE, NATURAL PEARL AND DIAMOND PENDANT, the foliate cluster set with a bouton-shaped pearl, measuring 7–7.1 x 5.2mm, within a trefoil of turquoise cabochon petals, with leaves between set with cushion-shaped, old brilliant and rose-cut diamonds and with seed pearl highlights, to a cable-link chain, (turquoise untested), chain stamped '750', total diamond weight approximately 0.60 carat, chain length 42cm. £800–£1,200

Accompanied by a report from GCS stating that the pearl is natural saltwater, with no indications of treatment. Report number 80248-82, dated 20 January 2020.



128

TWO SMOKY QUARTZ JEWELS, comprising a brooch / pendant set with an oval-cut quartz in a bicoloured foliate surround, and a ring set with a step-cut smoky quartz, pendant stamped '14K', pendant length 5.7cm, ring size M.

£400–£600



129

A DIAMOND HALF ETERNITY RING, set to the front with a row of brilliant-cut diamonds, stamped '18K', total diamond weight approximately 1.55 carats, ring size L.

£400–£500



130

A SMOKY QUARTZ DRESS RING, the large step-cut smoky quartz claw-set between a ropetwist mount with flowerhead motif decoration, ring size approximately L–L½.

£100–£200

131

AN ARTS AND CRAFTS GEM-SET BROOCH ATTRIBUTED TO DORRIE NOSSITER, CIRCA 1930, the step-cut citrine in a cluster surround of circular-cut aquamarines and citrines, with half-pearl highlights, mounted in silver and gold, (pearls untested), length 42mm.

£200–£300





132

A NECKLACE AND BRACELET SUITE, of plaited tricolour design, Italian assay marks, stamped '750', necklace length 45cm, bracelet length 18cm. **£600-£800**



133

A DIAMOND ETERNITY RING AND A SAPPHIRE AND DIAMOND HALF ETERNITY RING, the first set throughout with single-cut diamonds, the second with circular-cut sapphires and brilliant-cut diamonds, second stamped '18CT', total diamond weight approximately 1.00 carat, ring sizes R and L. **£300-£500**



134

A RUBY AND DIAMOND RING, set with three oval-cut rubies with old brilliant-cut diamond highlights between, stamped '18CT', ring size N. **£150-£200**



135

A DIAMOND FIVE STONE RING, set with a row of graduated brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 1.00 carat, ring size P. **£400-£600**



136

A 9CT GOLD CURB-LINK BRACELET, with heart-shaped padlock clasp, together with two additional links, rubbed hallmark, length 19.5cm. **£500-£700**

137

A PAIR OF 18CT GOLD AMETHYST AND CULTURED PEARL EARRINGS BY ALISON BRADLEY, the square-shaped amethyst surmounts suspending a cultured pearl drop, maker's mark 'AAB', London hallmark, length 33mm.

£200-£300



138

A PAIR OF AMETHYST EARRINGS, the oval-cut amethysts suspended from articulated polished batons, stamped '750', maker's mark 'RJ', length 31mm.

£200-£300



139

A DIAMOND RING BY OLA GORIE, the textured 9ct gold band with scrolling wirework of foliate design and set with brilliant-cut diamond highlights, maker's mark, Edinburgh hallmark, ring size O-P.

£100-£150



140

A DIAMOND THREE STONE RING, the brilliant-cut diamonds within a raised oblong bezel, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.85 carat, ring size approximately T-V.

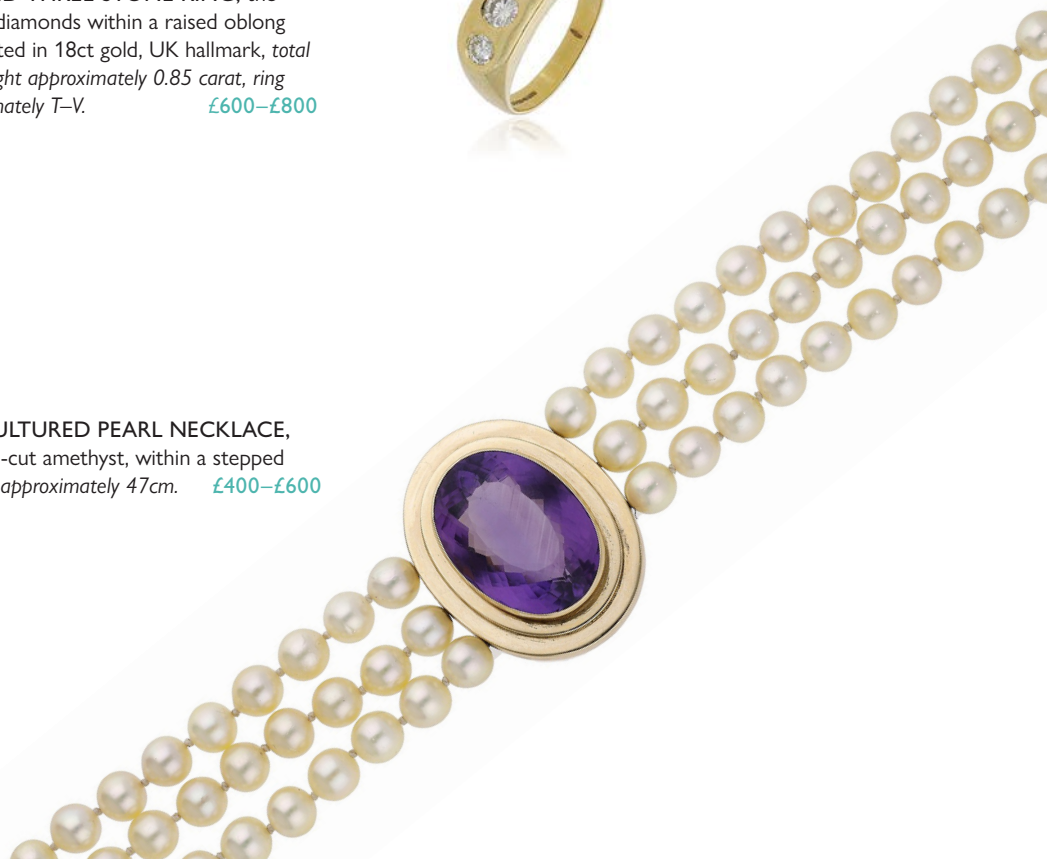
£600-£800



141

A THREE ROW CULTURED PEARL NECKLACE, centred with an oval-cut amethyst, within a stepped collet mount, length approximately 47cm.

£400-£600





142

A PAIR OF CARNELIAN INTAGLIO EAR CLIPS, the circular carnelian panels carved to depict the profile of a Roman centurion, collet-set to bicolour mounts, diameter 22mm. £200–£300



143

A PAIR OF CUFFLINKS, of stirrup design with textured lattice decoration, stamped '18K' and '750', length 30mm. £400–£600



144

A GEM-SET DRESS RING, the graduated panels with a textured ground and collet-set with circular-cut rubies, emeralds and sapphires, with bead and ropetwist detailing throughout, stamped '750', ring size approximately K–L. £300–£400



145

A GEM-SET CLUSTER RING, set with a cushion-shaped aquamarine within a surround of rose-cut diamonds and cushion-shaped pink sapphires, ring size O–P. £400–£600



146 Y

A COLLECTION OF MID 20TH CENTURY GEM-SET RINGS, the stylised dress rings vari-set with citrine, garnet, *Corallium Rubrum* and cubic zirconia respectively, one ring with French import mark, the remaining stamped either '750', '18k' or '14K', ring sizes G–M. (5) £500–£700



147

A RUBY AND DIAMOND PENDANT, the pear-shaped diamond set within a surround of circular-cut rubies, the whole suspended by a fancy-link chain, diamond weight approximately 1.60 carats, pendant length 22mm. £1,500–£2,000

148

A PAIR OF RUBY SWIRL EAR PENDANTS BY ZOUGHAI, the openwork swirl surmounts suspending a chain set with a briolette-cut ruby bead spacer and terminating in a further swirl drop, signed, maker's case, length 6.2cm. £400–£600



149

A RUBY AND DIAMOND RING, of crossover design, the two pear-shaped rubies claw-set to graduated brilliant-cut diamond shoulders, total diamond weight approximately 0.45 carat, ring size J. £500–£700



150

A DIAMOND FIVE STONE RING, the graduated brilliant-cut diamonds in open claw settings, between scroll engraved shoulders, stamped '18ct', total diamond weight approximately 0.90 carat, ring size P. £300–£400

151 Y

A CORAL AND DIAMOND BANGLE, CIRCA 1900, set with a circular *Corallium Rubrum* cabochon within a surround of old brilliant-cut diamonds, between tapered shoulders set with rose-cut diamond highlights, mounted in gold, total diamond weight approximately 0.90 carat, inner diameter 5.7cm. £400–£600

According to a PMI test on an XRF Analyzer the bangle is testing as 17.7–18ct gold.





152

A DIAMOND PENDANT, the bombé heart set with a heart-shaped diamond within a surround of brilliant-cut diamonds, to a beaded chain, stamped '750', Italian assay mark, total diamond weight approximately 1.50 carats, pendant length 22mm. £500-£700



153

AN ENAMEL PENDANT RETAILED BY GUCCI, 1975, the blue enamel heart suspended from an unassociated 9ct gold chain, pendant signed 'GUCCI', UK hallmark, partial maker's mark, pendant length 35mm. £200-£300.

154

A DIAMOND DRESS RING, the spinning hoops partially set with brilliant-cut diamonds, stamped '14KT', total diamond weight approximately 0.30 carat, ring size N-O. £150-£200



155

A DIAMOND RING BY BULGARI, the rotating circular panel set to the centre with a disc of brilliant-cut diamonds, signed, numbered, stamped '18K', ring size approximately N. £400-£600



156

AN ENAMEL AND DIAMOND DRESS RING, the tapered band collet-set to the front with five brilliant-cut diamonds, to a blue enamel ground and with applied fleur-de-lys motif decoration, the whole within a ropetwist border, signed 'SCHWARTZ', stamped '18CT', total diamond weight approximately 0.60 carat, ring size M. £600-£800



158

AN 18CT WHITE GOLD AND DIAMOND HEART PENDANT ON CHAIN, the stylised heart set throughout with brilliant-cut diamonds and with baguette-cut diamond bale, the whole suspended by an 18ct white gold trace-link chain, UK hallmarks, *total diamond weight approximately 0.85 carat, pendant length 22mm.* £300–£500

157

A SAPPHIRE AND DIAMOND CROSS PENDANT AND CHAIN BY THEO FENNEL, the cross pavé-set with circular-cut sapphires and with brilliant-cut diamond detailing, suspended from a fancy-link chain, mounted in 18ct gold, pendant signed, chain with maker's monogram, both with UK hallmarks and maker's marks, maker's case, *pendant length 47mm, chain length 45cm.* £2,000–£2,600



159

A DIAMOND HALF-ETERNITY RING, set to the front with a row of brilliant-cut diamonds, the gallery with engraved foliate decoration, *total diamond weight approximately 0.30 carat, ring size P.* £200–£300



160

A DIAMOND CLUSTER SET RING, the 19th century cluster set with an old brilliant-cut diamond within a surround of rose-cut diamonds, in pinched collet settings, mounted in silver and gold, to a later shank, *principal diamond approximately 0.60 carat, ring size U.* £700–£900

161

A DIAMOND CLUSTER RING, set with old brilliant-cut diamonds between openwork scroll shoulders, to a hoop with engraved scroll decoration throughout, *total diamond weight approximately 1.15 carats, ring size L.* £400–£600



162

A SAPPHIRE AND DIAMOND DRESS RING, the bombé style mount vari-set throughout with graduated brilliant and baguette-cut diamonds, and centred with an oval mixed-cut sapphire, *total diamond weight approximately 2.00 carats, ring size L½.* £1,000–£1,500





163

AN 18CT WHITE GOLD 'LOVE' BANGLE BY CARTIER, the polished bangle with screwhead motif throughout, signed 'Cartier', serial number 'RJ1649', size 19, Swiss assay mark, European convention mark, cased with screwdriver and outer box, inner dimensions 6.5 x 5.4cm. £3,000–£5,000

164

AN 18CT YELLOW GOLD 'LOVE' BANGLE BY CARTIER, the polished bangle with screwhead motif throughout, signed 'Cartier', serial number 'DR5410', size 17, Swiss assay mark, European convention mark, cased with screwdriver and outer box, inner dimensions 6.5 x 5.4cm. £3,000–£5,000

165

A FANCY-LINK BRACELET, of textured multi-row design, stamped '750', Italian assay mark, length 20cm. £2,000–£2,400





166

A 'TANK FRANÇAISE' BAND RING BY CARTIER, the polished band with continuous geometric pattern and stylised notched border, signed 'Cartier', maker's mark, numbered 'GT6063', stamped '750', maker's pouch, ring size Q. £800–£1,200

167

A 'TRINITY' RING BY CARTIER, of tricoloured interlocking design, signed 'les must de Cartier', Swiss assay marks, stamped '750', maker's case, ring size T. £500–£700



168

A 'HAPPY DIAMONDS' RING BY CHOPARD, the square panel glazed and revealing a 'floating' brilliant-cut diamond, to a plain polished band, mounted in 18ct gold, signed, numbered, European convention mark, Swiss assay mark, ring size O. £500–£700



169

A RUBY RING BY LALAOUNIS, the domed circular bezel set with a ruby cabochon and with bead and ropetwist wire decoration throughout, the whole with bloomed finish, signed 'ILIAS LALAOUNIS', stamped '750', ring size approximately O–P. £300–£500



170

A LION RING POSSIBLY BY LALAOUNIS, the textured band of crossover design and terminating in a stylised lion head with brilliant-cut diamond collar, stamped 'K18', ring size L. £150–£200





171

TWO DIAMOND CLUSTER RINGS, the first set with brilliant and single-cut diamonds, the second set with brilliant-cut diamonds within a wirework mount, first stamped '18CT&PLAT', total diamond weight approximately 1.35 carats, ring sizes L–M. **£500–£700**



172

TWO ANTIQUE RUBY AND DIAMOND RINGS, the first navette-shaped and set with a cushion-shaped ruby within a surround of old brilliant-cut diamonds, between similarly-cut ruby shoulders, the second of three stone design, both mounted in 18ct gold, UK hallmarks (one rubbed), total diamond weight approximately 0.40 carat, ring sizes K–Q. **£400–£600**



173

TWO DIAMOND CLUSTER RINGS, the first set throughout with brilliant-cut diamonds, mounted in 18ct gold, the second set with a brilliant-cut diamond of yellow tint within a surround of single-cut diamonds, (diamond untested for natural colour), first with UK hallmark, second stamped '18CT', total diamond weight approximately 1.05 carats, ring sizes Q. **£400–£600**



174

TWO DIAMOND FIVE STONE RINGS, both set throughout with old-cut diamonds, the first with boat-shaped claw setting, mounted in 18ct gold, Birmingham hallmark for 1910, the second stamped '18ct', both rings size M. **£600–£800**



175

TWO RUBY AND DIAMOND DRESS RINGS, the first set with a circular-cut ruby with brilliant-cut rubies to either side and within a pierced navette-shaped surround, the second of square plaque design, set with a square-shaped ruby and brilliant-cut diamonds, first stamped '585', second stamped '18CT' and 'PLAT', total diamond weight approximately 0.40 carat, ring sizes L–P. **£400–£600**



176

THREE ANTIQUE RUBY AND DIAMOND RINGS, all of alternating design and mounted in gold, two with hallmarks for 18ct gold, one stamped '18Ct', total diamond weight approximately 0.30 carat, ring sizes M–N. **£500–£700**

177

A PAIR OF HAWK'S EYE CUFFLINKS, the oval panels set with cabochons, gold mounted, stamped '9ct', with chain connectors, panel length 17mm. £300-£500



178

A PAIR OF ANTIQUE INDIAN PORTRAIT MINIATURE CUFFLINKS, the oval panels depicting Maharajah Ranjit Singh and possibly Jind Kaur, his youngest wife, the second pair possibly depicting Shah Jahan and his wife Mumtaz Mahal, the glazed panels within gold mounts with ropetwist borders, and chain connectors, panel lengths 16.5mm. £300-£500



179

A PAIR OF CUFFLINKS, the circular plaques with linear decoration and black enamel borders, with chain connectors, stamped '14K', plaque diameter 15mm. £260-£360



180

A PAIR OF TIGER'S EYE CUFFLINKS, the oval panels set with cabochon tiger's eye, gold mounted, stamped 'S-N 14k', with bar connectors, panel length 15mm. £300-£500

181

A PAIR OF HARDSTONE CUFFLINKS, the oval cabochons in plain gold collet mounts, with chain connectors, both numbered '25' to the reverse, in Collingwood & Co. case, panel lengths 13.5mm. £200-£300





182

A MID 20TH CENTURY DIAMOND CLUSTER RING, the brilliant-cut diamonds in a flowerhead cluster surround, raised above a wirework mount, stamped '18ct', total diamond weight approximately 1.40 carats, ring size Q-R.

£700-£900



183

AN EMERALD AND DIAMOND CLUSTER RING, of flowerhead design, set with alternating circular-cut emeralds and single-cut diamonds, mounted in 18ct gold, UK hallmark, ring size J-K.

£200-£300



184

AN EMERALD AND DIAMOND CLUSTER RING, the square-cut emerald within a surround of brilliant-cut diamonds, stamped '18CT' and 'PLAT', total diamond weight approximately 0.80 carat, ring size I-J.

£400-£500



185

AN AQUAMARINE AND DIAMOND CLUSTER RING, the oval-cut aquamarine within a surround of brilliant-cut diamonds, stamped '18CT & PLA*', total diamond weight approximately 0.70 carat, ring size J.

£600-£800



186

AN EMERALD AND DIAMOND RING, the tapered band channel-set with a series of brilliant-cut diamonds and centred with an emerald cabochon, stamped '750', total diamond weight approximately 0.65 carat, ring size Q½.

£400-£600



187

A TOURMALINE AND DIAMOND SET DRESS RING, the rectangular bezel centred with a step-cut green tourmaline within a surround of brilliant-cut diamonds, to a tapered band with engraved decoration, total diamond weight approximately 0.60 carat, ring size I.

£400-£600



188

A **DIAMOND PENDANT**, the cluster of brilliant-cut diamonds to a fancy-link chain, total diamond weight approximately 2.60 carats, length 40cm. **£1,200–£1,500**

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

189

A **PAIR OF DIAMOND CLUSTER EAR STUDS**, the undulating clusters set throughout with brilliant-cut diamonds, total diamond weight approximately 0.70 carat, length 8mm. **£200–£300**



190

TWO PAIRS OF GEM-SET CLUSTER EAR STUDS, each centred with a circular-cut emerald or mixed-cut sapphire set within a surround of single-cut diamonds, total diamond weight approximately 0.40 carat, first diameter 7mm. **£200–£400**



191

AN AQUAMARINE AND DIAMOND RING, the oval-cut aquamarine with a trefoil of single-cut diamonds to either side, stamped 'PLAT', total diamond weight approximately 0.20 carat, ring size L. **£500–£700**

192

AN AQUAMARINE AND DIAMOND RING, set with a cushion-shaped aquamarine within a surround of rose-cut diamonds, ring size M. **£300–£500**





193

A CULTURED PEARL AND DIAMOND NECKLACE, converted from a late 19th century jewel, the front designed as a bow and set throughout with old brilliant and rose-cut diamonds, with a seed pearl highlight and suspending a similarly-set drop of foliate design and terminating in a cultured pearl, to a cable link chain, clasp stamped '15CT', length 45.5cm. **£200–£300**



194

AN ENAMEL LOCKET, CIRCA 1900, the circular matte black enamel pendant with white enamel rings to both sides, the front applied with a pierced plaque set with rose-cut diamonds, opening to reveal a glazed interior, mounted in gold, length including bale 30mm. **£150–£200**

195

AN ENAMEL AND DIAMOND PENDANT, designed as a knifewire set with two brilliant-cut diamonds, each within a black enamel surround, leading to a similarly-set drop with foliate detailing, total diamond weight approximately 0.80 carat, length 5.5cm. **£300–£500**



196

AN EARLY 20TH CENTURY DIAMOND BAR BROOCH, the polished knifewire set with five old brilliant-cut diamonds, stamped '18 & PT', total diamond weight approximately 1.20 carats, length 6cm. **£400–£600**



197

AN EARLY 20TH CENTURY PEARL AND DIAMOND BROOCH, the openwork lattice set with a row of seed pearls to the centre and graduated brilliant-cut diamonds to either side, mounted in platinum and gold, (pearls untested), total diamond weight approximately 1.05 carats, length 7cm. **£500–£700**

198

AN EMERALD AND DIAMOND PENDANT ON CHAIN, the step-cut emerald beneath a marquise and brilliant-cut diamond surmount, the whole suspended by a fine cable-link chain, total diamond weight approximately 0.50 carat, pendant length 17mm. £260-£300



199

A PAIR OF DIAMOND DROPS, the articulated row set with alternating brilliant and pear-cut diamonds, stamped '750', total diamond weight approximately 2.80 carats, length 37mm. £1,400-£1,800

200

A DIAMOND DRESS RING, set with an old brilliant-cut diamond between bombé shoulders set with similarly-cut diamonds, partial assay mark, total diamond weight approximately 0.90 carat, ring size P. £300-£500



201

A DIAMOND THREE STONE RING, set with a graduated row of brilliant-cut diamonds, stamped '18CT', total diamond weight approximately 1.00 carat, ring size P. £300-£500



202

AN EMERALD AND DIAMOND CLUSTER RING, set with a step-cut emerald within a surround of brilliant-cut diamonds, between engraved leaf shoulders, stamped '18CT', total diamond weight approximately 2.10 carats, ring size M. £600-£800



203

A 19TH CENTURY SEAL RING, the oval bloodstone with engraved initial 'R', between wraparound shoulders extending to the gallery, with engraved scroll and foliate decoration, mounted in gold, maker's mark 'WG', rubbed hallmark, ring size approximately N. £300–£500



204

AN 18CT GOLD SIGNET RING BY CHARLES GREEN & SONS, 1924, plain polished and with cyphered initials to the front, maker's mark, London hallmark, ring size Q–R. £300–£500



205

A BICOLOUR SIGNET RING, the plain rectangular plaque between fluted shoulders and with brushed finish throughout, stamped '9CT', ring size O–P. £200–£300



206

TWO HARDSTONE SIGNET RINGS, the first set with chalcedony and mounted in 9ct gold, with UK hallmark, the second set with bloodstone, ring sizes M–Y. £150–£200

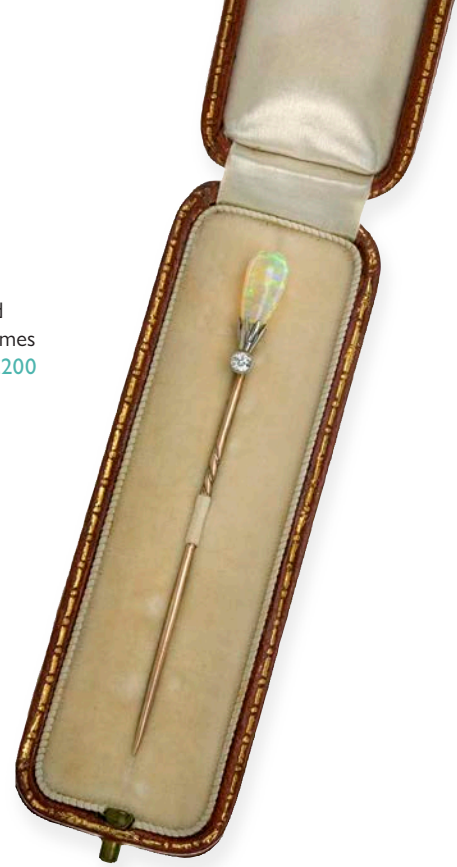


207

THREE GOLD RINGS, comprising two 9ct gold signet rings, one with pierced, basket weave decoration, together with an 18ct gold band ring with engraved decoration, each highlighted by a circular-cut diamond within a star setting, UK hallmarks for 1989, 1991, and 1936 respectively, ring sizes R–T. £300–£500

208

AN OPAL AND DIAMOND STICKPIN, CIRCA 1900, the tapered polished opal bead in a shaped cup setting above an old brilliant-cut diamond, mounted in silver and gold, case signed 'James Aitchison', terminal length 17mm. £160-£200



209 Y

A 19TH CENTURY TORTOISESHELL BROOCH AND A PAIR OF EAR PENDANTS, the domed brooch with gold and silver piquéwork decoration, together with a pair of lozenge-shaped ear pendants of conforming design, to later hook fittings, brooch diameter approximately 40mm. £80-£120



210

A PAIR OF MOONSTONE CUFFLINKS, each side set with a sugarloaf moonstone cabochon, diameter 11mm. £200-£300

211

A PAIR OF SAPPHIRE CUFFLINKS BY GHISO, FRENCH, each hinged hoop terminal set with a circular sapphire cabochon, to bar connectors, signed, French assay marks, terminal diameter 15mm. £400-£600

212

AN 18CT GOLD BRACELET BY DAVID MORRIS, the belcher-link chain spaced by polished heart and star motifs with reeded white gold spacers, maker's mark 'DM', UK import marks for 1993, length 19cm. £600-£800





213

AN EARLY 19TH CENTURY DIAMOND BROOCH, set with an oval-cut diamond within a pierced lozenge-shaped surround with scroll and foliate detailing, set throughout with old brilliant and rose-cut diamonds, suspending a detachable drop designed en suite, mounted in silver and gold, closed back settings throughout, *total diamond weight very approximately 5.50 carats, length 5.4cm.*

£3,000–£5,000



214

A PAIR OF DIAMOND EAR STUDS, each old brilliant-cut diamond in a pinched collet setting, with detachable cluster 'jackets' set throughout with similarly-cut diamonds, *total diamond weight approximately 1.70 carats, length 12mm.*

£700–£900



215

A MID 19TH CENTURY GOLD BANGLE, the hinged bangle with domed boss and applied ropetwist, bead and wirework decoration of scroll and foliate design, bloomed finish, with contemporary John Brogden case, *inner dimensions 6 x 5cm.*

£1,500–£1,800



216

A ROYAL PRESENTATION JEWEL, 19TH CENTURY, composite, comprising the Prince of Wales feathers, set throughout with rose-cut diamonds, issuing from a coronet, with motto 'Ich Dien' against red enamel, the whole enclosed within a blue enamel garter, suspending two rigid tassel drops below, the caps inlaid with blue enamelled scrolling detail above a white enamelled border, the whole gold mounted, the garter engraved to the reverse with the inscription:

'From the Duch.s.s Ida of Saxe Weimar had belonged to Queen Adelaide Dec. 1849', with detached later brooch fitting, length 57.5mm. £1,000–£1,500

Provenance: Formerly the property of 1st Earl Mountbatten of Burma, thence by family descent.

Princess Ida Caroline of Saxe-Meiningen, Duchess in Saxony, (1794–1852) was a German princess, and daughter of George I, Duke of Saxe-Meiningen. In 1816 she married Prince Bernhard of Saxe-Weimar-Eisenach, a distinguished soldier.

Ida was the younger sister of **Princess Adelaide of Saxe-Meiningen**, (1792–1849), who married William, Duke of Clarence in 1818. She became Queen on William IV's accession to the throne in 1830.

The inscription engraved to the reverse of the jewel includes the date 1849, the year of Queen Adelaide's death. The Queen died on 2 December with no living children. The word 'Dec' may reference the month of her death, or is perhaps an abbreviation for the word 'Deceased'. The upper section of the jewel, bearing the inscription, may originally have been a memorial piece from Ida, in memory of her beloved sister. Ida was to live for another three years, until 1852.

The current composition of the jewel has most likely been altered from its original form.



