

# WOOLLEY & WALLIS

EST. 1884



## FINE JEWELLERY

WEDNESDAY 30<sup>TH</sup> & THURSDAY 31<sup>ST</sup> OCTOBER 2024





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# FINE JEWELLERY

WEDNESDAY 30<sup>TH</sup> OCTOBER 2024  
10.00AM LOTS 1 - 435

THURSDAY 31<sup>ST</sup> OCTOBER 2024  
10.00AM LOTS 436 - 853

at our City Centre Salerooms, SP1 3SU

## VIEWING AT OUR CITY CENTRE SALEROOMS, SP1 3SU

Friday 25th October	10.00am – 4.00pm
Saturday 26th October	10.00am – 1.00pm
Monday 28th October	10.00am – 4.00pm
Tuesday 29th October	10.00am – 4.00pm

## No viewing on the days of the sale

You will be asked for I.D. prior to viewing



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## BUYER'S PREMIUM

Each lot is subject to a Buyer's Premium of 26% plus VAT

## CONDITION OF LOTS

Buyers are advised to obtain a full condition report prior to bidding, as descriptions do not necessarily list all faults.

## EXPORT AND CITES LICENCES

Some lots will require export or CITES licences in order to leave the UK or Europe, please refer to the department for guidance.

## ILLUSTRATIONS

Front cover: Lot 853  
Page 1: Lots 844 & 850  
Back cover: Lot 849

Catalogue £10.00 (£15.00 by post)

LIVE ONLINE BIDDING – FREE OF CHARGE

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Some lots are accompanied by gemmological certificates which give an opinion on some or all of the gemstones included in that particular lot. These certificates may have been obtained by Woolley and Wallis or supplied by vendors. It is important to note that the content of these certificates is not guaranteed by Woolley and Wallis and we cannot be held responsible for any disagreement over the content of certificates after the sale, or for a retrospective change in opinion by the providers of any of the certificates.

Not all images are lifesized, and weights and measurements in the catalogue are approximate only. It is common practice for coloured stones including jade to be treated to enhance their appearance. This includes jade that has been bleached (usually in acid), polymer/resin filled or dyed, or a combination of any of these treatments. Prospective buyers should presume that all coloured stones sold by Woolley and Wallis have been treated unless stated to the contrary in the catalogue description. Please contact the department for more information regarding enhancement and treatment of coloured stones, and for condition reports which are available on single item lots.

Pearls known and guaranteed to be cultured or natural are described as such in the cataloguing. Where the origin of a pearl is unknown and not guaranteed, it is described simply as a 'pearl', and it will be specified in the cataloguing as untested. Pearls described in this way are guaranteed to be pearls and not simulants, but their origin is not guaranteed as either natural or cultured. Items described as 'seed pearls' have also not been tested and cannot be guaranteed as natural pearls.

Any dispute as to the authenticity of a lot, including signatures, age and condition, and as to the treatment of gemstones including pearls, synthetic diamonds and HPHT enhanced diamonds, must be brought to the attention of Woolley and Wallis within two weeks of the sale date. Woolley and Wallis do not guarantee the working order of mechanical movements at the point of sale and beyond.

### COLLECTION OF LOTS BY APPOINTMENT

#### CITES REGULATIONS

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#### VAT

Please note that lots marked **†** are subject to VAT on the hammer price.

The CITES Regulations may be found at [www.defra.gov.uk/ahvla-en/imports-exports/cites/](http://www.defra.gov.uk/ahvla-en/imports-exports/cites/)

#### ARTISTS'S RESALE RIGHTS / DROIT DE SUITE

Lots marked **Φ** are potentially subject to a levy.



## DESIGNER HANDBAGS & FASHION



**1** Gucci, a vintage black leather swing tote  
33cm wide, 29cm high, 21.5cm shoulder drop  
Includes dustbag, name tag and maintenance guide

TO BE SOLD WITHOUT RESERVE

£100-200



**2** Gucci, a Soho cream chain tote  
Gold tone hardware  
36cm wide, 24.5cm high  
Includes dustbag and maintenance guide

TO BE SOLD WITHOUT RESERVE

£100-200



**3** Gucci, a Soho Disco pink leather crossbody bag  
Gold tone hardware  
21cm wide, 15cm high, 60cm full strap drop  
Includes dustbag and maintenance guide

TO BE SOLD WITHOUT RESERVE

£100-200



**4** Gucci, a Soho pink leather zip-around wallet  
Gold tone hardware  
19cm wide, 10cm high

TO BE SOLD WITHOUT RESERVE

£60-80



**5** Gucci, a 'Blooms' Dionysus purse with detachable chain shoulder strap  
19cm wide, 10cm high  
Includes dustbag and box

TO BE SOLD WITHOUT RESERVE

£80-100



**6** Yves Saint Laurent, a Cassandra Matelassé dark beige grain de poudre leather zip-around wallet  
Gold tone hardware  
19cm wide, 10cm high  
Includes dustbag

TO BE SOLD WITHOUT RESERVE

£60-80



**7 Cartier, a black Marcello tote**  
 36.5cm wide, 22cm high (base)  
 Includes Cartier keychain, authentication card, maintenance guide, dustbag  
 and box  
**£150-200**



**8 Valentino, a black rockstud crossbody camera bag with front pocket**  
 16.5cm wide, 11cm high, 60cm full strap drop  
 Includes two spare studs and maintenance guide  
**£80-100**  
**TO BE SOLD WITHOUT RESERVE**



**9 Mulberry, a red zipped mini Bayswater tote**  
 23cm wide, 19cm high, 57cm full strap drop  
 Includes detachable crossbody strap, maintenance guide and dustbag  
**£200-300**



**10 Mulberry, a patent black Somerset tote**  
 37cm wide, 18cm high, 22cm shoulder drop  
 Includes maintenance guide and dustbag  
**£80-120**  
**TO BE SOLD WITHOUT RESERVE**



**11 Mulberry, a tartan wool Bayswater tote**  
 36cm wide, 25cm high, 16cm handle drop  
 Includes maintenance guide and dustbag  
**£300-400**



**12 Mulberry, a white soft tumbled grain leather Bayswater tote**  
 36cm wide, 21cm high, 17cm handle drop  
 Includes pochette, keys, padlock, maintenance guide and dustbag  
**£120-150**





**13 Louis Vuitton, a cream and brown monogram silk scarf and Twilly**  
Silk scarf, 75cm x 77cm  
Twilly, 26cm x 152cm

£60-80

TO BE SOLD WITHOUT RESERVE



**14 Hermès, two silk scarves**  
Brides de Gala, navy, gold, grey and cream, 90cm x 84cm  
Tribord, navy, gold, brown and cream, 90cm x 83cm

£100-200

TO BE SOLD WITHOUT RESERVE



**15 Hermès, two silk scarves**  
Maillons, red, navy, gold, white, 86cm x 87cm  
Sangles by Joachim Hetz, blue, green, gold, orange, red, yellow, brown, 86cm x 88cm

£100-120

TO BE SOLD WITHOUT RESERVE



**16 Hermès, two silk scarves**  
Coach by Francoise de la Perriere, black, gold, cream, 90cm x 85cm  
Les Clefs, gold, cream, 87cm x 88cm

£100-120

TO BE SOLD WITHOUT RESERVE



**17 Hermès, two silk scarves**  
Selles a Housse, pink, gold, white, 89cm x 86cm  
Chateau de Madrid by Ranelagh, blue, gold, white, black, 83cm x 86cm

£100-120

TO BE SOLD WITHOUT RESERVE



**18 Hermès, two silk scarves**  
Carrelages by Maurice Tranchant, orange, yellow, white, black, 87cm x 89cm  
Brides de Gala, pink, grey, gold, cream, 83cm x 87cm

£100-120

TO BE SOLD WITHOUT RESERVE





**19 Chanel, a small black quilted Cambon Ligne bowler bag**  
Silver tone hardware  
27cm wide, 17cm high  
Includes box

£600-800



**20 Chanel, a vintage navy quilted Medallion tote**  
31.5cm wide, 25cm high  
Includes dustbag

£600-800



**21 Chanel, a vintage black matelassé flap wallet**  
Gold tone hardware  
12cm wide, 9cm high

£100-200



**22 Chanel, a vintage dark brown vertical quilt and rounded flap crossbody bag with leather strap**

Gold tone hardware  
24cm wide, 16.5cm high, 46cm strap drop  
Includes authentication card

£300-500



**23 Chanel, a double-sided patent black quilted Classic Flap bag**

Gold tone hardware  
22.5cm wide by 16cm high  
Includes dustbag and box

£2,500-3,000



**24 Chanel, a black silk 'Chocolate Box' Mini Flap bag with flower accessory**

Gold tone hardware  
18cm wide, 10.5cm high  
Includes authentication card and dustbag

£600-800



**25 Chanel, a classic black quilted Double Flap bag**

Gold tone hardware  
23cm wide by 14.5cm high  
Includes authentication card, dustbag and box

£2,000-3,000



**26 Dior, a white woven Avenue tote**

Silver tone hardware  
30cm wide, 21cm high  
Includes dustbag and box

£500-700



**27 Dior, a patent black cannage quilted shoulder shopping tote**

Silver tone hardware  
30cm wide by 22.5cm high  
Includes box

£800-1,200



**28 Dior, a Lady Dior in matt red cannage embossed leather**

Gold tone hardware  
Medium  
Includes crossbody strap, dustbag and box

£500-700



**29 Dior, a Lady Dior in matt black cannage quilted leather**

Gold tone hardware  
Medium  
Includes crossbody strap, dustbag and box

£800-1,200



**30 Dior, a Lady Dior in matt blue cannage quilted leather**  
Silver tone hardware  
Medium  
Includes crossbody strap, authentication card, maintenance guide, dustbag,  
box and plastic film on hardware **£1,000-2,000**



**31 Dior, a Lady Dior in patent cherry red cannage quilted leather**  
Silver tone hardware  
Medium  
Includes crossbody strap, authentication card, maintenance guide, dustbag  
for both keychain and handbag, box and plastic film on hardware **£1,000-2,000**



**32 Dior, a Lady Dior in metallic silver cannage quilted leather with flap opening**  
Silver tone hardware  
Medium  
Includes crossbody strap, authentication card, maintenance guide, dustbag  
for both keychain and handbag, box and plastic film on hardware **£1,200-2,000**



**33 Dior, a Lady Dior in matt emerald cannage quilted leather**  
Silver tone hardware  
Medium  
Includes crossbody strap, authentication card, maintenance guide, dustbag  
and box **£1,000-2,000**



**34 Dior, a Lady Dior in matt purple cannage quilted leather**  
Gold tone hardware  
Medium  
Includes crossbody strap, authentication card, maintenance guide, dustbag  
for both keychain and handbag, box and plastic film on hardware **£1,000-2,000**



**35 Dior, a Lady Dior in patent navy cannage quilted leather**  
Silver tone hardware  
Medium  
Includes dustbag and box **£1,000-2,000**





λ 36 Dior, a Mini Lady Dior in black cannage quilted lizard with flap opening  
Gold tone hardware  
Includes crossbody strap, dustbag and box

£1,200-2,000



λ 37 Hermès, a vintage Piano bag in black crocodile  
Gold tone hardware  
26.5cm wide, 20cm high, 16cm handle drop  
Includes dustbag

£800-1,000



38 Hermès, a vintage 2002 retourne Kelly 32 in brown chevre leather  
Silver tone hardware  
32cm wide, 23cm high, 44.5cm strap drop  
Includes dustbag and detachable crossbody strap

£1,000-2,000



39 Hermès, a vintage retourne Kelly 32 in brown box calf leather  
Gold tone hardware  
32cm wide, 23cm high  
Includes padlock, keys and dustbag

£1,000-2,000



40 Hermès, a 2015 Birkin 35 in taupe togo retourne leather  
Gold tone hardware  
35cm wide by 28cm high  
Includes dustbag, maintenance guide, two raincoats, clochette, keys and padlock

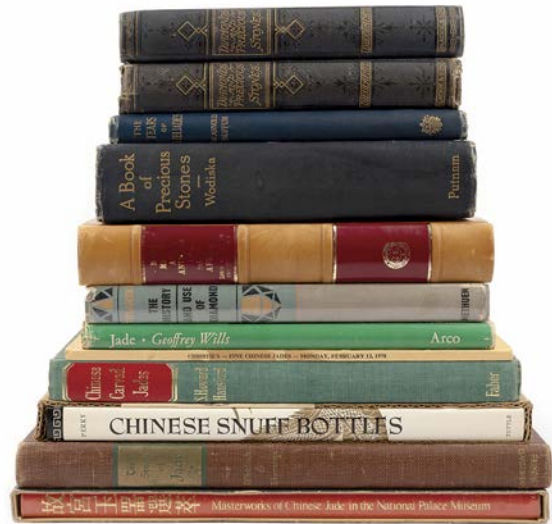
£4,000-6,000



**41** A collection of jewellery reference books and catalogues, including Kenneth Snowman, *Gold Boxes of Paris*; Diana Scarisbrick, *Ancestral Jewels and Rings: Symbols of Wealth, Power, and Affection*; SJ Phillips, *2500 Years of Rings*; Daniela Mascetti and Amanda Triossi, *Earrings*; Charles Truman, *The Gilbert Collection of Gold Boxes*; Clare Phillips, *Jewels and Jewellery*, among others, together with a collection of Judaica auction catalogues

£100-200

TO BE SOLD WITHOUT RESERVE



**42** A collection of reference books, including two copies of Louis Dieulauf, *Diamonds and Precious Stones*, 1874; W. Arnold Buffum *The Tears of the Heliades or Amber as a Gem*, 1896; S. Tolansky, *The History and Use of Diamond*, 1962; Julis Wodinska, *A Book of Precious Stones*, 1909; four books on Chinese jade carvings; one book on Chinese Snuff Bottles; and a Christie's catalogue, *Fine Chinese Jades*, February 13th 1978

£100-150

TO BE SOLD WITHOUT RESERVE



**43** A collection of jewellery boxes, 19th and 20th century, comprising 66 jewellery boxes of various designs

£100-150





**44 A gemmological microscope, Gemolite deluxe B mark V**, as previously used in GIA course exams, Bausch & Lomb optics, 300m 0.7x-3x for 15x magnification, working with spare under illumination bulb and UK adapted plug system  
**£200-300**



**45 Elie Bleu, a jewellery box**, of rectangular outline, veneered in Macassar ebony, the hinged lid opening to reveal a suede interior intended for rings, 21 x 16.1 x 7.2cm  
**£150-250**  
**TO BE SOLD WITHOUT RESERVE**



**46 A collection of jewels and pocket watches and an Asprey case**, comprising: a pair of mother of pearl, enamel and sapphire cufflinks in 9ct gold by Cropp & Farr, *British hallmarks, case stamped Garrard*; an 18ct gold open-faced pocket watch, *British hallmarks, date letter for 1876*; a malachite and green glass bead necklace; a gold chain necklace suspending two gold medallion pendants, *pendants each with French assay marks for 18t gold and indistinct maker's marks*; a lorgnette in low-carat gold; a diamond pendant mounted in bicoloured gold, on a fine gold chain, *chain stamped 750*; a brooch designed as the letter A, set with rose-cut diamonds, within a square border applied with light blue enamel, in silver and gold; a Regimental badge for the 12th Royal Lancers (Prince of Wales's) in bicoloured gold, a gold rope twist chain necklace, *stamped 18K*; together with a collection of silver and base metal jewels and pocket watches, in a black case, *measuring 30.5 x 20.3 x 15.5cm, signed Asprey London*  
**£400-600**



**47 A collection of jewels, late 19th and 20th century**, comprising: a pair of brilliant-cut diamond stud earrings totalling approximately 0.40 carats, mounted in 18ct white gold, *post fittings, British hallmarks*; a diamond ring, *stamped 18CT*; a synthetic blue spinel and diamond cluster ring in 18ct gold, *British hallmarks*; a step-cut emerald and baguette diamond ring in white gold, *stamped 14K*; an oval amethyst brooch; a pair of amethyst and diamond cluster stud earrings mounted in gold, *stamped 9K*; a cultured pearl necklace with a cultured pearl and diamond clasp modelled as a bow, *stamped 14K*; an amethyst and white chalcedony-handled desk seal mounted in gold, *length 5.2cm*; a horseshoe stick pin set with half pearls; a rose quartz and diamond pendant, *stamped 375*; a portrait miniature brooch in 18ct gold, *British hallmarks*; a gold brooch designed as a Rococo scroll frame; four gold lockets; a fox head bar brooch; a lady's gold Rotary watch with gilt metal bracelet; and a collection of jewels in gold, silver and gilt metal, in a wooden jewellery box

**£200-300**



**48 Four gentleman's gold watches, mid 20th century, and two stainless steel watches**, comprising: two watches of rectangular outline, and two with circular dials in cases of rounded square outline, all with silvered dials and subsidiary seconds dials at 6 o'clock cased in gold, with later leather straps, *case widths 2.0-2.9cm, manual winding movements, two signed JW Benson, one numbered 2528, one signed Rotary Super Sports, British hallmark for 9ct gold, one signed Record*; and a gold deployant clasp, *signed Gobbi, stamped 750, case*; and two stainless steel wrist watches by Tiffany & Co. and A Barthelay, the Tiffany watch with rectangular dial in white enamel, cased in stainless steel, to a black leather strap, *case width 2.0cm excluding winder, quartz movement, signed Tiffany & Co., case and box stamped Tiffany & Co.*; the A Barthelay watch of similar design with a date wheel aperture, accented with gilt screw motifs to the bezel, to a brown leather strap, *case width 2.5cm excluding winder, signed A Barthelay, numbered 600 57, stamped Or 18KT et Acier, pouch and papers*

**£600-800**

**49 A collection of jewels, 19th and 20th century**, comprising: a malachite bead necklace with gold spacers, *length 56cm*; three shell cameo brooches depicting the goddess Diana, William Shakespeare and a Bacchante respectively, each mounted in gold, *largest 6.7cm including bail*; a gold filigree Maltese cross brooch composed of thistles and clovers, *indistinct assay marks*; a gold brooch of floral design set with faceted blue glass and seed pearls, *diameter 3.8cm, pearls untested*; a floral brooch in silver, set with peridot, rock crystal, amethyst and tourmaline in the suffragette colours, *fitted case*; an amethyst and seed pearl cluster brooch mounted in gold; a gold locket with engine turned engraving within a chased floral border; a similar, larger locket in gilt metal; a pair of opal pendent earrings mounted in 9ct gold, *length 3.5cm each, post fittings, British hallmarks*; a treated jadeite and cultured pearl necklace; a banded onyx, seed pearl and enamel brooch in low carat gold; and a gilt metal and purple paste brooch

**£300-500**



49



**50 A collection of jewels**, comprising: a gold Virgo pendant on a gold snake chain, *pendant length 4.0cm, chain length 44.5cm*; a bicoloured gold and platinum chain necklace, *stamped 18ct Plat*; a cubic zirconia pendant necklace on a 9ct gold chain, *British hallmarks*; an amethyst and garnet pendant on a 9ct gold chain, *British hallmarks*; a double strand cultured pearl necklace, to a gold clasp, *stamped 14K*; a lady's stainless steel watch by Ebel, *quartz movement, Ebel case and spare links*; a lady's stainless steel watch by Seiko, *quartz movement, Seiko case*; a gold ring modelled as the titular ring from *Lord of the Rings*, *size Q, stamped 18CT*; a 9ct gold and green tourmaline ring, *size S, British hallmarks*; a ring set with a brilliant-cut diamond weighing approximately 0.35 carats, in a bicoloured mount, *size P, stamped 18ct Plat*; a square cluster ring of brilliant-cut and baguette diamonds in 18ct gold, *size J½, British hallmarks*; a gold ring of buckle design, *size L*; and a ring set with two cushion-shaped diamonds in 18ct gold, *size K, British hallmarks, central stone deficient* **£400-600**



50



51

**λ 51 A collection of jewels including a cultured pearl and diamond necklace**, comprising: an early 20th century necklace composed of graduated cultured pearls measuring 3.0-6.2mm, to a clasp set with three circular-cut diamonds totalling approximately 0.50 carats, mounted in platinum and gold, *length 42cm, pearls untested*; a necklace of graduated *peau d'ange* coral beads measuring 4.6-13.1mm, to a clasp set with rose-cut diamonds, *length 45cm*; three gilt silver Masonic pendants; a silver fob watch sautoir, *signed Flari, stamped 925*; a silver pendant designed as two confronted wasps; a heart-shaped garnet and diamond cluster ring; turquoise and seed pearl floral brooch and a floral brooch set with a carved amethyst; two paste eternity rings; a Rolex watch movement with a square dial; a stainless steel fob watch; and a collection of loose gemstones including amethyst, malachite, garnet and smoky quartz **£300-400**

**52 A collection of gold jewellery**, comprising: a George V half sovereign pendant on a broken gold chain, a 9ct gold bracelet, a 9ct gold bangle, a 9ct locket pendant and chain, a 9ct gold pair of cufflinks, sixteen gold or gem-set rings, *variously stamped and hallmarked 9ct and 18ct*, two gold watches, two charms and a brooch, *gross weight 150g* **£800-1,200**



52



53



54



55

**53 A collection of jewellery**, comprising: a violet sapphire ring mounted in gold; a 22ct gold wedding band, size L, *British hallmarks*; a 9ct gold and diamond bangle of wishbone design, *British hallmarks*; a ribbon link necklace in 9ct gold, *British hallmarks*; an 18ct gold, synthetic sapphire and diamond ring, *British hallmarks*; a gold and amethyst bracelet; a gold band, two gold and diamond rings; an emerald and opal ring mounted in gold; six pairs of gold earrings; a 9ct gold cross pendant, *British hallmarks*; together with a gilt metal chain and two pairs of earrings  
**£300-500**

**54 A collection of gold jewellery**, comprising: a bicoloured gold chain necklace, length 50cm, stamped 14KT, gross weight 46.6 grams; an emerald and diamond necklace, length 43cm, stamped 14K, gross weight 6.9 grams; a gold strap bracelet composed of woven linking, a fancy link chain bracelet and a rope twist chain bracelet, each stamped 9ct, combined gross weight 37.6 grams; and a rope twist necklace, belcher chain necklace and fancy link bracelet, each in 9ct gold, *British hallmarks*, combined gross weight 21.6 grams  
**£1,200-1,800**

**55 A collection of jewellery**, comprising: a sapphire and diamond tank track bracelet, length 17cm, stamped 14K, a cultured pearl necklace to a silver clasp, length 41cm, stamped 925, a white gold ring set with single-cut diamonds, size O, signed Damas, stamped 750, a 9ct gold ring set with single-cut diamonds, size J½, *British hallmarks*, stamped 375, a three-tone gold ring, size M½, a 9ct gold clasp, length 2.5cm, *British hallmarks*, a cultured mabé pearl gold pendant and an aquamarine silver pendant, three gold charms, a gold bangle, and two gold pairs and one silver pair of gem-set stud earrings  
**£600-800**









60

**60 A collection of jewellery**, comprising: a 9ct gold bangle set with eleven graduated pearls, *inner circumference 17cm, British hallmarks, pearls untested*; a ruby and diamond five-stone ring, size P, stamped 18; a five-stone multigem and 18ct gold ring, size O, London hallmark; an amethyst and 9ct gold ring, size N½, London hallmarks; a blue zircon and 9ct gold ring, size P½, Birmingham hallmarks; an amethyst and seed pearl heart-shaped pendant, length 2cm, pearls untested; a fire agate and gold drop pendant, length 2.3cm; a gold Scorpio pendant necklace, pendant length 2.1cm, chain length 22cm, pendant stamped 9K; a gold pendant set with an oval opal and a pair of stud earrings *en suite*, pendant length 2.2cm, earring length 0.8cm; a pair of ruby, diamond and 9ct gold drop earrings, length 2cm, London hallmarks, post fittings; a pair of opal and 9ct gold stud earrings, length 1cm, London hallmarks, post fittings; a pair of gold stud earrings, diameter 0.4cm, stamped 375; a pair of seed pearl and gold stud earrings; an amber brooch; and a gold Playboy bunny stickpin **£600-800**

**61 A group of jewels**, comprising: two sapphire and diamond rings, each stamped 14K; an opal and garnet cluster ring in 9ct gold, *British hallmarks*; an opal and diamond ring, stamped 14K; an 18ct gold ring of woven design, *British hallmarks*; a 9ct gold signet ring set with three garnets, *British hallmarks*; a wishbone wedding band in 9ct gold, *British hallmarks*; a pair of sapphire sleeper earrings in white gold, stamped 14K; a pair of bicoloured gold and diamond sleeper earrings, stamped 18K 750; a pair of bicoloured gold hoops, stamped 375; a pair of amethyst stud earrings; a gold, ruby and diamond bracelet, stamped 750; and a pair of chain hoops in three-coloured gold, stamped 750, *Italian maker's marks* **£150-250**



61

**62 A mixed group of gemstones and jewellery components**, comprising: a group of loose diamonds of brownish and yellowish tints, totalling approximately 7.00 carats; together with a large collection of variously shaped loose stones including Oregon sunstone, amethyst, garnets, aquamarine, labradorite, blue topaz, scapolite, and synthetic sapphire, cubic zirconia and paste; four silver links set with synthetic rubies; a step-cut brown tourmaline in a gold pendant mount; and two jewel components pavé-set with brilliant-cut diamonds **£300-400**



62



63

**63 A collection of loose stones**, comprising: a pair of heart-shaped blue topazes totalling 11.82 carats; a pair of pear-shaped blue topazes totalling 20.07 carats; a pear-shaped cabochon opal weighing 5.08 carats; a pair of step-cut blue topazes totalling 19.29 carats; and a pear-shaped amethyst weighing 15.49 carats  
**£400-600**

Accompanied by five AIG reports stating that the stones are natural.

**TO BE SOLD WITHOUT RESERVE**

**64 A collection of gem-set pendants**, comprising: a spessartine garnet and diamond in a 9ct gold mount, length 2cm, a claw-set morganite below a diamond-set ribbon in 9ct gold, length 2.1cm, an oval ruby in a 9ct gold mount, length 2.1cm, a fancy-cut blue topaz in 9ct gold mount, length 2.2cm, an amethyst and diamond quatrefoil pendant mounted in 9ct gold, length 2.8cm, a marquise-shaped Padparadscha sapphire in an 18ct gold mount set with single-cut diamonds, length 2cm, a Paraiba-type green tourmaline in an 18ct gold mount, length 1.6cm, a tanzanite and diamond quatrefoil pendant mounted in 9ct gold, length 1.8cm, an oval pink sapphire in a 9ct gold mount, length 1.6cm, a moonstone and 9ct gold pendant, length 2.5cm, a fancy-cut citrine in a 9ct gold mount set with single-cut diamonds, length 2.2cm, a circular-cut ruby in a 9ct gold mount set with circular-cut white sapphires, length 1.5cm, a diopside and white sapphire flower-shaped pendant mounted in 9ct gold, length 1.6cm, a star ruby cabochon in a 9ct gold mount set with white topaz, length 2cm, a cultured Tahitian pearl in an 18ct gold mount set with single-cut diamonds, length 2cm, all with Birmingham hallmarks, and an oval-cut fire opal in a 9ct gold mount, length 1.3cm  
**£200-300**

**65 A collection of gem-set and diamond jewels**, comprising: an emerald and diamond ring, stamped 9CT; a lemon quartz and diamond pendant, stamped 9K; a chrome diopside and white zircon cluster ring; a 'Csarite' diaspore and diamond ring, British hallmarks for 9ct gold; an amethyst and tanzanite ring in white gold, stamped 14K; a 9ct gold and diamond four-stone ring, British hallmarks; a sphene and diamond ring in 18ct white gold, British hallmarks; a blue topaz four-stone ring in 9ct white gold, British hallmarks; a pavé-set diamond ring in 9ct rose gold, British hallmarks; an aquamarine and diamond ring in 9ct gold, size 5; and a green garnet and diamond ring and pendant, each mounted in gold, ring with British hallmarks for 9ct gold, pendant stamped 9K, chain of gilt silver, together with five authenticity certificates  
**£200-300**

**66 A collection of gem-set jewels**, comprising: a three-stone diamond ring in 9ct gold, size N, British hallmarks; a blue zircon ring in 9ct gold, British hallmarks; a triangular aquamarine and simulant diamond ring in 9ct gold, British hallmarks; a step-cut blue topaz and diamond ring in 9ct gold, British hallmarks; a pink Malaya garnet ring mounted in 9ct gold, British hallmarks; a ring set with three rows of circular-cut sphenes in 9ct gold, British hallmarks; a ring set with blue topaz cabochons in gilt silver; and a pendant set with triangular orange sapphires, mounted in 9ct white gold, British hallmarks  
**£200-300**



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**67 A collection of twelve gem-set rings**, comprising: a garnet, citrine and diamond cluster ring in 9ct gold, size N; a ruby and white topaz cluster ring in 9ct gold, size N; a diopside, white zircon and diamond cluster ring in 9ct gold, size P½; a kyanite and white sapphire cluster ring in 9ct gold, size P½; an amethyst and iolite cluster ring in 9ct gold, size P½; a fire opal and diamond ring in 9ct gold, size P½; a spessartine garnet three-stone ring in 9ct gold, size P½, all with Birmingham hallmarks; an orange zircon and diamond ring, size P½, indistinct hallmarks; a garnet and diamond ring in 9ct gold, size P½, British hallmarks, a blue topaz and diamond floral ring, size P½; an Oregon sunstone and diamond ring in 9ct gold, size P½, British hallmarks; and a kyanite and white topaz ring, size P½ **£400-600**

**68 A collection of ten gem-set rings**, comprising: an oval morganite and diamond ring; two emerald and white zircon rings; two sphene rings; two tanzanite rings; two green garnet and diamond rings; and a blue topaz and diamond ring, all mounted in 9ct gold, British hallmarks, accompanied by two certificates of authenticity **£200-300**

**69 A group of nine gem-set rings and a gold pendant**, including an emerald five stone ring, set with white zircon shoulders, size U, an emerald and diamond ring set in 9ct white gold, size S, a diamond seven stone ring set in yellow gold, size N, a tanzanite and white zircon ring set in white gold, size U, an aquamarine and diamond three stone ring, size S, a pink tourmaline and diamond three stone ring, set in 9ct yellow gold, size S, a green quartz ring set in silver, size S, a synthetic spinel ring, in yellow gold, size P, a topaz ring, size S and a gold pendant, 2.5cm **£200-300**

**70 A collection of eleven gem-set and diamond rings**, comprising: a 9ct gold ring with rope twist engraving, channel-set with brilliant-cut diamonds, size Q, British hallmarks; an opal and diamond ring, a kunzite ring and three half-hoop rings set with brilliant-cut diamonds, all with British hallmarks for 9ct gold; a calibre-cut emerald and single-cut diamond ring in 9ct gold, British hallmarks; two rings of knotted design in 9ct white gold and rose gold respectively, each set with brilliant-cut diamonds, British hallmarks; and two 9ct gold navette-shaped cluster rings set with brilliant-cut diamonds, British hallmarks, accompanied by five certificates of authenticity **£200-300**



69



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**71 A collection of ten gem-set and diamond rings**, comprising: a seven-stone platinum and diamond ring, *British hallmarks*; a colourless beryl ring with diamond shoulders, a blue fluorite and diamond ring, a simulant diamond half hoop ring, an amethyst and diamond ring, a tanzanite and diamond ring, two five-stone colourless zircon rings, a brown diamond and diamond pavé-set cluster ring, a diamond cluster ring of square design with scrolled shoulders, each mounted in 9ct gold, *all with British hallmarks*, accompanied by five certificates of authenticity  
**£200-300**



**72 A collection of rings, 19th century**, comprising: a twin heart ring set with multicoloured pastes, mounted in gold, *size R*; an amethyst and seed pearl cluster ring in gold, *size L*; a red and green paste quatrefoil ring, *size H*; and a Georgian garnet and hairwork mourning ring, mounted in gold, *size M*  
**£200-300**



**λ 73 A mixed group of jewellery**, including: an abstract diamond ring, set with round brilliant-cut diamonds in white gold, total approximate diamond weight 0.85cts, *size K*, a diamond half hoop ring, set with six circular-cut diamonds in fluted white gold setting, *stamped 18K, size K*, a demantoid garnet pendant with a diamond-set bail and a mid 19th century coral and seed pearl oval brooch, *length 3cm*  
**£400-600**



**74 Three rings**, comprising: a gold ring set with a step-cut emerald within a rectangular border, *size O½, stamped 18CT, reverse partially engraved*; a ring of wishbone design channel-set with brilliant-cut diamonds, mounted in 18ct gold, *size N½, British hallmarks*; and a citrine and diamond cluster ring mounted in gold, *size K, stamped D&W*  
**£400-600**



**75 A group of jewels**, comprising: a pair of floral earrings set with foiled garnets, mounted in silver, *length 1.7cm, screw fittings*; a hexagonal synthetic ruby ring mounted in gold, *size K½*; a gold and amethyst bar brooch; a cultured pearl bar brooch; a diamond eternity ring, *size J, one diamond deficient*; an aquamarine and diamond ring in gold and platinum, *size P½, stamped 18CT PLAT*; an emerald, ruby and sapphire 'Day and Night' eternity ring, *size P*; and a 19th century gold fob seal chased with floral designs set with an intaglio depicting a classical couple making an offering at an altar, *handle deficient*  
**£150-250**



76



77



78

**76 A collection of jewellery, 19th century,** comprising: a shell cameo brooch depicting a cavalier, mounted in a gold open back brooch with seed pearls and black enamel decoration to the borders, *length 4.6cm*, a brooch designed as a ribbon suspending a pendant, set with cabochon chrysoprases and circular-cut chrysoberyls, *length 5.4cm*; and a cut steel longchain suspending a Maltese cross pendant, *chain length 160cm, pendant length 10cm*

**£200-300**

**77 A collection of jewels,** comprising: a pearl and diamond half hoop ring, mounted in gold, *size M½, pearls untested, one pearl deficient*, three gold shirt studs, *each stamped 18CT*; a pair of 15ct gold cufflinks, *British hallmarks*; a pair of gold cufflinks with oval terminals, *each stamped 9ct*; a gold heart padlock clasp, *stamped 9ct*; a gold shirt stud designed as a fox's head; three mechanical pencils, *one stamped 18CT*; and a silver brooch depicting a heraldic leopard, *British hallmarks*

**£300-500**



79

**78 A collection of jewellery,** comprising: a cross pendant set with rose-cut diamonds, *length 2.6cm*; an elongated pendant set with rose-cut garnets, *length 7.8cm*; a micromosaic cross pendant, *length 5.8cm*; a gold, half-pearl, enamel and diamond brooch with a glazed compartment to the reverse, suspending a gold locket pendant, *length 6cm*; a silver and enamel pendant set with foiled pink stones; a gilt metal and enamel pendant set with a colourless paste; and a silver wire necklace

**£300-400**

**79 A group of jewellery,** comprising: a shell cameo brooch depicting a man and a woman in a garden, mounted in gold, *length 4.2cm*; a brooch set with four oval peridots, to a textured 9ct gold mount accented with half pearls, *length 4.1cm, British hallmarks, pearls untested*; and a gold necklace of fancy linking, *length 38.5cm, stamped 9ct, gross weight 28 grams*

**£300-400**





80

**80 A gold and turquoise demi-parure**, each centred with a ribbon motif set with turquoise cabochons, the necklace with an articulated pendant, both composed of mesh linking set with turquoise cabochons, *necklace length 40cm, bracelet length 20cm*, together with a pair of gold and turquoise pendent earrings, *length 4.7cm, with case*  
**£1,200-1,800**



81

**81 A collection of nephrite and jadeite jewellery**, comprising: a pendant of nephrite intricately carved with two boys within a border of pierced openwork, to a decoratively knotted cord necklace threaded with chalcedony beads, *pendant 3.7cm*; a jadeite bead necklace, *length 43cm*; and a pair of drop earrings suspending jadeite hoops, mounted in gold, *length 4.1cm each, post fittings*  
**£200-300**



82

**82 A collection of nine fob seals, 19th century**, comprising: a large blank swivel seal in faceted citrine, *length 3.1cm*; two bloodstone and carnelian swivel seals mounted in gold, *British hallmarks*; three fob seal pendants set with citrine, bloodstone and white chalcedony, each in floral gold mounts, *tallest 2.7cm*; and three fob seals in gilt metal  
**£250-350**

**λ 83 Two ivory miniature jewels, a pendant and a locket**, comprising: a brooch and a pendant, each set with an ivory miniature in sepia, the brooch depicting a girl with a dove, the other with the three Classical women, possibly three of the Muses, within a gilt metal frame chased with floral scrollwork, *largest 3.6cm*; an onyx, half pearl and diamond pendant mounted in gold on a later fine gold chain, *pearls untested*; and a gold locket enamelled with a picture of a horse, *length 4.4cm*  
**£200-300**



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**λ 84 A collection of coral and conch shell jewels, mid 19th-early 20th century**, comprising: two brooches set with carved coral in engraved gold, depicting a fruiting vine and a spray of flowers respectively, *longest 8.4cm, one leaf deficient*; a pair of earrings and a pendant, each designed as a spray of flowers and leaves in carved conch shell, *earrings 4.6cm, pendant length 6.2cm*; and a necklace suspending three pendants designed as flowers in carved conch shell, mounted in gilt metal, on a gold curb chain, *necklace length 44.5cm, stamped 9ct, longest pendant 5.5cm*  
**£200-300**

**85 A hardstone necklace, probably Scotland, 19th century, and an opal demi-parure**, comprising: a necklace composed of carved and spherical beads of jasper and banded agate, and one faceted citrine, mounted in gilt metal, *length 41cm*; and a ring and pair of stud earrings, each set with a cabochon opal, mounted in gold, *ring size O, earrings 1.2cm each, post fittings*  
**£200-300**

**86 Three brooches and a ring**, comprising: a floral silver and garnet brooch, *length 3.8cm, British hallmarks*; a brooch set with red Vauxhall glass; a brooch designed as a wild rose, its petals set with amethysts in foiled gilt metal settings, *length 3.1cm*; and a paste cluster ring in gilt metal  
**£200-300**

**λ 87 A mixed lot of jewellery**, comprising an amethyst ring, the three circular-cut amethysts mounted in a yellow gold setting accented with diamonds, *size N½, fitted case stamped T Harland*, a tortoiseshell locket applied with roundels of Mercury and a bearded Classical figure, *diameter 2cm, case stamped Butt & Co*, and rock crystal intaglio with a coat-of-arms, *length 2.2cm*  
**£200-300**

**88 A collection of four brooches, 19th and 20th century**, comprising: a late 19th century amethyst and seed pearl brooch, *length 2.4cm, stamped 18CT*; an early 20th century seed pearl and rose-cut diamond bar brooch, *length 3.9cm*; a gold and simulant pearl stick pin, *length 7.2cm, French assay mark for 18ct gold, French maker's mark, base metal stopper*; and a gold abstract cluster brooch set with turquoise cabochons and half pearls, *length 2.6cm, detachable brooch fitting, pearls untested, case stamped Ogden*  
**£150-250**



