

MOONANS
MAYFAIRS

JEWELLERY, SILVER & OBJECTS OF VERTU

26 MARCH 2025 AT 12 NOON



FEATURED ABOVE
LOT 298
A RUBY AND DIAMOND
SPRAY BROOCH
CIRCA 1950

BACK COVER
LOT 419
A SIGNIFICANT GEORGE III
MASONIC SILVER MEDAL
PRESENTED TO THOMAS
SANDERS DUPUIS

AUCTION

AN AUCTION OF:
JEWELLERY, SILVER & OBJECTS OF VERTU

DATE:
26 MARCH 2025

JEWELLERY, SILVER AND OBJECTS OF VERTU
WILL COMMENCE AT 12 NOON

WATCHES WILL FOLLOW IMMEDIATELY
AFTERWARDS BUT WILL NOT COMMENCE
BEFORE 4PM

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ACCOUNT NO.: 00622865
SWIFT CODE: LOYDGB2L
IBAN: GB70LOYD30966400622865
BIC: LOYDGB21085

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ORDER OF SALE

JEWELLERY, SILVER & OBJECTS OF VERTU

WEDNESDAY 26 MARCH AT 12 NOON

JEWELLERY	1-375
SILVER & OBJECTS OF VERTU	376-447

VIEWING

MONDAY 17 MARCH **TRADE VIEWING BY APPOINTMENT ONLY** 10 AM-4.30 PM

FRIDAY 21 MARCH 10 AM-4.30 PM

SUNDAY 23 MARCH 12 NOON-4 PM

MONDAY 24 MARCH 10 AM-4.30 PM

TUESDAY 25 MARCH 10 AM-4.30 PM

NO VIEWING ON SALE DAY

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

APRIL TO MAY VALUATION DAYS

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

BATH

10 APRIL 11 AM-3PM
LANSDOWN GROVE HOTEL
LANSDOWN ROAD,
SOMERSET BA1 5EL

BERKHAMSTED

3 APRIL & 1 MAY 10 AM-2 PM
TOWN HALL
196 HIGH STREET
HERTFORDSHIRE HP4 3AP

BLACKHEATH

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

HAMPSTEAD

2 APRIL & 7 MAY 11 AM-4 PM
BURGH HOUSE
NEW END SQUARE, LONDON NW3 1LT

CANTERBURY

29 APRIL 11 AM-4 PM
ABODE HOTEL
30-33 HIGH STREET
KENT CT1 2RX

MARLOW

15 APRIL & 27 MAY
10 AM-3 PM
DANESFIELD HOUSE HOTEL
HENLEY ROAD, MEDMENHAM
BUCKINGHAMSHIRE SL7 2EY

PETERSFIELD

10 APRIL 10 AM-3 PM
SKY PARK FARM
HAMPSHIRE GU31 5PT

POOLE

8 MAY 10 AM-2 PM
HOTEL DU VIN
7-11 THAMES STREET
NEW STREET, DORSET BH15 1JN

RICHMOND-ON-THAMES

8 MAY
10 AM-3 PM
RICHMOND HILL HOTEL
144-150 RICHMOND HILL
SURREY TW10 6RW

SHAFTESBURY

11 APRIL & 9 MAY 10 AM-2 PM
GROSVENOR ARMS HOTEL
HIGH STREET, DORSET SP7 8JA

WAREHAM

9 APRIL 10 AM-2 PM
THE PRIORY HOTEL
CHURCH GREEN, DORSET BH20 4ND

SUMMARY OF INFORMATION FOR BUYERS

REGISTERING TO BID

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

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

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

BIDDING PRIORITY

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

PLACING BIDS

LIVE BIDDING VIA WWW.NOONANS.CO.UK

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

ADVANCE BIDDING VIA WWW.NOONANS.CO.UK

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

ADVANCE BIDDING VIA POST, EMAIL OR TELEPHONE

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

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

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

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

BIDDING IN THE AUCTION ROOM

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

SALEROOM NOTICES

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

CATALOGUE ILLUSTRATIONS & THE INTERNET

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

BUYERS' PREMIUM

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

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Lots marked 'X' are subject to importation VAT of 5% on the Hammer Price unless re-exported outside the UK, as per Noonans Terms & Conditions of Business.

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

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

TREATED GEMSTONES

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

UNMOUNTED GEMSTONES

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

EXPORT OF ORGANIC MATERIALS

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

WATCHES

All watches are sold as viewed.

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

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

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

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PAYMENT

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

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NOONANS
MAYFAIR

CONSIGNING NOW

WATCHES

17 JUNE

CLOSING FOR ENTRIES 9 MAY

ALL ENQUIRIES: PLEASE CALL 020 7016 1700 OR EMAIL [JEWELLERY@NOONANS.CO.UK](mailto:jewellery@noonans.co.uk)



A RARE BREITLING WRISTWATCH MADE TO COMMEMORATE THE CORONATION OF KING CHARLES III, 2023
SOLD ON 11 SEPTEMBER 2024 HAMMER PRICE: £6,000

JEWELLERY

LOT
No 325





1

A GARNET BRACELET, CIRCA 1830, set with cushion-shaped garnets in scroll and foliate closed-back settings, mounted in gold, length 16.5cm.

£200–£300



2

A LATE 19TH CENTURY RUBY AND DIAMOND CLUSTER RING, the mixed-cut ruby bezel-set within a surround of old cushion-cut diamonds, to a reeded band with pierced shoulders, mounted in silver and gold, total diamond weight approximately 0.95 carat, ring size L – M.

£500–£700



3

A RUBY FIVE STONE RING, the graduated cushion-shaped rubies spaced by rose-cut diamond highlights, ring size Q.

£400–£600



4

A LATE 19TH CENTURY TURQUOISE AND DIAMOND RING, the three turquoise cabochons within a surround of old brilliant-cut diamonds, mounted in silver and gold, total diamond weight approximately 0.35 carat, ring size M.

£300–£500



5

AN ANTIQUE OPAL AND DIAMOND STICK PIN, the opal cabochon bezel-set within a rose-cut diamond surround, bloomed finish, mounted in gold, length 8.5cm.

£200–£300

Provenance: Formerly the property of Captain James Keaton Latty. Captain Latty was born in 1846 in Quebec. He received the Canada General Service Medal in 1903.



7 Y
AN ANTIQUE DOUBLE-SIDED PORTRAIT MINIATURE PENDANT, the glazed portraits each depicting an infant child in early 20th century dress, painted on ivory, mounted in gold, pendant diameter 35mm. **£150–£200**

Ivory Submission Reference: UCPJTKR1



6
TWO LATE 19TH CENTURY AMETHYST AND SEED PEARL JEWELS, the brooch set with an oval-cut amethyst within a surround of seed pearls, the openwork pendant of similar design and with seed pearl bow surmount, the whole suspended by an unassociated chain, stamped '15', brooch length 25mm. **£300–£360**



9
A MID 19TH CENTURY TURQUOISE, PEARL AND DIAMOND JEWEL, of annular form and set throughout with half pearls and turquoise cabochons, with rose-cut diamond highlights, personal inscription to reverse, mounted in gold, later converted, (pearls untested), diameter 31mm. **£300–£500**



8
A GOLD AND TURQUOISE BROOCH, CIRCA 1860, the oval-shaped boss pavé-set with turquoise cabochons and centred with a seed pearl highlight in star setting, with bloomed finish and bead and ropetwist decoration throughout, the glazed compartment verso enclosing photograph of a 19th century gentleman, cased, length 45mm. **£400–£600**

10
TWO ANTIQUE 9CT GOLD ALBERT CHAINS, the curb-link chains with each with swivel clasps, both with T-bar fitting, stamped '9.375' throughout, Birmingham assay mark, lengths 40 and 42cm. **£1,500–£1,800**





11

A **HARDSTONE CAMEO CROSS PENDANT, CIRCA 1860**, the six hardstone cameos carved to depict classical figures, possibly the Greek god Dionysus (centred) accompanied by a retinue of female followers, mounted in gold, pendant length 7cm. **£500–£700**

According to Greek mythology, Dionysus was the son of Zeus and the hedonistic god of wine and fertility. He is depicted as wearing a wreath of vine or ivy leaves, and at times accompanied by a group of female followers known as the 'Train of Dionysus'

Literature:

Rowan. M: 'Nineteenth Century Cameos', pub. Antique Collectors' Club Ltd. 2004

12

A **19TH CENTURY ENAMEL AND PEARL CELTIC CROSS PENDANT**, accented with half pearls, the cross with monochrome enamel decoration and engraved detailing throughout, mounted in gold, (pearls untested), pendant length 8.3cm. **£800–£1,200**



13

AN **EARLY 19TH CENTURY SAPPHIRE CROSS PENDANT**, the Latin cross composed of six mixed-cut sapphires in closed-back settings, mounted in silver and gold, length 38mm. **£500–£700**

14

A **MID 19TH CENTURY GEM-SET STICK PIN**, the quartz cat's eye cabochon to a bloomed gold mount with bead work decoration, cased, length 8cm. **£100–£150**



15

A 19TH CENTURY GOLD MALTESE CROSS PENDANT, of filigree design, indistinct assay mark, length 5.5cm.

£400–£600

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



16

A GARNET AND SEED PEARL CROSS PENDANT, CIRCA 1830, the oval-cut garnets spaced by seed pearls, with cannetille decoration throughout, foil-backed, mounted in gold, length 6.5cm.

£500–£700

17

TWO EARLY 19TH CENTURY GARNET JEWELS, the first of stylised bow design suspending three drops, set throughout with vari-cut garnets, the second of cruciform design and with seed pearl highlights, both with closed-back settings, mounted in gold, (later fittings), first length 35mm.

£300–£500



19

A MID 19TH CENTURY SHELL CAMEO BROOCH, carved to depict the profile of Greek goddess Hera, to a bloomed gold mount with ropewrist and bead decoration, length 40mm.

£200–£300



18

A 19TH CENTURY HARDSTONE CAMEO BROOCH/PENDANT, the oval cameo carved in high relief to depict a female profile with upswept hair, to a wreath surround of old brilliant-cut diamonds, mounted in gold, total diamond weight approximately 1.20 carats, length 39mm.

£800–£1,000



20

A TURQUOISE AND SEED PEARL SPIDER PENDANT BY MURREL BENNETT & CO., CIRCA 1900, designed as a gold wirework cobweb with a seed pearl to the centre and suspending a knifewire drop terminating in a spider with a turquoise cabochon abdomen and seed pearl head, to a cable-link chain, maker's mark, stamped '9CT', pendant length 8cm, chain length 43cm. £400-£600



21

A 9CT GOLD BRACELET, the curb-link chain with heart-shaped padlock clasp, UK hallmark, length 22cm. £500-£700

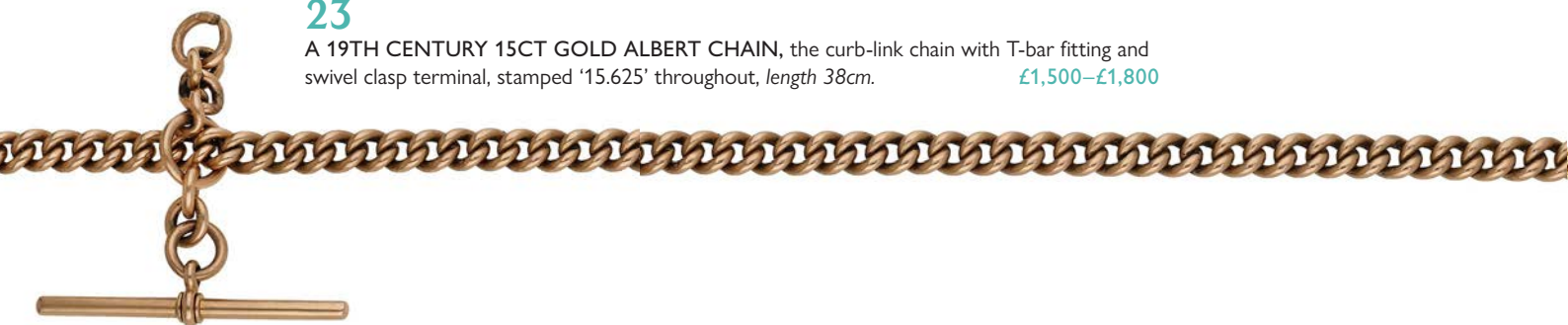
22

TWO ANTIQUE GOLD ALBERT CHAINS, with reeded and star decoration, (one chain broken), one stamped '15c', lengths 34.5 and 36.5cm. £1,200-£1,500



23

A 19TH CENTURY 15CT GOLD ALBERT CHAIN, the curb-link chain with T-bar fitting and swivel clasp terminal, stamped '15.625' throughout, length 38cm. £1,500-£1,800



24

A RUBY AND DIAMOND PENDANT, set with circular-cut rubies and brilliant-cut diamonds in a surround of textured leaves, on a trace-link chain, stamped 'Au750', pendant length 27mm.

£400–£600



25

A RUBY AND DIAMOND BROOCH, 1960, the stylised spray of openwork design, set with circular-cut rubies and brilliant-cut diamond highlights, with a wraparound scroll of single-cut diamonds, mounted in 18ct gold, London hallmark, total diamond weight approximately 0.30 carat, length 6.2cm.

£300–£500



26

A LATE 19TH CENTURY RUBY FIVE STONE RING, set with a row of circular-cut rubies, mounted in 18ct gold, Chester hallmark, ring size $K\frac{1}{2}$ – L.

£600–£800



27

TWO ANTIQUE GARNET RINGS, each claw-set with an oval-cut garnet in a 9ct gold mount with engraved foliate decoration, hallmarks for Birmingham 1906 and Chester 1899, ring sizes N – S.

£150–£200

28

AN ANTIQUE 18CT GOLD ALBERT CHAIN, the fetter-link chain with T-bar fitting and swivel clasp terminals, stamped '18' throughout, length 35cm.

£1,200–£1,500





29 Y

A PAIR OF CORAL AND DIAMOND EAR CLIPS BY TRIANON, the circular white coral cabochons inset with brilliant-cut diamonds, (coral untested), signed 'Trianon', stamped '14k', diameter 24mm. £600-£800



30

A DIAMOND PENDANT, the circular hoop set with brilliant-cut diamonds, mounted in 14ct gold, UK hallmark, total diamond weight approximately 1.00 carat, length 25mm. £300-£500



31

A DIAMOND PENDANT, the circular hoop set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.40 carat, length 20mm. £200-£300



32

A DIAMOND BROOCH, CIRCA 1978, of modernist design, the three concave marquise-shaped panels with textured bark finish and brilliant-cut diamond highlights, London import mark, sponsor's mark for Sannit & Stein, total diamond weight approximately 0.40 carat, length 40mm. £500-£700

33

AN ENAMEL AND DIAMOND EGG PENDANT BY HOUSE OF FABERGÉ, the egg pavé-set with brilliant-cut diamonds, suspended from a belcher-link chain interspersed with marquise-shaped blue enamel links, with brilliant-cut diamond highlights, signed, numbered '16/100', stamped '750', maker's case and box, length 46cm. £1,500–£2,000



34

A PAIR OF DIAMOND EARRINGS, the rectangular panels claw-set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 1.80 carats, length 11mm. £400–£600



35

A PAIR OF LAPIS LAZULI CUFFLINKS, the square-shaped lapis lazuli panels with applied pierced circular decoration, to T-bar terminals, stamped '14k' and '585', panel length 24mm. £360–£460



36

A PAIR OF GEM-SET CUFFLINKS BY HOUSE OF FABERGÉ, the egg-shaped terminals with fluted finish and centred with a circular-cut ruby in a yellow gold collet, signed 'FABERGÉ', numbered '1558/1', London hallmark, maker's case, principal egg length 16mm. £800–£1,200

37

A BICOLOUR BRACELET, designed as a series of interlocking links with alternating plain polish and satin finish, Portuguese assay mark, length 19cm. £400–£600





38

A **DIAMOND PENDANT**, the circular pendant set with brilliant and step-cut diamonds, with a glazed compartment to the centre revealing five 'floating' brilliant-cut diamonds, stamped '18K 750', total diamond weight approximately 0.75 carat, length including bale 28mm. **£300–£500**



39

A **DIAMOND RING**, set with an old-cut diamond, stamped '18CT & PLAT', diamond weight approximately 1.00 carat, ring size L. **£1,200–£1,500**



40

A **DIAMOND CLUSTER RING**, set with brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 1.00 carat, ring size N. **£260–£360**



41

A **RUBY AND DIAMOND CLUSTER RING**, the oval-cut ruby within a surround of brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.70 carat, ring size L – M. **£400–£600**



42

A **PAIR OF DIAMOND FLOWER EAR CLIPS**, the stylised daffodils of tricoloured design, the petals with engraved detailing, the trumpet and stamen with brilliant-cut diamonds, total diamond weight approximately 0.70 carat, length 26mm. **£600–£800**

According to a PMI test on an XRF Analyzer the ear clips are testing as 17–18ct gold.

43

AN ANTIQUE ENAMEL BUTTERFLY CLIP, the tapered body between hinged wings with polychrome enamel decoration, the reverse inscribed 'Octr 8th 1895', mounted in gold, length 30mm. £100-£150



44

A MID 20TH CENTURY NOVELTY BROOCH, designed as a pair of lovebirds perched upon a textured branch, each with polychrome enamel plumage and baroque cultured pearl bodies, Italian assay mark, stamped '750' and 'BREV' for 'Brevetto', length 40mm. £400-£600



45

A 9CT GOLD HORSE BROOCH, 1983, realistically modelled as a pair of galloping horses, with textured matte finish, Birmingham hallmark, length 5cm. £300-£400

46

AN ANTIQUE RUBY AND DIAMOND BRACELET, converted from a 19th century jewel, designed as two rows of alternating oval-cut rubies and old brilliant-cut diamonds, mounted in silver and gold, total diamond weight approximately 2.70 carats, length 19cm. £1,500-£2,000





Partially illustrated

47

A CHARM BRACELET AND AMETHYST BRACELET, the charm bracelet suspending a variety of 9ct gold charms, including a map of Great Britain, a gnome, an enamel clover, a map of Ireland and a Toby Jug, etc., various marks, together with an early 20th century gold and amethyst bracelet, *first length 18.5cm.*

£500–£700



48

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond collet-set between tapered shoulders, mounted in 18ct gold, London hallmark, *diamond weight approximately 0.30 carat, ring size J–K.*

£300–£500



49

A SCARAB RING, the scarab bead with blue enamel coating and set to a polished gold mount, *ring size Q.*

£200–£300



50

A DIAMOND SINGLE STONE RING, set with a brilliant-cut diamond, Portuguese assay mark, *diamond weight approximately 0.10 carat, ring size N.*

£80–£120

51

A COLLECTION OF SEVEN ANTIQUE STICK PINS, comprising a cabochon garnet example, three gold seed pearl horseshoe examples, a chrysoberyl cat's eye and seed pearl cluster and two further examples, *largest terminal length 20mm.*

£300–£400





52

TWO ANTIQUE HARDSTONE SIGNET RINGS, the first inset with an oval banded agate plaque and engraved with a sailing ship crest above the motto 'SINE METU', the second with shield-shaped bloodstone engraved with similar crest underneath the motto 'PRUDENTIA ET VIRTUE', opening to reveal a locket compartment, first stamped '18CT', ring sizes *U* and *O*. £500–£700

'SINE METU' is the motto of the Jameson family. They were known for driving pirates off the coast of Scotland during the 16th century, and were granted a coat of arms with the motto 'SINE METU', meaning 'Without Fear'.



53

TWO HARDSTONE SIGNET RINGS, each inset with an oval or rectangular hardstone panel with armorial crest seal engravings, stamped '585' and '750', ring sizes *P* and *M*. £150–£200

54

A STICK PIN, with gold nugget terminal, length 7.7cm. £150–£200

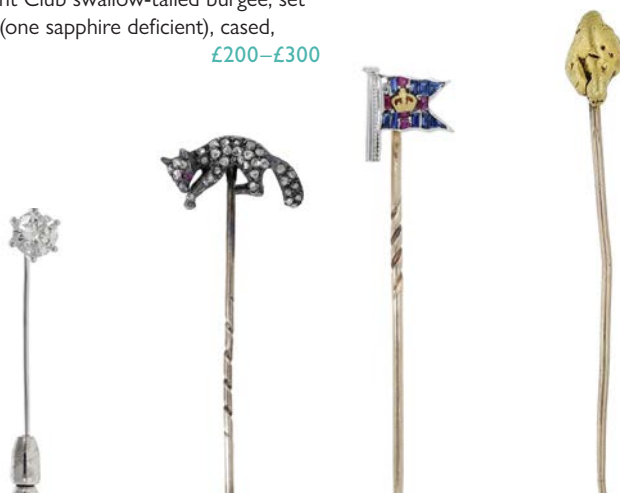
According to a PMI test on an XRF Analyzer the gold nugget is testing as 21ct gold and the pin testing as 10ct gold.

