

Lot	Title/Description
1	<p>A Wedgwood sage green jasperware oval plaque of the Earl of Hillsborough, late 18th century, modelled by Charles Peart with a half-length portrait of the Earl of Hillsborough, turned to the left, impressed EARL OF HILLSBOROUGH, within an ormolu frame with ring suspension, impressed marks to back, 13cm high</p> <p>A Wedgwood sage green jasperware oval plaque of the Earl of Hillsborough, late 18th century, modelled by Charles Peart with a half-length portrait of the Earl of Hillsborough, turned to the left, impressed EARL OF HILLSBOROUGH, within an ormolu frame with ring suspension, impressed marks to back, 13cm high</p> <p>Est. 400 - 600</p>
2	<p>A French porcelain chocolate pot, 18th century, marks for the Vincennes Seguin factory, with metal hinges to lid, the lid with gilded fruit finial, above bulbous body with loop handle, overall painted and gilded with pendant leaves and swags of flowers, blue mark to base, 13cm high, in a red Moroccan leather and gilt tooled case, with retailers inscriptions to interior lid for Boin Taburet 3 Rue Pasquier Paris</p> <p>A French porcelain chocolate pot, 18th century, marks for the Vincennes Seguin factory, with metal hinges to lid, the lid with gilded fruit finial, above bulbous body with loop handle, overall painted and gilded with pendant leaves and swags of flowers, blue mark to base, 13cm high, in a red Moroccan leather and gilt tooled case, with retailers inscriptions to interior lid for Boin Taburet 3 Rue Pasquier Paris</p> <p>Est. 200 - 300</p>
3	<p>A pair of Derby porcelain centre pieces, 18th century, modelled as grounds of cherubs, on rocky bases with applied foliage, one with a cherub holding troughs of flowers, the other with a cherub by a barrel of fish, 21.5cm high</p> <p>A pair of Derby porcelain centre pieces, 18th century, modelled as grounds of cherubs, on rocky bases with applied foliage, one with a cherub holding troughs of flowers, the other with a cherub by a barrel of fish, 21.5cm high</p> <p>Est. 300 - 500</p>
4	<p>A pair of Russian Imperial porcelain plates, manufactured for Emperor Nicholas I, second quarter of the 19th century, each decorated to the centre with the Double Headed Imperial Eagle holding orbs and sceptres, on green grounds, framed with Cyrillic script, surrounded by concentric bands of stylised flowers in red, green and blue enamel on gilt grounds, blue marks to bases, 22.3cm diameter, together with a Christie's catalogue for Magnificent Imperial Russian Banqueting services used at the Cor</p> <p>A pair of Russian Imperial porcelain plates, manufactured for Emperor Nicholas I, second quarter of the 19th century, each decorated to the centre with the Double Headed Imperial Eagle holding orbs and sceptres, on green grounds, framed with Cyrillic script, surrounded by concentric bands of stylised flowers in red, green and blue enamel on gilt grounds, blue marks to bases, 22.3cm diameter, together with a Christie's catalogue for Magnificent Imperial Russian Banqueting services used at the Coronations of the Tsars Tuesday March 21, 1967 (2)</p> <p>Est. 1,500 - 2,500</p>
5	<p>A Vienna porcelain plate by H. Brodil, 19th century, painted to the centre with a beautiful young woman, her red hair in complex plaits, wearing a mink collar pink coat, the rims gilded with raised trailing foliage on deep blue grounds, signed to the rim, marks to base with rubbed inscriptions, 24.5cm diameter</p> <p>A Vienna porcelain plate by H. Brodil, 19th century, painted to the centre with a beautiful young woman, her red hair in complex plaits, wearing a mink collar pink coat, the rims gilded with raised trailing foliage on deep blue grounds, signed to the rim, marks to base with rubbed inscriptions, 24.5cm diameter</p> <p>Est. 400 - 600</p>
6	<p>A Worcester Parian porcelain and gilt reticulated vase and cover, early 20th century, the cover with onion form finial, the long body of shaped petal cross section, with pierced handles on a lobed pedestal foot, moulded with panels of masks and pierced scrolling foliage and enriched with circular red pink Jewellery, Silver, Watches & Objects of Vertu; Antique Jewelleryling, printed marks to base for Royal China Works, Grainger and Co. Worcester England, 267 G, 24.5cm high</p> <p>A Worcester Parian porcelain and gilt reticulated vase and cover, early 20th century, the cover with onion form finial, the long body of shaped petal cross section, with pierced handles on a lobed pedestal foot, moulded with panels of masks and pierced scrolling foliage and enriched with circular red pink Jewellery, Silver, Watches & Objects of Vertu; Antique Jewelleryling, printed marks to base for Royal China Works, Grainger and Co. Worcester England, 267 G, 24.5cm high</p> <p>Est. 1,000 - 1,500</p>

Lot	Title/Description
7	<p>Lots 7-38 Property of a Private Collector of Worcester porcelain bought in the 1980-1990's from H and B Wolfe Antiques, Droitwich A Worcester porcelain tea bowl, coffee cup and sauCeramics & Glass, with decoration attributed to James Giles, painted with polychrome birds in flowering branches, with gilding to the rims, the sauCeramics & Glass 11.5cm diameter, the coffee cup 6cm high, the bowl 4.3cm high(3)</p> <p>Note: Colour plate 47 of The Dictionary of Worcester Porcelain volume 1 1751-1851 by John</p> <p>Lots 7-38 Property of a Private Collector of Worcester porcelain bought in the 1980-1990's from H and B Wolfe Antiques, Droitwich A Worcester porcelain tea bowl, coffee cup and sauCeramics & Glass, with decoration attributed to James Giles, painted with polychrome birds in flowering branches, with gilding to the rims, the sauCeramics & Glass 11.5cm diameter, the coffee cup 6cm high, the bowl 4.3cm high(3)</p> <p>Note: Colour plate 47 of The Dictionary of Worcester Porcelain volume 1 1751-1851 by John Sandon illustrates pieces of Dr Wall period Worcester porcelain decorated by James Giles with fancy birds in a similar style and palette.</p> <p>Est. 3,000 - 5,000</p>
8	<p>A Worcester porcelain lozenge shaped dish, with painting attributed to James Giles, the body of moulded form, decorated to the edge with reserves of fruit, flowers and insects, with central of a pheasant perched on a rock amidst foliage, with gilded rims, 26.5cm wide</p> <p>A Worcester porcelain lozenge shaped dish, with painting attributed to James Giles, the body of moulded form, decorated to the edge with reserves of fruit, flowers and insects, with central of a pheasant perched on a rock amidst foliage, with gilded rims, 26.5cm wide</p> <p>Est. 800 - 1,200</p>
9	<p>A Worcester porcelain plate, circa 1780, the body of fluted form with rounded rim, with a gilt petal border above a band of gilt scrollwork on a blue reserve, painted with a version of the 'Hop Trellis' pattern, with berried garlands alternating with red and gold trelliswork, with blue and gilt circular architectural device to centre, 20.8cm diameter,</p> <p>A Worcester porcelain plate, circa 1780, the body of fluted form with rounded rim, with a gilt petal border above a band of gilt scrollwork on a blue reserve, painted with a version of the 'Hop Trellis' pattern, with berried garlands alternating with red and gold trelliswork, with blue and gilt circular architectural device to centre, 20.8cm diameter,</p> <p>Est. 400 - 600</p>
10	<p>A Worcester porcelain dish, mid 18th century, modelled as a leaf with moulded stalk, decorated in the Scarlet Japan pattern with floral Chrysanthemum flower Mons on orange and cross hatch gilt grounds, alternating between reserves of flower sprays, 25.3cm long Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as items 136 and 139 moulded leaf dishes illustrated in polychrome, and as items 241 to 249 pieces decorated in the scarlet Japan pat</p> <p>A Worcester porcelain dish, mid 18th century, modelled as a leaf with moulded stalk, decorated in the Scarlet Japan pattern with floral Chrysanthemum flower Mons on orange and cross hatch gilt grounds, alternating between reserves of flower sprays, 25.3cm long Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as items 136 and 139 moulded leaf dishes illustrated in polychrome, and as items 241 to 249 pieces decorated in the scarlet Japan pattern.</p> <p>Est. 400 - 600</p>
11	<p>A Worcester porcelain ovoid shaped tea canister, 18th century, decorated in the Scarlet Japan pattern, with floral Chrysanthemum flower Mons on orange and cross hatch gilt grounds, alternating between reserves of Chrysanthemums and plum blossom, with printed label to the bottom 'Albert Amor, 31 St James Street, Guaranteed Genuine', 13.9cm high</p> <p>A Worcester porcelain ovoid shaped tea canister, 18th century, decorated in the Scarlet Japan pattern, with floral Chrysanthemum flower Mons on orange and cross hatch gilt grounds, alternating between reserves of Chrysanthemums and plum blossom, with printed label to the bottom 'Albert Amor, 31 St James Street, Guaranteed Genuine', 13.9cm high</p> <p>Est. 250 - 350</p>
12	<p>A Worcester porcelain plate, 18th century, with a scalloped edge, gilded to rim with trailing branches between written ribbon design, on blue grounds, with sprays of polychrome flowers and berries, the central reserve of two pheasants in a natural landscape, amidst strewn flowers, blue crescent mark to base, 21.9cm diameter</p> <p>A Worcester porcelain plate, 18th century, with a scalloped edge, gilded to rim with trailing branches between written ribbon design, on blue grounds, with sprays of polychrome flowers and berries, the central reserve of two pheasants in a natural landscape, amidst strewn flowers, blue crescent mark to base, 21.9cm diameter</p> <p>Est. 400 - 600</p>

Lot	Title/Description
13	<p>A Worcester porcelain hexagonal shaped tea pot stand, mid 18th century, with shaped rim, gilded with vignettes of stylised flowers between panels of diaper and star panels framed in C scrolls on blue banded grounds, decorated to the centre with birds and butterflies, framed by insects and birds, 13.5cm diameter</p> <p>A Worcester porcelain hexagonal shaped tea pot stand, mid 18th century, with shaped rim, gilded with vignettes of stylised flowers between panels of diaper and star panels framed in C scrolls on blue banded grounds, decorated to the centre with birds and butterflies, framed by insects and birds, 13.5cm diameter</p> <p>Est. 350 - 400</p>
14	<p>A Worcester porcelain basket, 18th century, with pierced rim moulded with flower heads to exterior, painted and decorated with trailing flowers and foliage, with central reserve of roses and other flowers, 23cm diameter</p> <p>A Worcester porcelain basket, 18th century, with pierced rim moulded with flower heads to exterior, painted and decorated with trailing flowers and foliage, with central reserve of roses and other flowers, 23cm diameter</p> <p>Est. 400 - 600</p>
15	<p>A Worcester porcelain cup and sauCeramics & Glass, 18th century, the bodies moulded with flower and leaf pattern, painted and decorated to the rims and interiors with blue line, Chrysanthemum and written swag borders, with the 'Pecking Parrot' pattern to central reserves, the sauCeramics & Glass 13.5cm diameter, the cup 6.3cm high</p> <p>A Worcester porcelain cup and sauCeramics & Glass, 18th century, the bodies moulded with flower and leaf pattern, painted and decorated to the rims and interiors with blue line, Chrysanthemum and written swag borders, with the 'Pecking Parrot' pattern to central reserves, the sauCeramics & Glass 13.5cm diameter, the cup 6.3cm high</p> <p>Est. 250 - 350</p>
16	<p>A Worcester blue and white porcelain moulded shell dish, 18th century, with moulded naturalistic rim, painted to the centre interior with a primula spray, blue crescent mark to base, 13cm diameter</p> <p>A Worcester blue and white porcelain moulded shell dish, 18th century, with moulded naturalistic rim, painted to the centre interior with a primula spray, blue crescent mark to base, 13cm diameter</p> <p>Est. 400 - 600</p>
17	<p>A Worcester blue and white shell sweetmeat dish, circa 1756, moulded as a scallop shell, painted with 'The Two-Peony Rock Bird' pattern, comprising a bird perched on a hollow rock flanked by flowering peony plants, scroll motifs around the rim, with workman's mark, 11.5cm high</p> <p>A Worcester blue and white shell sweetmeat dish, circa 1756, moulded as a scallop shell, painted with 'The Two-Peony Rock Bird' pattern, comprising a bird perched on a hollow rock flanked by flowering peony plants, scroll motifs around the rim, with workman's mark, 11.5cm high</p> <p>Est. 400 - 600</p>
18	<p>A Worcester blue and white pickle dish, circa 1755-58, of ivy leaf shape, the underside moulded with veins, painted with the 'Two Peony Rock Bird' pattern, comprising a bird perched on a rock flanked by flowering plants, further leaf motifs around the rim, workman's mark, 10.3cm high</p> <p>Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as item 537 a pickle dish of this form and decoration.</p> <p>A Worcester blue and white pickle dish, circa 1755-58, of ivy leaf shape, the underside moulded with veins, painted with the 'Two Peony Rock Bird' pattern, comprising a bird perched on a rock flanked by flowering plants, further leaf motifs around the rim, workman's mark, 10.3cm high</p> <p>Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as item 537 a pickle dish of this form and decoration.</p> <p>Est. 350 - 400</p>
19	<p>A Worcester blue and white porcelain miniature tea bowl and sauce, circa. 1760, decorated with the 'Prunus root pattern', with workman's mark to cup, the cup 5cm diameter, the sauCeramics & Glass 8cm diameter</p> <p>A Worcester blue and white porcelain miniature tea bowl and sauce, circa. 1760, decorated with the 'Prunus root pattern', with workman's mark to cup, the cup 5cm diameter, the sauCeramics & Glass 8cm diameter</p> <p>Est. 400 - 600</p>

Lot	Title/Description
20	<p>A Worcester blue and white porcelain octagonal tea bowl and sauCeramics & Glass, 18th century, decorated with the 'Prunus root pattern', bears workers marks and scratched marks to interior foot rim, heightened in blue, the sauCeramics & Glass 11.1 cm diameter, the cup 4cm high</p> <p>Note: The sauCeramics & Glass bears two scratched marks to the rim, highlighted in blue and may relate to wares described as 'scratched cross' porcelains.</p> <p>A Worcester blue and white porcelain octagonal tea bowl and sauCeramics & Glass, 18th century, decorated with the 'Prunus root pattern', bears workers marks and scratched marks to interior foot rim, heightened in blue, the sauCeramics & Glass 11.1 cm diameter, the cup 4cm high</p> <p>Note: The sauCeramics & Glass bears two scratched marks to the rim, highlighted in blue and may relate to wares described as 'scratched cross' porcelains.</p> <p>Est. 3,000 - 5,000</p>
21	<p>A Worcester porcelain coffee pot, 18th century, with domed lid mounted with a floral modelled finial, the fluted baluster body with double stranded twisted handle terminating with leaf form joints, decorated with sprays of flowers, square mark to base, 25.5cm high</p> <p>Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as item 628 a fluted coffee pot and cover with a conventional handle decorated in blue and white.</p> <p>A Worcester porcelain coffee pot, 18th century, with domed lid mounted with a floral modelled finial, the fluted baluster body with double stranded twisted handle terminating with leaf form joints, decorated with sprays of flowers, square mark to base, 25.5cm high</p> <p>Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as item 628 a fluted coffee pot and cover with a conventional handle decorated in blue and white.</p> <p>Est. 700 - 1,000</p>
22	<p>A Worcester porcelain vase, mid 18th century, of baluster form, painted and gilt with panels of flowers within a gilded rococo frames, on blue scale grounds, fretted square mark, 20.7cm high</p> <p>A Worcester porcelain vase, mid 18th century, of baluster form, painted and gilt with panels of flowers within a gilded rococo frames, on blue scale grounds, fretted square mark, 20.7cm high</p> <p>Est. 500 - 700</p>
23	<p>A Worcester porcelain ovoid vase, 18th century the neck with an evert rim, painted and gilded with Chinoiserie 'Long Eliza' style figures within architectural interiors, 20.5cm high</p> <p>A Worcester porcelain ovoid vase, 18th century the neck with an evert rim, painted and gilded with Chinoiserie 'Long Eliza' style figures within architectural interiors, 20.5cm high</p> <p>Est. 500 - 700</p>
24	<p>A Worcester porcelain fluted teapot, 18th century, the domed lid with floral sprig finial, painted and gilded with the 'Queens pattern', of panels of flowering Chrysanthemums and prunus branches, between panels of stylised Chrysanthemum Mons framed in foliage, on blue grounds, square mark to base, 15.7cm high</p> <p>A Worcester porcelain fluted teapot, 18th century, the domed lid with floral sprig finial, painted and gilded with the 'Queens pattern', of panels of flowering Chrysanthemums and prunus branches, between panels of stylised Chrysanthemum Mons framed in foliage, on blue grounds, square mark to base, 15.7cm high</p> <p>Est. 400 - 600</p>
25	<p>A Worcester porcelain jug, of High Chelsea pattern, 18th century, painted and gilt with the 'Queens pattern', of panels of flowering Chrysanthemums and prunus branches, between panels of stylised Chrysanthemum Mons framed in foliage, on blue grounds, square mark to base, 9cm high</p> <p>Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as item 96 a Chelsea Ewer shaped jug decorated in polychrome.</p> <p>A Worcester porcelain jug, of High Chelsea pattern, 18th century, painted and gilt with the 'Queens pattern', of panels of flowering Chrysanthemums and prunus branches, between panels of stylised Chrysanthemum Mons framed in foliage, on blue grounds, square mark to base, 9cm high</p> <p>Note: Worcester Porcelain 1751 - 1790 The Zorensky Collection by Simon Spero and John Sandon illustrates as item 96 a Chelsea Ewer shaped jug decorated in polychrome.</p> <p>Est. 400 - 600</p>
26	<p>A Worcester porcelain butter tub, stand and cover, 18th century, the lid with foliate finial, the body with scrolling shell form handles, painted and gilt with vignettes of sprays of flowers within gilded scrolling borders, on scale blue grounds, blue square marks to bases of tub and stand, the stand 15.5cm diameter, the tub 8.5cm high</p> <p>A Worcester porcelain butter tub, stand and cover, 18th century, the lid with foliate finial, the body with scrolling shell form handles, painted and gilt with vignettes of sprays of flowers within gilded scrolling borders, on scale blue grounds, blue square marks to bases of tub and stand, the stand 15.5cm diameter, the tub 8.5cm high</p> <p>Est. 600 - 800</p>

Lot	Title/Description
27	A Worcester porcelain sparrow beak jug and cover, 18th century, overall of reeded design, the lid with foliate finial, painted and gilt in the French taste with swags of puce flowers and accentuated with panels of blue ground vermiule design, 12.5cm high A Worcester porcelain sparrow beak jug and cover, 18th century, overall of reeded design, the lid with foliate finial, painted and gilt in the French taste with swags of puce flowers and accentuated with panels of blue ground vermiule design, 12.5cm high Est. 400 - 600
28	A Worcester porcelain octagonal plate, 18th century, decorated in the Kakiomon palate, with the 'Quails pattern', with iron red and gilt floral and flower strewn borders, with central reserve of Quail within a stylised garden, 21.5cm diameter A Worcester porcelain octagonal plate, 18th century, decorated in the Kakiomon palate, with the 'Quails pattern', with iron red and gilt floral and flower strewn borders, with central reserve of Quail within a stylised garden, 21.5cm diameter Est. 300 - 500
29	A Worcester blue and white porcelain two handled basket, 18th century, with pierced rim applied to the exterior with flower heads and leaves, painted with sprays of flowers and seed heads, crescent mark to base, 21.5cm diameter A Worcester blue and white porcelain two handled basket, 18th century, with pierced rim applied to the exterior with flower heads and leaves, painted with sprays of flowers and seed heads, crescent mark to base, 21.5cm diameter Est. 300 - 500
30	A Worcester porcelain plate, 18th century, with shaped rim, painted and gilt with shaped reserves of floral sprays with gilded C scroll rococo frames, with central floral spray, on blue scale grounds, square mark to base, 19cm diameter A Worcester porcelain plate, 18th century, with shaped rim, painted and gilt with shaped reserves of floral sprays with gilded C scroll rococo frames, with central floral spray, on blue scale grounds, square mark to base, 19cm diameter Est. 300 - 500
31	A Worcester porcelain cup and sauCeramics & Glass, 18th century, with scalloped rims and reeded body, painted and gilt with sprays of fruit and flowers, the sauCeramics & Glass 13.5cm diameter, the cup 4.5cm high A Worcester porcelain cup and sauCeramics & Glass, 18th century, with scalloped rims and reeded body, painted and gilt with sprays of fruit and flowers, the sauCeramics & Glass 13.5cm diameter, the cup 4.5cm high Est. 300 - 500
32	A Worcester plate c.1765-70, the rim with shaped lobed edges, decorated with floral sprays, printed in black with figures amidst Classical ruins, 21.5cm diameter Note: Simon Spero, 18th Century English Transfer-Printed Porcelain and Enamels, The Joseph M. Handley Collection, p.142 for a sauCeramics & Glass dish with the same print. A Worcester plate c.1765-70, the rim with shaped lobed edges, decorated with floral sprays, printed in black with figures amidst Classical ruins, 21.5cm diameter Note: Simon Spero, 18th Century English Transfer-Printed Porcelain and Enamels, The Joseph M. Handley Collection, p.142 for a sauCeramics & Glass dish with the same print. Est. 300 - 500
33	A Worcester blue and white porcelain leaf form dish, 18th century, with veins moulded to the body, painted with sprays of flowers and insects, workers mark to base, 14.5cm wide A Worcester blue and white porcelain leaf form dish, 18th century, with veins moulded to the body, painted with sprays of flowers and insects, workers mark to base, 14.5cm wide Est. 300 - 500
34	A Worcester sauce boat, circa 1754-56, the body moulded in the form of lettuce leaves, with a branch handle issuing flowers, buds and leaves, painted and decorated with butterflies, foliage and sprays of flowers, the interior with a further flower spray, workman's mark to base, 19cm wide A Worcester sauce boat, circa 1754-56, the body moulded in the form of lettuce leaves, with a branch handle issuing flowers, buds and leaves, painted and decorated with butterflies, foliage and sprays of flowers, the interior with a further flower spray, workman's mark to base, 19cm wide Est. 400 - 600
35	A Worcester porcelain plate, 18th century, painted and gilt with fan shaped and circular vignettes of coloured flowers and foliage framed by gilt line decoration, issuing gilt floral branches on blue grounds, iron red crescent mark to base, 18cm diameter A Worcester porcelain plate, 18th century, painted and gilt with fan shaped and circular vignettes of coloured flowers and foliage framed by gilt line decoration, issuing gilt floral branches on blue grounds, iron red crescent mark to base, 18cm diameter Est. 300 - 400