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**89 A group of 19th century jewels**, including a blue enamel and gold brooch with floral decoration, glazed locket compartment to reverse with plaited hair in gold, *length 4.3cm*, another similar gold brooch with locket compartment to reverse on a circular-link gold chain, *pendant length 2.5cm, chain length 48cm*, an amethyst and seed pearl bow pendant set in silver and gold, *length 4.8cm*, and a blue glass and seed pearl locket pendant in silver, *length 7.5cm*  
**£500-700**

90

**90 A group of jewellery including an Art Deco sapphire and diamond pendant**, comprising: a gold pendant of wreath design, set with a circular-cut amethyst, suspending an oval amethyst drop, *pendant length 3.6cm, necklace length 45cm, necklace stamped 750, later gilt clasp*; a sapphire and diamond half-hoop ring mounted in 18ct gold, *size O, British hallmarks*; and an Art Deco pendant of geometric design, set with rose-cut diamonds and calibre-cut sapphires, mounted in gold and platinum, *pendant length 2.7cm, French assay marks for 18ct gold, numbered 25904, silver chain*  
**£200-300**

**91 A group of gold jewels**, comprising: a medallion pendant depicting the Virgin Mary, on a gold rope twist chain necklace, *pendant length 4.6cm, necklace length 51cm, each stamped 750, Italian maker's marks 1 AR, gross weight 27.9 grams*; a pair of domed ear clips in brushed gold, *length 1.2cm each, stamped K18 Italy, gross weight 7.1 grams*; and a pair of high carat gold bangles, *combined gross weight 27.6 grams*  
**£800-1,200**

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**92 Three gem-set pendants**, comprising: an oval ruby and brilliant-cut diamond pendant mounted in 9ct gold, *length 1.8cm, Birmingham hallmarks*, a 9ct gold drop-shaped pendant set with brilliant-cut diamonds, *length 2.3cm, Birmingham hallmarks*, and a pendant necklace centering on an emerald flower within an articulated white gold frame set with brilliant-cut diamonds, *length 40cm, stamped 585 and Italy*  
**£200-300**

**93 Two masonic jewels**, comprising: a stick pin designed as a square and compass set with brilliant-cut diamonds, mounted in gold, *length 6.5cm, gilt metal stopper*; a gold and gilt silver pendant opening to reveal a star engraved with masonic symbols, *length 3cm, stamped REG682301*, and an Edwardian pink tourmaline and seed pearl pendant, *length 41cm*  
**£100-200**

**94 A group of ruby and diamond jewels**, comprising: a circular- and rose-cut diamond cluster pendant, *length 2.5cm*; a three-stone cushion-shaped diamond ring, each end set with a trio of smaller circular-cut diamonds, mounted in 18ct gold, *size P, British hallmarks*; a pair of ruby and diamond cluster stud earrings, *1.2cm each, post fittings*; and a pair of diamond half-hoop earrings, *length 1.4cm each, post fittings*  
**£800-1,200**

**95 A collection of jewellery**, comprising: four early low carat gold and gold-plated rings, six early metal rings, three diamond and gem-set pins modelled as an elephant, a bee and an aeroplane, a jade pendant, a gold fob watch with a gold-plated chain, and a green stone set mourning brooch  
**£200-300**



95

**96 David Yurman, a pair of twisted gold and silver earrings,** stamped D.Yurman 925 and 14k, post and clip fittings, length 2.6cm, with a gold and silver flexible bangle joined with an oval-link silver chain and a pair of gold and silver abstract earrings, length 3.2cm, post fittings  
**£200-300**

**TO BE SOLD WITHOUT RESERVE**

**λ 97 A collection of 17 stick pins, early 20th century,** comprising: two set with sapphires; one with green chalcedony and pearl; one with amethyst and pearl; three with diamonds; one with peridot; one single and one conjoined double stick pin set with garnets; one with an opal; one with a coral cabochon; one with a carved onyx flower and a cushion-shaped diamond; one set with a turquoise cabochon and one with two turquoise cabochons and a seed pearl; and one with a cultured pearl, detaching to screw into a shirt stud, *fitted case stamped Mikara*; and one enamelled with the flag of the Royal Albert Yacht Club, *all mounted in gold, some with base metal pins, five cases, one stamped Harrods*  
**£600-800**

**98 A collection of 18 stick pins, early 20th century,** comprising: a stick pin set with three cushion-shaped diamonds; one set with a ruby and seed pearls; one set with a star sapphire; one set with a pale blue chalcedony; one composed of the entwined initials SF in bicoloured gold, *fitted case with tooled initials SF to exterior*; one with a shell cameo of a Bacchante; one with *pietra dura* inlay depicting a forget-me-not; one with a lava cameo; one set with a tiger's eye cabochon; one set with bloodstone; one with a quartz cat's eye; one set with a faceted rock crystal and cabochon pale green stone, possibly beryl; one with a micromosaic panel depicting the Colosseum; one inlaid with jasper an hardstone depicting a crown over the letter X; one set with a cabochon sapphire; two set with lines of half pearls; and one with a glazed locket compartment within a quatrefoil border, variously mounted in gold and silver, some pins of base metal, *four cases*  
**£300-500**



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99

**99 A diamond signet ring and three lady's watches**, comprising: a diamond signet ring, set with a circular-cut diamond weighing approximately 0.40 carats, within a star border, mounted in gold, size 1½; and Baume & Mercier, three stainless steel quartz watches, each in bicoloured stainless steel, comprising a lady's ref.5822, case width 2.0cm, numbered 1295363, a lady's Riviera ref. A5222 018, case width 3cm, numbered 1192637, and a smaller lady's Riviera ref.5221 018, case width 2.5cm, numbered 1142525 **£300-400**



100

**100 Omega, a gentleman's stainless steel 'Constellation' wristwatch**, the white enamel dial with gilt metal indicators and hands, to a stainless steel case and integrated link bracelet with deployant clasp, case width 3.4cm excluding winder, automatic movement, box stamped Omega, spare links **£300-500**

**101 Boucheron, a lady's gold 'Reflet' wristwatch**, the fluted watch with signed dial, to an interchangeable leather strap in brown, blue and red, case width 2.0cm excluding winder, signed Boucheron, numbered 98883 and Pt908247, quartz movement, Swiss assay marks for 18ct gold, case stamped Boucheron **£600-800**



101

**102 Omega, a gentleman's 18ct gold 'Constellation' watch, circa 1961**, brushed gold dial with baton indicators and gold hands, with date wheel aperture at 3 o'clock, case width 3.4cm, Swiss assay marks for 18ct gold, numbered 185992630, case stamped Omega **£400-600**



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**103 Christopher Ward, a gentleman's stainless steel and diamond 'Matisse' quartz chronograph wristwatch, ref. 316 L**, the silvered dial with concentric engine turned decoration, multicoloured enamel indicators, and subsidiary dials for seconds, tenths and minutes, and date wheel aperture, within a bezel set with brilliant-cut diamonds, mounted in stainless steel, to a leather strap and deployant clasp, case width 3.6cm, signed Christopher Ward, numbered 316L and 0029, case stamped Christopher Ward London, instruction manual, together with an automatic watch winder, 20cm high **£200-300**

**104 Baume & Mercier, a lady's gold watch**, the circular black enamel dial with gold indicators and hands, within a textured oval gold bezel, to a black leather strap and gilt metal buckle, case width 2.7cm, manual winding movement, signed Baume & Mercier, numbered 917178 36618 05, Swiss assay mark **£400-600**

**105 A lady's Art Deco diamond cocktail watch, 1920s**, the rectangular white dial with black numeral indicators and blue steel hands, within a case of geometric design millegrain-set with single-cut diamonds, mounted in platinum, to a black cord strap, case width 1cm excluding winder, manual winding movement **£200-300**

**106 A lady's Art Deco diamond cocktail watch, 1920s**, the rectangular silvered dial with Arabic numeral indicators and blued steel hands, to a platinum case of geometric design set with single-cut diamonds, on a black cord strap, case width 1cm excluding winder, manual winding movement, case interior stamped PLATINUM, case back numbered 3352, cord broken, case stamped Cartier **£150-250**

**107 An unusual Art Deco diamond and portrait-cut diamond cocktail watch, 1920s**, the rectangular silvered dial covered by a portrait-cut diamond measuring approximately 7.5 x 5.3 x 1.7mm, to an openwork rectangular mount millegrain-set with rows of single-cut diamonds, mounted in platinum with foliate engraving to the gallery, to a black fabric strap, case width 1.5cm, manual winding movement, signed Lusina, spare expandable watch bracelet stamped 18CT **£2,000-3,000**



107



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111

**108 Tiffany & Co, an Art Deco lady's diamond wristwatch, early 20th century,** signed dial with Arabic numerals, manual movement, within an octagonal platinum case set with circular-cut diamonds on an expanding diamond-set and engraved platinum band, case width 2.1cm, length 17.5cm shortest **£800-1,200**

**109 A Swiss enamel and rock crystal pocket watch, mid 19th century,** the white enamel dial with Roman hour indicators and Arabic numeral minute indicators, with gold hands and winding aperture, within a bezel set with rose-cut rock crystal, mounted in gold, the reverse with a painted enamel landscape within a foliate border, to a chain with winding key, length 4.9cm including suspension hoop, indistinct assay marks **£400-600**

**110 An enamel and diamond-set gold pocket watch, 19th century,** decorated with blue guilloché enamel and a circular-cut diamond to reverse, in yellow gold, length 2.8cm **£500-700**

**111 Oscar Frésard, a gold pocket watch, Switzerland, early 20th century,** of open-faced design, the engraved gilt dial with enamel indicators, blue steel hands and subsidiary seconds dial, to a plain gold case with gilt metal winder and suspension hoop, length 6.8cm including suspension hoop, dial and case interior signed Oscar Frésard, numbered 118831, stamped K18, Swiss assay mark for 18ct gold, movement signed LeCoultre, gross weight 78.5 grams **£400-600**



112

**112 A gold and enamel fob watch and chain, late 19th/early 20th century,** the fob watch with a white enamel dial and Roman numeral indicators, the reverse applied with painted enamel depicting Cupid with a rake, tending a rose garden, accented with rose-cut diamonds, suspended from a later brooch modelled as a fish in multicoloured enamel, on a fancy link watch chain in 9ct gold, watch 3.2cm including suspension hoop, French assay marks for gold, numbered 5948, brooch length 2.4cm, watch chain length 46cm, British hallmarks for 9ct gold **£600-800**



113

**113 A 19th century gold fob watch,** engine turned gold dial with Roman numerals, sweep seconds hand, key wind, in gold foliate engraved case on a gold ropetwist chain, chain length 44cm, case width 4cm, total weight 48g **£400-600**



114

**114 Two pocket watches, late 19th/early 20th century,** each of open-faced design, one in steel with a white enamelled dial with subsidiary seconds dial, within a 9ct gold outer case, length 6.7cm including suspension hoop, British hallmarks, date letter for 1924, gross weight 83 grams; the other with a gilt dial, the case back with engine turning and a blank escutcheon within a garter border, 5.8cm including suspension hoop, British hallmarks for 18ct gold, gross weight 59 grams **£600-800**

**115 A group of gold accessories,** comprising: a gold half hunter pocket watch, the reverse with crest of a hand engraved with the cross of St James, holding a dagger, over the motto 'Spe Vivimus' ('we live in hope'), length 5.3cm including gilt metal suspension hoop, interior numbered 398901, stamped 18CT, Swiss assay marks, movement cover plate signed JW Benson; a compass mounted in gold, length 3.6cm including bail, stamped 18CT; both suspended from a gold watch chain with a T-bar pendant, length 54.5 grams; and a pair of gold cufflinks, each end of oval outline engraved with the same crest, each end 1.5cm, combined gross weight 81.6 grams **£400-600**



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**116 Christian Dior, a paste necklace**, designed in the Belle Époque style, composed of laurel leaf festoons connected by ribbon bows and suspending drop pendants, set with circular-cut pastes in white base metal, *necklace length adjustable, longest 45cm, signed Dior, clasp forming the initials CD* **£200-300**

**TO BE SOLD WITHOUT RESERVE**

**117 A cultured pearl and black diamond necklace**, composed of graduated cultured pearls, suspending a fringe of black diamond briolettes, to a gold barrel clasp, *length 42.5cm* **£2,500-3,500**

**λ 118 A coral bead necklace**, graduating from 4.00 to 9.48mm, with a gold lozenge clasp, *length 56cm* **£200-300**

**λ 119 A coral and pearl necklace, late 19th/early 20th century**, composed of three strands of graduated coral beads, to a clasp set with half pearls, *length 50.5cm, pearls untested* **£600-800**

**120 A seed pearl demi-parure**, comprising: a graduated necklace and a bracelet, composed of seven and six strands of multi coloured seed pearls respectively, to gold mounts, *necklace length 88cm, bracelet length 18.5cm, mounts stamped 750* **£400-600**

**TO BE SOLD WITHOUT RESERVE**



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123

**121 A fire opal necklace**, composed of three strands of fire opal beads, to a clasp set with a cabochon fire opal, mounted in gold, *length 42cm*  
£300-500

**122 A cultured pearl and diamond necklace**, composed of two strands of cultured black pearls measuring 8mm, to a clasp of cluster design centring on a black cultured pearl and set with brilliant-cut and baguette diamonds within an outer marquise-shaped diamond border, mounted in white gold, *length 60cm*  
£2,600-2,800

**λ 123 A group of jewels including an Art Nouveau brooch, circa 1900**, comprising: a necklace composed of graduated lapis lazuli beads and two shorter necklaces composed of graduated coral beads, *length of longest 75cm*; and a synthetic ruby and synthetic diamond cluster ring, an Art Nouveau brooch in base metal designed as two pairs of sycamore seeds, *length 10.1cm*  
£200-300

**124 A Tahitian cultured pearl necklace and earrings**, the necklace composed of thirty-two pearls of a grey tone measuring approximately 12.0-14.9mm, to a bi-coloured gold clasp, *length 46.5cm, stamped 14K and 585*, and a pair of earrings, the pearls measuring 13.9mm and 13.6mm, mounted in gold, *post fittings, stamped 14K*  
£2,500-3,500



124



125



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127

**125 Asprey, a cultured pearl, yellow sapphire and diamond necklace,** designed as a double row of cultured pearls, to an 18ct gold clasp designed as a flower, pavé-set with circular-cut yellow sapphires and brilliant-cut diamonds, length 47cm, clasp signed Asprey, British hallmarks **£1,000-2,000**

**126 A pair of cultured pearl and diamond ear clips and necklace,** the ear clips each composed of a surmount of sunburst design set with brilliant-cut diamonds, suspending a cultured pearl drop capped with pavé-set brilliant-cut diamonds, mounted in white gold, length 4.3cm each; the necklace composed of a single strand of cultured pearls measuring 8mm diameter, to a spherical gold clasp pavé-set to the front with brilliant-cut diamonds, length 57cm **£1,200-1,500**

**127 A cultured pearl necklace,** the single-row of twenty-six cultured pearls measuring approximately 15.0-19.2mm, to a rope-twist white gold clasp, length 46.8cm, stamped 14K and 585 **£2,000-3,000**

**128 An unusual natural pearl and diamond pendant, early 20th century,** designed as a natural baroque pearl accented with rose-cut diamonds, to a pendant cap set with smaller rose-cut diamonds, length 3.9cm including bail **£1,500-2,500**

A verbal report from GCS states that the pearl is natural saltwater, the interior hollow, with evidence of chemical treatment to the surface to improve the colour



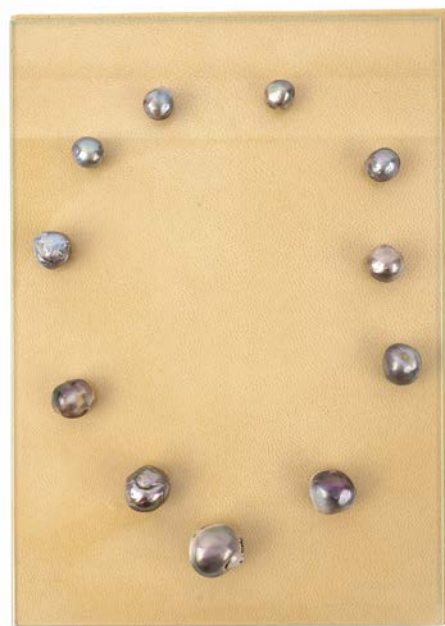
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129

**129 A pearl and diamond necklace, composite**, centring on a pendant pavé-set with seed pearls, within a twisted gold wire border outlined in circular-cut diamonds, the reverse with a glazed compartment containing woven hairwork, to a seed pearl necklace, the clasp set with rose-cut diamonds, *necklace length 43cm, pearls untested* **£1,500-2,000**



130

**130 A set of eleven graduated grey pearls including natural pearls**, mounted on perspex with carat weights to the reverse, *106.41cts total* **£400-600**

A random test on three pearls: natural saltwater as per verbal report from GCS in 2021

**TO BE SOLD WITHOUT RESERVE**

**131 A pair of Georgian paste shoe buckles, late 18th/early 19th century**, each of curved form, set with calibre-cut pastes in foiled settings, mounted in silver, *length 9.5cm each, later brooch fittings, one pin deficient* **£300-400**



131

**132 Two brooches, 19th century**, one of cut steel, of lozenge design suspending a festoon and faceted drop pendants, *length 8.0cm*; the other designed as an aigrette with a spray of knife wire plumes *en tremblant*, set with circular-cut pastes, *length 5.4cm* **£150-250**

**133 Two Georgian paste jewels, late 18th/early 19th century**, comprising: one brooch and one pendant, each of cluster design set with blue and colourless paste stones respectively, each in foiled settings in low carat gold, *pendant length 3.7cm including bail, brooch 3cm* **£200-300**



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135

**134 A gold charm bracelet, mid 20th century**, the gold curb link bracelet with heart padlock clasp suspending sixteen gold charms including a scallop shell, a mine bomb, a chequebook, a bull, a guitar, a tankard, a German shepherd dog, a key, an articulated fish, a greyhound, a bell, a Portuguese cockerel, a giraffe, and three boxes containing bank notes, *length 22cm, padlock and seven charms with British hallmarks, combined gross weight 69 grams* **£600-800**

**135 A gold charm bracelet**, the 9ct gold bracelet of curb linking suspending thirteen charms including a 22ct gold wedding band, *British hallmarks*; a poodle, a barrel, a Toby jug, an iron, a Capricorn goat, and enamelled coat of arms for Wareham, the Eiffel tower, a church opening to reveal a bride and groom, an ocean liner opening to reveal a rope and anchor, *all with British hallmarks for 9ct gold, the number 13, stamped 9ct, and a candlestick, fastened by a 9ct gold heart padlock clasp, British hallmarks, bracelet length 20cm, gross weight 47.5 grams* **£1,000-1,500**

**136 A charm bracelet**, the curb link bracelet in 9ct gold, suspending a series of 25 charms including a 1907 sovereign coin pendant; a 9ct gold whistle, *British hallmarks*; an articulated fish, *Italian maker's marks*; a camel, *stamped 750*; and various others in gold and gilt metal, fastened by a heart padlock clasp, *bracelet length 19cm, British hallmarks, gross weight 84 grams* **£600-800**

**137 An 18ct gold watch chain, circa 1900**, composed of graduated curb linking in 18ct gold, one end with a T-bar pendant, *length 29.5cm, British hallmarks, sponsor's mark HH, gross weight 52.6 grams* **£1,000-1,500**



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138

**138 A gold necklace and coin pendants, late 19th/early 20th century,** the gold chain of curb linking in 9ct gold, *British hallmarks*; suspending a T-bar pendant two Georgian gold coin pendants, and a bloodstone and banded agate swivel fob seal, necklace length 40cm, gross weight 70 grams **£800-1,200**



139

**139 A gold longchain, late 19th century,** composed of curb linking, length 153cm, gross weight 33 grams **£500-700**

**140 An Edwardian gold bracelet, circa 1904,** composed of curb linking, to a heart padlock clasp with the entwined initials KO, in 15ct rose gold, length 19cm, *British hallmarks*, sponsor's mark EW&S, gross weight 21 grams **£300-500**



140

**141 A gold bracelet,** composed of brink linking, length 18cm, stamped 10CT, gross weight 24 grams **£400-600**

**142 A Victorian 22ct gold wedding band, circa 1886,** of D-shaped cross section, stamped 22 to the exterior, size Q, width 6.5mm, *British hallmarks*, sponsor's mark WW, gross weight 10 grams **£200-300**

**143 Tiffany & Co., two gold wedding bands,** each of D-shaped cross section, one 6mm, size R½; one 2.8mm, size P½, each signed Tiffany & Co., stamped 750, dated 1999, combined gross weight 13.8 grams **£800-1,200**



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145

**144 Two gold rings and a bracelet**, comprising: two 18ct gold wedding bands, *sizes Q and T*, combined gross weight 17.6 grams; and a gilt metal chain, length 17.5cm **£400-600**

**145 A gold, sapphire and diamond demi-parure**, comprising: a pendant and pair of earrings, each of oval outline in textured 18ct gold, decorated with foliate scrolls, set with cabochon sapphires and brilliant-cut diamonds, *earrings 1.7cm each, post fittings*, pendant length 2.8cm, chain length 45cm, earrings and pendants with British hallmarks, chain with EU assay mark for 18ct gold **£600-800**

**146 A collection of gold jewellery**, comprising: a 9ct gold necklace of fancy linking, length 61cm, British hallmarks, gross weight 43 grams; a curb link necklace suspending a sovereign coin pendant, chain length 62cm, Italian maker's mark, stamped 750, gross weight 31 grams; and a bracelet of bicoloured Greek key linking, length 19.5cm, Italian maker's marks, stamped 750, gross weight 9 grams **£1,200-1,800**

**147 A gold ring/bracelet, France, first half 20th century**, designed as an expanding gold trellis fastened by screws, *smallest ring size M, largest inner circumference as bracelet 26cm*, French maker's mark and patent mark, gross weight 21 grams **£600-800**

**148 A gold 1/2 sovereign mounted as a ring**, size I, 11g total **£200-300**

**149 A sapphire and diamond pendant**, of triangular outline centring on an eye motif, set with a circular-cut blue sapphire and an oval pink sapphire, each corner collet-set with a brilliant-cut diamond, mounted in 18ct gold, length 4.8cm, British hallmarks **£800-1,200**



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**150 Two rings**, one of *toi-et-moi* design set with a circular-cut pink and green tourmaline, to a gold band set with circular-cut diamonds, *size N*; the other a half-hoop ring set with circular-cut pink sapphires in white gold, *size O½*, stamped 750 **£150-250**



151

**151 An emerald and diamond demi-parure**, comprising: a ring and a pair of earrings, each of cluster design, set with an oval emerald within a border of brilliant-cut diamonds, mounted in low carat white gold, *ring size M*, *earrings 1.2cm each*, *clip and post fittings*, *case* **£1,200-1,500**



152

**152 An emerald and diamond bracelet**, centring on a line of clusters set with circular-cut emeralds and brilliant-cut diamonds, to a back section of engraved links in low carat white gold, *length 18cm*, *case* **£1,200-1,500**



153

**153 An emerald, ruby and diamond bangle, of hinged design**, set to one side with circular-cut emeralds and brilliant-cut diamonds in alternation, the other set with a line of circular-cut rubies, mounted in white gold, *inner circumference 17.3cm*, *diamonds totalling approximately 2.00 carats*, *rubies totalling approximately 4.00 carats* **£1,500-2,500**



154

**154 A gem-set and diamond bracelet**, composed of links set with marquise-shaped, oval, cabochon and carré-cut rubies, emeralds and sapphires, accented with rose-cut diamonds, mounted in gold, *length 19cm* **£1,000-1,500**

**155 A sapphire and diamond demi-parure**, comprising: a sapphire and diamond crossover ring, the two pear-shaped sapphires set within a surround of brilliant-cut diamonds, *size L*, and a pair of earrings with oval-shaped sapphires within brilliant-cut diamond surrounds, *length 2.3cm*, *clip fittings* **£2,800-3,500**



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157

**156** A gold and diamond necklace, circa 1965, designed as an articulated ribbon in links of textured 18ct gold, tied at the front with bands of brilliant-cut diamonds, length 43cm, British hallmark, gross weight 62.6 grams, case **£2,000-3,000**

**157** A pair of enamel ear clips, each of bombé design, applied with alternating bands of green and blue enamel, mounted in gold, length 2.2cm each **£800-1,000**

**158** An enamel and 18ct gold brooch, modelled as a bird perched on a branch, its feathers worked in blue and green *basse-taille* enamel, set with a single-cut diamond eye, height 3cm, Birmingham import marks for 1994, sponsor's mark RHB **£400-600**

**TO BE SOLD WITHOUT RESERVE**

**159** A diamond brooch, designed as a panther, set with brilliant-cut diamonds of black and colourless tints, mounted in gold, length 6.0cm **£400-600**

**160** A diamond-set kitten brooch, pavé-set with single-cut diamonds, with a cultured pearl ball, in silver, length 2cm **£400-600**

**161** An amethyst pendant, China, late 19th/early 20th century, carved as a small bird among branches of loquats, to a gold wire bail, length 6.6cm including bail **£1,000-1,500**



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**162 A diamond pendant**, of drop-shaped outline, composed of floral and lattice openwork, set with brilliant-cut diamonds, mounted in gold, to a fine chain spectacle-set with brilliant-cut diamonds, *pendant length 5.7cm, chain length 46cm, pendant and chain stamped RNB 18K 750* **£800-1,200**



163

**163 A gem-set dragonfly necklace**, the body set with a circular-cut emerald above six cushion-shaped rubies, between wings decorated with rose-cut diamonds and eight circular-cut sapphires, the head with cabochon eyes, mounted in silver and gold, *total approximate diamond weight 1.50cts, pendant width 7.8cm, chain length 40cm, stamped 750* **£850-1,200**



164

**164 A pair of jadeite cufflinks**, of oval design, each with an oval jadeite cabochon mounted in gold, *2.2 x 1.7cm, stamped 14K* **£400-600**

**165 A pair of gold and jadeite cufflinks**, the front section of each set with a disc of polished jadeite, centring on Chinese characters meaning 'good fortune' and 'longevity' in gold, the back links of bar design, connected by chain linking, *fronts each 1.8cm diameter, one broken and restuck* **£400-600**

**166 A jadeite and diamond pendant**, of foliate design, set with a carved section of jadeite within a white gold mount accented with single- and brilliant-cut diamonds, *length 4.3cm* **£1,000-1,500**

A verbal report from GCS states that the jadeite shows no indications of impregnation.

**167 A jadeite and diamond pendant, early 20th century**, the jadeite pendant carved as a pierced coin with integrated suspension hoop, to a bail set with rose-cut diamonds, on a later platinum chain, *pendant length 3.1cm, chain length 44cm* **£150-250**

A verbal report from GCS states that the jadeite is natural, with no indications of impregnation.

**168 A jadeite and diamond brooch**, designed as an abstract foliate spray, set with jadeite cabochons and brilliant-cut diamonds, mounted in 18ct white gold, *length 4.8cm, British hallmarks* **£300-500**



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**169 Four loose kunzites**, the two oval and two cushion-shaped kunzites of pale pink tint, totalling approximately 50.00 carats **£100-150**

**† 170 A loose emerald**, the cabochon trapiche emerald weighing 2.97 carats **£2,500-3,000**

Accompanied by GCS report no. 5784-2830, dated 12th June 2024, stating that the emerald is Colombian, weighing 2.91 carats, with evidence of moderate clarity enhancement.

**† 171 A loose black opal, Lightning Ridge, Australia**, the freeform slab with blue and green play of colour, with matrix to the reverse, weighing 101.50 carats, measuring 3.9 x 4.2 x 1.0cm **£2,000-3,000**

**172 A loose marquise-shaped aquamarine cabochon**, weighing 21.45cts **£300-400**

**173 A pearl and multi-gem necklace, early 20th century**, composed of sapphire, emerald and ruby beads threaded onto a platinum chain, spaced by pearls, length 51cm, pearls untested **£400-600**



173



174



**174 A collection of fob seals, first half 19th century**, comprising: three fob seals including a plain foiled amethyst, a plain foiled citrine, and a carnelian intaglio depicting a leaping fox beneath the inscription 'Tally Ho', each within a gold cannetille mount accented with turquoise cabochons and purple pastes, on a gold split ring, *length 4.2cm*; and a white chalcedony fob seal engraved with a coat of arms, mounted in gold, *length 4.0cm*

**£1,000-1,500**



175

**175 A late Georgian bloodstone seal fob and watch key, 1830s**, the seal set with a bloodstone intaglio depicting a bouquet composed of three different flowers tied with a ribbon bow, in a mount richly engraved with Rococo-style scrollwork, to a split ring and watch key engraved with floral decoration, *seal matrix 1.5 x 1.2cm, height 2.9cm*

**£200-300**

**176 Two carnelian gold-cased fob seals, late 19th century**, one set with an oval carnelian intaglio of Ceres in a fluted mount, *seal matrix 2.3 x 1.7cm, seal height 3.2cm*, the other set with a rectangular carnelian intaglio with the name 'Maria' in a scrolling openwork mount, *seal matrix 1.2 x 0.8cm, seal height 3.3cm*, together on a rope-twist gold hoop

**£200-300**



176

**177 Two Georgian fob seals, early 19th century**, each set with a chalcedony intaglio, one depicting two hunting dogs in chained collars, the other with a crest of a crowned lion between ostrich plumes, each mounted in gold, *tallest 4.2cm, largest intaglio 2.8 x 2.1cm*

**£400-600**

**178 Two fob seals, early 19th century**, one set with an amethyst intaglio depicting cupid on a butterfly beneath the motto 'Je M'y Fie' ('I trust it'), to a gold mount of neoclassical design; and another set with a moulded red glass intaglio, also depicting Cupid on a butterfly, in a varicoloured gold mount decorated with roses and pears, *tallest 2.4cm, amethyst intaglio 1.1 x 1.3cm*

**£200-300**



177

**179 A gold and carnelian fob seal, 19th century**, set with a carnelian intaglio carved with the crest and arms of the Swettenham family, to a gold mount of Neoclassical inspiration, *length 4.1cm*

**£200-300**

**180 A gold and carnelian fob seal, 19th century**, set with a carnelian intaglio bearing a coat of arms with the motto 'Verité Soyét Ma Garde' ('Truth be my guard'), possibly that of the Brewster family, to an openwork gold mount and floral gold hoop, *seal matrix 1.7 x 1.2cm, seal height 4.5cm*

**£600-800**



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**181 Two gold signet rings, early 20th century,** one set with banded agate engraved with a crest of a griffin above a motto, size N, Birmingham hallmarks, date letter for 1905, maker's mark ACC for Albion Chain Company, the other engraved with a crest of a dragon above a motto, size K, stamped 18ct.

£400-600

**182 A silver and gold stick pin, France, late 19th century,** designed as a bearded guardsman drawing a sword, possibly intended to represent D'Artagnan from the 'Three Musketeers', mounted in silver and gold, length 9.7cm, French assay mark for silver, French maker's mark F&B, fitted case stamped SJ Phillips

£400-600

**183 Sporrings & Co, a pair of gold and enamel presentation cufflinks,** applied with the cipher for King Gustaf Adolf VI of Sweden in gold on oval blue enamel ground within gold surround and gold torpedo backs, Swedish marks for 18ct, maker's mark, length 18mm

£900-1,300

**184 A loose hardstone cameo,** depicting a woman in profile in vari-coloured agate, 4.1 x 3.2cm

£100-150

**185 A shell cameo brooch, second half 19th century,** the oval shell cameo depicting the infants Romulus and Remus suckling on a wolf, within a gold rope twist border, length 3.2cm

£300-400

**186 A Victorian shell cameo brooch,** the circular cameo depicting a classical maiden in profile, mounted in a gold rope-twist border, diameter 3cm

£400-600



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**187 A hardstone cameo and seed pearl necklace, late 18th/early 19th century,** designed as a series of agate cameos depicting classical figures in profile, each within a border of seed pearls, connected by two rows of fine chain linking, to a later back section of seed pearls and a gold clasp, length 37.5cm, largest cameo 1.1 x 0.8cm, pearls untested, case stamped Garrard £1,000-1,500

**188 A seed pearl, sapphire and moonstone necklace, early 20th century,** the single strand of seed pearls suspending a fringe of pendants set with circular-cut sapphires, cabochon moonstones and seed pearl drops, to a barrel clasp in gold, length 35cm, pearl untested, case £200-300

**189 An Edwardian amethyst and seed pearl fringe necklace,** the single row of seed pearls suspending nineteen oval-shaped amethysts, length 42.5cm £100-200

**190 A gold and glass brooch, India and Western Europe, 19th century,** of circular outline, set with a foiled green glass panel of Indian thewa work in cut gold leaf, depicting a figure among foliage holding a peacock and cup, within a gold brooch accented with rope twist borders, diameter 3.3cm £600-800

**191 A gem-set and pearl brooch, India, late 19th/early 20th century,** of chandelier design composed of foliate scrollwork in gold, set with cabochon sapphires, oval and cabochon spinels, circular-cut rubies, step-cut emeralds and pearls, suspended by chains from a later bar brooch, accented with fringes of seed pearl pendants, length 9.0cm, pearls untested £1,000-1,500



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**λ 192A** A collection of jewellery including two Royal gifts, comprising: an 18ct gold open faced pocket watch, the gilt dial with a subsidiary seconds dial at 6 o'clock, the back cover centred with a crest, the signed inner plate engraved *Finer & Nowland, London No 4558, 4.4cm wide, back cover with London hallmarks, maker's mark WR, accompanying note presenting it as a Christmas gift from Louise, Princess Royal and Duchess of Fife, and her husband the Duke of Fife, likely in the Princess's own handwriting*; a gold bar brooch, centred with the Royal cipher of HM Queen Alexandra decorated with rose-cut diamonds below an enamelled crown, length 4cm, accompanied by a note stating that the brooch was received as a gift from Queen Alexandra on the occasion of her visit to Gibraltar, circa 1907; a pair of 9ct gold cufflinks, the ends of tapering form connected by chain links, each terminal 2.3 x 0.5cm, Chester hallmarks, sponsor's mark CS ES, case with gilded inscription 'From HRH The Duke of Kent 20th Nov. 1934'; and an Indian gold necklace, set with miniature portraits on ivory of gentlemen and ladies in Indian attire, length 32cm

**£600-800**

**193** A pair of enamel, cultured pearl and diamond earrings, India, each of pendent design, set with lasqué diamonds in foiled settings, the reverse applied with floral designs in multicoloured enamel, suspending a cultured pearl drop and glass bead pendants, length 9.2cm, clip and post fittings, case

**£2,500-3,500**

**194** A gold and diamond bracelet, mid 20th century, of *jarretière* design, composed of gold linking with a Florentine finish and engraved with crossed motifs of foliate scrollwork, to a clasp modelled as a buckle, set with single-cut diamonds, length 18cm, Italian maker's mark, stamped 750, French import assay mark for 18ct gold, gross weight 68 grams

**£3,000-4,000**

**195** An Italian gold tank track bracelet, in bi-colour gold, length 18.5cm, stamped 750, Italian assay marks, 24g

**£400-600**

**196** An Victorian gold, amethyst and seed pearl bangle, late 19th century, of hinged design centring on a roundel with a scroll and shell border set with a circular-cut amethyst, inner circumference 17.7cm, pearls untested, together with a pair of drop earrings of similar design suspending articulated gold fringes, length 5.4cm

**£1,500-2,000**

**197** A pair of gold and emerald earrings, late 19th century, each designed as an oval ring decorated with ivy leaves and trios of marquise-shaped emeralds, suspending a drop pendant, to a surmount with beaded decoration, length 4.9cm each, hook fittings

**£150-250**



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**198 A garnet and half pearl necklace, mid 19th century**, composed of clusters of foiled circular-cut garnets and half pearls within gold cannetille borders, spaced by links set with half pearls, connected by rectangular links with stamped floral decoration to a double backchain of fancy rope twist linking and a garnet and half pearl clasp, *length 45cm, French assay marks for gold and silver, faint assay mark, possibly Vatican city, gross weight 50 grams* **£3,000-4,000**

**199 A gold and turquoise necklace, 19th century composite**, composed of clusters of calibre-cut turquoise cabochons, each within chain borders in coiled gold wire, connected by double rows of gold chain, *length 39cm, fitted case* **£800-1,200**

**200 Two gold and enamel pendants**, one set with an American 1914 five dollar coin applied with multicoloured enamel, in a gold mount, *length 3.2cm including bail, dated 1914*; and a medallion pendant of Mayan/Aztec inspiration, applied with multicoloured enamel, the reverse engraved 'Pierre du Soleil', *length 4.2cm, stamped 750* **£300-400**

**201 A ruby and diamond brooch, late 19th century**, designed as an elongated gold plaque decorated with rope twist and foliate motifs, the borders accented by beadwork, centring on a circular-cut diamond between circular-cut rubies, the reverse with a glazed compartment, *length 5.2cm* **£300-500**

**202 A gold and diamond brooch, late 19th century**, designed as a rose modelled in gold, set with a cushion-shaped diamond within a border of rose-cut diamonds, *length 7cm* **£900-1,200**

**203 A citrine and emerald brooch, mid 19th century**, designed as a ribbon scroll suspending a pendant from festoons of chain, engraved with floral designs and set with oval citrines and step-cut emeralds, mounted in gold, *length 7.5cm, later fitted case stamped Edward Nowell* **£200-300**



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**204** A collection of silver and enamel Arts and Crafts jewellery, including a brooch by Charles Horner, early 20th century, and an opal doublet ring, comprising: a gold ring set with an opal doublet, size K; together with two brooches, a pendant and a pair of earrings, each designed in the Arts & Crafts style, applied with blue and green enamel, earring length 3.1cm each, screw fittings, the smaller brooch, length 3.5cm, with British hallmarks for silver, sponsor's mark CH for Charles Horner, date letter H for 1908, the larger brooch length 5.2cm, likely adapted from a buckle, later brooch fittings, partial British hallmarks; pendant length 5.7cm, central paste possibly later replaced  
£200-300

**205** Stephen Webster, a silver, rock crystal and mother of pearl ring, 'Superstud', set with a rose-cut rock crystal over a section of mother of pearl, within a silver mount of studded design, to a pointed shank, size L½, maker's mark for Stephen Webster, case stamped Stephen Webster £200-300

**206** A rutilated quartz carving, early 20th century, modelled as a hippopotamus playfully rearing its head back to meet its raised tail, set with cabochon ruby eyes, length 9cm  
£200-300

**207** A paste pendant, late 19th century, set with a large faceted paste copy of the Sancy diamond, to a foliate cap set with small circular-cut pastes, length 4.2cm including later bail  
£500-700