55

TWO GEM-SET STICK PINS, comprising an antique fox stick pin set throughout with rose-cut diamonds and circular-cut ruby eyes, cased by S. J. Phillips, and a Royal Albert Yacht Club swallow-tailed burgee, set with calibr -cut sapphires and rubies, (one sapphire deficient), cased, lengths 5.5 and 6cm. £200–£300

56

A DIAMOND STICK PIN, set with a brilliant-cut diamond, diamond weight approximately 0.95 carat, length 42mm. £500–£700





57

A 9CT GOLD ALBERT CHAIN AND HALF SOVEREIGN PENDANT, the graduated curb-link chain suspending an Edward VII half sovereign, 1907, collet-set within a pierced surround, chain length 40cm. £600–£800



58

A GOLD SIGNET AND LOCKET RING BY CHARLES GREEN, 1883, the shield-shaped agate plaque plain polished and opening to reveal a locket compartment, the 18ct gold mount with reeded detailing, Birmingham hallmark, ring size M. £300–£500



59

AN EARLY 20TH CENTURY DIAMOND NAVAL CROWN BAR BROOCH, the crown set with single and rose-cut diamonds, to a knife-edge bar, mounted in platinum and gold, stamped '18CT PLAT', length 45mm. £60–£80



60

OF REGIMENTAL INTEREST: THREE BROOCHES, the first for the Royal Artillery (the Gunners), with enameled banners and crown and a rose-cut diamond wheel, and two further bar brooches for the Royal East Kent regiment (the Buffs), various lengths. (3) £200–£300



61

A 19TH CENTURY AGATE LOCKET FOB, the hinged eschutcheon-shaped locket inlaid with bloodstone to one side and agate to the other, glazed within, mounted in gold, length 43.5mm. £200–£300



62

OF REGIMENTAL INTEREST: A DIAMOND BROOCH FOR 'THE BUFFS' ROYAL EAST KENT REGIMENT, modelled as a dragon passant, set throughout with rose-cut diamonds and with a cabochon ruby eye, above a banner in blue enamel reading 'THE BUFFS', stamped 'plat, 18ct', numbered '857', length 31mm. £200-£300

With origins dating back to 1572, the Royal East Kent Regiment was one of the first infantry regiments in the British Army. During its time it accumulated 116 battle honours. In 1751 it became known as The Buffs. In 1961, after nearly 400 years of distinguished service, the regiment became part of The Queen's Own Buffs, The Royal Kent Regiment, and later in 1966, part of the Queen's Regiment.

63

OF REGIMENTAL INTEREST: A MANCHESTER REGIMENT DIAMOND AND ENAMEL SWEETHEART BROOCH/PENDANT, of jewelled crown star design, the centre with applied Sphinx on 'Egypt', on red enamel ground, set with rose-cut and vari-cut diamonds, mounted in platinum and gold, detachable brooch fitting, length 44mm. £300-£500



64

OF REGIMENTAL INTEREST: THE KING'S ROYAL RIFLE CORPS DIAMOND AND ENAMEL SWEETHEART BROOCH, the Maltese cross centred on a light infantry bugle and strings, surmounted by an imperial (King's) crown, with motto beneath 'CELER ET AUDAX'; (Swift and Bold), set with single-cut diamonds and red and green enamels, mounted in platinum and gold, length 36mm. £300-£500



65

THREE EARLY 20TH CENTURY BICOLOUR CHAINS, each composed of alternating 18ct gold and platinum links, one with T-bar fitting, each stamped '18', various lengths. £1,000-£1,500





66

A PAIR OF DIAMOND 'CENTO' EARRINGS BY ROBERTO COIN, the polished circles each suspending brilliant-cut diamonds within, mounted in 18ct gold, signed, UK hallmark, Italian assay marks, maker's case, *total diamond weight approximately 0.65 carat, length 16mm.* **£1,000–£1,500**



67

A DIAMOND PENDANT, the brilliant-cut diamond mounted in 18ct gold, UK hallmark, *diamond weight approximately 0.80 carat, length 16mm.* **£400–£600**



68

A PAIR OF 9CT GOLD EARRINGS BY BERNARD INSTONE, 1976, each designed as a foliate spray, maker's mark, Birmingham hallmark, *length 24.5mm.* **£200–£300**



69

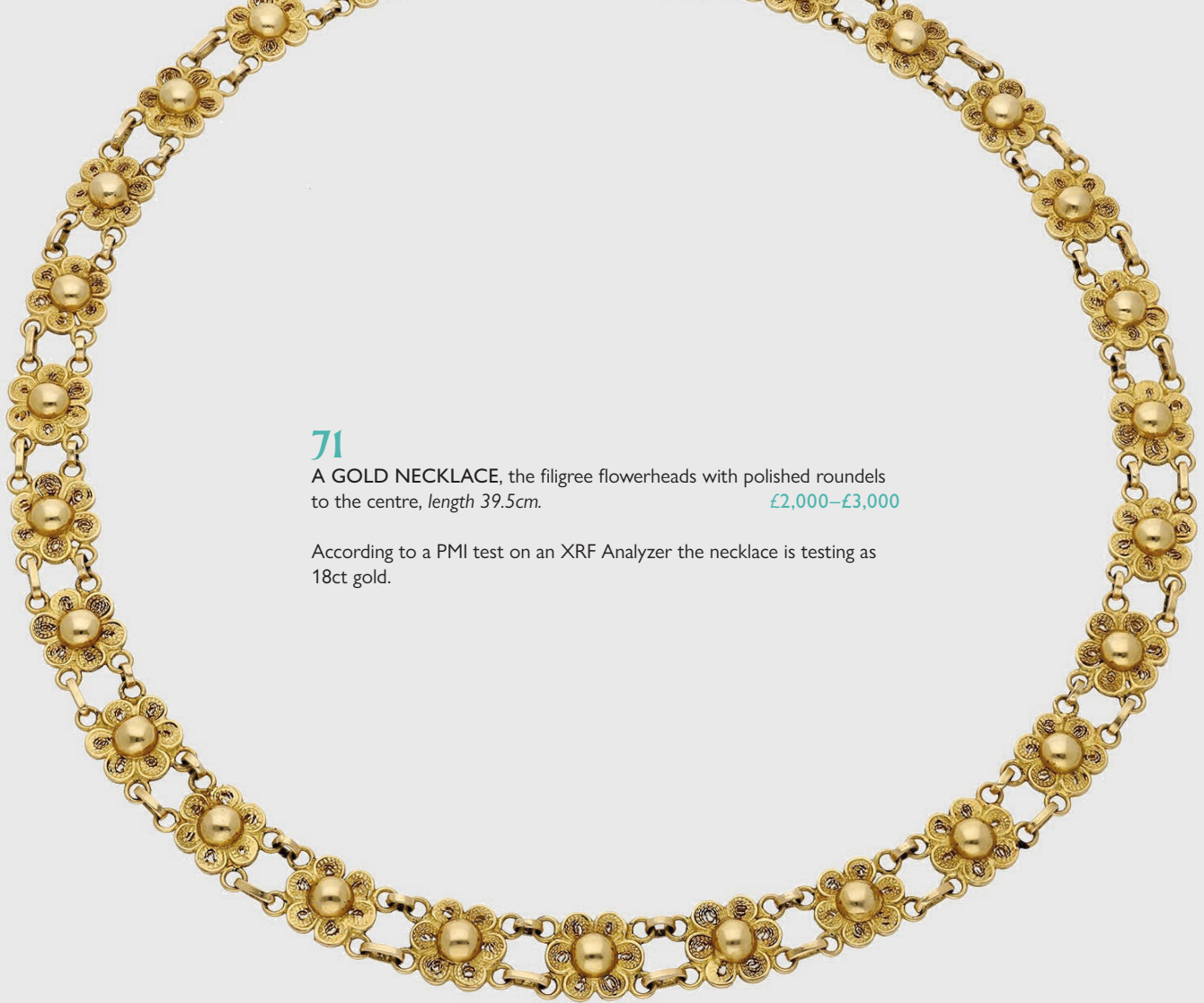
A 'VILLA PALM' RING BY PALOMA PICASSO FOR TIFFANY & CO., the pierced palmette band with matt finish, between raised polished borders, signed, stamped 'Au750', 'Italy', *ring size O.* **£400–£500**

70

A DIAMOND BRACELET, the figaro-link chain suspending a key-shaped charm set with baguette and brilliant-cut diamonds, charm stamped '14K', *total diamond weight approximately 0.80 carat, length 18cm* **£800–£1,200**

According to a PMI test on an XRF Analyzer the chain is testing as 17.2ct gold.





71

A GOLD NECKLACE, the filigree flowerheads with polished roundels to the centre, length 39.5cm. **£2,000–£3,000**

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



72

A DIAMOND RING, the brilliant-cut diamond in a raised six-claw setting, within crossover mount, mounted in 18ct gold, import mark for London 1989, diamond weight approximately 1.05 carats, ring size L. **£1,200–£1,500**

73

A DIAMOND SEVEN STONE RING, the tapered band collet-set with a graduated row of brilliant-cut diamonds, stamped '750', total diamond weight approximately 0.40 carat, ring size M – N. **£300–£500**





74

A GEM-SET NECKLACE, set with an oval-cut blue gemstone, suspended from a box-link chain, stamped '750', length 74mm.

£200–£300



75

A DIAMOND SINGLE STONE RING, the brilliant-cut diamond illusion-set to a pierced gallery and tapered band, (misshapen), diamond weight approximately 0.80 carat.

£600–£800

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



76

A DRESS RING, the cut-cornered synthetic colour change corundum in a foliate mount, indistinct stamp, ring size J.

£150–£200

According to a PMI test on a XRF Analyzer the metal is testing as 21ct gold.



77

A 19TH CENTURY LAPIS LAZULI PANEL RING AND A GOLD SIGNET RING, the oval lapis lazuli plaque with engraved Eastern script, mounted in gold, together with a signet ring with armourial crest seal, Italian assay mark, signed 'VILLA', ring sizes M – Q and S.

£500–£700

78

A COLLECTION OF ASSORTED STICK PINS, 19th century and later, including enamelled and gem-set examples, depicting dogs, hunting themes, etc. various lengths. (10)

£360–£400





79 Y

A 20TH CENTURY EGYPTIAN REVIVAL BROOCH AND RING SUITE, the bird brooch with upswept wings and fanned tail feathers, decorated in polychrome enamels, with *Corallium rubrum* highlights, the ring of conforming design, both stamped '18k', length 51mm, ring size M½.

£1,000–£1,500

80

A PAIR OF HAWK'S EYE CUFFLINKS, the oval panels set with cabochons, stamped '9ct', with chain connectors, panel length 17mm. £200–£300



81

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. £200–£300

82

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. £200–£300





83

FOUR MID-LATE 19TH CENTURY BROOCHES, variously set with garnets, quartz, paste and enamel, mounted in gold, various lengths. (4) £600-£800



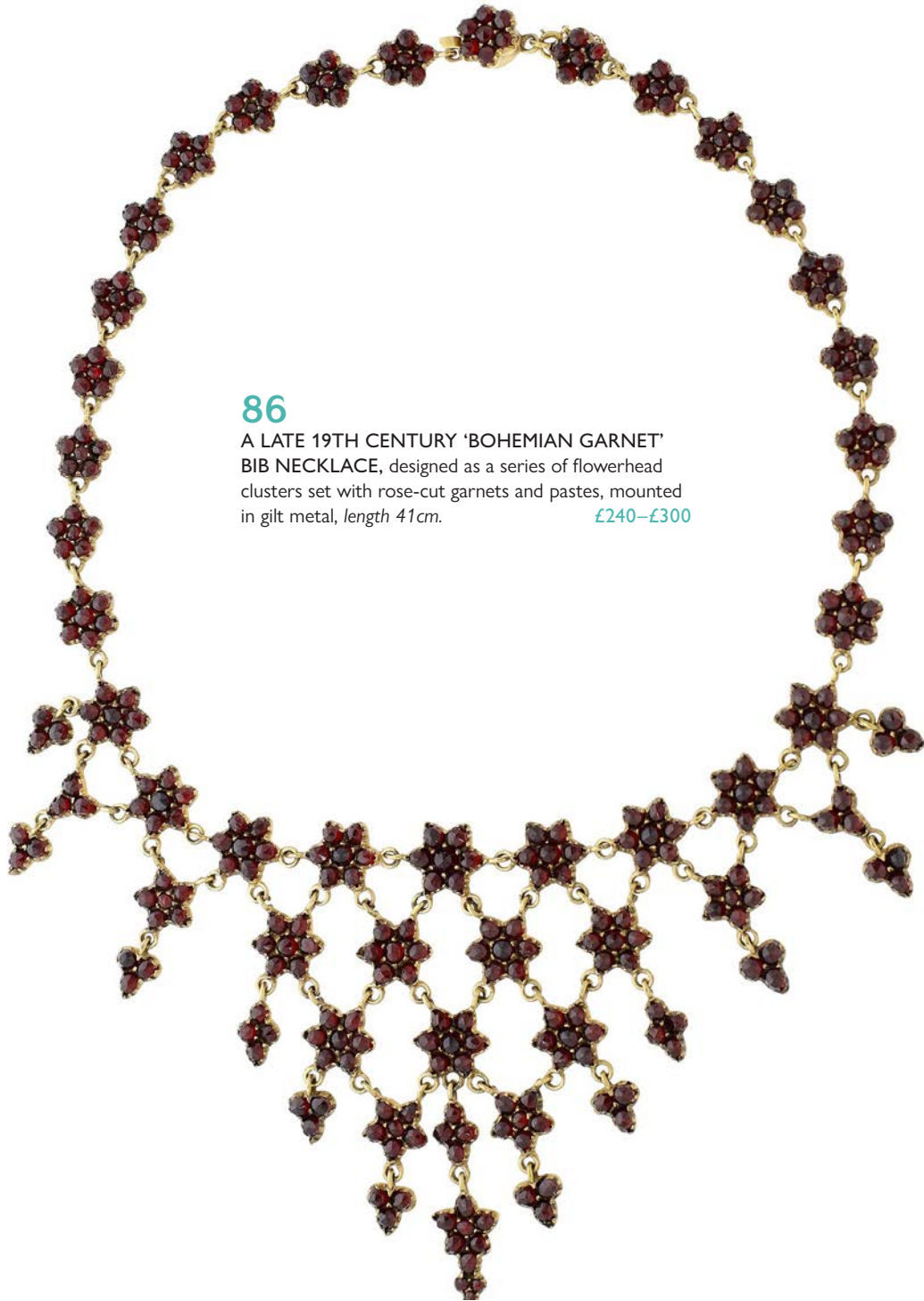
84

A MID 19TH CENTURY GEM-SET BROOCH, the quatrefoil cartouche with scroll, foliate and filigree decoration, set with cushion-shaped emeralds and seed pearls, with textured ground and glazed compartment verso, mounted in gold, length 5cm. £400-£600



85

AN ANTIQUE EMERALD AND DIAMOND BROOCH the curved plaque converted from another jewel, with engraved decoration and set with various cut emeralds and old cushion-cut diamonds in closed back settings, mounted in gold, length 4cm. £300-£500



86

A LATE 19TH CENTURY 'BOHEMIAN GARNET' BIB NECKLACE, designed as a series of flowerhead clusters set with rose-cut garnets and pastes, mounted in gilt metal, length 41cm. **£240-£300**



87

AN 18CT GOLD CHAIN NECKLACE, of fox-tail link design, stamped '750', partial UK hallmark, length 39cm. **£500-£700**

THE KING ROW RING



Actual size

88

A RARE GEM-SET MEDIEVAL BISHOP'S RING, LATE 12TH / EARLY 13TH CENTURY, the central hexagonal cabochon sapphire in closed back collet setting, between four similarly set small satellite cabochon gems - two emeralds and two garnets, to a narrow flat band, ring size *M*, weight 1.2gm.
£15,000–£18,000

Provenance: This ring was discovered by a metal detectorist at King Row, Shipdham, Norfolk, in October 2019. It is recorded on the Portable Antiquities Scheme database, ref: NMS-D5C69C and has been disclaimed as Treasure, ref: 2020-T190.

This form of medieval ring, with a principal cabochon stone, usually a sapphire, surrounded by smaller collet set satellite stones (garnets or rubies, and emeralds), can be securely dated to the late 12th or early 13th century, and is associated with the bishopric.

For similar examples see

1. Walter de Gray ring

This multiple gem ring, set with a cabochon sapphire, surrounded by satellite rubies and emeralds, was found within the coffin of Walter de Gray, the wealthy and powerful Archbishop of York, (Archbishop from 1215 - until his death in 1255). In 1967/8 his tomb in York Minster was restored and his coffin opened, revealing his ring and other items, now on display in the undercroft of York Cathedral.

See: www.yorkminster.org

2. The Bishop of Chichester's ring

Two bishops' stone coffins at Chichester Cathedral were opened on 3 June and 16 July 1829, one enclosing an octagonal sapphire set ring, with four small emerald satellite stones, the design similar to the offered lot above.

See: An engraving by Thomas King, circa 1830, (Ref: 46837i) depicts two Bishops' opened coffins, both enclosing chalice and pastoral staff. According to the engraving, the tomb illustrated on the right is dated by the author as AD 1146.

See: www.wellcomecollection.org

3. Whithorn Cathedral ring

A gold ring set with an oblong table-cut amethyst surrounded by eight smaller sapphires in individual settings, was found in the grave of a bishop in Whithorn Cathedral.

Literature:

Oman, C: *British Rings, 800-1914*, pub. B.T.Batsford Ltd, pages 20, 47, 94 and 96.

Plate 16, D; plate 18, G (illustrates a similar ring, formerly in the Collection of Dame Joan Evans, now in the V & A Museum) and plate 19, A and E.

Waterton, E.: *Episcopal Rings*, *The Archaeological Journal*, 1863, Vol 20, pages 235-6, fig. 8.

The village of Shipdham, central Norfolk, was well established by the time of the Norman Conquest, extensively detailed in the Domesday Book of 1086, and at that time recorded as being within the largest 20% of settlements in England. During the reign of Henry III (1207-1272) the Bishop of Ely built a manor house at Shipdham, the moat in evidence on 19th century maps. Also of importance during the medieval period, this area contained a Royal deer park, owned by the See of Ely. The park, composed of Little Haw and West Haw, was in existence by 1277 but passed into the hands of the Wodehouse family between 1561 and 1584. All Saints church, Shipdham, dates from the 12th century.

It is extremely rare to find a ring of this type in such fine condition, with all its original gemstones in situ.





89

A VERY FINE MEDIEVAL GOLD POSY RING, 13TH / 14TH CENTURY, the rectangular-section hoop inscribed to the exterior in seriffed capitals in a mix of Roman and Lombardic forms, reading: '+IO.VVS.AIM.PAR.FEI' translating from Medieval French as 'I love you by faith' or 'I love you faithfully', the interior plain, width of band 3mm, diameter 20.5mm, ring size 0, weight 3.9gm. **£6,000–£8,000**

Provenance: This ring was discovered by a metal detectorist in Merton, Norfolk in March 2024. It has been recorded on the Portable Antiquities Scheme database, ref: NMS-A89DBC and disclaimed as Treasure, ref: 2024-T521. Accompanied by a letter from the British Museum, dated 12 August 2024.

Merton Hall was built in 1613 on the site of a house which had been in possession of the **de Grey/ de Gray** family since the mid 14th century, and prior to that of their ancestors in the female line, the Baynards, to whom the property was granted at the time of William the Conqueror.

This ring is very fine condition, described by the British Museum in the PAS report as '*unworn, with crisp arrises*'.



Actual size





90

A MEDIEVAL GOLD AND GARNET POSY RING, 13TH CENTURY, the hexagonal pie-dish bezel centred with a pointed cabochon garnet, between stepped shoulders, closed back setting, the exterior of the band engraved in Lombardic script, '+ AMOR. MEVS. AMP: QUAM. VERB: EST', translating from the Latin as 'My love is more (than) words', band width 2mm, weight 3.8gm, ring size N. £3,000–£5,000

Provenance: Purchased from Walton Farm Museum in the early 1990s.

This is an uncommon type of Medieval ring, combining a gem-set 'pie-dish' bezel with an inscribed love posy (or chanson).

For a similar ring, see: Oman, C., *British Rings, 800-1914*, plate 56, B and C.

"Both documents and extant art objets attest to the widespread exchange of jewelery [...] as a symbol of love, especially in the Gothic era. Brooches and pendants are relatively common survivals from medieval France and England. [...] Some bearing] amorous inscriptions, 'with all my heart', 'yours forever', 'love conquers all' and so forth!"

Hindman, S., *Towards an Art History of Medieval Rings*, 2014, p146.





91

AN EDWARD IV 'LOYAL' RING, CIRCA 15TH CENTURY, the gold band decorated to the exterior with eight navette motifs, alternately inscribed with the letters 'L e a l', with palmette details between, the first L accompanied by a sunburst motif, *ring size I*. £2,600–£3,000

Edward IV, King of England from 1461–1483 (with the exception of the period 3 October 1470–11 April 1471), was the son of Richard, Duke of York, and a central figure in the War of the Roses.

In 1461 Edward, then Earl of the Marshes, won a hard-fought battle at Mortimer's Cross in Herefordshire. Prior to the battle the meteorological phenomenon known as *parhelion*, or Three Suns, appeared in the sky. This was interpreted by Edward as a symbol of the Holy Trinity and an omen of his impending victory. When this was borne out, Edward subsequently adopted the 'Sun in Splendour' as his emblem, seen on his later coinage and on this ring.

The decoration to this ring, comprising the word 'loyalty' and the sun motif, would suggest possible ownership by a supporter of Edward IV.



92

A SILVER GILT RING, 15TH / 16TH CENTURY, the bifacial ring centrally ridged, with incised flowerhead and foliate decoration to the panels, and stylised detail to the peaked shoulders, *ring size T*. £300–£400

For examples of silver gilt rings similar in form to iconographic rings but with foliate details rather than saints, see C. Oman, *British Rings 800-1914*, plate 21: E, F & G and plate 22 A - E, and C. Oman, *Victoria and Albert Museum, catalogue of rings*, 1930, plate XII, no. 268.



93

A POST-MEDIEVAL SILVER GILT RING, LATE 16TH / EARLY 17TH CENTURY, the raised circular bezel bearing a rosette motif, between foliate shoulders, *ring size approximately K½*. £240–£300

Provenance: This ring was discovered by a metal detectorist at Kingkerswell, Devon in July 2022. It is recorded on the Portable Antiquities Scheme database, ref: DEV-13506B and has been disclaimed as Treasure, ref: 2022-T748.



94

A RARE ELIZABETHAN RUBY AND ENAMEL RING, CIRCA 1560–1580

The rectangular table-cut ruby collet set within a raised quatrefoil double scallop setting, the lower scallop decorated with strapwork detail in white enamel, between blue and white enameled volute shoulders, and with further black enameled scrolled decoration to the slightly tapered band, *ring size J – K*. £6,000–£8,000

Provenance: From a Private Collection.

In the Middle Ages, gem-set rings took a variety of simple forms, the focus being on the symbolic power of the gemstone therein, mounted in its natural (polished but uncut) cabochon form. In contrast Renaissance period rings, such as this example, are elaborate, set with faceted gems, and combining, as explained by the French goldsmith, Pierre Woeiriot in his *Livre d'anneaux d'orfèvrerie* (1561) "*the precision of the sculptor, with the taste of the painter*".