Lot	Title/Description
36	A Worcester porcelain plate, 18th century, painted and gilt with the Bishop Sumner pattern, the centre painted with a kylin and phoenix in a formal garden, with compartments to rim decorated with birds, animals and flowers with formal rock work, gold crescent mark to base, 22cm diameter A Worcester porcelain plate, 18th century, painted and gilt with the Bishop Sumner pattern, the centre painted with a kylin and phoenix in a formal garden, with compartments to rim decorated with birds, animals and flowers with formal rock work, gold crescent mark to base, 22cm diameter Est. 350 - 400
37	A Worcester porcelain square shaped dish, 18th century, painted and decorated with the Dragons in Compartment pattern, centrally painted with dragons on stands and precious vases on stands, with panels of shaded fretwork between Chrysanthemum heads to the rim, 20cm square A Worcester porcelain square shaped dish, 18th century, painted and decorated with the Dragons in Compartment pattern, centrally painted with dragons on stands and precious vases on stands, with panels of shaded fretwork between Chrysanthemum heads to the rim, 20cm square Est. 300 - 400
38	A Worcester porcelain cup and sauCeramics & Glass, 18th century, the design of fluted form, the sauCeramics & Glass with shaped rims, painted and decorated with the 'Dragons in Compartment' pattern, the sauCeramics & Glass with centrally painted with dragons on stands and precious vases on stands, with panels of shaded fret work between Chrysanthemum heads to the rim, together with the cup of conforming design, square mark to base, the sauCeramics & Glass 11.8cm diameter, the cup 5.5cm high A Worcester porcelain cup and sauCeramics & Glass, 18th century, the design of fluted form, the sauCeramics & Glass with shaped rims, painted and decorated with the 'Dragons in Compartment' pattern, the sauCeramics & Glass with centrally painted with dragons on stands and precious vases on stands, with panels of shaded fret work between Chrysanthemum heads to the rim, together with the cup of conforming design, square mark to base, the sauCeramics & Glass 11.8cm diameter, the cup 5.5cm high Est. 300 - 500
39	A Royal Worcester twin handled porcelain vase decorated by M. M. Price, the body of globular form, the neck hung with swags and pierced with panels of Grotesques, with leaf and lappet hung handles, on a spreading stiff leaf moulded circular base, the body painted in colours with apples, blackberries and leaves, signed in puce, printed marks to base with numbers 1428, worker's initials, date marks for 1897, 20cm high A Royal Worcester twin handled porcelain vase decorated by M. M. Price, the body of globular form, the neck hung with swags and pierced with panels of Grotesques, with leaf and lappet hung handles, on a spreading stiff leaf moulded circular base, the body painted in colours with apples, blackberries and leaves, signed in puce, printed marks to base with numbers 1428, worker's initials, date marks for 1897, 20cm high Est. 300 - 400
40	An English porcelain plate, 19th century, painted to the centre with an Orientalist scene of a seated Arab child, in a white costume, her neck hung with coral beads, within a gilt banded rim, 28.5cm diameter An English porcelain plate, 19th century, painted to the centre with an Orientalist scene of a seated Arab child, in a white costume, her neck hung with coral beads, within a gilt banded rim, 28.5cm diameter Est. 150 - 200
41	A Sevres porcelain cabaret set, 19th century, painted and gilt with reserves of cherubs, flanking gilt coats of arms for Louis Philippe, within gilt foliate and scrolling borders, on Bleu Celeste grounds, with trailing ivy leaf decoration to rims, printed marks for Sevres and Chateau des Tuileries in blue and red, also incised mark, to comprise a square shaped tray, coffee pot, milk jug, sugar bowl and cover, with two cups and sauCeramics & Glasss, the tray 30.5cm wide, the coffee pot 16.5cm hi A Sevres porcelain cabaret set, 19th century, painted and gilt with reserves of cherubs, flanking gilt coats of arms for Louis Philippe, within gilt foliate and scrolling borders, on Bleu Celeste grounds, with trailing ivy leaf decoration to rims, printed marks for Sevres and Chateau des Tuileries in blue and red, also incised mark, to comprise a square shaped tray, coffee pot, milk jug, sugar bowl and cover, with two cups and sauCeramics & Glasss, the tray 30.5cm wide, the coffee pot 16.5cm high Est. 500 - 800

Lot	Title/Description
42	<p>A Sevres porcelain part cabaret set, 19th century, painted with reserves of courting couples in the Rococo revivalist taste and landscapes, within tooled gilt borders, printed marks to base, to comprise an oval tray, tea pot and lid, milk jug, two cups and one sauCeramics & Glass, damages, the tray 44.5cm wide, the tea pot 14cm high</p> <p>A Sevres porcelain part cabaret set, 19th century, painted with reserves of courting couples in the Rococo revivalist taste and landscapes, within tooled gilt borders, printed marks to base, to comprise an oval tray, tea pot and lid, milk jug, two cups and one sauCeramics & Glass, damages, the tray 44.5cm wide, the tea pot 14cm high</p> <p>Est. 200 - 300</p>
43	<p>A large Royal Crown Derby porcelain part dinner service, late 19th/20th century, printed and painted in the Imari pattern, to comprise two oval tureens with lids, with a spare lid, two graduated oval platters, a sauCeramics & Glass tureen stand, six egg cups, ten soup dishes, nineteen dinner plates, nine smaller plates and six smaller plates of differing design by the same produCeramics & Glass(a lot) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by decent. This dinner</p> <p>A large Royal Crown Derby porcelain part dinner service, late 19th/20th century, printed and painted in the Imari pattern, to comprise two oval tureens with lids, with a spare lid, two graduated oval platters, a sauCeramics & Glass tureen stand, six egg cups, ten soup dishes, nineteen dinner plates, nine smaller plates and six smaller plates of differing design by the same produCeramics & Glass(a lot) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by decent. This dinner service was last used at Glynllifon, Gwynedd, Wales, ancestral home of Lord Newborough whilst entertaining HRH Prince Charles after his investiture as Prince of Wales.</p> <p>Est. 200 - 400</p>
44	<p>An English porcelain dessert service, 19th century, painted and gilded to the centres with sprays of specimen flowers, with rich and extensive bands of gilt cartouches, scrolls and lyre forms, to comprise a tazza and twelve plates(13)</p> <p>An English porcelain dessert service, 19th century, painted and gilded to the centres with sprays of specimen flowers, with rich and extensive bands of gilt cartouches, scrolls and lyre forms, to comprise a tazza and twelve plates(13)</p> <p>Est. 200 - 300</p>
45	<p>A Meissen porcelain two tier sweetmeat dish, late 19th/early 20th century, overall of moulded form with flowers and leaves, heightened with blue glaze and gilding, marks to base, 51cm high</p> <p>A Meissen porcelain two tier sweetmeat dish, late 19th/early 20th century, overall of moulded form with flowers and leaves, heightened with blue glaze and gilding, marks to base, 51cm high</p> <p>Est. 500 - 800</p>
46	<p>A pair of Continental porcelain oval shaped dishes, 18th century, possibly Doccia, moulded with s and c scrolls in the rococo taste, painted and decorated with sprays of flowers and acanthus leaf decoration, 30 cm diameter(2)</p> <p>A pair of Continental porcelain oval shaped dishes, 18th century, possibly Doccia, moulded with s and c scrolls in the rococo taste, painted and decorated with sprays of flowers and acanthus leaf decoration, 30 cm diameter(2)</p> <p>Est. 500 - 800</p>
47	<p>A collection of English porcelain tea bowls and sauCeramics & Glasss, some of New Hall type, 18th and later, decorated with bands of floral sprays, together with some tea cups with matching sauCeramics & Glasss, a New Hall porcelain slop or sugar bowl and a printed plate, 19th century, decorated with a scene of The Church of the Holy Trinity, Stratford-upon-Avon(a lot)</p> <p>A collection of English porcelain tea bowls and sauCeramics & Glasss, some of New Hall type, 18th and later, decorated with bands of floral sprays, together with some tea cups with matching sauCeramics & Glasss, a New Hall porcelain slop or sugar bowl and a printed plate, 19th century, decorated with a scene of The Church of the Holy Trinity, Stratford-upon-Avon(a lot)</p> <p>Est. 250 - 350</p>

Lot	Title/Description
48	<p>A Paris porcelain plaque of a lady of rank, 19th century, wearing an Empire line white dress, with ermine and velvet cape, leaning on a classical stone pedestal, the top laid with crowns and coronets, with an extensive view of a cathedral behind, signed to bottom right Lefevre J Fcant de porcelain Rue Amelot, in an ornate carved gilt wood frame, surmounted by a coronet, with rich scrolling and acanthus carved detail, labels to back with inventory numbers 1160 and labels for the Dublin Industrial</p> <p>A Paris porcelain plaque of a lady of rank, 19th century, wearing an Empire line white dress, with ermine and velvet cape, leaning on a classical stone pedestal, the top laid with crowns and coronets, with an extensive view of a cathedral behind, signed to bottom right Lefevre J Fcant de porcelain Rue Amelot, in an ornate carved gilt wood frame, surmounted by a coronet, with rich scrolling and acanthus carved detail, labels to back with inventory numbers 1160 and labels for the Dublin Industrial Exhibition Palace Loan Museum of Art Treasures, the plaque 30cm x 20.5cm, the frame approximately 63cm x 45cm</p> <p>Est. 3,000 - 5,000</p>
49	<p>A English porcelain tea service, early/mid 19th century, painted and gilt with bands of strawberries and line decoration, to comprise a tea pot and lid, sugar bowl, lid and stand, jug, slop bowl and plate, ten tea bowls, twelve coffee cans and ten sauCeramics & Glasss, damages(a lot)</p> <p>A English porcelain tea service, early/mid 19th century, painted and gilt with bands of strawberries and line decoration, to comprise a tea pot and lid, sugar bowl, lid and stand, jug, slop bowl and plate, ten tea bowls, twelve coffee cans and ten sauCeramics & Glasss, damages(a lot)</p> <p>Est. 300 - 500</p>
50	<p>An English porcelain group of two Putti, 18th century, modelled draped in blue and purple billowing fabric, in an embrace kissing, on a natural modelled base with acanthus leaf scrolling, 21cm high</p> <p>An English porcelain group of two Putti, 18th century, modelled draped in blue and purple billowing fabric, in an embrace kissing, on a natural modelled base with acanthus leaf scrolling, 21cm high</p> <p>Est. 300 - 500</p>
51	<p>A group of Nymphenburg blanc-de-chine porcelain figure groups, 20th century, to comprise a man leading hunting dogs, two cherubs on plinths representing winter and summer and four cherubs playing musical instruments, impressed and printed marks to bases,the highest 17.5cm(7) (VAT charged on hammer price)</p> <p>A group of Nymphenburg blanc-de-chine porcelain figure groups, 20th century, to comprise a man leading hunting dogs, two cherubs on plinths representing winter and summer and four cherubs playing musical instruments, impressed and printed marks to bases,the highest 17.5cm(7) (VAT charged on hammer price)</p> <p>Est. 300 - 500</p>
52	<p>A group of Nymphenburg blanc-de-chine porcelain, 20th century, to comprise a large shell form centre piece, and a collection of Chinoiserie figure groups to include a lady picking apples, two Chinese gentlemen offering fruit, and a pair of groups of Chinese children drinking and smoking, various printed and pressed marks(6) (VAT charged on hammer price)</p> <p>A group of Nymphenburg blanc-de-chine porcelain, 20th century, to comprise a large shell form centre piece, and a collection of Chinoiserie figure groups to include a lady picking apples, two Chinese gentlemen offering fruit, and a pair of groups of Chinese children drinking and smoking, various printed and pressed marks(6) (VAT charged on hammer price)</p> <p>Est. 300 - 500</p>
53	<p>A Meissen coffee can and sauCeramics & Glass, 19th century, painted and decorated with a vignette of a lion, within gilt line borders on green grounds, the sauCeramics & Glass with a dog, 7.5cm high, together with a similar style coffee can and sauCeramics & Glass, and four other cans and sauCeramics & Glasss in the Empire style, various dates(6) (VAT charged on hammer price)</p> <p>A Meissen coffee can and sauCeramics & Glass, 19th century, painted and decorated with a vignette of a lion, within gilt line borders on green grounds, the sauCeramics & Glass with a dog, 7.5cm high, together with a similar style coffee can and sauCeramics & Glass, and four other cans and sauCeramics & Glasss in the Empire style, various dates(6) (VAT charged on hammer price)</p> <p>Est. 300 - 500</p>

Lot	Title/Description
54	A Sevres porcelain cup and saucer, 19th century, painted with vignettes of courting couples and landscapes, framed in gilding, applied with white beaded Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery, on blue grounds, printed marks to bases, 8.5cm high (VAT charged on hammer price) A Sevres porcelain cup and saucer, 19th century, painted with vignettes of courting couples and landscapes, framed in gilding, applied with white beaded Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery, on blue grounds, printed marks to bases, 8.5cm high (VAT charged on hammer price) Est. 250 - 350
55	A large and extensive Herend dinner, coffee and tea service, 20th century, with basket moulded rims, painted and decorated with sprays of flowers and vegetables with insects and butterflies, printed and impressed marks to bases, plus pattern numbers, to comprise: two large meat platters(1101), two large tureens(1086), nine small bowls(1364), eight side plates(1520), two round serving dishes(1173), fifteen crescent form dishes(1573), five bowls(1501), nine egg cups(262), nine side plates (1520), A large and extensive Herend dinner, coffee and tea service, 20th century, with basket moulded rims, painted and decorated with sprays of flowers and vegetables with insects and butterflies, printed and impressed marks to bases, plus pattern numbers, to comprise: two large meat platters(1101), two large tureens(1086), nine small bowls(1364), eight side plates(1520), two round serving dishes(1173), fifteen crescent form dishes(1573), five bowls(1501), nine egg cups(262), nine side plates (1520), fifteen saucers(1718), fifteen smaller saucers(1707), eleven smaller saucers(1707), three jugs(1642), two tazze(1313) two coffee pots with lids(1612), eight custard cups with eleven lids(1718), two square dishes(1431) two rectangular long plates (1435), one oval dish(380), two double lipped sauce boat(1220), one triangular dish(1131) sixteen dinner plates(1524), (a lot) Est. 2,000 - 3,000
115	Elizabeth II, commemorative Crowns (123), various types; Mint Sets (5), 1962, 1963, 1965, 1966, 1967; Proof Sets (2), 1970, 1971; silver Britannia, 2009; Guernsey, Proof 5-Pounds, 2013. Mostly uncirculated. (lot) Elizabeth II, commemorative Crowns (123), various types; Mint Sets (5), 1962, 1963, 1965, 1966, 1967; Proof Sets (2), 1970, 1971; silver Britannia, 2009; Guernsey, Proof 5-Pounds, 2013. Mostly uncirculated. (lot) Est. 100 - 150
116	USA, silver Dollars (17), 1879, 1883O, 1884O, 1885O, 1886, 1887, 1889, 1896, 1921, 1922, 1971, 1988, 1990(5); Half-Dollars (4), 1877, 1915D, 1943, 1963; together with a silver coin depicting John F. Kennedy and Marilyn Monroe. Varied state. (21) USA, silver Dollars (17), 1879, 1883O, 1884O, 1885O, 1886, 1887, 1889, 1896, 1921, 1922, 1971, 1988, 1990(5); Half-Dollars (4), 1877, 1915D, 1943, 1963; together with a silver coin depicting John F. Kennedy and Marilyn Monroe. Varied state. (21) Est. 300 - 400
117	George IV (1820-1830), Proof Halfcrown, 1826 (S 3809). Fields lightly brushed, otherwise as struck, rare. George IV (1820-1830), Proof Halfcrown, 1826 (S 3809). Fields lightly brushed, otherwise as struck, rare. Est. 800 - 1,000
118	George IV, Crown, 1822 TERTIO (S 3805); Shilling, 1826 (S 3812); William IV (1830-1837), Halfcrown, 1836 (S 3834); Shilling, 1836 (S 3835); Fourpence, 1836 (S 3837); 1½-Pence, 1834 (S 3839). Fair to extremely fine. (6) George IV, Crown, 1822 TERTIO (S 3805); Shilling, 1826 (S 3812); William IV (1830-1837), Halfcrown, 1836 (S 3834); Shilling, 1836 (S 3835); Fourpence, 1836 (S 3837); 1½-Pence, 1834 (S 3839). Fair to extremely fine. (6) Est. 200 - 250
119	George III, Crown, 1819 LX (S 3787); Halfcrown, 1817 (S 3788); Shilling, 1787 (S 3743); Sixpences (3), 1787(2), 1816 (S 3748, 3749, 3791); Threepence, 1762 (S 3753); Twopence, 1786 (S 3756); Penny, 1806 (S 3780). Poor to uncirculated, small countermark on one sixpence. (9) George III, Crown, 1819 LX (S 3787); Halfcrown, 1817 (S 3788); Shilling, 1787 (S 3743); Sixpences (3), 1787(2), 1816 (S 3748, 3749, 3791); Threepence, 1762 (S 3753); Twopence, 1786 (S 3756); Penny, 1806 (S 3780). Poor to uncirculated, small countermark on one sixpence. (9) Est. 200 - 250

Lot	Title/Description
120	George II, Shillings (3), 1758 (S 3704); Sixpences (5), 1746 LIMA, 1757(3), 1758 (S 3710A, 3711); Maundy Set, 1743 (S 3716). Fine to about extremely fine. (12) George II, Shillings (3), 1758 (S 3704); Sixpences (5), 1746 LIMA, 1757(3), 1758 (S 3710A, 3711); Maundy Set, 1743 (S 3716). Fine to about extremely fine. (12) Est. 250 - 300
121	Elizabeth I (1558-1603), Shilling, second issue, m.m. cross-crosslet (S 2555); Shilling, sixth issue, m.m. woolpack (S 2577); Sixpence, milled issue, 1562, m.m. star (S 2597); Sixpence, 1574, m.m. eglantine (S 2563); Sixpence, 1589, m.m. crescent (S 2578B); Threepence, 1580, m.m. Latin cross (S 2573). Fair to about very fine. (6) Elizabeth I (1558-1603), Shilling, second issue, m.m. cross-crosslet (S 2555); Shilling, sixth issue, m.m. woolpack (S 2577); Sixpence, milled issue, 1562, m.m. star (S 2597); Sixpence, 1574, m.m. eglantine (S 2563); Sixpence, 1589, m.m. crescent (S 2578B); Threepence, 1580, m.m. Latin cross (S 2573). Fair to about very fine. (6) Est. 250 - 300
122	Edward III (1327-1377), Groat, pre-treaty, London, series E (S 1567); Halfgroat, pre-treaty, London, series C (S 1574); Henry VII (1485-1509), Groat, facing bust type, m.m. pansy (S 2198A); Edward VI (1547-1553), Shilling, fine silver issue, m.m. y (S 2482); Mary (1553-1558), Groat (S 2492). Mostly about very fine, the fourth with small edge crack. (5) Edward III (1327-1377), Groat, pre-treaty, London, series E (S 1567); Halfgroat, pre-treaty, London, series C (S 1574); Henry VII (1485-1509), Groat, facing bust type, m.m. pansy (S 2198A); Edward VI (1547-1553), Shilling, fine silver issue, m.m. y (S 2482); Mary (1553-1558), Groat (S 2492). Mostly about very fine, the fourth with small edge crack. (5) Est. 300 - 400
123	James I (1603-1625), Shilling, first coinage, m.m. thistle (S 2645); Shilling, second coinage, m.m. coronet (S 2655); Halfcrown, third coinage, m.m. thistle (S 2666). Fine. (3) James I (1603-1625), Shilling, first coinage, m.m. thistle (S 2645); Shilling, second coinage, m.m. coronet (S 2655); Halfcrown, third coinage, m.m. thistle (S 2666). Fine. (3) Est. 150 - 200
124	George II, Halfcrowns (3): 1739 DVODECIMO, rev. roses in angles (S 3693); 1745 & 1746, LIMA below bust (S 3695, 3695A). About very fine to good very fine. (3) George II, Halfcrowns (3): 1739 DVODECIMO, rev. roses in angles (S 3693); 1745 & 1746, LIMA below bust (S 3695, 3695A). About very fine to good very fine. (3) Est. 400 - 500
125	George III (1760-1820), Proof 3-Shillings Bank Token, 1812 (S 3770). About as struck, rare. George III (1760-1820), Proof 3-Shillings Bank Token, 1812 (S 3770). About as struck, rare. Est. 600 - 800
126	William IV, Proof Shilling, 1831, plain edge (S 3835). Minor marks on forehead, otherwise about as struck, scarce. William IV, Proof Shilling, 1831, plain edge (S 3835). Minor marks on forehead, otherwise about as struck, scarce. Est. 300 - 400
127	Victoria, Crowns (3), 1844, 1845(2) (S 3882); Halfcrown, 1883 (S 3889); Shillings (2), 1864, 1880 (S 3905, 3907); Twopence, 1844 (S 3919); 1½-Pence, 1839 (S 3915). Fine to very fine. (8) Victoria, Crowns (3), 1844, 1845(2) (S 3882); Halfcrown, 1883 (S 3889); Shillings (2), 1864, 1880 (S 3905, 3907); Twopence, 1844 (S 3919); 1½-Pence, 1839 (S 3915). Fine to very fine. (8) Est. 200 - 250
128	Victoria (1837-1901), Gothic Crown, 1847 UNDECIMO (S 3883). Lightly cleaned, some contact marks, good very fine. Victoria (1837-1901), Gothic Crown, 1847 UNDECIMO (S 3883). Lightly cleaned, some contact marks, good very fine. Est. 600 - 800
129	Charles I (1625-1649), Halfcrowns (3), Tower mint, m.m. crown, (P), mark unclear (S 2773, 2778); Shillings (8), Tower mint, m.m. portcullis, (R), sun (S 2789, 2799, 2800, 2802); Halfgroat, Tower mint, m.m. tun (S 2831). Fine or slightly better. (12) Charles I (1625-1649), Halfcrowns (3), Tower mint, m.m. crown, (P), mark unclear (S 2773, 2778); Shillings (8), Tower mint, m.m. portcullis, (R), sun (S 2789, 2799, 2800, 2802); Halfgroat, Tower mint, m.m. tun (S 2831). Fine or slightly better. (12) Est. 250 - 300
130	Anne (1702-1714), Crowns (2), 1708E SEPTIMO (S 3600); Halfcrowns (2), 1707E SEXTO, 1708E SEPTIMO (S 3605). Fair to very fine. (4) Anne (1702-1714), Crowns (2), 1708E SEPTIMO (S 3600); Halfcrowns (2), 1707E SEXTO, 1708E SEPTIMO (S 3605). Fair to very fine. (4) Est. 250 - 350

Lot	Title/Description
131	William & Mary (1689-1694), Halfcrown, 1689 PRIMO (S 3435); Fourpence, Threepence, & Twopence (2), all 1689 (S 3439, 3441, 3443). Fine to very fine, one twopence pierced. (5) William & Mary (1689-1694), Halfcrown, 1689 PRIMO (S 3435); Fourpence, Threepence, & Twopence (2), all 1689 (S 3439, 3441, 3443). Fine to very fine, one twopence pierced. (5) Est. 150 - 250
132	George II (1727-1760), Crown, 1746 D. NONO, LIMA below bust (S 3689). A few minor marks, very fine. George II (1727-1760), Crown, 1746 D. NONO, LIMA below bust (S 3689). A few minor marks, very fine. Est. 300 - 400
133	James II (1685-1688), Crown, 1687 TERTIO (S 3407); Halfcrown, 1688 QVARTO (S 3409). The first with some contact marks otherwise very fine, the second fine. (2) James II (1685-1688), Crown, 1687 TERTIO (S 3407); Halfcrown, 1688 QVARTO (S 3409). The first with some contact marks otherwise very fine, the second fine. (2) Est. 400 - 600
134	Charles II (1660-1685), Crowns (2), 1668 VICESIMO, 1673 V. QVINTO (S 3357, 3358). Fine. (2) Charles II (1660-1685), Crowns (2), 1668 VICESIMO, 1673 V. QVINTO (S 3357, 3358). Fine. (2) Est. 200 - 250
135	Charles II, Crowns (2), 1679 T. PRIMO, 1680 T. SECVNDO (S 3359); Halfcrown, 1671 V. TERTIO (S 3366); Threepence, 1678 (S 3386). Fine. (4) Charles II, Crowns (2), 1679 T. PRIMO, 1680 T. SECVNDO (S 3359); Halfcrown, 1671 V. TERTIO (S 3366); Threepence, 1678 (S 3386). Fine. (4) Est. 300 - 400
136	William III (1694-1702), Crowns (4), 1696 OCTAVO (S 3470, 3472); Halfcrown, 1697 NONO (S 3487); Sixpence, 1696 (S 3520); Sixpence, 1696y (S 3525). Fair to good very fine, one cleaned. (7) William III (1694-1702), Crowns (4), 1696 OCTAVO (S 3470, 3472); Halfcrown, 1697 NONO (S 3487); Sixpence, 1696 (S 3520); Sixpence, 1696y (S 3525). Fair to good very fine, one cleaned. (7) Est. 300 - 400
137	Miscellaneous, a large quantity of British and world coins, the majority base metal (lo) together with three Australian banknotes. Varied state. (lot) Miscellaneous, a large quantity of British and world coins, the majority base metal (lo) together with three Australian banknotes. Varied state. (lot) Est. 300 - 400
138	Miscellaneous, British and world coins (lot). Varied state. (lot) Miscellaneous, British and world coins (lot). Varied state. (lot) Est. 300 - 400
139	Victoria, Crowns (14), 1893 LVI(6), 1894 LVIII, 1895 LIX, 1896 LX(3), 1897 LXI, 1900 LXIV(2) (S 3937); Halfcrowns (7), 1893, 1895, 1897(2), 1898(2), 1899 (S 3938); Fourpence, 1898 (S 3944). Varied state. (22) Victoria, Crowns (14), 1893 LVI(6), 1894 LVIII, 1895 LIX, 1896 LX(3), 1897 LXI, 1900 LXIV(2) (S 3937); Halfcrowns (7), 1893, 1895, 1897(2), 1898(2), 1899 (S 3938); Fourpence, 1898 (S 3944). Varied state. (22) Est. 200 - 250
140	George V (1910-1936), Crowns (3), 1935 (S 4048); Halfcrowns (13), 1911, 1912, 1913, 1914(3), 1915, 1916, 1917, 1918, 1920, 1931, 1936 (S 4011, 4021, 4037); Florins (12), 1914(4), 1915, 1916(3), 1919, 1921(2), 1931 (S 4012, 4022A, 4038); Shillings (2), 1916, 1936 (S 4013, 4039); Sixpence, 1918 (S 4014); Threepence, 1918 (S 4015). Varied state. (32) George V (1910-1936), Crowns (3), 1935 (S 4048); Halfcrowns (13), 1911, 1912, 1913, 1914(3), 1915, 1916, 1917, 1918, 1920, 1931, 1936 (S 4011, 4021, 4037); Florins (12), 1914(4), 1915, 1916(3), 1919, 1921(2), 1931 (S 4012, 4022A, 4038); Shillings (2), 1916, 1936 (S 4013, 4039); Sixpence, 1918 (S 4014); Threepence, 1918 (S 4015). Varied state. (32) Est. 150 - 200
141	Miscellaneous, a 1kg silver bar, .999 fine, stamped Johnson Matthey, London, no. JM11888A. Very fine. Miscellaneous, a 1kg silver bar, .999 fine, stamped Johnson Matthey, London, no. JM11888A. Very fine. Est. 250 - 300
142	Miscellaneous, a 1kg silver bar, .999 fine, stamped Johnson Matthey, London. Very fine. Miscellaneous, a 1kg silver bar, .999 fine, stamped Johnson Matthey, London. Very fine. Est. 250 - 300