**208** Fabergé, a jewellery box, late 19th/early 20th century, in holly wood, fitted for a fob seal, 5.5 x 4.2 x 2.3cm, stamped Fabergé  
£50-100

**TO BE SOLD WITHOUT RESERVE**



209

**209 A rock crystal 'Pool of Light' necklace, early 20th century,** designed as a series of rock crystal spheres mounted in floral base metal settings, *length 43.5cm* **£150-250**

**TO BE SOLD WITHOUT RESERVE**

**210 A sapphire five-stone ring, early 20th century,** set with a sequence of five cushion-shaped sapphires, mounted in gold, *size N, case* **£600-800**

**211 A gold band ring,** of pierced design and engraved linear decoration in yellow gold, *size P* **£400-600**

**212 A pair of ruby and sapphire eternity rings, circa 1975,** comprising: one ring designed as a continuous band of calibre-cut rubies, mounted in 18ct white gold; and another set with sapphires, *each size J, both with British hallmarks* **£800-1,200**

**213 Zancan, a pair of ruby and cultured pearl earrings,** the central cultured pearls framed by faceted ruby beads, the woven gold surround mounted with collet-set circular-cut rubies, *length 2.5cm, clip and post fittings, signed Zancan, Italian assay marks, stamped 750* **£1,000-1,500**

**214 A gold and enamel brooch, early 20th century,** designed as a Tudor rose, applied with red and green enamel, mounted in gold, *length 2.8cm, stamped 18CT, maker's mark T&JB* **£500-700**

**215 A diamond pendant,** designed as a heart, decorated with twenty-two circular-cut diamonds, suspended from a diamond-set bail, mounted in silver and gold, *total approximate diamond weight 6.50cts, length 3.7cm* **£1,000-1,500**



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**216 A fire opal pendant**, collet-set with a circular cabochon fire opal, mounted in gold, *length 2cm including bail* **£200-300**

**217 Two bone rosary/chaplet beads, probably France, 17th century**, each of Janus-faced design carved in bone, one side depicting the face of Christ, the other a skull, *lengths 1.4 and 1.7cm each* **£300-500**

**218 A late 19th century 'Jack-in-the-box' charm**, designed as a small cylinder and domed cover chased with bands of foliate scrolls, opening to reveal a spring-action miniature painted bone devil, *stamped 9ct, length 2.5cm* **£200-300**

**219 A collection of eight egg pendants, Russia, late 19th/early 20th century**, comprising: one egg pendant in gold with a chased finish, *length 1.6cm excluding larger bail*; and seven in silver, including one applied with red *guilloché* enamel with the initials XB in reserve, one in blue *guilloché* enamel and one in pink *guilloché* enamel, one in white *guilloché* enamel with a painted enamel design of forget-me-nots and the initials XB, one in blue *guilloché* enamel with a painted enamel design of roses, and two accented with blue enamels and also initialled XB, *largest 2.3cm including bail, all with partial assay marks* **£300-500**

**220 A pearl and amethyst pendant, early 20th century**, of cross design constructed in gold knife wire, set with pearls and circular-cut amethysts, to an amethyst bail, *length 3.8cm including bail, pearls untested* **£400-600**

**221 A gold and amethyst brooch, mid 19th century**, set with an oval amethyst within a brooch of scrolled design composed of stamped and filigree gold elements, *length 4.0cm* **£100-150**



221

**222 A hardstone pendant necklace, possibly Sassanian, 3rd-7th century AD and later**, suspending a fob seal in brown hardstone with a design of a lion and a bull, *matrix 1.5 x 1.7cm*; together with a number of other carved pendants including lapis lazuli cylindrical seal and additional fob seal depicting a crowned figure; a lapis lazuli carving of an animal and a shell carving of a boar, to a later gold curb chain, *pendant length 5.4cm, necklace length 52cm*

£300-500

**223 An unusual wood opal, rock crystal and diamond necklace, early 20th century**, composed of graduated wood opal beads spaced by rock crystal rondelles, to a clasp set with cushion-shaped diamonds, *length 74cm*

£800-1,200

**224 A Victorian pearl, ruby and diamond brooch, late 19th century**, designed as a bee, its abdomen set with a pearl, its wings, body and head set with rose-cut diamonds, its eyes accented with ruby cabochons, mounted in silver and gold, *wingspan 3cm, pearl untested*

£600-800

**λ 225 A coral, turquoise and diamond brooch, mid 20th century**, designed as a stylised pelican in rose gold, its body set with a coral cabochon, its body set with single-cut diamonds, its eye set with a synthetic sapphire, holding a turquoise cabochon in its beak, *length 4cm*

£500-700

**226 A paste brooch, early 20th century**, modelled as a tortoise, set with green and colourless pastes, mounted in silver, *length 3.6cm, French assay mark for silver, French maker's mark AB*

£150-250

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**227 A Victorian seed pearl, demantoid garnet and ruby brooch, late 19th century**, designed as a salamander, set with seed pearls, circular-cut demantoid garnets and cushion-shaped ruby eyes, mounted in gold, *length 5.6cm, pearls untested*

£500-700

**228 A turquoise and diamond brooch, mid 20th century**, designed as a turtle, its shell set with turquoise cabochons, its head and tail set with single-cut diamonds, mounted in bicoloured gold, *length 4.1cm, stamped 18CT, case*

£600-800



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**229 An Edwardian seed pearl necklace**, set with three graduated seed pearl crescent moons within articulated seed pearl fringe necklace on fine-link yellow gold chain, with a matching seed pearl starburst brooch (two seed pearls missing), necklace length 39cm, brooch length 2cm  
£600-800

**230 Cropp & Farr, a Regimental diamond and ruby brooch for the Hertfordshire Yeomanry, circa 1970**, designed as a white hart, pavé-set with brilliant-cut diamonds, its eye set with a ruby, set in 18ct white gold, length 3.4cm, British hallmarks, sponsor's mark C&F  
£200-300

**231 A sapphire and diamond brooch**, designed as a bouquet of flowers, set with circular-cut sapphires and brilliant-cut diamonds, mounted in silver and gold, length 4.1cm  
£400-600

**232 A pearl and diamond clip brooch**, early 20th century, of foliate scroll design, set with cushion-shaped diamonds and pearls, mounted in silver and white gold, length 2.8cm, pearls untested  
£200-400

**† 233 A citrine and diamond brooch**, early 20th century, designed in the Art Nouveau style as an abstract ribbon bow suspending two pendants, set with circular and rose-cut diamonds, and variously cut citrines and small circular-cut yellow gemstones, mounted in white gold, length 6.8cm  
£200-300

**234 A Retro gold, gem-set and diamond brooch**, 1940s, of abstract scroll design in polished gold, set with variously cut stones including rubies, garnets, chrysoberyls, sapphires and blue zircons, pavé-set with single-cut diamonds, length 7.0cm  
£2,000-3,000

**235 An emerald, pearl and diamond pendant**, 19th century, set with a drilled emerald bead measuring 13.1 x 11.8 x 7.6mm, above a pearl, to a floral cap set with rose-cut diamonds, mounted in silver and gold, length 3cm, pearl untested  
£1,500-2,500



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**236 A Victorian Celtic cross pendant, late 19th century**, set with bloodstone and jasper framed by chased zig-zag borders and fluting to the ring, mounted in gold, *length 8.2cm*  
£300-400



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**237 An elaborate gold collar necklace**, with pellet and millefiori gold decoration, to a quatrefoil clasp set with a synthetic ruby and blue glass beads, *length 46cm, 145g*  
£4,000-5,000



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**238 A topaz pendant, possibly Portugal, late 18th/early 19th century**, designed as a cross, set with calibre-cut topazes in closed-back settings, mounted in silver, *length 5.2cm*  
£150-250



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**239 A diamond and paste brooch**, early 19th century, designed as a stylised Halley's comet, set with a cushion-shaped red paste within a border of cushion-shaped diamonds, mounted in silver and gold, *length 2.8cm*  
£200-300



239

**λ 240 A George III portrait miniature ring and pendant**, late 18th/early 19th century, comprising: a gold ring and a gold and garnet pendant, each set with an oval portrait miniature on ivory depicting a woman, *ring size O½, miniature 1.8 x 1.3cm, pendant length 2.6cm including later bail, reverse engraved EMP, miniature 1.6 x 1.4cm*  
£300-400



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**241 A George III topaz pendant**, early 19th century, designed as a cross, set with calibre-cut topaz, mounted in low-carat gold, *length 5.4cm including bail*  
£600-800



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- 242 A sapphire and diamond ring**, claw-set with an oval-shaped sapphire, within a surround of brilliant-cut and tapered baguette diamonds, mounted in white gold, *stamped 18K and A 3 51 and indistinctly AH, , size N*  
£400-600
- 243 A garnet and diamond ring**, of heart-shaped design, centring on a garnet cabochon surrounded by rose-cut diamonds, the shank decorated with openwork scrolls and chasing, mounted in silver and gold, *total approximate diamond weight 0.60cts, size O*  
£300-500
- 244 A sapphire and diamond ring**, of cluster design, claw-set with an oval sapphire, within a border of brilliant-cut diamonds totalling approximately 1.50 carats, mounted in white gold, *size O*  
£1,000-1,500
- 245 An emerald and diamond ring**, designed as a cluster of rectangular outline, set with a step-cut emerald measuring 8.9 x 7.6 x 4.2mm, within a double border of single-cut diamonds, mounted in white gold, *size L*  
£600-800
- 246 A sapphire and diamond ring**, set with a sequence of five circular-cut sapphires, spaced by pairs of brilliant-cut diamonds, mounted in 18ct gold, *size P½, British hallmarks*  
£300-400
- 247 A diamond and sapphire ring, early 20th century**, of navette outline, centring on an oval diamond weighing approximately 0.55 carats, to an engraved openwork mount set with two French-cut sapphires, mounted in gold, *size H½*  
£400-600
- 248 A diamond ring, early 20th century**, designed as cluster of circular-cut diamonds within a knife wire outer border, mounted in gold, *size Q, stamped 18CT*  
£600-800
- 249 A five-stone diamond ring**, set with a sequence of five brilliant-cut diamonds totalling approximately 0.50 carats, mounted in gold and platinum, *size O, stamped 18CT PLAT, case*  
£300-500
- 250 A diamond ring**, designed as a square cluster of circular-cut diamonds, mounted in gold, *size N, stamped 18CT*  
£600-800
- 251 A diamond ring**, designed as an openwork oval plaque, centred with a circular-cut diamond between foliate swags within a diamond-set frame, mounted in silver and gold, *total approximate diamond weight 0.50cts, size O*  
£200-300
- 252 A Victorian sapphire and diamond ring**, of navette-shaped design set with circular-cut sapphires within a diamond surround in yellow gold, *stamped 18ct, size R*  
£600-800
- 253 A diamond ring, circa 1973**, of navette design, set with circular-cut diamonds, mounted in 18ct white gold, *size P½, British hallmarks*  
£300-400
- 254 An emerald and diamond ring**, centring on a brilliant-cut diamond between a pair of circular-cut emeralds, within an outer border of further brilliant-cut diamonds, mounted in white gold, *size I½*  
£600-800
- 255 A diamond ring**, set with a line of four brilliant-cut diamonds totalling approximately 0.70 carats, mounted in gold, *size L, stamped 18CT*  
£300-500
- 256 A diamond ring**, set with a sequence of five brilliant-cut diamonds totalling approximately 1.00 carat, mounted in gold, *size P*  
£300-400
- 257 No lot**
- 258 An emerald and diamond ring**, the circular-cut emerald weighing 0.65cts, within a surround of brilliant-cut diamonds, to scrolled shoulders each set with two graduated brilliant-cut diamonds, mounted in gold, *total approximate diamond weight 0.35cts, size N*  
£700-1,000
- 259 A sapphire and diamond cluster ring**, set with an oval-shaped sapphire within a surround of diamonds in platinum and gold, *size M*  
£400-600
- 260 A diamond ring**, designed as a gently curving band pavé-set with brilliant-cut diamonds, with two claws vertically gripping a brilliant-cut diamond weighing 0.66 carats, mounted in gold and platinum, *size O, stamped 750/PT950 0.66HSI*  
£400-600
- 261 A diamond solitaire ring**, the princess-cut diamond weighing approximately 0.50cts, collet set to a tapering shank in yellow gold, *size P*  
£400-600





**262 Longines, a lady's diamond cocktail watch, 1950s**, the circular silvered dial with baton indicators and steel hands, within a border of baguette diamonds, to a link bracelet of foliate design set with brilliant- and single-cut diamonds, mounted in platinum, *case width 1.8cm excluding winder, bracelet length 17cm, manual winding movement, dial and movement signed Longines, movement numbered 8654347* **£2,000-3,000**

**263 Omega, a lady's gold De Ville wristwatch**, signed white dial with Roman numerals, gold case and gold brick link bracelet, marked Omega to case back and numbered 55491815 with inscription 'To Barbar Love Lock', quartz movement, *case width 2.2cm* **£1,200-1,600**

**264 Piaget, a lady's white gold and diamond wristwatch**, signed dial with baton numerals, within a bezel set with single-cut diamonds, to a gold case and integrated textured bracelet with deployant clasp, *case width 2.2cm, inner circumference of bracelet 19cm, with case stamped Piaget* **£1,500-2,000**

**265 Van Cleef & Arpels, a lady's gold and diamond 'Cadenas' wristwatch, mid 20th century**, of padlock design, the rectangular silvered dial with gold indicators and blue steel hands, to a double snake chain bracelet, mounted in gold, the case and clasp set with brilliant-cut diamonds, *bracelet length 16cm, signed VCA NY, numbered 19385, manual winding movement* **£8,000-12,000**

**266 Movado, a lady's gold, malachite and diamond wristwatch, circa 1970**, the oval malachite dial with gold hands, within a textured gold border accented with bands of brilliant-cut diamonds, to a textured gold bracelet, *bracelet length 18cm, case width 3.6cm, manual winding movement, dial and movement signed Movado, case back numbered 394Y, bracelet and case back with British hallmarks for 18ct gold, sponsor's mark RCK, date letter for 1970, gross weight 86 grams* **£3,000-4,000**

**267 Baume & Mercier, a lady's 18ct gold wristwatch, 1970s**, the cushion-shaped dial of deep blue enamel with gold hands, to a polished gold bezel and a bracelet composed of rounded rectangular hoop links, mounted in 18ct gold, *case width 2.6cm excluding winder, bracelet length 17cm, manual winding movement, dial, case back and movement signed Baume & Mercier, case back numbered 419710 and 37058, Swiss assay marks and stamped 750 for 18ct gold, gross weight 81 grams* **£1,500-2,000**

**268 Lucien Picard, a lady's Retro citrine, gold and diamond cocktail watch, 1940s**, the circular brushed copper-coloured dial within a border of shield-shaped citrines, to a rope-twist bracelet set with rhomboid citrines and accented with circular-cut diamonds, mounted in rose gold, *case width 2.6cm excluding winder, bracelet length 15.2cm, manual winding movement, dial signed Lucien Picard, movement signed Columbia WD Co., case back stamped 14K* **£1,000-1,500**

**269 An Art Deco emerald and diamond wristwatch**, the plain rectangular dial with Arabic numerals, the case set with four emeralds within a diamond surround on a cord band, *length 17cm, manual winding movement, case* **£800-1,200**

**270 Rolex, a lady's gold wristwatch, 'Oyster Perpetual Datejust'**, the circular gold dial with baton numerals and date aperture, sweep seconds hand, within a plain bezel, to a gold case and integrated bracelet with deployant clasp, *case width 2.5cm, inner circumference of bracelet 17cm, dial and bracelet signed Rolex, bracelet with Swiss assay marks and stamped 750, with case stamped Rolex* **£2,200-2,500**

**271 Omega, a lady's gold 'Constellation' wristwatch**, the brushed gold dial with baton indicators and date wheel aperture, to a gold link bracelet, *case width 2.5cm excluding winder, manual winding movement, bracelet stamped 585, gross weight 56 grams* **£1,800-2,500**

**272 Ebel, a lady's gold wrist watch, 'Beluga', ref. 866960**, the circular cream dial with gold Roman numeral indicators and hands, to an integrated gold link bracelet with deployant clasp, *case width 2.4cm, bracelet length 15.5cm, quartz movement, signed Ebel, numbered 866960 and 42100523, Swiss assay marks for 18ct gold* **£1,000-1,500**

**273 Cartier, a lady's Panthère Vendôme gold wristwatch**, signed cream dial with outer minute marker, date aperture and sweep seconds hand, diamond-set 18ct yellow gold case numbered 839630110, diamond-set winder, quartz movement on brick-link bracelet with gold deployant clasp, *case width 2.1cm, Cartier box and papers* **£4,000-6,000**



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**274 Rolex, a gentleman's stainless steel GMT Master 'Pepsi' wristwatch, ref.16750, circa 1988**, the black enamel dial with date wheel at 3 o'clock, to a blue and red 'Pepsi' bezel and stainless steel bracelet, *case width 3.8cm, dial and clasp signed Rolex, automatic movement, reference number 16750, serial number 9000938, case stamped Rolex and Rolex servicing document dated 13th October 2008* **£4,000-6,000**

**275 Omega, a gentleman's 18ct yellow gold 'Seamaster de Ville' wristwatch, ref.BA3655800, circa 1965**, circular silvered dial with gilt baton numerals and hands, sweep seconds hand, integral 18ct gold adjustable mesh strap, *case width 3.4cm, automatic movement, signed Omega, London hallmarks for 1965, Omega case and outer box, with booklet dated 1968* **£2,000-3,000**

**276 Rolex, a gentleman's gold wristwatch**, signed cream dial with Arabic numerals, sweep seconds hand, manual movement, gold case, on later leather band, *case width 3cm, Rolex box* **£1,000-1,500**

**277 Patek Philippe, a gentleman's gold wristwatch, model 3538J-SCI**, signed gold dial with baton numerals, in gold case and on gold mesh band, case numbered 2680777, movement numbered 1151205, manual movement, *case width 3.3cm, with Patek Philippe pouch and paperwork for a service and dial restoration in 2024* **£3,500-4,500**

**278 Cartier, a gold tank wristwatch**, signed white dial with Roman numerals, in yellow gold case with sapphire winder, manual movement, on leather band with Cartier deployant clasp, *numbered 780866689, case width 2.3cm, Cartier case and guarantee certificate from 1984* **£1,000-2,000**

**279 Longines, a gold 'Super Solo' doctor's watch, circa 1933**, the two silvered dials with hour and minute hands and seconds hands respectively, the seconds dial traditionally intended to allow a doctor to count a heartrate when used with a stethoscope, within a rectangular gold case, the apertures for each dial bordered with black enamel markers, mounted in 18ct gold to a black fabric strap with original gold deployant clasp, *case 4.2 x 2.0 excluding winder, dial and manual winding movement signed Longines, movement numbered 5214065, case numbered 5214083, British import hallmarks, sponsor's mark AB* **£1,500-2,500**





**280 A diamond eternity ring**, designed as continuous band of brilliant-cut diamonds in collet settings, spaced by sections of plain band, mounted in bicoloured gold, size P½ **£150-250**

**281 A sapphire and diamond ring**, designed as a navette-shaped cluster set with cushion-shaped sapphires and diamonds, the shoulders set with cushion-shaped sapphires, mounted in silver and gold, size N **£400-600**

**282 A diamond ring**, of half hoop design, set with a sequence of seven brilliant-cut diamonds totalling approximately 1.00 carat, mounted in white gold, size S **£280-380**

**283 An aquamarine and diamond ring**, the step-cut aquamarine weighing approximately 1.00cts, to stepped shoulders each with three circular-cut diamonds, millegrain-set in platinum, *total approximate diamond weight 0.25cts, size M, stamped PLAT* **£500-700**

**284 A yellow sapphire and diamond cluster ring**, the step-cut yellow sapphire weighing 2.20cts, between two baguette-shaped diamonds in a surround of brilliant-cut diamonds, all millegrain-set and mounted in platinum, *total approximate diamond weight 0.35cts, size M, stamped PLAT* **£800-1,200**

**285 A yellow sapphire and diamond ring**, the cushion-shaped yellow sapphire weighing 1.20cts, surrounded by brilliant-cut diamonds, to shoulders set with single-cut diamonds, all millegrain-set and mounted in platinum, *total approximate diamond weight 0.50cts, size N, stamped PLAT* **£600-800**

**286 A peridot and diamond ring**, the claw-set step-cut peridot weighing approximately 2.00cts, to stepped shoulders each with three millegrain-set brilliant-cut diamonds in platinum, *total approximate diamond weight 0.16cts, size N½, stamped PLAT* **£400-600**

**287 A diamond eternity ring**, designed as continuous entwined bands of brilliant-cut and baguette diamonds, mounted in platinum, size P½ **£1,000-2,000**

**288 A pink tourmaline and diamond cluster ring**, the cushion-shaped pink tourmaline weighing approximately 1.90 carats, in a surround of brilliant-cut diamonds, millegrain-set in platinum, *total approximate diamond weight 0.35 carats, size O, stamped PLAT* **£600-800**

**289 An amethyst and diamond ring**, the cushion-shaped amethyst set within diamond borders in 18ct white gold, size O **£600-800**

**290 Ellis Brothers, a diamond ring, Canada, early 20th century**, set with two rows of graduated cushion-shaped diamonds, mounted in white gold, size O, *signed Ellis Bros., stamped 18K* **£400-600**

**291 An emerald and diamond cluster ring**, the oval-shaped emerald weighing approximately 1.50cts, between two baguette-shaped diamonds in a surround of brilliant-cut diamonds in platinum, *total approximate diamond weight 0.55cts, size O½, stamped PLAT* **£850-1,200**

**292 A ruby and diamond half hoop ring**, set with rows of square rubies within diamond borders in white gold, stamped 750 and ANTON, size P **£1,000-1,500**

**293 A diamond and enamel ring**, the crossover design featuring two green enamel hearts each centred with a brilliant-cut diamond, the surrounds pavé-set with brilliant-cut diamonds mounted in platinum, the inside of the shank set with a single-cut sapphire, size L½ **£300-400**

**294 A peridot and diamond cluster ring**, the cushion-shaped peridot weighing 1.70cts, in a surround of brilliant-cut diamonds, all millegrain-set and mounted in platinum, *total approximate diamond weight 0.50cts, size M, stamped PLAT* **£600-800**

**295 An aquamarine and diamond ring**, the claw-set cushion-shaped aquamarine weighing approximately 3.20 carats, between two millegrain-set brilliant-cut diamonds in platinum, *total approximate diamond weight 0.55 carats, size O, stamped PLAT* **£800-1,200**

**296 An opal and diamond cluster ring**, the solid black opal set within a surround of circular-cut diamonds and three small sapphires in platinum, *the opal weighing 4.92cts, diamonds 0.16cts, sapphires 0.14cts (as inscribed to inside shank), size P* **£1,500-2,000**

A verbal report from GCS states that the central opal is a solid black opal.

**297 A rubellite and diamond ring**, of cluster design, claw-set with a step-cut rubellite tourmaline, within a border of brilliant-cut diamonds, mounted in white gold, size N, *stamped 18CT* **£600-800**

**298 A diamond half hoop ring**, the central band set with three brilliant-cut diamonds between two bands of single-cut diamonds, mounted in white gold, size O **£500-700**





**299 Van Cleef & Arpels, a pair of diamond earrings, 2000s**, each of hoop design, the front sections pavé set with brilliant-cut diamonds, mounted in white gold, *length 1.5cm each, clip and post fittings, signed VCA, numbered BL6334, French assay marks, indistinct French maker's marks* **£3,500-4,500**

**300 A pair of synthetic sapphire and diamond earrings**, each designed as a stylised flower, set with oval sapphires and brilliant-cut diamonds, mounted in white gold, *length 3cm each, clip and post fittings* **£800-1,200**

**301 A diamond pendant**, designed as a heart in outline, set with brilliant-cut diamonds, mounted in white gold, to a fine white gold chain necklace, *pendant length 1.5cm including bail, chain length 45cm* **£300-400**

**302 A diamond pendant**, designed as a cross, set with brilliant-cut diamonds, mounted in white gold, to a white gold snake chain necklace, *pendant length 18cm, necklace length 38cm, each stamped 750* **£300-400**

**303 A pair of diamond earrings**, each designed as a trefoil composed of three clusters set with concentric arrangements of brilliant-cut diamonds, mounted in white gold, *length 1.5cm each, post fittings* **£400-600**

**304 A diamond pendant**, designed as the word 'LOVE' written vertically, set with brilliant-cut diamonds, mounted in white gold, *length 4.1cm* **£300-500**

**305 A sapphire and diamond ring**, the cushion-shaped sapphire millegrain-set within a square surround within baguette-shaped shoulder diamonds in white gold, *stamped 9ct, size N* **£3,000-5,000**

A verbal report from GCS states that the sapphire is unheated, origin: Sri Lanka.

**306 Birks, a sapphire and diamond ring**, claw-set with an oval sapphire weighing 10.39 carats, to shoulders set with baguette diamonds, mounted in platinum, *size L½, signed Birks, stamped Platinum* **£7,000-9,000**

Accompanied by Gem & Pearl Laboratory report no. 24760, stating that the sapphire is of Sri Lankan (Ceylon) origin, with no evidence of heat treatment.

**307 Theo Fennell, a sapphire and diamond pendant, 2005**, designed as a key pavé-set with circular-cut sapphires and brilliant-cut diamonds, mounted in 18ct white gold, *signed Theo Fennell London, London hallmarks for 2005, sponsor's mark TF, length 5.3cm* **£2,000-2,500**

**308 A pair of diamond earrings**, each of hoop design, set with brilliant-cut diamonds totalling approximately 11.00 carats, mounted in white gold, *length 3.7cm, clip and post fittings* **£8,000-12,000**

**309 A diamond solitaire ring**, claw-set with a circular-cut diamond weighing approximately 0.90cts, mounted in platinum, *Sheffield hallmarks for 2017, sponsor's mark PMC, size O* **£600-800**

**310 A sapphire and diamond five-stone ring**, set with a sequence of brilliant-cut diamonds and circular-cut sapphires in alternation, mounted in white gold, *size O½* **£300-400**

**311 A star sapphire and diamond ring**, the cabochon sapphire set within diamond and sapphire scroll shoulders in platinum, *size L* **£1,500-2,000**

**312 A diamond line bracelet**, designed as an articulated line of brilliant-cut diamonds totalling approximately 5.50 carats, mounted in 18ct white gold, *length 17.8cm, British hallmarks* **£2,500-3,500**

**313 A diamond strap bracelet**, set with round brilliant-cut diamonds in white gold, *length 17cm* **£1,500-2,000**

**314 A sapphire and diamond bracelet**, composed of three elongated articulated sections of linking, set with calibré-cut sapphires bordered by brilliant-cut diamonds, connected by circular links set with brilliant-cut diamonds, mounted in white gold with millegrain borders, *length 18cm, stamped 750* **£4,000-5,000**

**315 Adler, a diamond and sapphire demi-parure**, comprising a sapphire and diamond ring in white gold, *size N½, with a matching pair of ear clips, length 2.6cm, clip fittings, all signed and stamped 750* **£3,500-4,500**

Accompanied by a facsimile copy of an insurance document from Adler.

**316 A pair of diamond earrings**, each centring on a collet-set pear-shaped diamond, within a bombé border pavé-set with brilliant-cut diamonds, mounted in white gold, *length 1.6cm each, post fittings* **£800-1,200**



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## A PRIVATE COLLECTION OF JEWELS BY MAURIZIO PINTALDI

Lots 317-322

Maurizio Pintaldi is a contemporary Italian jeweller of Sicilian heritage. His boutique on Walton Street in London was known for its one-of-a-kind statement pieces, inspired by natural forms and his ancient Mediterranean hometown of Syracuse, and characterised by intricate, sculptural gold work and inventive, organic designs.

**317 Maurizio Pintaldi, a ruby and diamond ring**, decorated with five foliate carved rubies set within gold borders accented with single-cut diamonds, *unsigned, inner sizing balls, approximately size Q* **£1,000-1,500**

**318 Maurizio Pintaldi, a ruby and black diamond ring**, the faceted ruby set within stylised thorns detailed with black diamonds above a white gold band of openwork thorny branches, *unsigned, inner sizing balls, approximately size P* **£500-1,000**

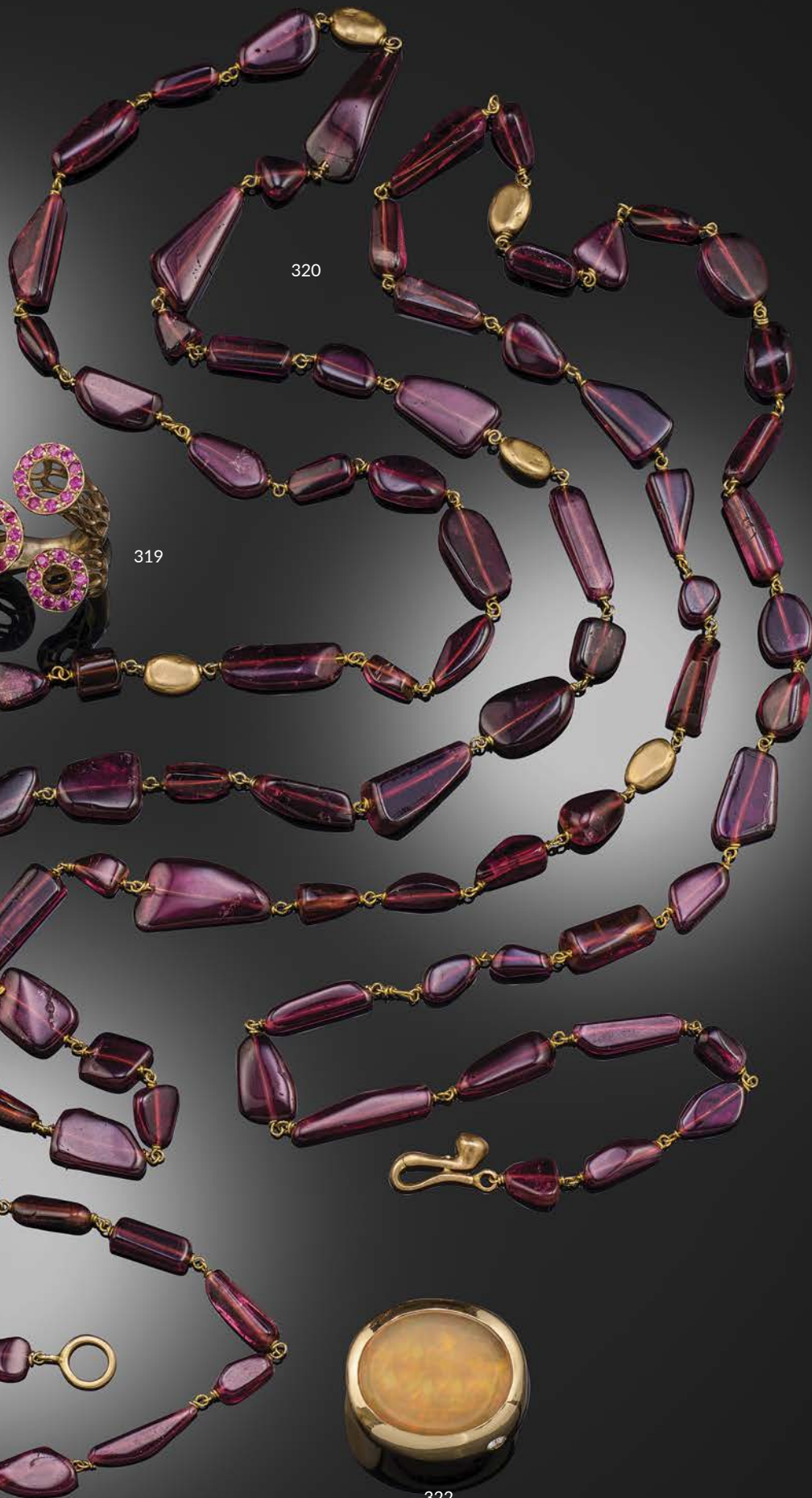
**319 Maurizio Pintaldi, a ruby and gold ring**, designed as three undulating openwork cylinders in brushed gold, the terminals set with single-cut rubies, *unsigned, size M* **£500-1,000**

**320 Maurizio Pintaldi, a tourmaline bead necklace**, the irregular pink tourmaline beads interspersed with gold nuggets, *unsigned, length 168cm* **£800-1,200**

**321 Maurizio Pintaldi, a tourmaline and diamond ring**, the pink oval and green pear-shaped tourmaline cabochons set to a sculptural brushed gold band, decorated with a naturalistic gold nugget effect and geometric openwork holes interspersed with single-cut diamonds, *unsigned, size L½* **£1,500-2,500**

**322 Maurizio Pintaldi, an opal and diamond ring**, the wide polished gold band set with a large opal cabochon and accented with a brilliant-cut diamond, *unsigned, size M* **£2,000-3,000**





❖ **323 Ben Rosenfeld, a turquoise flower brooch, 1965**, set with a central cluster of diamonds within graduated turquoise leaves within ropetwist borders in 18ct yellow gold, *maker's mark and London hallmarks*, length 5.5cm  
£1,000-1,500

**324 A fancy-coloured and white diamond pendant necklace**, the brilliant-cut yellow diamond weighing 1.03cts, suspended by four old-circular-cut diamonds millegrain-set in platinum, to a fine-link platinum necklace, French marks, *pendant length 2.5cm, chain length 21cm*  
£3,000-5,000

Accompanied by diamond paper with label for LFG Paris report no. BD027798, dated 30th September 2021, stating that the diamond weighing 1.03cts is Fancy Vivid Greenish Yellow, natural colour, VS1 clarity, with strong fluorescence.

**325 A cultured pearl and diamond demi-parure**, comprising a pair of earrings and a pendant, each composed of a cultured pearl with a curved band of brilliant-cut diamonds draped over a cultured pearl, mounted in rose gold, *earrings 5.5cm each, hook fittings, pendant 5cm, each stamped 750, maker's mark*  
£800-1,200

**326 A gold and diamond demi-parure**, comprising: a necklace and a bracelet, each composed of flattened curb linking, with four yellow gold links alternating two diamond-set white gold links, *necklace length 45cm, bracelet length 18.2cm, first link stamped 750, 100g total*  
£3,500-4,500

**327 A Tahitian black cultured pearl and diamond ring**, the cultured pearl measuring 14.5mm with baguette-shaped diamond shoulders in white gold, *stamped K18, size N*  
£800-1,200

**328 A tanzanite ring**, set with a cushion-shaped tanzanite between shoulders set with oval tanzanites, mounted in 18ct gold, *size M, British hallmarks*  
£2,000-3,000

**329 A cultured pearl and diamond ring**, set with a black cultured pearl, within concentric borders of brilliant- and single-cut diamonds, to shoulders set with single-cut and baguette diamonds, mounted in gold engraved with a wood grain design, *size M*  
£1,000-1,500

**330 A cultured pearl and diamond ring**, set with a pinkish and a light grey cultured pearl, each approximately 12mm diameter, to shoulders of knotted design, set with brilliant-cut diamonds, mounted in white gold, *size N, stamped 750*  
£200-300

**331 A pair of cultured pearl and diamond earrings**, the round brilliant-cut diamond suspending a small diamond, with a diamond cap and drop-shaped cultured pearl, in platinum with white gold butterflies, *length 3.3cm*  
£3,000-4,000

**332 A ruby and diamond ring**, of cluster design, claw-set with an oval ruby weighing 3.06 carats, within a border of brilliant-cut diamonds, mounted in gold, *size P, French assay marks for 18ct gold and platinum*  
£6,000-8,000

A verbal report from GCS states that the ruby weighing 3.06 carats is of Burmese (Myanmar) origin, with no indications of heat treatment.

**333 A sapphire and diamond bracelet**, set with oval sapphires, spaced by rectangular links set with lines of circular-cut diamonds, mounted in gold, *length 17.5cm, stamped 14K*  
£500-700

**334 Asprey, a pair of yellow and white diamond flower earrings**, set with larger colourless diamonds to the centre within petals pavé-set with yellow diamonds in yellow gold, *signed Asprey with maker's mark and London import marks for 1998, clip fittings, length 2.5cm*  
£1,500-2,000

**335 A diamond solitaire ring**, claw-set with a circular-cut diamond weighing approximately 0.45 carats, mounted in gold, *size R, case*  
£200-300

**336 A pair of mabé cultured pearl and diamond earrings**, of lozenge design, the mabé cultured pearls set within scrolling baguette-shaped and circular-cut diamonds borders in white gold, *post and clip fittings, length 3.2cm*  
£1,800-2,000

**337 A pair of citrine and mabé cultured pearl earrings**, of pendent design, the cultured pearls and pear-shaped citrines set in 18ct gold rope-twist borders, *length 4.1cm, London hallmarks, sponsor's mark EME*  
£800-1,200

**338 Ritz London, a diamond and yellow diamond ring**, the central radiant-cut diamond claw-set in yellow gold and weighing 1.56cts, set with princess-cut diamonds mounted in white gold, *size L, London hallmarks, sponsor's mark RL, French assay marks*  
£4,000-6,000

Accompanied by GIA report no. 2235252248, dated 20th September 2018, stating that the diamond weighing 1.56cts is fancy yellow, natural colour, VS2 clarity, faint fluorescence.