While the cusped collet setting continues from the Medieval period, by the 16th century these cusps become divided in two, with the lower scallop decorated in enamel. By the mid 16th century the use of polychrome enamel begins to appear on gem-set rings, and the fashion moved to display diamonds and coloured stones within more architecturally significant bezels, supported between sculpted volute shoulders.



Actual size

In the last two decades of the 16th century, the single gem-set ring with box bezel and quatrefoil sides, fell out of fashion. The setting ceded importance to the gemstones themselves, with the stone-setter eclipsing the goldsmith; this resulted in a simplification of design, loss of sculptural elements and enamel relegated to the very edges and back of the settings (and usually black and white).

According to the famed Italian Renaissance goldsmith Benvenuto Cellini (1500–1571) *“the ruby was valued as the most expensive stone, twice as expensive as the emerald, eight times as expensive as the diamond and eighty times as expensive as the sapphire”* - quoted in Scarsbrick, D., *Jewelry of Power, Love and Loyalty*, 1993.

Despite their abundance in contemporary portraiture, surviving Renaissance rings, particularly examples in such fine condition as the example offered here for sale, are exceedingly rare. The fine ruby and beautiful enamel work would indicate an original owner of high status, probably a member of the Royal Court.





95

A ROCK CRYSTAL MEMORIAL RING, 17th century, the bezel comprising an octagonal faceted rock crystal over gold wire detail, within a cut-down collet setting with engraved scroll decoration, the underside gadrooned in black enamel with white spot detail, between black enamelled scrolled shoulders, ring size K. £1,200–£1,600

Provenance: This ring was discovered by a metal detectorist in the Highmoor, Oxfordshire in December 2021. It is recorded on the Portable Antiquities Scheme database, ref: BERK-3C9CE5 and has been disclaimed as Treasure, ref: 2022-T174.





96

A GOLD POSY RING, mid 17th century, the D-section plain hoop inscribed to the interior in italics 'for you i die if you deny X-', maker's mark 'AR' in a cartouche, ring size L, weight 2.2gm. £400–£600

Provenance: Ex UK collection.



97

A GOLD POSY RING, late 17th century, the D-shaped hoop inscribed to the inside in italics: 'A TRUE FRIND'S GIFT', maker's mark 'K', diameter 20.8mm, weight 2gm. £400–£600

Provenance: This ring was discovered by a metal detectorist in Upton Gray, Hampshire in August 2020. It is recorded on the Portable Antiquities Scheme database, ref: SUR-CF4FC7, and has been disclaimed as Treasure, ref: 2020-T615.

The inscription is recorded on posy rings during the late 17th and 18th century. The spelling of 'friend' as 'frind' dates back to the Anglo-Saxon period when it was given to a good-natured person.

For an example bearing the same posy, see No 82, The Griffin Collection Inv. No. 05023. Scarisbrick, D: *I like my Choyce Posy Rings from the Griffin Collection*, pub. AD ILISSVM, 2021.

THE SIR RICHARD RAYNSFORD MEMORIAL RING



98

A LATE 17TH CENTURY MEMORIAL RING FOR SIR RICHARD RAYNSFORD (RAINSFORD), the band with engraved skull motif between pairs of crossed bones, the interior inscribed 'R.R:Mil:nup:c'ap:Ju, st:de:B:Rs:ob:17:Feb:80:cet:76' in italic script, maker's mark 'IG' over a pellet in shield-shaped punch, band width 4mm, ring size M, weight 3.6gm. £6,000–£8,000

Provenance: This ring was discovered by a metal detectorist in the parish of Brafield, Northamptonshire in January 2020. It is recorded on the Portable Antiquities Scheme database, ref: NARC-4A75BB and has been disclaimed as Treasure, ref: 2020-T441.

The inscription to the interior reads: 'Richard Rainsford, Mile Nuper Cap Just De Banco Regis Obitus 17 Feb 80 /Et 76', translating as: 'Richard Rainsford, Knight, lately Chief Justice of the Court of the King's Bench, Died 17th February 1680 aged 76'.

Sir Richard Raynsford (Rainsford) (c.1605–1680) was the second son of Robert Raynsford [Rainsford] of Staverton, Northamptonshire and his second wife Mary Kirton. He matriculated at Exeter College, Oxford but left without obtaining a degree. He was knighted by 1622 and called to the bar in October 1632. In 1660 Raynsford was elected MP for Northampton, became Treasurer of Lincoln's Inn and was sworn in as a serjeant-at-law. He was re-elected MP for Northampton in 1661 for the Cavalier Parliament, and in 1663 raised to the bench as Baron of the Exchequer. He presided over the commission to supervise the execution of the Act of Settlement 1662 in Ireland, and on his return to England was raised to the exchequer bench.

Following the Great Fire of London in 1666, Raynsford sat as a 'Court of Fire Judge' - one of a panel of judges commissioned to address questions concerning landlords, tenants and occupiers of buildings destroyed by the flames. In gratitude for their work, the City of London Corporation commissioned portraits of all Fire Court judges, to be hung in the Guildhall. Raynsford's Fire Court Judge portrait was painted by John Michael Wright, together with a further portrait by Gilbert Soest (c.1605–1681), (reproduced here by kind permission of the Benchers of the Honourable Society of Lincoln's Inn), now hanging in the Great Hall at Lincoln's Inn. In April 1676, Raynsford was appointed Chief Justice of the King's Bench.

Raynsford died in 1680 at Dallington Hall, his family seat. In his will, he specified: "unto my sisters-in-laws, Mrs Burkett, Mrs Goldsmith, Mrs Fulham and Mrs Wright, and to my cousins Mrs Wagstaffe, Mrs Barry and Mrs Barnsley forty shillings a piece to buy them rings in remembrance of me", also, "two further remembrance rings or plates were to be made with twenty pounds set aside" for his three daughters-in-law. The ring offered for sale here is most probably one of these specified rings.

Raynsford's will can be viewed at the National Archive, Kew. (Ref: PROB 11/363/33)



Actual size



Reproduced by kind permission of the Benchers of the Honourable Society of Lincoln's Inn.

The Malmesbury Witch Trials, 1672

Raynsford was the judge in several trials of the Malmesbury Coven, some of the last witch trials held in England. Whilst the early 17th century hysteria about witchcraft had passed, in 1672 the wealthy townsfolk of Malmesbury, Wiltshire, were convinced there was a powerful coven of witches in their midst. Ten women and two men were charged with bewitching and 'lameing' a boy named Thomas Webb, whilst the supposed leader Elizabeth Peacock was also accused of murdering four other children by witchcraft. The local court dismissed charges against most of those accused, but Elizabeth Peacock, Judith Witchell, and Ann Tilling were sent to Salisbury to be judged by Sir Richard Raynsford in his next Assizes. Although considered the ringleader, Elizabeth Peacock was acquitted by Raynsford stating that without a confession, there was insufficient evidence to make a conviction. However Judith Witchell and Ann Tilling did confess and both sentenced to death and hanged in 1672.

Literature:

Notestein, W: *A History of Witchcraft in England from 1558 to 1718*, pub. 1911.

McAleavy, T: *The Last Witch Craze: John Aubrey, the Royal Society and the Witches*, pub. 2022.



99

A 9CT GOLD DOUBLE ALBERT CHAIN

the elongated links with T-bar terminal, and a 9ct gold fancy-link Albert chain, *lengths 35.5 and 36.5cm. (2)*

£1,000–£1,400



100

A PAIR OF 19TH CENTURY CARNELIAN INTAGLIO EARRINGS, carved to depict the Roman deities Mercury and Cupid, the gold mounts with bead and ropetwist detailing, *length 25mm. £300–£500*

101

A GEM-SET BRACELET, the polished domed brick-link bracelet spaced by rectangular step-cut gemstones, including amethyst, citrine, tourmaline, etc., stamped '18k', *length 17.5cm. £500–£600*



102

A COLLECTION OF ASSORTED STICK PINS, 19th century and later, including gem-set and paste examples with floral themes etc., *various lengths. (10)*

£360–£400



103

A PAIR OF RUBY SWIRL EAR PENDANTS BY ZOUGHAIB, 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. £300-£500



104

AN ANTIQUE CARNELIAN INTAGLIO RING, carved to depict the profile of a deity, possibly the sun god Sol, with 'radiate' crown, and full beard, mounted in gold, ring size approximately M. £150-£200

105

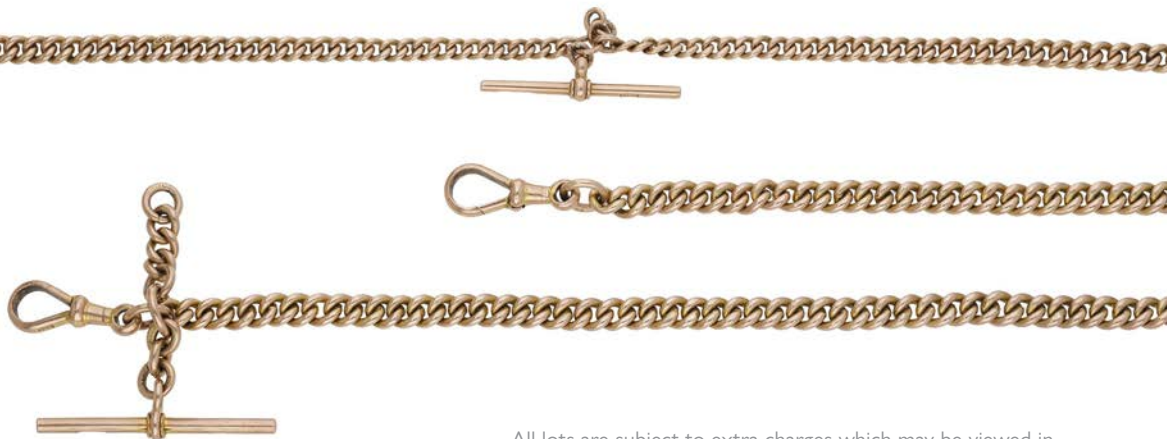
A DIAMOND THREE STONE RING, the tapered band with pierced bezel and set with three graduated old cushion-cut diamonds, indistinctly stamped '18CT', total diamond weight approximately 1.25 carats, ring size W.

£800-£1,000



106

TWO ANTIQUE 9CT GOLD ALBERT CHAINS, the curb-link chains with T-bar fittings and swivel hook terminals, each stamped '9.375' throughout, lengths 35 and 37cm. £1,000-£1,200



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



107

A SAPPHIRE AND DIAMOND BRACELET AND PENDANT SUITE, the bracelet composed of articulated panels pavé-set with brilliant-cut diamonds and bordered by calibré-cut sapphires, the pendant en suite and converted from two of the bracelet panels, stamped '750', total diamond weight approximately 6.00 carats, bracelet length 17cm. £2,000–£3,000



108

A CHRYSOPRASE AND DIAMOND DRESS RING, of crossover design, the oval chrysoprase cabochons between shoulders set with single-cut diamonds, total diamond weight approximately 0.40 carat, ring size I. £200–£300

According to a PMI test on an XRF Analyzer the metal is testing as 16.70 carat gold.



109

AN EMERALD DRESS RING, CIRCA 1960, of bombé design, set with circular-cut emeralds between openwork hooped shoulders, stamped '18CT', ring size I. £300–£500



110

TWO GEM-SET RINGS AND A STUD, of bombé cluster form, set throughout with vari-cut gemstones, ring size E. £150–£200

111

A TIGER'S EYE BEAD NECKLACE, the spherical tiger's eye beads with flattened rectangular-shaped links between, indistinct assay mark, length 103cm. £300–£500



112

A LATE 19TH CENTURY TURQUOISE AND DIAMOND PENDANT, the turquoise sugarloaf cabochon suspended within a bow and garland surround set with rose-cut diamonds, mounted in silver and gold, to a fancy-link gold chain, chain stamped '9C', fitted case, *pendant length including bale 30mm, chain length 49cm.* £120–£150



113

TWO ANTIQUE BROOCHES, the first set with of vari-cut sapphires and rose-cut diamonds (three stones deficient), the second set throughout with old brilliant-cut diamonds, *total old brilliant-cut diamond weight approximately 0.45 carat, first length 40mm.* £300–£500

114

A PAIR OF PASTE EAR CLIPS, FRENCH, each claw-set with a green paste cabochon, stamped '750', French assay mark, maker's mark 'DR', *diameter 15mm.* £300–£500



115

A 9CT GOLD BANGLE, of twisted square section form, London hallmark, *inner diameter 6.5cm.* £600–£800



116

A CULTURED PEARL, OPAL AND DIAMOND BRACELET, the four uniform rows of cultured pearls spaced by opal cabochons and terminating in a black opal doublet and vari-cut diamond clasp, stamped '14K', *total diamond weight approximately 1.00 carat, length 19.5cm.* £500–£700

A PRIVATE COLLECTION OF INTERNATIONAL CODE OF SIGNALS JEWELLERY

The International Code of Signals, using marine flags as a means of communication between ships, was preceded by a variety of naval signals and private signals, most notably Marryat's Code, the most widely used code flags prior to 1857. The modern standardised system, known as the International Code of Signals, was formally established in 1858 by the British Board of Trade.



117

AN ENAMEL INTERNATIONAL CODE OF SIGNALS BRACELET BY BENZIE OF COWES, the enamelled naval flags denoting the full alphabet and numbers 0-9, stamped '18CT', signed 'BENZIE COWES', maker's case, length 22cm. £600-£800



118

AN ENAMEL INTERNATIONAL CODE OF SIGNALS BRACELET, the enamelled naval flags denoting the full alphabet and numbers 0-9, stamped '9.375', length 20cm. £400-£600





119

A GEM-SET INTERNATIONAL CODE OF SIGNALS BROOCH, the naval flags spelling the name 'MARION' and set throughout with a combination of diamonds, sapphires, rubies, and orange and black gemstones, (two stones deficient), length 40mm. £200-£300



120

A GEM-SET INTERNATIONAL CODE OF SIGNALS BRACELET, the naval flags spelling 'DEAREST' and set throughout with a combination of diamonds, sapphires, rubies and pale orange gemstones, length 17cm. £600-£800

121

A 9CT GOLD AND ENAMEL INTERNATIONAL CODE OF SIGNALS BRACELET BY BENZIE OF COWES, 1971, the enamelled naval flags spelling the name 'ISOPEL BERNERS', signed 'BENZIE', UK hallmarks, length 21.5cm.

£300-£400





122

A 19TH CENTURY MIDDLE EASTERN EN TREMBLANT BROOCH, set throughout with rose-cut diamonds, the bow surmount with central flowerhead beneath a flying bird surmount on spring fittings, to a scallop-edged panel and articulated drops below, dark blue enamel decoration throughout, closed foil back settings, mounted in gold, (later fittings), length 12cm.

£1,000–£2,000

123

THREE ANTIQUE BROOCHES, comprising a green hardstone brooch with bloomed gold mount and bead decoration, a rose-cut diamond bar brooch with lapis lazuli boule terminals, together with a garnet triple cluster brooch with seed pearl highlights, mounted in silver and gold, first length 5.5cm.

£200–£300



124

THREE ANTIQUE GOLD AND SEED PEARL BROOCHES, the first of star design, the second formed of three engraved flowerheads, the third of winged flowerhead design with textured feather finish, all mounted in gold, first length 35mm.

£300–£500



125

A DIAMOND AND SEED PEARL PANEL RING, the slightly raised lozenge-shaped bezel set throughout with rose-cut diamonds, claw set within a lattice design, to a foliate diamond border spaced by four seed pearls, the inner band stamped '18CT', ring size H½.

£100–£150



126

A LATE 19TH CENTURY GEM-SET LOCKET AND COLLAR NECKLACE, the gold locket bezel-set with circular-cut sapphires and an old brilliant-cut diamond in star setting, suspended by crossover collar of tapered gaspipe links, with tassel terminals, *diamond weight approximately 0.30 carat, necklace length 45cm.* **£1,200–£1,500**

According to a PMI test on an XRF Analyzer the locket is testing as 18ct gold and the collar is testing as 15ct gold.

127

A PAIR OF 19TH CENTURY GOLD AND GEM-SET EARRINGS, each circular drop centred with a pale green gemstone and seed pearl highlight, with ropetwist and granulation decoration, *drop diameter 20mm.* **£100–£200**



128

A PAIR OF 19TH CENTURY GOLD EARRINGS, the pear-shaped hoops with a row of seed pearls to the front suspended within a U-shaped surmount, each side terminating in a seed pearl drop, with a central green gemstone highlight, *length 5cm.* **£400–£600**



129

A 9CT GOLD BELCHER-LINK CHAIN NECKLACE, of triple row design, partial UK hallmark, marker's mark 'CWS', *length 77cm.* **£2,800–£3,200**





130

AN EARLY 20TH CENTURY AMETHYST AND FRESHWATER PEARL NECKLACE, the circular-cut amethysts between swag connections and suspending a fringe of freshwater pearls, with pierced scrollwork decoration throughout, (pearls untested), length 39cm. £400-£600



131

AN EARLY 20TH CENTURY DIAMOND CLUSTER RING, set throughout with old brilliant-cut diamonds, mounted in platinum and gold, total diamond weight approximately 0.35 carat, ring size L. £300-£400



132

A DIAMOND ETERNITY RING, set throughout with brilliant-cut diamonds and with millegrain detailing, total diamond weight approximately 0.30 carat, ring size N. £150-£200

133

A SEED PEARL NECKLACE, CIRCA 1900, AND A GEM-SET RING, 1865, the chain set throughout with seed pearls and leading to a frontispiece of flowerhead clusters with fringe decoration, mounted in gold, together with an 18ct gold seed pearl and green gemstone ring, Birmingham hallmark, necklace length 47.5cm, ring size O.. £500-£700





134

OF ROYAL INTEREST: AN EDWARD VII AND QUEEN ALEXANDER CORONATION BROOCH/PENDANT, with red and white enamel decoration throughout, the openwork oval panel beneath a crown surmount and centred with the date '1902', accented with rose-cut diamonds, the whole with seed pearl highlights and diamond-set chains, mounted in silver and gold, length 5cm. £600–£800

Provenance: Possibly a gift to an attendant or Maid of Honour to Queen Alexandra at the coronation of 1902.



135

OF ROYAL INTEREST: A PAIR OF SILVER AND ENAMEL PRINCESS DIANA PRESENTATION CUFFLINKS BY GERALD BENNEY, 1995, the oval panels with blue guilloché enamel decoration and engraved with the monogram of Diana, Princess of Wales, to chain connectors and lozenge-shaped terminals, mounted in silver, maker's mark 'AGB', London hallmark, maker's case, panel length 21mm. £400–£600



136

AN 18CT GOLD AND DIAMOND 'PALOMA'S GRAFFITI' NECKLACE BY PALOMA PICASSO FOR TIFFANY & CO., the word 'love' in the designer's own handwriting and set throughout with brilliant-cut diamonds, suspended by a trace-link chain, signed 'Paloma Picasso', stamped 'T&CO.', London hallmark, length 41cm. £200–£300



137

AN 18CT GOLD AND DIAMOND HAND PENDANT BY CARRERA Y CARRERA, modelled as a hand clasping four graduated brilliant-cut diamonds, to a pavé-set diamond frilled cuff, suspended on a belcher-link chain, clasp signed, stamped '750' and numbered '117901', pendant length 36mm. £1,000–£1,500



138

A PAIR OF DIAMOND EAR STUDS, 1979, the reeded 18ct gold spheres each inlaid with a brilliant-cut diamond, London hallmark, length 7.5mm.

£150–£200

139

A CORAL BRACELET, the *Corallium Rubrum* beads with capped terminals and chain connectors, with polished drop and 'evil eye' charm, to a brilliant-cut diamond clasp, stamped '750', length 21cm.

£400–£600





140

A 19TH CENTURY INDIAN GOLD NECKLACE, the openwork filigree boules with beaded decoration and granulated roundels between, to a fancy-link backchain with ropetwist detailing, length 42cm. £2,000–£3,000

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

141

A GOLD FANCY-LINK NECKLACE, the continuous chain with alternating openwork panels of scroll design, length 154cm. £800–£1,000

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



A PRIVATE COLLECTION OF GEORG JENSEN JEWELLERY

LOTS 142-152



142

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. **£1,800–£2,600**

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.



143

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. £500–£700

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



144

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. £400–£600

145

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. £500–£700

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, 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.





146

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.
£500–£700

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.



147

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.
£600–£800



148

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.
£800–£1,200

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.

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.



149

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. £1,000–£1,400

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.

150

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. £1,400–£1,800

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.

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





151

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.

£500–£700

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.

152

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.

£700–£900



Henry Pilstrup (1890–1967) 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.

Drucker records that Henry Pilstrup created necklace No. 4 in Georg Jensen's workshop in 1909. It was exhibited and bought by the Danish Museum of Decorative Art in Copenhagen. Pilstrup was honoured with a grant for the most beautiful exhibit.

For a similar example, see:
Janet Drucker, *Georg Jensen A Tradition of Splendid Silver*, pub. Schiffer Publishing Ltd, 2nd edition, 2001, page 98.



153

A FANCY-LINK NECKLACE, of bicolour design, the tapered links with alternating plain polish and satin finish, Portuguese assay mark, length 42cm.

£500–£700

154

A PAIR OF SILVER ARCHITECTURAL EARRINGS BY VICKI AMBERY-SMITH, 2000, each modelled as a silver rotunda with gilt domed roof, London hallmark, maker's mark 'VAS', length 18.5mm.

£200–£300



155

A SAPPHIRE AND DIAMOND FANCY-LINK BRACELET, the openwork panels of 'Greek Key' design, with brilliant-cut diamond links between, each with a circular-sapphire cabochon to either side, stamped '750', length 18cm.

£1,500–£2,000



156

A **WOVEN NECKLACE**, the two-row necklace with a negligée drop to the front, Portuguese assay mark, length 42cm. £500–£700



157

AN **AMETHYST AND SEED PEARL BROOCH** BY CROPP AND FARR, 1979, the circlet set with circular-cut amethysts and seed pearls, mounted in 9ct gold, Birmingham hallmark, maker's mark, diameter 30mm.