Lot	Title/Description
143	Miscellaneous, silver Sixpences (65) and Threepences (237). Mostly poor to fine. (302) Miscellaneous, silver Sixpences (65) and Threepences (237). Mostly poor to fine. (302) Est. 150 - 200
144	Victoria, Halfcrowns (17), Florins (31); Edward VII, Halfcrowns (16), Florins (11); George V, Halfcrowns (55), Florins (20), all pre-1920 issues. Mostly poor to fine. (150) Victoria, Halfcrowns (17), Florins (31); Edward VII, Halfcrowns (16), Florins (11); George V, Halfcrowns (55), Florins (20), all pre-1920 issues. Mostly poor to fine. (150) Est. 400 - 500
145	George VI (1936-1952), Crowns (4), 1937 (S 4078); Halfcrowns (19), 1940, 1941(2), 1942(5), 1944(2), 1945(2), 1946(3), 1948(4) (S 4080, 4101); Florins (4), 1939, 1940(2), 1946 (S 4081); Shillings (7), 1939(2), 1942(2), 1944, 1947, 1950 (S 4082, 4083, 4103, 4108); Threepence, 1940 (S 4085); Elizabeth II (1952-), assorted coins (11); together with a silver medalet of Queen Mary II, a silver Diamond Jubilee medal of Queen Victoria, and assorted world coins (13). Varied state. (61) George VI (1936-1952), Crowns (4), 1937 (S 4078); Halfcrowns (19), 1940, 1941(2), 1942(5), 1944(2), 1945(2), 1946(3), 1948(4) (S 4080, 4101); Florins (4), 1939, 1940(2), 1946 (S 4081); Shillings (7), 1939(2), 1942(2), 1944, 1947, 1950 (S 4082, 4083, 4103, 4108); Threepence, 1940 (S 4085); Elizabeth II (1952-), assorted coins (11); together with a silver medalet of Queen Mary II, a silver Diamond Jubilee medal of Queen Victoria, and assorted world coins (13). Varied state. (61) Est. 200 - 250
146	Victoria, Proof Halfcrown, 1887, jubilee head (S 3924). Fields lightly brushed, otherwise as struck. Victoria, Proof Halfcrown, 1887, jubilee head (S 3924). Fields lightly brushed, otherwise as struck. Est. 200 - 250
147	Scotland, Charles I, 30-Shillings, Falconer's issue; Charles II, Quarter-Merk, 1681; William III, 40-Shillings, 1695. The third with some indentations, otherwise all good fine and scarce. (3) Scotland, Charles I, 30-Shillings, Falconer's issue; Charles II, Quarter-Merk, 1681; William III, 40-Shillings, 1695. The third with some indentations, otherwise all good fine and scarce. (3) Est. 250 - 300
148	Victoria, Crowns (5), 1888, 1889, 1890, 1891(2) (S 3921); Double-Florins (6), 1887(3), 1889(3) (S 3922, 3923); Halfcrown, 1887 (S 3924); Shillings (3), 1887 (S 3926); Fourpence, 1890 (S 3933); Threepence, 1889 (S 3931). Varied state. (17) Victoria, Crowns (5), 1888, 1889, 1890, 1891(2) (S 3921); Double-Florins (6), 1887(3), 1889(3) (S 3922, 3923); Halfcrown, 1887 (S 3924); Shillings (3), 1887 (S 3926); Fourpence, 1890 (S 3933); Threepence, 1889 (S 3931). Varied state. (17) Est. 200 - 250
149	Edward VII (1901-1910), Crown, 1902 (S 3978); Florin, 1910 (S 3981); Sixpence, 1910 (S 3983); Fourpence, 1907 (S 3986); Threepence, 190 (S 3984); Penny, 1907 (S 3990). The first about extremely fine, the others varied state. (6) Edward VII (1901-1910), Crown, 1902 (S 3978); Florin, 1910 (S 3981); Sixpence, 1910 (S 3983); Fourpence, 1907 (S 3986); Threepence, 190 (S 3984); Penny, 1907 (S 3990). The first about extremely fine, the others varied state. (6) Est. 150 - 200
150	Anne, Shillings (10), 1707E, 1708E, 1709, 1711(7) (S 3612, 3610, 3618); Sixpence, 1711 (S 3619); George I (1714-1727), Sixpence, 1723 SSC (S 3652). Fair to very fine, one bent. (12) Anne, Shillings (10), 1707E, 1708E, 1709, 1711(7) (S 3612, 3610, 3618); Sixpence, 1711 (S 3619); George I (1714-1727), Sixpence, 1723 SSC (S 3652). Fair to very fine, one bent. (12) Est. 200 - 300
151	An Asprey & Co Ltd 18ct gold, diamond and turquoise set brooch, London 1969, in the form of a floral spray, with double prong fur clip fastening, approx 4.5cm diameter, approx 21g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. An Asprey & Co Ltd 18ct gold, diamond and turquoise set brooch, London 1969, in the form of a floral spray, with double prong fur clip fastening, approx 4.5cm diameter, approx 21g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 400 - 600

Lot	Title/Description
152	<p>A 19th century 18ct gold, enamel, diamond and pearl set bangle, of scrolled design and chased acanthus leaves, the central diamond approx 0.5ct. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A 19th century 18ct gold, enamel, diamond and pearl set bangle, of scrolled design and chased acanthus leaves, the central diamond approx 0.5ct. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 800 - 1,200</p>
153	<p>A gem set butterfly brooch, 19th century, set with mine cut diamonds, rubies, sapphires and pearls, approx 2.5cm wide, approx 2.7g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A gem set butterfly brooch, 19th century, set with mine cut diamonds, rubies, sapphires and pearls, approx 2.5cm wide, approx 2.7g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 150 - 250</p>
154	<p>An Art Nouveau 15ct gold and pearl set pendant, circa 1905, with detachable brooch fitting, approx 6cm x 3.5cm, approx 8.5g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An Art Nouveau 15ct gold and pearl set pendant, circa 1905, with detachable brooch fitting, approx 6cm x 3.5cm, approx 8.5g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 250 - 350</p>
155	<p>A diamond, sapphire and pearl set flower brooch, early 20th century, the yellow and white metal stem set with old and mine cut diamonds, leading to diamond and sapphire set leaves and an elliptical pearl flower head, approx 5cm long, approx 3.2g, in fitted box. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A diamond, sapphire and pearl set flower brooch, early 20th century, the yellow and white metal stem set with old and mine cut diamonds, leading to diamond and sapphire set leaves and an elliptical pearl flower head, approx 5cm long, approx 3.2g, in fitted box. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 250 - 350</p>
156	<p>An 18ct yellow and white gold, turquoise, ruby and diamond set brooch, import marks for 1965, of abstract form, approx 4.5cm x 4cm, approx 22.9g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct yellow and white gold, turquoise, ruby and diamond set brooch, import marks for 1965, of abstract form, approx 4.5cm x 4cm, approx 22.9g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 400 - 600</p>
157	<p>A cabochon ruby and diamond ring, the central domed cabochon ruby surrounded by old cut diamonds, set in unmarked white metal, approx size N, approx 5.1g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A cabochon ruby and diamond ring, the central domed cabochon ruby surrounded by old cut diamonds, set in unmarked white metal, approx size N, approx 5.1g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 250 - 350</p>

Lot	Title/Description
158	<p>A pair of Art Deco emerald, sapphire and diamond drop earrings, c.1920s, the oval cabochon cut emerald flanked by round brilliant cut diamonds and three cabochon sapphires above and below, leading to a three stone diamond bar suspended from a diamond and cabochon sapphire cluster, all set in unmarked white metal, with later post fittings, approx 4.3cm long, approx 11.6g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence b</p> <p>A pair of Art Deco emerald, sapphire and diamond drop earrings, c.1920s, the oval cabochon cut emerald flanked by round brilliant cut diamonds and three cabochon sapphires above and below, leading to a three stone diamond bar suspended from a diamond and cabochon sapphire cluster, all set in unmarked white metal, with later post fittings, approx 4.3cm long, approx 11.6g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 1,800 - 2,200</p>
159	<p>A hinged gem set portrait bangle, 19th century, the enamel miniature depicting an 18th century lady in a mop cap with pink ribbons, in tiered unmarked yellow metal mount and set with diamonds, rubies and emeralds, leading to diamond set split shoulders and openwork bangle, approx 5cm at widest point, internal measurement approx 6.5cm x 5cm. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A hinged gem set portrait bangle, 19th century, the enamel miniature depicting an 18th century lady in a mop cap with pink ribbons, in tiered unmarked yellow metal mount and set with diamonds, rubies and emeralds, leading to diamond set split shoulders and openwork bangle, approx 5cm at widest point, internal measurement approx 6.5cm x 5cm. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 1,500 - 2,000</p>
160	<p>A gold rope twist long-guard chain, with chased and enamel slider, late 19th, early 20th century, approx 84cm, rubbed Continental stamp, approx 34g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A gold rope twist long-guard chain, with chased and enamel slider, late 19th, early 20th century, approx 84cm, rubbed Continental stamp, approx 34g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 300 - 500</p>
161	<p>An 18ct gold cable link long-chain, London 1976, approx 153cm, approx 34.6g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct gold cable link long-chain, London 1976, approx 153cm, approx 34.6g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 250 - 350</p>
162	<p>An 18ct gold anchor link chain, with bolt ring clasp, approx 37.5cm, approx 19g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct gold anchor link chain, with bolt ring clasp, approx 37.5cm, approx 19g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 250 - 350</p>
163	<p>An 18ct white gold, ruby and diamond set pendant, of abstract flower head form, approx 3.5cm long, approx 4.7g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct white gold, ruby and diamond set pendant, of abstract flower head form, approx 3.5cm long, approx 4.7g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>Est. 200 - 300</p>

Lot	Title/Description
164	<p>An 9ct gold and coral bracelet, London 1977, the filigree mounts set with cabochon coral, approx 19cm long, together with a carved coral pendant, of trailing floral form, the carved flowers set with round brilliant cut diamonds in yellow metal floret mounts, approx 4cm long. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 9ct gold and coral bracelet, London 1977, the filigree mounts set with cabochon coral, approx 19cm long, together with a carved coral pendant, of trailing floral form, the carved flowers set with round brilliant cut diamonds in yellow metal floret mounts, approx 4cm long. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 400 - 600</p>
165	<p>An 18ct gold emerald and diamond ring, London 1979, the large emerald cut emerald approx 12mm x 10mm, surrounded with round brilliant cut diamonds in white gold mount, approx size L, approx 8.3g, the box lettered in gold 'Denisa, The Lady Newborough. 1 Whitehorse Street, Shepherd Market, W1' Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct gold emerald and diamond ring, London 1979, the large emerald cut emerald approx 12mm x 10mm, surrounded with round brilliant cut diamonds in white gold mount, approx size L, approx 8.3g, the box lettered in gold 'Denisa, The Lady Newborough. 1 Whitehorse Street, Shepherd Market, W1' Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 600 - 800</p>
166	<p>A diamond, ruby and sapphire eternity swivel ring, the engraved white metal band channel set halfway with square cut rubies, halfway with square cut sapphires, with two semi-circular hinged diamond set bands to either side, can be worn as a single, double or triple band, approx size P, approx 6.2g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A diamond, ruby and sapphire eternity swivel ring, the engraved white metal band channel set halfway with square cut rubies, halfway with square cut sapphires, with two semi-circular hinged diamond set bands to either side, can be worn as a single, double or triple band, approx size P, approx 6.2g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 300 - 500</p>
167	<p>An 18ct gold five stone diamond ring, approx 1ct total, the stones spaced with diamond chips (one lacking) claw set in scrolled mount, approx size N, approx 4.1g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct gold five stone diamond ring, approx 1ct total, the stones spaced with diamond chips (one lacking) claw set in scrolled mount, approx size N, approx 4.1g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 300 - 500</p>
168	<p>An 18ct gold and platinum sapphire and diamond set ring, the oval cut sapphire surrounded by round brilliant cut diamonds, with three diamonds to each shoulder, approx size J/K, approx 4.6g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An 18ct gold and platinum sapphire and diamond set ring, the oval cut sapphire surrounded by round brilliant cut diamonds, with three diamonds to each shoulder, approx size J/K, approx 4.6g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 300 - 500</p>

Lot	Title/Description
169	<p>An impressive 9ct gold, amethyst, emerald, seed pearl and white enamel brooch and earrings, in Suffragette colours, early 20th century, the oval brooch with pendant loop and detachable drop, the matching earrings with later wires, the brooch approx 6.5cm long by 4cm wide, the earrings approx 3cm, approx 27.5g. (3) Note: The brooch with later hallmarks for London 1970. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>An impressive 9ct gold, amethyst, emerald, seed pearl and white enamel brooch and earrings, in Suffragette colours, early 20th century, the oval brooch with pendant loop and detachable drop, the matching earrings with later wires, the brooch approx 6.5cm long by 4cm wide, the earrings approx 3cm, approx 27.5g. (3) Note: The brooch with later hallmarks for London 1970. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 1,000 - 1,500</p>
170	<p>A 15ct gold and seed pearl necklace, formed as two swallows holding clover leaves in their beaks, on rope chain, approx 40cm, approx 11.2g, boxed. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A 15ct gold and seed pearl necklace, formed as two swallows holding clover leaves in their beaks, on rope chain, approx 40cm, approx 11.2g, boxed. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 200 - 300</p>
171	<p>A diamond, emerald and pearl set brooch, 19th century, surmounted with a coronet, set in yellow metal, with pearl drop, approx 6.5cm high x 5cm wide, in box labeled 'Denisa The Lady Newborough' Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A diamond, emerald and pearl set brooch, 19th century, surmounted with a coronet, set in yellow metal, with pearl drop, approx 6.5cm high x 5cm wide, in box labeled 'Denisa The Lady Newborough' Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 400 - 600</p>
172	<p>A yellow metal mounted oval cut citrine brooch, with engraved Baronial coronet an initial N, the engraving relating to Lord Newborough, approx 2.9cm x 3.5cm, in box labeled 'Denisa The Lady Newborough' Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A yellow metal mounted oval cut citrine brooch, with engraved Baronial coronet an initial N, the engraving relating to Lord Newborough, approx 2.9cm x 3.5cm, in box labeled 'Denisa The Lady Newborough' Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 150 - 250</p>
173	<p>A pair of sapphire and diamond cluster ear studs, the ten round brilliant cut natural sapphires of violetish blue colour, clarity SI2, approx 2.8ct, the central round brilliant cut diamonds approx 0.10ct, colour G-H, clarity SI, approx 11mm diameter, set in white metal, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent.</p> <p>A pair of sapphire and diamond cluster ear studs, the ten round brilliant cut natural sapphires of violetish blue colour, clarity SI2, approx 2.8ct, the central round brilliant cut diamonds approx 0.10ct, colour G-H, clarity SI, approx 11mm diameter, set in white metal, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 600 - 800</p>

Lot	Title/Description
174	An 18ct gold, diamond and sapphire cross-over ring, early 20th century, the old cut diamond, approx 1.21ct, G-H colour and SI clarity, the round brilliant cut natural sapphire of light violetish blue colour, approx 0.92ct and SI2 clarity, small old cut diamonds to the shoulders, approx 0.15ct, H-I colour and SI clarity, approx size K, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 1,500 - 2,500
175	An impressive aquamarine and diamond dress ring, circa 1940s, mounted in unmarked yellow metal, the oval mixed cut natural aquamarine approx 9.10ct, very light greenish blue colour, VVS1 clarity, flanked by three old cut diamonds to either side, approx 0.18ct, H-I colour and SI clarity, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. An impressive aquamarine and diamond dress ring, circa 1940s, mounted in unmarked yellow metal, the oval mixed cut natural aquamarine approx 9.10ct, very light greenish blue colour, VVS1 clarity, flanked by three old cut diamonds to either side, approx 0.18ct, H-I colour and SI clarity, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 1,200 - 1,500
176	An 18ct gold five stone diamond ring, the round old cut diamonds approx 1.50ct, H-I colour and I clarity, approx size R/S, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. An 18ct gold five stone diamond ring, the round old cut diamonds approx 1.50ct, H-I colour and I clarity, approx size R/S, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 700 - 900
177	A six stone diamond bar brooch, early 20th century, the old cut stones set on an unmarked white metal knife-edge bar, stone 1: approx 2.4ct, colour Tinted, VS clarity, stone 2: approx 0.40ct, colour H-I, VS clarity, stone 3: approx 0.70ct, colour Tinted, VS clarity, stone 4: approx 0.65ct, colour Tinted, VS clarity, stone 5: approx 0.50ct, colour I-J, VS clarity, stone 6: approx 1.20ct, colour Tinted, SI clarity, approx 5.5cm long, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 3,000 - 5,000
178	A diamond set plaque ring, early 20th century, mounted in unmarked white metal, the three old cut central diamonds approx 0.50ct, colour I-J and SI clarity, the surrounding round brilliant cut diamonds approx 0.90ct, colour I-J and SI clarity, approx size O, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. A diamond set plaque ring, early 20th century, mounted in unmarked white metal, the three old cut central diamonds approx 0.50ct, colour I-J and SI clarity, the surrounding round brilliant cut diamonds approx 0.90ct, colour I-J and SI clarity, approx size O, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 2,000 - 3,000

Lot	Title/Description
179	A diamond, pink sapphire and enamel negligee necklace, 19th century, fine unmarked yellow metal cable link chains leading to a central oval plaque mounted with a natural oval mixed cut pink sapphire, approx 1.28ct, VS2 clarity, the surrounding old cut diamonds approx 1.4ct, colour G-H and VS clarity, with two enamelled scroll drops, each set with two diamonds and a pink sapphire, the necklace approx 39.5cm long, in fitted case from London & Ryder, Bond St. London, together with a report from Int A diamond, pink sapphire and enamel negligee necklace, 19th century, fine unmarked yellow metal cable link chains leading to a central oval plaque mounted with a natural oval mixed cut pink sapphire, approx 1.28ct, VS2 clarity, the surrounding old cut diamonds approx 1.4ct, colour G-H and VS clarity, with two enamelled scroll drops, each set with two diamonds and a pink sapphire, the necklace approx 39.5cm long, in fitted case from London & Ryder, Bond St. London, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 600 - 800
180	Cartier: An impressive aquamarine and diamond pendant, the square step cut natural aquamarine approx 22.47ct, colour, very light blue, VVS1 clarity, the bale set with eight single cut diamonds, approx 0.12ct, colour E-F and VVS clarity, on fine white metal chain, approx 43cm long, in original Cartier red leather case, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough Cartier: An impressive aquamarine and diamond pendant, the square step cut natural aquamarine approx 22.47ct, colour, very light blue, VVS1 clarity, the bale set with eight single cut diamonds, approx 0.12ct, colour E-F and VVS clarity, on fine white metal chain, approx 43cm long, in original Cartier red leather case, together with a report from International Gemological Reports. (2) Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 7,000 - 10,000
181	A diamond set portrait pendant, 19th century, the unmarked yellow metal openwork frame set with rose cut diamonds, engraved to verso with floral and foliate motifs, centrally set with a painted porcelain image of a young woman with blue neck-ribbon and a bluebird perched on her finger, approx 4.3cm diameter, approx 15g Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. A diamond set portrait pendant, 19th century, the unmarked yellow metal openwork frame set with rose cut diamonds, engraved to verso with floral and foliate motifs, centrally set with a painted porcelain image of a young woman with blue neck-ribbon and a bluebird perched on her finger, approx 4.3cm diameter, approx 15g Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by descent. Est. 300 - 500
182	An 18ct white and yellow gold and diamond set pendant, of domed disc form, enclosing diamond set circles, with diamond set bale and 18ct white gold cable link chains, the pendant approx 4cm diameter, the chain approx 46.5cm, approx 20.3g . An 18ct white and yellow gold and diamond set pendant, of domed disc form, enclosing diamond set circles, with diamond set bale and 18ct white gold cable link chains, the pendant approx 4cm diameter, the chain approx 46.5cm, approx 20.3g . Est. 500 - 700
183	A 9ct gold cased Omega ladies manual wind wrist watch, 1968, with square silvered dial, gold batons and integral textured mesh bracelet strap, approx 15.5cm x 1.5cm, approx weight without movement 27.8g. A 9ct gold cased Omega ladies manual wind wrist watch, 1968, with square silvered dial, gold batons and integral textured mesh bracelet strap, approx 15.5cm x 1.5cm, approx weight without movement 27.8g. Est. 300 - 500
184	A collection of five 9ct gold hinged bangles, of varying designs, approx 82g. (5) A collection of five 9ct gold hinged bangles, of varying designs, approx 82g. (5) Est. 600 - 800
185	An 18ct gold and single stone diamond set gentleman's gypsy ring, Birmingham 1880, the old cut diamond approx 0.30ct, approx size R/S, approx 11.8g. An 18ct gold and single stone diamond set gentleman's gypsy ring, Birmingham 1880, the old cut diamond approx 0.30ct, approx size R/S, approx 11.8g. Est. 300 - 500