**339 A pair of chalcedony earrings**, each of square outline, set with a cushion-shaped cabochon of blue chalcedony, within a gold setting with a beaded border, *length 2.2cm each, clip and post fittings*  
£800-1,200







- 340 A pair of lavender jadeite drop earrings**, the carved jadeite hoops suspend from vari-coloured sapphires in white gold, stamped 750, length 7.8cm **£800-1,200**
- 341 A green tourmaline and diamond pendant**, set with a mixed step-cut green tourmaline weighing approximately 30.00 carats, to a border and surmount of brilliant-cut and tapered baguette diamonds, on a fine link chain, mounted in white gold, pendant length 4.2cm, pendant stamped UCG 14K 585, chain length 66cm, chain with British hallmarks for 9ct gold, case and facsimile of valuation document **£1,500-2,500**
- 342 An emerald and diamond pendant**, claw-set with a pear-shaped emerald weighing 2.49 carats, within a border of brilliant-cut diamonds, mounted in gold, to a silver chain necklace, pendant length 2.5cm, chain length 45cm **£1,500-2,000**
- 343 A pair of spinel and diamond drop earrings**, with a diamond-set cultured pearl suspending three articulated drops of vari-coloured spinels with diamond tops in white gold, post fittings, length 6.2cm **£900-1,200**
- 344 A pair of diamond earrings**, each of scroll design, set with brilliant-cut and baguette diamonds totalling approximately 2.00 carats, mounted in white gold, length 1.8cm each, clip and post fittings **£300-400**
- 345 A pink tourmaline and diamond ring**, set with a cushion-shaped pink tourmaline, within a border of brilliant-cut diamonds, mounted in white gold, size O½, stamped 750 **£1,000-1,500**
- 346 A spinel-set gold ring**, set with vari-coloured pink pear-shaped spinels in polished yellow gold, stamped 750, size M **£1,000-2,000**
- 347 A star ruby and diamond ring**, of cluster design, set with a cabochon star ruby, within a surround of brilliant-cut and baguette diamonds, mounted in silver, size M½ **£600-800**
- 348 A garnet and diamond ring**, of cluster design, set with a cabochon garnet within a border of circular-cut diamonds, within millegrain borders, to a plain band, mounted in white gold, size H, stamped 585 **£300-500**
- 349 An aquamarine and diamond ring**, claw-set with an oval aquamarine weighing 3.85 carats, between shoulders set with brilliant-cut diamonds totalling approximately 0.70 carats, mounted in white gold, size S **£600-800**
- 350 A sapphire and diamond ring**, of cluster design, set with an oval sapphire, within a border of brilliant-cut and baguette diamonds, mounted in white gold, size O½, stamped 18CT **£600-800**
- 351 An Art Deco diamond ring, 1930s**, of octagonal outline, centring on a cushion-shaped diamond measuring approximately 7.1 x 6.4 x 4.8mm, within concentric borders of single-cut diamonds, mounted in platinum, approximately size I (sizing band) **£4,000-5,000**
- 352 A jadeite and diamond ring**, claw-set with a cabochon jadeite, between shoulders set with baguette diamonds, mounted in platinum, size O **£200-300**
- 353 An aquamarine, sapphire and diamond ring**, set with a step-cut aquamarine weighing 4.86 carats, within a border of brilliant-cut diamonds and channel-set calibre-cut sapphires, mounted in white gold, size N, stamped 750 **£800-1,200**
- 354 A cat's eye chrysoberyl and diamond ring**, of cluster design, set with a cabochon cat's eye chrysoberyl weighing approximately 3.50 carats, within a stepped double border of brilliant-cut diamonds, mounted in white gold, size L, stamped 18K **£2,000-3,000**
- 355 A pair of aquamarine, emerald and diamond earrings**, each of pendent design, composed of an oval emerald surmount suspending a cushion-shaped aquamarine in a geometric border, set with brilliant- and single-cut diamonds, mounted in silver, length 3.9cm each, post fittings, aquamarines totalling 18.46 carats **£800-1,200**
- 356 A ruby, emerald and diamond brooch**, designed as a butterfly in flight, its wings partially articulated, its antennae mounted en tremblant, set with single-cut and baguette diamonds, circular-cut rubies, channel-set with lines of calibre-cut emeralds, and brilliant-cut diamonds of yellow, brown and greenish tints, mounted in white gold, length 8cm, diamonds not tested for natural colour origin, case **£3,000-4,000**
- 357 A pair of blue topaz and diamond earrings**, the oval blue topaz set within a surround of round brilliant-cut diamonds in white gold, length 2.1cm **£200-300**
- 358 A garnet and diamond ring**, set with a step-cut garnet, within a border of brilliant-cut diamonds, mounted in white gold, size Q½ **£600-800**
- 359 A diamond eternity ring**, designed as a continuous band of brilliant-cut diamonds arranged in pairs, totalling approximately 6.00 carats, mounted in white gold, size P½ **£2,000-3,000**
- 360 A sapphire, emerald and diamond ring, mid 20th century**, designed as a folded strap and buckle, set with circular-cut sapphires and emeralds and brilliant-cut diamonds, mounted in palladium, size M½, stamped PAL **£400-600**
- 361 A pair of diamond scroll earrings**, of overlapping ribbon design, channel-set with circular-cut diamonds in platinum and white gold, clip fittings, length 5.4cm **£2,500-3,000**



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**362 A sapphire and diamond ring, second half 19th century**, of cluster design, set with concentric bands of circular-cut sapphires and diamonds, to split scrolled shoulders, mounted in silver and gold, *size N, case* **£500-700**

**363 A Victorian diamond and ruby brooch, late 19th century**, designed as a bee, set with circular-cut diamonds, its eyes set with cabochon rubies, mounted in silver and gold, *wingspan 3.2cm* **£1,500-2,000**

**364 An emerald and diamond ring half hoop ring**, set with a row of graduated oval emeralds within old circular-cut diamond borders in silver and gold, *size P, case* **£800-1,200**

With original valuation report dated 18th January 1974.

**365 An amethyst and diamond brooch, circa 1900**, designed as a flower, set with heart-shaped amethysts and circular-cut and rose-cut diamonds, mounted in silver and gold, *2.2cm diameter* **£600-800**

**366 A late 19th century sapphire and diamond ring**, set with a cushion-cut sapphire between two old-cut diamonds, mounted in a carved and pierced yellow gold setting accented with diamonds, *size S, stamped 18ct to shank* **£500-700**

**367 A sapphire and diamond pendant, late 19th century**, of floral design, set with a radiating arrangement of circular-cut sapphires and diamonds, to a cushion-shaped diamond bail, mounted in silver and gold, *length 3.4cm including bail* **£1,000-1,500**

**368 Two pearl and diamond stick pins, late 19th century**, each suspending a pendant designed as an acorn, set with rose-cut diamonds and pearls, mounted in silver and gold, *longest 6.5cm, fitted case* **£800-1,200**

**369 A gem-set and diamond brooch**, of *giardinetto* design, set with a circular-cut demantoid garnet, oval and circular-cut rubies and sapphires, polished amethyst and rose-cut diamonds, mounted in silver and gold, *length 3.2cm, brooch fitting stamped 10K* **£1,000-2,000**

**370 A pearl and diamond bee brooch, late 19th century and later**, set with cabochon ruby eyes, an untested pearl body and pavé-set overall with rose-cut diamonds in silver and gold, *width 3.7cm* **£400-600**

#### TO BE SOLD WITHOUT RESERVE

**371 A diamond brooch, late 19th/early 20th century**, designed as a standing dog, set with circular-cut and rose-cut diamonds, its eyes and collar set with a ruby and emerald respectively, mounted in silver and gold, *length 3.3cm* **£1,500-2,000**

**372 A Victorian diamond brooch, late 19th century**, designed as a three-leaf clover, the leaves outlined in knife wire, set with circular-, rose-cut and cushion-shaped diamonds, mounted in silver and gold, *length 4.4cm, case stamped Skinner & Co* **£1,000-1,500**

**373 A gem-set, pearl and diamond brooch, early 20th century**, designed as a dragonfly, set with rose-cut diamonds, step-cut emeralds, oval and circular-cut rubies and sapphires and step-cut emeralds, centring on a pearl, mounted in silver and gold, *wingspan 7.6cm, French assay marks for silver and gold, pearl untested* **£1,800-2,500**

**374 A diamond brooch, late 19th century**, designed as a swallow and a wheatsheaf, set with rose-cut diamonds, the swallow's eye set with a cabochon ruby, mounted in silver and gold, *length 4.4cm* **£700-900**

**375 A Victorian diamond brooch/hair ornament, late 19th century**, designed as a butterfly, its wings and body set with cushion-shaped diamonds, its eyes set with cabochon rubies, mounted in silver and gold, *wingspan 5.4cm, detachable brooch fittings and hair pin, fitted case stamped Gilliam & Co.* **£4,000-6,000**

**376 An Art Nouveau pearl and diamond bangle, late 19th century**, the hinged bangle of knife wire construction, the top with a spray of budding roses set with cushion-shaped and rose-cut diamonds and a pearl, mounted in silver and gold, *inner circumference 16cm, pearl untested* **£3,000-5,000**

**377 A gem-set and diamond brooch**, designed as a dragonfly, set with cushion-shaped rubies, a circular-cut emerald and rose-cut diamonds, mounted in silver and gold, *wingspan 5.1cm* **£1,000-1,500**

**378 A diamond brooch**, designed as a frog, pavé-set with cushion-shaped diamonds totalling approximately 10.00 carats, mounted in silver and gold, *length 4.5cm* **£5,500-6,500**

**379 A sapphire and diamond bangle, early 20th century**, of hinged design, the front set with a line of circular-cut sapphires within entwined borders of rose-cut diamonds, mounted in silver and gold, *inner circumference 16cm* **£1,500-2,000**

**380 A late 19th century spider and fly brooch**, the stylised fly set with rose-cut diamonds, an emerald and ruby eyes, suspending a spider set with emeralds, rubies and diamonds in silver on a gold bar brooch, *length 5cm, brooch stamped 9ct* **£600-800**

**381 A late 19th century diamond-set frog brooch**, set overall with pear-shaped, rose-cut and cushion-shaped diamonds and ruby eyes in silver and gold, *length 2.7cm* **£1,500-2,000**

**382 A Victorian diamond brooch, late 19th century**, designed as a flower, set with circular-cut and cushion-shaped diamonds, mounted in silver and gold, *3.3cm diameter, case* **£2,000-3,000**





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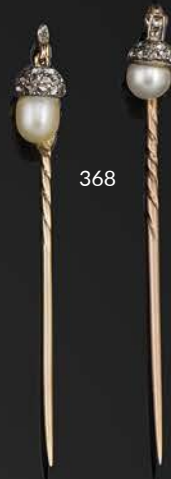
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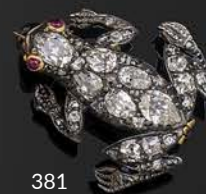
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**383 An aquamarine and diamond pendant**, set with a pear-shaped aquamarine weighing approximately 4.00 carats, to a brilliant-cut diamond surmount weighing approximately 0.48 carats, to a snake chain necklace, mounted in 9ct white gold, *pendant length 2.5cm, chain length 46.5cm, British hallmarks* **£400-600**

**384 A ruby and diamond bracelet**, composed of links set with trios of oval rubies within borders of brilliant-cut diamonds, spaced by rectangular diamond-set links, to a bracelet composed of square links in polished white gold, *length 18.5cm, stamped 750* **£1,600-2,000**

**385 A beryl and diamond cluster ring**, the oval beryl within a surround of carré-cut diamonds mounted in white gold, *stamped 750, size M½* **£1,000-2,000**

**386 A diamond eternity ring**, set with a continuous band of brilliant- and single-cut diamonds, mounted in white gold, the gallery engraved with foliate motifs, *size N* **£300-400**

**387 A diamond ring**, centring on a princess-cut diamond, to shoulders channel-set with lines of smaller princess-cut diamonds, mounted in platinum, *size K, stamped PLAT* **£600-800**

**388 A diamond cluster ring**, designed as an abstract floral motif, centring on a brilliant-cut diamond weighing 1.25 carats within smaller brilliant-cut diamonds in stylised petal formations, mounted in white gold, *total approximate diamond weight 1.71 carats, size N½, stamped 750 and D.1.71* **£3,000-5,000**

Accompanied by GIA report no. 2195686538, dated 20th September 2018, stating that the diamond weighs 1.25 carats, H colour, VVS2 clarity, no fluorescence.

**389 A diamond solitaire ring**, the transitional-cut diamond weighing approximately 4.5cts, within graduated baguette-shaped shoulder diamonds in platinum, *size P* **£1,000-2,000**

**390 A tourmaline and diamond ring**, of cluster design, claw-set with a step-cut green tourmaline, within a border of single-cut diamonds, mounted in white gold and platinum, *size Q, stamped 15CT PLAT* **£500-700**

**391 A diamond eternity ring**, designed as a continuous band of channel-set baguette diamonds, mounted in platinum, *size R½, case stamped Tom John* **£1,000-1,500**

**392 An opal, ruby and diamond pendant**, set with a central solid black opal (crazed) within lozenge border of rubies and diamonds in white gold, *stamped 14K, length 4.5cm* **£300-400**

**393 A coloured diamond and diamond ring**, of cluster design, centring on four baguette diamonds of pale yellow tint, within concentric borders of brilliant-cut diamonds of pale pink and colourless tints, the shoulders collet-set with pear-shaped diamonds of pale yellowish brown tint, mounted in three-coloured gold, *size O½, stamped 750, maker's mark* **£800-1,200**

**394 An opal, emerald and diamond ring**, claw-set with a pear-shaped cabochon opal weighing 8.16 carats, to a surround of pear-shaped emeralds and single-cut diamonds, mounted in silver, *size N* **£300-500**

**λ 395 A pair of coral and diamond ear clips**, the oval coral cabochons within a surround of brilliant-cut diamonds mounted in white gold, *total approximate diamond weight 3.5cts, length 2.8cm, clip fittings* **£2,200-3,200**

**396 An amethyst and diamond ring**, set with a cushion-shaped amethyst within a border of brilliant-cut diamonds, mounted in 18ct white gold, *size P, British hallmarks* **£600-800**

**397 An amethyst and diamond ring**, set with an elongated step-cut amethyst, between shoulders set with baguette diamonds, mounted in gold and palladium, *size N, stamped PALL* **£550-750**

**398 A pair of diamond stud earrings**, each collet-set with a cushion-shaped diamond weighing approximately 0.60 carats, *length 0.6cm each, post fittings* **£600-800**

**399 A tanzanite and diamond ring**, of cluster design, collet-set with a cushion-shaped tanzanite stated to weigh 4.83 carats, to a border and shoulders set with brilliant-cut diamonds, mounted in platinum, *size Q½, British hallmarks* **£800-1,200**

**400 A sapphire and diamond cluster ring**, set with an oval sapphire within a surround of circular-cut diamonds and square-shaped shoulder diamonds in platinum and white gold, *inner re-sizing balls, approximately size I* **£3,000-4,000**

**401 An opal and diamond cluster ring**, the cabochon opal within a ballerina surround of tapered baguette-shaped diamonds mounted in platinum, *total approximate diamond weight 2.27cts, stamped O9.26, Pt900 and D2.27, maker's mark, size J½* **£800-1,200**

**402 A pink sapphire and diamond eternity ring**, channel-set with step-cut pink sapphires within circular-cut diamond borders in white gold, *stamped HDK and 750, size K* **£600-800**

**403 A pair of pink sapphire and diamond earrings**, each designed as a tassel of pink sapphire briolettes suspended from a floral surmount set with brilliant-cut diamonds, mounted in platinum, *length 3.7cm each, post fittings* **£300-400**







**404 A gold, pearl and onyx watch chain, France, early 20th century**, of rope twist linking, suspending a tassel and T-bar, with sections of fancy linking set with onyx spheres and pearls, *length 32cm, French assay marks for 18ct gold, gross weight 24 grams, pearls untested* **£1,600-2,000**

**405 Cartier, a rare pair of onyx cameos and frame, 1870s**, the two onyx cameos depicting the masks of Comedy and Tragedy, each with a gilt metal border, housed within a red velvet frame, the reverse with a folding stand and suspension hoop, *cameos each 2.3cm diameter, frame 12.0 x 7.7cm, cameos unsigned, frame signed Cartier, 9 Bd des Italiens* **£8,000-12,000**

**406 A Victorian amethyst and gem-set pendant, mid 19th century**, designed as a heart-shaped amethyst surmounted by the Imperial State crown, set with circular-cut rubies, demantoid garnets and seed pearls, *length 4.4cm* **£400-600**

**407 A Victorian amethyst and citrine bangle**, set with a central oval-shaped amethyst, flanked with citrines in gold collets on hinged yellow gold bangle, *inner circumference 16cm* **£600-800**

**408 A pair of gold earrings, mid 19th century**, each designed as an elongated gold drop with zig zag decoration, applied with stylised grapevine motifs in gold filigree, to a domed surmount, *length 5cm each, later post fittings* **£300-400**

**409 A gold longchain necklace, France, late 19th/early 20th century**, composed of fancy linking, *length 77cm, French import assay mark for 18ct gold, gross weight 12 grams* **£400-600**

**410 An unusual gold and rock crystal longchain necklace, 19th century**, composed of elongated beads of faceted rock crystal, connected by sections of hoop linking, mounted in gold, *length 120cm* **£2,200-2,800**

**411 A gold longchain necklace, France, early 20th century**, composed of scrolled openwork links connected by lengths of chain, *length 80cm, French assay marks for 18ct gold, stamped HM, gross weight 53 grams* **£3,000-4,000**

**412 A glass intaglio necklace, early 19th century**, composed of variously-shaped glass intaglios imitating banded onyx, each within a gold collet setting and connected by two fine strands of gold chain, *length 33cm, later bolt ring clasp* **£600-800**



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- 413 A gold snuff box, France, circa 1780**, of rectangular cross-section, the hinged cover and base with engine turned engraving, *French charge and discharge marks, maker's mark PB and later conops bigorne mark to base, discharge mark and later conops bigorne mark to flange of cover*, 8.5 x 3.5 x 2cm, 97.2g  
£4,500-5,500
- 414 A sapphire, ruby and enamel brooch**, designed as the burgee of the Royal Southern Yacht Club, set with calibr -cut sapphires and rubies, the central Imperial State Crown motif applied with red enamel, mounted in white gold, *length 3cm*  
£1,500-2,000
- 415 Two 9ct gold pill boxes, London, circa 1971 and 1969**, each of rectangular outline, opening to reveal a plain interior, one with a *samorodok* finish with a cabochon sapphire clasp, 4.0 x 2.3 x 1.0cm, *British hallmarks, sponsor's mark SJR, date letter for 1971, gross weight 26 grams*; the other with a led set with polished sections of tricoloured gold the sides and base with engine turned designs, with a floral clasp, 4.5 x 2.7 x 1.0cm, *British hallmarks, sponsor's mark SJR, date letter for 1969, gross weight 35 grams*  
£800-1,200
- 416 A diamond stick pin**, collet-set with a cushion-shaped diamond of brown tint weighing 0.68 carats, mounted in rose gold, *length 6.1cm*  
£300-400
- 417 A late 19th century diamond-set stickpin**, in the form of a pheasant pav -set with rose-cut diamonds and a cabochon ruby eye in silver and gold, *remnants of enamel, 2.5 x 6.1cm*  
£200-300
- 418 A pair of Victorian sapphire and diamond stick pins, late 19th century**, each set with a pear-shaped sapphire within a heart-shaped border of cushion-shaped diamonds, mounted in gold, *length 6.9cm each*  
£600-800
- 419 A pearl and diamond stick pin, late 19th century**, designed as a flower, set with pearls and a cushion-shaped diamond, mounted in gold, *length 6.8cm, stamped 15CT, pearls untested*  
£150-250
- 420 A garnet and gold stick pin, Russia, late 19th century**, designed as an acorn, set with a cabochon garnet, mounted in gold, the pin of gilt metal, *length 11cm, Russian 56 zolotnik mark, partial maker's mark, numbered 93*  
£400-600
- 421 American Watch Co., a gold pocket watch, late 19th century**, full hunter, the case intricately engraved with foliate scrolls and engine turned patterning, a bird and a pastoral scene on the front and back respectively, opening to reveal a white enamel face with black Roman numeral indicators and a subsidiary seconds dial with blue steel hands, *length 6.3cm including suspension hoop, dial signed American Watch Co., case interior stamped PD&K, Patent June 9th 1874, numbered 62656, stamped maker's mark, movement signed American Watch Co., Riverside, Waltham Mass., numbered 821670, gross weight 67 grams*  
£600-800
- 422 A pair of gold cufflinks, early 20th century**, each end of oval design, engraved with the crest featuring Pelican in Her Piety and the initials PCW, *each end 1.6 x 1.2cm, London hallmarks, maker's mark G&S Co Ltd for the Goldsmiths & Silversmiths Company*  
£150-250
- 423 Of cricket interest, a pair of enamel and 18ct gold cufflinks**, commemorating The Ashes of 1928-1929, the ends decorated with kangaroos and bands of yellow, red and blue for the MCC, the reverse inscribed 'Memento of The Ashes 1928 1929 from Fugy', 1.8 x 1.3cm, *maker's mark MnWb for Mappin & Webb Ltd, London hallmarks, fitted case stamped Mappin & Webb Ltd*  
£700-900
-   424 A gold parasol handle, early 20th century, modelled as the head of an aquatic bird in gold**, intricately engraved with feathers, its eyes set with circular-cut rubies, its beak holding an amethyst bead, the gold collar engraved with a coat of arms bearing the motto 'Sauviter sed Fortiter', possibly for the Williams family, to a horn cane, *handle 8.9 x 5.6 x 2.3cm, stamped 18K, total length with cane 57cm*  
£4,000-5,000
- 425 A rare chinoiserie porcelain and hardstone intaglio fob seal pendant, possibly Chelsea or St. James's, 1750s**, designed as a seated man wearing a Chinese-style hat and robe, modelled in glazed and enamelled soft paste porcelain, mounted in gold, the base set with a carnelian intaglio depicting a goat, *height 3.1cm*  
£300-500
- 426 A pair of carnelian and diamond cufflinks, early 20th century**, each end composed of a polished oval section of carnelian, centring on a circular-cut diamond, connected by gold chain linking, *each end 1.4 x 1.0cm, fitted case stamped Mappin & Webb*  
£300-500
-   427 An unusual pair of coral cufflinks**, each end composed of a pair of carved coral animals, including seven pigs and one elephant, mounted in gold, *longest carving 1.6cm*  
£100-150
- 428 A pair of gold and turquoise cufflinks, early 20th century**, each end of oval outline in polished gold, set with a turquoise cabochon, connected by chain linking, *each end 1.7 x 0.9cm, stamped 18*  
£600-800
- 429 August Hollming for Faberg , a sapphire and seed pearl brooch, early 20th century**, set with two cabochon purple sapphires, one a star sapphire weighing approximately 19.00cts and the other weighing approximately 14.00cts, interspaced by a row of six circular-cut aquamarines, all within a border millegrain-set with seed pearls in silver and gold, *length 5.4cm, workmaster's initials AH, Russian 56 zolotnik mark for 14ct gold, pearls untested* ** 11,500-13,000**  
Accompanied by C. Dunaigre Switzerland report no. CDC 23081399/1&2, dated 24th August 2023, stating that the two cabochon purple sapphires are of Sri Lankan (Ceylon) origin, with no evidence of heat treatment.
- 430 A diamond stick pin, mid 19th century**, designed as a hand in a lace cuff holding a cushion-shaped diamond between thumb and forefinger, mounted in gold, connected by a length of chain to a smaller stick pin capped with a cube motif, mounted in gold, *longest stick pin 7.4cm, case*  
£150-250
- 431 A rare Rococo gold, enamel and chalcedony scent bottle/fob seal pendant, mid 18th century**, modelled as a baluster vase in gold chased with abstract scrollwork, applied with floral festoons and lappets in multicoloured enamels, to a screw lid with suspension hoop, the base with a white chalcedony intaglio depicting a bearded warrior in profile, possibly Achilles, *height 4.4cm*  
£500-700  
*Cf.: two comparable Rococo scent bottles with carnelian intaglio bases, circa 1740-60, in the collection of the Victoria and Albert Museum, collection nos. 182-1864 and M.173&PART-1941*
- 432 Attributed to Henrik Wigstr m, a gold and enamel pendant, Russia, late 19th century**, designed as an egg applied with red *basse-taille* enamel, suspended from a gold bail, *length 2cm, Russian 56 zolotnik mark, partial workmaster's mark HW*  
£400-600
- 433 A ruby, enamel and diamond egg pendant, Russia, late 19th/early 20th century**, applied with guilloch  enamel, with a trefoil motif set with circular-cut rubies and rose-cut diamonds, *stamped 56 Zolotnik to bail, total length 2.2cm*,  
£800-1,200
- 434 Faberg , a charm pendant, circa 1885**, designed as a miniature cannon in gold and silver, mounted on a nephrite base, *length 1.6cm including bail, maker's mark for Faberg , Russian 56 zolotnik and St Petersburg marks*  
£3,000-5,000





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**435 Fabergé, a dendritic agate miniature animal study, early 20th century**, realistically modelled as a reclining Gloucester Old Spot pig, finely carved in dendritic agate, its eyes set with cabochons of red paste, *measuring 8.0 x 3.0 x 2.1cm, eyes later replacements* **£5,000-7,000**

The quality of this carving and the sensitive treatment of its subject compare favourably with a number of hardstone animal studies produced by the workshops of the Russian imperial jeweller Fabergé. Animal carvings are among the jeweller's most celebrated creations, adored and collected by some of the most prominent figures of the early 20th century. Russia's stone carving industry centred on the city of Yekaterinburg, where Fabergé acquired the workshop of lapidary Karl Woerffels around 1884, and it was this workshop that produced the majority of them - the carvers Kremlev, Derbyshev and Svetchnikov, managed by the German Alexander Meier. The stones were carefully selected by Carl Fabergé's son Agathon, and were mostly of Russian origin, taking advantage of the rich mineral resources of the Ural mountains and Siberia. The animal carvings found immense popularity with a number of the firm's key patrons, most notably the British Royal Family, whose collection boasts more than 350 animals, and Léopold de Rothschild, who had his racehorses similarly immortalised by Fabergé's sculptors.

The dendritic or 'moss' agate used here is an unusual choice for an animal study, its distinctive patterning more commonly employed by Fabergé for inlays and panels in its jewels and *objets de vertu*. Traditionally found in India but eventually sourced by Fabergé from Siberia, its use here is likely a clever attempt to mimic the distinct patternings of a particular breed of pig known as the Gloucester Old Spot, whose 'lop' ears are also distinctively forward folding as in the present carving, partially shielding its eyes. A number of realistically modelled farm animals including pigs were produced from life at the Sandringham estate in 1907, following a suggestion made to King Edward VII by Fabergé's London agent Henry Bainbridge that the firm recreate a number of the animals across the estate. With subjects ranging from the King's own terrier dog Caesar, to the cows, pigs, ducks and chickens that populated the farmland around them, the animals of this 'Sandringham Commission' were reproduced in wax sculptures by the carver Boris Frödman-Cluzel, before being sent back to the Russian workshops to be immortalised in hardstone. They were then sent back to Fabergé's London branch for purchase, mostly, but not exclusively, by those who wished to gift them back to the Royal Family. Such was the appeal that some were even acquired by members of the family themselves, such as Princess Victoria, who bought a model of a recumbent white sow in pale pink aventurine quartz in 1912 (RCIN 40041). It is not known whether the present study would have been part of the Sandringham commission, but the close attention to detail and the choice of this lesser known breed of pig reflect a close observation of the animal, likely in its agricultural setting, and a desire by the sculptor to capture the distinctive characteristics of this specific breed. King Edward VII was particularly proud of his pigs and sent the best of his herd to The Royal Society Show in June 1911. Pigs were one of Fabergé's more popular animal studies in their native Russia, with several examples recorded in the collection of Empress Maria Feodorovna, and are also among the most humorous and varied of their miniature sculptures.

Cf.: a series of carved hardstone pigs by Fabergé in the Royal Collection, collection nos. RCIN 40041, 40038, 40421 and 40422, commissioned by the Royal Family and studied by Fabergé's sculptor Boris Frödman-Cluzel from life at the Sandringham estate in 1907.

Cf.: *The Robert Strauss Collection of Works of Art by Fabergé*, Christie's, 9th March 1976, lot 28, and A. Kenneth Snowman, *The Art of Carl Fabergé*, 1972, no.237, for studies of dalmatians, their spotted coat also depicted in dendritic agate

Cf.: *A La Vieille Russie*, *Fabergé* exhibition catalogue, New York April-May 1983, no. 445, for a dendritic agate model of a spaniel with an enamelled gold collar by the chief workmaster Henrik Wigström.

Provenance: An English private family collection

END OF DAY ONE





## DAY TWO

THURSDAY 31<sup>ST</sup> OCTOBER 2024 AT 10.00AM

**436 An emerald pendant necklace**, set with a cushion-shaped emerald stated to weigh 15.34 carats, to a gold chain necklace, *length 39cm, stamped 750* **£8,000-12,000**

Accompanied by report number 1139647 dated 2nd April 2024 from AGL stating that emerald is of Colombian origin, with indications of insignificant clarity enhancement.

**437 A seven-stone diamond ring, late 19th century**, set with a sequence of graduated cushion-shaped diamonds, mounted in gold, *size P½, partial British hallmarks* **£400-600**

**438 A diamond solitaire ring**, the old cushion-shaped diamond weighing 1.22ct, claw-set in platinum and gold, *size M* **£1,000-1,500**

**439 A diamond five-stone ring**, set with graduated old circular-cut diamonds in platinum and gold, *size P* **£300-400**

**440 A sapphire and diamond five stone ring**, alternately-set with sapphires and diamonds in platinum and yellow gold, *size N* **£400-600**

**441 A late 19th century garnet and moonstone necklace**, late 19th century, of fringe design suspending eleven pendants, set with circular-cut garnets and cabochon moonstones, in scrolled gold mounts, *length 39cm, case stamped Mallett* **£800-1,200**

**442 A zircon pendant necklace, early 20th century**, designed as a circular-cut blue zircon suspending an oval blue zircon from a knife wire pendant, to a chain necklace, mounted in gold, *necklace length 44cm, pendant length 4.7cm, case stamped Davison Bros* **£200-300**

**443 Child & Child, an enamel brooch, early 20th century**, designed as a pair of wings applied with translucent blue basse-taille enamel, mounted in silver, *length 9.5cm, indistinct mark for Child & Child under enamel to reverse, some restoration to enamel, fitted case stamped Child & Child* **£200-300**

**444 A gold and carnelian brooch, mid 19th century**, in the Egyptian Revival style, designed as a rotating carnelian scarab bead, the reverse carved in intaglio to depict a warrior, to a gold surround depicting a pair of stylised birds, each with a wing outstretched, mounted in gold with bead and rope twist decoration, *wingspan 3.7cm* **£800-1,200**

**445 A peridot and seed pearl necklace, early 20th century**, the front of festoon design, suspending a fringe of pear-shaped peridot pendants on lengths of knife wire, spaced by links set with half pearls, to a gold chain necklace, *length at front 5.0cm, necklace length 43cm, later gilt metal clasp extension* **£600-800**

**446 A ruby and diamond flower ring**, set with a central oval-shaped ruby within a surround of rose-cut pear-shaped diamonds claw-set in platinum and gold, *size K* **£800-1,200**

**447 An Edwardian sapphire and diamond cluster ring**, the oval-cut sapphire within a surround of circular-cut diamonds mounted in platinum and gold, *stamped 18ct and PLAT, size L* **£150-250**

**TO BE SOLD WITHOUT RESERVE**

**448 A demantoid garnet and diamond ring**, collet-set with a cushion-shaped demantoid garnet, between shoulders set with trios of brilliant-cut diamonds, mounted in gold, *size N½* **£2,000-3,000**

**449 A diamond ring, early 20th century**, of cluster design, set with cushion-shaped diamonds, mounted in white gold, *size O, case stamped Antrobus* **£1,000-2,000**

**450 An opal and diamond cluster ring**, the navette cabochon opal within a surround of cushion-shaped diamonds mounted in gold, *stamped 18ct, size P* **£150-250**

**TO BE SOLD WITHOUT RESERVE**

**451 An Art Nouveau sapphire and diamond ring, Russia, early 20th century**, of stylised foliate design, set with circular-cut diamonds and a circular-cut sapphire, mounted in gold, *size K, Russian 56 zolotnik assay mark* **£800-1,200**



- 452 A shell cameo ring, early 19th century**, set with a shell cameo depicting a classical woman in profile, in a gold collet-setting, to a wirework gallery and plain band, *cameo 2.1 x 2.0cm, ring size M, original fitted case* **£300-400**
- 453 An onyx cameo ring, 19th century**, set with an oval onyx cameo depicting a tragic Greek theatre mask over the double-faced god Janus, to a gold mount with engraved floral shoulders, *size M½, case stamped John Elkan, Liverpool Street, London* **£600-800**
- 454 A mid 19th century hardstone intaglio ring**, depicting Queen Victoria in profile in banded agate, with white and red enamel 'V' shoulders, on a thick gold band engraved to the interior *Regard and Aff* (the rest of the inscription lost in a re-size), *size Y* **£1,000-1,500**
- 455 A green jasper intaglio ring, 19th century and later**, set with a drilled green jasper intaglio bead carved with a design of Hermes riding on a ram in the Greek archaic style, in a later gold setting, *size P* **£600-800**
- 456 A bloodstone intaglio ring, 17th-18th century and later**, the bloodstone intaglio engraved with a design of figures including Venus, Cupid, Pan and a satyr making an offering to a priapic Herm figure, in a later gold ring mount, *intaglio 1.4 x 1.1cm, ring size O (sizing beads)* **£2,500-3,500**
- 457 An agate cameo and enamel pendant, first half 19th century**, set with an oval agate cameo depicting a laureated Zeus in profile, within a foliate border applied with black, white and orange enamel, within an outer frame of gold rope twist, *length 5.4cm including bail* **£2,000-3,000**
- 458 A late 19th century jasper cameo**, depicting a Bacchante in profile within a gold frame suspending from a diamond-set bail, *length 5.4cm, fitted case* **£500-700**
- 459 An unusual jasper cameo and diamond ring, 17th/18th century and later**, set with an oval speckled jasper cameo depicting three leopards, within a border of cushion-shaped diamonds, to a later ring mount of floral design, mounted in gold and silver, *cameo 1.3 x 1.2cm, ring size O, case* **£1,500-2,000**
- 460 A hardstone cameo pendant, 17th century and later**, the carved agate depicting Mark Antony and Cleopatra being given the kiss of death by an asp, within a later gold frame, *width 4.5cm, fitted case* **£8,000-12,000**
- 461 An agate cameo and diamond brooch, Germany, circa 1550, mount circa 1900**, set with an agate cameo carved to depict a hunting scene, within a later brooch of ribbon bows and foliate festoons set with rose-cut diamonds and centring on a cushion-shaped diamond, the reverse of the cameo with a glazed compartment, mounted in silver and gold, *length 4.3cm, cameo 1.6 x 1.9cm, case* **£10,000-15,000**
- 462 A hardstone intaglio necklace, intaglios Roman, 1st-3rd century AD and later**, set with a sequence of thirteen ancient Roman and 18th century intaglios, each in a gold collet setting, to a double back chain, the intaglios including: Hermes in profile and lady in profile, carnelian, both 18th century; Hercules tearing a youth from horseback, amethyst, 18th century; a nude warrior bearing arms, possibly Achilles, chrome chalcedony, 1st-3rd century AD; a young satyr with hunting stick (pedum), bloodstone, Roman, 1st-2nd century AD; the Nemean lion, carnelian, 1st-2nd century AD; two juxtaposed satyr masks, carnelian, 2nd-3rd century AD; an old satyr in profile, carnelian, 18th century; a charioteer in biga, carnelian, 2nd-3rd century AD; a figure of Victory seated on a cuirass holding a wreath, chrome chalcedony, 1st-2nd century AD; a seated lion, bloodstone, 18th century; a standing lion within an *orlo etrusco* border, carnelian, Late Etruscan/Italic 2nd-1st century BC; and Cupid kneeling with an offering before a statue of Priapus, Roman, 1st-2nd century AD, *largest intaglio 1.2 x 1.8cm, necklace length 41cm* **£3,000-5,000**
- 463 A hardstone cameo bracelet, late 18th/early 19th century**, set with a sequence of cameos in gold collet settings, the cameos including: an owl in white agate; two *putti* in pinkish agate, depicted standing with raised arms, a basket in the foreground; a rabbit in pinkish agate; a swan in agate; two depictions of Cupid in grey onyx; a pair of clasped hands in amethyst; Cupid in lapis lazuli; a spaniel dog in pinkish jasper; and a classical woman in profile in grey agate, *largest cameo 1.9 x 1.4cm, bracelet length 18cm* **£3,000-5,000**
- 464 A carnelian and enamel ring, late 18th/early 19th century and later**, set with a carnelian cameo depicting a bearded man, possibly Seneca, within an engraved gold border applied with an outer band of blue enamel, later converted to a ring, *cameo 1.6 x 1.1cm, ring size P* **£1,500-2,000**
- 465 An agate cameo ring, early 19th century and later**, set with an oval agate cameo carved with a bearded man in profile, probably Socrates, within a later gold border and ring mount, *size M* **£500-700**
- 466 A turquoise cameo, late 19th century**, of oval outline, carved with four female figures in classical dress, their hands linked in dance, possibly intended to represent the four seasons, *measuring 4.5 x 3.0cm* **£300-500**
- 467 An agate cameo stick pin, 19th century**, set with an oval agate cameo depicting a Bacchante, mounted in gold, *cameo 2.3 x 1.7cm, setting low carat gold, total length 9.3cm, fitted case stamped CF Hancock* **£200-300**
- 468 A carnelian cameo ring, Roman, 1st-2nd century AD, and later**, set with an oval carnelian intaglio depicting a seated woman holding a club, possibly Omphale, beside an urn, within a later gold exhibition-style swivelling ring mount, *cameo 1.4 x 1.2cm, ring size Q½* **£1,500-2,000**
- 469 A carved onyx and diamond stickpin, late 19th century**, set with a carved onyx head of a 'Blackamoor', in a gold collar set with rose-cut diamonds, the pin of base metal, *length 7.5cm* **£400-600**





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- 470 A sapphire and diamond ring**, set with a pear-shaped diamond weighing approximately 0.50 carats to a gold mount pavé-set with brilliant-cut diamonds and channel-set with calibré-cut sapphires, size K½ **£600-800**
- 471 A synthetic ruby and diamond ring**, of cluster design, set with a cushion-shaped ruby within a border of brilliant-cut diamonds, to fleur-de-lis shoulders, mounted in gold, size P½ **£700-1,000**
- 472 A ruby and diamond ring**, of cluster design, claw-set with a circular-cut ruby weighing approximately 0.75 carats, within a border of brilliant-cut diamonds totalling approximately 1.20 carats, mounted in bicoloured gold, size P, stamped 18CT **£1,300-1,500**
- 473 An emerald and diamond pendant**, the pear-shaped emerald set within a graduated diamond surround in yellow gold, French control mark and rubbed maker's lozenge, on oval-link gold chain, pendant length 3cm, chain length 45cm **£2,500-3,000**  
Accompanied by report number 15992 dated 20th July 2018 from GPL, London stating that the emerald shows evidence of moderate clarity enhancement, origin opinion: Colombia.
- 474 A star sapphire and diamond ring**, claw-set with a cabochon star sapphire weighing 4.49 carats, to geometric shoulders set with brilliant-cut and baguette diamonds totalling 0.60 carats, mounted in gold, size L½ **£1,000-1,500**
- 475 A diamond cluster ring**, of circular outline centring on a brilliant-cut diamond, within two concentric rows of brilliant cut diamonds overlaid with four diamond-set lappets, mounted in platinum and gold, total approximate diamond weight 2.00cts, size N, stamped 18CT PLAT **£2,000-3,000**
- 476 A pair of diamond earrings**, each of cuff design, pavé-set with brilliant-cut diamonds divided into two sections of yellow and colourless tints totalling approximately 7.35 carats, mounted in gold, length 2.1cm, clip and post fittings **£4,000-5,000**
- 477 A pair of emerald and diamond ear clips**, each pavé-set with brilliant-cut diamonds, cross with lines of channel-set calibré-cut emeralds, mounted in gold, length 1.7cm each **£500-700**
- 478 A gold and diamond ring**, the wide band of fluted design, set with three rows of brilliant-cut diamonds, mounted in 18ct gold, size Q, British hallmarks, maker's mark S&S **£500-700**
- 479 A pair of gold and diamond earrings**, each of scrolled design in bicoloured gold, the centres channel-set with a line of brilliant-cut diamonds, length 2.6cm each, clip and post fittings, Italian maker's marks, stamped 750 **£400-600**
- 480 A gold and diamond bangle**, of hinged construction, the front of V-shaped design channel-set with brilliant-cut diamonds totalling approximately 3.00 carats, mounted in gold, inner circumference 17.5cm, stamped 3.0 **£1,200-1,500**
- 481 An emerald and diamond cluster ring**, the square emerald within a surround of brilliant-cut diamonds mounted in white gold to an 18ct yellow gold shank, London hallmarks, sponsor's mark FEU, size N½ **£1,200-2,200**
- 482 A pair of ruby and diamond earrings**, of pierced design, each with a row of circular-cut rubies between brilliant-cut diamonds, mounted in gold, length 2cm, clip and post fittings **£600-800**
- 483 A turquoise and diamond ring**, centring on a cluster set with a cabochon turquoise surrounded with brilliant-cut diamonds, between shoulders each set with turquoise cabochons and a collet-set brilliant-cut diamond, mounted in gold, size K½, stamped 14K **£300-400**
- 484 A pair of diamond earrings**, each designed as a hinged hoop, set with brilliant-cut diamonds, mounted in gold, length 5.6cm each, post fittings **£2,000-3,000**
- 485 Verdi for Cellini NYC, a pink sapphire and diamond bangle**, the open bangle of flexible construction, each end of bombé design, set with rose-cut pink sapphires and brilliant-cut diamonds, mounted in rose gold, inner curve 15.3cm, stamped 750 and 18Kt, Italian maker's mark 1489 MI, maker's mark M, gross weight 42 grams **£5,000-6,000**
- 486 A pair of ruby and diamond earrings**, each of cluster design, set with a circular-cut ruby within a border of brilliant-cut diamonds, mounted in silver, diameter 1.1cm each, post fittings **£2,000-3,000**  
A verbal report states that the rubies are of Burmese (Myanmar) origin, with no indications of heat treatment.
- 487 A diamond-set gold flower bangle**, of interlocking floral design set with circular and marquise-shaped diamonds weighing 4.63cts on articulated yellow gold bangle, stamped 750 and D4.63, inner width 5.5cm **£800-1,200**
- 488 A sapphire and diamond five-stone ring**, the three circular-cut sapphires and two brilliant-cut diamonds set in white gold to an 18ct yellow gold shank, Birmingham hallmarks, sponsor's mark AD, stamped 750, size Q **£300-400**
- 489 A gold and diamond brooch**, designed as a pair of tailor's scissors, the hinged blades set with circular-cut diamonds, mounted in silver and gold, length 5.2cm, stamped 585, one diamond deficient **£500-700**
- 490 A gem-set and diamond bracelet**, composed of articulated links pavé-set with brilliant-cut diamonds and centring on a sequence of collet-set circular-cut rubies, sapphires and emeralds, mounted in gold, length 17cm, numbered D443C339 **£3,000-4,000**







**491 A ruby and diamond suite of jewellery**, comprising a ruby and diamond ring by Romaine Herzo, the oval ruby set within diamond-set shoulders and gallery in white gold, *French control marks and rubbed maker's mark, size M*, with a ruby and diamond necklace, formed of graduated clusters of ruby and diamonds on a ruby chain in white gold, *length 43cm*, with a pair of matching ruby and diamond earrings in white gold, post and clip fittings, *length 3.1cm*  
£4,000-6,000

**492 A diamond necklace**, of abstract foliate design, set with brilliant-cut and marquise-shaped diamonds, mounted in white gold, *stamped 18k, length 39cm*  
£3,500-4,500

**493 An emerald and diamond ring**, claw-set with a step-cut emerald weighing 2.02 carats, within a border of baguette and brilliant-cut diamonds, to shoulders set with brilliant-cut diamonds, mounted in white gold with millegrain borders, *size O, stamped 750*  
£2,000-3,000

**494 An emerald and diamond cluster ring**, set with a step-cut emerald weighing approximately 2.20 carats, within a surround of round brilliant-cut diamonds, mounted in platinum, *size N*  
£3,000-4,000

Accompanied by GCS report no. 5784-2148, dated 22nd April 2024, stating that the emerald is Colombian, with evidence of moderate clarity enhancement.