217

A PRINCE OF WALES ROYAL PRESENTATION RING, LATE 18TH/EARLY 19TH CENTURY, each shoulder with the Prince of Wales feathers issuing from a coronet, and set throughout with old-cut diamonds, the bezel applied with a natural half-pearl within a coronet setting, the shank modelled as a blue enamelled garter with buckle, with gilt letters showing partial motto: 'HONI.....PENSE', unmarked, (pearl untested), ring size M½. £2,000-£3,000

Provenance: Formerly the property of 1st Earl Mountbatten of Burma, thence by family descent.

The ring probably relates to George Augustus Frederick (1862-1830), eldest son of King George III and Queen Charlotte, and Prince of Wales from his birth until he acted as Prince Regent for his father George III during his final years of mental illness, from 1811-1820, and subsequently became King George IV.

The shank is of small/medium size so perhaps was a gift to a lady from the Prince of Wales to mark a significant occasion, either personal or of more national interest.

According to a PMI test on the XRF Analyzer the gold mount tests as 18ct gold.



219

A PAIR OF 18CT GOLD AND DIAMOND EAR PENDANTS BY CHOPARD, the pavé-set diamond surmounts suspending a brilliant-cut diamond above a tapered drop en suite, signed 'Chopard', numbered '2876523', European convention marks, total diamond weight approximately 1.95 carats, length 6cm. £800-£1,200



218

A DIAMOND NECKLACE, the polished baton-link necklace chain leading to a brilliant-cut diamond set frontispiece, stamped '14k', total diamond weight approximately 2.50 carats, length 45cm. £800-£1,200



220

A DIAMOND HALF ETERNITY RING, set to the front with a row of old brilliant-cut diamonds, mounted in platinum, UK hallmark, total diamond weight approximately 0.75 carat, ring size L. £400-£600



221

A DIAMOND RING, the principal brilliant-cut diamond, weighing 1.51 carats, between similarly-set graduated diamond shoulders, ring size M. £3,000-£5,000



222

TWO DIAMOND CLUSTER RINGS, the first set with brilliant-cut diamonds, mounted in 9ct gold, the second set with step and brilliant-cut diamonds, mounted in 18ct gold, UK hallmarks, total diamond weight approximately 1.50 carats, ring sizes approximately L-R. £400-£600

223

AN ART DECO DIAMOND LINE BRACELET, set with a continuous row of old brilliant-cut diamonds, with an engraved scroll gallery, mounted in platinum, total diamond weight approximately 4.00 carats, length 18.5cm. £1,800-£2,200





224

A PINK SAPPHIRE AND DIAMOND BROOCH, designed as a stylised orchid, set throughout with oval-cut pink sapphires, old brilliant and rose-cut diamonds, indistinct assay mark, length 47mm. **£1,200–£1,500**



225

A MID 20TH CENTURY DIAMOND SPRAY BROOCH, the flowerheads and foliage enveloped by a ribbon and set throughout with brilliant and single-cut diamonds, total diamond weight approximately 5.25 carats, length 36mm. **£2,000–£2,600**



226

A DIAMOND CLUSTER RING, set throughout with brilliant-cut diamonds, stamped '18CT', total diamond weight approximately 5.20 carats, ring size M–N. **£1,500–£2,000**

227

A DIAMOND BRACELET / WATCH, CIRCA 1950, the centre set with cluster of brilliant and marquise-cut diamonds, opening to reveal a circular watch dial, between step-cut diamond lugs and to a tapered strap set with further brilliant and step-cut diamonds, movement signed 'ELOGA', case stamped '100 IRIIDIUM / 900 PLATINUM', total diamond weight approximately 7.30 carats, length 17.5cm. **£3,000–£5,000**





228

A LATE 19TH / EARLY 20TH CENTURY GOLD AND SEED PEARL NECKLACE, the fine belcher-link necklace chain leading to seed pearl set frontispiece of two swallows spaced by a central flowerhead motif suspending a heart-shaped drop, stamped '15C', length 44cm. **£500–£800**



229

AN ART NOUVEAU DIAMOND CROSS PENDANT, CIRCA 1900, of foliate whiplash design, set with rose-cut diamonds and replacement circular-cut synthetic rubies, mounted in silver and gold, length 5.5cm. **£150–£200**



230

A RUBY AND DIAMOND RING, 1902, the navette-shaped plaque set with three oval-cut rubies within a surround of old brilliant-cut diamonds, between openwork shoulders, mounted in 18ct gold, Chester hallmark, ring size L. **£300–£500**



231

A DIAMOND AND SAPPHIRE MARQUISE RING, 1910, set with oval-cut sapphires bordered by rose-cut diamonds, between sapphire set shoulders, 18ct gold, Chester hallmark, shank numbered '3458', ring size L½. **£400–£600**



232

A LATE 19TH CENTURY PEARL AND DIAMOND BANGLE, the front set with alternating half-pearls and old brilliant-cut diamonds, with rose-cut diamond highlights between them, to an openwork scroll gallery, mounted in gold, (pearls untested), total diamond weight approximately 0.35 carat, inner diameter 5.5cm. **£300–£500**

According to a PMI test on an XRF Analyzer the bangle is testing as 15ct gold



233

A CHARM BRACELET, suspending various 'lucky' charms, to include various gem-set horseshoes, clasp stamped '14KT', length 18.5cm. £300-£400

234

A GEM-SET GIARDINETTO PENDANT, converted from a 19th century jewel, the openwork vase and bouquet with foliate scrolls and set throughout with vari-cut rubies, rose-cut diamonds and seed pearls, length including bale, 48mm. £400-£600



235

A RUBY AND DIAMOND PENDANT, FRENCH, CIRCA 1910, the circular pendant pierced and decorated with ivy and scrolling foliage, with a flower set with pear-cut rubies and rose-cut diamond highlights, mounted in gold, French assay mark, length including bale 31mm. £400-£600

£400-£600



236

A SEED PEARL AND DIAMOND BROOCH / PENDANT, CIRCA 1900, of flowerhead cluster design, set throughout with seed pearls and with an old cushion-shaped diamond to the centre, mounted in gold, (two seed pearls deficient), length including bale 35mm. £150-£200

£150-£200

237

A SEED PEARL BANGLE, CIRCA 1900, the frontispiece of openwork scroll design and set with seed pearls, with an old brilliant-cut diamond to the centre, mounted in gold, inner diameter 5.6mm. £200-£300

£200-£300

According to a PMI test on an XRF Analyzer the bangle is testing as 15ct gold.





238

A DIAMOND HALF ETERNITY RING, set to the front with a row of single-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.35 carat, ring size P. £150–£200



239

AN ANTIQUE PINK SAPPHIRE AND DIAMOND RING, set with three oval-cut pink sapphires with old brilliant-cut diamonds between, to a pierced scroll gallery, mounted in gold, total diamond weight approximately 0.20 carat, ring size N–O. £200–£300



240

THREE DIAMOND RINGS, each set with three brilliant-cut diamonds, total diamond weight approximately 0.90 carat, ring sizes J–Q. £300–£500



241

THREE DIAMOND RINGS, each set with three brilliant or old brilliant-cut diamonds, variously stamped, total diamond weight approximately 2.70 carats, ring sizes N–U. £600–£800



242

THREE GEM-SET RINGS, the first set with alternating circular-cut rubies and old brilliant-cut diamonds, the second with a circular-cut sapphire between brilliant-cut diamonds, the third with five old brilliant-cut diamonds, second stamped '18CT', total diamond weight approximately 0.65 carat, ring sizes K–N. £300–£500



243

A TOURMALINE AND DIAMOND CLUSTER RING, the oval-cut tourmaline within a surround of single-cut diamonds, stamped '18CT', total diamond weight approximately 0.20 carat, ring size M. **£200–£300**

244

A DIAMOND FIVE STONE RING, set with a row of old brilliant-cut diamonds with rose-cut diamond highlights between, stamped '18CT', total diamond weight approximately 0.70 carat, ring size N. **£300–£500**



245

A PINK SAPPHIRE AND DIAMOND DRESS RING, the tapered band set with an oval mixed-cut pink sapphire between graduated rows of old brilliant-cut diamonds, total diamond weight approximately 1.10 carats, ring size K. **£500–£800**



246

A RUBY AND DIAMOND DRESS RING, the ruby cabochon set within a stylised vari-cut diamond surround, total diamond weight approximately 1.25 carats, ring size P–Q. **£800–£1,200**



247

AN EARLY 20TH CENTURY EMERALD AND DIAMOND NEGLIGÉE PENDANT, set throughout with old brilliant-cut diamonds, the double bow surmount suspending two knife-wire drops of unequal length, each terminating in a step-cut emerald within a diamond surround, the platinum setting millegrain edged throughout, on trace-link back chain, pendant length 5.3cm. £2,400–£3,000



248

AN ART DECO SAPPHIRE AND DIAMOND BAR BROOCH, the square-cut sapphire diagonally set between a graduated row of old brilliant-cut diamonds, with a trio of similarly-cut stones to each terminal, mounted in platinum and gold, total diamond weight approximately 2.50 carats, length 8cm. £1,000–£1,200



249

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH, of tapering form and set with step and trapezoid-cut sapphires and single-cut diamonds, mounted in platinum and gold, length 6.3cm. £600–£800



250

A SAPPHIRE AND DIAMOND FIVE STONE RING, set with oval and circular-cut sapphires and brilliant-cut diamonds, to an openwork scroll gallery, mounted in 18ct gold, London hallmark for 1975, total diamond weight approximately 0.50 carat, ring size P. £300–£500



251

AN ART DECO EMERALD AND DIAMOND PENDANT, designed as a square-shaped lattice set throughout with old brilliant-cut diamonds with vari-cut emeralds between, beneath a similarly-set surmount and to a fine cable-link chain, mounted in platinum, fitted case by Garrard & Co. Ltd, total diamond weight approximately 1.50 carats, pendant length 35mm. £2,000–£3,000

252

A LATE 19TH CENTURY ENAMEL AND GEM-SET BROOCH, the openwork circlet with scroll detailing and set with seed pearls and circular-cut green garnets, to a white enamel border with black enamel dots, mounted in gold, stamped '15CT', cased by Goldsmiths & Silversmiths Company Ltd., diameter 22mm. £200–£300



253

A PAIR OF DIAMOND AND PEARL EAR PENDANTS, CIRCA 1910, with diamond bow surmounts, diamond foliate detailing and terminating in openwork pearl and diamond set roundels, gold and platinum mounted, on later loop fittings, length 4.5cm. £1,200–£1,500



254

A PAIR OF AQUAMARINE AND DIAMOND EARRINGS, CIRCA 1900, the briolette-cut aquamarines suspended beneath rose-cut diamond caps with a row of old brilliant-cut diamonds above, mounted in platinum and gold, cased by Wilson & Sharp, Edinburgh, length 25mm. £150–£200



255

A DIAMOND AND PEARL BRACELET, CIRCA 1910, the central pierced roundel edged with millegrained diamond foliate detail, spaced by pearls, between slightly bowed panels of conforming design, gold and platinum mounted, between expanding gold bracelet strap, engraved 'BRITANNIC PATENT', numbered, in fitted leather case by Goldsmiths & Silversmiths Co. Ltd, length 16.5cm (not extended). £2,000–£3,000



256

A SMALL COLLECTION OF JADE JEWELLERY, comprising a ring set with an oval jadeite cabochon of lavender tint, with a trio of brilliant-cut diamonds to either side, together with a pendant en suite, and a pair of nephrite jade drop earrings, circa 1900, mounted in gold, ring and pendant stamped '750', jade untested for treatments, *total diamond weight approximately 0.40 carat, ring size O, pendant length 28mm, earring length 48mm.*

£300–£500



257

AN ART DECO JADE AND DIAMOND RING, the oval jadeite cabochon with three single-cut diamonds to either side, mounted in platinum, (jadeite untested), numbered '5508', *ring size N.*

£200–£300



258

A CHRYSOBERYL AND DIAMOND RING BY FIORI, the oval-cut green chrysoberyl within a surround of brilliant-cut diamonds, between shoulders set with baguette-cut diamonds, signed, stamped '14K', *total diamond weight approximately 0.75 carat, ring size N.*

£200–£300



259

AN EMERALD AND DIAMOND CLUSTER RING, of target design, set with brilliant and single-cut diamonds and circular-cut emeralds, *total diamond weight approximately 0.50 carat, ring size I.*

£200–£300



260

A JADEITE BANGLE AND RING, polished and with mottled green and white colouring, *bangle inner dimensions approximately 6 x 5cm, ring size N–O.*

£300–£500

According to a verbal report by GCS both the bangle and ring show no indications of impregnation. Verbal report numbers 5785-0002 and 5785-0003



261 Y

A MID 20TH CENTURY CORAL AND DIAMOND BROOCH, designed as an insect, the abdomen set with a *Corallium Rubrum* cabochon, the head set with an old brilliant-cut diamond, with engraved and polished wings and detailing, length 35mm. £200–£300

262

A DIAMOND SINGLE STONE RING, the cushion-shaped diamond in a tapering mount, stamped '750', diamond weight very approximately 1.60 carats, ring size R. £2,000–£3,000



263

AN ANTIQUE HARDSTONE INTAGLIO RING, the oval carnelian carved to depict two nude standing male figures, each holding a spear and wearing a radiate crown, mounted in gold, ring size Z+.

£100–£150

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



264

A YELLOW SAPPHIRE AND DIAMOND BAND RING, the oval-cut yellow sapphire in a rubover setting and with an old brilliant-cut diamond to either side, stamped '750', total diamond weight approximately 0.95 carat, ring size M–N. £1,000–£1,500

265 Y

A CORAL BANGLE, the hinged bangle set to the front with five *Corallium Rubrum* cabochons, with pierced scroll and wirework decoration throughout, stamped '14K', inner dimensions approximately 5.8 x 5.3cm. £500–£700





266

AN EMERALD AND DIAMOND NECKLACE AND EARRING SUITE BY BOUCHERON, the articulated collar of reeded polished links spaced to the front by circular-cut emeralds and brilliant-cut diamonds, the earrings en suite, mounted in 18ct gold, signed 'BOUCHERON', numbered, French assay marks, maker's case for earrings, total diamond weight approximately 2.15 carats, necklace length 41cm.

£2,400–£3,000



267

AN EMERALD AND DIAMOND RING, the oval-cut emerald within a surround of brilliant-cut diamonds, with a trefoil of brilliant-cut diamonds to either side, mounted in 18ct gold, UK hallmark, total diamond weight approximately 1.25 carats, ring size O.

£800–£1,200



268

A CHAIN BRACELET, with reeded detailing, clasp with partial hallmark for 15ct gold, length 21cm.

£300–£400

According to a PMI test on an XRF Analyzer the bracelet is testing as 14ct gold.

269

A 9CT GOLD CHAIN NECKLACE, of belcher-link design, UK hallmark, length 79cm.

£400–£600





270

A FANCY-LINK NECKLACE, the bicolour crossover frontispiece extending to a back chain of alternating polished and matte finish, Portuguese assay mark, length 43cm. £500-£700

271

AN EARLY 20TH CENTURY EMERALD AND DIAMOND PANEL RING, the old brilliant-cut diamonds spaced by two step-cut emeralds, millegrain set within a scalloped surround, mounted in platinum, total diamond weight approximately 0.45 carat, ring size R. £400-£600



272

AN ART DECO CULTURED PEARL AND DIAMOND RING, FRENCH, the cultured pearl measuring approximately 11mm and centred between tapered rose-cut diamond set shoulders, mounted in platinum, French assay mark, ring size P. £400-£600



273

A MID 20TH CENTURY DIAMOND BRACELET, set with brilliant-cut diamonds within baguette-cut diamond surrounds of radiant design, with tapering openwork links between set with brilliant-cut diamonds, total diamond weight approximately 5.30 carats, length 18cm. £2,000-£3,000



274 Y

A GEM-SET FLOWER BROOCH, the oval turquoise plaque with applied carved *Corallium Rubrum* and lapis lazuli flowerheads, with brilliant-cut diamonds to the centre and carved green hardstone leaves, the scalloped border set throughout with similarly-cut diamonds, stamped '750', total diamond weight approximately 0.90 carat, length 32mm. £400–£600



275

A MID 20TH CENTURY NOVELTY BROOCH, FRENCH, realistically modelled as a bird in flight, with textured feathers and ruby gem-set eye, maker's mark, French assay mark, length 5cm. £300–£500



276

AN 18CT GOLD AND SAPPHIRE RING BY CHAUMET, the tapered mount of bombé form and collet-set with a sapphire cabochon, signed 'CHAUMET', maker's mark, numbered, French assay mark, maker's case, ring size O. £600–£800



277

A TRIPLE CLUSTER RING, set with a marquise-cut ruby, emerald and diamond flowerhead cluster, to a reeded band, stamped '18K', total diamond weight approximately 0.50 carat, ring size G–H. £200–£300



278

A RUBY AND DIAMOND CLUSTER RING, the circular ruby cabochon within a surround of alternating circular-cut rubies and brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.60 carat, ring size M–N. £500–£700

279

AN 18CT GOLD ROSE BROOCH, the floral spray realistically modelled and with textured finish, Birmingham hallmark, length 6cm. £400–£600



280 Y

A VARI GEM-SET BRACELET, POSSIBLY BY GIAMPIERO FIORINI, the highly decorative bangle with pierced frame and mounted throughout with carved gemstones depicting various flora and fauna, including amethyst, rock crystal, mother-of-pearl, citrine, lapis lazuli and coral, with highlights of ruby, emerald, sapphire, cultured pearl and diamond throughout, inner diameter approximately 6cm, depth 5cm. £4,000–£6,000

For a similar necklace by Giampiero Fiorini, see Noonans sale 12 September 2023, lot 185.



281

A DIAMOND PENDANT, of openwork chandelier design, set throughout with brilliant-cut diamonds, suspended from a bicoloured 9ct gold chain with bead detailing, pendant stamped '14K', chain with UK hallmark, total diamond weight approximately 1.35 carats, pendant length 47mm. £600-£800

282

A GEM-SET TASSEL PENDANT, the bombé surmount pavé-set with brilliant-cut diamonds, the cable-link chains suspending various gemstones to include cultured pearls of grey tint, briolette-cut garnets, amethyst, blue topaz, etc., stamped 'WG750', length 8.5cm. £150-£200



283

A DIAMOND SINGLE STONE RING, set with a brilliant-cut diamond between tapered shoulders, Portuguese assay mark, diamond weight approximately 0.70 carat, ring size O. £300-£500



284

A SAPPHIRE AND DIAMOND RING, of crossover design, each side set with a cushion-shaped sapphire and old brilliant-cut diamond, total diamond weight approximately 0.80 carat, ring size N. £600-£800



285

AN AQUAMARINE AND DIAMOND RING, the oval-cut aquamarine within a surround of old brilliant-cut diamonds, between similarly-set diamond shoulders and with a further diamond accent to either side of the gallery, mounted in platinum, UK hallmark, total diamond weight approximately 0.90 carat, ring size K (sizing beads). £800-£1,200



286

THREE GEM-SET RINGS, comprising a ruby and diamond ring, a sapphire and diamond ring, and an aquamarine and diamond ring, total diamond weight approximately 0.70 carat, ring sizes J-N. £400-£600

287

AN AQUAMARINE AND DIAMOND PENDANT, the oval-cut aquamarine in an openwork cartouche-shaped surround set with old brilliant-cut diamonds, suspended from a bifurcated row of similarly-cut diamonds, to a cable-link chain, *pendant length 47mm.*

£400-£600



288

A PAIR OF AQUAMARINE AND DIAMOND EARRINGS, the brilliant-cut diamond trefoil surmounts suspending a pear-shaped aquamarine drop, *length 18mm.*

£200-£300

289

AN ART DECO AQUAMARINE BROOCH, CIRCA 1920, the tapered brooch with a knifewire outline, set with a step-cut aquamarine and a pink gem-set highlight below, mounted in platinum and gold, *length 7.5cm.*

£100-£150



290

A DIAMOND SINGLE STONE RING, set with an old brilliant-cut diamond, mounted in 18ct gold, UK hallmark, *diamond weight approximately 1.20 carats, ring size K-L.*

£1,000-£1,500

291

A DIAMOND CROSSOVER RING, the three graduated brilliant-cut diamonds set between baguette-cut diamond shoulders, stamped 'PLAT', *total diamond weight approximately 1.25 carats, ring size M.*

£800-£1,000



292

A DIAMOND PANEL RING, the central baguette-cut diamond within a surround of brilliant-cuts and similarly-cut diamond set shoulders, mounted in 18ct gold, UK hallmark, *total diamond weight approximately 0.55 carat, ring size L-M.*

£300-£500



293

A PAIR OF 18CT GOLD HOOP EARRINGS BY THEO FENNEL, the plain polished hoops with drop fitting, maker's mark 'TF', London hallmark, maker's case, length 15mm. £200-£300



294

A PAIR OF DIAMOND SINGLE STONE EAR STUDS, in four claw settings, total diamond weight approximately 0.50 carat. £200-£300

Provenance: Purchased from Macy's in New York.



295

TWO SAPPHIRE AND DIAMOND RINGS, the first set with an oval-cut yellow sapphire within a surround of brilliant-cut diamonds, mounted in 18ct gold, the second with two step-cut blue sapphire and brilliant-cut diamond clusters, first with UK hallmark, second stamped 'Au750', ring sizes L-M. £300-£500



296

A GATE-LINK BRACELET, with heart-shaped padlock clasp, stamped '9CT', length 20.5cm. £500-£600



297

THREE GEM-SET RINGS, the first set with three half-pearls, measuring approximately 6.2-6.4mm, of white and pink tint, an amethyst and diamond cluster ring, and a princess-cut diamond ring, mounted in 18ct gold, (pearls untested), third ring with UK hallmark, total diamond weight approximately 0.60 carat, ring sizes I-M. £500-£700



298

A PAIR OF DIAMOND EAR PENDANTS, set throughout with rose-cut diamonds, the spray surmounts spaced by a series of floral motifs suspending a pear-shaped diamond drop, length 7cm. **£300-£500**



299

A RUBY AND DIAMOND HALF ETERNITY RING, channel-set to the front with alternating square-cut rubies and step-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.35 carat, ring size M. **£300-£500**



300

A DIAMOND HALF ETERNITY RING, the front set with a row of princess-cut diamonds, total diamond weight approximately 0.90 carat, ring size O. **£400-£600**



301

A RUBY AND DIAMOND ETERNITY RING, set throughout with alternating circular-cut rubies and brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.70 carat, ring size M-N. **£300-£500**



302

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond between crossover shoulders, mounted in 18ct gold, UK hallmark, diamond weight approximately 0.25 carat, ring size N. **£200-£300**

303

A MID 19TH CENTURY DIAMOND FLOWER BROOCH, the sculptural flowerhead set with cushion-shaped diamonds, and with rose-cut diamonds to the pierced petals, mounted in silver and gold, total diamond weight approximately 2.00 carats, diameter 28mm. **£600-£800**





304

A SMALL COLLECTION OF 20TH CENTURY SILVER JEWELLERY, comprising two pieces by Malcolm Appleby; a circular pendant with naturalistic leaf decoration, and a pierced band ring with coiled dragon motif, together with a stained blue chalcedony pendant with textured bale and an articulated bracelet composed of polished disc-shaped links, various hallmarks and maker's marks, bracelet length approximately 20.5cm. (4) £200-£300



305

A SILVER BANGLE BY MALCOLM APPLEBY, struck throughout with flowerheads and foliage, stylised stags and with a dove to either side, additionally applied with further flowerheads throughout, with engraved petal decoration to the underside, signed, dated '2012', maker's mark, Edinburgh hallmark for 2012, inner diameter 6.2cm. £200-£300

Please note ARR may apply to this lot (Artist's Resale Rights).

306

A SILVER BANGLE BY MALCOLM APPLEBY, designed as a series of overlapping butterflies, the underside with engraved cloud and scroll decoration throughout, maker's mark, Edinburgh hallmark, inner diameter 6cm. £200-£300

Please note ARR may apply to this lot (Artist's Resale Rights).



307

A SILVER BANGLE BY MALCOLM APPLEBY, the openwork cuff formed from overlapping flowerheads, with engraved linear decoration to the underside, signed, maker's mark, Edinburgh hallmark for 2012, inner diameter 6.3cm. £200-£300

Please note ARR may apply to this lot (Artist's Resale Rights).



308

A SILVER AND ENAMEL PENDANT BY NORMAN GRANT, 1978, the circular plaque depicting a stylised microscopic plant structure in shades of green enamel, mounted in silver and to a cable-link chain, maker's mark, Edinburgh hallmark, pendant length 45mm. £100–£150



309

A SILVER BROOCH BY ERNEST A. BLYTH FOR GEORGE TARRATT LTD, 1967, composed of intersecting concave links, with designer's facsimile signature, Birmingham hallmark, length 40mm. £70–£90

310

A BICOLOURED BRACELET, designed as a series of rectangular plaques, alternately decorated with linear engraving and step-cut blue gemstones, maker's mark 'S', possibly for H. Stern, stamped '14ct', length 19cm. £500–£600



311

A 'CLIC H' BRACELET BY HERMÈS, with black enamel shoulders, signed, inner diameter 5.5cm. £100–£150

312

A SILVER 'OLIVE LEAF' CUFF BY PALOMA PICASSO FOR TIFFANY, of openwork foliate design, signed 'Paloma Picasso', 'T&CO.', stamped 'AG925', inner diameter 5.3cm. £150–£200



LOTS 487–503

ANDREW GRIMA (1921–2007)

Andrew Grima was born in Rome to Italian-Maltese parents. Raised in London, he studied mechanical engineering at the University of Nottingham and during World War II, joined the Royal Engineers and served in Burma. After the war he started working in his father-in-law's London jewellery firm. From 1951, when his father-in-law died, Grima took over the business, selling it to a gemstone dealer in Knightsbridge on the condition that he stayed on as a designer.

Entirely self taught, his limitless imagination led him to create bold and striking designs – each piece being hand wrought, and typically only creating one of each design. In 1960 Grima's talent was spotted by the Art Director at Goldsmiths' Hall, Graham Hughes, who introduced his protégé to many of the rich and famous people who were to become his clients. In 1966 his success was sealed when Prince Philip chose one of his pieces, a stunning ruby brooch, as a present for the Queen, 1966 also being the year that Grima received his royal warrant. In the late 1960s he opened his exclusive gallery in Jermyn Street, Mayfair – the opening event being hosted by Lord Snowdon, then married to Princess Margaret, and his reputation continued to grow, attracting a clientele of royalty and society jet-setters of the day.

Winner of numerous awards for his contribution to the jewellery industry, including the Duke of Edinburgh Prize for Elegant Design in 1966, and the De Beers Diamonds International Award – he won it 13 times (more than any other jeweller) – today Grima is recognised as being one of the great modernist jewellery designers of the 20th century.