Lot	Title/Description
186	An 18ct gold and rose cut diamond four stone gentleman's ring, with diamond chip highlights, approx size T, approx 4.4g. An 18ct gold and rose cut diamond four stone gentleman's ring, with diamond chip highlights, approx size T, approx 4.4g. Est. 500 - 800
187	An Edward VII 9ct gold vesta case, Birmingham 1903, S. Blanckensee & Sons Ltd, the front engraved 'Cyril' and set with a single citrine, approx 4.5cm x 4cm, approx 18.2g. An Edward VII 9ct gold vesta case, Birmingham 1903, S. Blanckensee & Sons Ltd, the front engraved 'Cyril' and set with a single citrine, approx 4.5cm x 4cm, approx 18.2g. Est. 120 - 180
188	A Victorian novelty silver moon flask vinaigrette scent bottle, London 1873, Sampson Mordan & Co, the central hinged cover revealing a gilt interior with pierced grille containing original sponge, screw top to flask for scent and hung from a silver chatelaine chain, the flask approx 6.2cm x 4.8cm. A Victorian novelty silver moon flask vinaigrette scent bottle, London 1873, Sampson Mordan & Co, the central hinged cover revealing a gilt interior with pierced grille containing original sponge, screw top to flask for scent and hung from a silver chatelaine chain, the flask approx 6.2cm x 4.8cm. Est. 200 - 300
189	A steel cased Tudor Oyster-Prince Submariner automatic gentleman's wrist watch, with black dial and sweep second hand, strap stamped Rolex 78390 A steel cased Tudor Oyster-Prince Submariner automatic gentleman's wrist watch, with black dial and sweep second hand, strap stamped Rolex 78390 Est. 700 - 800
190	A diamond star-burst brooch, late 19th, early 20th century, with screw attachment to verso, set in yellow metal, approx 3.8cm diameter. A diamond star-burst brooch, late 19th, early 20th century, with screw attachment to verso, set in yellow metal, approx 3.8cm diameter. Est. 600 - 800
191	A nine stone diamond bar brooch, set in yellow and white metal, approx 0.98ct total, artisan crafted in Turkey, inter-war years according to the vendor, nine principal brilliant cut collect set diamonds, in openwork mounts, with mine cut diamond highlights. A nine stone diamond bar brooch, set in yellow and white metal, approx 0.98ct total, artisan crafted in Turkey, inter-war years according to the vendor, nine principal brilliant cut collect set diamonds, in openwork mounts, with mine cut diamond highlights. Est. 1,500 - 2,500
192	An unusual single stone diamond 'photograph' ring, set in yellow and white metal, the flat bottom diamond with faceted girdle, set beneath with a photograph of a gentleman, the plain shank with hinged gold locket compartment to verso, the diamond approx 8mm x 7mm, the ring approx size O, approx 4.4g, together with a report from Nederlands Instituut voor Wetenschappelijk Onderzoek van Edelsteenen en Paarden ststing the diamond to be 1.317ct. and dated 1943. An unusual single stone diamond 'photograph' ring, set in yellow and white metal, the flat bottom diamond with faceted girdle, set beneath with a photograph of a gentleman, the plain shank with hinged gold locket compartment to verso, the diamond approx 8mm x 7mm, the ring approx size O, approx 4.4g, together with a report from Nederlands Instituut voor Wetenschappelijk Onderzoek van Edelsteenen en Paarden ststing the diamond to be 1.317ct. and dated 1943. Est. 2,000 - 3,000
193	An 18ct white gold, sapphire and diamond cluster ring, of Reuleaux triangular form, import marks for 1978, approx 1.5m diameter, approx size J, approx 4.9g. An 18ct white gold, sapphire and diamond cluster ring, of Reuleaux triangular form, import marks for 1978, approx 1.5m diameter, approx size J, approx 4.9g. Est. 400 - 600
194	A sapphire and diamond bracelet, set in yellow and white metal, the central round cut sapphire flanked by pear shape sapphires and round brilliant cut diamonds, the yellow metal with Continental stamp, approx 16.5cm long, approx 8.7g. A sapphire and diamond bracelet, set in yellow and white metal, the central round cut sapphire flanked by pear shape sapphires and round brilliant cut diamonds, the yellow metal with Continental stamp, approx 16.5cm long, approx 8.7g. Est. 300 - 500

Lot	Title/Description
195	A yellow and white metal diamond set bracelet, circa 1930s, formed of articulated foliate plaques, the twelve principal round brilliant cut diamonds approx 1.85ct, and further rose and mine cut diamonds, approx 18cm x 1.5cm, approx 43.6g. A yellow and white metal diamond set bracelet, circa 1930s, formed of articulated foliate plaques, the twelve principal round brilliant cut diamonds approx 1.85ct, and further rose and mine cut diamonds, approx 18cm x 1.5cm, approx 43.6g. Est. 1,200 - 1,800
196	A 14ct gold bangle, c.1960s, of open form with zig-zag gold design, set with cultured pearls and amethysts, approx 2.5cm at widest point, approx 34g. A 14ct gold bangle, c.1960s, of open form with zig-zag gold design, set with cultured pearls and amethysts, approx 2.5cm at widest point, approx 34g. Est. 600 - 800
197	An 18ct gold, diamond and ruby set elephant pendant, realistically modeled with diamond set trunk, ears and back-cover, approx 5cm wide, (unmarked) approx 30.3g. An 18ct gold, diamond and ruby set elephant pendant, realistically modeled with diamond set trunk, ears and back-cover, approx 5cm wide, (unmarked) approx 30.3g. Est. 1,000 - 1,500
198	An 18ct gold, sapphire and diamond set ring and earrings suite, square cut invisible set sapphires in a heart form, bordered by brilliant cut diamonds, each approx 20mm x 20mm, the earrings with articulated posts so can be worn as pierced or clips, the ring approx size M/N (3) An 18ct gold, sapphire and diamond set ring and earrings suite, square cut invisible set sapphires in a heart form, bordered by brilliant cut diamonds, each approx 20mm x 20mm, the earrings with articulated posts so can be worn as pierced or clips, the ring approx size M/N (3) Est. 2,500 - 3,500
199	A diamond set bow brooch, 20th century, with old cut, baguette and trapezoid cut diamonds set in unmarked white metal, approx 4cm, approx 4g. A diamond set bow brooch, 20th century, with old cut, baguette and trapezoid cut diamonds set in unmarked white metal, approx 4cm, approx 4g. Est. 300 - 500
200	An 18ct white gold, diamond set spray brooch, c.1950s, with pendant attachment, approx 5.2cm x 3cm, approx 9.7g. An 18ct white gold, diamond set spray brooch, c.1950s, with pendant attachment, approx 5.2cm x 3cm, approx 9.7g. Est. 500 - 700
201	An 18ct white gold, sapphire and pearl brooch, c.1970s, by Manning, of abstract form, with open white gold rectangles and arrow heads set with a cluster of cultured pearls and sprinkled with round cut sapphires, approx 6.5cm x 3.5cm, stamped 18K Manning, approx 16.2g. An 18ct white gold, sapphire and pearl brooch, c.1970s, by Manning, of abstract form, with open white gold rectangles and arrow heads set with a cluster of cultured pearls and sprinkled with round cut sapphires, approx 6.5cm x 3.5cm, stamped 18K Manning, approx 16.2g. Est. 500 - 700
202	A cultured pearl double row bracelet, with 14ct white gold and sapphire cluster flower head form clasp, approx 18cm. A cultured pearl double row bracelet, with 14ct white gold and sapphire cluster flower head form clasp, approx 18cm. Est. 250 - 350
203	A diamond set pendant, 19th century, of flower head form, with detachable brooch fitting and bale, the central diamond approx 0.33ct, six approx 0.10 diamonds and further smaller surrounding stones, set in yellow and white metal, approx 2.3cm diameter. A diamond set pendant, 19th century, of flower head form, with detachable brooch fitting and bale, the central diamond approx 0.33ct, six approx 0.10 diamonds and further smaller surrounding stones, set in yellow and white metal, approx 2.3cm diameter. Est. 700 - 900
204	A pair of 14ct gold and jade gentleman's cufflinks, of knurled oblong form, each set with an oval green jade stone, approx 2.1cm x 0.9cm, approx 9.5g. A pair of 14ct gold and jade gentleman's cufflinks, of knurled oblong form, each set with an oval green jade stone, approx 2.1cm x 0.9cm, approx 9.5g. Est. 150 - 200
205	A yellow metal and amethyst cruciform pendant/brooch, set with five oval cut amethysts, with scrolled mounts, approx 5.5cm x 4.5cm, approx 8.7g. A yellow metal and amethyst cruciform pendant/brooch, set with five oval cut amethysts, with scrolled mounts, approx 5.5cm x 4.5cm, approx 8.7g. Est. 300 - 500

Lot	Title/Description
206	<p>A striking 18ct white gold, diamond and ruby dress ring, with central floret of pear cut rubies, on a bed of round brilliant cut diamonds, with ruby petals to either side, approx 15cm wide, approx size P, approx 10.2g.</p> <p>A striking 18ct white gold, diamond and ruby dress ring, with central floret of pear cut rubies, on a bed of round brilliant cut diamonds, with ruby petals to either side, approx 15cm wide, approx size P, approx 10.2g.</p> <p>Est. 1,000 - 1,500</p>
207	<p>An 18ct gold and diamond set ring, high mounted with a row of round brilliant cut diamonds and panels of diamonds to the solid side mounts and shoulders, approx size N, approx 8.7g.</p> <p>An 18ct gold and diamond set ring, high mounted with a row of round brilliant cut diamonds and panels of diamonds to the solid side mounts and shoulders, approx size N, approx 8.7g.</p> <p>Est. 400 - 600</p>
208	<p>A pair of 14ct gold and lapis lazuli gentlemen's cufflinks, of oblong domed form, with gold back bars in the form of bamboo, approx 2cm x 1.7cm, approx 13.9g.</p> <p>A pair of 14ct gold and lapis lazuli gentlemen's cufflinks, of oblong domed form, with gold back bars in the form of bamboo, approx 2cm x 1.7cm, approx 13.9g.</p> <p>Est. 200 - 300</p>
209	<p>A 14ct gold and lapis lazuli set gentleman's ring, of oblong form, approx size Q/R, approx 13.7g.</p> <p>A 14ct gold and lapis lazuli set gentleman's ring, of oblong form, approx size Q/R, approx 13.7g.</p> <p>Est. 120 - 180</p>
210	<p>An Art Deco platinum, diamond, emerald and pearl brooch, 1930s, the rectangle of frosted glass with two bands of square cut emeralds and old cut diamonds to either side and a platinum fan shape mount set with emeralds, discs of onyx and a base row of pearls, above a tassel of five articulated rows of diamonds, terminating in tear drop shape pearls, approx 6.6cm x 4.8cm, in original fitted case, brooch stamped PT for platinum, no makers marks.</p> <p>An Art Deco platinum, diamond, emerald and pearl brooch, 1930s, the rectangle of frosted glass with two bands of square cut emeralds and old cut diamonds to either side and a platinum fan shape mount set with emeralds, discs of onyx and a base row of pearls, above a tassel of five articulated rows of diamonds, terminating in tear drop shape pearls, approx 6.6cm x 4.8cm, in original fitted case, brooch stamped PT for platinum, no makers marks.</p> <p>Est. 1,500 - 2,500</p>
211	<p>Cartier: A silver and 14ct bi-colour gold box with hinged cover, 1930s, engine turned in an Art Deco design, the two ends in plain Royal blue enamel, stamped Cartier, Sterling 14k, approx 6cm x 8cm x 1.5cm.</p> <p>Cartier: A silver and 14ct bi-colour gold box with hinged cover, 1930s, engine turned in an Art Deco design, the two ends in plain Royal blue enamel, stamped Cartier, Sterling 14k, approx 6cm x 8cm x 1.5cm.</p> <p>Est. 1,000 - 1,500</p>
212	<p>A Continental gold and lapis lazuli set necklace, formed of graduating oval lapis plaques in gold mounts, approx 46cm long, cased.</p> <p>A Continental gold and lapis lazuli set necklace, formed of graduating oval lapis plaques in gold mounts, approx 46cm long, cased.</p> <p>Est. 200 - 300</p>
213	<p>A sapphire and diamond Art Deco brooch, a stepped bar with a line of square cut calibre set sapphires surrounded by a border of diamonds, set in unmarked white metal, approx 5.5cm long, approx 9.7g.</p> <p>A sapphire and diamond Art Deco brooch, a stepped bar with a line of square cut calibre set sapphires surrounded by a border of diamonds, set in unmarked white metal, approx 5.5cm long, approx 9.7g.</p> <p>Est. 1,000 - 1,500</p>
214	<p>A garnet set brooch / pendant, 19th century, set in unmarked yellow metal, of concave form designed as four flower heads, approx 5cm diameter, approx 8.6g.</p> <p>A garnet set brooch / pendant, 19th century, set in unmarked yellow metal, of concave form designed as four flower heads, approx 5cm diameter, approx 8.6g.</p> <p>Est. 150 - 200</p>
215	<p>A French gold and diamond set hinged bangle, of seven knife-edge gold bars, sprinkled with diamond chips and applied with the word 'Souvenir' in diamond chip set white metal, approx 5.8cm x 5cm internal dimensions, approx 39.5g.</p> <p>A French gold and diamond set hinged bangle, of seven knife-edge gold bars, sprinkled with diamond chips and applied with the word 'Souvenir' in diamond chip set white metal, approx 5.8cm x 5cm internal dimensions, approx 39.5g.</p> <p>Est. 800 - 1,200</p>

Lot	Title/Description
216	<p>An 18ct gold and coral dress ring, c. 1970s, of solid wirework, set with a large domed coral, approx size P/Q, approx 11.8g.</p> <p>An 18ct gold and coral dress ring, c. 1970s, of solid wirework, set with a large domed coral, approx size P/Q, approx 11.8g.</p> <p>Est. 200 - 300</p>
217	<p>A 18ct gold snake ring, in the form of a cobra, with ruby chip eyes, pierced openwork scrolling design, approx size P, approx 9.9g.</p> <p>A 18ct gold snake ring, in the form of a cobra, with ruby chip eyes, pierced openwork scrolling design, approx size P, approx 9.9g.</p> <p>Est. 150 - 200</p>
218	<p>A graduated coral bead necklace, the yellow metal mounted coral clasp with a row of turquoise beads, approx 77cm, approx 131g.</p> <p>A graduated coral bead necklace, the yellow metal mounted coral clasp with a row of turquoise beads, approx 77cm, approx 131g.</p> <p>Est. 150 - 250</p>
219	<p>A 15ct gold and cabochon garnet gentleman's signet ring, Birmingham 1861, with scroll engraved shoulders, approx size S, approx 10.9g, together with an 18ct gold gentleman's family crest ring, with floral engraved shoulders, approx size N, approx 13.9g. (2)</p> <p>A 15ct gold and cabochon garnet gentleman's signet ring, Birmingham 1861, with scroll engraved shoulders, approx size S, approx 10.9g, together with an 18ct gold gentleman's family crest ring, with floral engraved shoulders, approx size N, approx 13.9g. (2)</p> <p>Est. 300 - 400</p>
220	<p>A collection of gentlemen's cufflinks, to include a pair of coral links, mounted in yellow metal, a pair of 18ct gold and blue enamel links, of naïveté form, approx 6.1g, a pair of 14ct gold links of oblong form with bright cut engraving of bamboo, approx 7.6g and a pair of 15ct gold links, with engine turned decoration, approx 5g. (lot)</p> <p>A collection of gentlemen's cufflinks, to include a pair of coral links, mounted in yellow metal, a pair of 18ct gold and blue enamel links, of naïveté form, approx 6.1g, a pair of 14ct gold links of oblong form with bright cut engraving of bamboo, approx 7.6g and a pair of 15ct gold links, with engine turned decoration, approx 5g. (lot)</p> <p>Est. 250 - 350</p>
221	<p>A diamond set memoriam brooch, 19th century, the diamonds of varying cuts, square, baguette and trapezoid, set in a floral design, on a black background and mounted in yellow metal, the brooch with pendant loop, approx 3.2cm x 2.5cm, approx 12.5g.</p> <p>A diamond set memoriam brooch, 19th century, the diamonds of varying cuts, square, baguette and trapezoid, set in a floral design, on a black background and mounted in yellow metal, the brooch with pendant loop, approx 3.2cm x 2.5cm, approx 12.5g.</p> <p>Est. 150 - 250</p>
222	<p>A pair of carved oval carnelian gentlemen's cufflinks, in the Persian taste, mounted in unmarked yellow metal, approx 2.5cm x 1.8cm.</p> <p>A pair of carved oval carnelian gentlemen's cufflinks, in the Persian taste, mounted in unmarked yellow metal, approx 2.5cm x 1.8cm.</p> <p>Est. 150 - 250</p>
223	<p>A rare enamel locket ring, 19th century, the hinged cover with enamelled picture of a recumbent dog on a cushion, the cast shoulders and shank with polychrome enamel cells, on unmarked yellow metal, approx size R, approx 4.4g.</p> <p>A rare enamel locket ring, 19th century, the hinged cover with enamelled picture of a recumbent dog on a cushion, the cast shoulders and shank with polychrome enamel cells, on unmarked yellow metal, approx size R, approx 4.4g.</p> <p>Est. 1,500 - 2,500</p>
224	<p>A Georgian carnelian ring, the unmarked yellow metal with central oval cabochon bezel set carnelian, the shank made of round cabochon carnelians, approx size M, approx 1.5g.</p> <p>A Georgian carnelian ring, the unmarked yellow metal with central oval cabochon bezel set carnelian, the shank made of round cabochon carnelians, approx size M, approx 1.5g.</p> <p>Est. 400 - 600</p>
225	<p>A Renaissance Revival gold and pearl pendant, depicting Neptune, c.1960s, the yellow and white metal (apparently unmarked) set with emerald and amethyst stones, a large blister pearl forming the body of Neptune, holding aloft a fish and trident, approx 8.8cm long, approx 44.6g.</p> <p>A Renaissance Revival gold and pearl pendant, depicting Neptune, c.1960s, the yellow and white metal (apparently unmarked) set with emerald and amethyst stones, a large blister pearl forming the body of Neptune, holding aloft a fish and trident, approx 8.8cm long, approx 44.6g.</p> <p>Est. 3,000 - 5,000</p>

Lot	Title/Description
226	A 14ct gold and lilac plique-a-jour enamel Art Nouveau pendant, c.1900, of floral form depicting an iris, set with single diamond, approx 4.5cm long, approx 7.4g. A 14ct gold and lilac plique-a-jour enamel Art Nouveau pendant, c.1900, of floral form depicting an iris, set with single diamond, approx 4.5cm long, approx 7.4g. Est. 400 - 600
227	A yellow metal and diamond stud miniature, 19th century, the circular stud mounted with a square cut diamond, approx 10mm x 10mm with a miniature of The Virgin beneath, a single curved post to verso, approx 16mm diameter. A yellow metal and diamond stud miniature, 19th century, the circular stud mounted with a square cut diamond, approx 10mm x 10mm with a miniature of The Virgin beneath, a single curved post to verso, approx 16mm diameter. Est. 500 - 800
228	A platinum and seed pearl fine chain, approx 49cm, approx 5.2g. A platinum and seed pearl fine chain, approx 49cm, approx 5.2g. Est. 200 - 300
229	A French 18ct gold and pearl long-chain, approx 136cm, approx 29.8g. A French 18ct gold and pearl long-chain, approx 136cm, approx 29.8g. Est. 400 - 600
230	A French bi-colour gold and single stone diamond bar brooch, early 20th century, the rose cut flat back diamond approx 6mm x 5mm x 2mm, the brooch approx 6.3cm long. A French bi-colour gold and single stone diamond bar brooch, early 20th century, the rose cut flat back diamond approx 6mm x 5mm x 2mm, the brooch approx 6.3cm long. Est. 200 - 300
231	A platinum and diamond cased ladies cocktail watch, c.1920s, fitted with black plaited strap, the case approx 3.5cm x 1.5cm. A platinum and diamond cased ladies cocktail watch, c.1920s, fitted with black plaited strap, the case approx 3.5cm x 1.5cm. Est. 150 - 250
232	A carved hardstone cameo, depicting a Neo-Classical youth in profile, approx 22mm x 18mm, together with a carved agate intaglio, with family crest, approx 20mm x 16mm and a carved citrine intaglio, with family crest, approx 11mm x 10mm. (3) A carved hardstone cameo, depicting a Neo-Classical youth in profile, approx 22mm x 18mm, together with a carved agate intaglio, with family crest, approx 20mm x 16mm and a carved citrine intaglio, with family crest, approx 11mm x 10mm. (3) Est. 150 - 200
233	A yellow metal, enamel and diamond set pendant, of circular openwork form, the blue enamel border with Greek key design, centrally set with a single stone diamond, approx 0.10ct, with gold ball drops, approx 2.5cm diameter, approx 9.5g. A yellow metal, enamel and diamond set pendant, of circular openwork form, the blue enamel border with Greek key design, centrally set with a single stone diamond, approx 0.10ct, with gold ball drops, approx 2.5cm diameter, approx 9.5g. Est. 150 - 250
234	A yellow and oxidized metal diamond set pendant, of bell form, alternating discs of unmarked yellow metal and oxidized metal with a band of mine cut diamonds, hung with flat curb link tassels, approx 3.5cm long, approx 7.5g. A yellow and oxidized metal diamond set pendant, of bell form, alternating discs of unmarked yellow metal and oxidized metal with a band of mine cut diamonds, hung with flat curb link tassels, approx 3.5cm long, approx 7.5g. Est. 200 - 300
235	A 14ct white gold, carved jadite and diamond ring, c.1960s, the oval jadite approx 17mm x 11mm, set above diamond set petal forms, high mounted on a plain white gold band, approx size O/P, approx 6.7g, together with a diamond set Art Deco ring, c.1930s, the central square cut diamond flanked either side by two baguette cut diamonds and terminating in a triangular cut diamond, mounted in unmarked white metal, approx 2cm wide, approx size O/P, approx 3.3g. (2) A 14ct white gold, carved jadite and diamond ring, c.1960s, the oval jadite approx 17mm x 11mm, set above diamond set petal forms, high mounted on a plain white gold band, approx size O/P, approx 6.7g, together with a diamond set Art Deco ring, c.1930s, the central square cut diamond flanked either side by two baguette cut diamonds and terminating in a triangular cut diamond, mounted in unmarked white metal, approx 2cm wide, approx size O/P, approx 3.3g. (2) Est. 300 - 400
236	A yellow metal bead necklace, approx 60cm long, approx 39g. A yellow metal bead necklace, approx 60cm long, approx 39g. Est. 400 - 600

Lot	Title/Description
237	A sapphire and diamond cluster ring, the bezel set oval cut sapphire in openwork mount set with diamonds, with diamond set leaves to shoulders, approx 15mm x 14mm, mounted in unmarked yellow and white metal, approx size P, approx 4.2g. A sapphire and diamond cluster ring, the bezel set oval cut sapphire in openwork mount set with diamonds, with diamond set leaves to shoulders, approx 15mm x 14mm, mounted in unmarked yellow and white metal, approx size P, approx 4.2g. Est. 300 - 500
238	A collection of five rings, to include a 22ct gold wedding band, approx size O, approx 6.8g, an unmarked rose and yellow metal mesh ring, approx size S, approx 5.8g, a 9ct gold onyx and single stone diamond ring, approx size N, approx 3.1, together with an 18ct white and yellow gold Art Deco single stone diamond ring, approx size M, approx 1.6g and an 18ct gold ruby and diamond set ring, approx size M, approx 2.5g. (5) A collection of five rings, to include a 22ct gold wedding band, approx size O, approx 6.8g, an unmarked rose and yellow metal mesh ring, approx size S, approx 5.8g, a 9ct gold onyx and single stone diamond ring, approx size N, approx 3.1, together with an 18ct white and yellow gold Art Deco single stone diamond ring, approx size M, approx 1.6g and an 18ct gold ruby and diamond set ring, approx size M, approx 2.5g. (5) Est. 250 - 350
239	A collection of eight gem set rings, to include an 18ct gold wedding band, with bright cut flower design, set with diamond chips, approx size M and an 18ct gold, sapphire and diamond set ring, approx size J/K, approx 7.8g gross, also a 9ct gold wide mesh ring and two further 9ct gold and diamond set rings, approx 11.2g gross, together with two unmarked yellow metal and diamond set rings and a sapphire ring, approx 6.4g gross. (8) A collection of eight gem set rings, to include an 18ct gold wedding band, with bright cut flower design, set with diamond chips, approx size M and an 18ct gold, sapphire and diamond set ring, approx size J/K, approx 7.8g gross, also a 9ct gold wide mesh ring and two further 9ct gold and diamond set rings, approx 11.2g gross, together with two unmarked yellow metal and diamond set rings and a sapphire ring, approx 6.4g gross. (8) Est. 300 - 500
240	An 18ct gold signet ring, of oval form, cast with Saudi Arabia emblem of two swords in saltire with palm tree, approx size R, approx 13.3g. An 18ct gold signet ring, of oval form, cast with Saudi Arabia emblem of two swords in saltire with palm tree, approx size R, approx 13.3g. Est. 200 - 300
241	A circular diamond set brooch, the central old mine cut stone approx 1ct, with rough cut stones surrounding and a leaf border set with rough cut diamonds, set in white and yellow metal, approx 3cm diameter. A circular diamond set brooch, the central old mine cut stone approx 1ct, with rough cut stones surrounding and a leaf border set with rough cut diamonds, set in white and yellow metal, approx 3cm diameter. Est. 1,000 - 2,000
242	A diamond and emerald set locket brooch, 19th century, of circular form, cast scrollwork and set with eight emerald cut emeralds and a central diamond, vacant glazed locket compartment to verso, set in unmarked yellow metal, approx 2.5cm diameter, approx 7.6g. A diamond and emerald set locket brooch, 19th century, of circular form, cast scrollwork and set with eight emerald cut emeralds and a central diamond, vacant glazed locket compartment to verso, set in unmarked yellow metal, approx 2.5cm diameter, approx 7.6g. Est. 300 - 500
243	An unusual gem set, enamel and plaited hair bracelet, early 20th century, in the style of Cartier, a double row of plaited hair tubes with red, white and blue enamel terminals, old cut diamond diagonal bar spaCeramics & Glasss and ruby, diamond and emerald links, mounted in yellow and white unmarked metal with yellow metal and enamel box clasp, approx 18cm long. An unusual gem set, enamel and plaited hair bracelet, early 20th century, in the style of Cartier, a double row of plaited hair tubes with red, white and blue enamel terminals, old cut diamond diagonal bar spaCeramics & Glasss and ruby, diamond and emerald links, mounted in yellow and white unmarked metal with yellow metal and enamel box clasp, approx 18cm long. Est. 800 - 1,200
244	An 18ct white and yellow gold brooch of a goose in flight, realistically modeled, with an emerald eye, approx 4cm long, approx 7g, together with a Chinese yellow metal filigree brooch of a bird in flight, approx 4.3cm, approx 6g. (2) An 18ct white and yellow gold brooch of a goose in flight, realistically modeled, with an emerald eye, approx 4cm long, approx 7g, together with a Chinese yellow metal filigree brooch of a bird in flight, approx 4.3cm, approx 6g. (2) Est. 180 - 220