**495 A sapphire and diamond ring**, the step-cut sapphire weighing 3.31cts flanked by baguette-shaped diamonds and the shoulders with circular-cut diamonds, mounted in platinum to a gold shank, *size N½, stamped 18CT PLAT.*  
£2,500-3,000

**496 An emerald and diamond ring**, of cluster design, claw-set with an oval emerald weighing 6.99 carats, within a border of brilliant-cut diamonds totalling 0.58 carats, mounted in gold, *size M½, stamped 750*  
£2,800-3,800

Accompanied by WGI report no. WGI9634151397, dated 29th February 2024, stating that the emerald is Brazilian, weighing 6.99 carats, with evidence of clarity enhancement.

**497 An emerald and diamond ring**, of cluster design, set with a step-cut emerald weighing approximately 1.40 carats, within a border of brilliant-cut diamonds, mounted in 18ct gold, *size M, British hallmarks*  
£650-850

**498 A ruby solitaire ring**, the cushion-shaped ruby weighing 1.95cts, claw-set in yellow gold and platinum, *size R*  
£4,000-6,000

Accompanied by GCS report no. 5784-2092, dated 11th April 2024, stating that the ruby is of Burmese (Myanmar) origin, weighing 1.95 carats, with no evidence of heat treatment.

**499 A ruby and diamond ring**, claw-set with an oval ruby weighing 4.11 carats, to a band set with brilliant-cut diamonds, mounted in white gold, *size K½, French assay mark for 18ct gold*  
£3,000-4,000

A verbal report from GCS states that the ruby is of Afghan origin, with no indications of heat treatment.

**500 A diamond ring**, centring on a collet-set brilliant-cut diamond weighing approximately 1.90 carats, to stepped shoulders collet-set with pairs of smaller brilliant-cut diamonds, mounted in gold, *size M½, stamped 18K, maker's mark, with original valuation report dated 12th June 1996*  
£3,000-5,000

**501 A diamond solitaire ring**, claw-set with a brilliant-cut diamond weighing 0.77 carats, to a plain platinum band, *size I½, British hallmark for platinum*  
£600-800

Accompanied by report number 1189185263 dated September 15th 2014 from GIA stating that the diamond weighs 0.77cts with E colour SI1 clarity, faint fluorescence.

**502 A diamond three-stone ring**, set with three brilliant-cut diamonds, the centre stated to weigh 2.41 carats, the shoulder stones stated to weigh a total of 2.24 carats, mounted in gold, *size R*  
£3,000-5,000

**503 A three-stone diamond ring**, claw-set with three circular-cut diamonds totalling approximately 1.70 carats, within a border of brilliant- and carré-cut diamonds, mounted in platinum, *size L½, stamped Platinum*  
£1,800-2,000

**504 A diamond cluster ring**, set with a central circular-cut diamond weighing 3.00cts within diamond surround and diamond shoulders in white gold, *size O*  
£8,000-12,000



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**505 A sapphire and diamond ring**, of cluster design, claw-set with a cushion-shaped sapphire weighing 8.69 carats, within a border of brilliant-cut diamonds, mounted in silver and gold, *size N½* **£5,500-6,500**

A verbal report from GCS states that the sapphire is of Sri Lankan (Ceylon) origin, with no indications of heat treatment.

**506 A sapphire solitaire ring**, the colour change sapphire weighing 4.03cts in rubover polished yellow gold setting, *size O½* **£4,000-6,000**

A verbal report from GCS states that the sapphire is unheated, with a colour change, origin: Sri Lanka.

**507 An amethyst and diamond ring**, claw-set with an oval amethyst, within an asymmetrical border pavé-set with brilliant-cut diamonds and scrolls of channel-set baguette diamonds, mounted in silver, *size N* **£800-1,200**

**508 Spink, a sapphire and diamond ring**, of bombé design, centred with a cushion-shaped sapphire weighing 3.58cts, in a surround of single-cut diamonds to shoulders pavé-set with fancy yellow diamonds weighing approximately 2.50cts, mounted in 18ct gold, *size N, London hallmarks for 1995, stamped Spink 3.58ct and J3785* **£6,500-7,000**

Accompanied by GCS report no. 5783-3875, dated 12th September 2023, stating that the sapphire is of Sri Lankan (Ceylon) origin, with no evidence of heat treatment.

**509 A sapphire solitaire ring**, the cabochon sapphire weighing 18.80cts, claw-set in platinum, *size P* **£3,000-4,000**

**510 A pink sapphire and diamond ring**, the cushion-shaped pink sapphire set within old cushion-shaped diamonds in polished yellow gold setting, *approximately size N* **£4,000-5,000**

Accompanied by report number 25043 from GPL London dated 30th August 2024 stating that the natural pink sapphire shows no evidence of heat treatment, origin opinion: Sri Lanka.

**511 Van Cleef and Arpels, an emerald and diamond demi-parure**, comprising an abstract yellow ring set with graduated circular-cut emeralds and diamonds, *signed Van Cleef & Arpels 6500 C.S with French control marks and maker's lozenge, size L, with a pair of similar emerald and diamond earrings in textured yellow gold, signed, with maker's lozenge and French control marks and London import marks for 1960, post and clip fittings, length 3.2cm, gross weight 41g* **£4,000-6,000**

**512 An abstract cultured pearl necklace**, the detachable brooch pendant of chequerboard design suspending articulated cultured pearls within a textured yellow gold design set with diamonds, suspending from a cultured pearl and yellow gold necklace, *chain length 70cm, pendant length 8.5cm* **£5,000-7,000**

**513 A star sapphire solitaire ring**, the cabochon star sapphire weighing 5.46cts in scrolled yellow gold shoulders and closed-back setting, *size P* **£5,000-7,000**

Accompanied by GCS report no. 5784-2846, dated 27th June 2024, stating that star sapphire is of Sri Lankan (Ceylon) origin, weighing 5.46 carats, with no evidence of heat treatment.

**514 A ruby, synthetic ruby and diamond ring**, rubover-set with a heart-shaped diamond weighing approximately 1.20 carats, between pear-shaped rubies, one synthetic, to a gold mount of bombé design set with circular-cut simulant diamonds, *size K, two simulant diamonds deficient* **£1,000-1,500**

**515 An amethyst-set gold ring**, the step-cut amethyst set within yellow gold scroll shoulders, *size M* **£400-600**

**516 A gold and amethyst bracelet**, the hinged bangle of foliate design, mounted in gold, set with a circular-cut amethyst, *inner circumference 17.5cm, gross weight 43 grams* **£2,000-3,000**

**517 A pair of cultured pearl and diamond earrings**, each designed as two stylised flowers centred with a black and white cultured pearl, the petals set with brilliant-cut diamonds, mounted in white and yellow gold, *length 2.9cm, clip and post fittings, stamped 750 and 18K* **£800-1,200**

**518 Buccellati, a cultured pearl and diamond necklace**, the three rows of pearls graduate from 6 - 9.5mm, with a diamond-set gold cluster clasp, *the clasp signed Buccellati Italy and 750, length 64cm longest, case by Buccellati and original receipt dated 1st July 1976* **£3,000-5,000**





**519 A star ruby solitaire ring**, the cabochon star ruby weighing 4.17 carats rubover-set in brushed yellow gold setting, size L ½ **£5,000-7,000**

Accompanied by Gem & Pearl Laboratory report no. 24963, stating that the star ruby is of Burmese (Myanmar) origin, weighing 4.17 carats, with no evidence of heat treatment.

**520 A diamond full circle eternity ring**, set with round brilliant-cut diamonds in 18ct white gold, total approximate diamond weight 2.90cts, London hallmarks for 2015, size Q ½ **£1,000-2,000**

**521 Fontana, a ruby, emerald and diamond brooch, mid 20th century**, designed as a pair of songbirds set with brilliant-cut diamonds and circular-cut rubies, on a gold tree branch with leaves and berried of carved emeralds and rubies, accented with collet-set brilliant-cut diamonds, mounted in bicoloured gold, length 6cm, signed Fontana, Italian maker's marks, stamped 750 **£2,000-3,000**

Ⓢ **522 Ben Rosenfeld, a ruby and diamond brooch**, designed as a stylised flowerhead set with graduated rubies and diamonds in 18ct yellow and white gold, maker's mark and London hallmarks for 1962. length 3.5cm, case **£800-1,200**

**523 A pair of silver and gold 'Sputnik' earrings**, set with circular-cut garnets in silver within gold knife-edge borders, post and clip fittings, width 3.5cm **£1,000-1,500**

**524 Van Cleef & Arpels, a gold and diamond necklace**, centring on a geometric motif set with brilliant-cut diamonds, to a double strand curb link chain necklace, mounted in gold, length 38.5cm, signed VCA, numbered K62.2, stamped 18K Italy, gross weight 75 grams **£4,000-6,000**

**525 Boucheron, a gold bracelet**, designed as two conjoined bands of curved links in twisted rope borders, signed Boucheron Paris, length 19cm, 51g **£2,000-3,000**

**526 Kutchinsky, a gold, emerald, ruby and diamond brooch, circa 1963**, designed as a stylised lion in textured 18ct gold, accented with brilliant-cut diamonds, a cabochon ruby and circular-cut emeralds, length 4.2cm, British hallmarks for 18ct gold, signed Kutchinsky **£1,700-1,900**

**527 Kutchinsky, a ruby and diamond bombé ring, 1963**, diagonally-set with graduated circular-cut rubies and diamonds separated with 18ct yellow gold ropetwists, size L, signed with maker's mark and London hallmarks for 1963 **£1,000-1,500**

**528 Kutchinsky, a sapphire and diamond brooch, circa 1965**, of abstract foliate design, in engraved 18ct gold, set with circular-cut sapphires and brilliant-cut diamonds, length 6.5cm, signed Kutchinsky, British hallmarks **£2,000-3,000**

**529 A pair of gold and diamond brooches, 1970s**, of lozenge-shaped outline, each designed as a polished and fluted gold band topped with a line of brilliant-cut diamonds, mounted in 14ct gold, length 3.9cm, later British hallmarks **£800-1,200**

**530 A French Odeonesque ring**, the stylised bow joined with a row of circular-cut diamonds in 18ct gold, French control marks and partial maker's mark, approximately size N **£500-700**

**531 Harry Winston, an impressive ruby and diamond ring**, claw-set with an oval ruby weighing 7.04 carats between shoulders set with trapezoid diamonds totalling approximately 0.90 carats, mounted in platinum, size K, stamped Pt950, signed Winston, maker's mark for Jacques Timey **£10,000-12,000**

Accompanied by Gübelin report no. 22020132, dated 16th February 2022, stating that the ruby is of Burmese (Myanmar) origin, weighing 7.04 carats, with no evidence of heat treatment and with minor clarity enhancement.

**532 A spinel solitaire ring**, the rectangular cushion-shaped spinel weighing 6.62cts mounted in plain platinum setting, size O **£2,000-3,000**

Accompanied by Gem & Pearl Laboratory report no. 24938, dated 9th August 2024, stating that the spinel weighs 6.62 carats, with no evidence of heat treatment.





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**533 A rare gold and enamel mourning ring, circa 1779**, applied with white enamel, the memorial inscription 'ANNA WHITAKER OB 10 SEP 1779 AE 11', mounted in gold, *size L, maker's mark RH* **£200-300**

**534 A George III mourning ring, circa 1789**, designed as a band applied with white enamel, the commemorative inscription 'REVD ROGER COLE A M OB 24 JAN 1789 AE 37' in reserve, mounted in gold, *size N, partial British hallmark, maker's mark IF* **£150-250**

**535 A George III mourning ring, circa 1783**, applied with a central band of black enamel, inscribed 'SR GEO ARMITAGE BART OB 21 JAN 1783 AE 49' in reserve, between beaded borders, mounted in gold, *size L, partial maker's mark* **£200-300**

Sir George Armitage, 3rd baronet (1734-83) of Kirklees Park, Brighouse, Yorkshire, was a British politician who served as Member of Parliament for York between 1761 and 1768 and High Sheriff of Yorkshire between 1765 and 1766.

**536 A Georgian enamel mourning ring, circa 1760**, designed as a series of ribbon banners applied with black enamel, the commemorative inscription 'WAL HAWKESWORTH AR OB 12 OCT 1760 AET 36', mounted in gold, *size M½* **£200-300**

**537 A George III garnet rivière necklace**, the graduated cushion-shaped flat garnets set in closed back yellow gold collets, *length 36cm* **£400-600**

**538 Two Georgian enamel mourning rings**, one applied with a central band of black enamel (damaged) between white enamel borders, inscribed 'WALTER FAWKES ESQ OB 31 OCT 1792 Æ 46', *size O½, duty mark, maker's mark IH\*IP, rare standard mark with lion passant for gold*, the other applied with white enamel bands, inscribed 'I ARMYTAGE BT OB 2 DE 1732 ÆT 79', *size O½* **£300-400**

Sir John Armitage, 4th baronet (1653-1732) of Kirklees Park, Brighouse, Yorkshire, died heirless, and by 1737 the Armitage Baronetcy of the first creation was extinct. The following year, the Armitage Baronetcy of the second creation was instituted for Sir Samuel Armitage, 1st baronet (1695-1747), high sheriff of Yorkshire in 1739. His descendants would include Sir George Armitage, 3rd baronet (1734-83), commemorated in Lot 535.

**539 A George III gold and enamel mourning ring, circa 1795**, designed as a wide gold band, applied with black enamel, the commemorative inscription 'Wm RADCLIFFE ESQ OB 22 SEP 1795 AE 85' in reserve, between borders of white enamel, *size M, British hallmarks, date letter for 1795, maker's mark TM* **£300-400**

**540 A late 18th century mourning ring**, with black enamel and gold lettering for John Grant OB 4 April 1791 AET 71, *size V* **£200-300**

**λ 541 A rare Williamite ivory miniature ring, 18th century**, centring on a glazed compartment containing an oval ivory miniature of the laureated King William III (William of Orange), within a border of rose-cut diamonds, the reverse inscribed '1690 Juli 1st', to a tapering gold band, *size M½, one diamond replaced with a simulant, later case* **£200-300**

This date on this rare portrait miniature ring commemorates the decisive victory of William III of Orange against the Jacobite forces in Ireland, fought across the Boyne river on 1st July 1690, near the town of Drogheda in the modern day Republic of Ireland. Known as the 'Battle of the Boyne', this marked a turning point in William's struggles against the Catholic King James II of England and VII of Scotland, who had been deposed in the 'Glorious Revolution' of 1688 in favour of a joint monarchy shared between the Protestants Mary II and William III.

**542 A rare diamond gimmel ring, 18th/19th century**, set with a rose-cut diamond in a foiled silver collet setting, to a fine gold ring dividing to reveal the inscription 'EF NE LA QUITTE JAMAIS AL', *size N½, case* **£400-600**

**543 A cabochon garnet ring, circa 1815**, set with a cabochon garnet in a closed setting, within a gold mount engraved with spiral motifs, to a polished shank, the reverse engraved 'The Jubilee JC & E Tabram, Married March 30 1815', *size P* **£1,000-1,500**

**544 A garnet and enamel ring, late 19th century and later**, designed in the Renaissance Revival style, collet-set with a cushion-shaped almandine garnet, within a square mount applied with black and white enamel in geometric patterns, to a band applied with bands of black enamel, mounted in gold, *size K½, garnet possibly a later replacement* **£1,000-1,500**

**545 A Stuart crystal ring, late 18th century composite**, the white enamel mourning ring dated 1771, later set with a Stuart crystal, in yellow gold, *size K* **£200-300**

**546 A brown diamond and enamel ring**, rubover-set with a step-cut diamond of brown tint weighing 1.56 carats, within a gold mount in the Renaissance Revival style, the shoulders carved with scrollwork accented with black enamel, *size M* **£3,000-5,000**

Accompanied by report number 5221589152 dated August 30th 2022 from GIA stating that the diamond weighing 1.56cts is Natural Fancy Brown-Yellow, VS1 clarity, no fluorescence

**547 A pearl, enamel and diamond mourning ring, early 19th century**, centring on a circular-cut diamond in a border of black enamel, to shoulders set with half pearls, mounted in gold, *size L, pearls untested, case* **£200-300**

**548 A gold and hairwork mourning ring, circa 1792**, set with a circular glazed compartment containing woven hairwork, to a plain gold border and band, the reverse inscribed 'Capt Alexander ob: 31 Jan 1792', *size N* **£150-250**

**549 A George III gold and enamel mourning ring, circa 1808**, centring on a glazed panel of hairwork, within a rectangular black enamel frame, the inscription 'IN MEMORY OF' in reserve, to shoulders engraved with floral scrollwork, mounted in 18ct gold, *size N½, British hallmark, date letter for 1808, sponsor's mark GMH* **£150-250**

**550 A George III smoky quartz and diamond ring, early 19th century**, set with a cushion-shaped smoky quartz in a foiled gold collet setting, to openwork shoulders set with rose-cut diamonds, mounted in silver and gold, *size R* **£200-300**

**551 A George III amethyst, hairwork and enamel mourning ring, circa 1764**, of cluster design, set with a glazed compartment of hairwork arranged as tree branches, within a border of cushion-shaped amethysts, to a gold band applied with black enamel, the commemorative inscription 'ANN TUTTRIDGE OB 23... 1764 AET 53' in reserve, mounted in gold, *size J, losses to enamel* **£200-300**

**552 An unusual gold, enamel and pearl mourning pendant, America, late 19th century**, designed as a cross, centring on a concentric arrangement of black enamels and half pearls, the arms and smaller rays of the cross intricately engraved with floral motifs, to a similar bail, the reverse inscribed with the names 'CH.AUG.APTHORPE VAN DEN HEUVEL' and 'W.W.ASTOR', and dated 1795-1888, the reverse with an empty glazed compartment intended for a lock of hair, *length 8.1cm, case* **£800-1,200**

While the precise significance of the dates on this pendant remains unclear, the names on this pendant likely refer to two members of New York's most prominent land owning dynasties - Charlotte Augusta Van den Heuvel (née Apthorpe, 1770-1824) and William Waldorf Astor (1848-1919).

**553 A mid 19th century locket pendant**, in the form of a book which opens to reveal 12 photographs within engraved gold frames, foliate chased decoration to outer cover, *length 2.2cm* **£1,000-1,500**

**554 A gold charm pendant, late 18th century**, designed as an etui decorated with foliate bands in tricoloured gold, the hinged lid inscribed 'Souvenir D'amitié', *length 2.7cm* **£600-800**

**555 A Victorian garnet brooch, mid 19th century**, set with a foil-backed cabochon garnet, within a gold border modelled as a coiled snake, the reverse with a glazed compartment, *diameter 2.2cm* **£600-800**

**556 A rare gold and enamel notebook charm pendant, late 18th/early 19th century**, designed as a miniature etui, with openwork floral panels in multicoloured gold against grounds of blue and violet *basse-taille* enamel, the hinged lid set with plaques inscribed 'SOUVENIR D'AMITIE' ('a memory of friendship') opening to reveal a miniature paper notebook and pencil, *length 2.8cm, later early 20th century Dutch assay mark* **£800-1,200**

**557 A rare gold and enamel almanac charm pendant, France, late 18th century**, designed as a book, the front and back covers applied with blue and white enamel, each centring on an oval grisaille enamel landscape, opening to reveal a printed book titled 'Le Reveil Matin Almanach Pour L'Année 1777 A Paris', *pendant length 2.6cm including later jump ring* **£800-1,200**

Miniature almanacs were popular in Paris from the early 1760s, and typically contained a list of saint's days for the year ahead, alongside illustrations of various street vendors and related poems. Created as gifts for young ladies, they were also used as New Year's presents, given out by pastry shops and *chocolatiers*.

**558 An enamel charm pendant, mid 19th century**, designed as a miniature etui, applied to the exterior with blue *basse-taille* and white enamel, one side with a forget-me-not flower in gold, the other with the words 'A VOUS' (for you), the hinged lid opening to reveal a plain interior, mounted in gold, *length 2.9cm* **£600-800**



**559 A gold and synthetic ruby ring, mid 20th century**, designed as two elaborately entwined snakes, their heads each set with a cabochon synthetic ruby, mounted in gold, *size P½* £600-800

**560 A seven-stone diamond ring, second half 19th century**, set with a sequence of seven cushion-shaped diamonds, mounted in gold, *size N, case* £600-800

**561 An early 20th century labradorite necklace and brooch**, the fine oval-link chain set with graduated labradorite cabochons, centring on an articulated labradorite and white stone drop on knife-edge links, necklace length 38cm, with a similar labradorite and diamond brooch, with a carved labradorite eagle within starburst surround of graduated old-cut diamonds in gold, *width 4.3cm, fitted case by E.W.Payne* £600-800

**562 A sapphire and diamond ring, late 19th century**, designed as a navette-shaped cluster, set with a cushion-shaped sapphire weighing approximately 2.80 carats, within a border of cushion-shaped diamonds, mounted in gold, *size M½* £800-1,200

**563 A sapphire and ruby ring, circa 1966**, designed as two entwined snakes, their head set with a circular-cut sapphire and ruby respectively, their eyes set with brilliant- and single-cut diamonds, mounted in 9ct gold, *size V½, British hallmark* £300-400

**564 A late 19th century sapphire and diamond five stone ring**, set with sapphires and diamonds in alternation, to a carved and pierced yellow gold mount, *size M* £600-800

**565 An opal and diamond ring, early 20th century**, set with a line of five graduated cabochon opals, spaced by pairs of circular-cut diamonds, mounted in gold, *size P* £400-600

**566 A garnet and diamond ring, early 20th century**, set with a line of five oval garnets, set to the edges with rose-cut diamonds, mounted in gold, *size M½, stamped 18CT* £200-300

**567 An enamel, pearl and diamond brooch, late 19th century**, designed in the Renaissance revival style, composed of stylised foliate scrolls applied with red and green *basse-taille* enamel, set with pearls and circular-cut diamonds, mounted in gold, *length 4cm, pearls untested, fitted case stamped Wartski* £600-800

**568 A ruby five-stone ring, late 19th century**, claw-set with a sequence of five cushion-shaped rubies, mounted in gold, *size N½* £1,200-1,800

Accompanied by GCS report no. 5784-2182, dated 17th April 2024, stating that the rubies are of Burmese (Myanmar) origin, with no evidence of heat treatment.

**569 A sapphire ring, early 20th century**, collet-set with a cushion-shaped sapphire measuring approximately 9.5 x 7.4 x 3.9mm, to an intricately pierced and engraved gold mount, *size N½* £1,800-2,500

A verbal report from GCS states that the sapphire is of undeterminable origin, with no indications of heat treatment.

**570 A ruby, enamel and diamond brooch, mid 19th century**, designed as a horseshoe, set with cushion-shaped rubies and cushion-shaped and rose-cut diamonds in closed-back settings, mounted in gold accented with dotted white enamel borders, *length 2.9cm, later brooch fittings* £600-800

**571 An Art Nouveau gold and diamond brooch, France, circa 1900**, claw-set with a gold medallion depicting a woman in profile wearing a head scarf, her earrings and necklace set with rose-cut diamonds, *2.6cm diameter, French assay mark for 18ct gold, French maker's mark AT* £500-700

**572 A sapphire and diamond bracelet, late 19th century composite**, composed of three cabochon sapphire and rose-cut diamond clusters, spaced with cushion-shaped diamonds in collet settings, between strands of curb linking, mounted in gold, *length 17cm* £800-1,200

**573 A diamond and enamel necklace**, designed in the Art Nouveau style, composed of abstract foliate links applied with violet enamel and set with brilliant-cut diamonds, mounted in gold, *length 65.5cm* £1,800-2,200

**574 A gold and enamel longchain necklace, Austria, circa 1910**, composed of navette-shaped links applied with green and red *basse taille* and grey *plique à jour* enamel to depict sprays of cherries, spaced by sections of gold chain, *length 116cm, Austrian assay mark for gold, gross weight 33 grams* £4,000-6,000

**575 A diamond ring, circa 1889**, of navette-shaped outline, pavé-set with cushion-shaped diamonds, to openwork shoulders engraved with palmette designs, mounted in 18ct gold, *size Q½, British hallmarks* £800-1,200





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**576 A pair of gold and enamel earrings**, each of pendent design composed of stamped gold scroll motifs applied with multicoloured enamel, to detachable surmounts, *length 7.2cm each, hook fittings, Italian maker's marks*

**£400-600**

**577 A mid 19th century gold locket necklace**, the flat circular-link necklace suspending a gold oval locket with floral decoration and seed pearl and diamond accents, *central suspension loop with Swedish marks, necklace 43cm long, pendant length 10cm total, 65g, fitted leather case*

**£2,800-3,500**

**578 Attributed to Fonsèque et Olive, a glass and diamond brooch, France, circa 1890**, designed as a branch set with rose-cut diamonds, suspending four grapes in green glass, mounted in gold, *length 4.1cm, French assay marks for 18ct gold, unsigned*

**£1,800-2,200**

**579 A Belle Époque gold, pearl and diamond brooch/pendant, France, circa 1900**, of floral scroll design in engraved gold, centring on a circular-cut diamond over a ribbon festoon set with rose-cut diamonds, accented with a seed pearl and suspending a pearl pendant, *length 5.1cm, detachable brooch fitting with French assay mark for 18ct gold and French maker's mark PV with weathervane, brooch numbered 4894, pearls untested*

**£500-700**

**580 An Art Nouveau garnet and pearl pendant/brooch**, late 19th century, centred on a carved garnet depicting the profile of a maiden in low relief, within a scrolling foliate bi-colour gold frame detailed with red paste and diamonds, surmounted by two doves with river pearl bodies and the base suspending a further pearl, maker's mark FV and city mark for Pilsen, *length 6cm,*

**£1,000-1,500**

**581 A pearl and turquoise brooch, second half 19th century**, designed in the archaeological revival style, composed of a domed centre between geometric shoulders, set with half pearls and calibr  -cut turquoise, accented with beaded decoration, mounted in gold, *length 3.8cm, later pendant hook*

**£300-400**

**582 An emerald, ruby, pearl and enamel plaque, late 19th/early 20th century**, designed in the Renaissance Revival style, centring on a cluster of step-cut emeralds and cushion-shaped rubies, to an elongated plaque composed of abstract scroll work and foliate motifs applied with multicoloured enamel accented with pearls, mounted in silver gilt, *length 9.6cm*

**£1,500-2,000**

**583 A seed pearl and enamel brooch**, designed as a dragonfly, set with half pearls and centring on a bouton-shaped pearl, its abdomen applied with green *basse-taille* enamel, its eyes set with rubies, mounted in gold, *wingspan 5.0cm, pearls untested*

**£1,000-1,500**

**584 A Victorian diamond and enamel ring**, the central old cushion-shaped diamond within star-shaped diamond-set border and blue enamel surround (damaged) on yellow gold band, vacant compartment to interior, *size K*

**£600-800**

**585 A gold and pearl bangle, France, second half 19th century**, composed of hinged links of gold pierced with foliate scroll designs, set to the front with pearls and accents of black enamel, *inner circumference 16.5cm, French assay marks for 18ct gold, French maker's mark, pearls untested, gross weight 35 grams, case stamped J. Mac-Henry Paris*

**£3,500-4,500**

**586 An opal and diamond ring**, the three oval opals mounted in a carved and pierced yellow gold setting accented with diamonds, *size P  , stamped 18 to shank, case*

**£600-800**

**587 An opal and diamond ring, early 20th century**, set with three cabochon opals, spaced by pairs of circular-cut diamonds, mounted in gold, *size N*

**£150-250**

**588 A gold and micromosaic bangle, second half 19th century**, designed in the Etruscan Revival style, the hinged gold bangle applied with rope twist and grain decoration with a beaded border, the front section with a micromosaic frieze depicting doves among flowers and swans on water, the reverse studded with beads of lapis lazuli, mounted in gold, *inner circumference 16.2cm, gross weight 23 grams*

**£2,000-2,500**

**589 A Victorian rock crystal, ruby and diamond pendant**, the oval cabochon rock crystal centred with a star motif set with cushion-cut rubies and rose-cut diamonds, within a surround of circular-cut rubies and rose-cut diamonds mounted in gold, *total approximate ruby weight 3.5cts, total approximate diamond weight 1ct, length 4cm*

**£4,000-5,000**

Accompanied by Gem & Pearl Laboratory report no. 24724, stating that the rubies are of Burmese (Myanmar) origin, with the exception of one gemstone (sixth anti-clockwise from the top of the surround), all with no evidence of heat treatment.





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**590 A gold and turquoise hair ornament, 1830s**, composed of nine clusters of gold flowers, cannetille and beadwork set with turquoise cabochons, supported by openwork foliate scrolls, above bands of grapevine meander and foliate decoration accented with turquoise cabochons, elaborately worked in varicoloured gold, to a gilt metal comb fitting, *inner curve 16cm, height at centre 4.8cm excluding comb, modern fitted case* **£2,000-4,000**

**591 A gold and turquoise pendant, 1830s**, designed as a cross composed of gold cannetille set with turquoise cabochons, the reverse with a glazed compartment containing woven hairwork, *length 7.0cm* **£800-1,200**

**592 A pair of gold earrings, gokhru, Rajasthan or Hichamal Pradesh, India, mid 19th century**, each designed as a hoop composed of three studded spherical motifs imitating the blossoms of the Babul Acacia tree, suspended from a hinged hook fitting, *length 3.6cm each* **£500-600**

Cf.: Victoria and Albert Museum, collection no. O3330A/(IS), for a similar pair of Indian earrings, dated circa 1853.

**593 A gold and onyx pendant, mid 19th century**, designed as a cross, its arms of polished onyx, mounted in bicoloured gold with foliate decoration, *length 13.5cm* **£1,500-2,000**

**594 A fine late Georgian gold longchain and pendant, 1830s**, the chain composed of intricately woven gold wire, to a barrel-shaped clasp decorated with a band of roses in varicoloured gold and set with lines of turquoise cabochons, threaded with a gold jump ring suspending two fobs of floral design in varicoloured gold with grainti and cannetille decoration, set with a step-cut amethyst and citrine respectively, and a watch key of scrolled design, *chain length 123cm, pendant length 5cm including jump ring, gross weight 53 grams, jump ring later* **£1,000-1,500**

**595 A 19th century spinel-set gold ring**, the cushion-shaped spinel weighing approximately 4.30cts, within carved scrolling mount in yellow gold, *size M* **£4,000-6,000**

A verbal report from GCS states that the spinel shows no indications of heating, origin: Burma.

**596 A jasper longchain necklace, mid 19th century**, composed of jasper links connected by foliate gold settings, *length 112cm* **£500-700**

**597 A gold locket mourning ring, mid 19th century**, designed as a belt engraved with floral designs, opening to reveal a compartment containing a band of woven hairwork, *size O* **£200-300**

**598 A Regency turquoise ring, early 19th century**, set with a cluster of turquoise cabochons within scroll engraved shoulders and closed back yellow gold setting, *size Q* **£200-300**

**599 A turquoise and seed pearl sentimental ring, 1830s**, set with turquoise cabochons and a seed pearl, designed as a forget-me-not, the reverse with a glazed compartment for hairwork, to gold shoulders of scroll design, mounted in gold, *size N* **£150-250**



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- 600 Van Cleef & Arpels, a pair of sapphire and diamond earrings, 1960s**, designed as two stylised intertwining leaves, set with circular-cut sapphires and diamonds respectively in fluted yellow gold setting, *folding post and clip fittings, signed Van Cleef et Arpels, French control marks and maker's lozenge, stamped D and numbered 71809, length 1.9cm, in chamoix pouch stamped Van Cleef & Arpels* £3,000-5,000
- 601 Van Cleef & Arpels, a white gold necklace**, designed as a collar of snake linking in white gold, *length 41cm, signed VCA, numbered B4999 D25, French assay mark for 18ct gold, French maker's mark for Péry & Fils, gross weight 42 grams, pouch stamped Van Cleef & Arpels* £2,000-3,000
- 602 Dinh Van, a gold necklace, circa 2000**, the ten strands of twisted yellow gold suspending a detachable diamond-set disc, *length 43cm, signed Dinh Van with maker's lozenge, French control mark and stamped 750* £2,500-3,500
- 603 Bulgari, a pair of sapphire and diamond ear clips, 1980s**, of pair-shaped outline, and partially articulated modular construction, each set with an oval sapphire and pavé-set with brilliant-cut diamonds, mounted in gold, *length 1.7cm each, signed Bulgari, inscribed 2s 2.13 cts referring to sapphires, each stamped with French assay marks for 18ct gold and French sponsor's marks* £4,500-5,500
- 604 Gucci, a white gold and diamond bangle**, the open bangle composed of 'G' motifs, one pavé-set with brilliant-cut diamonds, *inner curve 14.9cm, signed Gucci, Italian maker's mark, stamped 750, pouch stamped Gucci* £1,200-1,500
- 605 Versace, a gold, blue topaz and diamond ring**, set with a rectangular mixed-cut blue topaz, within a geometric gold mount accented with V-shaped motifs at the shoulders pavé-set with brilliant-cut diamonds, *size R, signed Versace, stamped 750, Italian maker's mark 2337 AL* £1,500-2,000
- 606 Piaget, a gold ring**, composed of flexible curb linking in gold, each inscribed Piaget, *size Q, stamped 750, gross weight 11 grams* £600-800
- 607 Gucci, a diamond ring**, designed as an openwork band composed of 'G' motifs, three pavé-set with brilliant-cut diamonds, mounted in white gold, *size O½, signed Gucci, Swiss assay marks for 18ct gold* £600-800
- 608 Mauboussin, a gold and wooden bead bracelet, 1970s**, of torsade design, composed of strands of wooden beads, to a fluted spherical gold clasp, *length 20cm, clasp signed Mauboussin Paris, numbered PM8695, French assay mark for 18ct gold, pouch stamped Mauboussin* £500-700
- 609 Bulgari, a gold ring, 'B-Zero-1'**, the sprung band between borders engraved BVLGARI, in 18ct yellow gold, *size L, 9.7g* £600-800
- 610 Bulgari, a gold and enamel ring, 'B-Zero'**, the wide band decorated with lines of pyramidal motifs, between black enamel borders, in rose gold, *size O, signed BVLGARI BVLGARI, numbered SHR7YL, stamped Made in Italy, 750, Italian maker's mark 2337 AL* £800-1,200
- 611 Bulgari, a pair of gold and stainless steel ear clips, 'Doppio Cuore', 1990s**, each designed as a heart in polished steel suspended from an inverted heart surmount in gold, *length 2.4cm each, signed Bulgari, Italian maker's mark 2337 AL, French sponsor's marks and import assay marks, stamped 750* £1,500-2,000





Φ 612 **Andrew Grima, a green beryl pendant**, designed as a stylised present, the sugarloaf green beryl wrapped with a gold ribbon set with diamonds, *marked GRIMA and 750, dimensions of beryl 82 x 28 x 15mm, length 5.4cm*  
£3,000-5,000

613 **A gold necklace**, composed of five strands of rope twist linking, in 18ct gold, *length 77cm, Italian maker's mark, British import hallmarks, gross weight 54 grams*  
£2,500-3,500

Φ 614 **Stuart Devlin, a pair of gold ear clips. circa 1972**, each of domed circular form, decorated with abstract human figures against a textured background in 18ct gold, *2.4cm diameter each, British hallmarks, date letter for 1972, sponsor's mark for Stuart Devlin, fitted case stamped Collingwood & Co.*  
£800-1,200

Φ 615 **Andrew Grima, an amethyst and diamond brooch, 1969**, the amethyst drusy set within textured abstract gold decoration accented with a small diamond in yellow gold, *marked GRIMA and maker's mark HJCo, London hallmarks, length 4cm*  
£1,500-2,000

616 **Chaumet, a gold ring, 1970s**, of abstract design in textured gold, *size J½, signed Chaumet, French assay mark for 18ct gold, maker's mark for Chaumet*  
£400-600

Φ 617 **Jacqueline Gruber Steiger, a gold and moonstone brooch/pendant, 1977**, designed as a segmented textured panel set with oval and semi-circular opal cabochons, *maker's mark AGS, London hallmarks, length 5.8cm*  
£1,000-1,500

Jacqueline Steiger adopted her late husband Alfred Gruber's maker's mark AGS after his death in 1972.