£100–£200



158

A **9CT GOLD TURQUOISE AND CULTURED PEARL DRESS RING**, 1959, of target design, set with turquoise cabochons and cultured half-pearls, London hallmark, ring size J½.

£100–£150



159

THREE GEM SET RINGS, comprising two rings by Benjamin Storch, one set with an amethyst, stamped '9ct', the other with a jade cabochon, stamped '18ct', together with a smoky quartz ring, stamped '14k', various sizes. (3)

£400–£600

160

A **GEM-SET BRACELET**, the cable-link chain interspersed with cultured pearls and suspending heart-shaped drops, including amethyst, citrine and garnet, stamped '9ct', length 19cm.

£400–£600





161

AN ANTIQUE AMETHYST FRINGE NECKLACE, set to the front with graduated oval-cut amethysts, to a cable-link chain, mounted in gold, (composite), stamped '9K', length 43cm. £600–£800

162

A PAIR OF EMERALD AND SEED PEARL EARRINGS, of chandelier design, set with clusters of seed pearls and circular-cut emeralds, stamped '750', length 28.5mm. £400–£600



163

A 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. £1,000–£2,000



164

A CULTURED PEARL NECKLACE WITH ART DECO DIAMOND CLASP, the single row uniform blue stained cultured pearls to a pierced geometric Art Deco panel clasp, millegrain-set throughout with graduated single-cut diamonds, with a pair of cultured pearl ear studs en suite, necklace length 43.5cm. £200–£300



ANDREW GRIMA



165

A PAIR OF DIAMOND EARRINGS BY ANDREW GRIMA, 1983, the stylised flowerheads set throughout with brilliant and single-cut diamonds, mounted in 18ct gold, signed 'GRIMA', maker's mark, UK hallmark, maker's case, *total diamond weight approximately 3.70 carats, length 26mm.* **£3,000–£5,000**



166

A DIAMOND BROOCH BY ANDREW GRIMA, CIRCA 1970, the staggered openwork lozenge formed of textured batons, with a row of three single-cut diamond accents, stamped 'GRIMA' and '750', *length 38mm.* **£1,000–£1,200**



167

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.* **£2,000–£2,600**



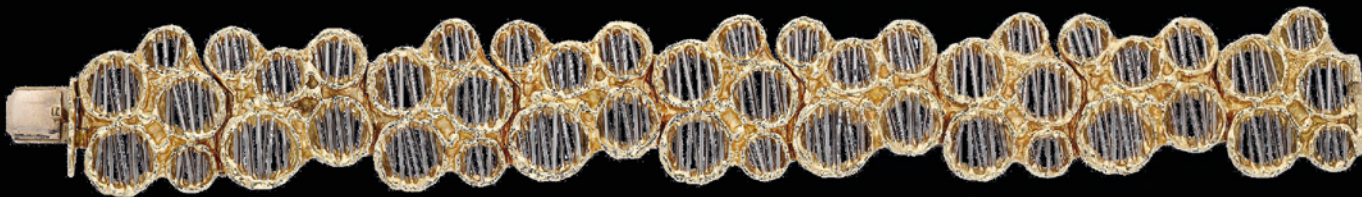
168

A BLISTER PEARL AND DIAMOND DRESS RING BY ALAN MARTIN GARD, 1966, the oval blister pearl within an abstract textured mount set with three brilliant-cut diamond highlights, to a reeded hoop, partial London hallmark, maker's mark 'AMG', ring size K. £1,200–£1,500

169

AN 18CT BICOLOUR GOLD 'ATLANTIS' BRACELET BY DAVID THOMAS, 1971, designed as a series of textured roundels enclosing wirework spokes, London hallmark, signed 'David Thomas', numbered '6', length 18cm. £3,000–£4,000

The Atlantis Collection began production in 1970 and incorporated approximately 50 different designs. Each piece was signed and numbered and made in strictly limited editions of 150 for rings and earrings and 50 for bracelets. The collection was manufactured to David Thomas' patented technique, originally developed by him for his one off pieces. This essentially involved the lost wax casting method and trapping pre-cut gold wires into his designs.





170

AN EMERALD AND DIAMOND PENDANT, CIRCA 1970, the abstract cluster of shaped textured panels, accented with circular-cut emeralds and brilliant-cut diamonds, stamped 'plat' and '18ct', total diamond weight approximately 1.30 carats, length 6.4cm. **£1,200–£1,600**



171

A SAPPHIRE AND DIAMOND BROOCH/PENDANT NECKLACE, 1975, the openwork cluster of zig-zag outline and formed from overlapping textured rods, set with marquise-shaped sapphires and brilliant-cut diamonds to the centre, suspended from a fancy-link chain en suite, London hallmark, maker's mark for Crinnan Jewellery, total diamond weight approximately 0.95 carat, brooch length 6cm, chain length 57cm. **£2,000–£3,000**



172

AN OXIDISED SILVER AND DIAMOND BROOCH BY GILBERT ALBERT, CIRCA 1975, of abstract textured form, with domed gold accent and brilliant-cut diamond highlights, signed 'Gilbert Albert', maker's mark, stamped '800', length 5.1cm. **£300–£500**



173

AN 18CT GOLD COLLAR NECKLACE BY ROY CECIL KING, 1962, of graduating woven-link design, maker's mark 'RCK', London hallmark, length 42cm.

£3,000–£3,600

174

AN 18CT GOLD CITRINE CRYSTAL AND DIAMOND BROOCH, BY GILIAN PACKARD, 1972, the citrine crystal within an abstract surround of polished pyramids accented with triangular-cut diamonds, London hallmark, maker's mark 'GEP', total diamond weight approximately 0.60 carat, length 47mm.

£1,500–£1,800





175

AN AMETHYST EGG PENDANT, 1975, AND CITRINE FOB SEAL, the polished amethyst egg within an openwork textured cage, together with a citrine swivel fob, both mounted in 9ct gold, UK hallmarks, lengths 42mm and 38mm. (2) £200–£400



176

AN 18CT GOLD SAPPHIRE AND DIAMOND RING, 1970, the tapered bars set with a circular-cut sapphire and brilliant-cut diamonds, to a textured band, London hallmark, total diamond weight approximately 0.30 carat, ring size P. £500–£700



177

A 9CT GOLD RING, 1972, the broad band with applied textured cubes, London hallmark, indistinct maker's mark possibly 'LW', ring size P. £240–£300



178

A CULTURED PEARL RING, CIRCA 1970, the cultured pearl, measuring approximately 8.4mm, centred within an abstract surround of staggered rods, to reeded shoulders, stamped '750', ring size P½ – Q. £300–£500



179

A RUBY AND DIAMOND RING, CIRCA 1970, the openwork cluster of textured radiating design, set with circular-cut rubies and brilliant-cut diamonds, indistinctly marked, total diamond weight approximately 0.25 carat, ring size L. £300–£400

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



180

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. £260–£300



181

AN AMETHYST BROOCH, the lozenge-shaped brooch formed of textured bars, with applied pear-shaped amethyst and brilliant-cut diamond spray, with step-cut amethyst and brilliant-cut diamond highlights, total diamond weight approximately 0.70 carat, brooch length 8cm. £600–£800

According to a PMI test on the XRF analyzer, the gold is testing as 11–12ct.

182

A SAPPHIRE AND DIAMOND SPRAY BROOCH, CIRCA 1960, the stylised foliate spray set throughout with circular-cut sapphires, to a textured stem with later added brilliant-cut diamond set leaves, total diamond weight approximately 0.80 carat, length approximately 7cm. £800–£1,200

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



LOUIS OSMAN



183

A BRITANNIA SILVER AND RUBY CRYSTAL COLLAR NECKLACE AND EARRING SUITE BY LOUIS OSMAN, 1974, the collar composed of graduated oblong hammered silver links each supporting an unpolished ruby crystal, suspending a fringe of similarly-set detachable drops, with a further detachable drop to the centre, together with a pair of ear pendants en suite, necklace and ear pendants hallmarked for Britannia silver, London, maker's mark 'LO', necklace length 36cm, ear pendant length 40mm. £8,000–£10,000

Provenance: Commissioned by David Mumford in 1973 as a silver wedding anniversary gift for his wife, Mary.

Exhibited at Canons Ashby, Northamptonshire, in May 1974, the exhibition titled 'OSMAN' comprised 131 pieces of Louis Osman's work, displayed in the Long Gallery at Canons Ashby. This ruby suite was listed in the catalogue as No. 116, with full colour illustration. A copy of this catalogue accompanies this lot.

Arguably one of the most important goldsmiths of the 20th century, Louis Osman (1914–1996) began his working life as an architect, but moved to working with precious metals in the early 1960s.

His best known piece is the crown commissioned by the Goldsmiths' Company, presented to Queen Elizabeth II for the Prince of Wales's investiture at Carnarvon Castle on 1 July 1969.

Several exhibitions of his work were held, including the 'Louis Osman Gold Exhibition' at Goldsmiths' Hall in 1971 and the 'Osman' exhibition at Canons Ashby, Northamptonshire, in May 1974, where Louis and his family was living and working at the time.

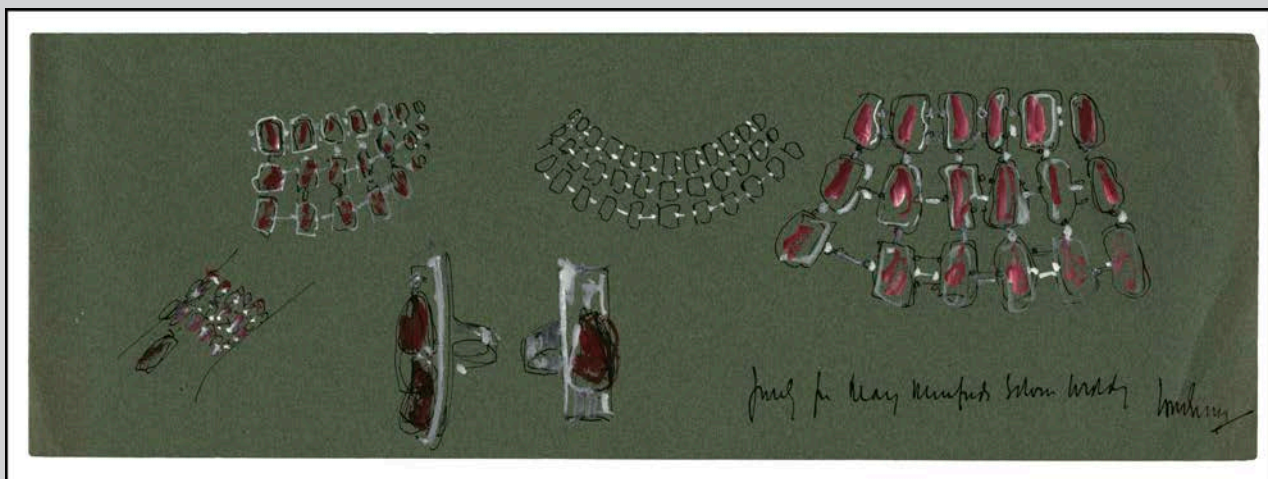
Louis "always undertook meticulous research to ensure his commissions were appropriate to the individuals or institutions commissioning them". A preliminary sketch for this suite was sold at Noonans, (formerly Dix Noonan Webb) as part of **The Personal Archive of Louis Osman**, lot 311, 26 March 2019, (illustrated here, this original sketch is not included with this lot). Signed to bottom left: 'Jewels for Mary Mumford's Silver Wedding Anniversary', this sketch demonstrates the different options that were considered - rings, bracelets, etc., that were considered, before the final design was decided upon. The fully articulated form allows for movement with the wearer, the exact shape personally fashioned to fit the recipient, Mary Mumford, with the hammered silver complimenting the unpolished ruby crystals. The drops are detachable from the collar, each with a hook to the reverse.

Jenny Moore, in her biography of Louis Osman, lists 'Louis Osman's Jewellery... '1973 Jewellery for silver wedding - Private Owner' (see page 173).

This entry probably refers to this commission.

Literature:

Moore, J: *Louis Osman (1914-1996): The Life and Work of an Architect and Goldsmith*, pub. Halsgrove 2006



Not included in this lot.





184

A PAIR OF CITRINE AND AMETHYST EARRINGS, set with a hexagonal mixed-cut citrine and amethyst spaced by a stylised diamond-set cross, stamped 'Au750', length 30mm. £700–£900



185

A PAIR OF CITRINE EARRINGS, the pear-shaped citrine drops beneath articulated surmounts with bead detailing, length 40mm. £80–£120



186

A DRESS RING, the stylised heart set with a circular-cut green paste, stamped '10K', ring size M. £80–£120



187

A MID 20TH CENTURY DIAMOND CLUSTER RING, set with brilliant-cut diamonds in a flowerhead cluster, above a wirework mount, stamped '18ct', total diamond weight approximately 1.40 carats, ring size Q – R. £500–£700



188

A GEM-SET BUTTERFLY BROOCH, with a cultured blister pearl body and polished wings each set with a pear-shaped or circular-cut gemstone, the antennae set with brilliant-cut diamonds, stamped '750', Italian assay mark, diameter 5.2cm. £1,000–£1,200



189

A BICOLOUR NECKLACE, with wraparound spiral drop to the front, Portuguese assay mark, length 42cm.
£500–£700



190

AN AQUAMARINE DRESS RING, FRENCH, CIRCA 1960, the circular-cut aquamarine in a raised claw setting between trifurcated shoulders to a reeded hoop, French assay mark, maker's mark, ring size O.
£300–£500



191

A MID 20TH CENTURY DIAMOND BROOCH, composed of polished bicolour hoops and issuing a scroll motif set with single-cut diamonds, stamped '750', total diamond weight approximately 0.30 carat, length 5cm.
£600–£800



192

A CULTURED PEARL AND DIAMOND NECKLACE, FRENCH, CIRCA 1960, the cultured pearls, measuring approximately 8.5mm, leading to a circular hoop frontispiece with a roundel to either side, set throughout with brilliant-cut diamonds and suspending a similarly-set detachable drop terminating in a cultured pearl, measuring approximately 14.5 x 10.4mm, French assay marks, maker's mark 'Sté M', case by Técla, total diamond weight approximately 1.40 carats, length 42.5cm. £800–£1,200

Provenance: By repute this necklace was purchased by the vendor's mother from Técla.



193

A CULTURED PEARL DRESS RING, the cluster of cultured pearls spaced by scrolling tendrils with polished and textured finish, stamped '18K750', ring size M. £150–£200



194

A SAPPHIRE AND DIAMOND DRESS RING, set with an oval-cut sapphire in a surround of brilliant-cut diamonds, mounted in 18ct gold, London hallmark, total diamond weight approximately 1.20 carats, ring size O – P. £600–£800

195

A CULTURED PEARL NECKLACE, FRENCH, the cable-link chain interspersed with cultured pearls, French assay mark, indistinct maker's mark, pouch by Técla, length 83cm. £400–£600

Provenance: By repute this necklace was purchased by the vendor's mother from Técla.





196

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.

£1,000-£1,500



197

A TOPAZ AND DIAMOND CLUSTER RING, 1975, the oval-cut sherry-coloured topaz within a double cluster surround of brilliant-cut diamonds, mounted in 18ct gold, London hallmark, total diamond weight approximately 2.40 carats, ring size M.

£1,500-£2,000



198

A CULTURED PEARL AND DIAMOND PENDANT, the cultured pearl of black tint, *measuring 14.5mm*, beneath a spiral surmount set with brilliant-cut diamonds, to a woven fancy-link chain, stamped '750', *pendant length including bale 30mm, chain length 45.5cm.* £500–£700



199

AN EARLY 20TH CENTURY DIAMOND THREE STONE RING, of crossover design, set with three graduated old-cut diamonds, mounted in platinum and gold, *total diamond weight approximately 0.75 carat, ring size L½.* £500–£700



200

AN AQUAMARINE SINGLE STONE RING, the oval-cut aquamarine between tapered shoulders, stamped 'WHITE GOLD', numbered, *ring size K.* £150–£200



201

A DIAMOND CLUSTER RING, the tiered cluster set throughout with brilliant-cut diamonds, mounted in 18ct gold, London hallmark for 1975, *total diamond weight approximately 0.40 carat, ring size O.* £150–£200



202

A MID 20TH CENTURY AQUAMARINE BROOCH, the oval-cut aquamarine claw set within open circular setting with bow surmount, *width 35mm.* £300–£400

203

A CULTURED PEARL AND DIAMOND PENDANT, the cultured pearl of black tint, *measuring approximately 8.5mm*, below a fanned foliate surmount of brilliant-cut diamonds, the whole suspended from a cable-link chain, stamped '750, total diamond weight approximately 0.80 carat, chain length 42.5cm. £500–£700



204

A CULTURED PEARL AND DIAMOND RING, set with three graduated cultured pearls, one of black tint, with scattered brilliant-cut diamonds, between trifurcated shoulders to a reeded hoop, total diamond weight approximately 0.60 carat, ring size J. £300–£500



205

A CULTURED PEARL AND DIAMOND RING, the cultured pearl of black tint, *measuring approximately 11.8mm*, between brilliant-cut diamond shoulders, stamped '18K 750', ring size M. £150–£200



206

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. £300–£500



207

A DIAMOND BALLERINA RING, the principal brilliant-cut diamond, *weighing 1.80 carats*, within a ballerina surround of baguette-cut diamonds, between trifurcated shoulders to a reeded hoop, ring size J–K. £2,000–£3,000





208

A TURQUOISE, NATURAL PEARL AND DIAMOND PENDANT, the foliate cluster set with a bouton-shaped pearl, measuring 7.0 - 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. £600-£800

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.



209

A PAIR OF SAPPHIRE EAR STUDS, the flowerhead clusters set with oval-cut sapphires and brilliant-cut diamonds, stamped 'Au750', diameter 13.5mm.

£500-£700



210

A PAIR OF AQUAMARINE AND DIAMOND CLUSTER EAR STUDS, the oval-cut aquamarines set within a surround of brilliant-cut diamonds, total diamond weight approximately 0.90 carat, length 18mm.

£600-£800



211

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.

£2,000-£3,000



212

AN AQUAMARINE AND DIAMOND BROOCH, the lozenge-shaped cluster set with a central step-cut aquamarine within a surround of circular-cut aquamarines, brilliant and old brilliant-cut diamonds, *total diamond weight approximately 1.10 carats, length 36mm.* £600–£800

213 Y

A DIAMOND 'SKYLINE' CUFF BY TOKATZIAN, depicting the stylised skyline of New York City, pavé set with brilliant-cut diamonds, against a mother-of-pearl ground, signed 'Tokatzian', stamped '750', Italian assay marks, maker's case, *inner diameter 5.7cm.* £2,000–£3,000

Venetian jewellers Tokatzian, located in St. Mark's Square, was founded in 1945, by Apollo Tokaatziani whose family trace their history back to 18th century Armenia. In the 20th century, the family had fled to Greece, then Vienna, finally settling in Venice during the Second World War. Apollo opened a store at No. 43, St Mark's Square, followed by a second store at No. 16, selling table linen, and a third at No. 65, called Astra, after his mother, which was to become the first jewellery store. In 1988, his son Setrak located his family's fine jewellery shop at No. 16, the site of his father's original table linen shop.

The Skyline Collection was inspired by the skylines of New York, Moscow, Tokyo, Dubai, Abu Dhabi, Certina and Venice, designed in collaboration with Setrak's childhood friend, Max Staurino.





214

A BICOLOURED GOLD CLIP, FRENCH, CIRCA 1940, the Art Deco fan of stepped design, French assay marks, maker's mark, length 5cm. £200–£300



215

A PAIR OF CUFFLINKS, the square plaques with engraved latticework and a circular brown star sapphire cabochon to the centre, with hinged T-bar terminals, stamped '14K', plaque length 19mm. £400–£600



216

A 'CYLETTES' RING BY J. KENNEDY, the shaped ring tension-set with a brilliant-cut diamond, supported by two diagonal polished black cylettes, signed, stamped '14k', diamond weight approximately 0.30 carat, ring size M. £400–£600



217

A SAPPHIRE PANEL RING, the curved square-shaped panel pavé-set throughout with circular-cut sapphires, mounted in 14ct gold, Dutch assay mark, ring size N½. £300–£500



218

A GOLD BANGLE, with textured finish and engraved star decoration, indistinct assay mark, inner diameter 48mm. £300–£500

According to a PMI test on an XRF Analyzer the metal is testing as 23ct gold.



Cartier

219

A 'SEMAINIER TRINITY' BANGLE BY CARTIER, formed of seven tricoloured 18ct gold polished bands, signed, maker's mark, Swiss assay mark, European convention mark, numbered, maker's pouch, *inner diameter 6cm.* £4,600–£5,500

220

A DIAMOND ETERNITY RING, pavé-set throughout with graduated brilliant-cut diamonds, stamped '750', *total diamond weight approximately 2.50 carats, ring size R.* £800–£1,000



221 Y

A GEM-SET SERPENT RING BY MAUBOUSSIN, CIRCA 1965, of wraparound design, the snake's head and tail pavé-set with brilliant-cut diamonds, the eyes set with marquise-cut emeralds, the shoulders forming the body and inlaid with carved mother-of-pearl, signed 'Mauboussin Paris', maker's mark, numbered, French assay mark, *total diamond weight approximately 1.10 carats, ring size L.*

£1,200–£1,500



222

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS, set throughout with brilliant-cut diamonds, the cluster surmounts suspending pear-shaped hoops below, each enclosing a cultured pearl drop, *total diamond weight approximately 3.00 carats, length 33mm.* £600–£800



223

A PAIR OF DIAMOND SINGLE STONE EAR STUDS, the princess-cut diamonds in four-claw settings and with threaded post fittings, *total diamond weight approximately 0.90 carat.* £200–£300



224

AN ART DECO CULTURED PEARL AND DIAMOND BROOCH, the curved panel set with graduated old brilliant-cut diamonds, between two cultured pearl 'acorn' terminals, each within a pavé-set diamond cup, mounted in platinum, (composite), *total diamond weight approximately 7.40 carats, length 7cm.* £1,600–£2,000

Provenance: The Property of a Noble family.