Lot	Title/Description
245	A blue chalcedony and sapphire set ring, 19th century, the cabochon chalcedony bezel set with a border of round cut sapphires, set in yellow and white metal, approx size F/G, approx 6.2g. A blue chalcedony and sapphire set ring, 19th century, the cabochon chalcedony bezel set with a border of round cut sapphires, set in yellow and white metal, approx size F/G, approx 6.2g. Est. 300 - 500
246	A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include a 22ct yellow and white gold wedding band, of octagonal form with engraved decoration, approx size O, approx 6.2g, also a white metal and diamond set pendant, of circular form with diamond set XX to centre, approx 2g, a yellow metal and Ceramics & Glassamic scarab brooch, a similar pendant, a pair of 9ct white and yellow gold ear studs, set with a single central diamond, a pair of miniature yellow met A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include a 22ct yellow and white gold wedding band, of octagonal form with engraved decoration, approx size O, approx 6.2g, also a white metal and diamond set pendant, of circular form with diamond set XX to centre, approx 2g, a yellow metal and Ceramics & Glassamic scarab brooch, a similar pendant, a pair of 9ct white and yellow gold ear studs, set with a single central diamond, a pair of miniature yellow metal buckles, stick pins, including a patriotic pin with red enamel bar set either end with a diamond and sapphire, together with a quantity of further Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery. (lot) Est. 200 - 300
247	A pair of 18ct bi-colour gold gentlemen's cufflinks, of rectangular form, approx 15.5g, together with a 9ct gold Masonic pendant locket, approx 6.1g. (2) A pair of 18ct bi-colour gold gentlemen's cufflinks, of rectangular form, approx 15.5g, together with a 9ct gold Masonic pendant locket, approx 6.1g. (2) Est. 250 - 300
248	An Art Nouveau tear drop emerald pendant, c.1900, the emerald mounted in unmarked yellow metal in the form of flowers, each set with rose or rough cut diamonds, the emerald approx 21mm x 15mm, the pendant approx 33mm long, approx 9.6g. An Art Nouveau tear drop emerald pendant, c.1900, the emerald mounted in unmarked yellow metal in the form of flowers, each set with rose or rough cut diamonds, the emerald approx 21mm x 15mm, the pendant approx 33mm long, approx 9.6g. Est. 600 - 800
249	An Art Nouveau diamond set brooch, c.1900, of scrolled organic form, the rose cut diamonds mounted in unmarked white metal, approx 4cm long, approx 6.4g. An Art Nouveau diamond set brooch, c.1900, of scrolled organic form, the rose cut diamonds mounted in unmarked white metal, approx 4cm long, approx 6.4g. Est. 300 - 500
250	A platinum, pearl and sapphire set Art Nouveau brooch, c.1910, of scrolled leaf form, approx 4cm long, approx 5.6g. A platinum, pearl and sapphire set Art Nouveau brooch, c.1910, of scrolled leaf form, approx 4cm long, approx 5.6g. Est. 150 - 250
251	Cartier: A platinum and diamond charm of a stylized boy, with old cut and baguette cut diamonds, stamped Cartier London, approx 15mm, together with a matching diamond set girl charm, unmarked, approx 20mm and a yellow metal mounted baguette ruby 'S' charm, approx 10mm. (3) Cartier: A platinum and diamond charm of a stylized boy, with old cut and baguette cut diamonds, stamped Cartier London, approx 15mm, together with a matching diamond set girl charm, unmarked, approx 20mm and a yellow metal mounted baguette ruby 'S' charm, approx 10mm. (3) Est. 400 - 600
252	A single stone diamond pendant, the oval cut diamond approx 0.50ct set in white metal with diamond chips to the compass points, on an unmarked white metal fancy link chain, approx 38cm long, approx 2.8g. A single stone diamond pendant, the oval cut diamond approx 0.50ct set in white metal with diamond chips to the compass points, on an unmarked white metal fancy link chain, approx 38cm long, approx 2.8g. Est. 200 - 300
253	A 9ct gold cigarette holder, approx 9.5cm, approx 6.1g, together with a collection of ten pearl and stone set tie and cravat pins and a Colibri cigar cutter. (12) A 9ct gold cigarette holder, approx 9.5cm, approx 6.1g, together with a collection of ten pearl and stone set tie and cravat pins and a Colibri cigar cutter. (12) Est. 200 - 300

Lot	Title/Description
254	A collection of late 18th and 19th century memoriam rings, to include a spinner ring with double sided glazed locket with plaited hair, a gold and enamel ring inscribed on the black enamel 'John Smyth Ob 25 Mar 1799 Æ 60' together with further and four further rings. (6) A collection of late 18th and 19th century memoriam rings, to include a spinner ring with double sided glazed locket with plaited hair, a gold and enamel ring inscribed on the black enamel 'John Smyth Ob 25 Mar 1799 Æ 60' together with further and four further rings. (6) Est. 600 - 800
255	A gold and enamel diamond set ring, the approx 0.01ct single diamond centrally mounted within the concave Royal blue enamelled plaque, the enamel with gold stars, the raised sides enamelled in cream, with gold stars, bears crown/coronet hallmark, approx size L, approx 8.6g. A gold and enamel diamond set ring, the approx 0.01ct single diamond centrally mounted within the concave Royal blue enamelled plaque, the enamel with gold stars, the raised sides enamelled in cream, with gold stars, bears crown/coronet hallmark, approx size L, approx 8.6g. Est. 300 - 500
256	A late Victorian 18ct gold, diamond and pearl set gypsy ring, Birmingham 1897, the central diamond approx 0.20ct, flanked by two pearls, approx size R, approx 6.5g, together with a 10k single stone diamond ring, the central diamond approx 0.25ct, set in a ribbed square mount, leading to ribbed shoulders, approx size J, approx 7g and a 14k gold and jadeite ring, the oval jadeite in rope twist mount, leading to split shoulders and plain shank, approx size K, approx 2.8g. (3) A late Victorian 18ct gold, diamond and pearl set gypsy ring, Birmingham 1897, the central diamond approx 0.20ct, flanked by two pearls, approx size R, approx 6.5g, together with a 10k single stone diamond ring, the central diamond approx 0.25ct, set in a ribbed square mount, leading to ribbed shoulders, approx size J, approx 7g and a 14k gold and jadeite ring, the oval jadeite in rope twist mount, leading to split shoulders and plain shank, approx size K, approx 2.8g. (3) Est. 200 - 300
257	Cartier: A 14k gold filled lipstick holder, of plain tubular form, approx 4.3cm, stamped Cartier, together with a carved hardstone and yellow metal three sided spinner seal fob, carved with monogram, anchor and stag, also an 800 standard silver and baroque pearl necklace and three baroque pearls on gilt chain. (4) Cartier: A 14k gold filled lipstick holder, of plain tubular form, approx 4.3cm, stamped Cartier, together with a carved hardstone and yellow metal three sided spinner seal fob, carved with monogram, anchor and stag, also an 800 standard silver and baroque pearl necklace and three baroque pearls on gilt chain. (4) Est. 150 - 200
258	An 18ct gold cased Jaeger -LeCoultre ladies wrist watch, the rectangular case with exaggerated lugs, together with a platinum and diamond cased ladies cocktail watch. (2) An 18ct gold cased Jaeger -LeCoultre ladies wrist watch, the rectangular case with exaggerated lugs, together with a platinum and diamond cased ladies cocktail watch. (2) Est. 400 - 600
259	A 15ct gold cable link chain, approx 39cm, approx 6.9g, together with two 9ct gold chains, approx 9.6g and a bi-colour chaon stamped 9ct to clasp, approx 8.2g. (4) A 15ct gold cable link chain, approx 39cm, approx 6.9g, together with two 9ct gold chains, approx 9.6g and a bi-colour chaon stamped 9ct to clasp, approx 8.2g. (4) Est. 200 - 300
260	A yellow metal and green agate brooch, in the form of a Maltese cross, the agates mounted in unmarked yellow metal cast and chased with floral motifs, approx 4.5cm diameter, approx 13.2g. A yellow metal and green agate brooch, in the form of a Maltese cross, the agates mounted in unmarked yellow metal cast and chased with floral motifs, approx 4.5cm diameter, approx 13.2g. Est. 150 - 200
261	A white metal and diamond set cocktail ring, of shaped, ribbed and domed form, with a central three row band of diamonds, approx size M, approx 7.5g. A white metal and diamond set cocktail ring, of shaped, ribbed and domed form, with a central three row band of diamonds, approx size M, approx 7.5g. Est. 300 - 500
262	A yellow metal and single stone sapphire ring, 19th century, the pale violet blue sapphire in cast scroll mount, approx size R/S, approx 6.7g. A yellow metal and single stone sapphire ring, 19th century, the pale violet blue sapphire in cast scroll mount, approx size R/S, approx 6.7g. Est. 200 - 300
263	A white metal and pearl chain, with single stone diamond pendant, approx 0.50ct, the chain approx 38cm, approx 9.6g. A white metal and pearl chain, with single stone diamond pendant, approx 0.50ct, the chain approx 38cm, approx 9.6g. Est. 200 - 300

Lot	Title/Description
264	An 18ct bi-colour gold cigarette lighter, Boucheron, Paris, of textured basketwork design, approx 102.6g, together with a gilt metal cigarette lighter, Dupont, Paris, of ribbed form. (2) An 18ct bi-colour gold cigarette lighter, Boucheron, Paris, of textured basketwork design, approx 102.6g, together with a gilt metal cigarette lighter, Dupont, Paris, of ribbed form. (2) Est. 300 - 500
265	A collection of rings, to include an 18ct gold and carved bloodstone signet ring, London 1928, with initials DD, approx size P, together with an 18ct gold and naiv��t�� cut agate ring, approx size T, approx 14.5g gross, also a 9ct gold and blue hardstone ring, carved with initials H.W, approx size I, approx 4.3g, a 19th century yellow metal and micro mosaic ring, depicting a fly, approx size S, approx 3.2g and three agate and one jade ring. (8) A collection of rings, to include an 18ct gold and carved bloodstone signet ring, London 1928, with initials DD, approx size P, together with an 18ct gold and naiv��t�� cut agate ring, approx size T, approx 14.5g gross, also a 9ct gold and blue hardstone ring, carved with initials H.W, approx size I, approx 4.3g, a 19th century yellow metal and micro mosaic ring, depicting a fly, approx size S, approx 3.2g and three agate and one jade ring. (8) Est. 250 - 350
266	A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include a pearl and diamond set ring, the silvery brown pearl approx 7mm diameter, with diamond chip set leaves mount, on yellow metal shanks, approx size K, approx 2.6g, also a yellow metal and agate set brooch, 19th century, the agate with foliate cast border, a gilt metal and opal set double sided locket, an 18ct gold clasp, approx 2.1g, three silver military brooches and sundry items. (lot) A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include a pearl and diamond set ring, the silvery brown pearl approx 7mm diameter, with diamond chip set leaves mount, on yellow metal shanks, approx size K, approx 2.6g, also a yellow metal and agate set brooch, 19th century, the agate with foliate cast border, a gilt metal and opal set double sided locket, an 18ct gold clasp, approx 2.1g, three silver military brooches and sundry items. (lot) Est. 250 - 350
267	A collection of seven miniature yellow and gilt metal carved intaglio fob seals, the largest approx 12mm long. (7) A collection of seven miniature yellow and gilt metal carved intaglio fob seals, the largest approx 12mm long. (7) Est. 400 - 600
268	A 9ct gold cable link chain, hung with various charms and pendants, including an 18ct gold number 13 by Cartier, with red and green enamel, a larger yellow metal enamel 13, a 9ct gold Star of David and a small diamond set Star of David. A 9ct gold cable link chain, hung with various charms and pendants, including an 18ct gold number 13 by Cartier, with red and green enamel, a larger yellow metal enamel 13, a 9ct gold Star of David and a small diamond set Star of David. Est. 300 - 500
269	A sapphire and diamond cocktail ring, late 1920s, the oval cut pale violet blue sapphire with a broser of rough cut diamonds, in white metal mount, leading to diamond chip leaf form shoulders and a yellow metal shank, engraved inside shank 'Deo Gratias Theo ** Clive 1926' approx size N/O, approx 4.4g. A sapphire and diamond cocktail ring, late 1920s, the oval cut pale violet blue sapphire with a broser of rough cut diamonds, in white metal mount, leading to diamond chip leaf form shoulders and a yellow metal shank, engraved inside shank 'Deo Gratias Theo ** Clive 1926' approx size N/O, approx 4.4g. Est. 500 - 700
270	A large emerald dress ring, early 20th century, the emerald cut emerald, approx 16mm x 13mm in a four claw setting, the claws form three splayed leaves, in a raised yellow and white metal scrolled leaf openwork mount, to a leaf cast shank, approx size L, approx 7.2g. A large emerald dress ring, early 20th century, the emerald cut emerald, approx 16mm x 13mm in a four claw setting, the claws form three splayed leaves, in a raised yellow and white metal scrolled leaf openwork mount, to a leaf cast shank, approx size L, approx 7.2g. Est. 800 - 1,200
271	A diamond and lapis lazuli set pendant, c.1920s, the openwork oval tapering old cut diamond set pendant terminating in a cabochon lapis, set in white metal, approx 27mm, approx 3.1g, together with an unmounted rectangular cut sapphire, approx 1.5ct. (2) A diamond and lapis lazuli set pendant, c.1920s, the openwork oval tapering old cut diamond set pendant terminating in a cabochon lapis, set in white metal, approx 27mm, approx 3.1g, together with an unmounted rectangular cut sapphire, approx 1.5ct. (2) Est. 200 - 300

Lot	Title/Description
272	A white metal and diamond set bracelet, early 20th century, formed of old mine cut diamond set semisphere links in square formation, leading to a diamond set leaf and flower head design clasp, approx 26.7g. A white metal and diamond set bracelet, early 20th century, formed of old mine cut diamond set semisphere links in square formation, leading to a diamond set leaf and flower head design clasp, approx 26.7g. Est. 500 - 800
273	A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include an enamel lizard brooch, with diamond set eyes, a carved hardstone intaglio, possibly depicting Hercules, a further hardstone intaglio carved with the profile of a Georgian gentleman, various rings, including a mid 19th century engraved 11th Feb 1866, together with seed pearl and enamel brooch in the form of an ace, with Masonic lettering, the back engraved G L Benjamin '20, a sapphire and diamond set A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include an enamel lizard brooch, with diamond set eyes, a carved hardstone intaglio, possibly depicting Hercules, a further hardstone intaglio carved with the profile of a Georgian gentleman, various rings, including a mid 19th century engraved 11th Feb 1866, together with seed pearl and enamel brooch in the form of an ace, with Masonic lettering, the back engraved G L Benjamin '20, a sapphire and diamond set bar brooch and a circular tortoiseshell pique brooch. (10) Est. 200 - 300
274	A diamond and yellow diamond ring, early 20th century, of floret design, with diamond mounted eternity band, the central old cut yellow diamond approx 0.50ct, with a border of cushion cut diamonds, the shank with twenty-one cushion cut diamonds, approx size N, approx 3.6g. A diamond and yellow diamond ring, early 20th century, of floret design, with diamond mounted eternity band, the central old cut yellow diamond approx 0.50ct, with a border of cushion cut diamonds, the shank with twenty-one cushion cut diamonds, approx size N, approx 3.6g. Est. 1,000 - 1,500
275	An impressive sapphire set Art Deco ring, c.1930s, formed as five stepped bands of calibre set sapphires and a central approx 0.75ct cushion cut sapphire, to a stepped white metal band, approx size P, approx 11.5g. An impressive sapphire set Art Deco ring, c.1930s, formed as five stepped bands of calibre set sapphires and a central approx 0.75ct cushion cut sapphire, to a stepped white metal band, approx size P, approx 11.5g. Est. 1,200 - 1,800
276	A collection of ten yellow and white metal gem set rings and eternity rings, of various sizes. (10) A collection of ten yellow and white metal gem set rings and eternity rings, of various sizes. (10) Est. 200 - 300
277	A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery, 19th and 20th century, to include two 15ct gold Etruscan Revival brooches, a gentleman's 15ct gold and green tigers cabochon set ring, approx size T, a 15ct white and yellow gold pendant of circular design, with articulated seed pearl flower head, approx 18.3g, also an 18ct gold, sapphire and diamond set ring, approx 2.4g, together with three further rings and two pairs of earrings, approx 10.6g gross along wit A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery, 19th and 20th century, to include two 15ct gold Etruscan Revival brooches, a gentleman's 15ct gold and green tigers cabochon set ring, approx size T, a 15ct white and yellow gold pendant of circular design, with articulated seed pearl flower head, approx 18.3g, also an 18ct gold, sapphire and diamond set ring, approx 2.4g, together with three further rings and two pairs of earrings, approx 10.6g gross along with an Art Nouveau gilt metal and stone set pendant. (lot) Est. 400 - 600
278	A group of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include two 15ct bar brooches, of plain form, approx 10.6g, a 9ct gold bar brooch mounted with a pearl and gem set spider, approx 2.7g, an 18ct gold double ring set with emeralds and diamond chips, approx 2.8g, together with a 19th diamond set fly ring, approx 3.4g and a white and yellow metal pendant set with an oval lapis lazuli disc bordered by diamonds, approx 6.5g. (6) A group of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include two 15ct bar brooches, of plain form, approx 10.6g, a 9ct gold bar brooch mounted with a pearl and gem set spider, approx 2.7g, an 18ct gold double ring set with emeralds and diamond chips, approx 2.8g, together with a 19th diamond set fly ring, approx 3.4g and a white and yellow metal pendant set with an oval lapis lazuli disc bordered by diamonds, approx 6.5g. (6) Est. 250 - 350

Lot	Title/Description
279	<p>A collection of five rings, to include a French 18ct gold sapphire and diamond ring, c.1920s, the central sapphire flanked by pear shape rose cut diamonds, mounted in white metal, the yellow gold shank stamped with French eagle head, approx size M, also an 18ct gold sapphire and diamond cluster ring, approx size L/M and an 18ct white gold and diamond set ring, approx size O, approx 8.5g gross, together with a platinum and single pearl ring, with diamond chips to shoulders, approx size I/J, approx</p> <p>A collection of five rings, to include a French 18ct gold sapphire and diamond ring, c.1920s, the central sapphire flanked by pear shape rose cut diamonds, mounted in white metal, the yellow gold shank stamped with French eagle head, approx size M, also an 18ct gold sapphire and diamond cluster ring, approx size L/M and an 18ct white gold and diamond set ring, approx size O, approx 8.5g gross, together with a platinum and single pearl ring, with diamond chips to shoulders, approx size I/J, approx 2.2g and a 15ct gold ruby and diamond cluster ring, approx size L, approx 1.4g. (5) Est. 300 - 500</p>
280	<p>An 18ct bi-colour gold fancy link chain, approx 33cm, together with another 18ct gold chain, approx 41.5cm, approx 19.5g gross, also a platinum eternity ring, with engraved floral and wreath design, approx size K, approx 3.6g and a white metal and diamond set eternity ring, approx size J, approx 2.6g. (4)</p> <p>An 18ct bi-colour gold fancy link chain, approx 33cm, together with another 18ct gold chain, approx 41.5cm, approx 19.5g gross, also a platinum eternity ring, with engraved floral and wreath design, approx size K, approx 3.6g and a white metal and diamond set eternity ring, approx size J, approx 2.6g. (4) Est. 300 - 500</p>
281	<p>A diamond, ruby and emerald pendant, c.1920s, the circular diamond set ring with a cabochon ruby and emerald either side, an old cut diamond set bale with old cut diamond suspended below, set in yellow and white metal, approx 3cm wide, approx 3.9g, together with an Argentinian 18ct gold gem set double pronged clip brooch, designed as a basket of flowers, approx 2.2cm high, approx 4.4g. (2)</p> <p>A diamond, ruby and emerald pendant, c.1920s, the circular diamond set ring with a cabochon ruby and emerald either side, an old cut diamond set bale with old cut diamond suspended below, set in yellow and white metal, approx 3cm wide, approx 3.9g, together with an Argentinian 18ct gold gem set double pronged clip brooch, designed as a basket of flowers, approx 2.2cm high, approx 4.4g. (2) Est. 400 - 600</p>
282	<p>A collection of five gem set rings, to include an attractive diamond set ring of floral design, set with a central sapphire, mounted in unmarked yellow and white metal, approx size S, approx 3.3g, also two similar 18ct gold sapphire and diamond cluster rings, approx sizes M/N and R and a diamond cluster ring, approx size Q, approx 7.5g and a 15ct gold gem set ring, approx size J, approx 1.6g. (5)</p> <p>A collection of five gem set rings, to include an attractive diamond set ring of floral design, set with a central sapphire, mounted in unmarked yellow and white metal, approx size S, approx 3.3g, also two similar 18ct gold sapphire and diamond cluster rings, approx sizes M/N and R and a diamond cluster ring, approx size Q, approx 7.5g and a 15ct gold gem set ring, approx size J, approx 1.6g. (5) Est. 600 - 800</p>
283	<p>A collection of unmarked yellow metal split rings, of various sizes, most with cast and chased floral decoration, the largest approx 4.5cm diameter, 123.3g. (lot)</p> <p>A collection of unmarked yellow metal split rings, of various sizes, most with cast and chased floral decoration, the largest approx 4.5cm diameter, 123.3g. (lot) Est. 1,000 - 1,500</p>
284	<p>A Japanese Shakudo brooch, of pierced circular form, depicting a man in traditional costume in a garden setting, approx 3.4cm diameter, together with two further Shakudo brooches, of oval form, approx 3.5cm. (3)</p> <p>A Japanese Shakudo brooch, of pierced circular form, depicting a man in traditional costume in a garden setting, approx 3.4cm diameter, together with two further Shakudo brooches, of oval form, approx 3.5cm. (3) Est. 150 - 250</p>
285	<p>A French silver plaque, by Daniel Dupuis, early 20th century, entitled Le Nid, depicting a nude maiden in woodland setting to front, a child seated on a tree branch feeding a baby bird to verso, approx 6.5cm x 3.8cm, approx 57g.</p> <p>A French silver plaque, by Daniel Dupuis, early 20th century, entitled Le Nid, depicting a nude maiden in woodland setting to front, a child seated on a tree branch feeding a baby bird to verso, approx 6.5cm x 3.8cm, approx 57g. Est. 150 - 250</p>