Φ 618 **Andrew Grima, a cultured pearl 'campanile' ring, 1989**, suspending a cultured pearl within a plain white gold hoop on top of a polished 18ct white gold shank, *marked GRIMA and maker's mark HJCo with London hallmarks for 1989, approximately size M, case marked Andrew Grima*  
£600-800

619 **An unusual 18ct gold and diamond bangle, circa 1984**, of rectangular outline, set to the front with lines of brilliant-cut diamonds, opening via a hinge, *inner circumference 18cm, maker's mark V&Co, British hallmarks for 18ct gold, date letter for 1984, gross weight 57 grams*  
£2,000-3,000

Φ 620 **Andrew Grima, a cultured pearl and diamond brooch, 1977**, designed as a sweeping line of graduated circular-cut diamonds suspending a cultured pearl in 18ct white gold, *marked GRIMA with rubbed hallmarks and maker's mark, length 9cm, with a pair of cultured pearl and diamond earrings, length 2cm*  
£1,000-1,500

Φ 621 **Andrew Grima, a gold ring**, of bombé design with a hammered finish, *size M½, signed Grima, stamped 750*  
£800-1,200

Φ 622 **Mosheh Oved, a silver ring, circa 1940**, tenderly modelled as a young lamb in hammered silver, engraved to the base with a Hebrew inscription translating to 'Where is the house of my father?', *size N½, unsigned*  
£300-500

Mosheh Oved (1885–1958) was a Polish watchmaker who moved to London in the early 20th century, eventually becoming an authority on ancient glyptic gems, as well as an author, poet and jeweller in his own right. As owner of the shop Cameo Corner, firstly on New Oxford Street and then on Museum Street in Bloomsbury, Oved was a prominent dealer in antique jewels and counted many prominent collectors among his clientele, including Queen Mary. His famed series of animal-themed rings originated with the present design of a lamb, which Oved is said to have carved from wax in the basement of his shop to calm his nerves during the Blitz. The lamb was chosen for its symbolism of sacrifice, after Oved learned of the death of the son of one of his clients in the war.



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- 623 Tiffany & Co, an 18ct gold and cultured pearl necklace**, composed of six strands of fine gold chain, suspending a pearl drop pendant, to a gold hoop and T-bar clasp, *signed Tiffany & Co, copyright mark, dated 2003, stamped 750, London hallmarks, length 43cm* **£2,000-3,000**
- 624 Tiffany & Co., a gold necklace, circa 2002**, composed of polished square links in 18ct gold, *length 40cm, signed Tiffany & Co., British hallmarks for 18ct gold, dated 2002, gross weight 65 grams* **£3,000-4,000**
- 625 Bulgari, a gold 'Tetra' ring**, of articulated design, composed of links in tricoloured gold, *size R, signed Bulgari, 35851-B-80, Italian maker's mark, stamped 750, case stamped Bulgari* **£400-600**
- 626 Tiffany & Co., a diamond 'Bubble' bracelet, circa 2002**, the articulated bracelet composed of collet-set brilliant-cut diamonds, mounted in platinum, *length 18cm, signed Tiffany & Co., stamped Pt950, dated 2002, with a tiffany pouch* **£7,000-9,000**
- 627 Vhernier, a gold and jet ring**, with a rhomboid panel of jet inset to a wide 18ct gold band, *size O, signed Vhernier, stamped 750, Italian assay marks* **£1,500-2,500**
- 628 Tiffany & Co., a gold ring, 'Atlas', circa 2003**, the gold band centring on a sequence of Roman numerals, *size Q, signed Tiffany & Co, dated 2003, stamped 750* **£600-800**
- 629 Vhernier, a jasper and gold 'Pirouette' ring**, the curved mount in-set with grey jasper to an 18ct gold band, *size O, signed Vhernier, stamped 750, Italian assay marks* **£1,000-1,500**
- 630 Tiffany & Co., a gold bracelet, circa 2002**, composed of three rows of square tiles in polished 18ct gold, *length 18cm, signed Tiffany & Co., dated 2002, later British hallmark for 18ct gold, gross weight 116 grams* **£5,500-6,500**
- 631 Tiffany & Co., a gold necklace**, composed of foxtail linking, *length 40.5cm, signed Tiffany & Co., stamped 14K, gross weight 20 grams* **£1,200-1,500**
- 632 Tiffany & Co., three brooches**, each designed as a bee, variously set with circular-cut rubies and sapphires and brilliant-cut diamonds, mounted in gold, *length 2.0cm each, each signed Tiffany & Co., British import hallmarks for 18ct gold, date letters for 1995 and 1997* **£1,200-1,500**



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**633 An Art Nouveau gold and pearl brooch, Russia, late 19th/early 20th century**, designed as a stylised flower set with a seed pearl, mounted in gold, *length 3.6cm, Russian 56 zolotnik and St Petersburg city marks, assayer or workmaster mark ПТ, pearl untested* **£300-500**

**634 A late Victorian chrysoprase and half pearl necklace, circa 1900**, the front of foliate design, suspending a detachable pendant of cross design, set with cabochons of chrysoprase and half pearls, to a chain necklace of disc-shaped linking, mounted in gold, *length at front 5.2cm, length of chain 39.5cm* **£1,200-1,500**

**635 Murrel Bennett & Co., an Arts and Crafts gold, mother of pearl and turquoise pendant, early 20th century**, of stylised foliate design, set with an oval section of mother of pearl and suspending a cabochon turquoise drop, mounted in gold, *length 4.9cm including bail, stamped 15CT, maker's mark MB CO* **£500-700**

**636 An enamel and diamond religious pendant, France, circa 1900**, the circular pendant depicting the Virgin Mary with hands clasped in prayer, her halo set with rose-cut diamonds, against a patterned background in multicoloured plique à jour enamel, within a circular gold frame bordered with seed pearls, *length 4.0cm including bail, French export assay mark for 18ct gold, pearls untested* **£800-1,200**

**637 An Edwardian sapphire and diamond pendant necklace, early 20th century**, the articulated pendant with a circular-cut sapphire in an openwork rope-twist surround, suspended below a brilliant-cut diamond mounted in a lozenge, with a circular-cut sapphire in a circular frame above, mounted in gold, *length 43cm, stamped 750, fitted case* **£200-300**

**638 An attractive multi-gem necklace, late 19th century**, designed as a chain suspending a fringe of graduated pendants set with various oval cushion-shaped gemstones including sapphires, zircons, garnet, amethyst and spinel, mounted in gold, *necklace length 41.5cm* **£2,000-3,000**

**639 A late 19th century multi-gem-set bracelet**, incorporating a pink sapphire, a blue sapphire, a pale yellow sapphire, a green sapphire a garnet, an amethyst, on a gold curb-link chain, *length 19cm* **£600-800**

**640 A gemstone, pearl and diamond brooch, early 20th century**, of bar design, set with circular-cut diamonds, each end capped with a pearl, suspending a sequence of six circular cut stone pendants: a sphene, a light blue sapphire, a pink spinel, a green tourmaline, a deep blue sapphire and an emerald, mounted in silver and gold, *length 5.2cm, fitted case stamped Garrard* **£800-1,200**

**641 An amethyst and diamond clasp**, the oval amethyst cabochon collet-set in a gold mount, framed by brilliant-cut diamonds set in platinum, *length 3.2cm, stamped 18ct and Platinum* **£1,200-1,500**

**642 A gem-set, pearl and diamond ring, late 19th/early 20th century**, of 'harem' design, composed of seven bands held together at the base, variously set with circular-cut and oval emeralds, rubies, pearls, demantoid garnets and brown zircons, spaced by rose-cut diamonds, mounted in silver and gold, *size N, French assay marks* **£1,000-2,000**

**643 A gold and enamel pendant, circa 1900**, of heart-shaped outline, applied with enamel to depict a bunch of violets on a pale blue and white *basse taille* background, *length 2.6cm including bail* **£400-600**

**644 A late 19th century diamond cluster ring**, set with a central old cushion-shaped diamond within concentric borders of smaller old cushion-shaped diamonds in silver on gold engraved trifurcated shank, *size L* **£800-1,200**

**645 A ruby and diamond ring**, of cluster design, set with a cushion-shaped ruby within a border of single-cut diamonds, mounted in white gold, *size J½* **£800-1,200**

**646 An Edwardian opal and diamond cluster ring**, the circular cabochon opal within a surround of circular-cut diamonds mounted in gold, *stamped 18ct, size K* **£150-250**

#### TO BE SOLD WITHOUT RESERVE

**647 A diamond ring, early 20th century**, of *toi-et-moi* design, set with two circular-cut diamonds totalling approximately 1.30 carats, mounted in gold, *size I½, stamped 18CT* **£700-1,000**

**648 A five-stone diamond ring**, set with a sequence of five graduated cushion-shaped diamonds, in a bicoloured gold mount with a scrolled gallery, *size M, stamped 18CT* **£400-600**

**649 An enamel, seed pearl and diamond necklace, early 20th century**, composed of rectangular links applied with pink guilloché, white and gold enamel, spaced by seed pearls, suspending a pendant bail designed as a ribbon bow, set with rose-cut diamonds, mounted in gold and platinum, *necklace length 38cm, French assay marks for 18ct gold, seed pearls untested* **£800-1,200**





- 650 A fine vinaigrette and acrostic gem-set fob pendant, France, 1830s**, composed of a gold hoop suspending two lengths of woven gold wire chain, one strand connecting to a vinaigrette modelled as an acorn, its textured surface in gold cannetille studs, decorated with a band of roses in varicoloured gold and foil-backed rubies, opening to reveal a container with a pierced hinged lid of floral design, the other with a split gold ring of floral design suspending eight floral pendants set with various stones including sapphire, opal, uranite, garnet (vermeil), emerald, orange natrolite, rock crystal (iris quartz) and ruby, possibly intended to form the acrostic word 'Souvenir', *total length 13cm, acorn length 3.2cm including hoop, acrostic pendant 2.4cm including hoop, acorn and plain gold hoop each with French assay mark for Paris, 1819-38* **£2,500-3,500**
- 651 A 'Stuart crystal' mourning pendant, late 17th/early 18th century**, the oval pendant depicting two winged cherubs holding a flaming heart, above entwined initials in gold rope twist, on a ground of woven hairwork, beneath a faceted section of rock crystal, mounted in gold, to a later gold curb chain, *pendant length 2.0cm, chain length 48cm, chain broken, case stamped SJ Phillips* **£400-600**
- 652 Eugène Fontenay, a gold thimble, France, 19th century**, of textured finish, the edge designed as a snake biting its own tail symbolising eternity, *length 2.2cm, French assay mark for 18ct gold, French maker's mark EF with tea urn for Eugène Fontenay, gross weight 6.3 grams* **£300-500**
- 653 A Regency gold longchain, 1830s**, composed of belcher links stamped with sinuous patterns, to a barrel clasp applied with foliate cannetille decoration and set with step-cut emeralds, *length 92cm, gross weight 63 grams* **£7,000-9,000**
- 654 An emerald, enamel and diamond brooch, mid 19th century**, designed in the Renaissance revival style, composed of foliate scrolls applied with blue and white enamel, set with step-cut and pear-shaped emeralds and cushion-shaped diamonds, mounted in gold, *length 3.5cm* **£1,800-2,000**
- 655 A diamond and enamel mourning ring, circa 1743**, centring on a rose-cut diamond in a rectangular collet setting, to scrolled shoulders, the band of ribbon scroll design applied with black enamel, the commemorative inscription 'IS OB 26 JUL 1743 AET 76' in reserve, mounted in silver and gold, *size R½* **£300-500**
- 656 A George II rock crystal and enamel mourning ring, circa 1752**, centring on a step-cut rock crystal over hairwork, to a gold band composed of ribbon scrolls applied with white enamel, bearing the inscription 'MARGT GWYNNE OB:13 JULY 1752 AE:18', *size H½* **£300-500**
- 657 A rare amethyst and enamel double mourning ring, circa 1756**, centring on a cushion-shaped amethyst in a closed-back setting, between fleur de lis shoulders, to a band designed as entwined ribbon scrolls applied with black and white enamel, the dedicatory inscriptions 'JNO POWELL OB 6 OCT 1756 AE 35' and 'ELIANOR POWELL OB 27 SEP 1756 AE 66' in reserve, *size J½* **£400-600**
- 658 An unusual amethyst and diamond ring, mid 19th century**, centring on a floral cluster set with cushion-shaped diamonds, to shoulders rubover-set with sections of polished amethyst, mounted in gold and silver, *size M* **£400-600**
- 659 A Georgian paste keeper ring, late 18th century**, designed as a continuous band of cushion-shaped pastes, in closed-back settings, mounted in silver and gold, *size M½* **£200-300**
- 660 A diamond ring, late 18th century**, of abstract *giardinetti* design, set with rose-cut diamonds in closed-back settings, mounted in silver and gold, *size M½* **£800-1,200**
- 661 A diamond ring, late 18th/early 19th century**, the front set with a line of cushion-shaped diamonds in closed back settings, spaced by pairs of smaller cushion-shaped diamonds, mounted in silver and gold, *size M½* **£1,000-1,500**
- Cf.: Diana Scarisbrick, Rings: Jewelry of Power, Love and Loyalty, London 2007, pg. 322 no.453, for a diamond ring of similar design*
- 662 An unusual George II enamel and gold memento mori mourning ring, circa 1730**, centring on a skull and crossbones applied with white enamel *en ronde bosse*, the reverse with a glazed compartment containing hairwork, to a band composed of banners applied with black enamel, reading 'ANN BENNET OB'11 APR:1730 AET 24', *size J* **£1,000-1,500**
- 663 A rare enamel double mourning ring, circa 1764**, designed as entwined ribbon scrolls applied with black enamel, the dedicatory inscriptions 'JUDITH FIELD OB 9 SEP 1751 AE 54' and 'WILLM FIELD OB 29 JUNE 1764 AE 74' in reserve, *size J½* **£200-300**
- 664 An amethyst and enamel mourning ring, circa 1771**, centring on an urn of glazed hairwork accented with cushion-shaped amethysts, to a band applied with black enamel, the commemorative inscription 'MARY PASTON OB 24 MAR 1771 AE 20' in reserve, mounted in gold, *size O* **£800-1,200**
- 665 A George III diamond ring, late 18th/early 19th century**, the front designed as a tapering panel pavé-set with cushion-shaped diamonds, to shoulders engraved with floral designs, mounted in silver and gold, *size Q* **£4,000-6,000**
- 666 An enamel, garnet and diamond ring, probably India, 19th century**, set with a step-cut garnet in a foiled setting with a floral border applied with blue enamel, between scrolled openwork shoulders set with rose-cut diamonds and accented with red, white and green enamel, the reverse of the central setting depicting a bird against a ground of red *basse-taille* enamel, mounted in gold, *size N* **£800-1,200**
- 667 A diamond ring, 18th century**, set with a rose-cut diamond in a tall closed-back setting with a stippled border, to shoulders designed as stylised animal heads, mounted in gold, *size P½* **£200-300**
- 668 An unusual enamel mourning ring, late 18th century**, centring on a glazed oval panel containing hairwork on vellum in the design of a tree with a broken branch, the reverse engraved with the initial B, to a wavering band applied with white enamel, with foliate designs and the inscription 'HOPE IS NO MORE' in reserve, mounted in gold, *size K* **£500-700**
- 669 An antique gold and rock crystal ring, possibly 16th/17th century or earlier**, set with a point-cut rock crystal in a box collet setting, to a gold band, *size I½, band misshapen* **£800-1,200**
- 670 A rock crystal and enamel 'Stuart Crystal' mourning ring, circa 1766**, centring on a step-cut rock crystal in a closed setting enclosing hairwork forming the initials WS, to openwork foliate shoulders and a band applied with black enamel, the commemorative inscription 'W STUBBS OB 15 JULY 1766 AE 33', the interior inscribed 'Vale Charissime' ('Goodbye, my dear'), mounted in gold, *size M½* **£300-500**
- 671 A fine 'Stuart Crystal' and enamel mourning ring, early 18th century**, centring on an oval rose-cut rock crystal over entwined initials in twisted gold wire, within a floral collet setting accented with petals of black and white enamel, to carved foliate shoulders applied with black enamel, mounted in gold, *size M½* **£500-700**
- 672 An emerald and enamel bracelet, 19th century**, designed in the Renaissance revival style, composed of domed rectangular links applied with pale blue enamel, spaced by links set with step-cut emeralds in floral borders applied with white enamel, mounted in gold, *length 16.7cm* **£3,500-4,000**







**673 An aquamarine, ruby and diamond brooch, mid 20th century**, designed as a stylised exotic bird, its head and tail plumage set with brilliant-cut diamonds, its eye set with a marquise-shaped ruby, its body set with a trapezoid step-cut aquamarine and pear-shaped rubies, mounted in textured gold, *length 9.2cm* **£6,000-8,000**

**674 Fred, a gold demi-parure**, comprising a necklace and bracelet composed of heart-shaped gold links, *necklace length 37.5cm, bracelet length 17cm, each signed Fred Paris, stamped with French assay marks for 18ct gold and French maker's marks for Pierre Brun, numbered BN966 and BN9621 respectively, combined gross weight 155 grams* **£7,800-8,500**

† **675 Three loose natural fancy-coloured diamonds**, comprising: two brilliant-cut Very Light Pink diamonds weighing 0.11 and 0.13 carats respectively; and a brilliant-cut Fancy Dark Pink-Brown diamond weighing 0.05 carats **£300-400**

Accompanied by three GIA reports, numbered 1236157905, 7235157907 and 5234157933, dated January 2024.

**676 A diamond longchain necklace**, composed of pear-shaped diamonds in spectacle settings, stated to weigh a total of 25.36 carats, mounted in gold, *length 126cm, stamped K18 750, D.25.36, unidentified maker's mark, gross weight 39 grams*. **£4,000-6,000**

**677 A ruby ring**, rubover-set with a circular-cut ruby weighing 1.43 carats, within a tapering gold mount, *size P, maker's mark JNP* **£6,000-8,000**

Accompanied by GCS report no. 5784-3417, dated 27th August 2024, stating that the ruby is of Burmese (Myanmar) origin, with no evidence of heat treatment.

**678 A sapphire and diamond cluster ring**, the oval-cut sapphire weighing 13.16cts within a surround of pear-shaped and brilliant-cut diamonds in white gold, *stamped 750, maker's mark JK, size N½* **£4,000-6,000**

Accompanied by facsimile GCS report no. 5784-1700, dated 8th March 2024, and GRS report no. GRS2013-101694, dated 13th November 2013, both stating that the sapphire is of Myanmar (Burma) origin, with no evidence of heat treatment.

**679 Angela Cummings for Tiffany & Co, a gold, iron and lacquer 'Damascene' bangle, circa 1980**, the open iron cuff applied with deep maroon lacquer and gold in a chequered design, *inner curve 14.5cm, signed T&Co.* **£3,000-4,000**

**680 A lapis lazuli ring**, of bombé design, set with polished lapis lazuli in wire cage work, mounted in gold, *size N, stamped 14K* **£900-1,200**

**681 An aquamarine solitaire ring**, the aquamarine weighing 29cts, set in white gold, *size Q (loose)* **£2,400-2,600**

**682 A gold bangle**, of hinged construction, designed as a rope twist in three-coloured 9ct gold, *inner circumference 17.5cm, British hallmarks, gross weight 21 grams* **£600-800**

**683 A sapphire, ruby and diamond bangle**, of hinged construction, the front set with a cabochon ruby and a cabochon sapphire, spaced by a channel-set line of baguette diamonds, mounted in gold, *inner circumference 15.7cm, stamped 750, faint Italian maker's mark, gross weight 28 grams* **£1,200-1,500**

**684 Tiffany & Co., a Retro citrine, ruby and diamond brooch, 1940s**, designed as a butterfly in polished bicoloured gold, set with a circular-cut citrine, diamond and pair of rubies, *length 6.1cm* **£600-800**

**685 A gold and diamond novelty pendant, France, mid 20th century**, designed as a playing card, each corner collet-set with a fancy-cut diamond representing the suits of hearts, clubs, spades and diamonds respectively, mounted in gold, *length 3.7cm, French assay marks and indistinct maker's marks* **£1,500-2,000**



**686 Must de Cartier, a 'Trinity' gold ring**, designed as three interlocking bands in yellow, rose and white gold respectively, signed *Must de Cartier*, numbered A1461H, stamped 750, size I £200-300

**687 Cartier a gold wedding band, 'Trinity de Cartier'**, designed as three interlocking bands in three-coloured gold, size O, signed *Cartier Paris*, faintly numbered, French assay mark for 18ct gold £800-1,200

**688 Cartier, a pair of gold and diamond hoops**, the tapering hoops pavé-set with brilliant-cut diamonds, length 2.2cm, clip fittings, signed *Cartier*, numbered G51518, dated 1994, copyright mark, stamped 750, French maker's mark and assay marks, case stamped *Cartier* £4,000-6,000

**689 Cartier, a pair of 'Trinity' gold and diamond hoop earrings**, designed as three interlocking hoops in yellow, rose and white gold respectively, one pavé-set with brilliant-cut diamonds, length 1.3cm, clip and post fittings, signed *Cartier*, numbered 005372, copyright mark, stamped 750, French maker's mark, case stamped *Cartier* £4,000-6,000

**690 Cartier, a gold and diamond necklace**, centring on a curved motif set with sections of pavé-set brilliant-cut diamonds, to a chain composed of bicoloured modular linking, length 39cm, 41.5cm with later unsigned extension, necklace signed *Cartier*, numbered 964431, French and Swiss assay marks for 18ct gold, French maker's mark, gross weight 62 grams £4,000-6,000



691 side view

**691 Cartier, a gold, onyx and tsavorite garnet ring, 'Les Oiseaux Libérés'**, the open ring formed of two lovebirds, their eyes set with circular-cut tsavorite garnets, their beaks of carved onyx, size L½, signed *Cartier*, numbered X01829, stamped Au750, Swiss and French assay marks for 18ct gold, maker's mark £800-1,200

**692 Van Cleef & Arpels, a diamond ring, 1980s**, of swirled design, set with brilliant-cut diamonds, mounted in white gold, size L½, signed *VCA*, numbered 8034D3, French assay mark for 18ct gold, French maker's mark for *Péry et Fils* £4,500-5,500

**693 Cartier, a diamond ring, 'Jeton Sauvage', 2000s**, designed as a shallow circular dome pavé-set with brilliant-cut diamonds, to a tapering band in polished white gold, size K, signed *Cartier*, numbered 73173, French assay and maker's marks £8,000-12,000

**694 Cartier, a pair of gold and diamond earrings, 1990s**, each designed as a hoop composed of curb chain linking, set with brilliant-cut diamonds, length 2.6cm each, clip and post fittings, each signed *Cartier Paris*, numbered 229109, French assay marks for 18ct gold, French maker's mark for *Cartier* £4,000-6,000

**695 Cartier, a ruby and chrysoprase ring, circa 1991**, of bombé design, collet-set with carved chrysoprase leaves and cabochon rubies, applied with black lacquer, mounted in gold, size L½, signed *Cartier*, dated 1991, numbered R03983, French assay mark for 18ct gold, French maker's mark £4,000-5,000

**696 Cartier, a gold ring, 'Panthère'**, the wide band decorated with a frieze of panthers in bicoloured gold, size M½, signed *Cartier*, numbered 699981, French assay mark for 18ct gold, French maker's mark for *Pierre Brun* £1,200-1,500

**697 Cartier, a white gold ring**, the plain band engraved with a grid pattern, centring on the Cartier signature, size N, signed *Cartier*, stamped 750, Italian maker's marks, dated 2008 £400-600

**698 Cartier, a gold 'Love' ring**, designed as a manacle decorated with screw motifs, in 18ct rose gold, size L, signed *Cartier*, numbered EYD492, Swiss and European Convention assay marks for 18ct gold, gross weight 3 grams, case and pouch stamped *Cartier* £400-600

**699 Cartier, a gold 'Love' ring**, designed as a miniature manacle decorated with screw motifs, size L, marked for *Cartier*, numbered FN 6903, copyright mark, stamped 750, case stamped *Cartier* £400-600

**700 Cartier, a white gold and tsavorite garnet 'Panthère Lakarda' ring, 2000s**, designed as a panther's head, its eyes set with pear-shaped tsavorite garnets, to a band of flexible linking coiling around the finger, in white gold, size M½, signed *Cartier*, numbered 760415, stamped 750, French assay mark for 18ct gold, French maker's mark for *Pierre Brun* £5,000-6,000

**701 Cartier, a ruby and diamond ring**, of bombé design, the front pavé-set with brilliant-cut diamonds and cabochon rubies, centring on a larger collet-set cabochon ruby, mounted in gold, size N, signed *Cartier*, French sponsor's mark for *Cartier*, faint French import assay mark, stamped 750 £3,000-4,000





- 702 A Belle Époque enamel and diamond necklace, circa 1910**, the circular locket pendant applied with blue guilloché enamel and set with circular- and rose-cut diamonds, suspended from a sautoir necklace composed of baton-shaped links of blue guilloché and white enamel, spaced by pearls, joined by a circular link set with rose-cut diamonds, mounted in gold and platinum, *necklace length 58cm, pendant length 3.9cm including bail, pearls untested, case stamped Birks* **£2,500-3,000**
- 703 An emerald and diamond pendant necklace, early 20th century**, of drop-shaped outline, suspending a pear-shaped cabochon emerald measuring approximately 14.1 x 9.0 x 5.2mm, within a border of pavé-set circular-cut and cushion-shaped diamonds, suspended from two diamond-set links, to a fine chain necklace, *pendant length 2.8cm, necklace length 49cm, French ET import mark and import assay mark for platinum* **£4,000-6,000**
- 704 An attractive Belle Époque pendant necklace, circa 1910**, designed as a ribbon bow, suspending a floral pendant within concentric borders, to an articulated tassel, set with circular-cut diamonds and calibré-cut emeralds, on a fine chain necklace, mounted in platinum, *chain length 40cm, pendant length 6.5cm, case* **£4,000-4,500**
- 705 An enamel and seed pearl watch and chain, early 20th century**, the watch with a circular golden dial with enamel indicators and blue steel hands, within a case applied with pale blue guilloché enamel, the back set with rose-cut diamonds, *length 5.5cm including bail, interior with French assay mark for gold, numbered 6645, manual winding movement*, to a necklace composed of baton links applied with blue guilloché and white enamel, on a chain threaded with seed pearls, *length 59cm, French assay and maker's marks, pearls untested* **£1,000-1,500**
- 706 A sapphire and diamond brooch, early 20th century and later**, of tapering elongated outline, composed of ribbon bows and foliate scroll motifs, set with circular-cut and pear-shaped diamonds and sapphires, mounted in low carat white gold, *length 8.5cm, later rearranged into a curved form, case* **£2,000-3,000**
- 707 A rock crystal and diamond brooch, early 20th century**, of circular outline, set with a section of rock crystal engraved with foliate designs, inset with a circular-cut diamonds, within a border of rose-cut diamonds, mounted in silver and gold, *diameter 2.3cm, Austrian import assay mark for gold* **£400-600**
- 708 An Art Deco diamond and synthetic sapphire brooch, circa 1920**, designed as a wreath tied with a bow, suspending a length of ribbon, set with circular-cut diamonds and calibré-cut synthetic sapphires, mounted in platinum, *length 7.8cm, one synthetic sapphire deficient* **£1,000-2,000**
- 709 A pearl and diamond brooch/pendant, early 20th century**, of circular outline, with a radiating design in openwork knife wire, set with circular-cut diamonds and pearls, mounted in silver and gold, *diameter 4.6cm, detachable brooch fitting, pearls untested* **£600-800**
- 710 A pair of pearl and diamond studs, late 19th century**, each of cluster design, centring on a pearl, within a border of circular-cut and cushion-shaped diamonds, mounted in gold, *each 12mm diameter, later post fittings, pearls untested* **£200-300**
- 711 A pair of emerald and diamond drop earrings**, the circular emerald and diamond cluster suspending a drop-shaped cluster, all millegrain-set in platinum, *post fittings, length 2.9cm* **£5,000-6,000**
- 712 A pair of sapphire and diamond earrings, early 20th century composite**, each of drop design, composed of geometric motifs set with circular-cut diamonds and carré-cut sapphires, linked by knife wire, mounted in gold and platinum, *length 3.3cm each, post fittings* **£2,000-3,000**
- 713 A diamond brooch, early 20th century**, of bar design, each end terminating in a trefoil, mounted in gold, *length 8.3cm* **£300-400**
- 714 A diamond ring**, set with five brilliant-cut diamonds totalling approximately 1.25 carats arranged in a cross formation, mounted in gold the interior inscribed 'MIRANDA WITH LOVE FROM JULIAN', *size M* **£400-600**
- 715 A sapphire and diamond ring**, set with a cushion-shaped sapphire between pear-shaped sapphire shoulders, each within a border of brilliant-cut diamonds, mounted in platinum, *size L, British hallmarks* **£800-1,200**
- 716 A sapphire and diamond cluster ring**, the circular sapphire within diamond surround in platinum and gold, *size N* **£600-800**
- 717 A diamond ring, early 20th century**, of *toi-et-moi* design, set with two circular-cut diamonds, to shoulders set with smaller single-cut diamonds, mounted in gold and platinum, *size Q½* **£800-1,200**
- 718 A sapphire and diamond ring**, of cluster design, centring on a brilliant-cut diamond, with a border of oval sapphires and outer edge of smaller collet-set brilliant-cut diamonds, mounted in 18ct white gold, *size K, British hallmarks* **£1,200-1,800**
- 719 A ruby and diamond ring**, designed as a sequence of four oval rubies, within an outer border of single-cut diamonds, mounted in low carat gold, *size Q* **£600-800**





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**720 A George III amethyst and paste-set necklace**, formed from oval amethyst and white paste clusters separated with paste trefoils and suspending an amethyst and paste drop in silver with gilding to reverse, and gold fittings, length 38cm, case by Collingwood **£3,000-5,000**

**721 A George III amethyst and topaz brooch, late 18th century**, the oval-cut amethyst surrounded by seven circular-cut topaz (and a white paste replacement), suspending three articulated amethyst and topaz pendants, mounted in foil-backed gold mounts, length 5.1cm **£400-600**

**722 A silver and topaz brooch, Portugal, late 18th/early 19th century**, of foliate *girandole* design, suspending three drop-shaped pendants, set with calibr  -cut topaze in foiled closed-back settings, mounted in silver, measuring 5.8 x 6.5cm, central pendant possibly a replacement **£800-1,200**

**723 A chrysoberyl brooch, late 18th/early 19th century**, designed as a cluster of cushion-shaped chrysoberyls in closed-back settings, mounted in silver and gold, 4.4cm **£400-600**

**724 A pair of gold and emerald earrings, Spain or Portugal, 19th century**, each of elongated pendeloque design, composed of foliate motifs set with step-cut emeralds, mounted in gold, length 9.5cm, later screw fittings stamped 585 **£1,000-1,500**

**725 A rare paste and garnet 'Order of Christ' brooch, Portugal, 19th century**, designed as a cross within a foliate border suspended from a ribbon bow, set with foiled calibr  -cut garnets and cushion-shaped pastes, in closed-back silver settings, length 5.5cm, case stamped Franklin, 37 Duke Street, St James's **£500-700**

The Order of Christ was a religious and military order founded in Portugal as a continuation of the Knights Templar, following their persecution and disbandment in the early 14th century. Secularised by Queen Maria I of Portugal in 1789, it was one of the three 'Ancient Military Orders' conferred upon prominent political, cultural and military figures by the Portuguese monarchs. With the fall of the Portuguese monarchy in 1910 it was discontinued, but was revived shortly afterwards in 1917 and still continues, presided over by the President of the Republic as its Grand Master.

Cf.: Leonor d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon, 1995, p.112 and Diana Scarisbrick, *Brilliant Impressions: An Exhibition of Antique Paste and Other Jewellery*, SJ Phillips, 2010, p.97-8, for similar examples of these distinctive jewels.

**726 An unusual Renaissance Revival figural enamel and diamond bodice ornament, 19th century composite**, possibly intended to resemble a ship's figurehead, designed as a bust wearing a foliate headband in green enamel set with a circular-cut diamond, the reverse later set with a green paste, the figure's face, shoulders and back applied with pink and white enamel *en ronde bosse*, with finely painted enamel details to the eyes and hair, the back tied with a ribbon bow applied with blue enamel, the front set with a scaled or feathered breast plate later applied with green enamel, sitting within a foliate mount applied with multicoloured enamel and set with rose-cut diamonds, in silver and gold, length 4.6cm, pin detached **£1,500-2,000**

**727 A chrysoberyl ring, late 18th/early 19th century**, designed as a pear-shaped cluster of pear-shaped and cushion-shaped chrysoberyls in closed-back settings, to foliate shoulders and a fluted band, mounted in silver and gold, size N **£600-800**

**728 A George III aquamarine brooch, late 18th/early 19th century**, designed as a palmette suspending three pendants, set with cushion- and pear-shaped aquamarines in foiled gold settings, length 3.7cm, case stamped SJ Phillips **£600-800**

**729 A topaz pendant, mid 19th century**, designed as a cross, composed of circular-cut topazes, mounted in gold, length 6.4cm **£800-1,200**

**730 A Renaissance Revival garnet and enamel ring, 19th century**, centring on a cabochon garnet in a closed-back setting decorated with bird's talons and foliate motifs applied with blue and green enamel, to baluster-shaped shoulders engraved with acanthus leaf motifs and a band with beaded decoration, applied with pale blue, dark blue, green and red enamels, mounted in gold, size R **£1,500-2,000**

**731 An early 19th century diamond cluster ring**, set with a central rose-cut diamond (cracked) within further diamond surround in closed-back silver and gold setting, size J **£200-300**

**732 A George III amethyst and diamond cluster ring**, set with a central oval amethyst within concentric surround of diamonds and amethyst in closed-back gold setting, approximately size J **£400-600**



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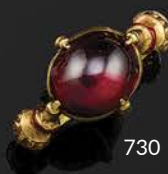
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**733 An Art Deco diamond and synthetic sapphire bracelet, circa 1920**, composed of links intricately pierced with geometric designs, set with circular-cut diamonds and calibr  -cut synthetic sapphires, mounted in platinum with millegrain borders and engraved foliate decoration to the galleries and clasp, *length 17cm, case* **£3,000-5,000**

**734 An articulated diamond pendant**, of Islamic inspiration, millegrain-set with graduated circular-cut diamonds in platinum and gold, on a fine-link neck chain, *pendant length 8cm, chain length 38cm* **£6,000-8,000**

**735 A pair of diamond earrings**, of pendent design, each composed of a collet-set circular-cut diamond within an openwork millegrain frame, suspending a similar drop from a knife wire link, the diamonds totalling approximately 1.80 carats, mounted in platinum, *length 4.3cm each, post fittings* **£1,500-2,000**

**736 Koch, an Art Deco amethyst, moonstone, pearl and diamond sautoir, 1920s**, the fancy-link platinum chain threaded with pearls and carved amethyst and moonstone links accented with rose-cut diamond roundels, suspending a fluted amethyst drop with a rose-cut diamond and calibr  -cut amethyst surmount, *chain length 62cm, pendant length 4.5cm, signed Koch* **£4,000-6,000**

**737 An Art Deco diamond brooch**, designed as a radiating sun within geometric border and rectangular surround, set with graduated circular-cut diamonds, the principal diamond weighing approximately 1.20cts, all in platinum, *length 8.2cm* **£6,000-8,000**

**738 An Art Deco emerald and diamond bracelet, 1930s**, set with a sequence of oval and cushion-shaped emeralds, the largest measuring approximately 10.0 x 7.3 x 2.2mm, to a bracelet composed of polished octagonal links set with single-cut diamonds, mounted in platinum, *length 19cm, case stamped Hamilton & Co.* **£2,000-3,000**

**739 An Art Deco diamond bracelet, 1930s**, designed as an articulated line of circular-cut diamonds totalling approximately 5.00 carats, in square settings, *length 16cm, French import assay marks for 18ct gold and platinum* **£3,000-4,000**

**740 A sapphire and diamond ring**, of cluster design, set with an oval sapphire within a border of cushion-shaped diamonds, the shoulders set with baguette diamonds, mounted in platinum, *size L* **£2,000-3,000**

**741 An emerald and diamond ring**, of square outline, centring on a circular-cut diamond weighing approximately 0.40 carats, within an openwork surround set with circular-cut diamonds and calibr  -cut emeralds, mounted in platinum, *size L* **£1,200-1,800**

**742 An Art Deco jadeite and diamond ring, 1920s**, set with an oval jadeite plaque carved and pierced with a design of fruiting branches, to shoulders set with single-cut diamonds, *size O* **£800-1,200**

**743 An aquamarine and diamond ring**, claw-set with a large step-cut aquamarine weighing approximately 18.00 carats, between shoulders set with trios of brilliant-cut diamonds, mounted in platinum, *size J* **£1,500-2,500**

**744 An Art Deco pearl and diamond brooch, 1920s**, of geometric bar design, centring on a line of collet-set circular-cut diamonds, accented with black lacquer and bordered with smaller circular-cut diamonds, each end set with a pearl, mounted in white gold, *length 7.3cm, pearls untested* **£3,000-4,000**

**745 A diamond brooch, early 20th century**, of bar design, centring on a collet-set circular-cut diamond weighing approximately 0.90 carats, within a navette-shaped outline of smaller circular-cut diamonds, mounted in silver and gold, *length 6cm* **£1,000-2,000**

**746 A sapphire and diamond ring**, claw-set with a step-cut sapphire, between shoulders set with baguette diamonds, mounted in 18ct white gold, *size P, British hallmarks* **£1,500-2,500**

**λ 747 A coral and diamond ring, early 20th century**, set with a sugarloaf cabochon coral, within a border of single-cut diamonds, mounted in white gold, *size J, coral possibly a later replacement* **£400-600**

**748 An Art Deco diamond brooch, first half 20th century**, of U-shaped design with stylised foliate details, set with circular-cut and baguette diamonds, mounted in platinum, *length 4cm* **£2,500-3,000**

**749 A sapphire and diamond cluster ring**, the cushion-shaped orange sapphire weighing approximately 12.50cts, claw-set within a diamond-set gallery and shoulders in platinum, *size L* **£7,000-9,000**

A verbal report from GCS states that the orange sapphire is unheated; and a Carat Gem Lab report no. CGL31399, dated 9th April 2024, states that the orange sapphire is of Sri Lankan (Ceylon) origin, with no evidence of heat treatment.