313

AN 18CT GOLD FRESHWATER PEARL AND DIAMOND BROOCH BY ANDREW GRIMA, 1963, of abstract form, the gold surmount composed of staggered rods with beaded terminals and brilliant-cut diamond highlights, the whole suspending a freshwater pearl drop, (pearl untested), maker's mark 'HJCo', retailer's mark for Fred J. Cooper, London hallmark, total diamond weight approximately 0.40 carat, length 7.5cm. £2,400–£3,000

314

A BOULDER OPAL AND GEM-SET PENDANT BY ANDREW GRIMA, 1984, the cabochon emerald and brilliant-cut diamond surmount suspending a polished boulder opal cabochon drop, mounted in 18ct gold, signed 'GRIMA', maker's mark 'AJ.Ltd', London hallmark, length 5.5cm. £2,000–£3,000



315

A PAIR OF 18CT GOLD 'GERANIUM LEAF' EARRINGS BY ANDREW GRIMA, 1972, realistically modelled and with textured bloom finish, each leaf set with a brilliant-cut diamond 'dew drop' highlight, maker's mark 'AG.Ltd', London hallmark, length 25mm. £600–£800



316 Y

AN 18CT GOLD CORAL AND EMERALD DRESS RING BY ANDREW GRIMA, 1969, the tiered lozenge-shaped *Corallium Rubrum* cabochons with circular-cut emerald highlights to the centre, signed 'GRIMA', maker's mark 'HJCo', London hallmark, ring size approximately O. £1,000–£1,500

317

AN 18CT GOLD WATERMELON TOURMALINE AND DIAMOND SET BROOCH BY ANDREW GRIMA, 1970, the polished tourmaline crystal slice mounted within a partial surround of triangular motifs with beaded finish and brilliant-cut diamond highlight, signed 'GRIMA', maker's mark 'HJCo', London hallmark, length approximately 5.5cm. £2,400–£3,000



318

AN 18CT GOLD AND GEM-SET BROOCH BY ANDREW GRIMA, 1970, the textured openwork brooch with jagged outline and suspending a combination of pear-shaped green tourmaline and citrine drops, signed 'GRIMA', maker's mark 'HJCo', London hallmark, length 6cm. £2,000–£3,000



319

A DIAMOND BROOCH BY ANDREW GRIMA FOR HOOPER BOLTON, 1963, of abstract zig-zag form, with textured bead decoration throughout and a brilliant-cut diamond highlight, sponsor's mark 'H.B Ltd', London hallmark, length 45mm. £2,000–£3,000

Provenance: Presented to the fashion model Marlene Honor in 1964 at the book launch of Graham Hughes' publication 'Modern Jewellery'.

Thence by descent.

Andrew Grima, Marlene Honor and Graham Hughes at the launch of Hughes' book "Modern Jewellery" in 1963.
© Grima Jewellery Limited

JOHN DONALD (1921–2007)

John Donald studied metalwork at the Royal College of Art in London, where he became firm friends with fellow students Robert Welch and Gerald Benney. He set up as a jeweller and became part of that select group of British designers and jewellers based in London, who revolutionised the field in the swinging 1960s and 1970s. He went on to establish a highly successful business in London and Geneva, and gaining an international reputation, his patrons including H.R.H. the late Princess Margaret. His work is displayed in the Victoria and Albert Museum, The Worshipful Company of Goldsmiths and the Schmuckmuseum in Pforzheim.

320

AN 18CT GOLD SPINEL AND DIAMOND 'CROWN' RING BY JOHN DONALD, 1967, of textured, abstract design, the pierced mount with an open circular bezel issuing a spinel crystal with brilliant-cut diamond highlights, maker's mark 'JAD', London hallmark, maker's case, ring size M½. **£1,800–£2,200**



321

AN 18CT GOLD AND CRYSTAL SLICE BROOCH BY JOHN DONALD, 1967, the mount of granulated radiating square tubes, centrally set with a slice of quartz crystal with a central cabochon ruby, maker's mark 'JAD', London hallmark, width 5.7cm. **£2,400–£3,000**

322

AN 18CT WHITE GOLD AND LAPIS LAZULI BRACELET WATCH BY JOHN DONALD, 1971, the lapis lazuli dial of tonneau form, manual wind, without numerals, the integral bracelet composed of panels of striated and polished cubes, maker's mark 'JAD', London hallmark, watch case numbered to the reverse '1288P', maker's case, length 17cm. £4,000–£5,000

For a description of the technique used in the above bracelet watch, see Donald's autobiography **Precious Statements: John Donald designer Jeweller**, by John Donald & Russell Cassleton Elliott; published McNidder & Grace, 2015, page 58: "I textured the gold work by imitating the striations in the crystal (pyrite) and all these cubes were cut from square wire and individually soldered together".



KUTCHINSKY

323

A SAPPHIRE AND DIAMOND NECKLACE BY KUTCHINSKY, the brick-link necklace chain leading to a pear-shaped sapphire and brilliant-cut diamond cluster suspending a similarly-set sapphire and diamond tapered drop, signed 'Kutchinsky', maker's mark 'KLD', stamped '750', total diamond weight approximately 1.00 carat, length 39.5cm.
£2,000–£3,000



324

A DIAMOND RING BY KUTCHINSKY, 1979, set with five brilliant-cut diamonds, mounted in 18ct gold, maker's mark, signed, UK hallmark, total diamond weight approximately 1.10 carats, ring size J.
£700–£900



325

A DIAMOND SET RIBBON BROOCH BY KUTCHINSKY, the sculptural ribbon with fluted bands and textured finish, centred with a brilliant-cut diamond cluster, signed 'Kutchinsky', maker's mark, stamped '750', total diamond weight approximately 1.45 carats, length 5cm.
£1,500–£2,000

In the 1890s the **Kutchinsky** family fled from Poland to England, where they set up a jewellery manufacturing company in London's East End. They brought with them centuries of experience in the jewellery trade, having been, at one time, jewellers to the court of Ludwig of Bavaria. In 1928, 14 year old Joe Kutchinsky joined the family business and, already an experienced diamond polisher, began to work his way up the ranks. By 1958 he was running the company and he moved the business out of the trade-dominated East End and into the prestigious shopping street of Brompton Road, Knightsbridge. Joe set up his desk in the saleroom itself, where he could usually be seen enjoying puffing on a large cigar. Service was of real importance to Joe and he claimed "We can be very flexible and offer a real service – the impossible we always say just takes five minutes longer."

During the Second World War, the British public had been starved of luxuries. In the decades that followed, as the economy recovered, jewellers such as Kutchinsky were greeted with enthusiasm. The jewellery produced by Kutchinsky through the 1950s, 1960s and 1970s typifies the era's enthusiasm for bold, ostentatious yet whimsical designs, produced to the very highest of standards.

In the early 1990s the firm was purchased by another important London jeweller, **Moussaieff** Jewellers of Bond Street. There remains a Kutchinsky store on the Old Brompton Road to this day.

See: www.kutchinsky.com

SANNIT & STEIN

The London based firm of **Sannit & Stein** were fine jewellery makers who produced jewellery for various other firms, including **Kutchinsky**, as well under their own name. They were in business from the early 1950s through the second half of the 20th century.

326

AN 18CT GOLD JARRETIÈRE BRACELET BY SANNIT & STEIN, 1963, the broad articulated link bracelet to a chevron-shaped terminal, the clasp of stylised foliate ribbed and beaded design, maker's mark 'SSS', London hallmark, length 25.5cm.

£6,000–£8,000



ABE PASS



327

A SOUTH AFRICAN DIAMOND PENDANT BY ABE PASS, CIRCA 1967, the wirework collar suspending a geometric pendant incorporating a step-cut blue tourmaline, with vertical bars below, terminating in a pierced chequerboard panel set with vari-coloured diamonds, (diamonds untested for natural colour), stamped '18ct PASS', total diamond weight approximately 1.95 carats, length 24cm.

£2,000–£3,000

Abe Pass was born in Lithuania in 1926, and as a child immigrated with his parents to South Africa. He completed his apprenticeship as a goldsmith with Cooper's in Cape Town in 1945. To gain further experience, he worked with other artist jewellers such as Doug Saunders and Levitt's. In 1963 he established his own studio in the Groote Kerk building in Cape Town, designing individual jewellery commissions with precious metals and gem stones. In 1967 he contributed to a South African exhibition at the International Arts and Crafts Exhibition in Florence. In the early 1970s he lectured at Stellenbosch University and continued to exhibit his work in Cape Town and in Johannesburg until 1998.

WENDY RAMSHAW (1939–2018)

Wendy Ramshaw, artist and designer, was born in Sunderland. Between 1956 to 1960 she trained at the College of Art and Industrial Design in Newcastle-upon-Tyne, studying illustration and fabric design. Whilst at Reading University for a teaching diploma in 1960 she met David Watkins, a jeweller, artist and musician, who was to become her husband.

In the 1960s she first came to the public's attention with her brightly coloured paper jewellery, made in kit form, and sold by Mary Quant; her fame continued to increase after the model Twiggy was photographed wearing a pair of Ramshaw's earrings. Wendy is best known for her stacking jewellery, developed in the mid 1960s - sets of complementary gold rings, some with semi-precious stones, often displayed on sculptural posts - these were to become her signature pieces and won her the Design Council Award for Innovation in 1972.

Throughout her career Wendy continued to push boundaries in jewellery, sculpture and design, working with materials that ranged from precious stones to metals, plastic, porcelain and glass, and mounting numerous high-profile exhibitions. In 2000 she was appointed a Royal Designer for Industry, and in 2003 received a CBE. Her jewellery now appears in 70 public collections worldwide, including the Goldsmiths' Company and the Victoria and Albert Museum, and continues to inspire countless designers in the UK and around the world.



328

A SET OF NINE STACKING RINGS BY WENDY RAMSHAW, 1980, set with various hardstone cabochons, to include moonstones and agates, in raised collet settings, mounted in 18ct gold, all with maker's mark and London hallmark, with maker's perspex stand, ring sizes approximately U, stand height 14.5cm.

£1,000–£1,500



330

A SET OF SEVEN STACKING RINGS BY WENDY RAMSHAW, CIRCA 1970 ONWARDS, comprising two chalcedony disc rings, an amethyst ring, two plain gold bands and two white enamel bands, mounted in 18ct gold, three rings unmarked, four with maker's marks, the two white enamel rings with London hallmark for 1983, the two plain bands with London hallmarks for 1970 and 1984, with maker's perspex stand, ring sizes approximately T, stand height 12cm.

£1,000–£1,500

329

A SET OF SIX LATE 20TH CENTURY STACKING RINGS BY WENDY RAMSHAW, one set with discs of blue chalcedony, together with three enamel band rings decorated in green and blue, a tourmaline ring, and a pear-shaped green agate ring, mounted in 18ct gold, three unmarked, the blue chalcedony ring with maker's mark, rubbed hallmark, the wide enamel band ring with maker's mark and hallmark for London 1973, the tourmaline ring with maker's mark and hallmark for 1991, with maker's green perspex stand, ring sizes U–X, stand height 10.7cm.

£1,000–£1,500



331

A SET OF SIX STACKING RINGS BY WENDY RAMSHAW, CIRCA 1970 ONWARDS, comprising two chalcedony disc rings with cabochon centres, two blue chalcedony single stone rings, in raised collet settings, and two plain gold bands with blue or turquoise enamel decoration, three with London hallmarks, two with maker's mark 'WVR', the remaining three rings unmarked, maker's perspex stand, ring sizes approximately T, stand height 9cm.

£1,000–£1,500

LEO DE VROOMEN

Born in Holland during the Second World War, **Leo de Vroomen** was the youngest of eight siblings. His family were tulip farmers but from an early age Leo dreamed of a different life.

Following his apprenticeship in The Hague and qualifying as a Master Goldsmith in Switzerland, he came to London in 1965. It was whilst lecturing at the Central School of Art and Design that he met his future wife, the artist and designer Ginnie. They married and in 1976 together founded De Vroomen Design Ltd. The company rapidly expanded and the distinctive De Vroomen style gained international reputation.

During these years, Ginnie's painting became increasingly important and in 1997, she had her first solo show in Chelsea. De Vroomen went on to be the winners of the coveted De Beers Diamonds International Award in 1974, winning a second award in 1986.

In 1991, the Goldsmiths' Hall held a retrospective exhibition of their work, marking 20 years of the partnership between Leo and Ginnie. A second exhibition at Goldsmiths' Hall took place in the summer of 2017, to celebrate 50 years of De Vroomen jewellery, exhibited the jewellery against the backdrop of Ginnie's exquisite paintings.

332

A CULTURED PEARL NECKLACE WITH TANZANITE AND DIAMOND CLUSTER CLASP, the two rows of cultured pearls, *measuring approximately 7.2–7.9mm*, the clasp set with a cushion-shaped tanzanite within a surround of brilliant-cut diamonds, mounted in 18ct gold, with four additional cultured pearls, UK hallmark for 1995, sponsor's mark 'LGH', *total diamond weight approximately 2.10 carats, length 41cm.* **£2,000–£3,000**

This necklace was originally a three row cultured pearl necklace purchased from Boodle & Dunthorne in 2001. It was later re-strung and converted to a two row cultured pearl necklace by De Vroomen in 2015. Accompanied by copies of receipts for both transactions.



333

A PAIR OF 18CT GOLD ENAMEL AND DIAMOND EAR CLIPS BY LEO DE VROOMEN, 1995, the blue enameled discs bordered by graduating brilliant-cut diamonds leading into a spiral design, with bicoloured hinged fittings, maker's mark 'LDV', signed 'de Vroomen', London hallmark and European convention mark, *total diamond weight approximately 2.10 carats, diameter 26mm.* **£2,600–£3,000**



334

A PAIR OF CULTURED PEARL AND GREY ENAMEL EAR CLIPS BY LEO DE VROOMEN, 1993, the fan-shaped surmounts of grey enamel suspending a cultured pearl drop, with hinged and post fittings, signed 'De Vroomen', maker's mark 'L.D.V.', London hallmarks, European convention mark, with maker's red pouch, *pearl diameters 11.5–12mm, length 34mm.* **£800–£1,000**

335

A DIAMOND BRACELET BY LEO DE VROOMEN, 1979, designed as a series of openwork loops set with brilliant-cut diamonds, with rectangular connecting links between, mounted in 18ct gold, maker's mark, UK hallmark, retailer's signature 'Bonds', *total diamond weight approximately 1.15 carats, length 18cm.* **£1,500–£1,800**



CHARLES DE TEMPLE (1929–2019)

Born in America in 1929, **Charles de Temple** was the son of the celebrated American film actor, Tom Mix. With no formal artistic training, Charles was self taught, working first as a sculptor in America before deciding to concentrate on jewellery design. He moved to England in 1957, soon becoming part of the swinging London scene.

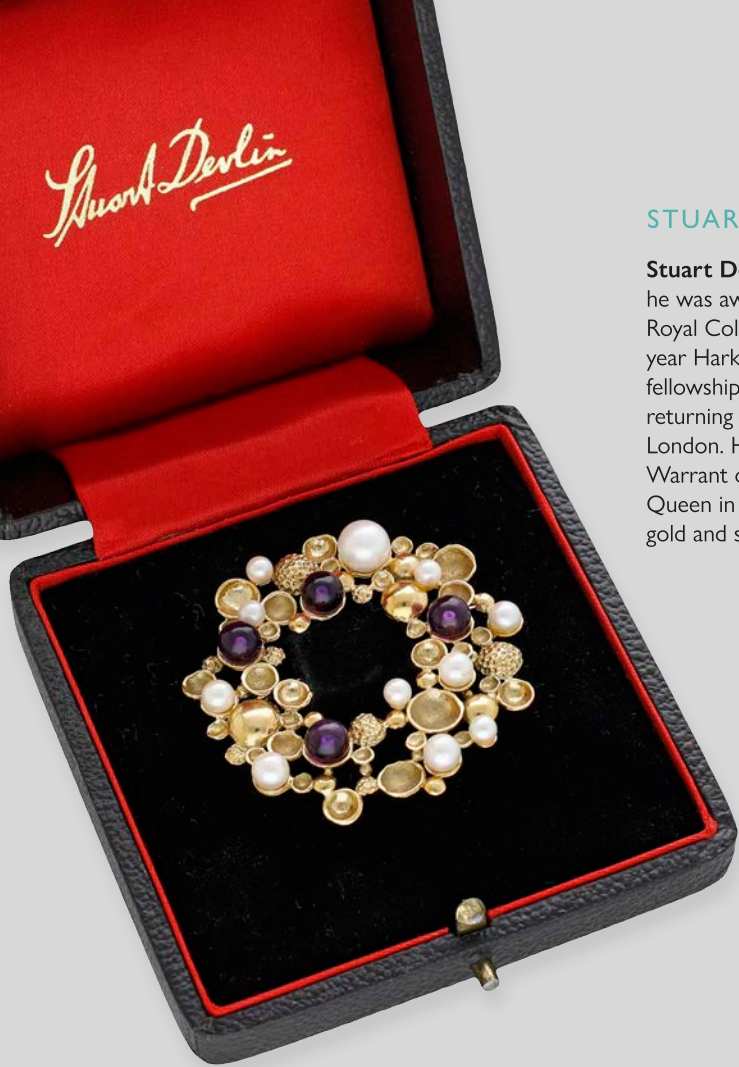
In post-war Britain, the Modernist jewellery movement took longer to develop than the Modernist art movement, not helped by a heavy tax on luxury goods and limited access to raw materials which meant that production was still focused on traditional pieces for the export market. It was, therefore, not until the early 1960s that a prominent British Modernist style started to emerge from the jewellery studios of London, led by designers such as **Andrew Grima, Charles de Temple, John Donald** and **David Thomas**, with their pioneering methods of melting and transforming gold and other precious metals into abstract forms, which embraced both shape and texture.

Charles de Temple rose to fame after designing several pieces that featured in the 1965 James Bond movie, *Goldfinger*, including the actual gold finger used in the film.



336

AN 18CT GOLD, CULTURED PEARL AND DIAMOND NECKLACE BY CHARLES DE TEMPLE, 1985, the cultured bouton pearls spaced by flattened gold and diamond pavé set pearl links, London hallmark, leather maker's pouch, length 43.5cm. **£3,000–£4,000**



STUART DEVLIN (1931–2018)

Stuart Devlin was an Australian-born artist and metalworker. In 1958 he was awarded a scholarship to study gold and silversmithing at the Royal College of Art in London. Here, he received the prestigious two-year Harkness Fellowship from the Commonwealth Fund and spent his fellowship studying at Columbia University in New York. After briefly returning home to Australia to teach, Devlin continued his career in London. His work was widely acclaimed, and he was given the Royal Warrant of Appointment as Goldsmith and Jeweller to Her Majesty the Queen in 1982. Today he ranks as one of the greatest contemporary gold and silversmiths of our time.



337

AN 18CT GOLD GEM-SET BROOCH AND RING BY STUART DEVLIN, 1975 AND 1976, the circular abstract brooch composed of hollowed boules with both textured and polished finish, with amethyst cabochon and cultured pearl highlights throughout, the ring en suite, maker's mark 'SD', London hallmarks for 1975 and 1976 respectively, brooch with maker's case, ring size M½. £1,400–£1,800

HANS GEORG MAUTNER (1901–CIRCA 1972)

Born in Austria, Mautner undertook his apprenticeship in Prague, then working for the wholesale jeweller Bethhold Muller in Hanau.

In 1925 he established his own workshop and retail premises in Vienna, exhibiting regularly at the Künstlerhaus, Vienna's oldest surviving Arts Society. His work from this early period is sculptural and Art Deco in design. He went on to win a silver medal at the Milan Triennale in 1933, and a gold medal at the Paris Exhibition of 1937.

Mautner moved to London in 1938, where he set up a workshop in Hatton Garden. Little is known about him during the 1940s, but through the 1950s and 1960s he produced jewellery for S. J. Rood of Burlington Arcade, Boucheron of Old Bond Street and Garrard & Co. Ltd. of Regent Street.



338

A PAIR OF DIAMOND EAR CLIPS BY HANS GEORG MAUTNER, 1963, each designed as two overlapping leaves formed from ropetwist wires and centred with three brilliant-cut diamonds, mounted in 18ct gold, maker's mark, London hallmark, total diamond weight approximately 0.30 carat, length 20mm. £800–£1,000

ALAN MARTIN GARD (B.1935)

Alan Martin Gard is a London-based jeweller who formed part of the renaissance of Modern British jewellery design in the second half of the 20th century.

After long apprenticeships at both Combies of Bond Street, and under Andrew Grima, Gard set out on his own in 1966. He has exhibited at both Goldsmiths' Hall and the London Design Centre and has won various prizes including the De Beers Engagement ring design contest. He is still based at St. Cross Street in Hatton Garden.



339

AN 18CT GOLD AMETHYST AND DIAMOND DRESS RING BY ALAN MARTIN GARD, 1968, the oval mixed-cut amethyst edged by outset of brilliant-cut diamond highlights, within a raised textured and ribbed mount, the decoration extending to the shank, maker's mark 'AMG', London hallmark, total diamond weight approximately 0.25 carat, ring size L–M. £1,500–£2,000

340

AN AMETHYST AND DIAMOND BROOCH, CIRCA 1970, the step-cut amethyst set within a textured linear setting with diamond highlights, partial hallmarks, length 6.8cm. £300–£500



341

AN 18CT GOLD OPAL DOUBLET DRESS RING, 1972, of abstract flowerhead design, each of the textured petals set with an opal doublet, UK hallmark, ring size L. £400–£600

342

A SAPPHIRE DRESS RING, CIRCA 1970, formed of staggered textured bars and set with circular-cut sapphire highlights, unmarked, ring size L. £400–£600



343

A 9CT GOLD EMERALD AND DIAMOND BOW BROOCH, 1969, the stylised bow with engraved decoration and circular emerald and single-cut diamond highlights, London hallmark, length 5cm. £300–£500

344

A MID 20TH CENTURY GEM-SET BROOCH, the highly sculptural bow with textured finish and single-cut diamond and circular-cut ruby highlights, length 5cm. £500–£700

According to a PMI test on an XRF Analyzer the brooch is testing as 18ct gold.





345

AN AMAZONITE BROOCH, the oval amazonite cabochon collet set within a curved lozenge-shaped frame, stamped '9CT', length approximately 47mm. £200–£300



346 Y

A CORAL AND DIAMOND RING, CIRCA 1973, the rectangular *Corallium Rubrum* plaque half enveloped by textured 18ct gold fronds with brilliant-cut diamond highlights, between similarly textured shoulders, maker's mark 'HJH', London import mark, ring size L–M. £600–£800



347

A MID-TWENTIETH CENTURY RUBY AND DIAMOND DRESS RING, of bombé form, designed as a cluster of flowerheads with brilliant-cut diamond or circular-cut ruby centres, engraved decoration throughout, stamped '18.C', ring size M. £400–£600



348

AN AMETHYST RING, the cushion-shaped amethyst, measuring approximately 30.0 x 12.2 x 13.1mm, to an openwork gallery, ring size L. £200–£300

349

AN 18CT GOLD BELCHER-LINK CHAIN, the long chain composed of alternating polished and textured links, stamped '750', Egyptian assay marks, length approximately 100cm. £1,000–£1,400





350

AN 18CT GOLD AND TOURMALINE NECKLACE BY ULLA HORNfelTD, 2008, the twin section tubular collar suspending a central green tourmaline crystal mounted in a gold sleeve, maker's mark 'UH', London hallmark, *pendant length 5cm, inner diameter of collar 14cm.* £600-£800

With original receipt dated 1 December 2010.



351

A 9CT GOLD TOURMALINE AND SEED PEARL BROOCH BY CROPP & FARR, 1962, of flowerhead design, the circular-cut green tourmaline set within a surround of seed pearls and polished petals, maker's mark, Birmingham hallmark, *diameter 30mm.* £80-£120



352

A GREEN HARDSTONE DRESS RING, CIRCA 1970, the cabochon claw-set to a textured abstract mount, stamped '14K', *ring size M-N.* £200-£300



353

A PAIR OF FLOWERHEAD EAR CLIPS, with polished stamen and undulating reeded petals, stamped '14K', length 25mm. **£400-£500**



354

A PAIR OF DIAMOND SET EAR CLIPS, CIRCA 1940, each scroll with reeded decoration and set with a graduated row of old brilliant-cut diamonds, total diamond weight approximately 2.00 carats, length 23mm. **£400-£600**



355

A CULTURED PEARL AND RUBY DRESS RING, of bombé laticework form, set with cultured pearls and a row of circular-cut rubies, ring size M. **£500-£800**



356

A CITRINE AND DIAMOND DRESS RING, the sugarloaf citrine cabochon within a ropetwist surround and with brilliant-cut diamond shoulders, ring size I-J. **£300-£500**



357

AN AMETHYST DRESS RING, the step-cut amethyst collet set to a broadly tapered band, stamped '14K', ring size approximately J. **£300-£500**

358

A CITRINE PENDANT, the large oval-cut citrine claw-set to a pierced gallery and suspended by a stylised leaf bale with textured detailing, together with an unassociated gilt metal collar necklace, pendant length 6cm. £400-£600

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



359

A DIAMOND BROOCH, CIRCA 1950, the stylised spray with polished fronds and woven ropetwist detailing, set with single-cut diamond highlights, stamped '750', indistinct assay mark, total diamond weight approximately 0.50 carat, length 45mm. £600-£800



360

A MID 20TH CENTURY GEM-SET SET BROOCH, the spiral of polished batons issuing two wirework hoops below, set to one side with a trio of diamond and sapphire, ruby and emerald flowerhead clusters, stamped '750', indistinct maker's mark, length 35mm. £400-£500



LOUIS OSMAN

LOUIS OSMAN (1914–1996)

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

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

In the early 1960s, "Osman moved out of masonry and into precious metals with grace and apparent ease" (G. Hughes). Graham Hughes, Art Director of The Worshipful Company of Goldsmiths between 1951 - 1980, was to play a highly important role in the development of Osman's career, championing his work from the very start. In 1961, in collaboration with the V&A, Hughes staged the 'International Exhibition of Modern Jewellery 1890-1961', which helped to kick-start the revolution in 1960s jewellery design. It was under Hughes' direction that the Goldsmiths' Company commissioned Louis,

first to design a new treasury for Lincoln Cathedral, and then in 1969, to make the crown that the Company presented to the Queen for the Prince of Wales' investiture at Carnarvon Castle - "the best-known piece of new British gold of [the] century".

In 1971, the Goldsmiths' Company held the 'Louis Osman Gold Exhibition' at Goldsmiths' Hall, comprising 105 pieces, mostly new and modelled in gold. By this time Louis was ensconced at Canons Ashby in Northamptonshire where he set up a workshop employing half a dozen silversmiths, engravers and other helpers. Besides silver, Louis also designed and produced jewellery, mostly for commissions, but sometimes for exhibition. Highlights of his jewellery work include the stunning 'spider's web' diamond necklace, designed for the 1961 International Jewellery Exhibition in Tokyo. This necklace was Osman's own personal favourite.

Louis himself, always sure of his own talent, said in a letter to a publisher: "Holbein could make jewellery and paint portraits for Henry VIII, providing the most marvellous drawings, which rest in the British Library. Michelangelo could design the dome of St Peter's, carve David and paint the Sistine Chapel, but I am thought peculiar because I make things of gold and also of concrete, and can also draw." Hopefully history will raise Osman to the pedestal where he belongs, in amongst the pantheon of titans of art and design. In Hughes' words:



"Most of all he was a creator of Genius"

LOUIS OSMAN: THE JENKINS FAMILY COLLECTION

LOTS 361–373

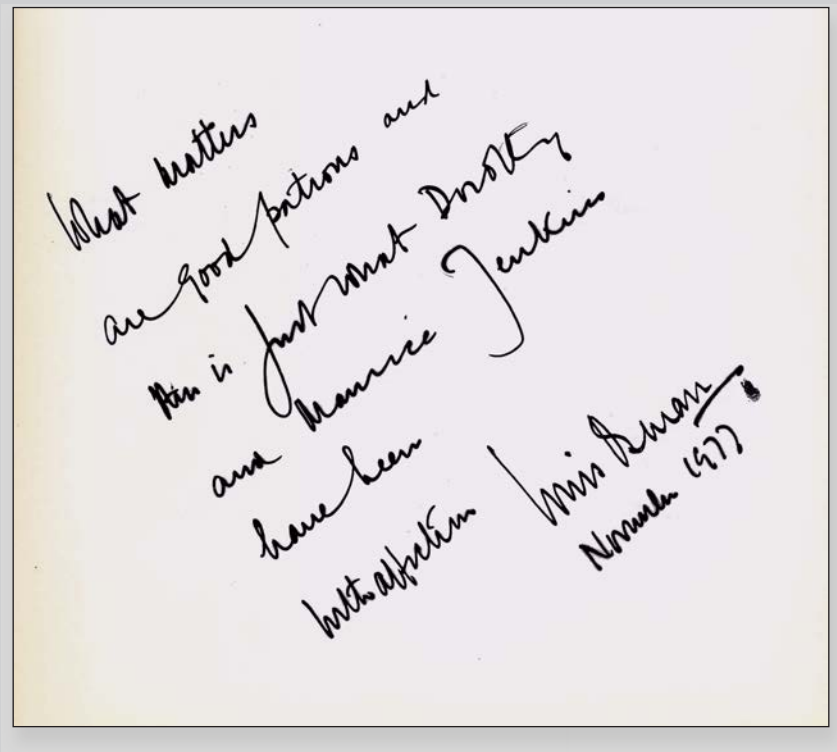
In 1968 Louis and his wife Dilys moved to Canons Ashby, in Northamptonshire, where they lived and worked for nearly 10 years, and it was during this time that they made the acquaintance of Mr and Mrs Maurice Jenkins. Over the next two decades Dorothy and Maurice would become firm friends of the Osmans, and they jointly commissioned Louis to produce several stunning suites of jewellery for Mrs Jenkins and further jewellery and silver for their children Victoria, Claire and Toby, to celebrate milestone birthdays and other special occasions.