225

A SEED PEARL NECKLACE AND STAR BROOCH, CIRCA 1900, set throughout with seed pearls, the necklace with a foliate frontispiece and suspending an openwork pendant / brooch of flowerhead design and centred with an old brilliant-cut diamond, together with a similarly-set star brooch, mounted in gold, necklace length 40cm. £320–£360

226

A LATE 19TH CENTURY OPAL THREE STONE RING, the graduated opal cabochons with old-cut diamond highlights, to a pierced scrollwork gallery, mounted in gold, stamped '18CT', ring size L. £300–£500



227

A SAPPHIRE AND DIAMOND RING, the oval-cut sapphire between trios of brilliant-cut diamonds, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.30 carat, ring size M. £400–£600



228

A 19TH CENTURY GOLD AND RUBY SERPENT RING, the coiled serpent head with engraved scale pattern and bezel set with a pear-shaped ruby, ring size H½. £80–£100



229

A GEM-SET SERPENT NECKLACE, FRENCH, FIRST HALF 19TH CENTURY, the gold chevron-link chain supporting a gem-set slider formed as a coiled serpent with sapphire-set head and rose-cut diamond body and eyes, French assay marks, length 75cm. £2,000–£3,000



THE PROPERTY OF FIELD MARSHAL BIRDWOOD

Sir W. R. Birdwood (1865–1951)

Field Marshal William Riddell Birdwood, 1st Baron Birdwood, was a British Army officer. He saw active service in the Second Boer War on the staff of Lord Kitchener. He saw action again in the First World War as commander of the Australian and New Zealand forces (Anzacs) during the Gallipoli Campaign in 1915, leading the landings on the peninsula and the evacuation later that year before becoming Commander in Chief of the Fifth Army on the Western Front during the closing stages of the war. He was promoted to General in 1917 and toured Australia in 1920 to great acclaim. After the First World War he commanded the northern army in India and was promoted to Field Marshal in 1925. He was raised to the peerage as Baron Birdwood of Anzac and of Totnes in the County of Devon in 1938 in recognition of his wartime service.



230

A DIAMOND CROSS PENDANT, CIRCA 1890, set throughout with old brilliant-cut diamonds, mounted in silver and gold, with case by S. J. Phillips Ltd., total diamond weight approximately 4.10 carats, length 5.5cm. £1,200–£1,500

Provenance: Formerly the Property of Field Marshal Birdwood, thence by family descent.



231

A LATE 19TH CENTURY DIAMOND FEATHER BROOCH, realistically modelled and set throughout with old brilliant-cut diamonds, mounted in silver and gold, (later rhodium plated), case by Goldsmiths & Silversmiths Co. Ltd., total diamond weight approximately 2.00 carats, length 6cm. £800–£1,200

Provenance: Formerly the Property of Field Marshal Birdwood, thence by family descent.



232

A THREE ROW CULTURED PEARL NECKLACE, the three uniform strands of cultured pearls to an early 19th century garnet flowerhead clasp, mounted in gold, necklace length 41cm.

£300–£500

Provenance: Formerly the Property of Field Marshal Birdwood, thence by family descent.



233

TWO TANZANITE PENDANTS, each set with an oval-cut tanzanite, mounted in platinum, one suspended from an 18ct gold curb-link chain, UK hallmarks, *chain length 46cm.* (2) **£100–£150**



234

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.* **£100–£150**

235

A PLATINUM 'DIAMONDS BY THE YARD' NECKLACE BY ELSA PERETTI FOR TIFFANY & CO., the cable-link chain spectacle-set with graduated brilliant-cut diamonds, signed 'PERETTI', stamped 'T&CO.', London hallmark, maker's pouch, *total diamond weight approximately 1.50 carats, length 91.4cm.* **£600–£800**



236

AN EARLY 20TH CENTURY NATURAL PEARL NECKLACE, the single row of graduated pearls, *measuring approximately, 2.80 – 6.10mm*, to a marquise-shaped clasp set with old brilliant and single-cut diamonds, mounted in platinum, *total diamond weight approximately 0.55 carat, length 54cm.* **£600–£800**

According to a verbal report from GCS, the pearls are testing as natural, saltwater origin. Verbal report number 5785-0464.





237

A PAIR OF RUBY AND DIAMOND EAR PENDANTS, of cluster design, set with vari-cut rubies and brilliant-cut diamonds, stamped 'pt950', length 29mm. £1,000–£1,200

238

A GEM-SET CROSS PENDANT, double-sided and set throughout with circular and marquise-cut sapphires, rubies and green gemstones, mounted in 9ct gold, Sheffield hallmark for 2003, length 35mm. £100–£150



239

A DIAMOND RING, the princess-cut diamond, weighing 0.61 carat, between shoulders set with similarly-cut diamonds, mounted in 18ct gold, UK hallmark, remaining total diamond weight approximately 0.50 carat, ring size L. £400–£600

Accompanied by a copy of a report from GSI stating that the principal diamond is E colour, I1 clarity. Report number 2041700220, dated 12 June 2012.



240

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. £3,000–£5,000

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.



241

A RUBY AND DIAMOND BRACELET, set with six marquise-shaped diamonds, each within a surround of calibré-cut rubies, to a pierced strap set throughout with brilliant-cut diamonds, stamped '18K', total diamond weight approximately 6.65 carats, length 15.5cm. £2,600–£3,600



242

A LATE 19TH CENTURY NATURAL PEARL AND DIAMOND BOW BROOCH, set throughout with old brilliant-cut and rose-cut diamonds, suspending a natural pearl drop of silver tint, measuring approximately 8.9 x 14.5mm, mounted in silver and gold, (later brooch fitting, rhodium plated), fitted case, total diamond weight approximately 4.50 carats, length 5cm. **£3,000–£3,600**

According to a report from GCS the pearl is a silver to light silver colour and of natural saltwater origin. Report number 5785-0465, dated 2 December 2024.



243

A PAIR OF DIAMOND CLUSTER EAR STUDS, set throughout with old brilliant-cut diamonds, total diamond weight approximately 2.30 carats, diameter 12mm. **£800–£1,000**



244

A DIAMOND SET CLUSTER RING, the late 19th century marquee-shaped panel pavé-set with old cushion-cut diamonds, mounted in gold, later band, total diamond weight approximately 1.00 carat, ring size P. **£1,000–£1,200**



245

A DIAMOND FIVE STONE RING, set with a graduated row of old brilliant-cut diamonds, total diamond weight approximately 2.85 carats, ring size J – K. **£1,500–£2,000**



246

A LATE 19TH CENTURY DIAMOND CLUSTER RING, the marquee-shaped panel pavé-set with old brilliant-cut diamonds, mounted in silver and gold, total diamond weight 2.30 carats, ring size K – L. **£600–£800**



247

A SAPPHIRE AND DIAMOND RING, the circular-cut sapphire in a marquee-shaped surround set with old brilliant-cut diamonds, stamped '18CT', total diamond weight approximately 1.65 carats, ring size L. **£1,000–£1,500**

248

A LATE 19TH CENTURY DIAMOND SPRAY BROOCH, designed as a clover leaf, set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, (two diamonds deficient), total diamond weight approximately 4.05 carats, length 5.5cm. **£3,000–£3,600**

Provenance: Formerly the property of Sir John Muir 1st Baronet (1828–1903), thence by family descent to Susan Sowerby, wife of Captain John Crosthwaite-Eyre (1915–2000) and to the present vendor.



Sir John Muir, 1st Baronet (1828–1903) was a highly successful Scottish businessman, founding one of the world's largest 19th century companies.

As a young man, he joined James Finlay & Co., cotton mill owners in Glasgow, becoming a junior partner in 1861 and by 1883 the sole partner. Due to the American Civil War, the company had to relocate its main source of cotton, turning to India in 1871 and opening offices in Calcutta and Bombay, where, with his cousin Hugh Brown Muir, they established the firm of Finlay Muir & Co. The company branched into tea plantations, rubber and jute, acquiring plantations in Sri Lanka.



By John Muir's final years, Finlay Muir & Co. had 90,000 employees with approximately 70,000 employed in India. Finlay Muir had tea trading premises in Glasgow until 2007.

John Muir married Margaret Morris Kay in 1860, the eldest daughter of Alexander Kay, then a senior partner of Finlays. They raised ten children, their family home being Deanston House, in Perthshire.

In 1889 Muir was elected Lord Provost of Glasgow and created a baronet by Queen Victoria in October 1892. After his death the baronetcy passed to his eldest son Sir Alexander Kay Muir.

The diamond brooch offered here for sale was a gift from John to his wife. The brooch passed by descent through the Muir family, and by the 1950s, was in the possession of Susan Elizabeth Sowerby, wife of John Crosthwaite Eyre, a Captain in the Royal Engineers, involved with Special Operation forces behind enemy lines during the Second World War.

Painting of Sir John Muir, Lord Provost of Glasgow (1889–1892) by Joseph Henderson, commissioned by Glasgow Corporation in 1893.

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249

A TANZANITE AND DIAMOND PENDANT, the oval-cut tanzanite within a surround of brilliant-cut diamonds, suspended from an 18ct gold curb-link chain, UK hallmarks, *total diamond weight approximately 0.50 carat, pendant length 19mm, chain length 46cm.* **£200–£300**



250

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS, the articulated drops with quatrefoil-shaped links, set with circular-cut sapphires and brilliant-cut diamonds, stamped 'pt950', *length 36mm.* **£800–£1,000**



251

TWO PAIRS OF PLATINUM AND DIAMOND EAR STUDS BY TIFFANY & CO., each vari-set with brilliant-cut diamonds, signed 'T&Co.' and 'PERETTI', London hallmarks, maker's pouches, *total diamond weight approximately 0.35 carat.* **£400–£500**



252

A SAPPHIRE AND DIAMOND BROOCH AND EAR STUDS, the floral spray set with mixed-cut sapphire flowerheads, with diamond highlights to the centre, leaves, stem and ribbon, together with a pair of similarly-set flowerhead cluster studs, *brooch length 6.4cm.* **£1,500–£2,000**

253

A TANZANITE AND DIAMOND CLUSTER PENDANT, the oval-cut tanzanite within a surround of brilliant-cut diamonds, stamped '750', total diamond weight approximately 0.50 carat, length 22mm. **£500-£700**



254

A STAR RUBY DRESS RING, the star ruby cabochon to a pierced scrollwork gallery, ring size O. **£300-£500**

255

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval mixed-cut sapphire claw-set within a surround of brilliant-cut diamonds, stamped '18ct', total diamond weight approximately 1.00 carat, ring size L - M. **£600-£800**



256

A GEM-SET FLOWER BROOCH AND EAR CLIPS, the flowerhead of pear-cut aquamarines and pink tourmalines centred with a rose-cut diamond, the stem with carved emerald leaves, with a pair of similarly-set cluster ear clips, brooch length 6.7cm. **£800-£1,000**



257

AN EARLY 20TH CENTURY ONYX AND DIAMOND BROOCH, the circular plaque with applied decoration of gardening theme, depicting a potted plant with rake and spade, set with rose-cut diamonds and seed pearls, mounted in platinum and gold, *diameter 26mm*. **£80–£100**



258

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*. **£500–£700**



259

A LATE 19TH CENTURY TURQUOISE AND DIAMOND BEETLE BROOCH, realistically modelled, the beetle set throughout with turquoise cabochons and with rose-cut diamond and pink gemstone highlights, mounted in silver and gold, (one turquoise deficient), *length 5cm*. **£600–£800**



260

A DIAMOND EN TREMBLANT FLOWER BROOCH, CIRCA 1890, set throughout with old brilliant, cushion and rose-cut diamonds diamonds, the flowerhead on spring fitting, mounted in silver and gold, *total diamond weight approximately 3.50 carats, length 5.5cm*. **£2,000–£2,600**



261

A LATE 19TH CENTURY DIAMOND FLORAL JEWEL, later adapted to a ring and brooch convertible jewel, the spray set throughout with old brilliant and rose-cut diamonds, with a similarly-set detachable flowerhead with threaded fitting to accommodate an associated ring, (composite), ring stamped 'platinum', total diamond weight approximately 3.80 carats, brooch length 6.2cm, ring size L. £1,500–£2,000

262

A GEM-SET BUTTERFLY BROOCH, CIRCA 1890, the thorax and abdomen set with half-pearls, between rose-cut diamond and mixed-cut ruby and sapphire-set wings, mounted in silver and gold, (pearls untested), width 38.5mm. £400–£600



263

A MID 20TH CENTURY ONYX AND DIAMOND BROOCH, FRENCH, the carved onyx flowerhead with an old brilliant-cut diamond to the centre, the stem with applied insect and inset with further diamonds to the base, French assay mark, maker's mark 'EJ' possibly for Jacquier, total diamond weight approximately 1.15 carats, length 6.5cm. £1,500–£2,000





264

A LATE 19TH CENTURY GOLD CHAIN NECKLACE, the stylised frontispiece with foliate enamel decoration and seed pearl highlights, the central drop below suspended between two tassel drops, on double belcher-link back chain, length 50cm. £500–£700

According to a PMI test on an XRF Analyzer the gold is testing between 13–14ct gold.



265

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. £500–£700



266

THREE ANTIQUE DIAMOND BROOCHES, comprising a foliate and ribbon brooch (adapted), an initial 'P' brooch; and a brooch with applied diamond-set name 'Charlie', within a border of old brilliant-cut diamonds, mounted in silver and gold, lengths 38.5mm, 51mm and 35.5mm. (3)

£300–£400

267

A GOLD FANCY-LINK LONG CHAIN, the faceted belcher-links with baton and roundel detailing, stamped '9ct', length 139cm. £400–£600



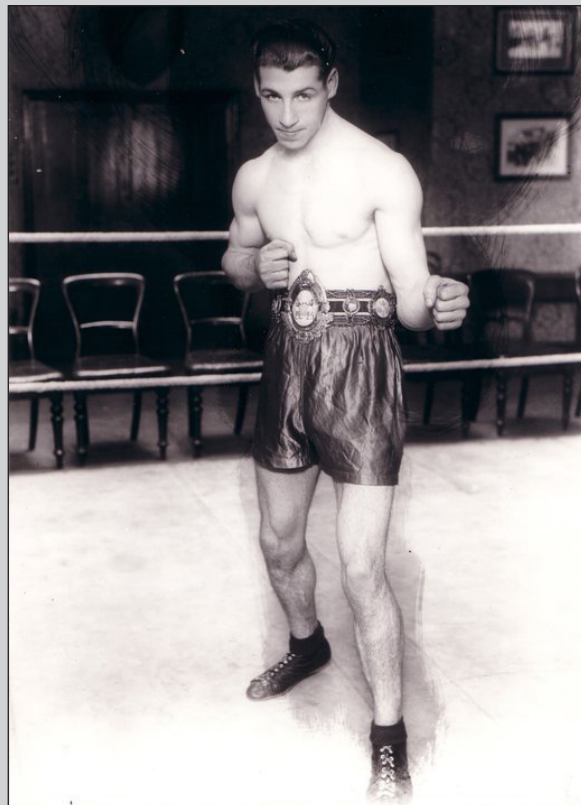


268

FORMERLY THE PROPERTY OF PROFESSIONAL BRITISH BOXING CHAMPION LEN HARVEY:
A LATE 19TH CENTURY HEART AND ARROW BROOCH, the heart-shaped conch shell plaque centred with a single pearl and set within a rose-cut diamond surround, the arrow similarly-set, the reverse inscribed 'To my darling 'Blossom' with much love Len. Jan. 1st 1939', mounted in silver and gold, (pearl untested), length approximately 6cm. £500–£700

Provenance: By family descent.

Len Harvey (1907–1976) was a celebrated British boxer. During his professional career of over two decades he was British middleweight, light-heavyweight, and heavyweight champion. Harvey also starred in the 1936 comedy sports film 'Excuse My Glove'. He married Florence Law in 1928, whom he affectionally referred to as 'Blossom'. Harvey was inducted into the International Boxing Hall of Fame in 2008.





269

A **SAPPHIRE AND DIAMOND PENDANT**, set with an oval sapphire cabochon above an openwork drop of old brilliant and single-cut diamonds, suspending a further sapphire cabochon within, to an 18ct gold cable-link chain, chain with UK hallmark, *total diamond weight approximately 1.80 carats, pendant length 6.6cm, chain length 48cm.*

£1,500–£1,800



270

AN **ART DECO DIAMOND DRESS RING**, set with two old brilliant-cut diamonds in a rectangular plaque surround set with similarly-cut diamonds, stamped 'PLATINUM', *total diamond weight approximately 1.40 carats, ring size N.*

£1,500–£1,800



271

A **DIAMOND DRESS RING**, the tapered band set to the front with three rows of graduated brilliant-cut diamonds, mounted in 18ct gold, London hallmark, *total diamond weight approximately 1.00 carat, ring size J.*

£500–£700

272

A **DIAMOND BRACELET**, the geometric links with central twist details, set throughout with brilliant-cut diamonds, stamped '950', *total diamond weight approximately 2.70 carats, bracelet length 19cm.*

£1,500–£2,000



273

A MID 20TH CENTURY EMERALD AND DIAMOND BROOCH, set with a step-cut emerald with an old brilliant-cut diamond to either side, between scrolls of similarly-cut diamonds, *total diamond weight approximately 2.40 carats, length 45mm.* £1,000–£1,500



274

AN EMERALD AND DIAMOND DRESS RING, CIRCA 1940, the two rectangular mixed-cut emeralds claw-set between onyx shoulders pavé-set with single-cut diamonds, (one diamond deficient), *total diamond weight approximately 0.45 carat, ring size L½.* £800–£1,200



275

A DIAMOND SINGLE STONE RING, the old cushion-cut diamond of light brown tint, weighing 4.67 carats, between stepped shoulders, ring size K½. £5,000–£7,000





276

A TANZANITE AND DIAMOND RING AND PENDANT SUITE, the ring set with a cushion-shaped tanzanite between two triangular-cut diamonds, the pendant en suite and suspended by an unassociated snake-link chain, ring and pendant stamped '750', chain stamped '585', total diamond weight approximately 1.15 carats, ring size N. £1,200–£1,500



277

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval-cut sapphire within a surround of single-cut diamonds, stamped '18CT', total diamond weight approximately 0.45 carat, ring size K. £300–£400



278

A MID 20TH CENTURY DIAMOND CLUSTER RING, the marquise-cut diamond within a surround of tapered baguette and brilliant-cut diamonds, total diamond weight approximately 1.40 carats, ring size L. £500–£700



279

A TANZANITE AND DIAMOND CLUSTER RING, the square-shaped tanzanite within a surround of brilliant-cut diamonds, between baguette-cut diamond shoulders, stamped '18CT', maker's mark for Colombian Emeralds International, total diamond weight approximately 1.15 carats, ring size N. £700–£1,000

280

A CULTURED PEARL NECKLACE, the two rows of uniform cultured pearls to a cluster clasp of undulating design, pavé-set with single-cut diamonds, with square-cut diamonds to the centre, stamped '18KWG', total diamond weight approximately 1.35 carats, length 47cm. £800–£1,200





281

A SAPPHIRE AND DIAMOND NECKLACE, the polished baton-shaped links leading to a vari-cut diamond frontispiece, suspending a pear-shaped sapphire drop, stamped '18K', total diamond weight approximately 0.65 carat, length 40cm. £800–£1,200



282

A FLATTENED ANCHOR-LINK CHAIN NECKLACE, stamped '375', length 65cm. £300–£500



283

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. £2,000–£2,600



284

AN EARLY 20TH CENTURY DIAMOND BROOCH, the knifewire lattice centred with an old brilliant-cut diamond enclosed by a rose-cut diamond border, within a similarly-set wreath surround, mounted in platinum and gold, (later brooch fitting, one diamond deficient), total diamond weight approximately 1.20 carats, diameter 35mm. £600–£800



285

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. £400–£600

286

A CULTURED PEARL AND JADE NECKLACE, FRENCH, the cable-link chain interspersed with cultured pearls and polished jadeite beads, French assay mark, indistinct maker's mark, case by Técla, length 83cm. £500–£700

Provenance: By repute this necklace was purchased by the vendor's mother from Técla





287

AN EARLY 20TH CENTURY DIAMOND NECKLACE, RUSSIAN, the scrolled cartouche of openwork swag design, with foliate detailing and set throughout with old brilliant and rose-cut diamonds, mounted in silver and gold, with brooch fitting verso, Russian assay marks for Moscow 1908-1926, 56 zolotniks, total diamond weight approximately 7.45 carats, pendant length 9.5cm, chain length 51cm. £3,000–£5,000

288

A DIAMOND RING, the brilliant-cut diamond between bifurcated diamond-set shoulders, stamped '0.35' and '750', principal diamond approximately 0.35 carat, ring size L. £500–£700



289

A DIAMOND RING, set with graduated old brilliant-cut diamonds, total diamond weight approximately 1.40 carats, ring size N½. £3,000–£5,000

290

A 19TH CENTURY DIAMOND RING, set with two rows of old brilliant-cut diamonds, between carved scroll shoulders, mounted in silver and gold, stamped '18', total diamond weight approximately 1.75 carats, ring size L – M. £1,400–£1,600





291

A DIAMOND BROOCH, CIRCA 1880, the floral spray set throughout with vari-cut diamonds, mounted in silver and gold, (later brooch fitting), associated case by Goldsmiths & Silversmiths Co. Ltd, total diamond weight approximately 3.00 carats, length 5.5cm. **£800–£1,200**



292

A DIAMOND BROOCH/PENDANT, CIRCA 1880, of stylised quatrefoil design with foliate detailing, set throughout with old brilliant-cut diamonds, mounted in silver and gold, total diamond weight approximately 3.80 carats, length 30mm. **£1,200–£1,500**



293

AN ENAMEL AND DIAMOND SERPENT BRACELET, CIRCA 1860, the snake-link gold chain with bloomed finish and leading to a blue guilloché enamel serpent head clasp, with graduated old brilliant-cut diamond decoration and ruby cabochon eyes, fitted case, total diamond weight approximately 2.50 carats, length 22.5cm. **£3,000–£5,000**



294

A LATE 19TH CENTURY CRESCENT AND SERPENT BROOCH, GIVEN BY CAPTAIN HENRY PEEL RITCHIE VC, the crescent set throughout with old brilliant-cut diamonds, the applied serpent set with circular-cut demantoid garnets and with an old brilliant-cut diamond eye, the tongue modelled as blister pearl, mounted in silver and gold, fitted cased by S. Lanyon, Portsmouth, total diamond weight approximately 1.85 carats, length 6cm. £3,000–£4,000

Provenance: Formerly the Property of Captain Henry Peel Ritchie VC.