**750 A diamond ring**, of geometric design, centring on a brilliant-cut diamond, framed by baguette-cut and single-cut diamonds, all millegrain-set and mounted in platinum, *total approximate diamond weight 0.75cts, size O½, stamped PLAT* **£800-1,200**

**751 An Art Deco diamond double-clip brooch, 1930s**, dividing into two clips, each of geometric openwork design, each end terminating in a palmette, set with circular-cut and baguette diamonds, mounted in platinum, *combined length 6.2cm* **£3,000-5,000**

**752 An Art Deco sapphire and diamond ring**, set with a cushion-cut sapphire and four circular-cut diamonds, within a rounded square mount set with circular-cut diamonds and calibr  -cut sapphires, mounted in platinum, *size L* **£1,000-1,200**

**753 A diamond and sapphire ring**, designed as a geometric cluster of Art Deco inspiration, centring on a brilliant-cut diamond weighing approximately 0.75 carats, within an openwork surround set with single-cut diamonds and calibr  -cut sapphires, mounted in platinum, *size M* **£2,000-3,000**





**754 A pair of pearl and diamond earrings, late 19th century and later**, each designed as a pair of floral hoops, set with rose-cut diamonds and pearls, mounted in silver and gold, *length 3.7cm each, later post fittings, pearls untested*  
£3,000-5,000

**755 A George III ruby and diamond brooch, late 18th/early 19th century**, designed as a ribbon bow, set with cushion-shaped and rose-cut diamonds and rubies, mounted in silver in closed-back settings, *length 3cm, later brooch fitting*  
£600-800

**756 A pair of diamond earrings, Portugal, early 20th century**, each designed as a circular cluster set with concentric arrangements of circular-cut and cushion-shaped diamonds, suspended from a collet-set circular-cut diamond, mounted in silver and gold, *length 2.4cm each, post fittings, Portuguese assay marks*  
£4,000-6,000

**757 A diamond brooch, early 20th century**, designed as a crescent moon and harp, set with circular-cut diamonds, mounted in silver and gold, *length 4.8cm*  
£1,200-1,800

**758 A Victorian diamond brooch/pendant, late 19th century**, designed as a twelve-rayed star, set with circular-cut diamonds, the central diamond weighing approximately 1.50 carats, mounted in silver and gold, *length 6cm, detachable brooch fitting*  
£3,000-5,000

**759 A Victorian diamond brooch, late 19th century**, of rosette design, set with circular-cut diamonds, mounted in silver and gold, *3cm diameter*  
£2,000-3,000

**760 A late Victorian diamond starburst brooch**, set with graduated old cushion-shaped diamonds in silver and gold, *diameter 5cm, case*  
£1,500-2,000

**761 An enamel and diamond brooch, late 19th century**, designed as a flower, set with circular-cut and cushion-shaped diamonds, on a ground of deep blue *basse-taille* enamel, mounted in silver and gold, the reverse with floral engraving, *length 3cm*  
£1,000-1,500

**762 A pearl and diamond brooch, early 20th century**, designed as an abstract spray of curling leaves, tied with ribbon bows and suspending an articulated festoon, set with circular-cut diamonds and pearls, mounted in silver and gold, *length 4.2cm, pearls untested*  
£800-1,200

**763 A late 19th century sapphire and diamond brooch**, set with a cushion-shaped sapphire measuring approximately 10.4 x 9.1 x 5.3mm, within a scrolling surround set with old cushion-shaped diamonds in silver and gold, *width 3.4cm*  
£8,000-12,000

A verbal report from GCS states that the sapphire is of Sri Lankan (Ceylon) origin, with no indications of heat treatment.

**764 A pearl and diamond brooch, late 19th century**, designed as a stylised foliate festoon, set with circular-cut diamonds, surmounted by a pearl and diamond cluster and suspending a pearl drop, mounted in silver and gold, *length 4.2cm, pearls untested*  
£500-700

**765 A sapphire and diamond ring, early 20th century**, of cluster design, set with a cushion-shaped sapphire within a border of cushion-shaped diamonds, mounted in gold, *size L*  
£200-300

**766 A sapphire and pearl pendant, early 20th century**, designed as a heart, pavé-set with oval sapphires, centring on a half pearl, to a similar bail, mounted in silver and gold, *length 3.1cm, pearl untested*  
£800-1,200

**767 A five-stone diamond ring**, set with a sequence of five graduated brilliant-cut diamonds totalling approximately 0.75 carats, mounted in 18ct gold, *size P, British hallmarks, sponsor's mark for Alabaster & Wilson*  
£400-600

**768 An enamel and diamond brooch, late 19th century**, of circular outline, designed as a knife wire lattice and border of rose-cut diamonds on a ground of deep blue enamel, mounted in silver and gold, *diameter 2.6cm, French import assay marks*  
£1,000-1,500

**769 An emerald and diamond ring**, set with a step-cut emerald measuring approximately 9.0 x 8.4 x 3.0mm, to a border and shoulders set with brilliant-cut diamonds, mounted in silver and gold, *size K, French import assay marks for gold and silver*  
£4,000-6,000

Accompanied by Carat Gem Lab report no. CGL31077/NP127, dated 7th March 2024, stating that the emerald is Colombian, with evidence of minor clarity enhancement.

**770 A Victorian diamond brooch, late 19th century**, of radiating foliate design, set with circular-cut diamonds, mounted in silver and gold, *length 4.1cm*  
£1,500-2,500

**771 A sapphire and diamond three stone ring**, the cushion-shaped sapphire weighing approximately 4.00cts within old circular-cut diamond shoulders in yellow gold, *size N*  
£4,000-6,000

A verbal report from GCS states that the sapphire is of Sri Lankan (Ceylon) origin, with no indications of heat treatment.







**772 A Victorian diamond and natural pearl brooch, late 19th century**, designed as a seashell, set with circular-cut diamonds and centring on a bouton-shaped natural pearl measuring 11.9mm diameter, mounted in silver and gold, *length 3.5cm* **£8,500-12,000**  
Accompanied by report number 5783-3325 dated 4th July 2023 from GCS stating that the pearl is natural saltwater.

**773 A Victorian natural pearl and diamond necklace, late 19th century composite**, the three rows of graduated pearls separated with three diamond cluster clasps in silver and gold, each clasp detaches entirely and can be worn separately as a pendant, the largest central clasp with vacant brooch fittings, *length 38cm* **£4,000-6,000**  
Accompanied by GCS report no. 5784-2804, dated 19th July 2024, stating that the pearls are natural saltwater.

**774 EM Gattle, a natural pearl and diamond ring, New York, early 20th century**, set with two natural pearls of dark tint measuring approximately 7.7mm each, with pink and green orients respectively, to a platinum mount of scroll design, millegrain-set with circular- and single-cut diamonds and engraved with laurel wreaths to the shank, *size K½, signed Gattle* **£6,000-8,000**  
Accompanied by report number P5792 from Netherlands Gem Laboratory stating that the pearls are natural saltwater.  
Emmanuel Gattle (1858-1933) was a prominent jeweller based in New York city at the turn of the 20th century, who was a contemporary and rival of the likes of Marcus & Co., and Tiffany & Co.

**775 A pair of natural pearl and diamond earrings, late 19th century**, each designed as a foliate cluster, set with a pearl measuring 8.5 x 8.2mm and 8.6 x 7.9mm respectively, within borders of cushion-shaped diamonds, mounted in silver, *length 1.5cm, post fittings* **£2,000-3,000**  
A verbal report from GCS states that the pearls are natural, saltwater, one of them a half pearl.

**776 An Art Deco natural pearl and diamond ring, early 20th century**, centring on a natural pearl with three circular-cut diamonds to each shoulder, mounted in platinum, *size L, indistinctly stamped to shank, fitted case stamped R. Bond & Co* **£600-800**  
A verbal report from GCS states that the pearl is natural saltwater.

**777 A natural pearl and diamond necklace, early 20th century**, designed as a single strand of graduated natural pearls measuring 3.1-2.1mm, to a cluster clasp set with circular-cut diamonds, mounted in white gold, *length 47cm* **£1,500-2,000**  
Accompanied by GCS report no. 5784-3292, dated 1st August 2024, stating that the 103 pearls are natural saltwater.

**778 An Art Deco natural pearl and diamond necklace, 1920s**, designed as a single strand of graduated cultured pearls measuring 3.3-7.9mm, to a clasp of geometric design set with circular- and single-cut diamonds, mounted in platinum, *length 53cm* **£6,000-8,000**  
Accompanied by GCS report no. 5784-3291, dated 1st August 2025, stating that the 88 pearls are natural saltwater.

**779 Gübelin, an emerald, natural pearl and diamond brooch, mid 20th century**, centring on a step-cut emerald measuring approximately 10.3 x 8.9 x 4.5mm, within a surround designed as an abstract starburst, set with brilliant-cut and baguette diamonds, and pearls, mounted in platinum, *length 8.3cm* **£3,000-4,000**  
Accompanied by report number 25045 from GPL London dated 30th August 24 stating that the three largest pearls are natural saltwater, the largest measuring 6.6mm diameter, the remaining pearls untested.

**780 A natural pearl stick pin, early 20th century**, set with a pearl measuring 6.5 x 6.5 x 7.4mm, to a plain platinum pin, *length 6.3cm, numbered 43535, fitted case stamped Primavesi Bros.* **£400-600**  
Accompanied by Gem & Pearl Laboratory report no. 21102, dated 29th January 2022, stating that the pearl is natural saltwater.

**781 Koch, a natural pearl and diamond ring, early 20th century**, set with a natural pearl measuring 6.8 - 6.9 x 7.5mm, to shoulders millegrain-set with single-cut diamonds, mounted in platinum, *size M, signed Koch, one diamond replaced, case* **£800-1,200**  
Accompanied by Gem & Pearl Laboratory report no. 24105, dated 31st December 2023, stating that the pear is natural saltwater.

**782 An early 20th Century natural pearl and diamond ring**, the light grey button-shaped pearl measuring approximately 14.1 x 14.1mm, in pierced platinum setting with diamond-set shoulders, *size N* **£3,000-5,000**  
Accompanied by GCS report no. 5784-2911, dated 15th July 2024, stating that the pearl is natural saltwater.

**783 A natural pearl and diamond ring, early 20th century**, set with a natural pearl measuring approximately 9.6-9.9 x 8.4mm, adjacent to a band of single-cut diamonds, mounted in platinum, *French control mark and rubbed maker's lozenge, size O, case* **£2,500-3,000**  
Accompanied by Gem & Pearl Laboratory report no. 23079, dated 25th April 2023, stating that the pearl is natural saltwater.

**784 A natural pearl and diamond bangle**, designed as a torque of hinged construction, each end set with a natural pearl, one inlaid with a brilliant-cut diamond, to a gold band set with brilliant-cut diamonds, *inner curve 14.5cm* **£4,000-6,000**  
A verbal report from GCS states that the pearls measuring approximately 11.9 x 9.5 x 7.6mm and 8.7 x 8.8 x 9.2mm are natural saltwater.

**785 A pair of natural pearl and diamond drop earrings**, set with graduated circular-cut diamonds suspending natural pearls mounted in platinum and gold, *length 3.2cm, hook fittings, case* **£1,000-2,000**  
Accompanied by GCS report no. 81319-00, dated 26th August 2021, stating that the pearls are natural saltwater.





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**786 A late 19th century pearl and diamond brooch**, the large pearl set within clusters of old-cut diamonds in foliate silver and gold collets with engraved decoration to reverse, *length 4.4cm, case* **£15,000-20,000**

Accompanied by SSEF report no. 81686, dated 27th August 2015, stating that the pearl is natural saltwater, weighing 28.716 carats and measuring 17.33-17.80 x 13.35mm.

Provenance: Formerly in the collection of Nancy Witcher Langhorne Astor, Viscountess Astor (1879-1964), MP for Plymouth, of Cliveden, Buckinghamshire.

The pearl and diamond brooch originally belonged to Nancy Witcher Langhorne Astor, Viscountess Astor (1879-1964). Destined to become the first female Member of Parliament and one of the great society hostesses of her day, Nancy was born in Danville, Virginia, in the United States. She moved to England in 1905, having fallen in love with the country during a visit following the breakdown of her first marriage. Here, she met her second husband William Waldorf Astor, 2nd Viscount Astor (1879-1952). They were married in 1906 and received Cliveden as a wedding present from his father. Nancy soon became a prominent society hostess from her new lavish Buckinghamshire estate, as well as their grand St James's Square house, now the Naval and Military Club. Her charismatic personality and independent nature is wonderfully captured in her portrait illustrated here, painted in 1908 by the great society painter John Singer Sargent (1856-1925) and now in the National Trust collection at Cliveden. She was elected to the House of Commons in 1919, where she remained the Conservative MP for Plymouth for twenty-five years, championing education reform and women's rights. Later in her political career, she also held the role of Lady Mayoress of Plymouth from 1939 until the end of the Second World War. Known for her wit and combative spirit, Nancy also had a great love of finery.



Lady Astor wearing the pearl brooch



Nancy Witcher Langhorne, Viscountess Astor, by John Singer Sargent

©National Trust Images/Matthew Hollow





**787 A George III garnet parure**, comprising; a large rivière set with oval flat garnets, *length 39.5cm*, with a bail to suspend an oval garnet locket with central glazed locket compartment, *length 5.5cm*; a pair of bracelets which can be worn separately, combined as a smaller necklace or used to extend the rivière, *length 17.5cm each*; three matching brooches, *length 3.4cm*; a cluster brooch pendant, *2.6cm*; a pair of drop earrings, *5.4cm*; a buckle and a three-row coronet with brooch fitting and separate frame, *length 12.5cm*, *all in fitted leather box* **£3,000-5,000**

**788 A pink topaz, garnet and seed pearl pendant/brooch, mid 19th century**, designed as a cross, the centre set with an oval pink topaz, the four ends each set with an oval garnet, each within foiled settings accented with seed pearls, mounted in gold, *length 4.3cm*, *pearls untested* **£600-800**

**789 A George III gem-set giardinetto ring**, set with emeralds, garnets and diamonds in silver and gold closed-back setting, *size K* **£400-600**

**790 A George III Harlequin locket ring**, with black and white enamel face with red lips and diamond eyes within a border of flat garnets in closed-back yellow gold setting, hinged and opening to reveal a locket compartment, *size K* **£400-600**

**791 A gem-set cluster ring**, set with a central red tourmaline within a surround of cushion-shaped rubies in silver and gold closed-back setting, *approximately size G* **£500-700**

**792 A George III diamond and ruby cluster ring**, set with a central rose-cut diamond within a border of rubies and diamond in closed-back silver and gold setting, *size L* **£200-300**

**793 A George III garnet cluster ring**, set with graduated rose-cut garnets in closed-back yellow gold setting, *approximately size P* **£200-300**





**794 A Regency amethyst and aquamarine parure, early 19th century**, comprising a necklace set with graduated oval-shaped amethysts in pierced repousse surrounds separated with pear-shaped aquamarines within cannetille surrounds in yellow gold, the principal cluster with a pendant loop, *length 46cm*, with a matching amethyst and aquamarine brooch/pendant within elaborate foliate and cannetille surround suspending three articulated amethyst drops, *length 8.2cm* and a pair of matching amethyst drop earrings, *length 4.6cm*, *later post fittings, in fitted leather case*  
**£4,000-6,000**

**795 A George III topaz solitaire ring**, the oval orange topaz in plain closed-back yellow gold collet, *size J*  
**£300-400**

**796 An early 19th century diamond ring**, set with graduated rose-cut diamonds in silver and gold closed-back setting, *size M*  
**£300-400**

**797 An attractive emerald, ruby and diamond ring, early 19th century**, set with a sequence of two oval rubies and a step-cut emerald, spaced by rose-cut diamonds, in closed-back settings, mounted in gold, *size Q½*  
**£800-1,200**

**798 A rock crystal and seed pearl mourning brooch/pendant, 1830s**, designed as a floral cross, set with oval and pear-shaped rock crystal in pink foiled settings, accented by seed pearls, mounted in gold with beaded borders, to a similar rock crystal bail, the reverse with a glazed compartment containing hairwork, *length 5.5cm, pin deficient, pearls untested*  
**£800-1,200**

**799 A pink topaz and pearl brooch, mid 19th century**, of plaque design, set with rectangular cushion-shaped and circular-cut pink topazes and four half pearls, in a scrolled gold border, *length 33.8cm, pearls untested*  
**£1,500-2,000**

**800 A George III topaz and diamond cluster ring**, the circular-cut orange topaz set within a surround of cushion-shaped diamonds in closed back gold setting, *approximately size I*  
**£600-800**

**801 An early 19th century diamond cluster ring**, set with graduated rose-cut diamonds in silver collets divided by gold ropetwists, in closed-back silver setting with black enamel decoration, on yellow gold band with scrolling black enamel shoulders, *approximately size H (with an inner re-sizing ball)*  
**£200-300**

**802 A pair of pink topaz and pearl earrings, mid 19th century**, each of pendent design, composed of a cushion-shaped pink topaz suspending a pear-shaped pink topaz pendant, spaced by a half pearl, mounted in gold, *length 3.8cm each, hook fittings, pearls untested*  
**£600-800**



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- 803 An Art Deco diamond ring, 1930s**, designed as a stylised buckle, set with circular-cut, carré and baguette diamonds, mounted in platinum, *size K, stamped PLAT* **£800-1,200**
- 804 A sapphire and diamond-set necklace**, centring on a detachable scroll brooch set with sapphires and diamonds, on a sapphire and diamond swag necklace separated with diamond scrolls to a single back section with further circular-cut sapphires and baguette-shaped diamonds in white gold, *total approximate diamond weight 22.00 - 25.00cts, length 42cm, brooch length 6.5cm, case* **£8,000-12,000**
- 805 A sapphire and diamond brooch, 1930s**, of scrolled design, set with circular- and brilliant-cut diamonds and calibré-cut sapphires, mounted in white gold, *length 4.8cm* **£200-300**
- 806 A sapphire and diamond brooch, 1960s**, of abstract floral design, set with a cluster of brilliant-cut diamonds within a border of marquise-shaped sapphires, mounted in white gold, *length 4.7cm* **£4,000-5,000**
- 807 An Art Deco sapphire and diamond ring, 1930s**, of *toi-et-moi* design, each side of palmette design, set with a shield-shaped sapphire and diamond respectively, within surrounds of baguette diamonds, mounted in platinum, *size K* **£8,000-12,000**
- 808 A sapphire and diamond ring**, of bombé design, centring on a cabochon sapphire, within a border of brilliant-cut and baguette diamonds, channel-set with lines of calibré-cut sapphires, mounted in white gold, *size N* **£4,000-5,000**
- 809 An Art Deco diamond ring, 1930s**, of stylised buckle design, set with circular-cut and single-cut diamonds, mounted in platinum, *size J½* **£500-700**
- 810 A pair of diamond earrings**, of 'Day & Night' design, each composed of a foliate surmount suspending a detachable articulated tassel drop, set with graduated round brilliant-cut and baguette diamonds, mounted in white gold, *total length 7.8cm, clip fittings* **£2,000-3,000**
- 811 A ruby and diamond brooch, 1960s**, designed as an abstract spray of flowers, set with circular-cut rubies and pear-shaped and baguette diamonds, mounted in platinum, *length 6.1cm* **£1,500-2,000**
- 812 A mid 20th century diamond bow brooch**, set with graduated old circular and baguette-shaped diamonds in platinum, *length 5.5cm, case* **£3,000-4,000**
- 813 A pair of ruby and diamond earrings, C1945**, of diamond-set scroll design with calibré-cut ruby terminals in platinum, later clip fittings, *length 2.5cm* **£2,000-3,000**
- 814 A pair of diamond 'Day and Night' ear clips, mid 20th century**, each designed as a stylised cornucopia, suspending a detachable articulated fringe, set with brilliant-, single-cut and baguette diamonds, mounted in platinum and white gold, *length 5.3cm each including detachable fringe* **£6,000-8,000**
- 815 A pink and blue sapphire and diamond ring, 1930s**, of bombé design, pavé-set with cushion-shaped diamonds and pink and blue sapphires, mounted in platinum, *size N* **£2,000-3,000**





**816 Asprey & Co., a ruby and diamond demi-parure, circa 1977**, comprising: a necklace and bracelet, each composed of oval linking, set with oval rubies and brilliant-cut diamonds, mounted in 18ct gold, *necklace length 36.5cm, bracelet length 17.5cm, each with French assay marks and British import hallmarks for 18ct gold, sponsor's mark A&Co. Ltd for Asprey & Co., date letter for 1977, French maker's marks for Pierre Brun, combined gross weight 99 grams, case*  
**£6,000-8,000**

The workshop of Pierre Brun was established in 1935 and for much of the 20th century was one of the leading manufacturers of high jewellery in Paris, who made for Cartier, Van Cleef & Arpels and Boucheron amongst others, before being bought by Cartier in 2000.

**817 An emerald and diamond sautoir**, centring on a stylised palmette design set with graduated emeralds and diamonds, suspending a long emerald bead tassel with diamond decoration, all on an emerald bead necklace spaced with diamond-set lozenges in white gold, *necklace length 60cm, pendant length 15cm*  
**£8,000-12,000**

A verbal report from GCS states that the central pear-shaped emerald is Zambian, with indications of moderate clarity enhancement, another random test is also Zambian, moderate clarity enhancement.

**818 An emerald and diamond bombé ring**, set with a central heart-shaped emerald weighing approximately 10.00cts, surrounded by graduated rose-cut diamonds and single-cut diamonds in yellow gold collets, *size L*  
**£8,000-12,000**

Accompanied by report number 25044 dated 30th August 24 from GPL stating that the emerald shows evidence of moderate clarity enhancement, origin opinion: Colombia.



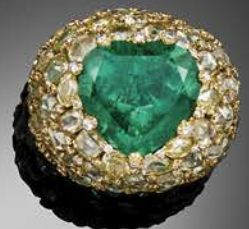


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**819 Goldsmiths & Silversmiths Company, an Art Deco diamond necklace, London, 1930s**, of geometric design, composed of links set with rows of baguette diamonds in channel settings, spaced by articulated panels of circular-cut diamonds, to a detachable back section composed of geometric and scrolled linking set with circular-cut, square and baguette diamonds, mounted in platinum, separating into two bracelets, *total length 36.5cm, bracelet lengths 17.1 and 19.4cm respectively, in fitted case by The Goldsmiths and Silversmiths Company, with vacant compartment for a tiara* **£12,000-18,000**

**820 A ruby and diamond cluster ring**, the cushion-shaped ruby weighing 1.02cts, within a surround of single-cut and old cushion-shaped diamonds with baguette-shaped diamond shoulders in platinum, size Q **£4,000-6,000**  
A verbal report from GCS states that the ruby is unheated, origin: Burma

**821 An emerald and diamond cluster ring**, the old cushion-shaped diamond weighing approximately 1.40cts millegrain-set within a surround of French-cut emeralds with diamond shoulders in carved and pierced platinum setting, size K **£2,000-3,000**

**822 An Art Deco onyx and diamond bracelet, 1930s and later**, composed of rectangular links of carved onyx connected by a central line of links pavé-set with circular-cut diamonds, mounted in platinum, the clasp a later replacement, *length 17.5cm, numbered 4171* **£6,000-8,000**

**823 An Art Deco yellow sapphire and diamond ring, France, 1920s**, set with a step-cut yellow sapphire weighing approximately 7.00 carats, within a platinum mount set to the shoulders and openwork gallery with rose-cut diamonds, size J, *French assay mark for platinum, indistinct maker's mark* **£4,000-6,000**

Accompanied by Carat Gem Lab report no. CGL31400, dated 9th April 2024, stating that the yellow sapphire is of Sri Lankan (Ceylon) origin, with no evidence of heat treatment.

**824 Asprey, an Art Deco sapphire and diamond ring**, of stylised buckle design, centred with a raised channel-set band of calibré-cut sapphires, above pavé-set brilliant-cut diamonds to the shoulders, mounted in platinum, size O½, *stamped ASPREY LONDON and indistinctly MADE IN FRANCE* **£1,000-1,500**

**825 An Art Deco diamond double-clip brooch, 1930s**, each of abstract swirled design, set with circular- and single-cut diamonds, mounted in platinum and white gold, combining into a single brooch, *total length 4.1cm* **£1,000-1,500**

**826 A diamond double clip brooch, C1950**, of scrolling fan design set with graduated circular and baguette-shaped diamonds in white gold, *width 4.8cm* **£6,000-8,000**

**827 An Art Deco sapphire and diamond brooch, 1930s**, of curved bar design, set with circular-cut diamonds and channel-set calibré-cut sapphires, mounted in platinum and gold, *length 7.2cm, inscribed Plat & 18ct* **£1,000-1,500**



**828 A jadeite, spinel and diamond sautoir**, composed of rich green translucent jadeite beads measuring approximately 5mm diameter, punctuated by links of faceted rock crystal set with cushion-shaped red spinels and brilliant-cut diamonds, to a similar detachable rock crystal, spinel and diamond pendant suspending an articulated fringe of pendants set with cabochon moonstones and brilliant-cut diamonds, mounted in white gold, *necklace length 76cm, pendant length 12.5cm, stamped Au750, stated total weight of spinels 6.86 carats, of diamonds 3.37 carats*  
**£15,000-20,000**

A verbal report from GCS stated that the jadeite shows no signs of impregnation.

**829 A jadeite, emerald, ruby and diamond ring**, set with a cabochon jadeite weighing 2.91 carats, within an openwork domed mount composed of ribbon scrolls set with brilliant-cut diamonds, circular-cut rubies and emeralds, mounted in white gold, *size M, signed Phoeser, stamped Au750*  
**£8,000-12,000**

A verbal report from GCS stated that the jadeite shows no signs of impregnation.





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**830 D.Blohm, a diamond collar necklace**, alternately-set with round brilliant-cut diamonds and diamond clusters in platinum, *total approximate diamond weight 14.00 carats, signed D.Blohm and PLAT, length 41cm, fitted case stamped Nigel Milne* **£10,000-15,000**

**831 A pair of ruby and diamond earrings, mid 20th century**, of 'day and night' design, composed of a scrolled earring set with brilliant-cut and baguette diamonds, suspending an articulated drop set with baguette diamonds and oval rubies, mounted in platinum, *total length 5.6cm each, clip and post fittings* **£15,000-20,000**

Accompanied by report number 17630 from CISGEM dated 11th December 2020 stating that the two rubies tested show no indications of heating, origin: Burma.

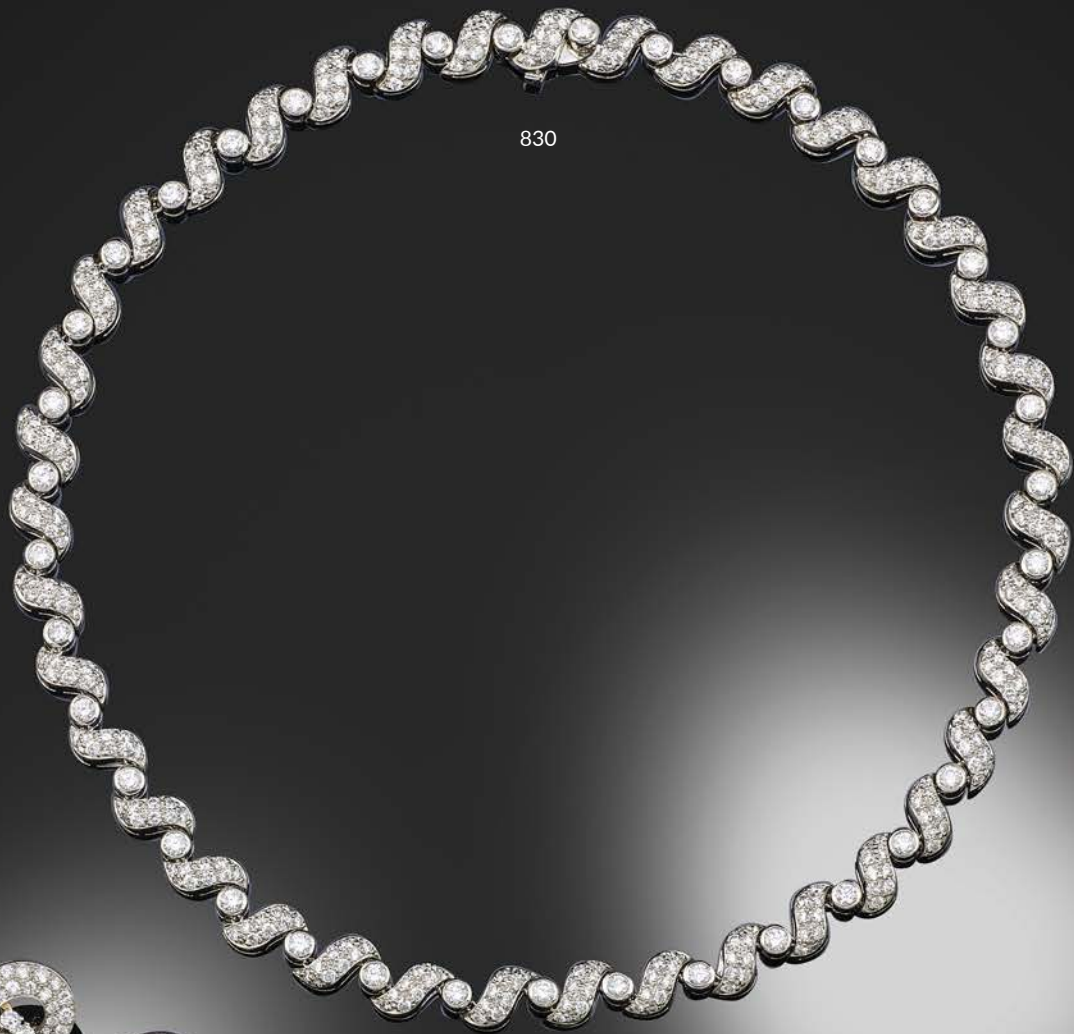
**832 A diamond three stone ring**, the old marquise-shaped diamond weighing approximately 3.20cts, flanked with long tapered baguette-shaped diamonds in platinum, *size Q* **£15,000-20,000**

**833 A marquise-shaped diamond ring**, the central diamond weighing 3.19cts, flanked with tapered baguette-shaped diamonds in platinum and iridium, *size L* **£12,000-15,000**

A verbal report from GCS states that the diamond is G colour, VS1 clarity.

**834 A diamond three stone ring**, the central heart-shaped diamond weighing 4.01cts, flanked with pear-shaped diamonds in yellow and white gold, *size O* **£6,000-8,000**

**835 A diamond longchain necklace**, spectacle-set with brilliant-cut diamonds, connected by a fine chain, mounted in white gold, *length 80cm, stamped 750, Italian maker's mark* **£2,000-3,000**



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**836 A seed pearl and sapphire necklace, India, late 19th/early 20th century**, designed as a strand of seed pearls suspending a series of drilled cushion-shaped sapphire pendants, the central sapphire weighing 2.883 carats, *length of necklace 35.5cm* **£8,000-12,000**

Accompanied by SSEF report no. 140089, dated 28th August 2024, and GCS report no. 5784-2739, dated 7th June 2024, stating that the sapphire weighing 2.883 carats is of Kashmir origin, with no evidence of heat treatment.

**837 A late 19th century sapphire and diamond cluster ring**, the step-cut sapphire weighing 4.42cts, set within a surround of cushion-shaped diamonds in carved and pierced yellow gold setting, *size Q* **£20,000-30,000**

Accompanied by report number 139029 from SSEF stating that the sapphire shows no evidence of heat treatment, origin: Kashmir.

**838 An emerald solitaire ring**, the emerald-cut emerald weighing approximately 2.90cts, within stepped shoulders in plain platinum mount, *size M* **£5,000-7,000**

Accompanied by GCS report no. 5782-2922, dated 30th August 2022, stating that the emerald is Colombian, with evidence of moderate clarity enhancement.

**839 A fine red spinel and diamond pendant**, the pear-shaped spinel weighing 14.70cts, suspending from a diamond-set star pendant, formed from rough diamonds in yellow and white gold, *length 3.9cm* **£14,000-16,000**

Accompanied by GCS report no. 5784-3363, dated 30th August 2024, stating that the spinel is of Burmese (Myanmar) origin, measuring approximately 19.4 x 13.4 x 8.1mm, with no evidence of heat treatment.

**840 A sapphire and diamond pendant**, the fancy-shaped sapphire weighing 19.74cts, millegrain-set within a surround of circular-cut diamonds and diamond-set bail in white gold on fine-link neck chain, *pendant length 4.4cm, chain length 46cm* **£35,000-45,000**

Accompanied by GCS report no. 5784-3356, dated 30th August 2024, stating that the sapphire is of Sri Lankan (Ceylon) origin, weighing 19.74 carats, with no evidence of heat treatment.



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**841 An important ducal gold and enamel collar necklace, England, 1860s**, commissioned by John Winston Spencer-Churchill, 7th Duke of Marlborough, designed in the Renaissance Revival style, the elaborate scrolling gold collar set with eight lockets, seven of which are decorated with the initials of their children in enamel with forget-me-nots in a floral wreath surround, the other with a ducal coronet set with rubies and diamonds, the reverse with oval glazed locket compartments engraved with the full name of each child and their date of birth, *length 41cm, lockets 2.2 x 2.9cm* **£30,000-50,000**

This extraordinary necklace is a superb example of the historicism of the Victorian age, and the influence that medieval and Renaissance art and architecture had on both decorative art in the middle of the 19th century, and the imaginations of some of its most prominent patrons.

The exhibitions of Renaissance gold work and enamelling in 1861 at the Louvre and in 1865 at the *Union Centrale des Arts Décoratifs* also caught the imagination of jewellers in France, inspiring a renewed interest in the multicoloured *ronde bosse* and *basse taille* enamelling techniques that gave these historic jewels their distinctive aesthetic. The brightly enamelled ciphers on each locket take their inspiration from these early jewels. As popular personalisations on lockets, pocket watches and other accessories, jewellers of the mid-19th century became proficient in producing ciphers and monograms in a wide variety of fonts, occasionally in combination with sentimental motifs such as forget-me-nots, as seen here. The scrolling gold links connecting these enamelled lockets are likely also inspired by antique prints and re-publications of Renaissance pattern books, which were collected and reproduced by jewellers in France such as Wiëse and Froment-Meurice and their English contemporaries such as CF Hancock and John Brogden - both of whom are possible candidates as the makers of this jewel.

While other examples of these dynastic sentimental jewels are known, commemorating an entire layer of the family tree at once, the Spencer-Churchill jewel is a particularly ambitious design. However, for all the details known about this prominent family, the necklace also leaves a mystery.

Eight of the eleven children of the 7th Duke and Duchess survived into adulthood, yet only seven are mentioned in the necklace. The missing daughter is Lady Georgiana Elizabeth Spencer-Churchill (1860-1906), who was not the youngest of the siblings mentioned in the necklace, eliminating the possibility that she was not yet born when the necklace was designed. One locket, bearing the ducal coronet with its enamelled strawberry leaves, could be a later replacement or a later adaptation, but appears entirely original. Moreover, due to the design of the necklace, it would be unlikely to sit comfortably with an extra locket added. While it was originally thought that the necklace was made for the Duchess by her husband the 7th Duke as a mark of affection for their children, the missing name could potentially be explained by rethinking the jewel's function and intended wearer. It could be the case that it was in fact made for Lady Georgiana, marking her bond with her siblings, and the proud ducal heritage of her family. An occasion for such a gift from her family might have been her wedding day in 1883, when she married Richard George Penn-Curzon, 4th Earl Howe, leaving the family home and supporting her husband over his ascendant political career in London.

Whatever the circumstances of its design, an incredible amount of history is condensed in this beautiful sentimental jewel. The line of the Dukes of Marlborough and the history of their seat at Blenheim Palace can ultimately be traced back to General John Churchill, 1st Duke of Marlborough, 1st Prince of Mindelheim, 1st Count of Nellenburg, Prince of the Holy Roman Empire (1650-1722). Queen Anne gifted the land at Woodstock, Oxfordshire, to the Duke in recognition of his great European military victories, especially the battle of Blenheim in 1704 during the War of the Spanish Succession. The following year the building of Blenheim Palace started, and was finally completed in 1722 after major complications, including the withdrawal of Royal funds and the Duke's self-imposed exile abroad. No matter this tumultuous start, it was the beginning of a long line of Dukes of Marlborough living at Blenheim Palace, where the 12th Duke resides today.

The present necklace bears the initials of the children of 7th Duke of Marlborough, featuring each on one of its seven lockets. A deeper dive into each of these elaborately entwined initials brings to light some of the most influential personalities of the 19th and 20th centuries, as follows:

RH – Lord Randolph Henry Spencer-Churchill, father of the famed Sir Winston Churchill.

G C – Lord George Charles Spencer-Churchill, later 8th Duke of Marlborough, whose famous marriage to American railroad heiress Consuelo Vanderbilt epitomised the early 20th century phenomenon of the 'Dollar Princesses' and helped save Blenheim Palace for posterity.

C H – Lady Cornelia Henrietta Maria Spencer-Churchill, mother of Ivor Churchill Guest, 1st Viscount Wimborne, Lord Lieutenant of Ireland at the time of the notorious Easter Rising of 1916. She was also the mother of Frederick 'Freddie' Edward Guest, passionate aviator and husband of American heiress Amy Phipps. In 1928, he would found the National Flying Services and she would sponsor Amelia Earhart in her endeavour to become the first woman to fly across the Atlantic Ocean.