Louis referred to the Jenkins family as his “*special thirteen piece clients*” and in return, the Jenkins’ understood the important place Louis held in the pantheon of 20th century British silversmiths and jewellers, taking in their stride the long delays that were often part-and-parcel of an Osman commission. Over the years the Jenkins’ very generously loaned many of their pieces to exhibitions of Louis’ work, both in the UK and abroad.

Early on in their relationship, Louis expressed his regard for Mr & Mrs Jenkins when dedicating a copy of a catalogue from one of the exhibitions to which the Jenkins had loaned pieces: “*What matters are good patrons and this is what Dorothy and Maurice Jenkins have been With affection Louis Osman November 1977*”.

The family also retained much of their correspondence with Louis relating to the individual commissions. Graham Hughes noted that Louis “*always undertook meticulous research to ensure his commissions were appropriate for the individuals or institutions commissioning them*” and this is amply demonstrated in the highly differing and individual styles of each piece in this collection, and is reflected within the related correspondence, providing a fascinating insight into Louis’ character and work practices.

In 2018 Noonans (formerly Dix Noonan Webb) were privileged to offer for sale The Personal Archive of Louis Osman, on behalf of his daughter Marie-Louise. Noonans are delighted to now present for sale The Jenkins Family Collection, a highly personal and significant collection of jewellery and silver, by one of the 20th century’s most outstanding goldsmiths and designers.



LOUIS OSMAN: THE JENKINS FAMILY COLLECTION



These goblets were originally purchased by James Smith - 'Uncle James', a close family friend of the Jenkins and godfather of the three children, Victoria, Claire and Toby.

It was one of a set designed by Louis for the Anglo-Swedish exhibition *Modern British Silver and Jewels*, in 1970. The precious metal refiners Johnson Matthey sponsored the exhibition, donating 500 ounces of silver to The Crafts Centre, London. 13 designers were then allocated 80 ounces each to create works for the exhibition. Louis produced a standing salt, dishes for traditional Swedish fish courses and a selection of goblets. Other exhibitors included Gerald Benney, John Donald, Gerda Flockinger and Tom Scott. The exhibition was shown first at The Crafts Centre of Great Britain, in London (now Contemporary Applied Arts) and then at the Handicrafts Office (Hantverkets lokaler), in Stockholm.

Matching champagne and wine goblets are held in the permanent collections of the Goldsmiths' Company, London. In correspondence Louis makes reference to further whiskey, sherry and schnapps goblets he had made in the same suite.

An original pen and watercolour design for similar goblets was sold as part of The Personal Archive of Louis Osman at Noonans on 27 March 2018 (Lot 292).

Exhibited:

Modern British Silver and Jewels, held at The Crafts Centre, London and at the Hantverkets lokaler i Superellipsen vid Sergels torg, Stockholm, in February and May 1970.

Treasure of the 20th century, Silver, Jewellery and Art Medals from the 20th Century Collection of the Worshipful Company of Goldsmiths, held at Goldsmiths' Hall, in 2000, no. 209.

An original pen and watercolour design for the three goblets was sold in as part of The Personal Archive of Louis Osman at Noonans in March 2018 (lot 292). This design was also illustrated in the catalogue of *The Observer Jewellery Exhibition*, organised by the Welsh Arts Council, in 1973.

This lot is accompanied by further related correspondence, copies of press cuttings relating to the Stockholm exhibition, 1970 and the exhibition: *Celebration - In gold and Silver* at Goldsmiths' Hall, 2002.



361

A BRITANNIA SILVER CHAMPAGNE GOBLET BY LOUIS OSMAN, 1974, of faceted squat gently ovoid form on a square pedestal foot, with hammered finish, hallmarked for Britannia silver, London 1974, with maker's mark 'LO', goblet height 7.8cm. £800–£1,200

Please note ARR may apply to this lot (Artist's Resale Rights).



362

A BRITANNIA SILVER WHITE WINE GOBLET, BY LOUIS OSMAN, 1969, of faceted gently ovoid form, with hammered finish, hallmarked for Britannia silver, London 1969 and bearing maker's mark 'LO', goblet height 10.5cm. £800–£1,200

Please note ARR may apply to this lot (Artist's Resale Rights).

363

A BRITANNIA SILVER RED WINE GOBLET, BY LOUIS OSMAN, 1974, of faceted gently ovoid form, on square pedestal foot, with hammered finish, hallmarked for Britannia silver, London 1974 and with maker's mark 'LO', goblet height 13.4cm. £800–£1,200

Please note ARR may apply to this lot (Artist's Resale Rights).



364

A 14CT GOLD CRUCIFIX PENDANT ON CHAIN BY LOUIS OSMAN, 1977, the oval pendant slightly concave and depicting a stylised Corpus Christi, with 14 further raised dots around the outside, seven to each side, the reverse applied with wirework initials 'CJ', suspended from a square section fetter and belcher-link chain, hallmarked London 1977, with maker's mark 'LO', pendant dimensions 22 x 17.5mm, necklace length 52cm.
£1,200–£1,500

Please note ARR will apply to this lot (Artist's Resale Rights).

Given by Mr and Mrs Jenkins to their younger daughter Claire on the occasion of her confirmation; personalised with her initials 'CJ' to the reverse.

The seven dots to either side of the pendant represent the seven deadly sins (pride, greed, wrath, envy, lust, gluttony and sloth) to be avoided and the counterbalancing seven heavenly virtues (chastity, temperance, charity, diligence, patience, kindness, and humility) to be attained/demonstrated.

The correspondence between Louis and Dorothy Jenkins that accompanies this piece gives an amusing illustration that Louis' talents lay most decidedly in the creative sphere and not in book keeping or administration. He enquires: "Did I ask you the usual 50% on Claire's little cross [...]: I can't remember & didn't keep a note — but I've had ideas & this is under way : so if I didn't I'd be glad of it : but if I did and you have already paid me say 'How tiresome he is', and throw this away" (21 January 1977).

Exhibited:

In Celebration of Gold and Silver: An exhibition of exquisite jewellery and magnificent silver made during the reign of Queen Elizabeth II, a Goldsmiths' Company exhibition at Goldsmiths' Hall, May - July 2002, exhibition catalogue no. 98.

A copy of this exhibition catalogue accompanies this lot together with further related correspondence.





365

A BRITANNIA SILVER AND ENAMEL 'AQUARIUS' GOBLET BY LOUIS OSMAN, 1976, the silver beaker of gently ovoid form, on a cylindrical base, to an undulating skirt foot, engraved all over with a rippling water pattern and with raised collet set seed pearl 'bubbles', the cylindrical base applied with a double wave motif highlighted with bright blue enamel, hallmarked for Britannia silver, London 1976, with maker's mark 'LO', height 9cm. £2,000–£3,000

Please note ARR will apply to this lot (Artist's Resale Rights).

This cup was commissioned by Mr and Mrs Jenkins for their son Toby, on the occasion of his 21st birthday. The enamelling to the cup was executed by Dilys Osman, Louis' wife. In a letter to Mrs Jenkins, dated 3 November 1976, Louis says: "Toby's cup is finished [...] and enamelled — very blue & watery & Aquarian. I have decided that I would like to have the whole outside surface engraved with wave'y watery 'Aquarian' lines too by an artist/engraver but didn't want to exceed the [quotation] without consulting you. Of course if you don't want the additional cost I fully understand (if you do I would of course be pleased) and if you don't I would be quite happy to pay the Engraver myself" (3 November 1976).

Exhibited:

In Celebration of Gold and Silver: An exhibition of exquisite jewellery and magnificent silver made during the reign of Queen Elizabeth II, a Goldsmiths' Company exhibition at Goldsmiths' Hall, May - July 2002, exhibition catalogue no. 150.

Explosion, Talent today: the 650th birthday of the Worshipful Company of Goldsmiths, December 1977, exhibition catalogue no. 120 (illustrated).

Copies of these catalogues and of J. Moore's biography accompany this lot together with further related correspondence.

366

A BRITANNIA SILVER AND GOLD MOUNTED ZODIAC PENDANT NECKLACE BY LOUIS OSMAN, 1972, the oval domed textured pendant applied with a central gold wave motif for the zodiac sign 'Aquarius', with five musical notes below and raised dots above, to a necklace composed of 11 further oval panel links each applied with a zodiac symbol, with square section baton links between, hallmark for Britannia silver, London 1972, with maker's mark 'LO', necklace length 80cm. £1,200–£1,500\

Please note ARR will apply to this lot (Artist's Resale Rights).

This necklace was commissioned in 1973 by Mr and Mrs Jenkins for their son Toby's 18th birthday the following year. (The Assay Office appears to have still been using the 1972 hallmark at the beginning of 1973).

Aquarius is the eleventh astrological sign in the zodiac, originating from the constellation Aquarius, the 'Water Bearer'. The Sun is in the Aquarius sign between approximately 20 January and 18 February.

In Greek mythology a beautiful Phrygian youth, Ganymede, the son of Tros, king of Troy, was tending to his father's flocks on Mount Ida. Ganymede was spotted by Zeus, the king of gods, who fell in love with him and flew down to the mountain in the form of a large bird and whisked Ganymede away Mount Olympus, where he thereafter served as cup/water bearer to the gods, and gave his name to the constellation.

An original pen and watercolour design for this suite was sold as part of The Personal Archive of Louis Osman at Noonans in March 2018 (lot 287).

Exhibited:

The Observer Jewellery Exhibition, organised by the Welsh Arts Council, 1973, exhibition catalogue number 375.
Osman: An exhibition of the Works of Louis Osman, at Canons Ashby, Northamptonshire, 18 & 19 May 1974, exhibition catalogue no. 125.

A copy of the above 1974 exhibition catalogue and of J. Moore's biography accompany this lot together with further related correspondence.



367

A LARGE 18CT GOLD CIGARETTE CASE BY LOUIS OSMAN, 1973, of hinged slightly rounded rectangular form and plain polished finish, with slide action, hallmarked for London 1973, with maker's mark 'LO', in original fitted cork travelling case, *dimensions approximately 183 x 41 x 15mm.* £18,000–£20,000

Please note ARR will apply to this lot (Artist's Resale Rights).

This case was commissioned in 1971 from Louis by Mrs Jenkins as a surprise Christmas gift for her husband Maurice. The case was made especially to accommodate 24 Benson & Hedges kingsize cigarettes, as favoured by Mr Jenkins. This commission gives a clear demonstration of Louis' attention to detail; he wrote to Benson & Hedges to seek confirmation (which he received) that the dimensions of this particular cigarette would not be changing before finalising the design.

Louis designed the case to resemble a seamless block of gold with no visible clasp to open it, but this simplicity was deceptive; the sliding mechanism was technically very complicated. Initially there were some issues achieving the smooth slide action; as a result the case was remade in 1973. Since this final repair the case's smooth slide action has remained fully operational.

"[Louis'] gold pieces show the softness and richness of this lovely metal, so often hidden nowadays beneath a hard commercial shine. Louis finds gold inspiring: he chooses the colours of his alloys, the organises his hammering and hand burnishing and strong shapes all with the same aim: to allow this noble metal to be itself." Graham Hughes, Art Director of the Goldsmiths' Company 1951–1980.

Exhibited:

Osman: An exhibition of the Works of Louis Osman, at Canons Ashby, Northamptonshire, 18 & 19 May 1974, exhibition catalogue no. 12.

A copy of this exhibition catalogue accompanies this lot together with further related correspondence.







368

A GOLD CIGARETTE LIGHTER BY LOUIS OSMAN, 1972, of slightly rounded rectangular form and plain polished finish, with conforming slide button to one side, unmarked, in original fitted cork travel case, *dimensions approximately 78 x 41 x 15mm.* £2,000–£3,000

Please note ARR will apply to this lot (Artist's Resale Rights).

This lighter was commissioned from Louis by Mrs Jenkins as a surprise gift for her husband Maurice for Christmas 1972, following on from the cigarette case she has commissioned the previous year. (See Lot 367). As with the earlier cigarette case, this lighter takes the deceptively simple form of a gold block, but this time with a single smooth slide button to one side.

Exhibited:

Osman: An exhibition of the Works of Louis Osman, at Canons Ashby, Northamptonshire, 18 & 19 May 1974, exhibition catalogue no. 13.

A copy of this catalogue accompanies this lot, together with further related correspondence.





369

AN 18CT ELECTRUM GOLD SAPPHIRE AND NIELLO PARURE BY LOUIS OSMAN, 1985, comprising an articulated collar necklace, bracelet, pair of pendant earrings and ring, each of hand drawn rectangular openwork links with linear niello detail, each link centred with a rectangular step-cut sapphire, the necklace, bracelet and earrings bearing partial London hallmarks for 1985 and sponsor's mark 'LAO' for the London Assay Office, in wooden case, necklace length 40cm, ring size P. £15,000–£20,000

Please note ARR will apply to this lot (Artist's Resale Rights).

During the early 1980s, Maurice Jenkins resumed buying sapphires for his wife during his trips to Australia, continuing to purchase from the Perth jewellers Mazzucchelli's.

For this suite Mr & Mrs Jenkins asked Louis to design delicate settings, where light would 'shine through' the sapphires. Louis satisfied this wish, enhancing the suite through the use of electrum and niello.

In a letter to Mrs Jenkins regarding the commission of this necklace Louis wrote:

"I promised to explain NIELLO to you. [...] BLACK is not an accurate description, its a very subtle dark blue grey with a very individual metallic sheen. Examples are: Ring of Queen Ethelwulf of Mercia, sister of Alfred the Great, gold with Niello inlay : English mid 9th Century : British Museum. Ring of King Ethelwulf of Wessex : gold with Niello inlay: English late 9th Century. British Museum. English 13th Century Ring Brooch with closed designs : gold inlaid with Niello & decorated with precious stones : British Museum." (1984).

Electrum is a naturally occurring alloy of gold and silver, with other trace metals. The name is mostly applied informally to compositions between 20–80% gold and 80–20% silver. Its colour ranges from pale to bright yellow, depending on the proportions of gold and silver. The necklace in this suite has been tested using an XRF Analyzer and comprises 78.8% gold, 20.7% silver and 0.41% copper - this composition accounts for the pale colour of the metal.

The suite is constructed of hand drawn wires - an invoice survives from H. Brittain Ltd for the supply of a draw plate for "three stage reduction grooved rectangular section wire" (2 May 1985). In a caveat to his quote to Mrs Jenkins for this suite, Louis says: "but there are 800 cut united & fitted joints to be made and half an hour extra on each can make a lot of difference." (22 June 1984).

Exhibited:

Louis Osman Jewellery Exhibition, by The British Council of Arts, in Lisbon, 14 November - 11 December 1990. The reverse of the case bears a sticker for this exhibition. Paperwork related to this exhibition, including details of this piece can be viewed at the Tate Archive, London (ref: TGA 200317/4/12).

In Celebration of Gold and Silver: An exhibition of exquisite jewellery and magnificent silver made during the reign of Queen Elizabeth II, a Goldsmiths' Company exhibition at Goldsmiths' Hall, May - July 2002, exhibition catalogue no. 96, (part illustrated).

An original pen and watercolour design for this suite was sold as part of The Personal Archive of Louis Osman at Noonans on 27 March 2018 (lot 291).

This lot is accompanied by a catalogue for the exhibition: *In Celebration of Gold and Silver*, together with photocopies of related paperwork and press cuttings and an original leaflet relating to the *Louis Osman Jewellery*, Lisbon exhibition.

This lot is also accompanied by further related correspondence.

370

A 22CT GOLD AND RUBY CRYSTAL CUFF BANGLE AND RING BY LOUIS OSMAN, 1974, each broad and slightly tapering, with hammered, ridged and bark textured finish, the ridges terminating either side in small ruby crystals, the cuff with screw fastener, hallmarked for London, 1974, with maker's mark 'LO', both contained in a customised wooden case, bangle internal dimensions 60 x 36mm, ring size M. £6,000–£8,000

Please note ARR will apply to this lot (Artist's Resale Rights).

This bracelet was commissioned from Louis by Mr and Mrs Jenkins for their elder daughter Victoria's 21st birthday. Louis requested to make the accompanying ring as a surprise birthday gift from himself and his wife, Dilys. With the deadline for completion and knowing Louis' sense of time-keeping, Louis and Victoria began in early 1973. This however ended up making little difference: the suite arrived less than 24 hours before Victoria's birthday party, 18 months later.

Correspondence from Louis acknowledged that the rubies "will be small but I would like this whole piece small in scale and delicately & finely worked – very precise & very detailed but with flaunts of freedom. [...] still having to look right at 40 - or even 70!" (21 March 1973).

Exhibited:

Explosion, Talent today: the 650th birthday of the Worshipful Company of Goldsmiths, December 1977, exhibition catalogue no. 214 (part illustrated).

A copy of this exhibition catalogue and a copy of J. Moore's biography accompanies this lot together with further related correspondence.







371

A 22CT GOLD AZURITE CRYSTAL AND SAPPHIRE NECKLACE BY LOUIS OSMAN, 1982, the articulated necklace with detachable central pendant drop, composed of graduated azurite crystals in irregular gold closed back settings, the principal links each supporting a central rectangular step-cut sapphire with irregular gold panel links between, to a panel link collar back chain, highlighted with further small azurite crystals, hallmarked for London 1982, with maker's mark 'LO', in original fitted case, necklace length approximately 34cm. £20,000–£30,000

Please note ARR will apply to this lot (Artist's Resale Rights).

The sapphires in this suite were acquired by Maurice Jenkins from the Perth jewellers Mazzucchelli's over regular trips to Australia during the late 1960s and 1970s. Louis and Mrs Jenkins began discussing the commission of this necklace in July 1976; however, amongst other various explanations given for the delays, this period coincided with the Osman family leaving Canons Ashby and struggling to find the right premises to which to relocate their household and workshops. In the event, the necklace was eventually finished in 1982. In one of a number of letters to Dorothy Jenkins, Louis apologised for the ongoing delays: "*Necklace progresses but is taking far longer than I had thought with a hell of a waste of time travelling to & fro : but it WILL be worth it as 'Treasures of the Jenkins' instead of 'Treasure of the Gonzagas!'. Leonardo da Vinci was also two years late for them but then they were blowing each other up at the time!*"

Once the necklace was completed, in a subsequent letter to Mrs Jenkins, Louis shared that "*I consider it one of the best things, artistically, that I've ever done & this view is shared by the aged 35 artist/jeweller that I have working for me, & who worked on it with me. He says its [sic] the only jewel that has ever given him the 'whoomph feeling in the pit of his stomach : like some rare pieces of music do', which is nice. I regard azurite as quite the equal to any diamond or Ruby you'd [sic] see at Buckingham Palace...*"

Exhibited:

Louis Osman Jewellery Exhibition, by The British Council of Arts, in Lisbon, 14 November - 11 December 1990. The reverse of the bespoke case bears a sticker for this exhibition. Paperwork related to this exhibition, including details of this piece can be viewed at the Tate Archive, London (ref: TGA 200317/4/12).

An original pen and watercolour design for this suite was sold as part of The Personal Archive of Louis Osman at Noonans on 27 March 2018 (lot 288).

This lot is accompanied by photocopies of paperwork and press cuttings, and an original leaflet relating to the *Louis Osman Jewellery, Lisbon exhibition*, and photocopies of paperwork relating to the exhibition *In Celebration of Gold and Silver*.

This lot is also accompanied by further related correspondence

372

A PLATINUM AND CULTURED PEARL TORQUE COLLAR BY LOUIS OSMAN, 1984, of tapered openwork form, comprising four square section strands spaced with small cultured pearls between, to large cultured pearl terminals, in platinum and gold, hallmarked for London 1984, with maker's mark 'LO', in fitted case, neck circumference approximately 38cm. £8,000–£12,000

Please note ARR will apply to this lot (Artist's Resale Rights).

According to a verbal report from GCS, the two principal pearls are beaded cultured saltwater pearls. Verbal report number 5785-0140.

A few years after the introduction of its hallmarking in 1975, Louis became interested in using platinum for more of his creations. So when the Jenkins bought two large pearls during a trip to Asia, and then visited Louis in June 1983, it came as no surprise that Louis was keen to utilise platinum. He still, however, wanted to follow his usual practice of using the purist metal possible, which was more difficult to obtain for platinum, than for gold (or silver). As such, the commission was delayed by the difficulties he encountered when seeking to obtain what he wanted: "Still no pure platinum delivered [from Johnson Matthey] but as soon as possible in a Happy New Year" (note in the hand drawn Louis & Dilys Christmas Card 1983). The pure platinum (99.999) finally arrived, which enabled him to complete this commission in June 1984. Even with this use of a newer metal for him, Louis retained his particular style:

"Many silversmiths will hammer silver and then polish, but Louis, again emulating the medieval smiths, insisted on mirror-finished tools, which leave the original marks. If one looks closely [...] hammer marks are there, giving the piece strength and character." J. Moore, (page 93).

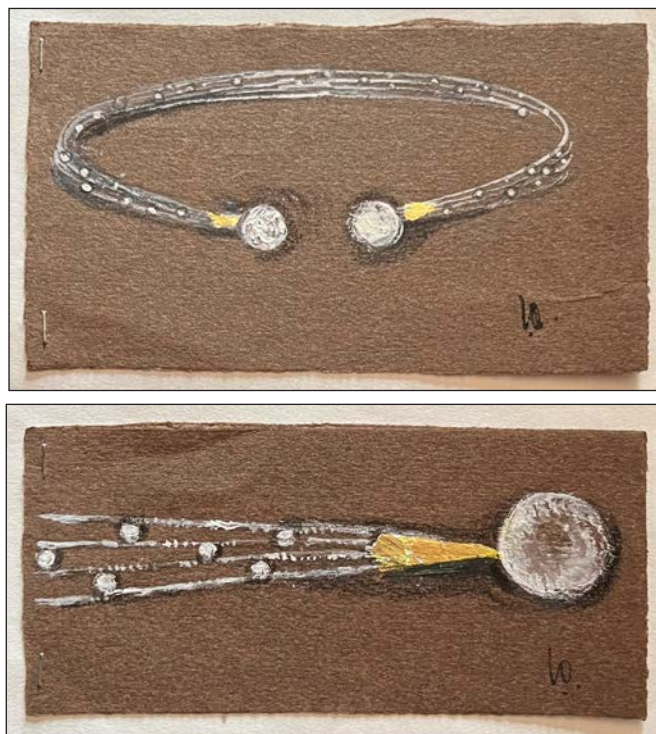
While Louis was the designer and creative force behind the jewels, he always respected and nurtured the skills of the craftsmen who helped to bring them to life, whether silversmiths, engravers, enamellers (such as his wife Dilys), or in the case of this pearl torc a local dentist! In February 1984 Louis wrote to Mrs Jenkins regarding the pearls:

"I have arranged to have the drilling done by a local dentist who is a keen amateur jeweller. He has the finest equipment which I have not got yet : compressed air drills (minimal vibration) water cooled and of course a very steady hand so that the risk will be reduced to a minimum : but there IS still a risk : always. I am 3/4 drilling them so that no metal shows to mask their Beauty : with a dove-tail drilling rather larger than normal so that there is plenty of strength." (2 February 1984).

Exhibited:

In Celebration of Gold and Silver: a Goldsmiths' Company exhibition at Goldsmiths' Hall, May - July 2002, exhibition catalogue no. 97, (illustrated).

A copy of this exhibition catalogue and an invitation to an exhibition and sale of works including Louis Osman, held at St. Mary's Church, Monnington-on-Wye, on 13 and 14 April 1984, accompanies this lot together with further related correspondence including two sketches on brown paper, both gilt heightened and initialled.





373

A 22CT GOLD OPAL PARURE BY LOUIS OSMAN, 1972 AND 1973, comprising a hinged torque collar, hinged bangle, brooch, pair of ear pendants and ring, each of organic branching form, supporting graduated oval cabochon opals each claw set above a concave dish mount, the gold with hammered finish, the necklace, earrings, ring and bracelet all hallmarked for London 1972, with maker's mark 'LO'; the brooch unmarked, within customised carved yew wood and silver fitted case, collar inner diameter 12cm, bangle inner diameter 6.5cm. **£40,000–£60,000**

Please note ARR will apply to this lot (Artist's Resale Rights).





The opals (Australia's national gemstone) in this suite were acquired as gifts for his wife Dorothy, by Maurice Jenkins from the Perth firm Mazzucchelli's, over multiple trips to Australia during the late 1960 and 1970s. Mr and Mrs Jenkins first met Louis in 1970, (when she had 11 opals), and they commissioned Louis to mount these into a suite of jewellery. Having agreed the design with the couple, Louis told Mr Jenkins the sizes and numbers of additional opals that he wanted in order to complete the initial commission: a necklace, bracelet, earrings and ring suite, which was completed in 1972. The brooch was added in 1973. Correspondence from Louis discusses how excited he was to be working with opals and how the commission was bringing him out of a creative slump, following a car accident.

Louis took inspiration from everywhere, from the sublime to the mundane - in this case he was inspired, for the concave mounts of the opals, by the humble kitchen teaspoon. The raised claw settings of the opals above the concave 'bowls' allow light to pass around the stones, displaying them to their best advantage.

The earrings in this suite are of complimentary but differing designs - a feature Louis often employed in the designs for earrings. In her biography of Louis, Jenny Moore notes: "Louis felt that [the difference between the earrings] emphasised each side of the face as representing a different side of the personality".

The fitted case subsequently was carved to house the complete suite from a single piece of yew wood taken from the grounds of Canons Ashby. Yew wood is particularly resistant to decay and insect attack. The natural cracks within the wood are inlaid with silver, producing a similar result to the Japanese technique of Kintsugi, in which ceramics are repaired with lacquer and gold dust, highlighting - almost celebrating - the repair; a symbol of the philosophical embracing of natural flaws or imperfections, or the marks of wear to which everything is susceptible.

"Louis never regarded the box for keeping his jewellery in as merely a practical object, but felt that it should enhance the character of the individual piece" - J. Moore (page 118).

Exhibited:

The Observer Jewellery Exhibition, organised by the Welsh Arts Council, 1973, exhibition catalogue no. 359. A copy of this exhibition catalogue accompanies this lot.

Copies of two media articles (one part illustrated) about this exhibition including the gold opal parure, accompany this lot.

Osman: An exhibition of the Works of Louis Osman, at Canons Ashby, 18 & 19 May 1974, exhibition catalogue no. 117.

Explosion, Talent today: the 650th birthday of the Worshipful Company of Goldsmiths, December 1977, exhibition catalogue no. 209. (part illustrated).