Lot	Title/Description
286	<p>A metallic beaded handbag, c.1910, of rectangular form, the metal beads in shades of gold, bronze and blue, with cast gilt metal acanthus leaf design frame and beaded and woven fringe below, approx 29cm x 18.5cm, together with a beaded bell pull, late 19th century, a petit point handbag and gilt metal hand mirror with scrolling leaf design. (4)</p> <p>A metallic beaded handbag, c.1910, of rectangular form, the metal beads in shades of gold, bronze and blue, with cast gilt metal acanthus leaf design frame and beaded and woven fringe below, approx 29cm x 18.5cm, together with a beaded bell pull, late 19th century, a petit point handbag and gilt metal hand mirror with scrolling leaf design. (4) Est. 150 - 250</p>
287	<p>A quantity of beads to include a dark green jade bead necklace with 14ct gold clasp, various strings of beads including lapis lazuli and coral, together with a collection of loose semi-precious and other hardstones, Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery etc and an expandable leather Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery case. (lot)</p> <p>A quantity of beads to include a dark green jade bead necklace with 14ct gold clasp, various strings of beads including lapis lazuli and coral, together with a collection of loose semi-precious and other hardstones, Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery etc and an expandable leather Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery case. (lot) Est. 100 - 200</p>
288	<p>An 18ct gold, rock crystal and diamond set desk clock, by Vincci, London, 1984, the 18ct gold clock case with oval green enamel dial and baguette diamonds to the four points, diamond set bezel and mounted in glass, on a realistically modeled gold branch with eau-de-nil enamel flowers and a pique-a-jour enamel and diamond set butterfly, on a rock crystal base, approx 13cm high.</p> <p>An 18ct gold, rock crystal and diamond set desk clock, by Vincci, London, 1984, the 18ct gold clock case with oval green enamel dial and baguette diamonds to the four points, diamond set bezel and mounted in glass, on a realistically modeled gold branch with eau-de-nil enamel flowers and a pique-a-jour enamel and diamond set butterfly, on a rock crystal base, approx 13cm high. Est. 3,000 - 5,000</p>
289	<p>A pair of rock crystal cat figures, seated upon lapis lazuli cushions, by Vincci, each with emerald set eyes, a diamond studded yellow metal collar with tear shape ruby drop, the plump lapis lazuli cushions with yellow metal braid and tassels, approx 10.5cm high.</p> <p>A pair of rock crystal cat figures, seated upon lapis lazuli cushions, by Vincci, each with emerald set eyes, a diamond studded yellow metal collar with tear shape ruby drop, the plump lapis lazuli cushions with yellow metal braid and tassels, approx 10.5cm high. Est. 3,000 - 5,000</p>
290	<p>A yellow metal, amethyst and diamond set dress ring, with marquise cut amethyst, the split shoulders set with three rows of diamonds, approx size L, approx 6.2g.</p> <p>A yellow metal, amethyst and diamond set dress ring, with marquise cut amethyst, the split shoulders set with three rows of diamonds, approx size L, approx 6.2g. Est. 300 - 500</p>
291	<p>A 9ct gold, cultured pearl and citrine set bracelet, each twin fan shaped link centred with a single pearl and spaced with citrines, approx 18.5cm, approx 20g.</p> <p>A 9ct gold, cultured pearl and citrine set bracelet, each twin fan shaped link centred with a single pearl and spaced with citrines, approx 18.5cm, approx 20g. Est. 300 - 500</p>
292	<p>An 18ct gold bangle, of plain solid tubular form, approx 6.2cm internal diameter, approx 19.4g.</p> <p>An 18ct gold bangle, of plain solid tubular form, approx 6.2cm internal diameter, approx 19.4g. Est. 250 - 350</p>
293	<p>An 18ct gold Figaro link chain, approx 45.5cm, together with an 18ct gold fine curb link chain, approx 51cm and a further 18ct gold fine curb link chain, approx 45.5cm, approx 11.2g, also a 9ct gold square curb link chain, approx 46cm, approx 5.4g. (4)</p> <p>An 18ct gold Figaro link chain, approx 45.5cm, together with an 18ct gold fine curb link chain, approx 51cm and a further 18ct gold fine curb link chain, approx 45.5cm, approx 11.2g, also a 9ct gold square curb link chain, approx 46cm, approx 5.4g. (4) Est. 200 - 300</p>

Lot	Title/Description
294	An 18ct gold wedding band and single stone diamond ring, approx 0.10ct, approx size H, approx 3.1g, together with a 9ct gold snake link bracelet and a 9ct gold bracelet with padlock clasp, approx 11.3g, two loose citrine stones and a topaz. (7) An 18ct gold wedding band and single stone diamond ring, approx 0.10ct, approx size H, approx 3.1g, together with a 9ct gold snake link bracelet and a 9ct gold bracelet with padlock clasp, approx 11.3g, two loose citrine stones and a topaz. (7) Est. 150 - 250
295	Verdura: A pair of 18ct gold 'Byzantine' pendant ear-clips, set with white topaz and peridot, approx 4.8cm. Verdura: A pair of 18ct gold 'Byzantine' pendant ear-clips, set with white topaz and peridot, approx 4.8cm. Est. 800 - 1,200
296	A single graduated row cultured pearl necklace, with pearl and diamond set yellow metal (tests as 18ct) clasp, approx 43cm. A single graduated row cultured pearl necklace, with pearl and diamond set yellow metal (tests as 18ct) clasp, approx 43cm. Est. 300 - 500
297	A cultured pearl necklace, with 18ct gold clasp, approx 50cm long. A cultured pearl necklace, with 18ct gold clasp, approx 50cm long. Est. 80 - 120
298	A yellow metal and diamond set ring, c.1960s, of domed leaf form, scattered with brilliant cut diamonds, tests as 18ct, approx size L/M, approx 8.8g. A yellow metal and diamond set ring, c.1960s, of domed leaf form, scattered with brilliant cut diamonds, tests as 18ct, approx size L/M, approx 8.8g. Est. 300 - 500
299	A ruby and diamond cluster ring, of star formation, the central oval cut ruby approx 1.0ct, set in white and yellow metal, approx size N, approx 6.3g. A ruby and diamond cluster ring, of star formation, the central oval cut ruby approx 1.0ct, set in white and yellow metal, approx size N, approx 6.3g. Est. 1,000 - 1,500
300	A platinum and diamond set ring, the central band of square cut diamonds flanked either side by a row of baguette cut diamonds, approx size S, approx 8.9g. A platinum and diamond set ring, the central band of square cut diamonds flanked either side by a row of baguette cut diamonds, approx size S, approx 8.9g. Est. 1,000 - 1,500
301	An 18ct gold and diamond set panther ring, Carrera y Carrera, the panther with ruby set eyes, grasping a diamond set stirrup in its mouth, approx size L, approx 6.9g. An 18ct gold and diamond set panther ring, Carrera y Carrera, the panther with ruby set eyes, grasping a diamond set stirrup in its mouth, approx size L, approx 6.9g. Est. 300 - 500
302	An 18ct gold and diamond set panther pendant, Carrera y Carrera, the panther holding a single brilliant cut diamond in its paws, with diamond set bale, approx 3cm long, approx 12.1g. An 18ct gold and diamond set panther pendant, Carrera y Carrera, the panther holding a single brilliant cut diamond in its paws, with diamond set bale, approx 3cm long, approx 12.1g. Est. 500 - 700
303	A pair of 18ct gold and diamond set panther earrings, Carrera y Carrera, the crouching panther holding a single brilliant cut diamond in its paws, approx 2.3cm long, approx 10.8g. A pair of 18ct gold and diamond set panther earrings, Carrera y Carrera, the crouching panther holding a single brilliant cut diamond in its paws, approx 2.3cm long, approx 10.8g. Est. 500 - 700
304	A gem set butterfly brooch, 19th century, set with opal, ruby, turquoise and rough cut diamonds, set in unmarked yellow metal, approx 4cm wide, approx 10.8g. A gem set butterfly brooch, 19th century, set with opal, ruby, turquoise and rough cut diamonds, set in unmarked yellow metal, approx 4cm wide, approx 10.8g. Est. 200 - 300
305	An Art Deco platinum and diamond set ring, c.1930s, the central diamond approx 1.0ct, in stepped mount flanked by further diamonds, approx size M, approx 3.4g. An Art Deco platinum and diamond set ring, c.1930s, the central diamond approx 1.0ct, in stepped mount flanked by further diamonds, approx size M, approx 3.4g. Est. 800 - 1,200

Lot	Title/Description
306	A platinum and diamond set plaque ring, the square pave set plaque in high pierced scrollwork mount, leading to bright cut leaf shoulders, approx size N, approx 5.3g. A platinum and diamond set plaque ring, the square pave set plaque in high pierced scrollwork mount, leading to bright cut leaf shoulders, approx size N, approx 5.3g. Est. 600 - 800
307	An 18ct gold, sapphire and diamond set ring, of Art Deco design, The central oval cut sapphire in high stepped mount, flanked by two rows of three diamonds, approx size N, approx 5.1g. An 18ct gold, sapphire and diamond set ring, of Art Deco design, The central oval cut sapphire in high stepped mount, flanked by two rows of three diamonds, approx size N, approx 5.1g. Est. 200 - 300
308	A 9ct gold mesh bracelet with padlock clasp, approx 19.5cm x 2cm, approx 27g. A 9ct gold mesh bracelet with padlock clasp, approx 19.5cm x 2cm, approx 27g. Est. 200 - 300
309	A platinum and diamond cased ladies cocktail watch, with later fitted 9ct white brushed gold strap. A platinum and diamond cased ladies cocktail watch, with later fitted 9ct white brushed gold strap. Est. 200 - 300
310	A 9ct gold and amethyst fringe necklace, with scrolled links and round cut amethyst stones, approx 42cm, together with a pair of 14ct gold and amethyst stud earrings and a similar 14ct gold ring. (4) A 9ct gold and amethyst fringe necklace, with scrolled links and round cut amethyst stones, approx 42cm, together with a pair of 14ct gold and amethyst stud earrings and a similar 14ct gold ring. (4) Est. 200 - 300
311	An 18ct white gold, ruby and diamond set parure, comprising spray form brooch/pendant on chain, ring and ear studs, pendant approx 3.5cm x 2.5cm, the ring approx size L, approx 20g. (4) An 18ct white gold, ruby and diamond set parure, comprising spray form brooch/pendant on chain, ring and ear studs, pendant approx 3.5cm x 2.5cm, the ring approx size L, approx 20g. (4) Est. 1,000 - 1,500
312	An 18ct white gold, opal and diamond set ring, the oval cabochon opal flanked by diamond set leaf forms, approx size N/O, approx 3.4g. An 18ct white gold, opal and diamond set ring, the oval cabochon opal flanked by diamond set leaf forms, approx size N/O, approx 3.4g. Est. 400 - 600
313	An 18ct white gold and emerald set necklace, of bib form, bright cut leaf design, set with square and oblong cut emeralds, on tube link chain, approx 41cm, approx 31g. An 18ct white gold and emerald set necklace, of bib form, bright cut leaf design, set with square and oblong cut emeralds, on tube link chain, approx 41cm, approx 31g. Est. 700 - 900
314	An 18ct white gold, emerald and diamond set ring, the square cut emerald mounted above diamond set heart forms, approx size M, approx 4.7g. An 18ct white gold, emerald and diamond set ring, the square cut emerald mounted above diamond set heart forms, approx size M, approx 4.7g. Est. 300 - 500
315	A pair of 18ct white gold, emerald and diamond set earrings, with central square cut emerald and fanned leaf design and screw back fittings, approx 2cm, approx 5g. A pair of 18ct white gold, emerald and diamond set earrings, with central square cut emerald and fanned leaf design and screw back fittings, approx 2cm, approx 5g. Est. 120 - 180
316	An 18ct gold, emerald and diamond set ring, the oval cut emerald surrounded by diamonds and square cut emeralds, approx size P, approx 4g, together with a pair of jade lead form earrings, with yellow metal fittings, approx 3cm. (2) An 18ct gold, emerald and diamond set ring, the oval cut emerald surrounded by diamonds and square cut emeralds, approx size P, approx 4g, together with a pair of jade lead form earrings, with yellow metal fittings, approx 3cm. (2) Est. 300 - 400
317	A 14ct gold and pearl ring, of knotted rope design, set with three cream cultured pearls, on plain band, the pearls approx 8mm diameter, approx size O, approx 5.6g. A 14ct gold and pearl ring, of knotted rope design, set with three cream cultured pearls, on plain band, the pearls approx 8mm diameter, approx size O, approx 5.6g. Est. 200 - 300

Lot	Title/Description
318	A Mexican two Pesos gold coin, 1945, in 15ct gold mount, on a 15ct gold chain, approx 15g gross. A Mexican two Pesos gold coin, 1945, in 15ct gold mount, on a 15ct gold chain, approx 15g gross. Est. 300 - 400
319	An 18ct white gold and three stone ruby ring, of stepped formation in a concave v shape setting, approx size T, approx 5.2g. An 18ct white gold and three stone ruby ring, of stepped formation in a concave v shape setting, approx size T, approx 5.2g. Est. 200 - 300
320	An 18ct white gold and five stone diamond ring, in scroll design mount, approx size P, approx 4.3g. An 18ct white gold and five stone diamond ring, in scroll design mount, approx size P, approx 4.3g. Est. 200 - 300
321	An 18ct white and yellow gold, yellow sapphire, tsavorite and pearl dress ring, of flower head form, the petals set with yellow sapphires, green tsavorite set oxidized leaves and centred with a single cultured pearl, the shank embellished with entwined leaves and stem, approx 32mm wide, approx size L/M, approx 16.2g. An 18ct white and yellow gold, yellow sapphire, tsavorite and pearl dress ring, of flower head form, the petals set with yellow sapphires, green tsavorite set oxidized leaves and centred with a single cultured pearl, the shank embellished with entwined leaves and stem, approx 32mm wide, approx size L/M, approx 16.2g. Est. 1,000 - 1,500
322	An 18ct gold and ruby flower head brooch, the petals with knurled finish and ruby set stamens, attached pendant loop to verso, approx 4cm diameter, approx 11.5g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. An 18ct gold and ruby flower head brooch, the petals with knurled finish and ruby set stamens, attached pendant loop to verso, approx 4cm diameter, approx 11.5g. Provenance: The property of the late Denisa, The Lady Newborough, wife of Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 150 - 250
323	An unusual 18ct gold, blue stone and diamond set dress ring, the blue topaz colour stone of rounded square form with floret's of diamonds to the tips of the four claws and diamond set mount beneath the stone of heart shapes and central floret design, approx size M, approx 12.8g. An unusual 18ct gold, blue stone and diamond set dress ring, the blue topaz colour stone of rounded square form with floret's of diamonds to the tips of the four claws and diamond set mount beneath the stone of heart shapes and central floret design, approx size M, approx 12.8g. Est. 400 - 600
324	A collection of 9ct gold Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery, to include two sapphire and diamond set rings, a decorative openwork bracelet along with a gate bracelet, both with padlock clasps, a oval painted miniature and a quantity of chains and pendants, approx 104.6g, together with an 18ct gold and diamond chip set ring, approx 4.6g. (lot) A collection of 9ct gold Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery, to include two sapphire and diamond set rings, a decorative openwork bracelet along with a gate bracelet, both with padlock clasps, a oval painted miniature and a quantity of chains and pendants, approx 104.6g, together with an 18ct gold and diamond chip set ring, approx 4.6g. (lot) Est. 750 - 850
325	A 9ct gold cased Longines gentleman's wrist watch, 1972, silvered dial with gold batons and subsidiary seconds, approx 33mm diameter, fitted with black crocodile effect strap. A 9ct gold cased Longines gentleman's wrist watch, 1972, silvered dial with gold batons and subsidiary seconds, approx 33mm diameter, fitted with black crocodile effect strap. Est. 150 - 200
326	A 9ct gold Beuche Girod ladies wrist watch, 1969, of curved square form, bark effect dial and integral bark effect strap, approx 17cm, approx 30.8g. A 9ct gold Beuche Girod ladies wrist watch, 1969, of curved square form, bark effect dial and integral bark effect strap, approx 17cm, approx 30.8g. Est. 200 - 300
327	A pair of 18ct gold gentleman's cufflinks, of textured double ball and V-shape bar configuration, approx 9.1g. A pair of 18ct gold gentleman's cufflinks, of textured double ball and V-shape bar configuration, approx 9.1g. Est. 150 - 250

Lot	Title/Description
328	An 18ct white gold and sapphire ring, the mid-blue oval cut sapphire with a border of 12 round brilliant cut diamonds, approx size J, approx 4.3g. An 18ct white gold and sapphire ring, the mid-blue oval cut sapphire with a border of 12 round brilliant cut diamonds, approx size J, approx 4.3g. Est. 250 - 350
329	A diamond set brooch, c.1930s, of scrolling form, the brilliant cut diamonds set in unmarked white metal, probably platinum, approx 28mm, approx 6.6g. A diamond set brooch, c.1930s, of scrolling form, the brilliant cut diamonds set in unmarked white metal, probably platinum, approx 28mm, approx 6.6g. Est. 300 - 500
330	A yellow and white metal diamond set spray brooch, c.1950s, of rope twist spray form, approx 5cm, approx 10.3g. A yellow and white metal diamond set spray brooch, c.1950s, of rope twist spray form, approx 5cm, approx 10.3g. Est. 150 - 250
331	An 18ct yellow and white gold, emerald and diamond set bracelet, the two lines of stones mounted on a bracelet of pentagonal overlapping links, approx 18cm long, approx 22.9g. An 18ct yellow and white gold, emerald and diamond set bracelet, the two lines of stones mounted on a bracelet of pentagonal overlapping links, approx 18cm long, approx 22.9g. Est. 300 - 500
332	A La Perle Goliath open face pocket watch in tortoiseshell case, the watch in gunmetal case, with white enamel dial, blue Roman numerals within gold circles, outer minutes in Arabic numerals and subsidiary seconds, approx 6.8cm diameter, the tortoiseshell case with silver plaque, London 1922, makers mark rubbed. (2) A La Perle Goliath open face pocket watch in tortoiseshell case, the watch in gunmetal case, with white enamel dial, blue Roman numerals within gold circles, outer minutes in Arabic numerals and subsidiary seconds, approx 6.8cm diameter, the tortoiseshell case with silver plaque, London 1922, makers mark rubbed. (2) Est. 400 - 600
333	A yellow metal cased open face key wind pocket watch, Gounouilhou & Francois, Geneva, with engine turned silvered dial and Roman numerals, numbered 16554, approx 4.5cm diameter. A yellow metal cased open face key wind pocket watch, Gounouilhou & Francois, Geneva, with engine turned silvered dial and Roman numerals, numbered 16554, approx 4.5cm diameter. Est. 700 - 900
334	A Waltham gold filled open face pocket watch, white enamel dial and twenty-four hour marked Arabic numerals, approx 5cm diameter. A Waltham gold filled open face pocket watch, white enamel dial and twenty-four hour marked Arabic numerals, approx 5cm diameter. Est. 300 - 500
335	A Jaeger-LeCoultre gilt metal boudoir alarm clock, of square form, with strut, the case with geometric engraving, gold dial and sweep second hand, approx 4.5cm x 4.5cm. A Jaeger-LeCoultre gilt metal boudoir alarm clock, of square form, with strut, the case with geometric engraving, gold dial and sweep second hand, approx 4.5cm x 4.5cm. Est. 350 - 450
336	A Victorian silver pair cased key wind pocket watch, the case London 1853, the four pillar movement by Daniel Atkins, white enamel dial with black Roman numerals and Arabic outer seconds, the watch approx 4cm diameter, together with key. (2) A Victorian silver pair cased key wind pocket watch, the case London 1853, the four pillar movement by Daniel Atkins, white enamel dial with black Roman numerals and Arabic outer seconds, the watch approx 4cm diameter, together with key. (2) Est. 500 - 700
337	A yellow metal cased open face ladies pocket watch, with chased and engraved floral decoration, white enamel dial and black Roman numerals, together with 14ct gold chain and watch-key, the case approx 3.8cm diameter. A yellow metal cased open face ladies pocket watch, with chased and engraved floral decoration, white enamel dial and black Roman numerals, together with 14ct gold chain and watch-key, the case approx 3.8cm diameter. Est. 500 - 700
338	A Waltham 9ct gold cased open face pocket watch, Birmingham 1920, white enamel dial with black Roman numerals, the inner case engraved with dedication, approx 5cm diameter. A Waltham 9ct gold cased open face pocket watch, Birmingham 1920, white enamel dial with black Roman numerals, the inner case engraved with dedication, approx 5cm diameter. Est. 400 - 600

Lot	Title/Description
339	A French bi-colour gold cased open face cylinder movement pocket watch of small proportions, the case border cast with laurel wreath and engraved monogram to verso, white enamel dial and Roman numerals, approx 2.6cm diameter. A French bi-colour gold cased open face cylinder movement pocket watch of small proportions, the case border cast with laurel wreath and engraved monogram to verso, white enamel dial and Roman numerals, approx 2.6cm diameter. Est. 300 - 400
340	A Zenith yellow metal cased open face pocket watch, stamped 14K, early 20th century, white enamel dial and black Roman numerals, approx 5cm diameter. A Zenith yellow metal cased open face pocket watch, stamped 14K, early 20th century, white enamel dial and black Roman numerals, approx 5cm diameter. Est. 500 - 700
341	A 1.83ct diamond, unmounted, old round cut, colour K, clarity VS2, together with gemological report. A 1.83ct diamond, unmounted, old round cut, colour K, clarity VS2, together with gemological report. Est. 3,000 - 5,000
342	A 1.49ct diamond, unmounted, old cushion cut, colour J, clarity SI2, together with gemological report. A 1.49ct diamond, unmounted, old cushion cut, colour J, clarity SI2, together with gemological report. Est. 2,000 - 3,000
343	A 15ct gold curb link chain, approx 50cm long, approx 45.5g A 15ct gold curb link chain, approx 50cm long, approx 45.5g Est. 400 - 600
344	A yellow metal and diamond single stone ring, approx 0.8ct, late 19th early 20th century, the collect set diamond on a wide tapering band, with a chevron of three rubies to either side, approx size M, approx 5.3g. A yellow metal and diamond single stone ring, approx 0.8ct, late 19th early 20th century, the collect set diamond on a wide tapering band, with a chevron of three rubies to either side, approx size M, approx 5.3g. Est. 800 - 1,200
345	A Victorian silver gilt open face pocket watch, London 1842, white enamel dial and subsidiary seconds, approx 5cm diameter, together with a pair cased pocket watch, the watch and case associated, also a further pocket watch and collection of miscellaneous watch keys. (3) (VAT charged on hammer price) A Victorian silver gilt open face pocket watch, London 1842, white enamel dial and subsidiary seconds, approx 5cm diameter, together with a pair cased pocket watch, the watch and case associated, also a further pocket watch and collection of miscellaneous watch keys. (3) (VAT charged on hammer price) Est. 150 - 250
346	A Georgian garnet and diamond ring, the large cabochon garnet with a border of sixteen old cut diamonds, approx 1.00ct total, to split shoulders and yellow metal shank, approx size M, approx 7.1g. A Georgian garnet and diamond ring, the large cabochon garnet with a border of sixteen old cut diamonds, approx 1.00ct total, to split shoulders and yellow metal shank, approx size M, approx 7.1g. Est. 600 - 800
347	A carved hardstone cameo brooch / pendant, 19th century, probably the goddess Athena, with mine cut diamond set helmet in an unmarked gold frame with border of pearls, approx 3.5cm x 3cm. A carved hardstone cameo brooch / pendant, 19th century, probably the goddess Athena, with mine cut diamond set helmet in an unmarked gold frame with border of pearls, approx 3.5cm x 3cm. Est. 150 - 250
348	A pair of Chinese 14ct gold gentlemen's cufflinks, formed of seven open bars and applied Chinese symbol for long life, approx 9.9g, together with a pair of 18ct gold cufflinks, of oval form and engraved monogram MS, approx 11.4g and a pair of unmarked yellow metal cufflinks, of plain form, each set with a single old round cut diamond, approx 8.8g. (3) A pair of Chinese 14ct gold gentlemen's cufflinks, formed of seven open bars and applied Chinese symbol for long life, approx 9.9g, together with a pair of 18ct gold cufflinks, of oval form and engraved monogram MS, approx 11.4g and a pair of unmarked yellow metal cufflinks, of plain form, each set with a single old round cut diamond, approx 8.8g. (3) Est. 350 - 450
349	Cartier: A Trinity tri-colour 18ct gold interlocking bangle, signed Cartier, approx 6.5cm diameter, approx 56.5g. Cartier: A Trinity tri-colour 18ct gold interlocking bangle, signed Cartier, approx 6.5cm diameter, approx 56.5g. Est. 1,000 - 1,500
350	Cartier: A Trinity tri-colour 18ct gold interlocking ring, signed Cartier, approx size M/N, approx 16g. Cartier: A Trinity tri-colour 18ct gold interlocking ring, signed Cartier, approx size M/N, approx 16g. Est. 300 - 500