F O – Lady Fanny Octavia Louisa Spencer-Churchill, wife of Edward Marjoribanks, 2nd Baron Tweedmouth. Though known for his political career, he was also influential in creating the Golden Retriever breed, developed by crossing the now extinct Yellow Retriever with a Tweed Water Spaniel, as detailed in his meticulous breeding records between 1835-90.

S I – Lady Sarah Isabella Augusta Spencer-Churchill, one of the first women war correspondents. During the Boer War, she covered the Siege of Mafeking in 1899 as the correspondent for the Daily Mail, for which she would later be invested as DStJ and decorated with the RRC in 1901.

A E – Lady Anne Emily Spencer-Churchill, Mistress of the Robes to Queen Victoria between 1883-85. She was later awarded an OBE in 1919 for her involvement in the British Red Cross during WWI. Her son Henry John Innes-Ker, 8th Duke of Roxburghe, would marry Mary Goelet, the wealthiest American heiress of her day and second only in dowry to Consuelo Vanderbilt at the height of the Gilded Age.

R J – Lady Rosamund Jane Frances Spencer-Churchill, mother of the Hon. Reginald Ailwyn Fellowes, who would marry Marguerite Séverine Philippine Decazes de Glücksberg. Better known as Daisy Fellows, she was the influential heiress of the Singer sewing machine fortune and a fashion icon of the Roaring Twenties, patroness of couturier Elsa Schiaparelli and friend of jeweller Suzanne Belperron.

*Cf.*: Woolley and Wallis, 30th October 2019, lot 1485, an ivory miniature bracelet depicting the Nottidge family, and 10th July 2024, lot 346, a bracelet containing locks of hair from the children of Henry Cholmondeley, 1st Baron Delamere, for comparable dynastic sentimental jewels of the early 19th century sold in these rooms

*Cf.*: Victoria & Albert Museum, accession no. E.2:1243-1986, E.2:1239-1986 and E.2:1009-1986 for design drawings from the jewellery firm of John Brogden, with comparable designs for lockets with forget-me-not motifs and enamelled ciphers







**842** A diamond tiara, late 19th/early 20th century, composed of links of foliate scrollwork, set with cushion-shaped and rose-cut diamonds, mounted in silver and gold, on a later steel frame, height at front 2.7cm, inner curve of frame 42cm **£12,000-18,000**



**843 A ruby and diamond ring, early 20th century,** of cluster design, set with a cushion-shaped ruby, within a border of circular-cut diamonds with an openwork scrolled gallery, mounted in platinum, *numbered 3215, French import assay mark for platinum, size O ½*

**£10,000-15,000**

Accompanied by report number 137409 dated 3rd April 2024 from SSEF stating that the ruby weighs 2.99cts and shows no indications of heating. Origin: Burma.

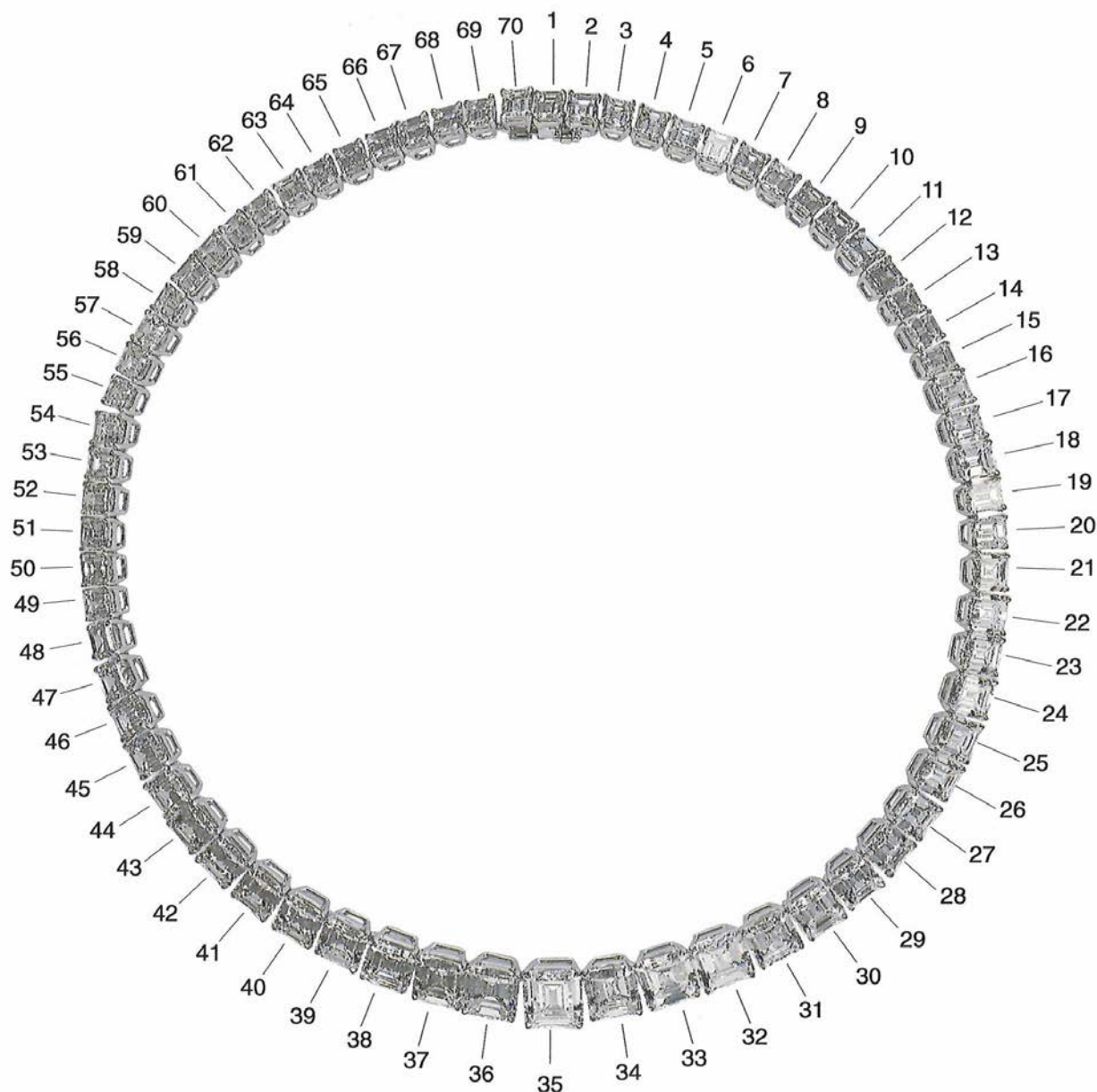


*actual size*



**844 Adler, a diamond rivière necklace**, the 70 graduated emerald-cut diamonds weighing approximately 77.00cts in total, the largest diamond stated to weigh 3.01 carats, claw-set in 18ct white gold, signed Adler and 750, length 37.5cm, case by Adler **£100,000-150,000**

Accompanied by a bound dossier of certificates by Jean-Marie Duroc-Danner, provided by Adler relating to every stone, dated June 1999.



Estimated approximate carat weights:

1	0.60	10	0.65	19	0.88	28	1.11	37	3.01	46	1.04	55	0.88	64	0.65
2	0.60	11	0.78	20	0.74	29	1.26	38	2.18	47	1.06	56	0.63	65	0.58
3	0.66	12	0.63	21	0.81	30	1.32	39	1.99	48	0.91	57	0.80	66	0.59
4	0.60	13	0.64	22	0.83	31	1.59	40	1.70	49	0.83	58	0.69	67	0.63
5	0.61	14	0.63	23	0.96	32	2.07	41	1.45	50	0.75	59	0.71	68	0.69
6	0.79	15	0.79	24	1.04	33	2.42	42	1.39	51	0.79	60	0.72	69	0.57
7	0.65	16	0.62	25	1.12	34	2.51	43	1.39	52	0.84	61	0.71	70	0.60
8	0.65	17	0.89	26	1.11	35	2.50	44	1.29	53	0.77	62	0.61		
9	0.72	18	0.78	27	1.10	36	3.01	45	1.22	54	0.77	63	0.63		



not lifesize



actual size

**845** Chopard, a pair of pink and white diamond earrings, the pear-shaped pink diamond suspending a larger white diamond claw-set in yellow and white gold, the mounts signed and engraved 2.01ct D SI1 and 2.01ct D VS2, both numbered 79695 3142983 835500, length 1.9cm, post fittings

**£12,000-15,000**





**846** A pair of natural pearl and diamond drop earrings, set with graduated old circular-cut diamonds millegrain-set in platinum, each suspending a natural pearl weighing 11.54 and 9.87cts, *later screw fittings, length 3.3cm*  
**£20,000-30,000**

Accompanied by GCS reports no. 57843185 and 57843186, dated 23rd July 2024, stating that the pearls measuring 11.36 x 10.46 x 13.55mm and 11.27 x 8.83 x 13.77mm are natural, saltwater.



*actual size*



actual size

**847 A pink sapphire/ruby and diamond ring**, the oval pink sapphire/ruby weighing 7.35cts, flanked with triangular shoulder diamonds in platinum, *size M, case* **£20,000-30,000**

Accompanied by report number 140167 dated 5th September 2024 from SSEF stating that the pink sapphire shows no indications of heating, origin: Burma (Myanmar).

Accompanied by report number 24751 dated 18th June 2024 from GPL London stating that the stone is a natural ruby with no evidence of heat treatment, origin opinion: Burma.



**848 An impressive diamond ring**, claw-set with a brilliant-cut diamond weighing 5.06 carats, between shoulders mounted with tapered baguette diamonds, mounted in platinum, size J½, stamped PLAT **£30,000-50,000**

Accompanied by GIA report no. 2235365081, stating that the central brilliant-cut diamond weighing 5.06 carats is G colour, VS2 clarity, with faint fluorescence.



*actual size*



**849 Drayson, a superb Art Deco emerald and diamond bracelet, London, circa 1940**, of geometric design, centring on a stylised buckle motif to a tapering bracelet and geometric clasp, set with calibr - and circular-cut emeralds and circular-cut, baguette and tapered baguette diamonds, mounted in platinum, *length 18cm, signed Drayson, case* **£20,000-30,000**

Drayson were a London-based family firm, and one of a very limited number of London jewellers whose Art Deco jewels truly rivalled the quality and style of their French competitors. Founded in 1936 by Keith Cecil Drayson as Cecil Drayson Ltd., the family was already deeply involved with the jewellery trade, and had been prominent dealers of antique jewellery and gemstones since the opening years of the 20th century. While Drayson jewels are rarely seen in general, the striking geometric design of this bracelet, with its array of sparkling circular and baguette diamonds dramatically crossed through by a line of deep green emeralds, appears to have been a favourite of the company's designers in the late 1930s, with a small group of other examples known, predominantly set with rubies and sapphires. The present bracelet however, is particularly lavish, with large circular-cut emeralds and diamonds taking the place of the channel-set calibr -cut stones more commonly used in these extraordinary bracelets. While Drayson's jewels are memorably stylish and beautifully made, the company's heyday was relatively brief - the firm did not outlive its founder, and was purchased by rivals SJ Rood after Drayson's death in 1963, marking the end of this illustrious London jeweller, whose designs rank among the best of British Art Deco jewels.



**850 Bulgari, a rare diamond demi-parure, 1990s**, comprising: a necklace and a pair of earrings, each composed of interlocking circular links, pavé-set with brilliant-cut diamonds totalling approximately 20.00 carats, mounted in white gold, *necklace length 40-43cm, adjustable, earrings 4.9cm each, clip and post fittings, all signed Bulgari, Italian maker's marks 2337AL, stamped 750* **£20,000-30,000**







lifesize

**851 A pair of natural pearl and diamond drop earrings**, set with pear-shaped diamonds weighing 2.51 and 2.59cts within a border of graduated fancy coloured and colourless diamonds in platinum and gold, each suspending a natural pearl drop, *length 4.5cm* **£30,000-50,000**

Accompanied by report number 140165 dated 30th August 2024 from SSEF stating that the slightly cream pearls measuring 10.43-11.03 x 16.22mm and 10.39-11.14 x 15.82mm weigh 12.61 and 11.97 carats (50.47 and 47.92 grains) respectively, and are natural saltwater.

Verbal reports were obtained on a sample of the diamonds, all of which were found to have natural colour origin, including:

A pear-shaped diamond weighing 2.51cts, H colour SI1 clarity

A pear-shaped diamond weighing 2.59cts, I colour, SI1

A marquise-shaped diamond weighing 0.52cts, Fancy Intense Yellow - SI1

A marquise-shaped diamond weighing 0.12cts, Fancy Intense Purplish Pink, I1

A marquise-shaped diamond weighing 0.54cts, Fancy Intense Yellow, SI1

An old European cut diamond weighing 0.19cts, Fancy Vivid Yellow, I1







lifesize

**852 A sapphire and diamond cluster ring**, the cushion-shaped sapphire weighing 3.53cts set within a surround of old cushion-shaped diamonds in platinum and gold, size N **£35,000-45,000**

Accompanied by report number 140166 dated 30th August 2024 from SSEF stating that the sapphire shows no indications of heating, origin: Kashmir.



**853 An impressive diamond necklace**, designed as a rivi re suspending a fringe of nine graduated pendants, set with heart-shaped and oval diamonds, mounted in platinum, *necklace length 39cm, length at front 3.5cm, maker's mark, numbered 0734, stamped Pt950, total approximate diamond weight 94.00cts*  
**£80,000-120,000**

Accompanied by five GIA reports:

no. 5234316260, stating that the principal heart-shaped diamond weighing 10.44 carats is K colour, SI1 clarity, with medium blue fluorescence (no.36);  
no. 6234316837, stating that the heart-shaped diamond weighing 5.03 carats is I colour, VS2 clarity, with faint fluorescence (no.34);  
no. 2235320281, stating that the heart-shaped diamond weighing 3.09 carats is I colour, I1 clarity, with nil fluorescence (no.40);  
no.6237319173, stating that the heart-shaped diamond weighing 3.03 carats is I colour, I1 clarity, with nil fluorescence (no.32);  
no. 6237319122, stating that the oval diamond weighing 2.36 carats is I colour, VVS2 clarity, with nil fluorescence (no.35).



Estimated approximate carat weights:  
Known weights in red

1	1.56	10	1.01	19	0.67	28	2.16	37	1.99	46	1.21	55	1.30	64	0.70
2	0.35	11	1.25	20	1.13	29	1.44	38	1.65	47	0.75	56	0.98	65	0.90
3	0.25	12	1.11	21	1.01	30	1.63	39	1.17	48	1.96	57	1.30	66	0.25
4	0.65	13	1.00	22	1.23	31	1.03	40	3.09	49	1.02	58	1.08	67	0.40
5	0.90	14	0.94	23	1.00	32	3.03	41	1.07	50	1.08	59	1.30	68	0.45
6	0.61	15	1.10	24	1.74	33	1.89	42	1.33	51	0.80	60	1.03		
7	1.25	16	1.11	25	1.01	34	5.03	43	0.90	52	1.25	61	1.25		
8	0.87	17	1.30	26	1.63	35	2.36	44	2.30	53	1.05	62	0.87		
9	0.89	18	0.99	27	1.23	36	10.44	45	1.04	54	0.97	63	0.83		



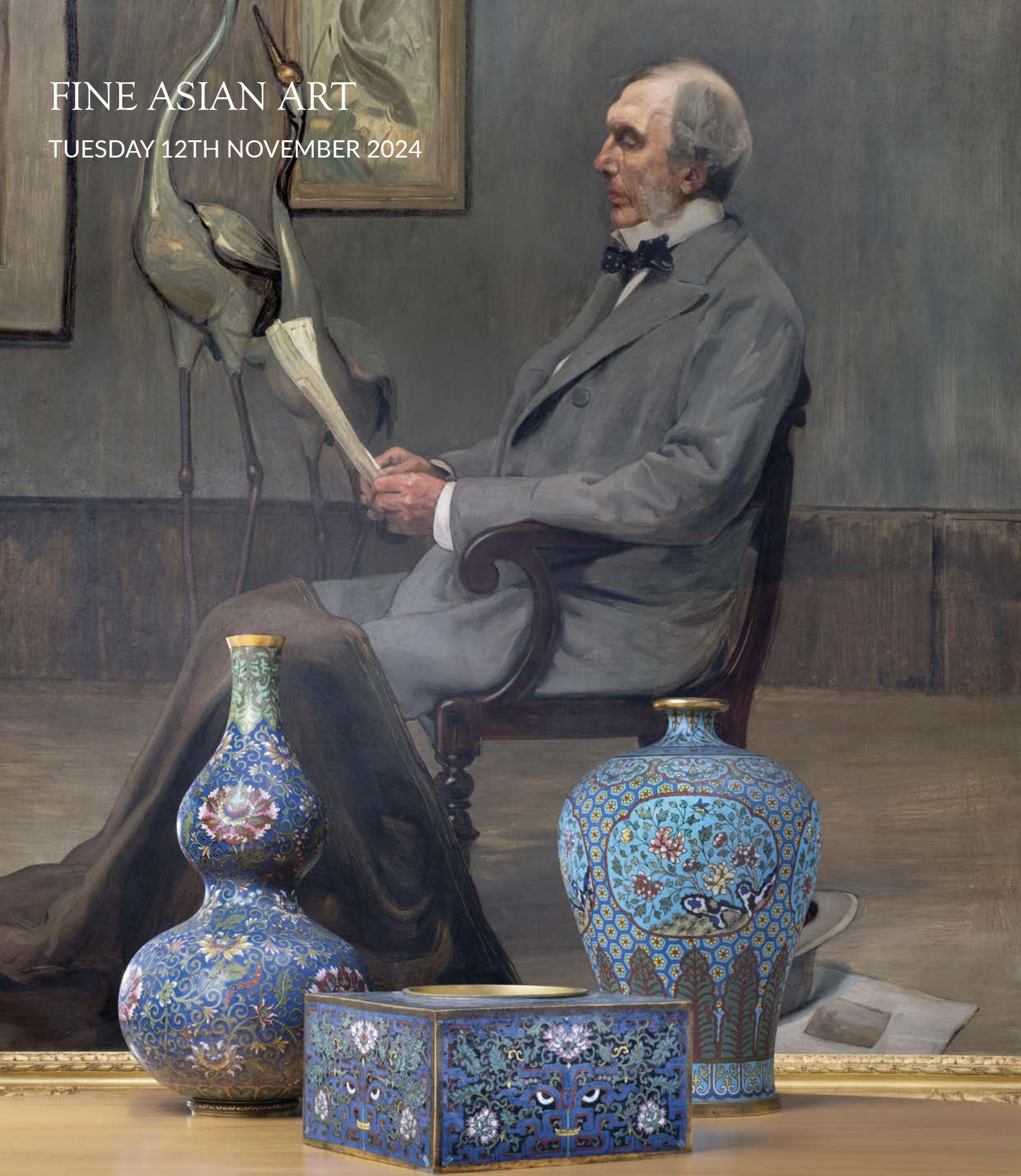


END OF SALE



# FINE ASIAN ART

TUESDAY 12TH NOVEMBER 2024



Important Chinese Imperial Cloisonné from Fonthill House, Tisbury

Photographed before Plácido Zuloaga's portrait of Alfred Morrison Esquire

*Provenance: from the collection of Alfred Morrison Esquire (1821-97), later John Granville Morrison (1906-96), 1st Baron Margadale of Islay and thence by direct descent to the present owner*

ENQUIRIES

John Axford

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# MODERN BRITISH & 20TH CENTURY ART

THURSDAY 5TH DECEMBER 2024



**Dame Elisabeth Frink CH, DBE, RA (1930-1993)**

Rolling Over Horse

Signed and numbered 9/12 *Frink* (to underside of horse), and hallmarked 18 carat gold, London, 1973 (on back left leg)  
18 carat gold on a black stone base, conceived in 1972, cast in 1973, appox. weight 3125.5g (including screws, excluding base)  
13.5 x 20.8 x 10.6cm (excluding base)

**Estimate £100,000 - 150,000\***

## ENQUIRIES

Victor Fauvelle | +44 (0)1722 446961 | [vf@woolleys.live](mailto:vf@woolleys.live)

\*Visit [woolleyandwallis.co.uk/buying](http://woolleyandwallis.co.uk/buying) for additional charges on final hammer price



# AUCTION INFORMATION

## OPENING HOURS

### City Centre Salerooms

Monday to Friday 9am – 5pm

### Old Sarum Galleries

Monday to Friday 9am – 5pm

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## VIEWING

All our auctions are on view at least two days prior to the sale and details will be found in the relevant catalogues.

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## REGISTERING WITH US

All first time buyers need to register with us.

To register, you will need to provide two forms of identification:

1. a passport or photographic driving licence
2. a utility bill or document showing your name and address

You can register in person or by contacting client services on 01722 424500 or emailing [id@woolleys.live](mailto:id@woolleys.live)

You will be asked to show your documents or email copies.

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PLEASE NOTE: Registering with our website, or any third party website, does not automatically register you to bid with us.

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## BIDDING AT AUCTION

See below for the different options for bidding. Please note that you may be asked to provide two forms of identification, even if you have bid with us before, in order that we are compliant with Money Laundering Regulations.

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## BIDDING IN THE ROOM

To bid at auction you will need a paddle number. This can be obtained from client services either during the view or on the day of the sale.

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## COMMISSION BIDDING

If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

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## TELEPHONE BIDDING

It is usually possible to bid on the telephone by prior arrangement with client services

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## LIVE ONLINE BIDDING

Live online bidding is now available free of charge for most of our auctions via [bid.woolleyandwallis.co.uk](http://bid.woolleyandwallis.co.uk), enabling you to take part in the bidding from anywhere in the world live as it happens.

## BUYER'S PREMIUM

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24% inclusive) thereafter.

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## CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

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## SALE RESULTS

These will be posted on our website shortly after the sale.

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## PACKING AND SHIPPING

Woolley & Wallis do not offer a packing and despatch service but the following are carriers in our area.

Alban Shipping	+44 (0)1582 493099 <a href="mailto:info@albanshipping.co.uk">info@albanshipping.co.uk</a> <a href="http://www.albanshipping.co.uk">www.albanshipping.co.uk</a>
Kimdan Ltd	+44 (0)7973 389436 <a href="mailto:andy@kimdan.co.uk">andy@kimdan.co.uk</a>
Mailboxes	+44 (0)1962 622133 <a href="mailto:info@mbewinchester.co.uk">info@mbewinchester.co.uk</a> <a href="http://www.mbe.co.uk/winchester">www.mbe.co.uk/winchester</a>
ZIXIS Fine Art Limited	+44 (0)7873 981026 <a href="mailto:zixisfineart@163.com">zixisfineart@163.com</a> <a href="http://www.zixisfineart.co.uk">www.zixisfineart.co.uk</a>

Please note that we cannot be held responsible for any damage or loss to items once they are in the hands of a carrier.

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## EXPORTING YOUR PROPERTY FROM THE UK

If you are exporting your property, import taxes, customs duties and other fees may apply at the country of destination. It is also your responsibility to ensure that your shipment can be lawfully imported to the destination country.

Please note that due to the withdrawal of the Retail Export Scheme by HMRC, we are unable to provide VAT refund documentation (C88) for hand-carried exports.

In order to qualify for a VAT refund, your lots must be exported by a shipper and valid export documentation must be provided.

## PAYMENT AND CLEARANCE

Payment is due immediately after the auction in pounds sterling. If you are a first time buyer we will need your name, address and bank details and will require funds to be cleared before purchases can be released.

The following methods of payment may be made:

Bankers draft, cashiers cheque, personal cheque, debit and credit cards.

Wire transfers should be sent to:  
Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.  
Account no. 00957707  
Sort code 30-97-41  
IBAN no. GB20LOYD30974100957707  
BIC code LOYDGB21063

Debit and Credit cards: Visa, Mastercard, Amex or Union Pay.

Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

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## LOT SYMBOLS

### VAT

Lots marked with an dagger (†) are subject to VAT on the hammer price. Lots marked with an omega (Ω) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer's premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

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## CITES REGULATIONS

Please note that lots marked λ may be subject to CITES Regulations when exported.

The CITES Regulations may be found at [www.defra.gov.uk/ahvla-en/imports-exports/cites/](http://www.defra.gov.uk/ahvla-en/imports-exports/cites/)

## ARTIST'S RESALE RIGHT / DROIT DE SUITE

Lots marked with a Φ symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency.

Royalties for Droit de Suite are as follows:

4%	Up to £50,000
3%	£50,000.01 - 200,000
1%	£200,000.01 - 350,000
0.5%	£350,000.01 - 500,000
0.25%	In excess of £500,000
Up to a maximum levy of £12,500	

## FIREARMS

Lots marked F in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but will not be allowed to take physical possession of it. The auctioneers will re-offer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.

# ROYAL INSTITUTION OF CHARTERED SURVEYORS

## CONDITIONS OF BUSINESS

### INFORMATION FOR BUYERS

- 1. Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.
- 2. Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.
- 3. Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.
- 4. The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.
- 5. VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The omega symbol (Ω) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax.
- 6.** We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).
- 7. Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.
- 8. Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help.

The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.
- 9. Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.
- 10. Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.
- 11. Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with client services in advance of the sale if other methods of payment are envisaged.
- 12. Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

### TERMS OF CONSIGNMENT FOR SELLERS

- 1. Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.
  - 2. Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.
  - 3. Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.
  - 4. Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.
  - 5. Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.
  - 6. Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.
  - 7.** We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.
- Reserves.**
- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
  - (b) A reserve once set cannot be changed except with our consent.
  - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
- 8. Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
  - 9. Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.
  - 10. Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
  - 11. Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
  - 12. Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.



**13. Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

**14. Authority to deduct commission and expenses and retain premium and interest.**

- (a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.
- (b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

**15. Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

**16. Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque 5 weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

## CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

## 1. DEFINITIONS

In these Conditions:

- (a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;
- (b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator 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 the description;
- (c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;
- (e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (c) Bidders shall be deemed to act as principals.
- (d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

## 3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

## 4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

## 5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

## 6. PAYMENT

- (a) Immediately a lot is sold you will:
  - (i) give to us, if requested, proof of identity, and
  - (ii) pay to us the total amount due in pounds sterling
- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.
- (c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

## 7. TITLE AND COLLECTION OF PURCHASES

- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
- (b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.
- (c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
  - (i) to proceed against you for damages for breach of contract;
  - (ii) to rescind the sale of that lot and/or any other lots sold by us to you;
  - (iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
  - (iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;
  - (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
  - (vi) to retain that or any other lot sold to you until you pay the total amount due;
  - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
  - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

## 9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

## 10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

## 11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

## 12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

## 13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

## 14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

## 15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

## GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.
20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

## PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

## GLOSSARY

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

- (a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
- (b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.
- (c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
- (d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
- (e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
- (f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
- (g) After Edward Lear: In our opinion a copy of a known work of the artist.
- (h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- (i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- (j) Dimensions are given height before width.
- (k) Pictures are framed unless otherwise stated.

## BOOK AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

## ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Royalties for Droit de Suite are as follows:

4% Up to £50,000  
3% £50,000.01 - 200,000  
1% £200,000.01 - 350,000  
0.5% £350,000.01 - 500,000  
0.25% In excess of £500,000

Up to a maximum levy of £12,500

Lots marked with a Φ symbol are potentially subject to the levy.

# PRIVACY NOTICE FOR CUSTOMERS

## WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

## DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 2018 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – [privacyofficer@woolleys.live](mailto:privacyofficer@woolleys.live)
- By telephone – +44 (0)1722 424599

## HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

From you when you:

- interact with us before entering into a contract with us, for example when you express your interest in our Services;
- instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
- communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
- in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.

From third parties such as:

- other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
- the-saleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on the-saleroom.com) of individuals who register for one of our auctions (please see the-saleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (the-saleroom.com's payment provider);
- sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
- shipping companies whom you hire to collect items you purchased from us.

## THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

## THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

### WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

### LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

### LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;



## CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

## SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

## INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

## PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

## HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

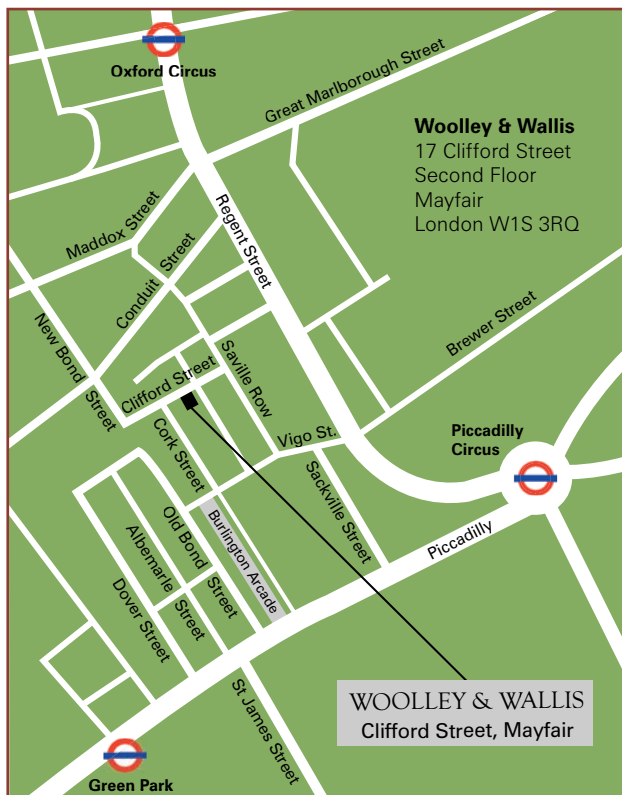
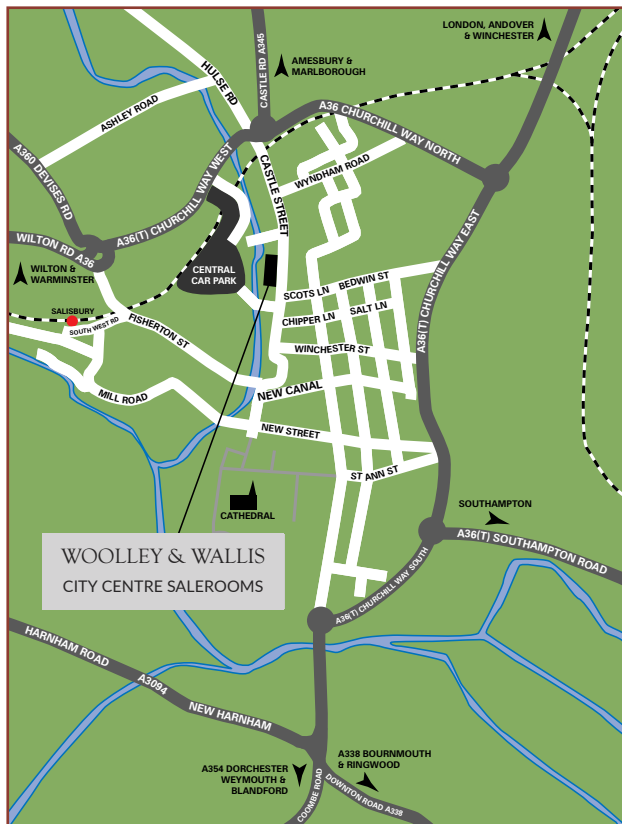
## YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: [www.ico.org.uk](http://www.ico.org.uk)



17 (2nd floor) Clifford Street, London W1S 3RQ  
(open by appointment only)

City Centre Salerooms,  
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU  
Registered in England No. 02998482  
VAT No: 631 9832 29

# VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or directors. Accuracy, speed and above all confidentiality are paramount.

## INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley & Wallis valuations are accepted by all leading insurance companies.

## PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

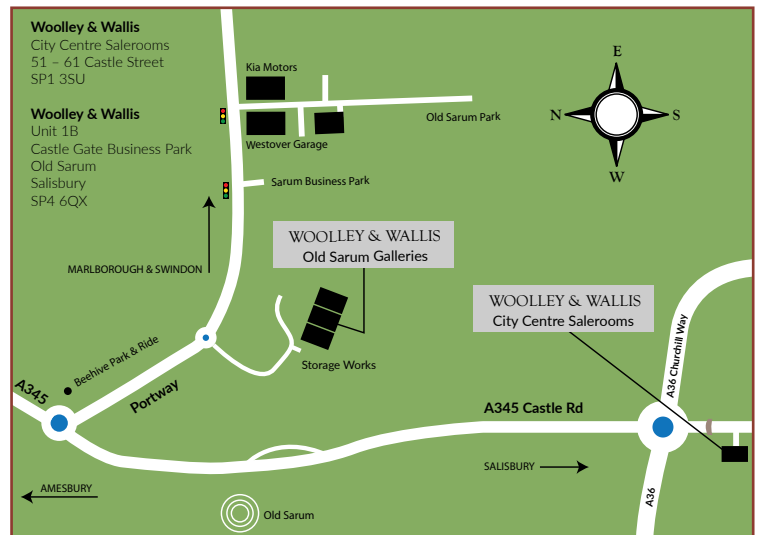
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Jeremy Lamond  
+44 (0)1722 424502 | [valuations@woolleys.live](mailto:valuations@woolleys.live)

## FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email [valuations@woolleys.live](mailto:valuations@woolleys.live) or call +44 (0)1722 424500

## DIRECTIONS FROM OUR CITY CENTRE SALEROOMS TO OUR OLD SARUM GALLERIES



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough

Design & Production  
by Jamm Design Ltd  
+44 (0)20 7459 4749  
[jammdesign.co.uk](http://jammdesign.co.uk)

WOOLLEY & WALLIS  
EST. 1884

# ABSENTEE BID FORM

## FINE JEWELLERY

30<sup>TH</sup> & 31<sup>ST</sup> OCTOBER 2024

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Daytime telephone \_\_\_\_\_

Email \_\_\_\_\_

ID may be required even if you have bid with us before.

Signature \_\_\_\_\_

PLEASE PRINT CLEARLY IN BLOCK LETTERS

[illegible]



# ENTRIES ARE CURRENTLY BEING ACCEPTED FOR OUR 2025 AUCTIONS

## AUCTION CALENDAR

### 2024

#### OCTOBER

2nd & 3rd	Furniture Works of Art & Clocks
16th & 17th	Design
22nd & 23rd	Silver & Objects of Vertu
30th & 31st	Fine Jewellery

#### NOVEMBER

12th & 13th	Asian Art, Chinese Paintings & Japanese Works of Art
27th	Medals & Coins, Arms & Armour

#### DECEMBER

3rd & 4th	British Art Pottery
5th	Modern British & 20th Century Art

### 2025

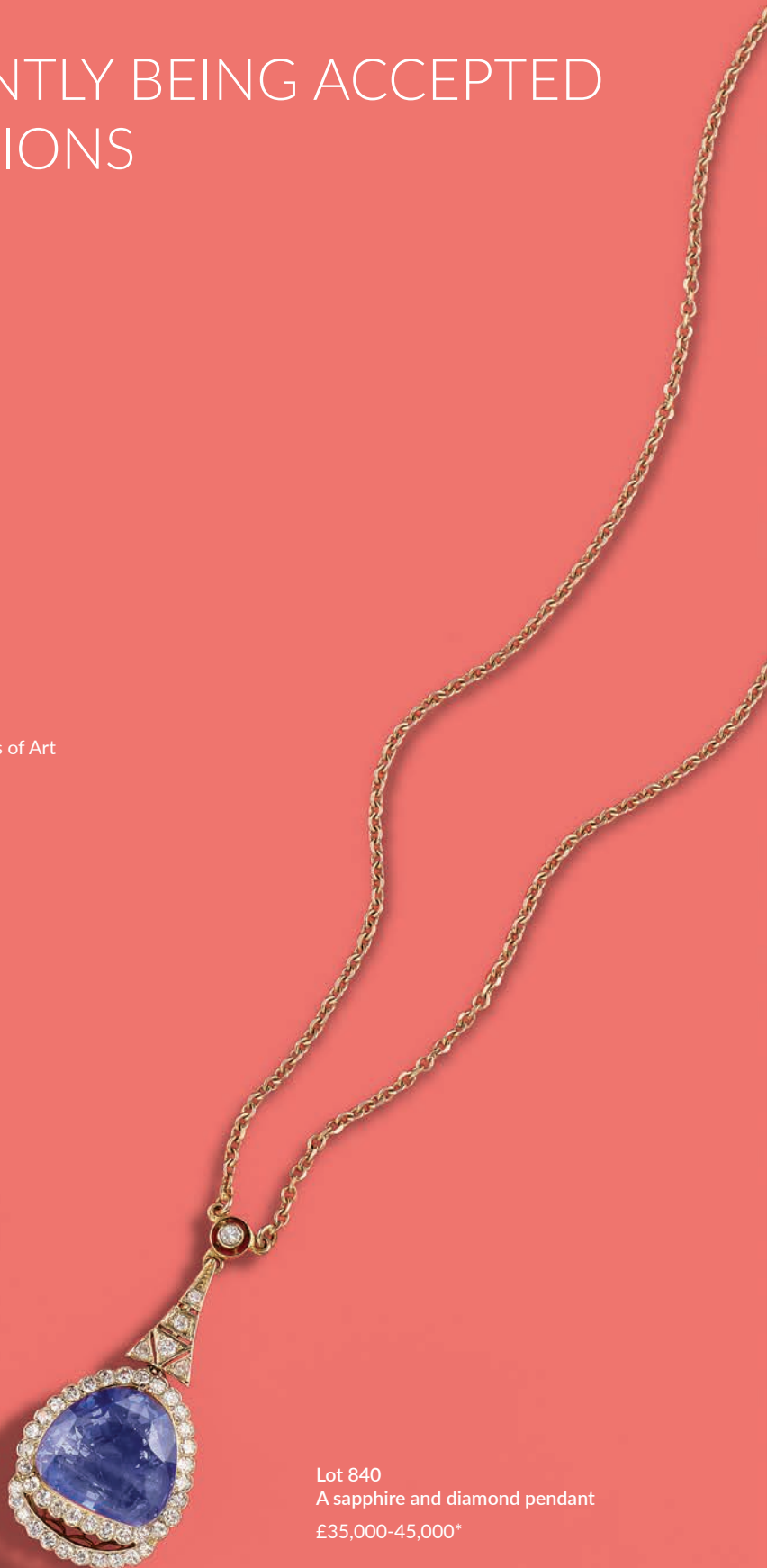
#### JANUARY

15th & 16th	Furniture Works of Art & Clocks
29th & 30th	Fine Jewellery

#### FEBRUARY

4th	British & Continental Ceramics & Glass
5th & 6th	Silver & Objects of Vertu
19th	Arts of Africa, Oceania & the Americas

Dates may be subject to change



Lot 840  
A sapphire and diamond pendant  
£35,000-45,000\*

+44 (0) 1722 424500 | [info@woolleys.live](mailto:info@woolleys.live)  
51-61 Castle Street, Salisbury, SP1 3SU

[www.woolleyandwallis.co.uk](http://www.woolleyandwallis.co.uk)

See paragraphs 4 & 5 of our Conditions of Business at the back of this catalogue for additional charges on the final hammer price