This brooch was a gift from Henry Peel Ritchie to his wife Christiana, purchased from S. Lanyon Jewellers, 4 Ordnance Row, the Hard, Portsmouth. Ritchie's naval career started at aged 14, and he quickly rose through the navy due to his keen intelligence and impressive strength. At aged 20 he was promoted to lieutenant and served the next 15 years as a junior staff officer at Sheerness Gunnery School. Whilst stationed at Sheerness, Ritchie met Christiana 'Chrissie' Jardine, only daughter of a wine merchant. The couple married in Edinburgh on 31 March 1902.

HMS Goliath, the pre-dreadnought battleship, was transferred to the Portsmouth Division of the New Home fleet on 15 March 1907. Based at Portsmouth, she underwent a machinery overhaul there from August 1907–February 1908. Upon completion of her refit, HMS Goliath was commissioned on 4 February 1908 for Mediterranean Fleet service.

Whilst stationed on shore, Ritchie may well have purchased this brooch for his wife in Portsmouth, the brooch being retailed by the well known Portsmouth naval jewellers, S. Lanyon.

Ritchie's shore service ended in March 1911, when he was posted as senior Lieutenant on HMS Goliath. Promoted to Commander later that year, he managed the ship's gunnery exercises and procedures whilst Goliath was part of the Channel Fleet stationed in British waters.

Commander Ritchie's war service was to prove exceptional. He was awarded the first Royal Navy Senior Services Victoria Cross of the Great War for his gallant command of H.M.S. Goliath's steam pinnace at Dar-es-Salaam, the capital of Germany's East African empire (now part of Tanzania) on 28 November 1914. Details of the events were reported as follows: 'When the pinnace came under a withering fire, Commander Ritchie took over the wheel from his wounded coxswain and steered for the harbour's entrance, but it took twenty minutes to get clear, in which period he was wounded eight times - on the forehead, in the left hand, twice in the left arm, in his right arm and hip and, finally, by two bullets through his right leg'.

Commander Ritchie was presented his Victoria Cross by King George V at Buckingham Palace in April 1915. Ritchie retired in 1917, deemed unfit for further service as a legacy of the wounds he had received, returning to his home city of Edinburgh. He was promoted Captain on the Retired List in January 1924. He lived at Craig Royston House in Edinburgh until his death on 9 December 1958, aged 83.

Noonans Mayfair were privileged to sell Captain Ritchie's VC and medal group, part of the Collection of the Late Jason Pilalas, lot 140, on 23 July 2024 for £240,000.



Captain Henry Peel Ritchie and his wife Christiana, circa 1918.
Images reproduced by kind permission of the vendor.



295

A RUBY AND DIAMOND COMBINATION BROOCH RETAILED BY GARRARD & CO., CIRCA 1957, the two sprays formed of polished wires and each set with a circular ruby cabochon, with circular-cut ruby and brilliant-cut diamond highlights, mounted in 18ct gold, detachable, London import marks, sponsor's marks, length 7.2cm. **£700–£900**

296

A RUBY AND DIAMOND NECKLACE / CLIP COMBINATION JEWEL BY CROPP & FARR, 1963, the front formed as a series of staggered spokes scattered with circular-cut rubies and brilliant-cut diamonds leading to a detachable frontispiece of foliate design and similarly-set throughout, to a snake-link chain, mounted in 18ct gold, maker's mark, London hallmark, fitted case by Garrard & Co., total diamond weight approximately 2.15 carats, clip length 40mm, necklace length 39.5cm. **£1,500–£2,000**





297

A MID 20TH CENTURY RUBY AND DIAMOND BROOCH, designed as a stylised scroll, set throughout with brilliant, single and marquise-cut diamonds, with circular-cut ruby highlights, total diamond weight approximately 3.60 carats, length 5.5cm. £1,500–£2,000

298

A RUBY AND DIAMOND SPRAY BROOCH, CIRCA 1950, the baguette-cut diamond stem issuing a bouquet of pear-shaped rubies with brilliant-cut diamond highlights, one leaf set with further brilliant-cut diamonds, the other of openwork design and set with graduated baguette-cut diamonds, unsigned, fitted case by Garrard & Co. Ltd., total diamond weight very approximately 4.50 carats, length 6.3cm. £4,000–£6,000

According to a verbal report from GCS, a selection of the rubies were tested and found to be of Burma (Mogok) origin with no indications of heating. Verbal report number 5785-1417.





299

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, the sapphire and diamond cluster surmounts diagonally set above two fixed drops, slightly curved, and set with brilliant and step-cut diamonds, stamped '18K', total diamond weight approximately 2.50 carats, length 32mm. **£800–£1,200**



300

A SAPPHIRE AND DIAMOND CLUSTER RING, the oval-cut sapphire within a surround of tapered baguette and brilliant-cut diamonds, stamped '14K 585', total diamond weight approximately 1.50 carats, ring size N. **£1,000–£1,500**



301

A SYNTHETIC SAPPHIRE AND DIAMOND CLUSTER RING, the cushion-shaped synthetic sapphire within a border of single-cut diamonds, between diamond-set shoulders, total diamond weight approximately 0.60 carat, ring size O – P. **£300–£400**



302

A SAPPHIRE AND DIAMOND CLUSTER DRESS RING, of bombé design, set throughout with brilliant, single and rose-cut diamonds, with a row of baguette-cut sapphires, ring size I – J. **£800–£1,000**



303

A DIAMOND NOVELTY BROOCH, the stylised terrier pavé-set with brilliant-cut diamonds with a circular-cut sapphire eye, reeded collar and heart-shaped tag, stamped '18K', numbered 'EG1984', total diamond weight approximately 0.50 carat, length 25mm. **£240–£300**



304

A **SAPPHIRE AND DIAMOND BROOCH**, CIRCA 1960, designed as a flower, set with brilliant-cut diamonds to the centre and circular-cut sapphires to the petals, the stems set with step-cut diamonds, fitted case by Garrard & Co., total diamond weight approximately 2.55 carats, length 45mm. £3,000–£5,000



305

A **SAPPHIRE AND DIAMOND RING**, the oval-cut sapphire with a brilliant-cut diamond to either side, mounted in 18ct gold, UK hallmark, total diamond weight approximately 0.70 carat, sapphire 2.95 carats, ring size P. £1,500–£2,000

306

A **SAPPHIRE AND DIAMOND BANGLE**, the hinged bangle set to the front with marquise-cut sapphires and step-cut diamonds, stamped '750', total diamond weight approximately 1.90 carats, inner dimensions 6 x 4.5cm. £800–£1,200





307

AN EARLY 20TH CENTURY DIAMOND PENDANT, set throughout with rose-cut diamonds, the bow surmount suspending a central old brilliant-cut diamond within a laurel wreath surround and with pearl drop below, to a later 18ct white gold chain, mounted in platinum and gold, (pearl untested), *old-cut diamond weight approximately 0.35 carat, pendant length 35mm.*

£300–£500



308

A DIAMOND KNOT BROOCH, CIRCA 1960, the entwined ribbon set with graduated brilliant and single-cut diamonds, with brilliant, marquise and pear-cut diamond accents, *total diamond weight approximately 2.60 carats, length 50mm.*

£800–£1,200



309

AN AQUAMARINE AND DIAMOND BROOCH, the cut cornered step-cut aquamarine within a surround of brilliant-cut diamonds, *length 25mm.*

£1,500–£2,000

310

A DIAMOND LINE BRACELET, set with a graduated row of brilliant-cut diamonds, *total diamond weight approximately 6.50 carats, length 17.3cm.*

£2,400–£3,000



311

A MID 20TH CENTURY DIAMOND DRESS RING, set with a brilliant-cut diamond within a radiating surround of baguette-cut diamonds, between scrolled shoulders set with further brilliant-cut diamonds, to a reeded shank, principal diamond approximately 1.30 carats, ring size P. £1,500–£2,000



312

A DIAMOND ETERNITY RING, alternately set with marquise-cut diamonds and brilliant-cut diamonds of brownish-pink tint, (diamonds untested for natural colour), signed 'Poeta', total diamond weight approximately 1.95 carats, ring size K. £800–£1,200



313

A DIAMOND RING, set with a brilliant-cut diamond, weighing 1.56 carats, with a similarly-cut diamond to either side, between bifurcated shoulders, signed 'HOF' for 'Hearts on Fire', retailer's signature 'Cerrone', stamped '750', remaining total diamond weight approximately 1.00 carat, ring size L – M. £4,000–£6,000

Accompanied by a report from HRD stating that the diamond weighing 1.56 carats is G colour, VVS2 clarity. Report number 20030489802, dated 17 October 2003.

Accompanied by a report from Argyle Diamonds stating that the diamond weighing 1.56 carats is G colour, VVS2 clarity. Report number 286126, dated 14 June 2010.

Accompanied by a diamond dossier from GIA stating that the diamond weighing 0.49 carat (one of the side stones) is F colour, VS1 clarity. Report number 2121182500, dated 3 June 2010.





314

A 19TH CENTURY GOLD AND DIAMOND CAT BROOCH, the realistically modelled cat's mask with engraved textured fur and old brilliant-cut diamond eyes, total diamond weight approximately 0.50 carat, width 27mm. **£1,800–£2,600**



315

A 19TH CENTURY AMETHYST BROOCH, the oval mixed-cut amethyst in a closed foil back setting, to a bicolour gold mount with scrollwork decoration and textured ground, length 48cm. **£500–£700**



316 Y

A 19TH CENTURY ENAMEL AND HARDSTONE BROOCH/PENDANT, FRENCH, the oval blue hardstone plaque with an applied foliate spray of coral and vari-colour hardstones, with green enamel decoration and pearls to the cardinal points, mounted in gold, (pearls untested), French assay mark, length 6cm. **£200–£300**

317

AN ANTIQUE FANCY-LINK CHAIN, with swivel hook and T-bar terminals, stamped '9CT' throughout, length 36cm. **£300–£500**



318

A MID 19TH CENTURY GOLD BANGLE, the two demi-lune motifs engraved with foliate decoration, spaced by a series of mixed-cut rubies and half pearls, with applied fleur-de-lys motifs to either side, (pearls untested), *inner diameter 5.4cm. £1,400–£1,800*



319

A MID 19TH CENTURY ENAMEL AND DIAMOND BANGLE, the bloomed gold bangle applied with three blue guilloché enameled domes, each centred with an old brilliant-cut diamond within a star setting, with ropetwist detailing, *inner diameter 5.5cm. £3,000–£4,000*

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

320

A MID 19TH CENTURY BLOOMED GOLD LOCKET BANGLE, the circular compartment decorated with ropetwist wire detail and anthemion motifs, centred with a ruby and half pearl quatrefoil, glazed within, associated case by Hamilton & Co., *inner diameter 57mm. £1,400–£1,800*





321

A PAIR OF DIAMOND EAR PENDANTS, the articulated surmounts each above a circular drop, set throughout with old-brilliant and rose-cut diamonds, total diamond weight approximately 2.00 carats, length 35mm. £800–£1,200



322

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. £500–£700



323

A 9CT GOLD AND CULTURED PEARL BROOCH BY CROPP & FARR, 1991, the pierced brooch of flowerhead design and set throughout with graduated cultured pearls, stamped 'C&F', London hallmark, diameter 35mm. £150–£200



324

AN EARLY 20TH CENTURY OPAL AND DIAMOND BROOCH, set throughout with old brilliant and old single-cut diamonds, the central flowerhead within a surround of heart-shaped opal cabochons, mounted in silver and gold, total diamond weight approximately 1.00 carat, diameter 30mm. £300–£500



325

A MID 19TH CENTURY RENAISSANCE REVIVAL ENAMEL, PEARL AND DIAMOND PENDANT, the pierced pendant of scrolled foliate design, with blue, black and white enamel decoration throughout and set with pearls, old cushion and rose-cut diamonds in closed back settings, the whole suspended by a similarly-set enamel bale and with pearl drop below, mounted in gold, (pearls untested), *length 8cm.* **£2,000–£3,000**

326

A LATE 19TH CENTURY AMETHYST AND DIAMOND BROOCH/PENDANT, of scrolling foliate design, set throughout with old brilliant, cushion and oval-cut diamonds and centred with a square-cut amethyst, mounted in silver and gold, *total diamond weight approximately 1.25 carats, length 30mm.* **£800–£1,200**





327

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. **£800–£1,200**



328

A SAPPHIRE AND DIAMOND DRESS RING, the hexagonal cluster set with a star of brilliant-cut diamonds with circular-cut sapphires between, stamped '18CT', total diamond weight approximately 2.10 carats, ring size L. **£800–£1,200**



329

AN EMERALD AND DIAMOND CLUSTER RING, the flowerhead of brilliant-cut diamonds within a surround of circular-cut emeralds and further brilliant-cut diamonds, to a reeded hoop, total diamond weight approximately 2.50 carats, rings size L. **£1,500–£2,000**



330

AN EMERALD AND DIAMOND CLUSTER PENDANT, of target design, set throughout with circular-cut emeralds and brilliant-cut diamonds, *total diamond weight approximately 0.75 carat, diameter 20mm.* £200–£300

331

A MID 20TH CENTURY DIAMOND BROOCH, the scrolled spray set throughout with brilliant and single-cut diamonds, reverse stamped '585', *total diamond weight approximately 3.00 carats, length 5cm.* £1,000–£1,500



332

A DIAMOND SPRAY BROOCH, CIRCA 1950, set with old brilliant and rose-cut diamonds, with polished wire and ropetwist detailing, *total diamond weight approximately 0.50 carat, length 28mm.* £200–£300



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



333

A RUBY AND DIAMOND CLUSTER RING, set throughout with circular-cut rubies and brilliant-cut diamonds, stamped '18CT', *total diamond weight approximately 2.65 carats, ring size I–J.* £1,000–£1,500

334

A RUBY AND DIAMOND DRESS RING, CIRCA 1950, designed as two foliate swirls set with marquise and baguette-cut diamonds, with later added central cluster set with circular-cut rubies, (composite), stamped '950', *total diamond weight approximately 1.50 carats, ring size O.* £800–£1,200





Actual size

335

AN ART NOUVEAU ENAMEL PEACOCK BROOCH BY LUCIEN GAUTRAIT, FRENCH, CIRCA 1900, realistically modelled, the peacock with green and blue plique-à-jour enamel plumage and whiplash motif decoration, mounted in gold, signed 'L.GAUTRAIT', French guarantee mark, length approximately 25mm. £600–£800

Lucien Gautrait was an early 20th century Parisian jeweller noted for his fine and original designs. Despite little being known of his personal or professional life, Gautrait is considered an important Art Nouveau designer. He is particularly celebrated for his sculptural female faces, skilled enamel work and peacock motifs, an example of which is included in the collections at the Victoria and Albert Museum, London.

Literature:

Becker. V: 'Art Nouveau Jewellery', pub. Thames & Hudson Ltd., 1985.



336

A DIAMOND STICK PIN BY LACLOCHE FRÈRES, CIRCA 1910, the circular latticework terminal set with rose-cut diamonds, against a black enamel ground, mounted in platinum and gold, signed 'Lacloche Frères', French assay mark, maker's mark, maker's case, terminal diameter 13mm. £300–£400

337

A LATE 19TH CENTURY ROCK CRYSTAL AND GEM-SET INSECT BROOCH, the oval concave rock crystal panel applied with a gem-set insect, with sapphire-set abdomen and thorax, rose-cut diamond-set wings and head, and emerald eyes, mounted in silver and gold, the whole suspended from a sapphire-set gold bar, length 45mm. £2,000–£3,000

Provenance: The Property of a Noble family.



338

AN EARLY 20TH CENTURY PEARL AND DIAMOND BAR BROOCH, FRENCH, the knifewire set with pearls and old brilliant-cut diamonds, mounted in gold, (pearls untested), French assay mark, engraved 'Lacloche Frères', length 53mm. £300–£500

339

A SRI LANKAN SUGARLOAF SAPPHIRE AND DIAMOND RING, CIRCA 1920, the sugar loaf sapphire cabochon within a finely pierced surround of single-cut diamonds, the foliate shoulders and gallery similarly-set with single and old brilliant-cut diamonds, mounted in platinum, later band, (one diamond deficient), sapphire weight approximately 6.00 carats, ring size L. £2,200–£3,000

Provenance: According to a report from GCS, the sapphire is testing as Sri Lankan origin, with no indications of treatment. Report number 5785-1332, dated 21 February 2025.





340

AN ART DECO SAPPHIRE AND DIAMOND DOUBLE CLIP BROOCH, of scroll and foliate design design, set throughout with calibr  and circular-cut sapphires and graduated brilliant and single-cut diamonds, mounted in platinum, *total diamond weight approximately 3.90 carats, length 7.1cm.* **£2,600–£3,000**



341

AN ART DECO DIAMOND DOUBLE CLIP BROOCH, of openwork geometric design, set throughout with old brilliant, single and baguette-cut diamonds, mounted in platinum, *total diamond weight approximately 5.50 carats, length 6.4cm.* **£2,000–£3,000**



342

AN ART DECO EMERALD AND DIAMOND BROOCH, the pierced panel set throughout with old brilliant-cut and single-cut diamonds and centred with a mixed-cut emerald, with palmette detailing, mounted in platinum, *total diamond weight approximately 3.00 carats, length 5.5cm.* **£1,200–£1,500**

343

AN ART DECO DIAMOND BROOCH, CIRCA 1930, set with a marquise-shaped diamond, weighing 2.88 carats, within an openwork surround of geometric design set throughout with old brilliant and cushion-shaped diamonds, mounted in platinum, fitted case, remaining total diamond weight approximately 16.90 carats, length 7cm. **£8,000–£12,000**





344

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BROOCH, the sculptural bow above a tiered panel suspending two graduated diamond drops, set throughout with old brilliant and transitional-cut diamonds and with calibr -cut sapphire highlights, mounted in platinum, (later brooch fitting), cased, *total diamond weight approximately 2.10 carats, length 5.3cm.*

£1,600–£2,000



345

A PAIR OF ART DECO SAPPHIRE AND DIAMOND CUFFLINKS, FRENCH, CIRCA 1930, ATTRIBUTED TO CARTIER, double-sided, the square panels set with four calibr -cut sapphires with diamond accents, within bevelled borders, chain connectors, French assay mark, indistinct maker's mark, numbered '20136', cased by Cartier, *panel length 10.5mm.*

£2,000–£3,000

Provenance: The Property of a Noble family.

346

A SRI LANKAN COLOUR-CHANGE SAPPHIRE AND DIAMOND RING, the oval-cut blue-purple colour-change sapphire, weighing 31.41 carats, claw-set within a surround of brilliant and marquise-cut diamonds, stamped 'pt900', total diamond weight 1.17 carats, ring size L. £15,000–£18,000

According to a Report from GCS the oval-cut colour-change sapphire is of Sri Lankan origin, with no indications of heating. Report number 5785-0917, dated 15 January 2025.





347

A MID 19TH CENTURY DIAMOND LOCKET, the graduated row of old cushion-cut diamonds within an applied surround inset with similarly-cut diamonds, with black enamel decoration throughout, mounted in gold, bloomed finish, *total diamond weight approximately 2.70 carats, length 6cm.* £2,400–£3,000



348

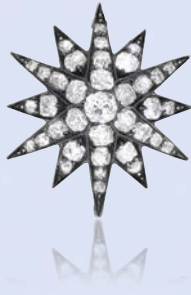
A LATE 19TH CENTURY ENAMEL AND DIAMOND STAR JEWEL, centred with a brilliant-cut diamond, the rays pavé-set with graduated old brilliant and rose-cut diamonds within a blue enamel border, mounted in silver and gold, *total diamond weight approximately 1.00 carat, length 24mm.* £300–£500

349

A MID 19TH CENTURY GOLD BANGLE, the front with applied strap detail, between reeded and granulated borders, with ropetwist detailing throughout, fitted case by 'R & S Garrard & Co.', *inner diameter 5.5cm.* £1,500–£2,000

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





350

A LATE 19TH CENTURY DIAMOND STAR BROOCH, the twelve rayed star set throughout with graduated old brilliant and rose-cut diamonds, mounted in silver and gold, *total diamond weight approximately 2.00 carats, length 28mm.* £1,000–£1,500

351

A LATE 19TH CENTURY DIAMOND CRESCENT BROOCH, set throughout with graduated old brilliant, cushion and rose-cut diamonds, mounted in silver and gold, *principal diamond weight 2.23 carats, remaining total diamond weight approximately 8.00 carats, diameter 49mm.* £6,000–£8,000

Provenance: The Property of a Noble family.