Lot	Title/Description
351	Cartier: A Trinity tri-colour 18ct gold interlocking ring, approx size F, approx 8.5g. Cartier: A Trinity tri-colour 18ct gold interlocking ring, approx size F, approx 8.5g. Est. 180 - 220
352	Cartier: A Trinity tri-colour 18ct gold interlocking ring, approx size D, approx 8.5g. Cartier: A Trinity tri-colour 18ct gold interlocking ring, approx size D, approx 8.5g. Est. 180 - 220
353	A diamond set and enamel anchor brooch / pendant, 19th century, lilac and white enamels to front and verso, set with twenty-four old round cut diamonds, the three stone set bale swivelling to form a brooch, with diamond set mounted tear drop pearl below, approx 7cm, in fitted S.J Phillips Ltd red Moroccan leather case. A diamond set and enamel anchor brooch / pendant, 19th century, lilac and white enamels to front and verso, set with twenty-four old round cut diamonds, the three stone set bale swivelling to form a brooch, with diamond set mounted tear drop pearl below, approx 7cm, in fitted S.J Phillips Ltd red Moroccan leather case. Est. 800 - 1,200
354	An Art Deco diamond set bracelet, c.1925, mounted in unmarked platinum, of open geometric form, the bracelet splitting into two halves, with concealed clasps, approx 18cm x 2.3cm, together with gem report stating the centre diamonds to be round brilliant cut, approx 2.80ct, colour F-G and VS clarity, the side stones, round and baguette cut, approx 23.80ct, colour F-G and VS clarity. (2) An Art Deco diamond set bracelet, c.1925, mounted in unmarked platinum, of open geometric form, the bracelet splitting into two halves, with concealed clasps, approx 18cm x 2.3cm, together with gem report stating the centre diamonds to be round brilliant cut, approx 2.80ct, colour F-G and VS clarity, the side stones, round and baguette cut, approx 23.80ct, colour F-G and VS clarity. (2) Est. 4,000 - 6,000
355	A diamond set fox head brooch, 19th/20th century, formed of two old cut diamond set gold riding crops, mounted with a fox head with ruby eyes and a diamond set horseshoe, approx 5cm long, approx 9.8g. A diamond set fox head brooch, 19th/20th century, formed of two old cut diamond set gold riding crops, mounted with a fox head with ruby eyes and a diamond set horseshoe, approx 5cm long, approx 9.8g. Est. 300 - 500
356	A large 18ct gold curb link necklace, with textured satin finish and concealed clasp, approx 67.5cm x 2cm, approx 229g. A large 18ct gold curb link necklace, with textured satin finish and concealed clasp, approx 67.5cm x 2cm, approx 229g. Est. 4,000 - 5,000
357	A Continental 18ct gold, pearl and diamond set hinged bangle, the shaped open work bangle set with a channel of graduated cultured pearls with a band of round cut diamonds to either side, approx internal measurement 5.3cm x 6.8cm the largest pearl approx 7mm, approx 24.3g. A Continental 18ct gold, pearl and diamond set hinged bangle, the shaped open work bangle set with a channel of graduated cultured pearls with a band of round cut diamonds to either side, approx internal measurement 5.3cm x 6.8cm the largest pearl approx 7mm, approx 24.3g. Est. 400 - 600
358	An 18ct gold, platinum and diamond set bracelet by David Webb, reeded navette shaped links set at intervals with diamond clusters, signed Webb, approx 17.5cm internal circumference, approx 88.8g. Note: For a similar example of this bracelet see Sotheby's New York 24th September 2012, lot 850 An 18ct gold, platinum and diamond set bracelet by David Webb, reeded navette shaped links set at intervals with diamond clusters, signed Webb, approx 17.5cm internal circumference, approx 88.8g. Note: For a similar example of this bracelet see Sotheby's New York 24th September 2012, lot 850 Est. 5,000 - 8,000

Lot	Title/Description
359	<p>An emerald, sapphire and diamond cluster ring and matching clip earrings, c.1970, the large central cabochon emerald with a surround of round cut sapphires and a border of diamonds, in a gadrooned rope mount, approx 2.7cm x 2.4cm, the gold unmarked, approx ring size I, together with gem reports stating the ring to be natural emerald, approx 13.35ct and type III SI clarity, the natural sapphires approx 1.40ct, dark blue colour and type 11 VS clarity, the diamonds, approx 0.75ct, colour F-G and VS</p> <p>An emerald, sapphire and diamond cluster ring and matching clip earrings, c.1970, the large central cabochon emerald with a surround of round cut sapphires and a border of diamonds, in a gadrooned rope mount, approx 2.7cm x 2.4cm, the gold unmarked, approx ring size I, together with gem reports stating the ring to be natural emerald, approx 13.35ct and type III SI clarity, the natural sapphires approx 1.40ct, dark blue colour and type 11 VS clarity, the diamonds, approx 0.75ct, colour F-G and VS clarity; the earrings; natural emeralds, approx 10.00ct, type III VS clarity, the natural sapphires approx 2.64ct, dark blue colour and type II VS clarity, the diamonds approx 1.32ct, colour F-G and VS clarity. (5)</p> <p>Est. 2,000 - 3,000</p>
360	<p>A pair of diamond and pearl clip earrings, c.1940s, the unmarked white metal of leaf form, set with round and baguette cut diamonds, the central pearls approx 12mm diameter.</p> <p>A pair of diamond and pearl clip earrings, c.1940s, the unmarked white metal of leaf form, set with round and baguette cut diamonds, the central pearls approx 12mm diameter.</p> <p>Est. 300 - 400</p>
361	<p>A 14ct gold and coral ring, c.1970s, the high claw mount set with a domed oval ribbed coral, approx 3.2cm x 2cm, approx size L, approx 12.2g, together with a further coral ring, of oval cabochon form, approx 3.5cm x 2.5cm, the gold unmarked, approx 19.4g. (2)</p> <p>A 14ct gold and coral ring, c.1970s, the high claw mount set with a domed oval ribbed coral, approx 3.2cm x 2cm, approx size L, approx 12.2g, together with a further coral ring, of oval cabochon form, approx 3.5cm x 2.5cm, the gold unmarked, approx 19.4g. (2)</p> <p>Est. 300 - 400</p>
362	<p>A Chinese carved rose quartz and pearl necklace, the rose quartz pendant carved with fruit, the quartz beads with yellow metal caps, approx 74cm long.</p> <p>A Chinese carved rose quartz and pearl necklace, the rose quartz pendant carved with fruit, the quartz beads with yellow metal caps, approx 74cm long.</p> <p>Est. 150 - 250</p>
363	<p>A diamond set onyx and yellow metal mounted anchor pendant / brooch, 19th century, the oval onyx mounted with an old cut and cushion cut diamond set anchor, with bi-colour leaf mount set with pearls and gold ribbon surmount, with vacant glazed locket to verso, approx 5.3cm, approx 26.5g.</p> <p>A diamond set onyx and yellow metal mounted anchor pendant / brooch, 19th century, the oval onyx mounted with an old cut and cushion cut diamond set anchor, with bi-colour leaf mount set with pearls and gold ribbon surmount, with vacant glazed locket to verso, approx 5.3cm, approx 26.5g.</p> <p>Est. 250 - 350</p>
364	<p>A graduated natural pearl necklace, with diamond set clasp, approx 54cm long, together with a single strand coloured pearl necklace and two pears of pearl earrings, also a twelve strand faux pearl choker with paste set bars. (5)</p> <p>A graduated natural pearl necklace, with diamond set clasp, approx 54cm long, together with a single strand coloured pearl necklace and two pears of pearl earrings, also a twelve strand faux pearl choker with paste set bars. (5)</p> <p>Est. 120 - 180</p>
365	<p>A three row cultured pearl bracelet with floral diamond set clasp, round brilliant cut and trapezoid cut diamonds, approx 19cm</p> <p>A three row cultured pearl bracelet with floral diamond set clasp, round brilliant cut and trapezoid cut diamonds, approx 19cm</p> <p>Est. 300 - 500</p>
366	<p>A triple row pearl choker with diamond set floral clasp, the unmarked white metal set with round brilliant, trapezoid and triangular cut diamonds, approx 34cm.</p> <p>A triple row pearl choker with diamond set floral clasp, the unmarked white metal set with round brilliant, trapezoid and triangular cut diamonds, approx 34cm.</p> <p>Est. 400 - 600</p>

Lot	Title/Description
367	<p>A baguette diamond line bracelet, with ten larger emerald cut diamonds, mounted in unmarked platinum, approx 16.5cm, together with gem report stating the emerald cut diamonds approx 6.80ct, colour H-I and VS clarity, the baguette cut diamonds approx 8.30ct, colour G-H and VS clarity. (2)</p> <p>A baguette diamond line bracelet, with ten larger emerald cut diamonds, mounted in unmarked platinum, approx 16.5cm, together with gem report stating the emerald cut diamonds approx 6.80ct, colour H-I and VS clarity, the baguette cut diamonds approx 8.30ct, colour G-H and VS clarity. (2)</p> <p>Est. 3,000 - 5,000</p>
368	<p>A sapphire and diamond set bracelet, c.1920s, the graduated unmarked platinum articulated bracelet set with baguette sapphires and brilliant cut diamonds, the central buckle style plaque with hexagonal cut sapphire, round, baguette and square cut diamonds, approx 17cm long, together with gem report stating the central natural sapphire hexagonal mixed cut, approx 3.00ct, medium dark blue colour and type II VS clarity, the side baguette natural sapphires approx 11.30ct, medium dark blue colour and</p> <p>A sapphire and diamond set bracelet, c.1920s, the graduated unmarked platinum articulated bracelet set with baguette sapphires and brilliant cut diamonds, the central buckle style plaque with hexagonal cut sapphire, round, baguette and square cut diamonds, approx 17cm long, together with gem report stating the central natural sapphire hexagonal mixed cut, approx 3.00ct, medium dark blue colour and type II VS clarity, the side baguette natural sapphires approx 11.30ct, medium dark blue colour and type II VS clarity, the side diamonds, single and baguette cut, approx 3.7ct, colour G-H and VS clarity. (2)</p> <p>Est. 2,000 - 3,000</p>
369	<p>A heavy 9ct gold rope twist necklace, approx 88cm, approx 168g.</p> <p>A heavy 9ct gold rope twist necklace, approx 88cm, approx 168g.</p> <p>Est. 1,500 - 2,000</p>
370	<p>A pair of diamond set clip earring, c.1940s, of stylized angular floral design, the domed centre encrusted with round cut diamonds, each with a round brilliant cut diamond, the leaf sections with round and baguette cut diamonds, mounted in unmarked white metal, approx 3.2cm long, along with a gem report stating the central diamonds approx 1.20ct total, colour I-J and VS clarity, the baguette diamonds approx 1.80ct, colour G-H and VS-SI clarity, the round brilliant side stones approx 3.40ct, colour I-J and VS clarity, the baguette diamonds approx 1.80ct, colour G-H and VS-SI clarity, the round brilliant side stones approx 3.40ct, colour F-H and VS-SI clarity. (2)</p> <p>A pair of diamond set clip earring, c.1940s, of stylized angular floral design, the domed centre encrusted with round cut diamonds, each with a round brilliant cut diamond, the leaf sections with round and baguette cut diamonds, mounted in unmarked white metal, approx 3.2cm long, along with a gem report stating the central diamonds approx 1.20ct total, colour I-J and VS clarity, the baguette diamonds approx 1.80ct, colour G-H and VS-SI clarity, the round brilliant side stones approx 3.40ct, colour F-H and VS-SI clarity. (2)</p> <p>Est. 1,200 - 1,800</p>
371	<p>Cartier: A ladies Santos automatic wrist watch, 1981, stainless steel with 18ct gold bezel, number 090215816, boxed, with booklet, guarantee card and two spare links.</p> <p>Cartier: A ladies Santos automatic wrist watch, 1981, stainless steel with 18ct gold bezel, number 090215816, boxed, with booklet, guarantee card and two spare links.</p> <p>Est. 700 - 900</p>
372	<p>A white metal and pearl chain, the white and yellow metal clasp set with a single rose cut diamond, approx 45cm, together with a further white metal chain, approx 47cm, approx 8.4g. (2)</p> <p>A white metal and pearl chain, the white and yellow metal clasp set with a single rose cut diamond, approx 45cm, together with a further white metal chain, approx 47cm, approx 8.4g. (2)</p> <p>Est. 200 - 300</p>
373	<p>A Vacheron & Constantin 18ct gold cased gentleman's wrist watch, c.1960, with silvered dial and gold batons, cased stamped 378151 and 6415, approx 33mm diameter.</p> <p>A Vacheron & Constantin 18ct gold cased gentleman's wrist watch, c.1960, with silvered dial and gold batons, cased stamped 378151 and 6415, approx 33mm diameter.</p> <p>Est. 600 - 800</p>
374	<p>An Omega Seamaster automatic 18ct gold cased gentleman's wrist watch, c.1960s, silvered dial with gold batons, Arabic numerals and second sweep hand, approx 33mm diameter.</p> <p>An Omega Seamaster automatic 18ct gold cased gentleman's wrist watch, c.1960s, silvered dial with gold batons, Arabic numerals and second sweep hand, approx 33mm diameter.</p> <p>Est. 200 - 300</p>

Lot	Title/Description
375	A Jaeger LeCoultre 18ct gold cased gentleman's manual wrist watch, with silvered dial, gold batons and black Arabic numerals and second sweep hand, fitted with later 9ct gold bracelet strap, approx 35.. diameter. A Jaeger LeCoultre 18ct gold cased gentleman's manual wrist watch, with silvered dial, gold batons and black Arabic numerals and second sweep hand, fitted with later 9ct gold bracelet strap, approx 35.. diameter. Est. 500 - 700
376	Cartier: An 18ct gold cased ladies wrist watch of curved elongated oval form, the champagne dial with black Roman numerals, original black leather strap and 18ct gold clasp, in grey suede Cartier case. Cartier: An 18ct gold cased ladies wrist watch of curved elongated oval form, the champagne dial with black Roman numerals, original black leather strap and 18ct gold clasp, in grey suede Cartier case. Est. 700 - 900
377	Cartier: A gold plated ladies wrist watch, with rectangular case, white dial Arabic numerals. Cartier: A gold plated ladies wrist watch, with rectangular case, white dial Arabic numerals. Est. 200 - 300
378	A string of graduated amber beads, 1920s, approx 100cm, the largest bead approx 30mm x 22mm, approx 122g, together with a necklace of lacquered beads. (2) A string of graduated amber beads, 1920s, approx 100cm, the largest bead approx 30mm x 22mm, approx 122g, together with a necklace of lacquered beads. (2) Est. 300 - 500
379	An 18ct gold bracelet, of solid interlocking links and hollow balls, approx 23cm, approx 40g. An 18ct gold bracelet, of solid interlocking links and hollow balls, approx 23cm, approx 40g. Est. 600 - 800
380	Three platinum engraved wedding bands, approx sizes J, J/K and P, approx 9.3g, together with a 22ct gold engraved wedding band, 1939, approx size P/Q, approx 5.1g. (4) Three platinum engraved wedding bands, approx sizes J, J/K and P, approx 9.3g, together with a 22ct gold engraved wedding band, 1939, approx size P/Q, approx 5.1g. (4) Est. 250 - 350
381	A diamond set eternity ring, approx 2.4ct, approx 16 diamonds set in unmarked white metal, approx size P, approx 5.5g. A diamond set eternity ring, approx 2.4ct, approx 16 diamonds set in unmarked white metal, approx size P, approx 5.5g. Est. 800 - 1,200
382	An 18ct gold Dunhill cigarette lighter, of ribbed design, approx 6.5cm. An 18ct gold Dunhill cigarette lighter, of ribbed design, approx 6.5cm. Est. 120 - 180
383	An 18ct gold and blue enamel ring, London 1971, in the form of crossed paws, indistinct makers mark, approx size G, approx 8.5g. An 18ct gold and blue enamel ring, London 1971, in the form of crossed paws, indistinct makers mark, approx size G, approx 8.5g. Est. 120 - 180
384	A large and impressive diamond floral spray brooch, 19th century, in the form of irises, old cut and cushion cut diamonds in an unmarked white and yellow metal setting, with detachable brooch fitting, approx 9.5cm long, in fitted case. A large and impressive diamond floral spray brooch, 19th century, in the form of irises, old cut and cushion cut diamonds in an unmarked white and yellow metal setting, with detachable brooch fitting, approx 9.5cm long, in fitted case. Est. 3,000 - 5,000
385	A spectacular large diamond, yellow diamond and natural pearl butterfly en tremblant brooch, the openwork design wings encrusted with old cut diamonds, with three old cushion cut fancy yellow diamonds to the abdomen and ruby set eyes, approx 6cm x 6.5cm, together with a gem report stating the old cut diamonds approx 5.30ct, colour G-H and VS clarity, the Fancy Light Yellow diamonds approx 3.03ct and VS clarity. (2) A spectacular large diamond, yellow diamond and natural pearl butterfly en tremblant brooch, the openwork design wings encrusted with old cut diamonds, with three old cushion cut fancy yellow diamonds to the abdomen and ruby set eyes, approx 6cm x 6.5cm, together with a gem report stating the old cut diamonds approx 5.30ct, colour G-H and VS clarity, the Fancy Light Yellow diamonds approx 3.03ct and VS clarity. (2) Est. 5,000 - 7,000

Lot	Title/Description
386	A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include an 18ct gold and lapis lazuli signet ring, approx size L, approx 8.6g, together with two pairs of gold hoop earrings, and unmarked gold double sided necklace clasp, an initials PS stick-pin, approx 8.5g, also a pair of mabe pearl earrings, set in unmarked white metal, approx 19mm diameter and a silver and marcasite set ball watch, 1930s, with semi-circular domed crystal to front and rear, approx 22mm A collection of Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include an 18ct gold and lapis lazuli signet ring, approx size L, approx 8.6g, together with two pairs of gold hoop earrings, and unmarked gold double sided necklace clasp, an initials PS stick-pin, approx 8.5g, also a pair of mabe pearl earrings, set in unmarked white metal, approx 19mm diameter and a silver and marcasite set ball watch, 1930s, with semi-circular domed crystal to front and rear, approx 22mm diameter. (7) Est. 200 - 300
387	A single string of pearls with baguette diamond set clasp, approx 85cm, the pearls approx 10mm diameter, the diamond set unmarked white metal clasp approx 3cm. A single string of pearls with baguette diamond set clasp, approx 85cm, the pearls approx 10mm diameter, the diamond set unmarked white metal clasp approx 3cm. Est. 400 - 600
388	A single rope of pearls, approx 112cm long, the pearls between approx 8-10mm diameter, together with a double row pearl bracelet with 14ct gold and ruby heart shape clasp (af) (2) A single rope of pearls, approx 112cm long, the pearls between approx 8-10mm diameter, together with a double row pearl bracelet with 14ct gold and ruby heart shape clasp (af) (2) Est. 200 - 300
389	A gold 20 Dollar coin, 1881, 33.436g. A gold 20 Dollar coin, 1881, 33.436g. Est. 800 - 1,200
390	Two Elizabeth II gold sovereigns, both 1958, approx 16g. (2) Two Elizabeth II gold sovereigns, both 1958, approx 16g. (2) Est. 300 - 400
391	An emerald cut diamond halo ring, in oblong platinum mount (unmarked) with a border of round cut diamonds, approx size JK, in Kuchinsky box, together with a gem report stating the emerald cut diamond approx 2.50ct, colour D-E and VS clarity, the round brilliant cut diamonds approx 1.40ct, colour F-G and VS clarity. (2) An emerald cut diamond halo ring, in oblong platinum mount (unmarked) with a border of round cut diamonds, approx size JK, in Kuchinsky box, together with a gem report stating the emerald cut diamond approx 2.50ct, colour D-E and VS clarity, the round brilliant cut diamonds approx 1.40ct, colour F-G and VS clarity. (2) Est. 5,000 - 8,000
392	An impressive diamond set double pronged fur clip, c.1930s, of circular form, with central flower head and three diamond set knife-edge bar drops, approx 6.5cm x 4.5cm, together with gem report stating the centre diamond to be old round cut, approx 2.3ct, colour H-I and VS clarity, the side stones to be old cut diamonds, approx 15.00ct, colour G-I and VS-SI clarity. (2) An impressive diamond set double pronged fur clip, c.1930s, of circular form, with central flower head and three diamond set knife-edge bar drops, approx 6.5cm x 4.5cm, together with gem report stating the centre diamond to be old round cut, approx 2.3ct, colour H-I and VS clarity, the side stones to be old cut diamonds, approx 15.00ct, colour G-I and VS-SI clarity. (2) Est. 5,000 - 7,000
393	An 18ct gold cased Rolex Oyster perpetual Day Date gentleman's wrist watch, 1984, champagne dial and 18ct gold bracelet strap, number 7645324, with booklets, guarantee paper from Garrard & Co, Regent Street, London, calendar card for 1984, also a Rolex silk kerchief, all in leather covered Rolex box. An 18ct gold cased Rolex Oyster perpetual Day Date gentleman's wrist watch, 1984, champagne dial and 18ct gold bracelet strap, number 7645324, with booklets, guarantee paper from Garrard & Co, Regent Street, London, calendar card for 1984, also a Rolex silk kerchief, all in leather covered Rolex box. Est. 4,000 - 6,000
394	A George V sovereign, 1915, loose mounted in a 9ct gold ring, approx size Y, approx 15.4g. A George V sovereign, 1915, loose mounted in a 9ct gold ring, approx size Y, approx 15.4g. Est. 200 - 300
395	An Edward VII half sovereign, soldered onto a 9ct gold ring, approx size X, approx 10.4g. An Edward VII half sovereign, soldered onto a 9ct gold ring, approx size X, approx 10.4g. Est. 120 - 180

Lot	Title/Description
396	A Victorian sovereign, 1900, loose mounted in a 9ct gold scrolled pendant, approx 10.4g. A Victorian sovereign, 1900, loose mounted in a 9ct gold scrolled pendant, approx 10.4g. Est. 180 - 220
397	A George V half sovereign, 1912, loose mounted in a 9ct gold ring, approx size M, approx 10.3g. A George V half sovereign, 1912, loose mounted in a 9ct gold ring, approx size M, approx 10.3g. Est. 120 - 180
398	A 9ct gold St Christopher medal, together with a 9ct gold curb link chain, approx 50g. A 9ct gold St Christopher medal, together with a 9ct gold curb link chain, approx 50g. Est. 400 - 500
399	A collection of ten rings, all 9ct gold, to include wedding bands and signet rings, various sizes, approx 36.5g. (10) A collection of ten rings, all 9ct gold, to include wedding bands and signet rings, various sizes, approx 36.5g. (10) Est. 250 - 350
400	A collection of rings to include a 22ct gold wedding band, approx 6g, an 18ct gold and opal set ring (two opals missing) approx 2.8g and various 9ct gold rings approx 18.5g. (11) A collection of rings to include a 22ct gold wedding band, approx 6g, an 18ct gold and opal set ring (two opals missing) approx 2.8g and various 9ct gold rings approx 18.5g. (11) Est. 200 - 300
401	A collection of gold Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include a 14ct gold Celtic cross pendant, approx 2.6g, a 9ct gold chain with diamond set pendant, approx 6.8g, two 9ct gold and gem set rings approx 4.8g, an 18ct gold and gem set ring, approx 2g. (5) A collection of gold Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery to include a 14ct gold Celtic cross pendant, approx 2.6g, a 9ct gold chain with diamond set pendant, approx 6.8g, two 9ct gold and gem set rings approx 4.8g, an 18ct gold and gem set ring, approx 2g. (5) Est. 250 - 350
402	An 18ct gold Jaeger LeCoultre ladies pocket watch, white enamel dial, with black Roman and Arabic numerals, the chased case of shell form, approx 32mm diameter. An 18ct gold Jaeger LeCoultre ladies pocket watch, white enamel dial, with black Roman and Arabic numerals, the chased case of shell form, approx 32mm diameter. Est. 600 - 800
420	A George VI silver tea caddy, London 1828, makers mark unidentified, of shaped oval form, acorn finial to floral and scroll chased cover, the body with floral and foliate chasing and vacant cartouche to either side, approx 14cm high x 14cm wide, approx 13.3oz. A George VI silver tea caddy, London 1828, makers mark unidentified, of shaped oval form, acorn finial to floral and scroll chased cover, the body with floral and foliate chasing and vacant cartouche to either side, approx 14cm high x 14cm wide, approx 13.3oz. Est. 500 - 800
421	A collection of silver topped glass scent bottles and dressing table pots, various dates and makers, together with further scent bottles, also a silver cream jug, nail buffer and match-book holder, a silver plated purse and tortoiseshell card case. (lot) A collection of silver topped glass scent bottles and dressing table pots, various dates and makers, together with further scent bottles, also a silver cream jug, nail buffer and match-book holder, a silver plated purse and tortoiseshell card case. (lot) Est. 200 - 300
422	A 9ct gold cigar cutter, London 1973, of circular textured form, set with a cabochon lapis lazuli stone, approx 4cm, approx 21.3g. A 9ct gold cigar cutter, London 1973, of circular textured form, set with a cabochon lapis lazuli stone, approx 4cm, approx 21.3g. Est. 100 - 150
423	A silver novelty five piece cat band, Birmingham 1976, J. Rose & Son, comprising four cats playing musical instruments (violin, cello, flute and cymbals) and a tripod music stand, also a silver miniature table and four chairs, the table with two fish, a cat playing with a ball at the base, one of the chairs with a cat seated upon it, together with a Dutch silver miniature rocking cradle, approx 13.5oz. (11) A silver novelty five piece cat band, Birmingham 1976, J. Rose & Son, comprising four cats playing musical instruments (violin, cello, flute and cymbals) and a tripod music stand, also a silver miniature table and four chairs, the table with two fish, a cat playing with a ball at the base, one of the chairs with a cat seated upon it, together with a Dutch silver miniature rocking cradle, approx 13.5oz. (11) Est. 400 - 600