In Celebration of Gold and Silver: An exhibition of exquisite jewellery and magnificent silver made during the reign of Queen Elizabeth II, a Goldsmiths' Company exhibition at Goldsmiths' Hall, May - July 2002, exhibition catalogue no. 95.

The necklace and brooch also were included in this exhibition's limited edition of a bound set of 10 postcards of key pieces: one set of these postcards accompanies this lot.

Copies of these catalogues (three dedicated to Dorothy & Maurice Jenkins and of J. Moore's biography accompany this lot.

This lot is also accompanied by further related correspondence.

An original pen and watercolour design for this suite was sold as part of The Personal Archive of Louis Osman at Noonans on 27 March 2018 (lot 287).



OTHER PROPERTIES



374

TWO FRAMED WATERCOLOUR AND PENCIL STUDIES FOR THE PRINCE OF WALES INVESTITURE CORONET BY LOUIS OSMAN, CIRCA 1969, the two sketches of the orb and arch details, gilt heightened and annotated, both initialed 'LO' to the bottom right corner, within a maroon card mount and gilt frame, with hand written provenance details verso, *frame dimensions 52 x 30cm.*

£1,500–£2,000

Provenance: These sketches were given to Peggy Kitson by Louis Osman in the 1980s. In 1940 Louis had married Dilys Roberts, a cousin of Peggy's. The sketches passed to Peggy's son Peter after her death in 2004.

Please note ARR will apply to this lot (Artist's Resale Rights).

H.R.H. Prince Charles (now King Charles III) was invested as Prince of Wales at Caernarvon Castle on 1 July 1969. When preparations for the ceremony began, the Royal regalia was inspected and it was decided that a new crown would be appropriate. The Goldsmiths' Company offered to present H.M. Queen Elizabeth II with the gift of a new crown and Louis Osman was privileged to be commissioned to design and make it. Before deciding on the design, Louis extensively studied the subject of crowns, coronets and past investitures, taking advice from Sir Anthony Wagner, the Garter King of Arms. He needed to balance the various instructions, including the warrant of King Charles II which states that "the Coronet of the Prince of Wales should be composed of Crosses and Flower de Lizes with one arch and in the midst a Ball and Cross", while Prince Charles himself requested "a crown of our time". It was agreed there should be four crosses pattées symbolising protection and four fleur-de-lys for purity around the cirlet; a Prince's crown has one arch and Louis felt it important to form the the cirlet and arch as one piece.

The Times in July 1969 recorded: "the crown represented the Prince and Prince Paramount in the Principality of Wales. The orb and cross surmounting the single arch show the Prince and the whole world as subject to the domination of the Cross. However the Medieval world has expanded, within an expanding universe, so the meridian and horizon bands that previously hugged the orb (or monde or pomum) are carried free. Delicately enamelled in sky-blue, the bands are almost invisible; however they carry vertically thirteen diamonds set to the pattern of the constellation of Scorpio (Prince Charles was born in November) and horizontally, on each side of the centre seven more - the seven deadly sins and the seven gifts of God under the dominion of the final cross. The earliest form of orb was known as a pomum, and it is a nice thought that the cross above might be dominating original sin. Later the terrestrial monde became the acceptable derivation, and the green of the apple became the green of the earth. The monde is made in one piece and carries in the most delicate engraving by Malcolm Appleby, the special attributes of the Prince of Wales. There are the dragons, the Lion of Llewelyn ap Gruffydd and of the royal supporter and its unicorn counterpart - the latter is also an allusion to the Goldsmiths' Company - and this triple bestiary is echoed by the three corn stooks of the Earldom of Chester; the Prince of Wales and the Black Prince's feathers are entwined with the fifteen bezants of the Dukedom of Cornwall, and from the mouths of the beasts issue the mottos: 'Y ddraig goch ddry cychwyn (the red dragon give impetus', 'Honi soit qui mal y pense' and 'Ich dien'."

Louis decided the best way to form a Corona aurea integra or 'crown of pure gold', was using the unusual method of electro-forming, rather than the traditional methods of hammering or casting elements and then jointing. A piece of electro-formed goldwork of this size and scale had never been attempted before, but with the help of metallurgist Peter Gainsbury, of BJS Electroplating Company and Engelhard Industries, and after a few false starts, they succeeded. The result is, in the words of Graham Hughes, Art Director of Goldsmiths' Company, "deservedly the best known piece of new British gold of this century". Literature: Moore, J: Louis Osman (1914 - 1996) The life and work of an architect and goldsmith, pub. Halsgrove 2006.

375

A SMALL COLLECTION OF HAND-DRAWN CARDS, LETTERS AND CATALOGUES RELATING TO LOUIS OSMAN, to include personal Christmas cards, invitations and correspondence between Osman and his client / friend Branton Streeton, two copies of the printed catalogue for the OSMAN Exhibition, May 1974 at Canons Ashby, Northamptonshire and further paper cuttings etc. (Quantity) £100–£200

Provenance: See: Noonans sale 28 November 2023, lot 343 for the ruby necklace commissioned by Branton Streeton for his wife Gertrude in 1974-5

Please note ARR may apply to this lot (Artist's Resale Rights).



376

A CITRINE AND GREEN ENAMEL PENDANT NECKLACE BY LOUIS OSMAN, 1976, the pendant set with an oval-cut golden citrine within a gold wrap-around setting of overlapping apple green enamelled shamrock leaves, and applied with vari-cut citrines, the whole suspended from a ropetwist hoop, the long chain of conforming design, incorporating figure-of-eight links behind the shamrock links, unmarked, pendant length 5.5cm, chain length 60cm.

£20,000–£30,000

Please note ARR will apply to this lot (Artist's Resale Rights).



Louis married Dilys Roberts in 1940. As a talented enamelist, she worked closely with her husband on numerous projects. This particular necklace illustrates her skills to brilliant effect.

Exhibited:

Explosion, Talent today: The 650th birthday of the Worshipful Company of Goldsmiths 1327–1977, exhibition held December 1977, Exhibit no. 216.

A copy of this exhibition catalogue is included with this lot.

Photographs of paperwork associated with the 1977 Exhibition list the original owner of the necklace as:

Mrs Audrey Congreve of

Westering, Yeomans Lane, Newtown, Newbury, Berkshire.

According to a PMI test on the XRF Analyzer, the pendant is testing between 18 and 19ct gold, the necklace as 18ct gold.



377

A BLUE TOPAZ AND DIAMOND PENDANT, the fancy-cut blue topaz set within a surround of brilliant-cut diamonds, the whole suspended by an 18ct white gold curb-link chain, UK hallmark, pendant length 28mm. **£300–£500**



378

AN ART DECO AQUAMARINE RING, the cut-cornered aquamarine claw-set to a platinum mount with pierced gallery, ring size K½. **£600–£800**



379

A SAPPHIRE AND DIAMOND ETERNITY RING, set throughout with circular-cut sapphires and brilliant-cut diamonds, mounted in platinum, London hallmark, total diamond weight approximately 0.80 carat, ring size M–N. **£300–£500**



380

AN 18CT WHITE GOLD AQUAMARINE AND DIAMOND DRESS RING, the step-cut aquamarine claw-set within a surround of brilliant-cut diamonds, to similarly-set tapered shoulders, London hallmark, total carat weight approximately 0.85 carat, ring size M½. **£600–£800**

381

A DIAMOND BRACELET SECTION, of openwork geometric design, set throughout with old brilliant-cut and baguette-cut diamonds, total diamond weight approximately 2.70 carats, length 14.5cm. **£500–£700**





382

AN AQUAMARINE, SAPPHIRE AND DIAMOND PENDANT, the pear-cut aquamarine within a surround of marquise-cut sapphire and brilliant-cut diamond clusters, beneath a circular-cut sapphire and diamond bale, to a cable-link platinum chain, chain with UK hallmark, pendant stamped 'PT950', *total diamond weight approximately 1.00 carat, pendant length 45mm.* £1,600–£1,800

383

A PAIR OF MOONSTONE AND SAPPHIRE EARRINGS BY ALISON BRADLEY, the moonstone cabochons with circular-cut sapphires to the cardinal points, maker's mark 'AAB', London hallmark, *length 17mm.* £150–£200



384

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, of flowerhead design, set with oval-cut sapphires and brilliant-cut diamonds, stamped 'Au750', *length 21mm.* £1,200–£1,500

385

A DIAMOND DRESS RING, the broad band pavé-set to the front with brilliant-cut diamonds, between raised zig-zag borders of similarly-cut diamonds in navette-shaped mounts, stamped '750', *total diamond weight approximately 1.65 carats, ring size Q.* £1,200–£1,500



386

A MOONSTONE NECKLACE, spectacle-set throughout with a graduated row of oval moonstone cabochons, stamped '585', *length 55cm.* £120–£150





387

A **SAPPHIRE AND DIAMOND PENDANT**, set with two cushion-shaped sapphires with three brilliant-cut diamonds between, to an 18ct gold cable-link chain, chain with UK hallmark, total diamond weight approximately 0.30 carat, pendant length 25mm. **£300–£500**



388

A **PAIR OF SAPPHIRE, SEED PEARL AND DIAMOND EARRINGS**, of openwork geometric design, set with brilliant-cut diamonds, French-cut sapphire highlights and a seed pearl to the centre of each drop, stamped '750', total diamond weight approximately 1.00 carat, length 30mm. **£200–£300**



389

A **SYNTHETIC SAPPHIRE AND DIAMOND RING**, the cut-cornered rectangular synthetic sapphire within a surround of brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 3.00 carats, ring size M. **£1,000–£1,500**



390

A **DIAMOND SINGLE STONE RING**, set with a brilliant-cut diamond, stamped '585', diamond weight approximately 0.80 carat, ring size O. **£500–£700**



391

AN **AMETHYST DRESS RING**, probably American, the cut-cornered amethyst set to a pierced mount with millegrain decoration throughout, ring size L. **£200–£300**



392

AN ART DECO SYNTHETIC SAPPHIRE AND DIAMOND CLIP, of openwork tapered form, set with square-cut synthetic sapphires and old brilliant-cut diamonds, *total diamond weight approximately 1.25 carats, length 28mm.* £300–£500



393

AN ART DECO DIAMOND DOUBLE CLIP BROOCH, CIRCA 1930, the openwork cartouche with palmette detailing and set throughout with old brilliant, single and baguette-cut diamonds, mounted in platinum, *total diamond weight approximately 3.80 carats, length 47mm.* £800–£1,200



394

AN ART DECO DIAMOND DOUBLE CLIP BROOCH, of geometric design, set throughout with brilliant and baguette-cut diamonds, mounted in platinum, *total diamond weight approximately 6.80 carats, length 7.2cm.* £2,600–£3,000

A PRIVATE COLLECTION OF RUSSIAN EGG PENDANTS

MINIATURE EGGS

'In orthodox Russia, well-to-do households welcomed Easter by exchanging precious Fabergé egg charms, with the greeting 'Christ is Risen!'. These tiny ornaments hung in large numbers from necklaces during the holiday season. Though thousands were produced, hardly ever is a design repeated. The demand for these precious egg charms challenged workmasters to create stock for the various showrooms that is rich with imagination and versatility'. (Forbes)



395

A RUSSIAN MINIATURE GOLD EGG PENDANT BY FABERGÉ LATE 19TH CENTURY, with workmaster's mark EK, probably for ERIK AUGUST KOLLIN, of plain polished form and set with a cushion-cut sapphire, 56 standard, on small loop attached to a larger suspension loop, total length 21.5mm. £800–£1,200

Provenance: Purchased by the vendor from Wartski, Grafton Street, London, in late 1970s / early 1980s.

Eric Kollin was active as a Fabergé workmaster between 1870–1886.



396

A RUSSIAN MINIATURE GOLD EGG PENDANT ATTRIBUTED TO FABERGÉ, CIRCA 1900, with workmaster's mark 'AH' for AUGUST HOLMSTRÖM OR HIS SON ALBERT HOLMSTRÖM, the hammered gold egg inset with a tiger's eye cabochon, 56 standard, on small loop attached to a larger suspension loop, length 18mm. £700–£1,000

Provenance: Purchased by the vendor from Wartski, 14 Grafton Street, London, on 24 August 1979 for £500.

August Holmström (1829–1903) was workmaster for Fabergé, active between 1857–1903. His son Albert Holmström took over his father's jewellery workshop after his death and continued using his father's mark 'AH'. It appears to be unique in the Fabergé genre that the same mark was used by two generations of qualified workmasters.



397

A RUSSIAN MINIATURE GOLD EGG PENDANT, ATTRIBUTED TO FABERGÉ, CIRCA 1896, with marks ФР, (FR in Cyrillic), possibly for FEODOR RÜCKERT, the body decorated with vertical fluted ribs, each pierced, and inset with circular-cut rubies, sapphires and rose-cut diamonds, St. Petersburg city mark for pre-1899, 56 standard, on small loop attached to a larger suspension loop, total length 21mm. £800–£1,200

Provenance: Purchased by the vendor from Wartski, 14 Grafton Street, London on 16 March 1979.

Feodor Ivanovich Rückert, (German: Friedrich Moritz Rückert), (1840–1918) was a silversmith, goldsmith, and a Fabergé workmaster of German origin. It is thought that Rückert began working with Fabergé in 1887 when their new Moscow branch opened.



398

A RUSSIAN MINIATURE GOLD EGG PENDANT, CIRCA 1900, decorated with an enamel Union Jack on a guilloché white opalescent enamel ground, 56 standard, on small loop attached to a larger suspension loop, lengths 18mm. £800–£1,000

Provenance: Purchased by the vendor from Messrs. Schaffer of A La Vieille Russie, 781 5th Avenue, New York on 12 September 1977.

Russian and Britain were allies in the Great War and eggs with the British flag were made by Fabergé and Russian goldsmiths in support of their alliance.

For a similar example see: Christopher Forbes & Robyn Tromeur-Brenner, Fabergé, The Forbes Collection, pub. Hugh Lauter Levin Associates Inc, 1999, colour plate page 77.



399

A RUSSIAN MINIATURE GOLD MOUNTED EGG PENDANT, CIRCA 1900, of horseshoe design, the horseshoe enclosing a rhodochrosite egg within lattice cage, 56 standard, on small loop attached to a suspension loop and further larger ring loop, total length 29mm. £600–£800

Provenance: Purchased by the vendor from Christie's Geneva, Important Works of Art by Carl Fabergé sale 13 May 1981, lot 180.



401

A SERPENT RING, the coiled serpent with engraved scale pattern decoration and ruby gem-set eyes, stamped '750', ring size K. £400–£600



400

A MID 19TH CENTURY SERPENT BRACELET, CIRCA 1860, the articulated snake-link chain leading to a blue enamel serpent head clasp with coiled tail, graduated seed pearl decoration and gem-set eyes, the open mouth suspending a heart-shaped drop of conforming design and with glazed compartment verso, mounted in gold, cased, length approximately 19.5cm. £2,000–£2,600



402

A 19TH CENTURY GOLD SERPENT RING, the double headed serpent realistically modelled and with scale pattern engraving throughout, ring size approximately P½. £1,400–£1,800

According to a PMI test on the XRF Analyzer, the ring is testing as 18ct gold. The results show the gold includes the chemical element Bismuth (Bi), suggesting that the ring is pre 1880.

403

A PAIR OF GOLD SERPENT CUFFLINKS, each modelled as an entwined serpent with either a sapphire or ruby highlight, with chain connectors, to torpedo back links, stamped '18', serpent lengths 22mm. £400–£600



404

A LATE 19TH CENTURY DIAMOND STICK PIN, designed as a coiled serpent with engraved detailing and an old brilliant-cut diamond to the head, mounted in gold, French assay mark, partial maker's mark, associated case, length 7.2cm. £100–£150





405

A PEARL TORSADE, the multi row cultured pearl necklace to a diamond geometric clasp set throughout with brilliant-cut diamonds, gold mounted, total diamond weight approximately 1.4 carats, length approximately 44.5cm.

£500-£800



406

A PAIR OF DIAMOND EAR STUDS, each set with brilliant-cut diamond in a rubover setting, total diamond weight approximately 0.95 carat, length 7mm.

£400-£600



407

A PAIR OF SYNTHETIC RUBY AND DIAMOND CLUSTER EARRINGS, the oval-cut synthetic rubies within a surround of brilliant-cut diamonds, stamped '750', total diamond weight approximately 2.00 carats, length 18mm.

£500-£700



408

A CULTURED PEARL AND DIAMOND RING AND EARRING SUITE, of flowerhead design, set with a cultured pearl within a pierced petal surround set throughout with single-cut diamonds, the earrings en suite, total diamond weight approximately 1.60 carats, ring size K1/2-L.

£600-£800

409

A CULTURED PEARL NECKLACE, the cultured pearls measuring approximately 8.5mm, to a brilliant-cut diamond-set barrel clasp, length approximately 82cm.

£500-£700



410

A GEM-SET PENDANT, the carved rock crystal flowerhead with circular-cut ruby centre and brilliant-cut diamond set stamen, to a fine curb-link chain, stamped 'Au750', pendant length 21mm. £460-£500



411

A PAIR OF ROCK CRYSTAL, RUBY AND DIAMOND SET FLOWERHEAD EARRINGS, realistically modelled, the frosted rock crystal flowerheads with circular-cut ruby centres and brilliant-cut diamond 'stamen', to post fittings stamped 'Au 750', length approximately 21mm. £600-£800



412

A RUBY AND DIAMOND RING, the three oval-cut rubies each within a surround of brilliant-cut diamonds, mounted in platinum and 18ct gold, UK hallmark, ring size J. £600-£800

413

A CULTURED PEARL AND DIAMOND RING BY MIKIMOTO, of crossover cluster design, the brilliant-cut diamond and cultured pearl clusters between tapering reeded shoulders, maker's mark, stamped '750', ring size L-M. £200-£300



414

A HARDSTONE BRACELET, set with various oval hardstone cabochons, to include amethyst, rose quartz and tiger's eye, stamped '9CT', length 20cm. £100-£150



415

AN EMERALD AND DIAMOND NECKLACE, RING AND EARRING SUITE BY PETER KIRKEBÆK FOR HALBERSTADT, the necklace set with a step-cut emerald within a surround of calibr  and princess-cut diamonds, between similarly-set fan-shaped panels leading to a brick-link collar, the ring and earrings en suite, necklace and ring signed 'Kirkeb k', necklace and earrings stamped 'AH' for A. Halberstadt, all stamped '750', retailer's fitted case, total emerald weight approximately 16.00 carats, total diamond weight approximately 32.80 carats, necklace length 42cm, earring length 18mm, ring size M-N. ** 12,000- 15,000**



Accompanied by a report from GCS stating that the emerald in the necklace is Colombian origin with indications of moderate clarity enhancement with resin. Report number 5784-2447, dated 9 May 2024.

Accompanied by a report from GCS stating that the emerald in the ring is Colombian origin with indications of moderate clarity enhancement with resin. Report number 5784-2448, dated 9 May 2024.

Accompanied by a report from GCS stating that the emeralds in the earrings are Colombian origin with indications of minor to moderate clarity enhancement with resin. Report number 5784-2449, dated 9 May 2024.

Accompanied by a copy of the original designs with detailed gemstone measurements for the suite, each page with stamped address signature for Peter Kirkeb k.

With additional copy of a single page of the original invoice from Halberstadt.

416

A DIAMOND DRESS RING, FRENCH, RETAILED BY MOUSSAIEFF, of bombé crossover design, each side set with an oval-cut diamond, within a surround of brilliant-cut diamonds, to a reeded hoop, French assay mark, indistinct maker's mark, retailer's stamp 'CLM', stamped '750', total principal diamond weight approximately 2.70 carats, remaining total diamond weight approximately 5.40 carats, ring size L. £6,000–£8,000





417

A GEM-SET BROOCH / PENDANT, the openwork cartouche of scroll and heart design, set throughout with circular-cut rubies, emeralds and rose-cut diamonds, length including bale 5cm. £180–£220



418

AN OPAL AND DIAMOND PENDANT, CIRCA 1890, the circular opal cabochon with rose-cut diamond highlights to the surround, the detachable bale similarly-set, mounted in silver and gold, length including bale 30mm. £300–£500



419

A SAPPHIRE AND DIAMOND PENDANT, CIRCA 1890, the openwork cartouche of scroll design and set with vari-cut sapphires and old brilliant and rose-cut diamonds, mounted in silver and gold, total diamond weight approximately 0.35 carat, length 5.3cm. £600–£800



420

A VARI GEM-SET BROOCH / PENDANT, the pear-shaped simulated turquoise cabochon claw-set within a foliate surround of brilliant-cut diamonds, spaced by oval mixed-cut rubies and sapphires, total diamond weight approximately 3.30 carats, length 6cm. £2,000–£3,000



421

AN EARLY 19TH CENTURY TURQUOISE AND DIAMOND NECKLACE, composed of graduating turquoise cabochon and rose-cut diamond clusters, within closed-back settings, mounted in silver and gold, (additional chain extensions to either side of clasp), *length 36.5cm.*

£3,000–£4,000

422

AN EARLY 20TH CENTURY 9CT GOLD LONG CHAIN, the fancy-link long chain with swivel hook clasp, stamped '9C', *length approximately 135cm.*

£400–£600



423

A PAIR OF DIAMOND EAR STUDS BY GRAFF, the brilliant-cut diamonds, weighing 1.63 carats and 1.70 carats, in four claw settings, mounted in platinum, signed 'Graff', numbered '13285', maker's case. £14,000-£18,000

Provenance: Purchased from Graff by the vendor in 2011.

Accompanied by a copy of a report from GIA stating that the diamond weighing 1.63 carats is F colour, IF clarity. Report number 5113426932, dated 31 August 2010.

Accompanied by a copy of a report from GIA stating that the diamond weighing 1.70 carats is F colour, IF clarity. Report number 2117433983, dated 2 September 2010.



424

A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS, set throughout with single-cut diamonds, the floral spray surmounts above articulated tassel drops with graduated cultured pearl terminals, total diamond weight approximately 2.50 carats, length 7.5cm. £1,200–£1,500



425

A RUBY AND DIAMOND DRESS RING, CIRCA 1980, the lozenge-shaped plaque set with an oval-cut ruby, weighing approximately 1.00 carat, within an alternating surround of calibr -cut rubies and brilliant-cut diamonds, to a bicoloured reeded band, ring size L. £10,000–£15,000

Accompanied by a report from SSEF stating that the ruby is of Burmese origin with no indications of heat treatment. Report number 118040, dated 11 August 2021.

BY APPOINTMENT
TO HER MAJESTY THE QUEEN
GOLD, SILVER, PLATINUM & JEWELLERS
ASPREY & COMPANY LTD. LONDON

426

A LATE 19TH CENTURY AMETHYST, DIAMOND AND PEARL PARURE, the necklace set throughout with a series of graduated circular-cut amethysts within rose-cut diamond borders and beneath graduated pearl surmounts, the front with bow and swagged garland decoration further set with old brilliant and rose-cut diamonds, the brooch, ear pendants and bangle en suite, the ear pendants with pear-shaped amethyst drops and the bangle with finely pierced scrollwork decoration to the hoop, together with a ring and clip converted from the two outermost necklace links, all mounted in silver and gold, the front three jewels to the necklace detachable and with threaded fittings, the brooch with detachable fitting and hinged surmount, (pearls untested), fitted purple velvet case by Asprey & Company Ltd., London, *total old brilliant-cut diamond weight approximately 3.75 carats, lengths: necklace 41cm, brooch 9cm, ear pendants 7.2cm, bangle inner diameter 5.8cm.*

£12,000–£15,000





427

A PAIR OF FINE LATE 19TH CENTURY FRENCH STUDS BY FRÉDÉRIC BOUCHERON, the oval damascene steel plaques with highly decorative vari-coloured Mannerist style gold and metal inlay, depicting formal figural scenes including birds and animals, with scroll and arabesque detailing, mounted in gold, French assay marks, lozenge maker's marks, with Boucheron case, *plaque dimensions 28 x 21mm.* £800–£1,200

This style of metalwork originated in Damascus, hence its name, and is thought to date back to 700 AD. The process involves inlaying different metals, usually gold or silver, into a darkly oxidized steel background, to create intricate patterns similar to niello. It is likely that the damascene plaques in this lot are by the French engraver Jean-Claude Tissot (1811-1889).



428

A PAIR OF EARLY 20TH CENTURY FRENCH ENAMEL AND DIAMOND SET DRESS STUDS, set throughout with rose-cut diamonds, the circular-shaped panels of lattice design and with red guilloché enamel grounds, mounted in platinum and gold, French assay marks, maker's case, *diameter 12mm.* £400–£600

429

AN ARCHAEOLOGICAL REVIVAL BANGLE BY CASTELLANI, CIRCA 1860, the hinged bangle set to the front with a row of seed pearls between applied granulation and bead work decoration, mounted in 15ct gold, signed 'CASTELLANI', maker's mark, *inner dimensions approximately 6.0 x 5.2cm.* £2,000–£3,000





430

A DIAMOND RING, the central cut-cornered diamond, weighing 1.60 carats, claw-set between graduated princess-cut diamond shoulders, stamped '750', remaining total diamond weight approximately 1.40 carats, ring size K. £3,000–£5,000



431

A COLOURED DIAMOND AND DIAMOND RING, set with a cushion-cut diamond of yellow tint, weighing 1.61 carats, between two pear-shaped diamonds, partial French maker's mark, total colourless diamond weight approximately 0.50 carat, ring size J. £2,000–£3,000

According to a verbal report from GCS, the cushion-cut diamond is natural Fancy Deep Brownish Orange Yellow colour, I1 clarity. Verbal report number 5784-1948.



432

A COLOURED DIAMOND RING BY HIRSCH, the central diamond of pink tint, weighing 0.70 carat, between two trapezoid-cut diamonds, mounted in 18ct gold, shank signed 'HIRSCH', remaining total diamond weight 0.70 carat, ring size K. £4,000–£6,000

Accompanied by a report from GCS stating that the diamond is a natural Fancy Light Purplish Pink colour and SI2 clarity. Report number 5785-0015 dated 16 October 2024.

Accompanied by a report from Hirsch stating the diamond is a natural Fancy Light Purplish Pink colour and SI1 clarity. Report number AH13756. Report undated but supplied with an Insurance valuation dated 11 February 2005.



433

A DIAMOND CLUSTER RING, the step-cut diamond, weighing approximately 1.70 carats, within a surround of brilliant-cut diamonds, mounted in platinum, UK hallmark, remaining diamond weight approximately 0.35 carat, ring size M. £3,000–£5,000



434

A SAPPHIRE AND DIAMOND BRACELET, of tapered design, set throughout with old brilliant, transitional and single-cut diamonds, with calibré-cut sapphire highlights, the gallery with engraved decoration, cased, total diamond weight approximately 9.20 carats, length 17.5cm. £5,000–£6,000



435

A **DIAMOND SINGLE STONE RING**, the brilliant-cut diamond, weighing 2.33 carats, claw-set to a plain polished band with tapered shoulders, stamped '750', ring size P-Q. **£5,000–£6,000**

According to a verbal report from GCS the diamond is K colour and VS1 clarity. Verbal Report number 5785-0014.

436

A **CULTURED PEARL AND DIAMOND SPRAY BROOCH**, each flower set with a cultured pearl, measuring approximately 14.2–14.4mm, within a surround of marquise-cut diamond petals, with similarly-cut diamond leaves and step-cut diamond stems, stamped '18K', total diamond weight approximately 5.70 carats, length 6.2cm. **£2,000–£3,000**



437

A LATE 19TH CENTURY DIAMOND BANGLE, the old oval-cut diamond, weighing 2.78 carats, in a cluster surround set with old brilliant and cushion-shaped diamonds, between similarly-set flowerhead shoulders, to a three-row knife-wire hoop, mounted in silver and gold, the cluster detachable and with threaded fitting verso, remaining total diamond weight approximately 12.00 carats, inner diameter 5.7cm. £12,000–£15,000

According to a verbal report from GCS, the principal diamond is grading as Colour G, Clarity I3. Verbal report number 5785-0014.