352

A VARI-COLOUR SAPPHIRE RING AND PENDANT, channel-set with vari-colour square-cut sapphires between brilliant-cut diamonds, the pendant en suite, suspended from an unassociated snake-link chain, ring and pendant stamped '14K', chain stamped '925', total diamond weight approximately 0.35 carat, ring size L. £300–£500



353

A GEM-SET PENDANT, FRENCH, CIRCA 1950, the openwork circular pendant formed as a peacock, the feathers set with circular-cut rubies, sapphires, emeralds and diamonds, French assay mark, length including bale 47mm. £400–£600



354

A PAIR OF VARI-COLOUR SAPPHIRE EARRINGS, each set with a channel of of vari-colour sapphires between brilliant-cut diamond borders, stamped '14K', length 17mm. £200–£300



355

A VARI-COLOUR SAPPHIRE AND DIAMOND ETERNITY RING, the step-cut vari-colour sapphires within a border of brilliant-cut diamonds, the gallery with pierced heart motif decoration throughout, stamped 'Au750', total diamond weight approximately 0.65 carat, ring size P. £600–£800

356

A VARI-COLOUR SAPPHIRE LINE BRACELET, the articulated bracelet set throughout with square-cut vari-colour sapphires, stamped '14K', length approximately 18.5cm. £400–£500



357

A COLLECTION OF ANTIQUE JEWELLERY, comprising two late 19th century brooches, an early 20th century bar brooch set with old brilliant and rose-cut diamonds, mounted in platinum and gold, a George V gold sovereign, 1912, an Edward VII gold half sovereign, 1906, a silver sovereign holder and another base metal example, *various dimensions*. (7) £700–£900

358

A COLLECTION OF JEWELLERY, to include pendants, chains, rings, some gem-set, (two rings broken), assorted marks, *various lengths and ring sizes*. (Quantity) £700–£1,000

359

A SILVER AND ENAMEL BROOCH BY CHARLES HORNER, 1910, the blue-green enamel panel within a plaited wirework hoop, (later pin), Chester hallmark; together with a Swedish pewter brooch by Rune Tennesmed, a circular foliate brooch, stamped STERLING; a silver mounted blue stained chalcedony brooch, a Polish silver mounted amber brooch, Polish assay mark for Bydgoszcz, and a further floral brooch, *first brooch diameter 38mm*. (6) £170–£200

360

A SMALL COLLECTION OF ANTIQUE AND LATER JEWELLERY, including two 19th century shell cameos, mounted in gold, together with three gold and gem-set brooches and a pair of rhodolite and seed pearl ear pendants, *first length 5cm*. (6) £500–£700

361

A SMALL COLLECTION OF 19TH CENTURY 'BOHEMIAN GARNET' JEWELLERY, of cluster design, comprising three bangles, two brooches, and a pair of star and crescent ear clips, (four stones deficient), *various lengths*. (6) £170–£200

362

FOUR BROOCHES, to include a late 19th century ruby crescent brooch, a 9ct gold horse brooch, a 9ct gold cultured pearl and blue zircon spray brooch by Deakin and Francis, and a Scottish pendant/brooch set with circular-cut amethysts and citrines, with thistle decoration, *first length 45mm*. £500–£700

363

A SMALL COLLECTION OF EARLY 19TH CENTURY JEWELLERY, comprising three pinchbeck jewels, a quizzing glass with gilt repoussé mount, a three-page book locket, a long chain with tiger's eye clasp and a gold mounted hairwork pendant. (4) £150-£200

364

A COLLECTION OF GEM-SET RINGS, variously set with garnet, sapphire, peridot, amethyst, rock crystal and smoky quartz, together with two shell cameo rings, assorted marks, *various sizes*. (Quantity) £500-£700

365

A COLLECTION OF ANTIQUE JEWELLERY, including an amethyst and seed pearl pendant, a bloodstone signet ring, a silver mounted agate and amethyst bracelet, a cased set of collar studs, and further gem set rings. (Quantity) £300-£500

366

A COLLECTION OF JEWELLERY, comprising a cased pair of collar studs, a set of three gold collar studs, two bow brooches, a nephrite jade bangle, a labradorite insect brooch and a George V 1913 half sovereign. (Quantity) £500-£700

367

A COLLECTION OF RINGS, comprising a diamond five stone ring, Chester 1897, two diamond rings, an amethyst and diamond ring, an aquamarine and diamond cluster ring and a pink sapphire and diamond ring, four with UK hallmarks for 18ct gold, *total diamond weight approximately 1.15 carats, various sizes*. (6) £700-£900

368 Y

A SMALL COLLECTION OF JEWELLERY, comprising three gem-set brooches, including a 9ct gold citrine and seed pearl brooch, a chrysoprase bar brooch and a diamond and ruby-set portrait miniature brooch, the portrait painted on ivory, together with a fancy-link chain and a graduated *Corallium Rubrum* bead necklace, *various dimensions*. £400-£600

Ivory Submission Reference: VQSRSVNY

369 Y

A COLLECTION OF CORAL JEWELLERY, all set throughout with polished *Corallium Rubrum* beads or cabochons, one bracelet stamped '750', the other '375', various lengths. (5) £300-£500

370 Y

FIVE GEM-SET DRESS RINGS, including a mid 20th century turquoise and diamond bombé ring, an 18ct gold knot ring, a crossover cultured mabé pearl ring, a large tumble polished pink tourmaline ring and a rose quartz cabochon ring, (turquoise untested), various sizes. £550-£600

371 Y

A QUANTITY OF COSTUME JEWELLERY, including a silver and sapphire whorl brooch, together with a small selection of silver jewellery, a coral bead necklace and a pear-shaped enamel fob watch, various lengths. (Quantity). £200-£400

372

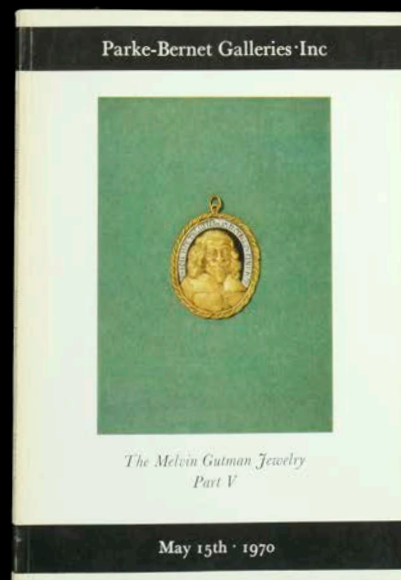
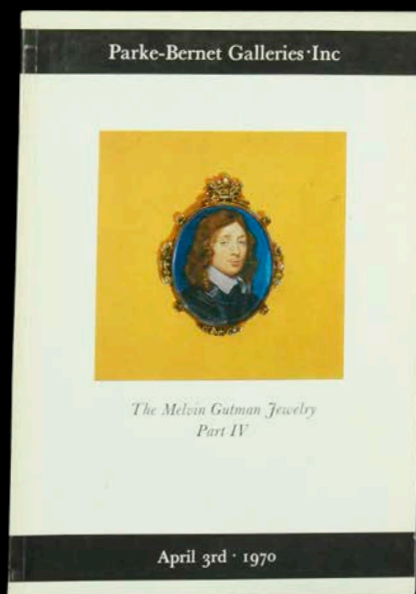
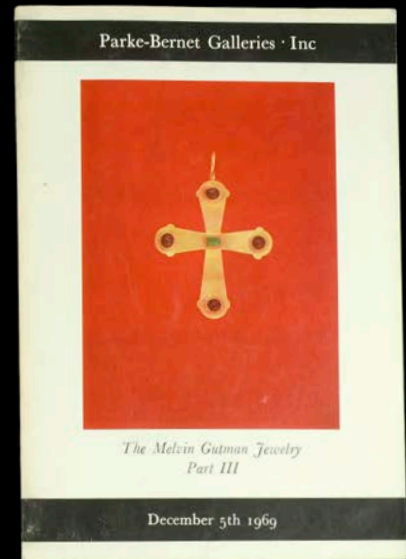
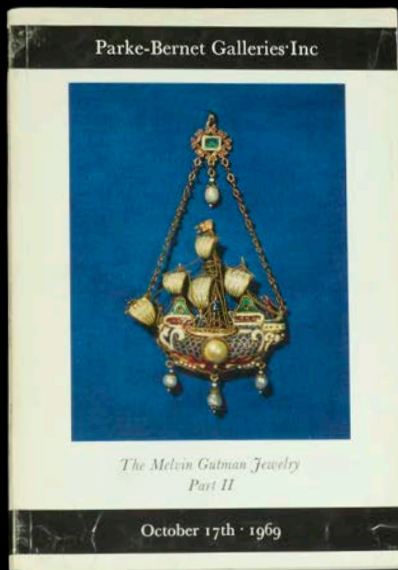
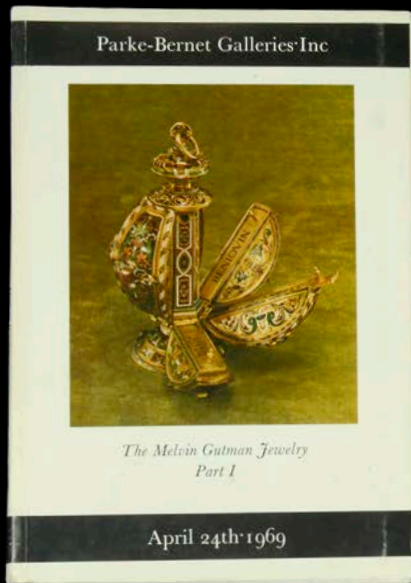
A SMALL COLLECTION OF JEWELLERY, comprising four 19th century brooches, a 9ct gold cased lady's wristwatch, a shell cameo brooch and a gilt metal locket. (7) £200-£260

373

A COLLECTION OF ANTIQUE JEWELLERY, comprising two hinged bangles, one set with turquoise cabochons, two garnet pendants, an amethyst and half pearl cluster ring, a citrine ring, and a silver fob watch, (pearls untested), various sizes. (7) £300-£500

374

THREE ANTIQUE GOLD BRACELETS, comprising a graduated curb-link bracelet set to the front with circular-cut sapphires and seed pearls, a hinged bangle with ropetwist and beadwork decoration, and a gate-link bracelet with textured finish, all stamped '9C', various lengths. (3) £400-£600



375

FIVE AUCTION CATALOGUES: THE MELVIN GUTMAN JEWELRY SOLD BY PARKE-BERNET GALLERIES INC, NEW YORK

- Part I - 24 April 1969
- Part II - 17 October 1969
- Part III - 5 December 1969
- Part IV - 3 April 1970
- Part V - 15 May 1970

£200–£300

The Melvin Gutman Collection was 'believed to be the largest collection of antique jewelry ever formed by a single individual. Its strength lies in the range of splendid jewels dating from the Renaissance, a period when European jewelers combined technique, design and fantasy to create miniature works of art that have never been rivalled.'

Gutman gave up a career as a stockbroker during the Depression and subsequently became a dealer in antique jewellery, eventually becoming a widely respected authority on antique jewellery. Whilst dealing, he retained many of the best pieces he came across for his own collection, although he was always generous in loaning these to exhibitions.

SILVER & OBJECTS OF VERTU

LOT
No 404





376

TWO SLIM 9CT GOLD VESTA CASES, comprising an engine-turned example and a polished example with Greek key border, both hallmarked, suspension loops to the side, lengths 5.2cm and 5cm.

£800-£1,000



377

TWO 9CT GOLD VESTA CASES, both with engine-turned decoration, the first with presentation inscription to the front, hallmarked, lengths 4.5cm and 3.9cm. £600-£800



378

THREE 9CT GOLD VESTA CASES, all of plain polished form, hallmarked, maker's marks, suspension loops to the side, lengths 3.9cm, 4.15cm and 4.5cm.

£1,000-£1,200



379

AN 18CT GOLD PLAIN VESTA CASE BY GOLDSMITHS & SILVERSMITHS CO. LTD., with inset steel strike, ring suspension loop, hallmarked for London 1908, length approximately 46mm (excluding suspensory loop). £1,200-£1,400



380

TWO 9CT GOLD VESTA CASES, one plain and the other with stag's head crest, hallmarked, suspension loops to the side, lengths 4.5cm and 4.8cm. £1,000-£1,200



381

TWO 9CT GOLD FOLIATE ENGRAVED VESTA CASES, both with blank escutcheon detail to the front, and hallmarked to lip, suspension loops to the side, lengths 45mm and 41mm. £500-£700



382

A 9CT GOLD COMBINED VESTA AND SOVEREIGN CASE, of rounded polished form, hallmarked for Chester 1902, with suspensory loop, length 65mm. **£500-£700**



383

TWO 9CT GOLD DOUBLE SOVEREIGN HOLDERS, both of rounded polished hinged form, with engraved initials/monogram, hallmarked, with suspensory loops, both lengths 57mm. **£1,000-£1,200**



384

A 9CT GOLD CHEROOT HOLDER, of plain polished hinged form, hallmarked for Birmingham 1915, maker's mark 'C&C', with suspensory loop, length 81mm. **£500-£700**

385

TWO 9CT ROSE GOLD SOVEREIGN CASES, one double, one single, both of plain rounded hinged form, hallmarked for Chester 1905 and Birmingham 1907 respectively, with suspensory loops, first diameter 31mm, second length 57.5mm. £600-£800



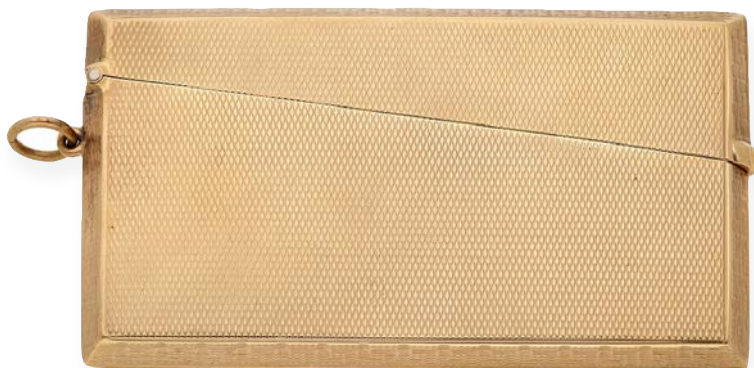
386

A VICTORIAN 18CT GOLD AND ENAMELLED PILL BOX, bearing Italian armorial with insignia of The Sacred Military Constantinian Order of Saint George and the Pontifical Equestrian Order of St. Gregory the Great, the reverse with monogram 'A', entwined with two 'LL's, both beneath a Count's coronet, probably by William Henry Wall, London 1870, length approximately 45mm. £1,200-£1,500

Provenance: Bearing the arms of the Counts Antonelli.

The depiction of the arms of Antonelli are taken from Rietstap's *Armorial General*, and would infer that the family were of Roman origin, either resident in Rome or had some established connection to the city. Alternately, Crollanza in his *Dizionario Storico – Blasonico Delle Famiglie Noblie E Notabili Italiane Estinte E Fiorenti – Volume III, page 446* states that the family who bore these arms also were associated with towns or communes of Gubbio (Umbria), Pergola (Marche) and Senigallia (Marche) all at one time were in the Papal States therefore under the direct rule/control of the Pope in Rome until 1870.

Our thanks to BEACON GENEALOGICAL AND HERALDIC RESEARCH for assistance in researching this lot.



387

A 9CT GOLD VISITING CARD CASE, with engine-turned decoration, hallmarked for Birmingham 1929, maker's mark 'B&S', length 8.5cm. £800-£1,000



388

A 'MUST DE CARTIER' CIGAR CUTTER BY CARTIER, circular stainless steel with tricolour reeded detail, signed, maker's mark, numbered, cased, diameter 45mm. **£100-£150**

389

A 9CT GOLD CIGAR CUTTER BY RAMSDEN & ROED, 1962, the hexagonal-shaped cutter with engine-turn finish, steel core and blade, maker's mark 'R&R', London hallmark, length approximately 38mm. **£200-£300**



390

A SMALL SELECTION OF GENTLEMAN'S ACCESSORIES, including a 9ct gold vesta case for a matchbook and a 9ct gold foliate engraved sovereign case, both hallmarked, together with two propelling pencil fobs, one stamped '9ct', various dimensions. (4) **£800-£1,000**



391

A TRIPLE PROPELLING PENCIL BY SAMPSON MORDAN & CO., the plain barrel supporting three coloured retractable pencils with enamelled sliding buttons - black, blue and red, signed 'S. Mordan & Co.', to plain suspensory loop, length approximately 9.3cm. £300-£500

392

A COLLECTION OF CIGAR SMOKING ACCESSORIES, comprising an 18ct gold mounted cigar cutter, inscribed, a 9ct gold plain cigar piercer by Sampson Mordan & Co., and three further 9ct gold cigar piercers, various dimensions. (5) £500-£700



393

TWO 9CT GOLD PENCILS AND THREE PEN KNIVES, comprising a Sampson Mordan & Co. reeded retractable pencil, another engine-turned example and three 9ct gold mounted pen knives, hallmarked, various dimensions. (5) £800-£1,200



394

A COLLECTION OF SWIVEL FOB SEALS, comprising six antique examples set with bloodstone and carnelian, together with a later example set with onyx and tiger's eye, the majority mounted in 9ct gold, UK hallmarks, *various dimensions*. (7) £400-£600



395

A COLLECTION OF ANTIQUE FOB SEALS, including three fluted hardstone examples, with various crest and monogram engravings, gold plated, *various dimensions*. £200-£300



396

A COLLECTION OF ANTIQUE SEAL FOBs, including gold and gem-set examples, and gilt metal and paste examples, *various dimensions*. (Quantity) £500-£700

397

A 19TH CENTURY HARDSTONE SEAL FOB, the rectangular cushion-shaped intaglio carved to depict a soldier on horseback, carrying a sword and wearing a plumed helmet, mounted in gold, height 30mm. £150-£200



398

TWO 19TH CENTURY GOLD FOB SEALS, the first inset with a carnelian plaque and inscribed 'May Truth guide us', the second engraved with a winged heart crest above the motto 'GLORIA IN EXCELSIS DEO' translating as 'Glory to God on high', each opening to reveal glazed compartments, first length approximately 30mm. £300-£500



399

FOUR HARDSTONE SEAL FOBs, two plain polished, the third with engraved initials and another with engraved crest and motto reading 'Spem Renovant Alae', all gold mounted, various sizes. (4) £200-£300



400

FIVE ANTIQUE FOB SEALS, with assorted crest and monogram engravings, including a fluted hardstone and plain polished example, mounted in gold, various dimensions. £400-£600



401

OF LORD NELSON INTEREST: TWO 19TH CENTURY GOLD MOUNTED INTAGLIO FOB SEALS, the first engraved with a full face portrait of the Admiral, in uniform, with motto 'FAITH AND WORKS', within scrolled foliate mount, together with a second swivel fob, the two panels with similarly engraved portrait and motto, also depicting HMS Victory, first length 45mm. £500-£700



Nelson's victory against the French at the Battle of Trafalgar in 1805 confirmed Britain's supremacy of the seas, and was the culmination of a brilliant naval career. He is widely revered as one of the greatest naval commanders in British history. His enduring legacy was reflected in objects and ephemera commemorating his life.



402

OF ROYAL NAVAL INTEREST: A CARNELIAN FOB SEAL, the panel engraved with the arms of Vice-Admiral Sir Charles Penrose, together with a hand written label reading 'Seal of Vice-Admiral Sir Chas. V Penrose KCB - 1816 / Recd after the death, 1909, of Sophia James only child of Sir C P's eldest grandson' (sic), mounted in gilt metal, length 35mm. £150-£200

Sir Charles Vinicombe Penrose KCB GCMG (1759–1830) was a Royal Navy officer who commanded a number of HMS vessels during the Fourth Anglo Dutch, French Revolutionary and Napoleonic wars.



403

OF NAPOLEON INTEREST: A TORTOISESHELL CIRCULAR SNUFF BOX, the pull off cover inset with a gilt edged glazed panel enclosing a handwritten note reading: 'This snuff was taken from the snuff box of The Emperor Napoleon I. after his death at St Helena by the late Admiral Lyons and was received from his widow'. Diameter approximately 6.7cm.

Following his defeat at the battle of Waterloo in June 1815, the Emperor Napoleon was exiled on the remote island of St Helena in the South Atlantic, where he died on 5 May 1821.

£200-£260

404

A GEORGE III COMMEMORATIVE MEDALLION PRESENTED TO CAPTAIN JOHN POLHILL, marquise-shaped and glazed, revealing a trophy of arms and centred with an obelisk raised on a pedestal, with painted crown and 'G. III. R.', bearing the words 'QUIA IN AUXILIUM ADVOLAVERIS', surmounted by a dove and olive branch, within a surround by military trophies, including a trumpet, a cannon, a battle axe, a sword, a musket, a civic wreath, etc., beneath the Union flag, the whole against an opalescent ground within a white lattice border, mounted in gold, with case, together with a contemporary newspaper cutting describing the decoration in detail, length including bale 6.5cm. £800-£1,200



Captain John Polhill (1757–1828) served in the 15th (King's) Light Dragoons, and distinguished himself in the Priestley Riots in Birmingham of 14 - 17 July 1791. The angry mob railed against religious dissenters, most notably the controversial scientist Dr. Joseph Priestley for his support of the French Revolution, burning down his and other properties together with the Old and New Meeting Houses.

Captain John Polhill led a detachment of the 15th (King's) Regiment of Light Dragoons, successfully suppressing the riots. The Birmingham Civic authorities presented Captain Polhill with a ceremonial sword (now held at the National Army Museum), and this jewelled medallion in grateful thanks for his services.



Rioters Burning Dr. Priestley's House in Birmingham, 14 July 1791, by Johann Eckstein.