438

A CULTURED PEARL AND DIAMOND SUITE, comprising a ring, earrings and pendant, each set with a cultured pearl, *measuring approximately 12.6–13.6mm*, within a surround of polished spokes with brilliant-cut diamond terminals, the pendant suspended from a polished chain, stamped '18K' and '750', *total diamond weight approximately 1.50 carats*, *earring length 32mm*, *pendant length 31mm*, *ring size M–N*. **£1,500–£2,000**



439

A YELLOW SAPPHIRE AND DIAMOND RING, set with a circular-cut yellow sapphire with a brilliant-cut diamond to either side, stamped '18CT', *total diamond weight 0.30 carat*, *ring size K*. **£200–£300**



440

AN ART DECO DIAMOND RING, set with an old brilliant-cut diamond between stepped shoulders set with similarly-cut diamonds, stamped 'PLAT', *total diamond weight approximately 1.20 carats*, *ring size U–V*. **£700–£900**



441

A DIAMOND FIVE STONE RING, claw-set with a graduated row of old-cut diamonds, *total diamond weight approximately 2.25 carats*, *ring size S*. **£2,000–£3,000**

442: NO LOT

443

A COLLECTION OF JEWELS, to include a diamond ring, a ruby and diamond ring converted from an Art Deco jewel, a cultured pearl brooch, two stick pins, etc., *various lengths*. (Quantity)
£600–£800

444

FOUR GEM-SET BROOCHES, including two floral spray brooches set circular-cut rubies or seed pearls (one pearl deficient), together with two bar brooches set with three old brilliant-cut diamonds and an opal cabochon respectively, *various lengths*.
£200–£300

445

A SMALL COLLECTION OF ANTIQUE JEWELLERY, comprising three gold mourning brooches, a mourning ring set with a cushion-cut diamond in a black onyx surround, and a gold brooch with glazed panel verso, *various lengths*. (5)
£300–£500

446

A SMALL COLLECTION OF JEWELLERY, comprising a tricolour trinity ring, a fancy-link bracelet and a garnet dress ring, first stamped '14K', bracelet and garnet ring with Portuguese assay marks, ring sizes P and L, bracelet length 21cm. (3)
£400–£600

447

THREE GEM-SET PENDANTS, comprising an aquamarine pendant, a diamond single-stone pendant mounted in 9ct gold, and a diamond cluster pendant, second with UK hallmark, third stamped '9ct', *total diamond weight approximately 0.65 carat, lengths 11mm–20mm*.
£200–£300

448

THREE 18CT GOLD AND DIAMOND RINGS, each centred with a brilliant-cut diamond, one of crossover design and inset with diamond shoulders, London hallmarks for 1991, *total diamond weight approximately 0.45 carat, ring sizes N–O*.
£300–£500

449

FOUR ANTIQUE FIVE STONE RINGS, three set with old-cut diamonds and the fourth set with alternating circular-cut sapphires and old brilliant-cut diamonds, mounted in 18ct gold, all with UK hallmarks, *total diamond weight approximately 1.30 carats, ring sizes N–Q*.
£500–£700

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

450

A 9CT GOLD GATE-LINK BRACELET, with padlock clasp, London hallmark for 1977, length approximately 18cm. £200–£300

451

FOUR PAIRS OF EAR STUDS, comprising a pair of ropetwist and a pair of plain polished knots, together with a pair of cultured pearl studs and a pair of diamond single-stone studs, total diamond weight approximately 0.40 carat. £200–£300

452

THREE DIAMOND RINGS, each set with a brilliant-cut diamond, one with single-cut diamonds to the shoulders, all mounted in 18ct gold, UK hallmarks, total diamond weight approximately 0.50 carat, ring sizes N. £200–£300

453

SEVEN VACANT RING SETTINGS, one with single-cut diamonds to the shoulders, two with UK hallmarks for 18ct gold, various ring sizes. £600–£800

454

A COLLECTION OF JEWELLERY, to include a belcher-link chain, a cultured pearl brooch by Cropp & Farr, an opal and diamond pendant, circa 1900, a silver hat pin by Charles Horner, 1906, a chrysoprase dress ring, two early 19th century mourning jewels, a green paste and diamond brooch, etc., various lengths. (Quantity) £600–£800

455

A COLLECTION OF RINGS, the majority with stones deficient, including two diamond eternity rings and a further three diamond rings, four diamond and vari gem-set rings, a marcasite eternity ring, a paste eternity ring, and one circular-cut white gemstone ring, assorted marks, various ring sizes. (Quantity) £800–£1,200

456

THREE DIAMOND RINGS, set with old brilliant or brilliant-cut diamonds, total diamond weight approximately 0.90 carat, ring sizes L–N. £400–£600

457

A SMALL GROUP OF VARI-CUT LOOSE GEMSTONES, to include ruby, amethyst, carnelian, lapis lazuli and citrine, *various dimensions*. (Quantity) **£100–£150**

458

A COLLECTION OF UNMOUNTED GEMSTONES, to include two princess-cut diamonds, *weighing 0.51 and 0.52 carat*, a star sapphire cabochon, *weighing 17.27 carats*, a lapis lazuli cabochon, *weighing 8.85 carats*, diamond melee, etc. (Quantity) **£200–£300**

459

AN ASSORTMENT OF CHARMS, to include a 19th century turquoise-set boule, a 19th century watch key fob with hardstone panels, an articulated fish, a whistle, and a 9ct gold mounted 'one pound note' charm, together with three flag charms and 9ct gold sail boat, each with enamel decoration, *various lengths*.(qty) **£100–£150**

460

A COLLECTION OF CULTURED PEARL JEWELLERY, the cultured pearls of mostly black tint, comprising a necklace, five pendants, two pairs of ear studs, and fifteen loose cultured pearls, drilled and undrilled, *various lengths*. (Quantity) **£100–£150**

461

TWO 18CT GOLD RINGS, the first collet set with a brilliant-cut diamond between scrolled crossover shoulders, the second plain polished and of conforming design, UK hallmarks, *ring size L½*. (2) **£300–£400**

462

A COLLECTION OF ANTIQUE STICK PINS, set with various gemstones to include a hardstone seal with carved masonic square and compass, an opal cabochon, an oval-cut ruby, etc., some with associated antique cases, together with a silver bar brooch set with an oval-cut synthetic spinel, Russian assay mark, *various lengths*. (Quantity) **£150–£200**

463

TWO EARLY 19TH CENTURY RINGS, the first set with an emerald within a surround of old brilliant-cut diamonds, between bifurcated shoulders, the second of flowerhead cluster design and set throughout with rose-cut diamonds, both in closed-back settings and mounted in silver and gold, *ring sizes K–M*. **£200–£300**

464

A COLLECTION OF RINGS, to include an 18ct gold signet ring with shield-shaped bezel and engraved initials 'D H G', two 9ct gold and onyx set rings, an 18ct gold tapered band ring with engraved floral decoration, two 9ct gold hematite intaglio rings, each carved to depict the profile of a Roman centurion, together with a crossover band ring with crosshatch decoration, stamped '14K', UK and Swedish assay marks, *various sizes*. £500–£700

465

FOUR DIAMOND RINGS, each set with a brilliant-cut diamond, two with similarly-cut diamonds to the shoulders, mounted in 9ct gold, all with UK hallmarks, *ring sizes L–O*. £200–£300

466

THREE SYNTHETIC CORUNDUM JEWELS, comprising two step-cut rings and a circular-cut synthetic corundum bracelet, one ring stamped '18K', the other stamped '14C', bracelet unmarked, *length 17cm*. (3) £300–£500

467

TWO GEM-SET CLUSTER RINGS, set with vari-cut gemstones and with brilliant and single-cut diamond highlights, both stamped '18CT', *total diamond weight approximately 0.75 carat*, *ring sizes L–M*. £400–£600

468

A SMALL COLLECTION OF ANTIQUE JEWELLERY, comprising a diamond cluster stud, a tourmaline ring, both mounted in gold, a hardstone cameo, and an unmounted cushion-shaped diamond, *weighing 0.45 carat*. (4) £200–£300

469

THREE DIAMOND RINGS, comprising two diamond five stone rings and a sapphire and diamond ring, *total diamond weight approximately 0.65 carat*, *ring sizes L–R*. £300–£500

470

A LARGE COLLECTION OF JEWELLERY, to include several modern Scottish silver pendants, various hardstone pendants, kilt pins, cufflinks, and mostly costume jewellery, etc. (Quantity) £100–£150

WATCHES

LOT

№ 536



471

LE COMTE, GENEVE. A GOLD, ENAMEL AND DIAMOND-SET KEYLESS WATCH, CIRCA 1890.

Movement: cylinder escapement.

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

Case: 18ct gold, gold cuvette, engraved decoration, blue transparent enamel over engine-turned ground, diamond-set floral design.

Signed: dial and case.

Dimensions: diameter 33.5mm

£300–£500



472

H. JONDET. A GOLD OPEN-FACED WATCH KEYLESS WATCH, CIRCA 1890.

Movement: jewelled lever escapement.

Dial: white enamel, Roman numerals, outer Arabic minutes, subsidiary seconds.

Case: 18ct gold, gold cuvette, engraved monogram.

Signed: cuvette.

Dimensions: diameter 49.5mm.

£700–£900

473

SWISS. A GOLD, ENAMEL AND DIAMOND-SET OPEN-FACED KEYLESS WATCH, CIRCA 1920.

Movement: lever escapement.

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

Case: 18ct gold, gold cuvette, white enamel lines to the rear cover, diamond-set design to the centre.

Signed: unsigned.

Dimensions: diameter 27.5mm.

£300–£500



474

ENGLISH. A GOLD HUNTING CASED WATCH, 1874.

Movement: gilt full plate, lever escapement, engraved balance cock, no. 9367.

Dial: white enamel, Roman numerals, subsidiary seconds.

Case: 18ct gold, gilt cap, engraved inscription to the inside cover, engraved cartouches to the covers.

Signed: unsigned.

Dimensions: diameter 48.5mm.

£1,000–£1,500

475

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

Movement: jewelled lever escapement.

Dial: silvered, Arabic numerals.

Case: platinum, diamond-set bezel and lugs, hinged back, engraved decoration to the sides, expanding links to the bracelet.

Signed: unsigned.

Dimensions: length 26mm, width 12mm, bracelet circumference approximately 165mm.

£500-£700



476

GARRARD. A GOLD AND DIAMOND-SET SQUARE COCKTAIL WATCH ON LATER WHITE GOLD BRACELET, CIRCA 1930.

Movement: manual winding.

Dial: silvered, Roman numerals.

Case: 18ct gold, snap-on back, diamond-set bezel, no. 21480, makers mark LH, later added 18ct white gold bracelet.

Signed: dial.

Dimensions: length 19.5mm, width 19.5mm.

Accessories: presentation case.

£400-£600



477

OMEGA. A LADY'S WHITE GOLD BRACELET WATCH, CIRCA 1961.

Movement: cal. 580, manual winding, 17 jewels, no. 18423877.

Dial: silvered, applied baton indexes.

Case: 9ct gold, snap-on back, London hallmark for 1961, integral 9ct gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 15.5mm, bracelet circumference approximately 165mm.

£200-£300



478

CARTIER. A GILT MOUNTED BLACK LACQUERED DESK TIMEPIECE WITH ALARM, CIRCA 1990.

Movement: quartz.

Dial: cream, Roman numerals, secret signature at VII, wave pattern to the centre.

Case: black lacquered, scalloped corners, gilt metal bezel and handle, synthetic sapphire cabochon-set hand adjustment winders, no. 901702393.

Signed: case and dial.

Dimensions: height including handle 10.5cm, width 7.5cm.

Accessories: presentation case.

£300-£500

479

LECOULTRE. A GOLD PLATED WRISTWATCH WITH ALARM, MEMOVOX, CIRCA 1949.

Movement: cal. 489, manual winding, 17 jewels, no. 693440.

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

Case: gold plated, snap-on back, stylised lugs, no. T980855.

Signed: dial and movement, case signed LeCoultre & Wadsworth.

Dimensions: diameter 32mm.

£300–£500



480

PIAGET. A LADY'S GOLD WRISTWATCH, REF. 9005, CIRCA 1980.

Movement: cal. 9P2, manual winding, 18 jewels, no. 794371.

Dial: black.

Case: 18ct gold, snap-on back, no. 327750, oval-form lugs and links.

Signed: case, dial, movement and buckle.

Dimensions: diameter 25mm.

£700–£900

Please note we are unable to ship this watch due certain import restrictions regarding the strap material being derived from endangered or protected species.

481

BOUCHERON. A GOLD RECTANGULAR WRISTWATCH, CIRCA 1970.

Movement: cal. 620, manual winding, 17 jewels, no. 29727968.

Dial: gilt, applied baton indexes.

Case: 18ct gold, snap-on back, slide in strap clasp, sapphire cabochon-set winding crown, no. 82849 BT 1203255.

Signed: dial and case, movement signed Omega.

Dimensions: length 34mm, width 22mm.

£600–£800



482

ROLEX. A GOLD RECTANGULAR WRISTWATCH, REF. 1771, PRINCE, CIRCA 1932.

Movement: manual winding, 17 jewels, no. 77247.

Dial: silvered, Arabic numerals, subsidiary seconds.

Case: 9ct gold, snap-on back, Glasgow import mark for 1932.

Signed: case, dial and movement.

Dimensions: length including lugs 40mm, width 20mm.

£1,000–£1,500

483

TUDOR. A GOLD PLATED AUTOMATIC WRISTWATCH, REF. 7965, OYSTER-PRINCE, CIRCA 1964.

Movement: cal. 2461, automatic, 25 jewels.

Dial: silvered, applied baton indexes, centre seconds.

Case: gold plated Oyster case, stainless steel screw-down back, screw-down crown, no. 428720.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

Accessories: Rolex tapestry presentation case.

£400–£600



484

LONGINES. A GOLD PLATED AUTOMATIC WRISTWATCH WITH DATE, REF. 8337-4, ADMIRAL, CIRCA 1974.

Movement: cal. 506, automatic, 21 jewels, no. 51129043.

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

Case: gold plated, screw-down back, no. 16220500.

Signed: case, dial and movement.

Dimensions: diameter 35mm.

£100–£150

485

OMEGA. A GOLD AUTOMATIC WRISTWATCH, SEAMASTER, CIRCA 1961.

Movement: automatic.

Dial: silvered, applied baton indexes, centre seconds.

Case: 18ct gold, snap-on back with engraved inscription, 9ct gold buckle.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

Accessories: original guarantee.

£800–£1,200



486

OMEGA. A STAINLESS STEEL WRISTWATCH, REF. 131.001, CIRCA 1962.

Movement: cal. 286, manual winding, 17 jewels, no. 19540255.

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

Case: stainless steel, snap-on back, no. 131.001-62-SC.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£200–£400

THE ESPACE COLLECTION

LOTS 487–503

Pierre Cardin, the Italian-born, French fashion designer (1922–2020) was known for his avant-garde style and space age designs. He founded his fashion house in 1950 and focused on geometric shapes and motifs, his experimental designs were alternative and not always practical. He famously designed the collarless suits for the Beatles in 1963 and Nasa Spacesuits in 1970. Inspired by Space exploration, Pierre Cardin launched the Espace collection of wristwatches in 1971. A time of playful and alternative experimentation Cardin was surely influenced by such cult movies as Stanley Kubrick's *2001: A Space Odyssey* and Jane Fonda's *Barbarella* which were both released in 1968.

There were 26 models within the collection in total, incorporating manual winding movements from Jaeger and housed in futuristic cases manufactured using distinctive '70's materials.

Pierre Cardin himself is quoted as saying

'The infinity of space is more inspiring than anything else'

487

PIERRE CARDIN / JAEGER. A STEEL AND GOLD PLATED ASYMMETRICAL WRISTWATCH, PC117, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: gilt, gilt dot indexes.

Case: stainless steel, gold plated bezel, screw-down back, no. 975536.

Signed: dial, case signed Jaeger.

Dimensions: length 39mm, width 35mm.

£100–£200

Provenance: Private collection.



488

PIERRE CARDIN / JAEGER. A STEEL AND GOLD PLATED RECTANGULAR WRISTWATCH, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: grey, gilt dot indexes.

Case: stainless steel, gold plated bezel, no. 986220.

Signed: dial and case signed Jaeger.

Dimensions: length 35mm, width 37.5mm.

£100–£200

Provenance: Private collection.



489

PIERRE CARDIN / JAEGER. A STEEL AND ACRYLIC DRIVER'S RECTANGULAR WRISTWATCH, PC111, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, angled blue acrylic, raised polished bezel, screw-down back, no. 905641.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 39.5mm, width 34mm.

£300–£500

Provenance: Private collection.



490

PIERRE CARDIN / JAEGER. A STEEL ELONGATED DOMED CURVED WRISTWATCH, PC116, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, snap-on back, oversized domed satin-finished elongated bezel, no. 560104.

Signed: dial, case signed Jaeger.

Dimensions: length 54.5mm, width 47mm.

£100–£200

Provenance: Private collection.

491

PIERRE CARDIN / JAEGER. A STEEL RECTANGULAR WRISTWATCH, PC103, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: blue, baton indexes.

Case: stainless steel, snap-on back, ribbed angular lugs, no. 578337.

Signed: dial, case signed Jaeger.

Dimensions: length 40mm, width 34.5mm.

£100–£200

Provenance: Private collection.





492

PIERRE CARDIN / JAEGER. A STEEL AND ORANGE ACRYLIC ASYMMETRIC WRISTWATCH, PC113, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered.

Case: stainless steel, screw-down back, orange acrylic asymmetric bezel, no. 919867.

Signed: dial, case signed Jaeger.

Dimensions: diameter 45mm.

£120–£180

Provenance: Private collection.



493

PIERRE CARDIN / JAEGER. A STEEL ELONGATED DOMED CURVED WRISTWATCH, PC116, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, snap-on back, oversized domed stainless finished elongated bezel, no. 504661.

Signed: dial, case dial Jaeger.

Dimensions: length 53.5mm, width 46.5mm.

£100–£200

Provenance: Private collection.

494

PIERRE CARDIN / JAEGER. A STEEL AND RED ACRYLIC ASYMMETRIC WRISTWATCH, PC112, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, dot indexes.

Case: stainless steel, screw-down back, asymmetric red acrylic stepped bezel, no. 913345.

Signed: dial, case and movement signed Jaeger.

Dimensions: diameter 44mm.

£120–£180

Provenance: Private collection.





495

PIERRE CARDIN / JAEGER. A STEEL WRISTWATCH, PC101, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, square and baton indexes.

Case: steel, snap-on back, no. 521563.

Signed: dial, case signed Jaeger.

Dimensions: diameter 39.5mm.

£80–£100

Provenance: Private collection.



496

PIERRE CARDIN / JAEGER. A STEEL CURVED RECTANGULAR WRISTWATCH, PC105, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 35, manual winding, 17 jewels.

Dial: silvered, stylised dot indexes.

Case: stainless steel, snap-on back, no. 583215.

Signed: dial, case signed Jaeger.

Dimensions: length 47mm, width 30.5mm.

£100–£200

Provenance: Private collection.

497

PIERRE CARDIN / JAEGER. A STEEL OVAL WRISTWATCH, PC107, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, snap-on back, domed plexi-glass, no. 510239.

Signed: dial, case signed Jaeger

Dimensions: length 44.5mm, width 29.5mm.

£80–£100

Provenance: Private collection.





498

PIERRE CARDIN / JAEGER. A STEEL AND ACRYLIC RECTANGULAR WRISTWATCH, PC106, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: blue, white baton indexes.

Case: stainless steel, blue acrylic inserts to the sides, snap-on back, no. 526431.

Signed: dial, case signed Jaeger.

Dimensions: length 42mm, width 39.5mm.

£300–£500

Provenance: Private collection.



499

PIERRE CARDIN / JAEGER. A STEEL AND GOLD PLATED RECTANGULAR WRISTWATCH, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: grey, baton indexes.

Case: stainless steel, snap-on back, gold plated bezel, undulating sides, no. 995971.

Signed: dial, case signed Jaeger.

Dimensions: length 34mm, width 34mm.

£100–£200

Provenance: Private collection.

500

PIERRE CARDIN / JAEGER. A STEEL RECTANGULAR ASYMMETRIC WRISTWATCH, PC116, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, baton indexes.

Case: stainless steel, snap-on back, asymmetric square dial, no. 969539.

Signed: dial, case signed Jaeger.

Dimensions: length 33mm, width 38.5mm.

£100–£200

Provenance: Private collection.





501

PIERRE CARDIN / JAEGER. A CHROME PLATED AND SMOKED ACRYLIC RECTANGULAR WRISTWATCH, PC108, ESPACE COLLECTION, CIRCA 1971.

Movement: cal 36, manual winding, 17 jewels.

Dial: graduated brown, Arabic numerals.

Case: chrome plated, snap-on back, angled smoked acrylic.

Signed: dial, case and movement signed Jaeger.

Dimensions: length 25mm, width 45mm.

£100–£200

Provenance: Private collection.



502

PIERRE CARDIN / JAEGER. A STEEL CURVED RECTANGULAR WRISTWATCH, PC105, ESPACE COLLECTION, CIRCA 1971.

Movement: cal. 36, manual winding, 17 jewels.

Dial: silvered, stylised dot indexes.

Case: stainless steel, snap-on back, no. 562425.

Signed: dial, cases and movement signed Jaeger.

Dimensions: length 47mm, width 30.5mm.

£80–£100

Provenance: Private collection.



503

PIERRE CARDIN/JAEGER. A STAINLESS STEEL WATCH CASE WITH OVERSIZED BEZEL, PC102, ESPACE COLLECTION, CIRCA 1970.

Dimensions: diameter 46mm.

Together with some straps.

£40–£60

Provenance: Private collection.

504

SPACEMAN, AUDACIEUSE. A STAINLESS STEEL RECTANGULAR AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 46617/7, CIRCA 1970.

Movement: automatic, 25 jewels.

Dial: blue, baton indexes, aperture for orange date.

Case: stainless steel, snap-on back, angular bezel with offset dial, tapered bracelet.

Signed: case, dial and bracelet.

Dimensions: length 38.5mm, width 37.5mm.

£100-£150



505

GRUEN. A GOLD PLATED WRISTWATCH WITH DATE, REF. 1703, PRECISION, CIRCA 1960.

Movement: cal. 1702/03, manual winding, 17 jewels.

Dial: silvered, applied Arabic and dagger indexes, aperture for date, centre seconds.

Case: gold plated, screw-down back.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£60-£80



506

INGERSOLL, WITTAUER, FAVRE-LEUBA. THREE GOLD PLATED WRISTWATCHES.

The group comprising: a gold plated automatic Ingersoll watch; a gold plated automatic Wittnauer watch; a gold plated manual winding Favre-Leuba.

Dimensions: lengths 41mm; 41mm; 37mm. (3)

£100-£150

507

OMEGA. A GOLD AUTOMATIC WRISTWATCH, REF 6525, CIRCA 1952.

Movement: cal. 351, manual winding, 17 jewels, no. 13236963.

Dial: silvered, applied baton indexes, centre seconds.

Case: 14ct gold, screw-down back, no. G6525.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£300–£500.



508

VACHERON CONSTANTIN. A SLIM GOLD WRISTWATCH WITH BLACK DIAL, REF. 6115, CIRCA 1960.

Movement: cal. 1003, manual winding, 17 jewels, no. 558623.

Dial: black, baton indexes.

Case: 18ct gold, snap-on back, no. 384024.

Signed: case, dial and movement.

Dimensions: diameter 33mm.

£1,800–£2,600

509

ROLEX. A GOLD PLATED AUTOMATIC WRISTWATCH, REF. 5050, OYSTER PERPETUAL, 'BUBBLEBACK', CIRCA 1950.

Movement: jewelled automatic.

Dial: silvered, applied dagger indexes, centre seconds.

Case: gold plated Oyster case, screw-down crown and back, no. 656241.

Signed: case, dial and movement.

Dimensions: diameter 32mm.

£1,000–£1,500



510

VACHERON CONSTANTIN. A GOLD WRISTWATCH, CIRCA 1945.

Movement: cal. V453, manual winding, 17 jewels, no. 460771.

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

Case: 18ct gold, snap-on back, tear-drop lugs, no. 299002.

Signed: case, dial and movement.

Dimensions: diameter 32.5mm.

£1,500–£2,000

511

PATEK PHILIPPE. A GOLD AUTOMATIC WRISTWATCH, REF. 3433, CIRCA 1962 .

Movement: cal. 27-460, automatic, 37 jewels, stamped with the Geneva seal, no. 1112795.

Dial: silvered, applied baton indexes, subsidiary seconds.

Case: 18ct gold, screw-down back, no. 2626188, 18ct gold buckle.

Signed: case, dial, movement and buckle signed.

Dimensions: *diameter 35.5mm.*

£5,000–£7,000

Reference 3433 was launched in 1960 to replace the very similar reference 2551. Approximately 500 examples were produced, predominantly in yellow gold. Early examples like the present watch feature the "PP" crown whereas later ones bear the Calatrava cross.



512

PATEK PHILIPPE. A LADY'S GOLD OVAL BRACELET WATCH, REF. 4109/1, CIRCA 1978.

Movement: manual winding, 20 jewels, stamped with the Geneva seal, no. 995991.

Dial: gilt, textured pattern, applied baton indexes.

Case: 18ct gold, snap-on back, no. 2683250, London import mark for 1978, integral 18ct gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 22.5mm, width 19.5mm, bracelet circumference approximately 175mm.

£1,500–£2,000



513

BAUME & MERCIER. A LADY'S GOLD WRISTWATCH, REF. 38321, CIRCA 1990.

Movement: manual winding, 17 jewels.

Dial: black.

Case: 18ct gold, snap-on back, hinged loop lugs, no. 555531.

Signed: case, dial and movement.

Dimensions: diameter 23.5mm

£200–£400

514

ROLEX. A LADY'S GOLD BRACELET WATCH, REF. 45151, CIRCA 1979.

Movement: cal.1400, manual winding, 18 jewels.

Dial: gilt, applied baton indexes.

Case: 14ct gold, snap-on back, integral woven bracelet, no. 000636, London hallmark for 1979.

Signed: case, dial, movement and bracelet.

Dimensions: length 20mm, width 20mm, bracelet circumference approximately 170mm.

£800–£900



515

BEUCHE GIROD. A LADY'S GOLD BRICK LINK WRAP OVER BRACELET WATCH, CIRCA 1962.

Movement: manual winding, 17 jewels.

Dial: silvered, applied baton indexes.

Case: 9ct gold, snap-on back, textured brick link adjustable bracelet concealing the dial, London hallmark for 1962.

Signed: dial.

Dimensions: diameter 15.5mm, total length of bracelet 270mm.

Accessories: presentation case.

£800–£1,200

516 Y

PATEK PHILIPPE. A LADY'S GOLD BRACELET WATCH WITH CORAL DIAL, REF. 4282/1, CIRCA 1970.

Movement: cal. 10-250, manual winding, 18 jewels, no. 1275941.

Dial: coral.

Case: 18ct gold, snap-on back, rope twist bezel, no. 2762842, integral rope twist design bracelet.

Signed: case, dial, movement and bracelet signed.

Dimensions: diameter 28mm, bracelet circumference approximately 165mm.

£4,000–£6,000

Please note coral is covered by CITES legislation and may be subject to import/export and trade restrictions and USA Fish and Wildlife regulations. Please be aware that it is the buyer's responsibility to arrange any CITES export license for their purchases. More information can be found at www.cites.org.



517

OMEGA. A LADY'S GOLD AND DIAMOND-SET BRACELET WATCH, CIRCA 1963.

Movement: cal. 640, manual winding, 17 jewels, no. 20813539.

Dial: gilt, applied baton indexes.

Case: 18ct gold, back wound, diamond-set bezel, London hallmark for 1965, stamped OWC, no. 8115915, 18ct gold integral gold woven bracelet, clasp stamped DS&S.

Signed: case, dial and movement signed.

Dimensions: dial diameter 15mm, width 21.5mm, bracelet circumference approximately 160mm.

£2,000–£3,000

518

OMEGA. A LADY'S GOLD AND DIAMOND-SET BRACELET WATCH, CIRCA 1967.

Movement: cal. 650, manual winding, no. 25462171.

Dial: silvered, applied baton indexes.

Case: 18ct, snap-on back, diamond-set bezel, integral woven bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length 17mm, width 16.5mm, bracelet circumference approximately 165mm.

Accessories: Omega valuation certificate dated 1987 and presentation case.

£1,000–£1,500



519

OMEGA. A LADY'S GOLD AND DIAMOND-SET BRACELET WATCH, REF. 7163, CIRCA 1966.

Movement: cal. 640, manual winding, 17 jewels, no. 23201426.

Dial: silvered, applied baton indexes.

Case: 18ct gold, snap-on back, back wound, diamond-set bezel, no. 680761, integral weave bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 15.5mm, bracelet circumference approximately 155mm.

£500–£700

520

CARTIER. A GOLD WRISTWATCH, REF. 7590.1, CIRCA 1965.

Movement: cal. 65, manual winding, 17 jewels.

Dial: white, Roman numerals.

Case: 18ct gold, snap-on back, sapphire cabochon-set crown, London import mark for 1965, stamped BG, no. YG10700-1.

Signed: dial, case and movement signed Bueche-Girod.

Dimensions: diameter 33mm.

Together with an unsigned gold deployant clasp. £2,000–£3,000



521

CARTIER. A GOLD AUTOMATIC WRISTWATCH WITH DATE, REF. 1987, PASHA, CIRCA 1990.

Movement: cal. 2824-2, automatic, 25 jewels.

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

Case: 18ct gold, back secured by eight screws, screw-down cabochon-set protective cap, no. 0806 820903, 18ct gold buckle.

Signed: case, dial and movement.

Dimensions: diameter 38mm.

£2,000–£3,000

522

BVLGARI. A GOLD RECTANGULAR CHRONOGRAPH WRISTWATCH WITH DATE AND BRACELET, REF. RTC49G, RETTANGOLO, CIRCA 2000.

Movement: quartz, 23 jewels.

Dial: white, applied gilt baton indexes, oversized Arabic numerals at 3 and 9, subsidiary dials for constant seconds, 30-minute and 10-hour registers, aperture for date.

Case: 18ct gold, back secured by six screws, no. L933, 18ct gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: length including lugs 47.5mm, width 28.5mm, bracelet circumference approximately 190mm.

Accessories: spare link and presentation case.

£4,000–£6,000



523

OMEGA. A GOLD LIMITED EDITION TONNEAU-FORM WRISTWATCH, THE PETROGRAD WATCH, THE MUSEUM COLLECTION, COLLECTOR'S SERIES NUMBER FOUR, NO. 0780/1915, CIRCA 2000.

Movement: cal. 2200, automatic, 29 jewels.

Dial: cream, stylised Arabic numerals, subsidiary seconds.

Case: 18ct gold, back secured by eight screws, hinged wire lugs, no. 80701109, 18ct gold buckle.

Signed: case, dial, movement and buckle.

Dimensions: length 43mm, width 32mm.

Accessories: Presentation case.

£2,400–£3,600

Omega produced the Petrograd watch as part of their museum collection. The present watch is number 780 of 1915 pieces produced, which was based on one of their historic models.

524

AUDEMARS PIGUET. A RARE STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND MILITARY DIAL, REF. 14790ST, ROYAL OAK, NO. 597, CIRCA 1994.

Movement: cal. 2225, automatic, 36 jewels.

Dial: black, Arabic numerals, aperture for date, centre seconds.

Case: stainless steel, back and bezel secured by eight screws, no. D30341, stainless steel folding clasp.

Signed: case, dial, movement and clasp.

Dimensions: diameter 36mm.

£6,500–£7,500



Audemars Piguet launched their legendary Royal Oak model in 1972. They enlisted the help of the Swiss industrial designer Gerald Genta to create their first luxury steel sports watch. Its tonneau-shaped case with octagonal bezel, reminiscent of a ship's porthole was completely different from the traditional round timepieces of the time.

The reference 14790 was launched in 1992. Most Royal Oak models are fitted with the distinctive 'petite tapisserie' dial but a limited few came with the so-called military dial. With its black background, large luminous Arabic numerals and large arrow-tipped centre seconds hand this model is reminiscent of the military watches used by the armed forces. As the desire for military watches has grown ever more popular this Royal Oak with rare dial configuration has become highly sought after by collectors.

525

BULGARI. A STAINLESS STEEL WRISTWATCH WITH DATE, REF. ST 29 S, SOLOTEMPO, CIRCA 2000.

Movement: quartz.

Dial: white, baton and Arabic indexes, aperture for date.

Case: stainless steel, snap-on back, no. D9222, stainless steel buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 29mm.

Accessories: guarantee, instructions, booklets, presentation case, battery change receipt dated 16/10/2024.

£200–£300



526

BAUME & MERCIER. A STAINLESS STEEL AND GOLD WRISTWATCH WITH DATE AND BRACELET, REF. MVO45045, MALIBU, CIRCA 2000.

Movement: quartz.

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

Case: stainless steel, screw-down back and crown, no. 2383345, stainless steel and gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 35mm, bracelet circumference approximately 170mm

£100–£200

527

OTIUM, A STAINLESS STEEL WRISTWATCH, TRIGULATEUR, NO. 0119, CIRCA 2016.

Movement: manual winding, 17 jewels.

Dial: machined metal plate, three subsidiary dials aligned horizontally for hours, minutes and constant seconds.

Case: stainless steel, screw-down sapphire crystal display back, left-hand side crown.

Signed: case and dial

Dimensions: diameter 42mm.

Accessories: booklet and presentation case.

£150–£200

Otium was founded in 1999 by the watchmaker and designer Dirk Hillgruber. His philosophy is to invent watches with unusual ways to display time.



528

CARTIER. A LADY'S THREE-COLOUR GOLD WRISTWATCH, REF. 11119, VENDOME TRINITY, CIRCA 1980.

Movement: quartz.

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

Case: 18ct gold, back secured by two screws, three-colour gold bezel and lugs, sapphire cabochon-set crown, no. 881004, unsigned gilt metal buckle.

Signed: case, dial and movement.

Dimensions: diameter 24.5mm.

Accessories: guarantee, service papers, caiman strap, presentation case.

£1,000–£1,500



529

CARTIER. A LADY'S GOLD BRACELET WATCH, PANTHERE RONDE, CIRCA 1990.

Movement: quartz.

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

Case: 18ct gold, case back secured by eight screws, t-bar lugs, sapphire cabochon-set winding crown, brick link bracelet, no. 8057921 000456.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 23.5mm, bracelet circumference approximately 160mm.

£2,000–£3,000

530

CARTIER. A STAINLESS STEEL AND GOLD SQUARE WRISTWATCH WITH DATE AND BRACELET, REF. 187901, SANTOS, CIRCA 1990.

Movement: quartz.

Dial: silvered, Roman numerals, secret signature at VII, aperture for date.

Case: stainless steel, back secured by eight screws, gold bezel secured by eight screws, sapphire-set winding crown, no. 34352, stainless steel bracelet with gold screws.

Signed: case, dial, movement and bracelet.

Dimensions: length including lugs 41mm, width 29mm, bracelet circumference approximately 185mm.

Accessories: Presentation case.

Together with a gentleman's black leather Cartier wallet.

£1,500–£2,000



531

CHOPARD. A LADY'S STAINLESS STEEL, GOLD AND DIAMOND-SET BRACELET WATCH WITH DATE, REF. 6118, ST. MORITZ, CIRCA 1990.

Movement: quartz.

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

Case: stainless steel, snap-on back, gold bezel secured by eight screws, no. 8024, stainless steel and gold bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 24mm, bracelet circumference approximately 150mm.

Accessories: booklet, two spare links, presentation case. £500–£700

532

TAG HEUER. A STAINLESS STEEL WRISTWATCH WITH DATE AND BRACELET, REF. 962.206-2, PROFESSIONAL, CIRCA 1993.

Movement: quartz.

Dial: grey, baton, circular and triangular indexes, aperture for date.

Case: stainless steel, screw-down back, rotating calibrated bezel, no. P94905, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 37mm, bracelet circumference approximately 165mm.

Accessories: booklet, spare links, presentation case.

£150–£260



533

TAG HEUER. A LADY'S STAINLESS STEEL AND GOLD WRISTWATCH WITH DATE AND BRACELET, REF. 964.008R, PROFESSIONAL, CIRCA 1990.

Movement: quartz.

Dial: gilt, applied baton, dot and triangular indexes, aperture for date.

Case: stainless steel, screw-down back, gold plated rotating calibrated bezel, no. U33231, stainless steel and gold plated bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 26.5mm, bracelet circumference approximately 165mm.

Accessories: spare links, travel case.

£200–£300

534

TAG HEUER. A STAINLESS STEEL DIVER'S WATCH WITH DATE, AQUARACER, 500M, CIRCA 2010.

Movement: quartz.

Dial: black, ribbed design, applied baton indexes, magnified date aperture, centre seconds.

Case: stainless steel, screw-down back and crown, rotating calibrated bezel, no. EEQ5671, stainless steel bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 43mm, bracelet circumference approximately 210mm.

Accessories: instructions and presentation case.

£300–£500



535

BREITLING. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE, REF. AB2020, SUPEROCEAN HERITAGE II B20, CIRCA 2020.

Movement: cal. B20, automatic.

Dial: brown, applied baton indexes, centre seconds, aperture for date

Case: stainless steel, screw-down back, rotating calibrated bezel with brown ceramic insert, no. 5016894, stainless steel folding buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 46mm.

£1,400–£1,800

536

BREITLING. A RARE GOLD AUTOMATIC CHRONOGRAPH PILOT'S WATCH WITH 10-MINUTE FINAL GLIDE CALCULATOR, REF. H36030.1, SPATIOGRAPHE, MONTBRILLANT, NO. 0092, CIRCA 2000.

Movement: cal. 36, automatic, 38 jewels.

Dial: silvered, applied baton indexes, subsidiary dials for constant seconds and 3-hour register, aperture for 10-minute final glide calculator.

Case: 18ct gold, snap-on back, revolving reeded slide-rule bezel, no. 0092, 18ct gold buckle.

Signed: case, dial, movement and buckle.

Dimensions: diameter 41mm.

Accessories: presentation case.

£3,000–£5,000

As a glider pilot of a fixed wing aircraft, the owner of this watch used his Breitling Spatiographe wristwatch frequently on his flights to calculate the glide ratio to make it to the finish point of a glide.



537

ROLEX. A LADY'S GOLD AUTOMATIC WRISTWATCH WITH DATE AND BRACELET, REF. 6927, OYSTER PERPETUAL, DATEJUST, CIRCA 1980.

Movement: cal. 2030, automatic, 28 jewels.

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

Case: 18ct gold Oyster case, screw-down back and crown, no. 6365010, 18ct gold President bracelet with texture links.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 25mm, bracelet circumference approximately 170mm.

£3,000–£5,000



538

ROLEX. A STAINLESS STEEL AND GOLD PLATED AUTOMATIC WRISTWATCH WITH HONEYCOMB DIAL, REF. 6299, EXPLORER, CIRCA 1960.

Movement: cal. 775, automatic, 19 jewels.

Dial: silvered honeycomb, applied Arabic and dart indexes.

Case: stainless steel Oyster case, gold bezel, screw-down back and crown, no. 902089, stainless steel and gold plated expanding Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 36mm, bracelet circumference approximately 190mm.

Accessories: Oyster guarantee and presentation case. £2,000–£3,000

539

ROLEX. A GOLD AUTOMATIC WRISTWATCH, REF. 5500, OYSTER PERPETUAL, AIR-KING, CIRCA 1964.

Movement: cal.1530, automatic, 26 jewels.

Dial: glossy black, applied dagger and Arabic numerals, centre seconds.

Case: 9ct gold Oyster case, screw-down back and crown, engraved inscription, no. 1009059, London import mark for 1964.

Signed: case, dial and movement.

Dimensions: diameter 34mm.

£2,000–£3,000



540

ROLEX. A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH BLACK DIAL AND DATE, REF. 16234, OYSTER PERPETUAL, DATEJUST, CIRCA 2004.

Movement: cal. 3135, automatic, 31 jewels.

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

Case: stainless steel Oyster case, screw-down back and crown, no. F821986, stainless steel Jubilee bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 36mm, bracelet circumference approximately 180mm.

£2,000–£3,000

541

ROLEX. A STAINLESS STEEL AUTOMATIC DUAL TIME WRISTWATCH WITH DATE AND BRACELET, REF. 16710, GMT-MASTER II, 'PEPSI', CIRCA 2001.

Movement: cal. 3185, automatic, 31 jewels.

Dial: black, applied triangular, baton and dot indexes, magnified date aperture, red and white dual time zone hand.

Case: stainless steel Oyster case, screw-down crown and back, blue and red 24-hour calibrated bezel, no. K155976, stainless steel Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 40mm, bracelet circumference approximately 190mm.

£6,000–£8,000

Production of the reference 16710 ceased in 2007.



542

ROLEX. A GOLD AUTOMATIC WRISTWATCH WITH ROULETTE DATE WHEEL AND BRACELET, REF. 6605, DATEJUST, CIRCA 1959.

Movement: cal. 1065, automatic, 25 jewels, no. 866803.

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

Case: 18ct gold Oyster case, screw-down back and crown, no. 417405 later 18ct gold Oyster bracelet.

Signed: case, dial, movement and bracelet.

Dimensions: diameter 36mm, bracelet circumference approximately 190mm.

Accessories: chronometer certificate, folder, later pouch.

£7,000–£12,000

Rolex launched the Datejust model in 1945, the world's first automatic wristwatch with date. The reference 6605 is among one of the rare Datejust models as it was only produced for three years. It is powered by the chronometer grade calibre 1065 automatic movement. The present example also has the sought after roulette date wheel, displaying the even date numerals in red and the odd in black.



SILVER & OBJECTS OF VERTU

LOT
No 639





543

EDINBURGH ANGLING CLUB: A SILVER PRESENTATION SNUFF BOX BY NATHANIEL MILLS, the lid engraved with a creel, rod, nets and a landed salmon, the remaining surfaces engine-turned and with applied foliate thumbpiece, with gilt interior, maker's mark, Birmingham 1847, contained in contemporary morocco leather case, *dimensions 6 x 8.5cm.* **£600–£800**

Provenance: The interior engraved with black letter inscription 'To David Wilkie Esqr from The Edinburgh Angling Club'.



544

THREE VICTORIAN SILVER VINAIGRETTES BY NATHANIEL MILLS, the first of shaped outline, engraved with scrolling foliage and with vacant reserve, Birmingham 1849, the second engine-turned, the lid with initialled reserve, Birmingham 1834, the third scroll engraved and with foliate cast border to the lid, Birmingham 1842, *lengths 43mm, 36.5mm and 39mm respectively.* (3) **£280–£360**

£280–£360



545

A GEORGE III SILVER FISH VINAIGRETTE, 1817, articulated and realistically modelled with engraved scale pattern throughout, Birmingham hallmark, indistinct maker's mark, length 8cm. **£600–£800**

Possibly by John Lawrence & Co.

546

A 19TH CENTURY DUTCH SILVER CARD CASE, ornately repoussé; decorated with flowers and foliage on a matted ground and reserving two panels, one of figures fishing, the other of a lady and gentleman in a landscape, the interior with a hinged divider, scroll-pierced stamped 'AB 34' and with date letter for 1889, lion passant mark, Minerva head duty mark, *dimensions 10 x 6.5cm.* **£150–£200**



547

AN EARLY 19TH CENTURY GOLD VINAIGRETTE, engraved with a grotesque mask and a cherub supporting an urn, amidst formal scrolling foliage, the thumbpiece set with a diamond flanked by emeralds, the interior enclosing latticework grille, unmarked, probably Continental, dimensions 2.5 x 3.25cm. £1,400–£2,000



548

A MID 19TH CENTURY ITALIAN JASPER AND MICRO-MOSAIC BOX, rectangular with chamfered angles, the lid inlaid in micro-mosaic with a view of the Temple of Vesta, Rome, with Papal States mark and indistinct mark, cased, length 7cm. £400–£600

According to a PMI test on the XRF Analyzer, the gold is testing as 19ct.



549

AN AUSTRIAN SILVER AND ENAMEL SNUFF BOX, VIENNA, the rectangular green enamel box depicting a landscape in a black and white 'dot' surround with brown enamel linear decoration between, Austrian assay mark, indistinct maker's mark, UK import mark for 1913, sponsor's mark 'RB', dimensions 8.3 x 6cm. £300–£500

Diana guarantee mark in use between 1872-1922.
See: Jan Divis, *Guide to Silver Marks of the World*, page 121.

550

A GEORGE IV SILVER GILT CARD CASE, of rectangular form with rounded corners, heavily chased with scrolling foliage and floral spray, against a matted ground by Thomas Edwards, London 1826, dimensions 11.3 x 8cm. £300–£400





551

A 9CT GOLD FOUNTAIN PEN BY PARKER, engine-turned and with hooded nib, 'continuous feed' model, initialled 'V A R' and dated '25. 12. 80'; London 1974, cased, with original instruction leaflet, length 13cm. **£300-£500**

552

A 9CT GOLD FOUNTAIN PEN BY PARKER, engine-turned and with hooded nib, cartridge reservoir, engraved with initials 'G P R' and dated '3. 6. 79'; London 1975, cased, length 13.5cm. **£300-£500**



553

A SILVER FIBRE-TIP PEN BY ASPREY & CO., engine-turned decoration throughout, maker's mark, London hallmark for 1987, maker's card box, length 14cm. **£80-£100**

554: NO LOT



555

A 9CT GOLD CASED PENCIL/PEN KNIFE BY SAMPSON MORDAN & CO, the sleeve engine-turned with pull-out pencil, and suspension loop, maker's mark 'S M & Co.', London 1934, length 7.6cm. **£200-£400**



557

A 9CT GOLD POWDER COMPACT, 1915, of circular form and with engraved linear decoration to both sides, the front with cyphered initials, maker's mark for William Neale & Sons, Chester hallmark, diameter 5.2cm. £200-£300



556

A card case by Tiffany & Co., of polished rectangular form, maker's mark, stamped '925', maker's pouch and box, length 9.3cm. £80-£120



558

A 9CT GOLD LIGHTER BY DUNHILL, 1932, AND A SILVER LIGHTER BY MAPPIN & WEBB, 1928, each with engine-turned decoration to both sides, the silver lighter with initials 'E.W.' to the top, maker's marks and UK hallmarks, lengths 4.2cm and 5.2cm. £300-£500



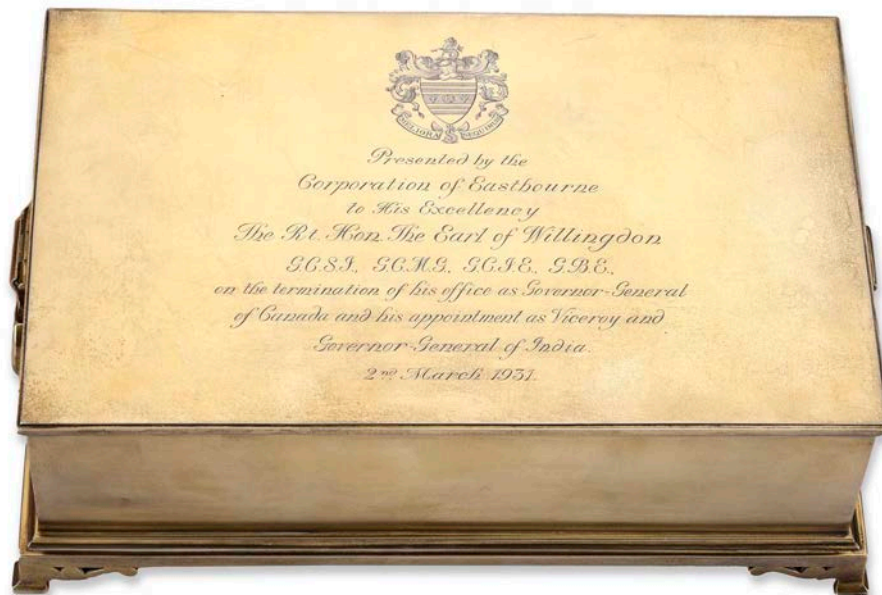
559

A SILVER LIGHTER BY ASPREY & CO., 1967, double-sided and with crosshatched decoration throughout, maker's mark, London hallmark, dimensions 38 x 56 x 6.4mm. £80-£100

560

AN 18CT GOLD LIGHTER BY KURT WAYNE FOR PIAGET, 1982, of reeded rectangular form, maker's mark, signed, London hallmark, length 6.8cm. £600-£800





561

A SILVER-GILT TABLE CIGAR BOX by Robert Comyns, 1930, the lid engraved with municipal coat of arms above presentation inscription, having hinged handles, on moulded plinth with bracket feet, the interior with three adjustable divisions, the lid engraved:

'Presented by the Corporation of Eastbourne to His Excellency the Rt. Hon. The Earl of Willingdon GCSI, GCMG, GCIE, GBE, on the termination of his office as Governor-General of Canada and his appointment as Viceroy and Governor-General of India. 2nd March 1931';
with maker's mark, London hallmark, dimensions 17 x 27cm.

£900–£1,200

Freeman Thomas, Marquess of Willingdon (1866–1941) was Governor-General of Canada between 1926–1931 and Viceroy of India 1931–1936.

The family's country seat from 1769 was Ratton Manor, Willingdon, now a suburb of Eastbourne, East Sussex.



562

CORONATION OF QUEEN VICTORIA: GOLD STAFF OFFICER'S BATON, painted wood, emblazoned with the arms of the Duke of Norfolk within a garter, superimposed on crossed batons and beneath a ducal coronet, the finial bearing the royal arms, a crown and V R, the terminal with the arms of the office holder, length 61cm, together with a modern mahogany stand for vertical display.

£300–£500

Borne by Thomas William Fletcher (1808–1893) in the capacity of Gold Staff Officer of the Earl Marshall the Duke of Norfolk, 28 June 1838.

A number of staff officers are appointed at coronations by the Duke of Norfolk, hereditary Earl Marshall, whose duty it is to supervise the seating of guests in the abbey.



Partially illustrated



563

FRANCIS LEVESON BERTIE: GRANT OF TITLE, APPOINTMENT AS AMBASSADOR TO THE FRENCH REPUBLIC AND GRANT OF ARMS,

the Grant of Title as Baron Bertie of Thame, (28 June 1915), on vellum, illuminated with the royal arms and with Union flags and symbols of the nations of the United Kingdom beneath mantling, the great seal appended (in skipper), contained in official straight grained red morocco box, stamped 'John Peck & Son, Nelson Sq, Blackfriars', *dimensions 880mm square, case length 93cm;*

together with Letters of Appointment as ambassador from the Court of St James to the Republic of France, (1 June 1910), printed document on vellum, the great seal - still of Edward VII - appended and housed on a fine lacquered metal skipper, its hinged lid bearing the royal arms in high relief within an oak leaf border and with tassels attached, in morocco leather case stamped 'Wekwar & Co, 98 Jermyn St, W', *case dimensions 22 x 30cm;*

and Grant of Arms to Francis Leveson Bertie, Baron Bertie of Thame, illuminated with his arms and three others at the head, armorial seal appended in coronet-embossed gilt metal skipper, signatures of A. S. Scott-Gatty, Garter king at Arms and Charles H. Athill, Richmond Herald, contained in official red leather case with gilt royal cyphers and crowns, *dimensions 650 x 520mm; case length 56cm.*

£1,000-£1,500

Francis Bertie GCB, GCMG, GCVO, (1844 - 1919), second son of Montague Bertie, 6th Earl of Abingdon, was a prominent diplomat, and elevated to Viscount on his retirement as ambassador to France.



564

A COLLECTION OF SILVER THIMBLES, machine-made, mostly hallmarked for Birmingham, circa 1890-1947. £80-£120



565

A VICTORIA OVAL SILVER BOX, with hinged lid, half lobed wrythen decoration and punched foliate detail, by William Comyns, London 1882, length 10cm. £150-£200



566

A PAIR OF SILVER PHOTOGRAPH FRAMES BY LIBERTY & CO., the plain polished oval frames each set with a lapis lazuli cabochon boss to either side, with easel supports, Sheffield 1988, both with retailer's box, height 22cm. £400-£600



567

A SILVER DRESSING TABLE MIRROR BY LIBERTY & CO., the plain polished oval mirror set with a lapis lazuli cabochon boss to either side, with easel support, Sheffield 1988, with retailer's box, height 22cm. £150-£200



568

A WATCH AND BAROMETER IN MATCHING SILVER MOUNTED DESK OR BEDSIDE EASEL FRAMES, the watch in white metal case and with unnamed Swiss movement, the mounts by William Comyns, London 1897, cases 11 x 10cm. £150–£200

569

A GEORGE V SILVER JEWELLERY BOX, of rectangular form with bowed ends, the lid engine-turned, on outset paw feet, the satin-lined interior with fittings for rings, by Deacon & Francis, Birmingham 1916, dimensions 10 x 16cm (excluding feet). £150–£200



570

A LATE VICTORIAN SILVER DISH, of scalloped and crimped form by Fenton Brothers (Samuel Fenton & Alfred John Fenton), Sheffield 1890, diameter 12.2cm. £60–£80

NEWCASTLE SILVER

LOTS 571–577



571

A GEORGE II SILVER PINT MUG, with baluster body, scroll handle and collet foot, by John Langlands I, Newcastle 1751, height 11cm. £240–£280



572

A GEORGE III SILVER TOAST RACK, CIRCA 1790, of eight hooped divisions, with crested finial handle, by Langlands & Robertson, Newcastle, width 20cm. £180–£220



573

AN EARLY 19TH CENTURY SILVER TOAST RACK, the six divisions with ribbed bars, the frame with bowed ends and acanthus decorated paw feet, by John Walton, Newcastle (no date letter), length 18cm. £240–£300



574

A PAIR OF GEORGE III SILVER ASPARAGUS SERVERS, crested, by Christian & David Reid, Newcastle 1797, length 25cm.

£120-£150



575

A GEORGE IV SILVER MARROW SCOOP, double ended, by John Walton, Newcastle 1829, length 21cm.

£80-£120



576

A GEORGE III SILVER MEAT SKEWER, CIRCA 1760, with plain ring terminal, by John Langlands I, Newcastle, no date letter, length 30cm.

£80-£100

577

A SILVER MUSTARD, LATE 18TH / EARLY 19TH CENTURY, of oval form, with reeded borders and thumbpiece, with S-scroll handle, containing original ceramic liner, the hinged lid initialled 'R', and with engraved monogram, by Thomas Watson, Newcastle, no date letter, height 7.3cm.