A PRIVATE COLLECTION OF MASONIC JEWELS

LOTS 405–419



405

SOMERSET: THREE SILVER MASONIC JEWELS, two for Senior Warden and one for Master of Ceremonies, all of oval locket form, one bearing the name on a red enamelled garter, the others in applied lettering on a textured ground, two centred with a pendulum mounted over blue enamel, the third with crossed batons over blue enamel, two by George Kenning & Son, the first hallmarked London 1929, in fitted case, the second, hallmarked for London 1922, the third stamped 'Spencer, London' and hallmarked for Birmingham 1899, all with suspensory loops, *various dimensions*. (3) £150-£200



406

A MASONIC PAST MASTER'S DRESS JEWEL, stamped '18c', the square scroll-engraved, a Victorian silver-gilt Past Master's jewel, the square also scroll-engraved, by James McKiernan, London 1871, on ribbon and gilt metal suspender, a Royal Arch companion's miniature, a Rose Croix member's miniature, a Knights Templar miniature and two other miniatures, all with suspenders, *first length approximately 4.4cm, second 7.5 x 5.5cm*. (7) £150-£200



407

A LATE VICTORIAN MASONIC 9CT GOLD PAST MASTER'S JEWEL, the square both scroll engraved and calibrated in inches, inscribed 'To Brother A. R. Coates, P.M. from Lodge of Fiji, 1931 E. C. 24th June 1899', with gilt metal suspension bar, *width approximately 7cm*. £300-£400



408

A MASONIC SCOTTISH ROYAL ARCH SILVER CHAPTER JEWEL, uniface, the triangle pendant centred with a sun in splendour, lacking ribbon, *length approximately 10.5cm*. £80-£120

409

TWO EARLY 19TH CENTURY MASONIC PASTE JEWELS, the first depicting the Rose Croix with the Pelican in her Piety beneath a cross and crown, set with vari-coloured pastes, the second similarly-set and depicting the square and compass, mounted in silver, lengths 8.7cm and 5.6cm. £700-£900

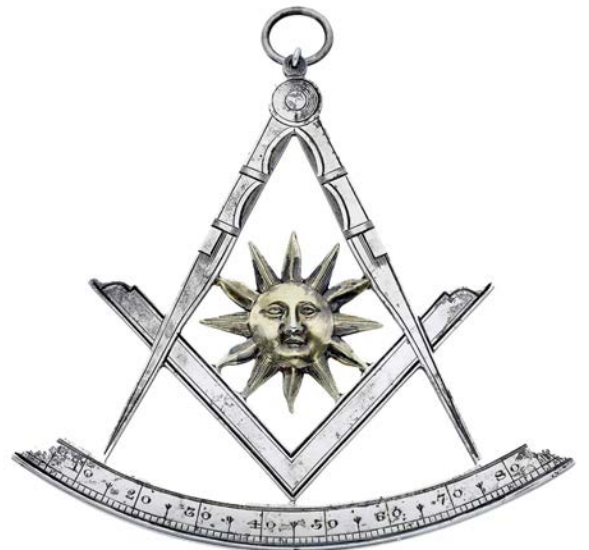


410

A GEORGE III MASONIC PAST MASTER'S SILVER JEWEL, a gilt-metal sun in splendour, set square, pentagram and Solomon's arch within a compass, maker T R (probably Thomas Richards), London 1815, with suspensory loop, length approximately 13cm. £400-£600

411

A GEORGE III MASONIC PAST MASTER'S SILVER JEWEL, in the form of a sun in splendour and a set square between the arms of a compass, inscribed 'CORINTHIAN LODGE NO. 524', by Thomas Harper, London 1822, with suspensory loop, length approximately 11.8cm. £500-£800





412

A GEORGE III KNIGHTS TEMPLAR 18CT GOLD CROSS, the arms with bright-cut rays and centred with cross and motto superimposed on a vertical sword, the reverse engraved with Eye of Providence above Agnus Dei, pelican and cockerel, inscribed 'John Smith, 13 July 5811', hallmarked for London 1808, maker's mark AJS for Alexander J Strachan, on suspension loop, with case, length approximately 42mm. £700-£900



413

AN INDIAN MASONIC GOLD JEWEL, Provincial (Scottish) Grand Lodge of Western India: Rajpootana, lodge (No 526), a set square and compass, with rope and crossed batons, crudely stamped '22ct' and maker's initials R (?) D, the green ribbon with gilt metal lodge name and number, and a shield-shaped presentation with plaque inscription: 'Presented to R. W. Bro. Major J. A. Hamilton P. M. C. D. C. G. L. A. S. F. I., as a token of appreciation of most valuable services rendered to the lodge, 1910'; length approximately 45mm. £500-£700



414

AN EARLY 19TH CENTURY MASONIC GOLD AND ENAMEL MASTER'S JEWEL, the Eye of Providence within a star, each ray with gilt letter on blue enamel, with later gilt metal set square pendant and chain attachment below; ribbon and gilt metal suspender, diameter approximately 43mm. £400-£600

415

A GEORGE III MASONIC ANTIENTS-STYLE SCOTTISH ROYAL ARCH SILVER GILT JEWEL, centred with altar between Solomonic columns, by Thomas Harper, London 1810, the lower scroll engraved 'T Harper, Fleet Street fecit' and date 'AD 1820 / A L 5820', ribbon and suspender, diameter approximately 47mm. £400-£600





417

A MASONIC GILT METAL FIRST PRINCIPAL'S CHAPTER JEWEL, inscribed 'W. EVANS 6 Gt. Newport St. LONG ACRE' and dated 1846, ribbon and suspender, total length 12cm.

£100-£150

418

A GEORGE III MASONIC ROYAL ARCH SILVER GILT CHAPTER JEWEL, centred with a mask and triangle within a pentagram, by Thomas Harper, London 1806, engraved 'T Harper, Fleet Street fecit', also bearing the name 'John Smith' in the inscriptions on the pentagram, on suspensory loop, in contemporary case, length approximately 9cm.

£400-£600

Thomas Harper (circa 1734–1832): A freemason himself (initially of Lodge 24, Bristol in 1761) he emigrated to America in the late 1760's, becoming a Royal Arch mason in Charlestown, North Carolina and recorded as a jeweller and goldsmith in that town. He returned to England with the ending of the American Revolution and thereafter was in business in Fleet Street until the end of his long life.

419

THE FREEMASONS' HALL MEDAL: AN HISTORICALLY SIGNIFICANT GEORGE III MASONIC SILVER MEDAL, PRESENTED TO THOMAS SANDERS DUPUIS, the reverse inscribed 'To Mr. Tho.s Sanders Dupuis, in grateful testimony of a liberal subscription towards completing (sic) their hall' within the legend 'GREAT LODGE OF FREE MASONS IN ENGLAND', obv. with exergue dated 1780, diameter approximately 45mm.

£600-£800

Thomas Sanders Dupuis (1733–1796): Of French extraction, he was organist of the Chapel Royal and composer. He was buried in Westminster Abbey (West Cloister). His portrait was painted by John Russell.



416

A VICTORIAN MASONIC ROYAL ARCH COMPANION'S CHAPTER JEWEL, inscribed 'EXHALTED MARCH SHEFFIELD' and dated 1880, and another chapter jewel dated 1857, both with ribbon and suspender, first length approximately 11cm. (2)

£100-£150





420

A COLLECTION OF FOUR GOLD BOXES, comprising a rectangular engine-turned example with star detailed border, and two small square reeded/chequered examples, all in 9ct gold, hallmarked for London 1972, 1973 and 1961 respectively, all with maker's marks 'SJR', together with a small rectangular 'osier' style box, stamped '750', first box length 10.5cm. £1,200-£1,500

Provenance: Formerly the property of the British actor Christopher Lee.



421

A VICTORIAN HARDSTONE BOX, the hinged lid inset with jasper, bloodstone and agates, the sides and base scroll engraved, (some panels replaced), length 3.4cm. £100-£150



422

A FOLDING MAGNIFYING GLASS WITHIN DIAMOND SET CASE, the outer case applied with oval plaque, imonogrammed and set with transitional-cut diamonds, stamped '9CT', case length approximately 35mm. £400-£600



423

AN 18CT GOLD RECTANGULAR PILL BOX BY KURT WEISS, 1973, of reeded form, with hinged lid, the base with London hallmark, maker's mark and bearing retailer's name 'VAN CLEEF & ARPELS', length 4.4cm. £2,000-£3,000



424

AN ART DECO STYPTOR AND GOLD MOUNTED MINAUDIÈRE BY VAN CLEEF & ARPELS, CIRCA 1935, of rectangular form with engine-turned decoration throughout, and agate set sprung thumbpiece, the fitted interior with mirrored lid, and containing compartments for lipstick, powder, a lighter and an unassociated silver and gold inset square compact hallmarked for Birmingham 1948, signed 'LA MINAUDIÈRE FOR VAN CLEEF & ARPELS', and to the inner rim 'SPECIALLY MADE FOR ASPREY', stamped 'STYPTOR', with original Asprey black velvet and watered silk-lined slip case/handbag, dimensions 15.2 x 12.5cm. £500-£700

425

A SILVER BOX, 1939, the hinged slim reeded rectangular box with gilt Aesthetic style decoration depicting a bird seated upon a flowering bough, London hallmark, signed 'Fortnum & Mason', length 9cm.

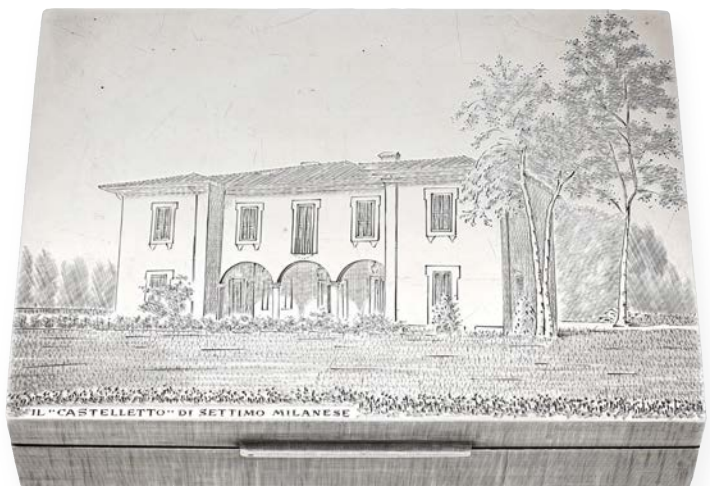
£150-£200



426

A SILVER BOX BY BUCCELLATI, the cover engraved with a view of 'Il Castelletto di Settimo Milanese', the sides and base with Florentine finish, the base engraved 'INCISA NELLA BOTTEGA DI MARIO BUCCELLATI' translating as 'ENGRAVED IN MARIO BUCCELLATI'S WORKSHOP', the interior with presentation inscription to Dr Giacomo Cavalli, dimensions approximately 12 x 9 x 2.4cm.

£800-£1,200



Interior inscription reads:

'Al Dott ing giacomo cavali che in piu di vent anni di proficua collaborazione ha costruito le basi per lo sviluppo dell azienda La societa italina telecomincazione siemens spa con sincera gratitudine ed amicizia',

translating from Italian as:

'To Dr. Eng. Giacomo Cavali who in more than twenty years of fruitful collaboration has built the foundations for the development of the company La Societa Italina Telecomincazione Siemens S P A, with sincere gratitude and friendship'.



427

A COLLECTION OF 22 THIMBLES, 12 silver, the earliest London 1892, one with inscribed band 'James Walker, the London jeweller', the remainder Birmingham or Chester assay office, with one stamped 'sterling'; and 10 electro-plated or yellow metal examples. (22)

£60-£80



428

A PAIR OF VICTORIA SILVER NOVELTY SALTS, modelled on the Queen's cradle, decorated with lobing beneath a frieze of scrollwork, each end bearing the royal arms, raised on rockers, stamped 'Rd 291605, the accompanying spoons with crown finials and bowls shaped from threepences, by Cornelius Desormeaux Saunders & James Francis Hollings (Frank) Shepherd, Birmingham 1896, (the coins dated 1897), in fitted case with paper certificate, length 6cm.

£150-£200



429

A COLLECTION OF NINE SILVER AND WHITE METAL MINIATURES, windmill, woman at a well, figures carrying a sedan chair, bird table, dog by its kennel, an artist at his easel, horse and harrow, figures transporting cheeses, kitchen utensils suspended from a stand, some stamped '835'. (9)

£300-£400



430

A PAIR OF DUTCH SILVER REPOUSSÉ PANELS, LATE 19TH CENTURY, each reserving three panels of gardeners at work, within borders of 'C' scrolls, one with indistinct mark, dimensions 10.5 x 6.75cm. £60-£80



431

A GEORGIAN SILVER MOUNTED COWRIE SHELL SNUFF BOX, with reeded silver borders and flush hinge, the underside engraved with scrollwork decoration, and depicting a rabbit and bird amidst flowering foliage, the central reserve with later presentation inscription, gilt interior, unmarked, length 8cm. £200-£300

432

A VICTORIA SILVER CYLINDRICAL BOX AND COVER, repoussé; decorated throughout with arabesque scrolls and foliage, parcel gilt interior, initialed, maker's mark partially rubbed, probably H. Matthews, Birmingham 1897, height 8.5cm. £60-£80





433

TWO CAMBODIAN SILVER BETEL NUT BOXES, modelled as a turtle and an elephant, the turtle with cross-hatched carapace, the elephant with long tusks and trunk raised, a Chinese white metal hexagonal small box with hinged lid, repoussé decorated with dragon, phoenix and other creatures and symbols, and two Peruvian silver ash trays, each inset with a five peso piece dated 1889 and 1916. (5)

£140-£160

Betel nut boxes were used to store the areca nut (sometimes known as the betel nut) which would be wrapped in a betel leaf with lime paste and other ingredients, often tobacco, for chewing.



434

AN EARLY 20TH CENTURY THREE PIECE JAPANESE SILVER TEA SERVICE, MEIJI PERIOD, comprising a teapot with swing handle, cream jug and twin-handled sugar bowl, each embossed with dragons with applied wirework whiskers, against a spot hammered ground, the teapot cover, sugar bowl cover and cream jug all lined, each marked to the base with the 'jungin' mark only, teapot height (including swing handle) 19cm, sugar bowl and cover 11cm, cream jug 9.5cm.

£800-£1,000

The 'jungin' character mark meaning 'pure silver' was used primarily during the Meiji period (1868–1912).

435

A SOUTH ASIAN SILVER CIRCULAR BOX AND COVER, the cover ornately pierce-decorated with Immortals and other figures and phoenixes amidst flowerheads and formal scrollwork, the sides with figures riding horses and other quadrupeds on a similar pierce-decorated ground, diameter 18cm. £200-£300



436

AN EARLY 20TH CENTURY JAPANESE SILVER BOWL, YOKOHAMA, CIRCA 1900, BY WATANABE, MEIJI PERIOD, embossed with a dragon in high relief, with wirework whiskers, against a spot hammered ground, maker's mark and jungin mark to the underneath, interior lined, diameter 13.2cm, height 7.2cm. £200-£300

437

AN EARLY 20TH CENTURY JAPANESE SILVER CIGAR BOX, YOKOHAMA, CIRCA 1900, BY WATANABE, MEIJI PERIOD, the hinged lid and sides embossed with irises in high relief, against a spot hammered ground, interior lid and base lined, marked underneath with 'jungin' silver standard mark and maker's mark, dimensions 23 x 16.5cm. £200-£400





Partially illustrated

438

A DANISH ELECTRO-PLATE PART FLATWARE SERVICE, (Frigaste, Prima Benedikte), comprising: 11 table forks, 12 dessert spoons, 8 each of soup spoons and fish knives and forks, 3 serving spoons, salad servers, carving set. (80)

£200-£300



439

A DANISH SILVER DISH BY GEORG JENSEN, of plain design, with everted rim, on concave foot, lightly spot hammered finish, maker's mark within a dotted oval, stamped "Denmark Sterling", diameter 16cm. £120-£150



440

A PAIR OF VICTORIA SILVER SCALLOP BUTTER DISHES, each on three ball feet, by James Deakin & Sons, Sheffield 1894, diameter 10cm. £150-£180

441

A WILLIAM IV SILVER BUTTER DISH AND COVER, ON STAND, of polygonal piggin form, the lid with cow finial, crested, by Joseph & John Angell, London 1833, diameter 13cm, height 11cm. £600-£800





442

THREE SILVER FROG-INSPIRED NOVELTIES: a cast model of a frog by Theo Fennell, London 1995, a circular salt, pierce-decorated with graduated roundels, on four frog feet by Sarah Jones, London 1989, with green glass liner, a silver-overlaid paperweight modelled as a frog on a lily pad, designed by F X Schappaticci, with facsimile signature, Sheffield 1997, together with a walnut pick, naturalistically modelled as a walnut, with projecting short blade, by Asprey & Co. Ltd, London 1991, *various dimensions*.

£180-£200



443

A GERMAN SILVER GROUSE TABLE ORNAMENT, with fixed wings and a detachable head revealing a pierced removable cap, Hanau, *marks indistinct*, height 23cm.

£400-£600

444

A GEORGE II SILVER BALUSTER HALF PINT MUG, with scroll handle, on moulded foot, later engraved with foliate initials 'G N', by Thomas Whipham, London 1749, height 10cm. £200-£250



445 Y

AN EDWARD VII SILVER SPICE CONTAINER, the egg-shaped body with stiff leaf and swag decoration, supported on three elongated concave legs with rams' mask capitals and hoof feet, the pierced cover with ivory finial, by Daniel & John Welby, London 1902, height 17cm. £200-£300

Ivory Submission Reference: 2EBKA69B

446

AN EDWARD VII SILVER SAUCE BOAT ON MATCHING STAND, in mid 18th century style, of good gauge, the boat with gadrooned rim, on outset pad feet, the handle with later added wire-attached raffia insulation, the oval stand also with gadrooned rim raised on ball and claw feet, each engraved with initial 'C', by Williams (Birmingham) Ltd, Birmingham 1906, diameter of stand 21.5cm, length of sauce boat 20cm. £300-£400





447

A COLLAGE OF JEWELLERY DESIGNS BY CARTIER, CIRCA 1960, pencil and gouache on parchment, each cut-out depicting a gem-set brooch design, to include a citrine-set owl, various lovebirds, an opal kingfisher, a fish and three 'Moretto' brooches, some numbered, with embossed Cartier stamp clipping, mounted on A4 card with glue and tape, together with a painted photograph of an enamel and gem-set bracelet by Boucheron, 1952, with typed caption reading 'GOLD DIAMOND RUBY AND SAPPHIRE BRACELET DESIGNED BY GORDON ALLAN FOR HRH DUKE OF EDINBURGH AS HIS PERSONAL GIFT FOR HER MAJESTY THE QUEEN UPON THEIR FIFTH WEDDING ANNIVERSARY IN 1952. MADE FOR BOUCHERON LTD.', various sizes. (2) £800-£1,200

Provenance: Formerly the property of the jewellery designer Gordon Henderson Allan, thence by family descent.

The jewellery designer Gordon Henderson Allan was born in 1926 to James and Constance Allan. His father James was a silversmith and his three brothers were all also jewellers. He received a scholarship to The Hornsey College of Art before being conscripted to work in the Yorkshire Main Colliery during the war. In 1948 Gordon entered the annual craft design competition at Goldsmiths' Hall and was awarded third place in the senior jewellery design category, judged by representatives from Cartier, Hennell & Sons, Hardys and Jacques Hurwitz. Around this time Gordon was working for Godman & Rabey, a jewellery workshop on Bond Street and makers to firms such as Boucheron and Chaumet. It was through this work that he became involved in designing the bracelet for Boucheron, illustrated here, gifted by HRH The Duke of Edinburgh to HM Queen Elizabeth II upon their fifth wedding anniversary. Later, upon hearing of an opening at Cartier, Gordon successfully applied for a position and worked there as a designer for over 20 years.

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

NOONANS
MAYFAIR

CONSIGNING NOW

JEWELLERY, SILVER & OBJECTS OF VERTU

17 JUNE

CLOSING FOR ENTRIES 9 MAY

ALL ENQUIRIES:

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



A BRITANNIA SILVER AND ENAMEL 'AQUARIUS' GOBLET BY LOUIS OSMAN, 1976
SOLD ON 26 NOVEMBER 2024 HAMMER PRICE: £3,000



COMMISSION FORM

JEWELLERY, SILVER & OBJECTS OF VERTU
26 MARCH 2025

Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned overleaf. These bids are to be executed as cheaply as is permitted by other bids or any reserve.

I understand that in the case of a successful bid, a premium of 24 per cent (plus VAT if delivered or collected within the UK) will be payable by me on the hammer price of all lots.

Please see the Terms and Conditions of Business for any other charges which may be applicable.

Please ensure your bids comply with the steps outlined below:

- Up to £100 by £5
- £100 to £200 by £10
- £200 to £500 by £20
- £500 to £1,000 by £50
- £1,000 to £2,000 by £100
- £2,000 to £5,000 by £200
- £5,000 to £10,000 by £500
- £10,000 to £20,000 by £1,000
- £20,000 to £50,000 by £2,000

Bids of unusual amounts will be rounded down to the bid step below and will not take precedence over a similar bid unless received first.

NOTE:

All bids placed other than via our website should be received by 4 PM on the day prior to the sale. Although we will endeavour to execute any late bids, Noonans cannot accept responsibility for bids received after that time. It is strongly advised that you use our online Advance Bidding Facility. If you have a valid email address bids may be entered, and amended or cancelled, online at www.noonans.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments, Bids posted to our office using this form will be entered by our staff using the same Advance Bidding Facility. **There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.**

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

SIGNED

NAME (block capitals)

CLIENT CODE

ADDRESS

TELEPHONE

EMAIL

If successful, payment can be made in the following ways:

Credit/Debit card online via www.noonans.co.uk

Bank Transfer

Bankers: Lloyds; Piccadilly, London; Sort code: 30-96-64; Account No.: 00622865;
Swift Code: LOYDGB2L; IBAN: GB70LOYD30966400622865; BIC: LOYDGB21085

Cheque payable to Noonans

Cash up to a maximum of £5,000

All payments to be made in pounds sterling.

Please note payment is due within five working days of the end of the auction.

YOUR BIDS MAY BE PLACED OVERLEAF



COMMISSION FORM

JEWELLERY, SILVER & OBJECTS OF VERTU
26 MARCH 2025

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

Table with 6 columns: LOT NO., £ BID, LOT NO., £ BID, LOT NO., £ BID. Multiple rows for bid entry.

SALEROOM NOTICES:

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

SUCCESSFUL BIDS

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

PRICES REALISED

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

CONDITIONS MAINLY CONCERNING BUYERS

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Noonans Mayfair Ltd. ("Noonans") that he acts as agent on behalf of a named principal. Bids will be executed in the order that they are received.

2 Minimum increment

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

3 The premium

The buyer shall pay to Noonans a premium of 24% on the 'hammer price' and agrees that Noonans, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 16.

4 Value Added Tax (VAT)

The buyers' premium is subject to the current rate of Value Added Tax if the lot is delivered to or collected by the purchaser within the UK.

Lots marked 'X' are subject to importation VAT of 5% on the hammer price unless re-exported outside the UK, as per the conditions below.

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.

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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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