£120-£150





578

A GEORGE II SILVER DINNER PLATE, with gadrooned rim, crested, maker's mark indistinct (* G), London 1756, and a similar Edward VII silver dinner plate, by Francis Higgins, London 1902, diameter of each 24cm. £700-£900



579

A GEORGE III SILVER OVAL MEAT DISH, engraved with armorial and with gadrooned rim, by T & G Guest & Joshua Craddock, London 1810, width 43cm. £1,000-£1,200



580

A GEORGE III SILVER OVAL MEAT DISH, with coat of arms and crest and with gadrooned rim, maker's mark indistinct (W *), London 1801, width 36.5cm. £700-£800



581

A PAIR OF GEORGE IV SILVER CIRCULAR SALTS, cast with lion masks and panels of flowerheads, on paw feet, by James Collins, London 1825, with later blue glass liners, diameter 8cm. (2) **£300–£500**



582

A SILVER FRUIT DISH, of oval form, the deep border pierce-decorated with fruiting vines, by Walker & Hall, Sheffield 1968, length 30cm. **£260–£360**

583

A GEORGE V SILVER TEA TRAY, with piecrust border, by E. Viners, London 1935, width including handles 62cm. **£1,200–£1,500**





584

A LATE VICTORIAN SILVER MOUNTED SIMULATED TORTOISESHELL BOX, the lid spandrels and centre mount pierce decorated with stylised scallops and scrolling foliage, the mounts by Saunders & Shepherd, Chester 1895, dimensions 10 x 14cm.

585

A PAIR OF SMALL SILVER MOUNTED MAPLEWOOD MAZER BOWLS BY OMAR RAMSDEN, the spot hammered mounts with pierced trefoil borders, the bases inscribed 'OMAR RAMSDEN ME FECIT', hallmarked for London 1934, height 5cm, diameter 7.5cm.

£600–£800



586

A SILVER DRINKING HORN, 1905, modelled on Viking or Celtic prototypes, the spot-hammered body with dolphin mask terminal and two supporting curved legs, the rim engraved with a black letter inscription, numbered '74350', by Horace Woodward & Co., London hallmark, height 10cm.

£400–£600

The inscription reads: 'I have sought to live worthily the while I lived, and after my life to leave to the men that come after me a remembering of me in good works'.

After the quotation from 'Consolation of Philosophy' by Boethius, by tradition translated into early English by Alfred the Great.



587

A SET OF SIX ELIZABETH II SILVER CHAMPAGNE GOBLETS BY GRAHAM WATLING, with tulip-shaped bowls on short asymmetrical cagework stems, London 1978-79, height 16cm. £800-£1,200

Provenance: Purchased by the vendor from Graham Watling's gallery at Lacock, Wiltshire, on 29 December 1978; the original purchase receipt accompanies this lot.

Graham Watling (1930-1996)

Born in Hull, in North Humberside, Graham served his National Service with the Royal Marines, afterwards studying silversmithing at Loughborough College of Art. In the mid 1950s he taught arts and crafts, and in his spare time followed his passion for silversmithing. From 1959 Graham had his own silver hallmark registered at the London Assay Office. His output was sufficient for him to exhibit at most of the major crafts exhibitions in the UK, including the Craft Council in London in 1971 and the Bluecoat Gallery, Liverpool. He also exhibited overseas, notably at the World Fairs in Montreal (1969 and Tokyo (1970). By 1969 he was appointed Head of the Arts and Craft Department at the new comprehensive at Melksham, Wiltshire. In 1972 he decided to give up his teaching role to pursue his dream of silversmithing and moved to a workshop and showroom at Lacock, a National Trust village near Chippenham, where his business flourished. After his death in 1996, his children Jane and John, both silversmiths, took over the workshops and gallery which they continue to run as Watling Goldsmiths of Lacock.

Literature:

John Andrew & Derek Styles: *British Designer Silver*, pub. ACC, 2015, pages 474-479.



588

A GEORGE V SILVER CAKE STAND, pierce decorated and cast with chrysanthemums, on plain circular foot, Sheffield 1933, diameter 30cm. £400-£500

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.



589

A GEORGE III SILVER SAUCE TUREEN AND COVER, rectangular, with curved angles, with half lobed body, gadrooned rim and conjoined cornucopia handles, on paw feet, the lid with similar handle, lobed decoration and engraved crest, by John Roberts & Co., Sheffield 1812, width 18cm (including handles). £500–£600

The crest is shared by the families Bartlet and St. Hill.



590

A GEORGE IV SMALL SILVER TEAPOT, the lobed body repoussé decorated with groups of fruit, the flange rim cast with scrolls and flowerheads, by John James Keith, London 1830, diameter 10cm. £240–£300



591

A VICTORIA SILVER CENTREPIECE BOWL, the everted rim pierced decorated with scrolling foliage and cast with classical masks and leaves, the lobed body repoussé decorated with flowerheads and scrolls, on similarly decorated feet, gilt interior, by Joseph Rogers, Sheffield 1900, diameter 25cm.

£400–£600



592

A VICTORIA SILVER SALVER, the waved border applied with cast and well chased conforming hippopotamus, classical masks and foliate guilloches, the centre engraved with scrolling foliage and anthemion on a matted ground, on outset paw feet, by Mackay, Cunningham & Co, Edinburgh 1873, diameter 43cm. £1,400–£1,800



593

TWO VICTORIA SILVER SUGAR CASTERS, of generous size, both of baluster form and repoussé decorated with 'C' scrolls and flowerheads, Birmingham 1895 and London 1899, heights 22cm and 23cm. (2) £240–£300

594

A WILLIAM IV SCOTTISH SILVER TEA KETTLE, with fixed handle, the lid with flower finial, the squat, lobed body repoussé decorated with textured leaf lappets and formal flowerheads on anthemion feet, bearing marks for Marshall & Sons and for Elder & Co, Edinburgh 1832, height 23cm. £750–£900





595

A GEORGE III SILVER SOUP PLATE, with gadrooned rim, engraved with coat of arms and crest, by James Young, London 1777, diameter 24.5cm. £400–£500

Provenance: The arms and crest are those of Gerard, Bart, of Lancashire.



596

A SET OF FIVE VICTORIA SILVER DINNER PLATES, with gadrooned rims, by Robert Garrard, London 1858, diameter 25cm. £2,000–£2,200



597

A MATCHED PAIR OF SILVER COASTERS, the rims cast with fruiting vine, the bodies similarly pierce decorated, both by Howard & Hawkesworth, Sheffield 1839 & 1850, diameter 17cm. £300-£500



598

OF ROYAL INTEREST: A WILLIAM IV SILVER GILT INKWELL, oval, the lid with pineapple finial, with fittings for pens, the body with lambrequin decoration and applied with a crowned initial letter 'A', by Robert Garrard, London 1837, with clear glass liner, formerly from an inkstand, width 10cm. £500-£600

Provenance: The crowned initial is probably that of Queen Adelaide, wife of William IV.



599

A GEORGE IV SILVER MUSTARD, of squat baluster form, repoussé decorated with 'C' scrolls and flowerheads on a matted ground, initialed beneath a coronet, by Emes & Barnard, London 1825, (from a cruet stand), diameter 9cm. £130-£160

600

A GEORGE II SILVER QUART MUG, later repoussé decorated in high relief with a ploughman resting, his plough and horses beside him, with a vacant reserve, having acanthus topped scroll handle, by William Shaw II & William Preist, London 1759, the base inscribed 'To John Francis Clifton Dunn from his godfather John Thompson 8th December 1846'; by William Shaw II & William Preist, London 1759, height 15.5cm. £400-£500





601

A GERMAN SILVER MODEL OF A PEACOCK, with detachable head, Hanau (Neresheimer & Söhne), importer's mark BM for Berthold Muller, import marks for Chester 1908, length 26cm, height 14cm. £200-£300



602

A CONTINENTAL SILVER COCK PHEASANT TABLE ORNAMENT, with detachable head, import marks for London 1924, length 53cm, height 25cm. £600-£700



603

A GERMAN SILVER GROUSE TABLE ORNAMENT, with hinged wings and detachable head, Hanau, import marks for London 1925, height 17cm.

£500–£700

604

A LATE 19TH / EARLY 20TH CENTURY SILVER GROUSE DECANTER/ TABLE ORNAMENT, realistically modelled with chased feathers, with detachable head and hinged wings, import marks for Berthold Muller, London 1902, height 17.5cm.

£600–£800

Berthold Muller & Son was an import firm, listed in 1894 as a manufacturers' agent operating from 165 Wardour Street, Soho, London. They subsequently moved to 187 Wardour Street in 1895. It appears that there were three generations of the family involved in the firm from the late 19th century into the early 20th century. In 1915 Muller anglicised his name to Miller, and became B. Miller & Son, carrying on business as a wholesale silversmiths and jewellers, antique reproductions in silver, ivories, miniatures and enamels.



605

A GERMAN SILVER GROUSE TABLE ORNAMENT, with fixed wings and a detachable head revealing a pierced removable cap, Hanau, marks indistinct, height 23cm.

£500–£700



606

A GEORGE II SILVER WAITER, with scallop decorated piecrust border, on hoof feet, by Alexander Johnston, London 1752, diameter 16cm.

£220-£260



607

A GEORGE II SILVER WAITER, with piecrust border, later engraved with 'green man' masks and scrolling foliage, on hoof feet, by John Tuite, London 1739, diameter 16cm.

£220-£260



608

A GEORGE IV SILVER SALVER, the cast and pierced broad rim ornately decorated with ram masks, scallops, 'C' scrolls, flowerheads and fruiting vine, the centre with similar repoussé decoration on a matted ground, by R. Gainsford, Sheffield 1823, diameter 23cm.

£500-£700

609

A VICTORIA SILVER CRUET STAND, the octofoil base with border of alternating floret and geometric motifs, on voluted feet having central carrying handle, fitted with the full complement of four pairs of cut-glass bottles, six with stoppers, two with silver lids and mounts, by John Samuel Hunt, London 1853, height 26cm, width 27cm.
£800–£1,000



610

A SET OF 12 GEORGE III SILVER DINNER PLATES BY JOHN PARKER AND EDWARD WAKELIN, of circular shape with gadrooned rim, crested, London 1774, hallmarked to reverse with numbers and with scratch weights, diameter 24cm.
£6,000–£7,000



Partially illustrated

611

A SMALL COLLECTION OF ANTIQUE OBJECTS, comprising a silver presentation fork by Adie & Lovekin Limited, 1898, with engraved foliate decoration to the handle, maker's mark, Birmingham hallmark, fitted case, together with a button hook, the handle designed as 'Punch', and an unusual mother-of-pearl fob, spherical and with engraved foliate panels, to a scrolled mount, stamped '9CT', fob length 6cm. (3) **£150-£200**



612

A PAIR OF VICTORIAN SILVER SALAD SERVERS, of beaded Old English pattern, initialed, by George Adams, London 1866, cased, length 30cm. **£240-£300**

Retailed by Mackey, Cunningham & Co., 62 Princes Street, Edinburgh.



613

A CASED SET OF SILVER FRUIT KNIVES AND FORKS, POSSIBLY JOHN ORME, 1809 AND 1813, comprising six knives and six forks, the knives with plain polished blades, all with bevelled mother-of-pearl handles, with engraved crested initial 'M', each with maker's marks and London hallmarks, lengths 16-20cm. **£120-£150**



614

A PAIR OF GEORGE II SILVER DINNER PLATES, with gadrooned rims, each engraved with the crowned royal arms within a garter, by John Le Sage, London 1744, diameter 24cm. (2) £900-£1,200

The plates both with 18th century scratch weights: numbered '33', 18:17 and numbered '9', 17:3. Each engraved with initials 'F & C' beneath a baron's coronet, at centre of underside.



615

A PAIR OF GEORGE IV SILVER OLD ENGLISH PATTERN SERVING SPOONS, crested, maker T B, probably Thomas Barker, London 1826, length 31cm. £180-£220

616

A SILVER PASTRY SLICE BY TIFFANY & CO., with import mark for Albert William Feaveryear, London 1904, length 19cm; and a silver caddy spoon by Tiffany & Co., London 1942. (2)

Pastry slice: stamped "Stirling Pat 1898". £160-£200



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617

ASSORTED SILVER FLATWARES, comprising:
 two fiddle pattern serving spoons by William Eley, London 1841,
 an Old English pattern serving spoon, by maker W S, London 1799,
 a pair of salad servers by Jackson & Fullerton, London 1902,
 two spoons later decorated as 'berry' spoons, London 1792 and 1795,
 and a Canova pattern dessert spoon and fork by Chawner & Co (George
 William Adams), London 1859. (9) £300–£500

Canova pattern was first produced circa 1850 and exhibited by Chawner & Co. at the Great Exhibition, 1851, being based on Canova's 'Hebe', 'Sappho', and the 'Dancing Girl Reposing'. It appears to have been produced only for dessert services and even these are very rare. See: Ian Pickford: *Silver Flatware English Irish and Scottish 1660–1980*, pub. ACC., 1983, page 143, Fig. 220.



618

A PAIR OF GEORGE III SILVER FIDDLE
 PATTERN SERVING SPOONS, each
 with black letter initial 'H', by Solomon
 Hougham, London 1789, length 31cm.
£180–£200



619

TWELVE PAIRS OF GEORGE III SILVER
 FRUIT KNIVES AND FORKS, of hourglass
 pattern, by J. Rogers, Sheffield 1816,
 contained in a mid 19th century flame-
 mahogany fitted case. £500–£700

620

A PAIR OF NORWEGIAN SILVER SPOONS COMMEMORATING THE AMUNDSEN-ELLSWORTH FLIGHT TO 87 DEGREES 44' NORTH, the finial depicting a portrait of Roald Amundsen, with walrus head below, stamped '830S', and a Norwegian silver spoon by Brøndrene Lohne, Bergen, stamped '830S', lengths 13cm (x 2) and 14cm. (3) £80-£100



The bowl depicts two aeroplanes flying over the Northern hemisphere, a flag rising from the North Pole, and reading 'POLFLYVNINGEN 21 MAI - 15 JUNI 1925 87-43-2-NB'. The spoons commemorate the incredible trans-polar expedition of 1925 when six men, including the Swede Amundsen and the American Polar explorer Lincoln Ellsworth set out for the North Pole. Their expedition in two Dornier Do J flying boats, the N-24 and the N-25, reached 87 degrees 44 North, the northernmost latitude reached by a plane up to that time, over 100 miles from the North Pole. The N-24 however was damaged on landing. For over three weeks, the expedition worked to clear an airstrip to take off from the ice. Finally, the six-man expedition was packed into the N-25 and the pilot Hjalmar Riiser-Larsen was able to fly the plane and return the expedition to a triumphant home coming. All six men survived.

621

A VICTORIAN SILVER CADDY SPOON BY GEORGE UNITE, 1852, of fruiting vine design, the leaf-shaped bowl with gilded interior, maker's mark, Birmingham hallmark, length 12cm. £100-£120



622

A SET OF FOUR VICTORIA CAST SILVER AND PARCEL GILT SPOONS, the stems fashioned as swans amidst reeds, the swans modelled at the terminals and necks of the bowls, by Chawner & Co. (George William Adams), London 1879, length 9.8cm. £120-£200



623

MILITARY INTEREST: A GEORGE III SCOTTISH SILVER SOUP LADLE, fiddle pattern, crested and initialled, the back with presentation inscription, maker 'W M' (probably William Marshall), Edinburgh 1812, length 34cm. £160-£200

The inscription reads: *'Presented as a token of respect from the Militia Society of Dirleton to Mr Jas Henderson, Feby 24th 1817'*

The crest is that of Henderson, Baronets.

Dirleton is a village in East Lothian, some 20 miles East of Edinburgh.



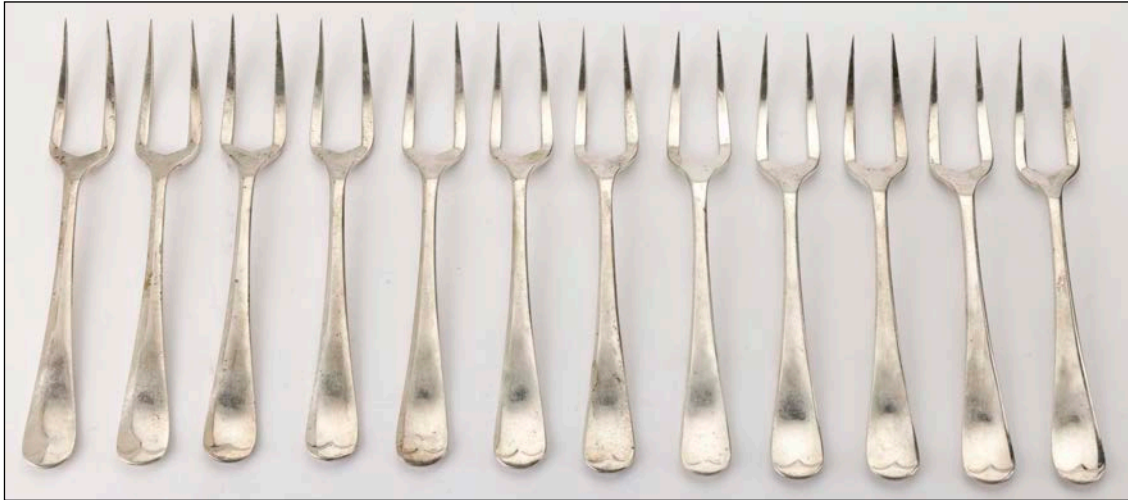
624

AN EDWARD VII KING'S PATTERN SILVER CARVING SET, Sheffield 1904, cased, a set of six William IV Scottish silver fiddle pattern teaspoons, initialled, by D. McDonald, Glasgow 1836, a set of six silver Old English pattern teaspoons, initialled, London 1819, one other silver teaspoon and a George V silver coffee pot, Birmingham 1916, coffee pot height 19.5cm. £260-£300

625

MIXED OLD ENGLISH PATTERN SILVER FLATWARE: a set of eleven Victorian teaspoons, London 1884, one other teaspoon matching; a set of twelve George V soup spoons, London 1933; all crested; together with six George III desert spoons, various dates; a number of salt and mustard spoons; and a set of twelve table knives with French silver overlaid pistol grip handles, now with stainless steel blades. (Quantity) £600-£700





626

A SET OF 12 SILVER TWO PRONG HORS D'OEUVRE FORKS, by Viners Ltd (Emile Viner), Sheffield 1927.

£340-£400



627

A MIXED PART FLATWARE SERVICE OF KING'S PATTERN, comprising five tablespoons, eight table forks, six each of dessert spoons and forks, the dessert forks double struck, crested, Birmingham 1875, the remainder Scottish and single struck, bearing various initials, Edinburgh 1818 - 1858.

£700-£900

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.

628

A LATE GEORGE III SCOTTISH SILVER WINE FUNNEL ON A STAND, the funnel with removable strainer and ring for holding muslin, initialled 'W', by J. McKay, Edinburgh, the stand, with three-line border, by Robert Grey, Edinburgh, both pieces undated, length 16.5cm, stand diameter 9.5cm. (2) £300-£400



629

A GEORGE III SILVER THISTLE-SHAPED GOBLET, the bowl later engraved with a band of vine leaves, gilt interior, by Emes & Barnard, London 1812, height 15cm. £260-£300



630

A GEORGE III SILVER GOBLET, of generous capacity, with half lobed body, the foot with a band of similar decoration, gilt interior, by Thomas Robins, London 1814, height 17cm. £260-£300



631

A CHINESE SILVER NOVELTY CONDIMENT SET, modelled as a man pulling a rickshaw, with maker's mark WO, possibly for **Wing On Company**, and with artisan's mark, numbered '145', together with a Victorian silver salt spoon and a white metal bullock cart. *first length 17cm.* (3) (3) £140-£180

632

A MATCHED PAIR OF EDWARD VII SILVER CHAMPAGNE GOBLETS, with knopped stems, on bead-edged foot, by Charles Stuart Harris, London 1901 and 1902, *height 12cm.* £240-£280



633

A GEORGE IV SILVER CREAM JUG, with spout, the body repoussé decorated with chinoiserie scenes of a landscape with bridge and with figures fishing, on mask feet, by Richard William Atkins & William Nathaniel Somersall, London 1828, *diameter 20cm including handle and spout.* £300-£500



634

A PAIR OF LATE 19TH CENTURY / EARLY 20TH CENTURY SILVER CLOISSONNÉ; ENAMEL SUGAR TONGS, RUSSIAN, with polychrome foliate and scroll enamel decoration, maker's mark 'HC', 84 standard, length 12.5cm. £80–£100



635

A PAIR OF VICTORIA SILVER WINE COASTERS, the broad, scroll-pierced borders with 'C' & 'S' scroll rims, the bases engraved with scrolling foliage surrounding crests by Edward, Edward Jun, John & William Barnard, London 1854, bases diameter 11.5cm. £800–£1,000



This crest is shared by a number of families: Butts, Cairne, Garvine, Gibbens, Grayley, Grelley, Haddock, Hollier, Peat.



636

A GEORGE III SILVER WAX JACK, BY REBECCA & WILLIAM EMES, the shield-shaped frame on base with reeded borders, the base hallmarked for 1808, the snuffer with chain, with maker's mark for John Emes, 1808, height 12.3cm. £300–£500

This mark was only in use for $3\frac{12}{12}$ months (between 30 June to 14 October 1808). Rebecca Emes was John Emes's widow, William was her brother. The partnership was temporary until Rebecca Emes registered a formal partnership with Edward Barnard.



637

A PAIR OF GEORGE IV SILVER SALVERS, each centred with a crest and scrolling foliage, within a later repoussé border of 'C' scrolls, flowerheads and foliage, the borders cast with 'C' and 'S' scrolls and scallop motifs, on leaf-cast voluted feet, by William Elliot, London 1822, diameter 22cm. £1,000–£1,200



638

AN EDWARD VII SILVER LIGHTHOUSE CASTER, the body pierced decorated with interlaced roundels, maker's marks rubbed, London 1903, with blue glass liner, height 23cm. £140–£180



639

A CHINESE EXPORT SILVER SMALL MUG, SECOND HALF 19TH CENTURY, BY CUMWU, the tapering cylindrical body relief decorated with numerous figures garden pavilions and trees on a matted ground, with monogrammed shield shaped reserve, having an ornate dragon handle, maker's mark 'CW', height 11cm. £260–£300

Cum Wo was a retail silversmith in Queen's Road, Hong Kong, circa 1860–1920, dealing in silver, gold, carved ivory, ceramics and luxury goods.

Literature:

Adrien Von Ferscht: *Chinese Export Silver 1785–1940*, 4th Edition, January 2015, pages 220-224.

End of Sale



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DIAMONDS

DIAMONDS ARE ASSESSED ACCORDING TO THE FOUR C'S

1. CARAT WEIGHT

1 Carat equals 0.2 Grams.

2. CUT

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

3. COLOUR

Unless regarded as a 'fancy' coloured diamond, all diamonds are graded on their lack of colour.

4. CLARITY

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

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

COLOUR GRADES

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

CLARITY GRADES

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

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26 NOVEMBER 2024

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Please ensure your bids comply with the steps outlined below:

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- £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.

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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.

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COMMISSION FORM

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26 NOVEMBER 2024

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Buyers who wish to hand carry their lots to export them from the UK will be charged VAT at the prevailing rate and importation VAT (where applicable) and will not be able to claim a VAT refund.

Buyers will only be able to secure a VAT free invoice and/or VAT refund if the goods are exported by Noonans or a pre-approved commercial shipper. Where the buyer instructs a pre-approved commercial shipper, proof of correct export out of the UK must be provided to Noonans by the buyer within 30 days of export and no later than 90 days from the date of the sale. Refunds are subject to a £50 administrative fee.

Lots marked '††' are subject to the Standard Rate of VAT, currently 20%, on both the hammer price and buyers' premium.

VAT can only be removed from the hammer price, if goods are exported by Noonans or a pre-approved commercial shipper as per above.

All lots will be subject to VAT on the buyers' premium regardless of whether the lot is exported.

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 pounds sterling. 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%

VAT does not apply to the Artist's Resale Rights.

6 Payment

When a lot is sold the buyer shall:

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

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

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

9 Collection of purchases

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

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

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

(c) The packing and handling of purchased lots by Noonans staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at Noonans' discretion. In no event will Noonans be liable for damage to glass or frames, regardless of the cause. Bulky lots or sharp implements, etc., may not be suitable for in-house shipping.

11 Buyers' responsibilities for lots purchased

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

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

12 Remedies for non-payment or failure to collect purchase

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

more of the following rights and remedies:

- (a) to proceed against the buyer for damages for breach of contract.
- (b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction.
- (c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to Noonans any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller.
- (d) to remove, store and insure the lot at the expense of the defaulting buyer and, in the case of storage, either at Noonans' premises or elsewhere.
- (e) to charge interest at a rate not exceeding 2 percent per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction.
- (f) to retain that or any other lot sold to the same buyer at the sale or any other auction and release it only after payment of the 'total amount due'.
- (g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or obtaining a deposit before accepting any bids in future.
- (h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in Noonans' possession for any purpose.

13 Liability of Noonans and sellers

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

(b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to Noonans within 15 days of the date of the auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If Noonans is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot free from any third party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, provided that the buyer shall have no rights under this Condition if:

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

'deliberate forgery' was by means of scientific processes not generally accepted for use until after publication of the catalogue or a process which was unreasonably expensive or impractical.

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

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

CONDITIONS MAINLY CONCERNING SELLERS AND CONSIGNORS

14 Warranty of title and availability

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

15 Reserves

The seller shall be entitled to place, prior to the first day of the auction, a reserve at or below the low estimate on any lot provided that the low estimate is more than £100. Such reserve being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of Noonans. Noonans may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller.

16 Authority to deduct commission and expenses

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

17 Rescission of sale

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

18 Payment of sale proceeds

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

19 If the buyer fails to pay to Noonans the 'total amount due' within 35 days after the auction, Noonans will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Noonans' opinion is practicable, will assist the seller to recover the

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

20 If, notwithstanding that, the buyer fails to pay to Noonans the 'total amount due' within 35 days after the auction and Noonans remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to Noonans.

21 Charges for withdrawn lots

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

22 Rights to photographs and illustrations

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

23 Unsold lots

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

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

GENERAL CONDITIONS AND DEFINITIONS

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

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

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

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

29 Noonans has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any two or more lots, to withdraw any lot from the auction and in case of dispute to put

up any lot for auction again.

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

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

31 Any notice by Noonans to a seller, consignor, prospective bidder or buyer may be given by first class mail, airmail or email and if so given shall be deemed to have been duly received by the addressee within 48 hours.

32 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. Noonans hereby submits to the exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

33 In these Conditions:

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

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

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

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

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

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

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

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

34 Vendors' commission of sales

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

Insurance is charged at 1.5% 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, objects of vertu, silver, tokens and watches. Focusing on these fascinating items, we share this expertise with an international community of sellers and buyers.

Each sale item that passes through our Mayfair auction house is appraised by an expert recognised as a leading authority in a particular field of interest, ranging from ancient coins and military medals to jewellery and vintage watches. This depth of knowledge across all departments sets us apart from other generalist auctioneers.

SELL WITH US

Respected worldwide for the breadth and depth of our specialist expertise, we can connect you to a broad, deep pool of potential buyers. Over the years, we've brought together an international community of people who share our particular passion. As recognised experts, with a vast store of freely available in-house knowledge and experience, we've earned the trust of buyers across the globe.

Our fees are transparent. Unlike many other auction houses, we don't charge for collecting your lots, photography or marketing and there's no minimum lot charge.

Not surprisingly, our position as a trusted authority, with deep global reach, often leads to the achievement of higher than expected prices at auction.

Free valuation

If you're interested in selling your items and you'd like a free auction valuation, without obligation, our specialists will be happy to help. You can submit online or bring your sale item to a valuation day at our Mayfair auction house or at a regional venue. Alternatively, request a home visit.

BUY WITH US

We're here for you, whether you're an experienced collector with a depth of knowledge or an occasional buyer attracted to a particular piece of jewellery or vintage watch.

Be assured that the item in question has been accurately described and photographed, detailing all available information, from its provenance to its current condition. Be certain that our price estimate is fair and sensible.

Delve deep into our website and you'll discover a vast store of helpful background data, including prices achieved for similar items at previous auctions. Informed and empowered, study our detailed online catalogue, then place your bid in complete confidence.

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