Lot	Title/Description
424	A silver and natural bristle shaving brush, London 1976, Christopher Nigel Lawrence, of textured tapering form, approx 10.5cm, approx 3.9oz. A silver and natural bristle shaving brush, London 1976, Christopher Nigel Lawrence, of textured tapering form, approx 10.5cm, approx 3.9oz. Est. 120 - 180
425	A Victorian silver embossed and pierced tazza, Sheffield 1989, Fenton Brothers Ltd, of hexagonal form with shell and scroll border, raised on circular stand with embossed trefoil spreading feet, approx 14cm high x 28cm wide, together with a pair of Edwardian silver pierced tazzas, Sheffield 1902, James Dixon & Sons Ltd, with shaped scroll border, raised on plain spreading foot, approx 11cm high x 20.5cm wide, approx 31.2oz. (3) A Victorian silver embossed and pierced tazza, Sheffield 1989, Fenton Brothers Ltd, of hexagonal form with shell and scroll border, raised on circular stand with embossed trefoil spreading feet, approx 14cm high x 28cm wide, together with a pair of Edwardian silver pierced tazzas, Sheffield 1902, James Dixon & Sons Ltd, with shaped scroll border, raised on plain spreading foot, approx 11cm high x 20.5cm wide, approx 31.2oz. (3) Est. 250 - 350
426	A Victorian silver pierced quatrefoil basket, Sheffield 1897, James Dixon & Sons Ltd, with shell, scroll and floral border, raised on pierced oval stand, approx 30cm wide, approx 19.3oz. A Victorian silver pierced quatrefoil basket, Sheffield 1897, James Dixon & Sons Ltd, with shell, scroll and floral border, raised on pierced oval stand, approx 30cm wide, approx 19.3oz. Est. 150 - 250
427	A Victoria part canteen of silver cutlery, London 1870, Chawner & Co, (George William Adams) Kings pattern, comprising six table spoons, six dessert spoons, six teaspoons, six table forks, six dessert forks, also two sauce ladles and a butter knife by the same maker dated 1866, together with six dinner knives, six dessert knives, different makers and six plated fish knives and fish forks, approx weighable weight 77.7oz. (lot) A Victoria part canteen of silver cutlery, London 1870, Chawner & Co, (George William Adams) Kings pattern, comprising six table spoons, six dessert spoons, six teaspoons, six table forks, six dessert forks, also two sauce ladles and a butter knife by the same maker dated 1866, together with six dinner knives, six dessert knives, different makers and six plated fish knives and fish forks, approx weighable weight 77.7oz. (lot) Est. 600 - 800
428	A Scottish silver ladle, Edinburgh 1849, James & William Marshall, Kings pattern, approx 34cm, approx 8.9oz, together with a silver egg-cup stand, Birmingham 1925, The usher manufacturing Co, comprising four egg-cups, four spoons and tray stand, approx 24.5cm long, approx 11.7oz. (2) A Scottish silver ladle, Edinburgh 1849, James & William Marshall, Kings pattern, approx 34cm, approx 8.9oz, together with a silver egg-cup stand, Birmingham 1925, The usher manufacturing Co, comprising four egg-cups, four spoons and tray stand, approx 24.5cm long, approx 11.7oz. (2) Est. 200 - 300
429	A silver and ivory handled presentation trowel, Sheffield 1908, John Sanderson, with inscription 'Presented to Mrs Mary Stone on the occasion of Laying A Foundation Stone Of The New Jews' School, Manchester May 27th 1951' approx 31cm, together with a pair of silver cylindrical pots and covers, London 1900, William Comyns & Sons, embossed with cherubs, approx 7.5cm. (3) A silver and ivory handled presentation trowel, Sheffield 1908, John Sanderson, with inscription 'Presented to Mrs Mary Stone on the occasion of Laying A Foundation Stone Of The New Jews' School, Manchester May 27th 1951' approx 31cm, together with a pair of silver cylindrical pots and covers, London 1900, William Comyns & Sons, embossed with cherubs, approx 7.5cm. (3) Est. 100 - 150
430	A four piece silver tea service, Birmingham 1928, Joseph Gloster Ltd, of Regency style, comprising teapot, hot water pot, milk jug and sugar bowl, all raised on bun feet, approx 53oz. (4) A four piece silver tea service, Birmingham 1928, Joseph Gloster Ltd, of Regency style, comprising teapot, hot water pot, milk jug and sugar bowl, all raised on bun feet, approx 53oz. (4) Est. 400 - 600

Lot	Title/Description
431	<p>A miscellaneous collection of silver and plate, to include a Sterling silver four branch candelabra, weighted, approx 24cm high, a silver model of a pheasant, approx 10.cm long, a George III silver table spoon, London 1788, George Gray, with bright cut banding, together with a miniature tea set and tray, Continental snuff box and sundry other items, approx weighable weight 10oz. (lot) (VAT charged on hammer price)</p> <p>A miscellaneous collection of silver and plate, to include a Sterling silver four branch candelabra, weighted, approx 24cm high, a silver model of a pheasant, approx 10.cm long, a George III silver table spoon, London 1788, George Gray, with bright cut banding, together with a miniature tea set and tray, Continental snuff box and sundry other items, approx weighable weight 10oz. (lot) (VAT charged on hammer price)</p> <p>Est. 200 - 300</p>
432	<p>A Continental silver sugar box and cover, probably Italian, of oval boat form, the cover with fruit filled urn finial and cast trailing foliate design, the box with similar decoration, raised on four feet, marked indistinctly with maker's mark, possibly Gaspare Cizaletti, approx 12.5cm wide, approx 8.9oz. (VAT charged on hammer price)</p> <p>A Continental silver sugar box and cover, probably Italian, of oval boat form, the cover with fruit filled urn finial and cast trailing foliate design, the box with similar decoration, raised on four feet, marked indistinctly with maker's mark, possibly Gaspare Cizaletti, approx 12.5cm wide, approx 8.9oz. (VAT charged on hammer price)</p> <p>Est. 500 - 800</p>
433	<p>A George II silver tankard, London 1730, makers mark rubbed, later embossed with shell motifs, vacant cartouche and gilt interior, approx 11cm high, approx 11.2cm.</p> <p>A George II silver tankard, London 1730, makers mark rubbed, later embossed with shell motifs, vacant cartouche and gilt interior, approx 11cm high, approx 11.2cm.</p> <p>Est. 500 - 700</p>
434	<p>A set of three Victorian silver pepperettes, Birmingham 1897, E.S. Barnsley & Co, of gadrooned baluster form, approx 9.5cm high, approx 3.5oz. (3)</p> <p>A set of three Victorian silver pepperettes, Birmingham 1897, E.S. Barnsley & Co, of gadrooned baluster form, approx 9.5cm high, approx 3.5oz. (3)</p> <p>Est. 150 - 250</p>
435	<p>A George III silver table spoon, London 1818, Solomon Hougham, Solomon Royes & John East Dix, together with a George III silver table spoon, London 1794, Richard Crossley, also a Scottish silver dessert spoon, Edinburgh 1792, Robert Gray, a similar dessert spoon by the same maker Edinburgh 1801, a Scottish Silver dessert spoon, Edinburgh 1795, P&L and two silver teaspoons, approx 8.4oz. (7)</p> <p>A George III silver table spoon, London 1818, Solomon Hougham, Solomon Royes & John East Dix, together with a George III silver table spoon, London 1794, Richard Crossley, also a Scottish silver dessert spoon, Edinburgh 1792, Robert Gray, a similar dessert spoon by the same maker Edinburgh 1801, a Scottish Silver dessert spoon, Edinburgh 1795, P&L and two silver teaspoons, approx 8.4oz. (7)</p> <p>Est. 100 - 200</p>
436	<p>A Victorian silver and silver gilt vinaigrette, Birmingham 1846, Nathaniel Mills, of shaped rectangular form, with gilded foliate and floral scrolls, approx 33mm x 24mm, cased.</p> <p>A Victorian silver and silver gilt vinaigrette, Birmingham 1846, Nathaniel Mills, of shaped rectangular form, with gilded foliate and floral scrolls, approx 33mm x 24mm, cased.</p> <p>Est. 200 - 300</p>
437	<p>A rare and unusual Edwardian silver and sapphire set novelty vinaigrette in the form of a skull, London 1902, maker HS, the head set with turquoise beads and sapphire set eyes, each approx 0.3ct, the jaw opening to reveal the vinaigrette, with gilded pierced grille, approx 6cm high, approx 4.8oz.</p> <p>A rare and unusual Edwardian silver and sapphire set novelty vinaigrette in the form of a skull, London 1902, maker HS, the head set with turquoise beads and sapphire set eyes, each approx 0.3ct, the jaw opening to reveal the vinaigrette, with gilded pierced grille, approx 6cm high, approx 4.8oz.</p> <p>Est. 1,000 - 1,500</p>
438	<p>A George V silver cased desk barometer, London 1919, Wright & Davis, retailed by Finnigans Ltd, New Bond St, the dome topped rectangular silver case with crest to front and easel strut to verso, approx 11.3cm x 10.7cm.</p> <p>A George V silver cased desk barometer, London 1919, Wright & Davis, retailed by Finnigans Ltd, New Bond St, the dome topped rectangular silver case with crest to front and easel strut to verso, approx 11.3cm x 10.7cm.</p> <p>Est. 250 - 350</p>

Lot	Title/Description
439	<p>A George III silver platter, London 1764, Sebastian & James Crespell, of oval form, with serpentine and gadrooned border, engraved crest of peacock above ducal coronet and engraved to verso No. 18 22=19, approx 35cm wide, approx 20.7oz.</p> <p>A George III silver platter, London 1764, Sebastian & James Crespell, of oval form, with serpentine and gadrooned border, engraved crest of peacock above ducal coronet and engraved to verso No. 18 22=19, approx 35cm wide, approx 20.7oz.</p> <p>Est. 400 - 600</p>
440	<p>Two similar silver Thabeik bowls, Burma, late 19th century, both of circular form, with chased repoussé well defined decoration of Burmese figures in high relief, one approx 10.5cm wide at rim x 8cm high, the other approx 10cm wide at rim x 6.5cm high, approx gross weight 14.9oz.</p> <p>Two similar silver Thabeik bowls, Burma, late 19th century, both of circular form, with chased repoussé well defined decoration of Burmese figures in high relief, one approx 10.5cm wide at rim x 8cm high, the other approx 10cm wide at rim x 6.5cm high, approx gross weight 14.9oz.</p> <p>Est. 600 - 800</p>
441	<p>A pair of Victorian silver gilt fruit bowls, London 1892, Goldsmiths' Alliance Ltd, (Joseph & Horace Savory) of circular form, with fluted border and chased repoussé decoration of fruit and flowers, raised on a conforming spreading foot, engraved in the centre of the bowl with the armorial crest of Lord Newborough, Baron (Wynn) Denbighshire, approx 11cm high x 22cm wide, approx 29.6g. (2) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by descent. This pair of fruit bowls</p> <p>A pair of Victorian silver gilt fruit bowls, London 1892, Goldsmiths' Alliance Ltd, (Joseph & Horace Savory) of circular form, with fluted border and chased repoussé decoration of fruit and flowers, raised on a conforming spreading foot, engraved in the centre of the bowl with the armorial crest of Lord Newborough, Baron (Wynn) Denbighshire, approx 11cm high x 22cm wide, approx 29.6g. (2) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by descent. This pair of fruit bowls were housed at Glynllifon, Gwynedd, Wales, ancestral home of Lord Newborough.</p> <p>Est. 400 - 600</p>
442	<p>A suite of George IV silver shell and thread pattern cutlery, London 1822, William Eley & William Fearn, comprising six table spoons, five dessert spoons, four teaspoons and ten dessert forks, all engraved with Lord Newborough armorial crest, approx 55.2oz. (lot) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by descent.</p> <p>A suite of George IV silver shell and thread pattern cutlery, London 1822, William Eley & William Fearn, comprising six table spoons, five dessert spoons, four teaspoons and ten dessert forks, all engraved with Lord Newborough armorial crest, approx 55.2oz. (lot) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by descent.</p> <p>Est. 600 - 800</p>
443	<p>A suite of silver cutlery, London 1961, Asprey & Co Ltd, comprising six pistol grip handled table knives, six three-tined table forks, six dessert knives, six dessert forks, two rat-tail table spoons, six dessert spoons, six soup spoons, six teaspoons, six fish forks, six fish knives with silver blades and a three-piece carving set, approx weighable weight 80oz. (lot) Provenance: The late The Hon. Blanche-Neige Juno Odette Palma Wynn, daughter of Thomas John Wynn, 5th Baron Newborough, and thence</p> <p>A suite of silver cutlery, London 1961, Asprey & Co Ltd, comprising six pistol grip handled table knives, six three-tined table forks, six dessert knives, six dessert forks, two rat-tail table spoons, six dessert spoons, six soup spoons, six teaspoons, six fish forks, six fish knives with silver blades and a three-piece carving set, approx weighable weight 80oz. (lot) Provenance: The late The Hon. Blanche-Neige Juno Odette Palma Wynn, daughter of Thomas John Wynn, 5th Baron Newborough, and thence by descent.</p> <p>Est. 800 - 1,200</p>
444	<p>A boxed set of three silver gilt bottle stoppers, London 1933, Goldsmiths & Silversmiths Co Ltd, depicting the crest of Lord Newborough, approx 8.5cm. (3) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by descent.</p> <p>A boxed set of three silver gilt bottle stoppers, London 1933, Goldsmiths & Silversmiths Co Ltd, depicting the crest of Lord Newborough, approx 8.5cm. (3) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by descent.</p> <p>Est. 120 - 180</p>

Lot	Title/Description
445	Of pigeon fanciers interest: An Art Deco silver trophy cup, Birmingham 1937, A.E Poston & Co Ltd, of circular form, with twin handles, raised on spreading foot with knopped stem, engraved W.D.H.S Young Bird Average, 1938 A.F Pays, Vel 1188, approx 21.5cm high, together with a silver twin handled cup, engraved Wimbledon D.H.S Y.B Cup, approx 21cm high, approx 37.9g. (2) Of pigeon fanciers interest: An Art Deco silver trophy cup, Birmingham 1937, A.E Poston & Co Ltd, of circular form, with twin handles, raised on spreading foot with knopped stem, engraved W.D.H.S Young Bird Average, 1938 A.F Pays, Vel 1188, approx 21.5cm high, together with a silver twin handled cup, engraved Wimbledon D.H.S Y.B Cup, approx 21cm high, approx 37.9g. (2) Est. 300 - 400
446	A silver four piece tea service, Sheffield 1966, Viner's Ltd, comprising teapot, coffee pot, milk jug and sugar bowl, approx 59.9oz. (4) A silver four piece tea service, Sheffield 1966, Viner's Ltd, comprising teapot, coffee pot, milk jug and sugar bowl, approx 59.9oz. (4) Est. 450 - 550
447	A Victorian silver dish, London 1897, Levesley Brothers, of oval shaped rococo form, with pierced and repoussé decoration, approx 30cm wide, together with a pair of silver desk candlesticks, London 1902, Josiah Williams & Co, the squat sticks of fluted urn form upon square base, (loaded) approx 11cm high, also a small quantity of various silver spoons, approx weighable weight 15.7oz. (lot) A Victorian silver dish, London 1897, Levesley Brothers, of oval shaped rococo form, with pierced and repoussé decoration, approx 30cm wide, together with a pair of silver desk candlesticks, London 1902, Josiah Williams & Co, the squat sticks of fluted urn form upon square base, (loaded) approx 11cm high, also a small quantity of various silver spoons, approx weighable weight 15.7oz. (lot) Est. 300 - 400
448	A silver twin branch candelabra, London 1955, William Comyns & Sons Ltd, the knopped stem supporting two scrolled branches, upon a circular spreading foot, approx 18oz, together with a pair of Britannia metal chocolate pots, with ivory handles and embossed rococo decoration, approx 13cm high. (3) A silver twin branch candelabra, London 1955, William Comyns & Sons Ltd, the knopped stem supporting two scrolled branches, upon a circular spreading foot, approx 18oz, together with a pair of Britannia metal chocolate pots, with ivory handles and embossed rococo decoration, approx 13cm high. (3) Est. 250 - 350
449	A white metal coronet, 19th/20th century, probably from a statue, the repoussé leaves set with paste stones, later added red velvet and ermine, approx 20cm wide, together with an unassociated Cartier presentation box, with double doors, approx 21cm x 28.5cm x 21.5cm. (2) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by decent. A white metal coronet, 19th/20th century, probably from a statue, the repoussé leaves set with paste stones, later added red velvet and ermine, approx 20cm wide, together with an unassociated Cartier presentation box, with double doors, approx 21cm x 28.5cm x 21.5cm. (2) Provenance: The late Thomas John Wynn, 5th Baron Newborough and thence by decent. Est. 200 - 300
450	A part suite of silver Kings pattern cutlery, Sheffield 1924, James Deakin & Sons, comprising six table knives, six table forks and six table spoons, approx weighable weight 36oz. (18) A part suite of silver Kings pattern cutlery, Sheffield 1924, James Deakin & Sons, comprising six table knives, six table forks and six table spoons, approx weighable weight 36oz. (18) Est. 300 - 500
471	Andre Bauchant, French 1873-1958- A Provençal landscape with olive grove and distant hills; oil on canvas, signed and dated 1938, 33x41cm, (may be subject to Droit de Suite) Andre Bauchant, French 1873-1958- A Provençal landscape with olive grove and distant hills; oil on canvas, signed and dated 1938, 33x41cm, (may be subject to Droit de Suite) Est. 1,500 - 2,000
472	Andre Bauchant, French 1873-1958- "Le Village Charentais"; oil on canvas, signed and dated 1930, 71x100.5cm, (may be subject to Droit de Suite) Provenance: Anon sale Christie's 11 April 1972 lot 20: bears labels for Grosvenor Gallery and Museum of Art Rhode Island School of Design Loan Andre Bauchant, French 1873-1958- "Le Village Charentais"; oil on canvas, signed and dated 1930, 71x100.5cm, (may be subject to Droit de Suite) Provenance: Anon sale Christie's 11 April 1972 lot 20: bears labels for Grosvenor Gallery and Museum of Art Rhode Island School of Design Loan Est. 3,000 - 5,000

Lot	Title/Description
473	Italo Valenti, Italian 1912-1995- Town scene; oil on canvas, signed, 34.5x70cm, (may be subject to Droit de Suite) Italo Valenti, Italian 1912-1995- Town scene; oil on canvas, signed, 34.5x70cm, (may be subject to Droit de Suite) Est. 500 - 700
474	Follower of Alexandre Francois Desportes, French 1661-1743- Portrait of a boy standing full-length, in a red velvet coat and feathered beret, holding a bow, accompanied by a greyhound standing over the day's bag with stone fountain and landscape beyond; oil on canvas, 70.8x58.9cm Follower of Alexandre Francois Desportes, French 1661-1743- Portrait of a boy standing full-length, in a red velvet coat and feathered beret, holding a bow, accompanied by a greyhound standing over the day's bag with stone fountain and landscape beyond; oil on canvas, 70.8x58.9cm Est. 2,500 - 3,500
475	Luigi Parzini, Italian 1925-1998- Untitled abstract composition; oil on canvas, 80x63.9cm, (may be subject to Droit de Suite) Luigi Parzini, Italian 1925-1998- Untitled abstract composition; oil on canvas, 80x63.9cm, (may be subject to Droit de Suite) Est. 500 - 700
476	Harold Workman RBA ROI RCA SMA, British 1897-1975- "Strand on the Green"; oil on canvas, signed, 30x40.5cm, (may be subject to Droit de Suite) Provenance: with the Society of Marine Artists according to the label attached to the reverse of the frame Harold Workman RBA ROI RCA SMA, British 1897-1975- "Strand on the Green"; oil on canvas, signed, 30x40.5cm, (may be subject to Droit de Suite) Provenance: with the Society of Marine Artists according to the label attached to the reverse of the frame Est. 400 - 600
477	Margaret Lindsay-Williams, British act. 1910-1960- Portrait of Amalia Acquaviva d'Aragona, head and shoulders with armorial; oil on panel, bears inscribed name of sitter, 40.5x30.2cm, (may be subject to Droit de Suite) Note: Amalia Acquaviva d'Aragona was born 12 August 1811 Naples and died 9 July 1860 Sorrente, aged 48. Margaret Lindsay-Williams, British act. 1910-1960- Portrait of Amalia Acquaviva d'Aragona, head and shoulders with armorial; oil on panel, bears inscribed name of sitter, 40.5x30.2cm, (may be subject to Droit de Suite) Note: Amalia Acquaviva d'Aragona was born 12 August 1811 Naples and died 9 July 1860 Sorrente, aged 48. Est. 500 - 700
478	Fred Yates, British 1922-2008- "You Can't Catch a Fairy on the Spot, Tal-y-Bont"; oil on board, signed, 102x126cm, (may be subject to Droit de Suite) Note: A letter and Ceramics & Glasstificate of authenticity signed by the artist accompanies this lot Fred Yates, British 1922-2008- "You Can't Catch a Fairy on the Spot, Tal-y-Bont"; oil on board, signed, 102x126cm, (may be subject to Droit de Suite) Note: A letter and Ceramics & Glasstificate of authenticity signed by the artist accompanies this lot Est. 5,000 - 7,000
479	Follower of John Knox, Scottish 1776/8-1845- Village scene with public house, church and figures with cattle; oil on canvas, in an early 19th century gilt composition frame, 79x132cm Follower of John Knox, Scottish 1776/8-1845- Village scene with public house, church and figures with cattle; oil on canvas, in an early 19th century gilt composition frame, 79x132cm Est. 1,000 - 1,500
480	Ronald Forsyth Millen, Australian b.1922- "The Night Balcony", 1961; oil on masonite, 80.3x64cm Provenance: gifted by the artist to Margaret Ingram; acquired directly from the above by the present owner Note: The present work was painted in Sceaux, Paris Ronald Forsyth Millen, Australian b.1922- "The Night Balcony", 1961; oil on masonite, 80.3x64cm Provenance: gifted by the artist to Margaret Ingram; acquired directly from the above by the present owner Note: The present work was painted in Sceaux, Paris Est. 250 - 300

Lot	Title/Description
481	<p>Lots 481- 492 are from a Private Collection of work by William Edward Trevithick. William Trevithick served in World War I, then went on to open his own publicity company in the 1930s, working as a commercial artist. He produced artwork for Rolls-Royce and C.C. Wakefield and Co Ltd., makers of Castrol motor oil. He often had his work featured on the cover of Flight Magazine and other, similar publications. He was a keen aviator, held a pilot's licence, and was a member of the Royal Aero Club</p> <p>Lots 481- 492 are from a Private Collection of work by William Edward Trevithick. William Trevithick served in World War I, then went on to open his own publicity company in the 1930s, working as a commercial artist. He produced artwork for Rolls-Royce and C.C. Wakefield and Co Ltd., makers of Castrol motor oil. He often had his work featured on the cover of Flight Magazine and other, similar publications. He was a keen aviator, held a pilot's licence, and was a member of the Royal Aero Club and the Norwich Flying Club. William Edward Trevithick, British 1899-1958- "Pobjoy"; gouache with white opaque and air brushing on artist's board, signed and dated 8.10.36, 54.7x38.1cm: together with two other designs by the same artist- Finished drawing of Westland Lysender, & Design WT 22 showing engines with airbrushed background; gouache/collage with white opaque and air brushing on artist's board, one initialled and numbered 22, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>
482	<p>William Edward Trevithick, British 1899-1958- "Twin Engined Monoplane; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm: together with two others by the same artist- "Armstrong Siddell Castrol", & Finished drawing of two monoplanes; gouache with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick</p> <p>William Edward Trevithick, British 1899-1958- "Twin Engined Monoplane; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm: together with two others by the same artist- "Armstrong Siddell Castrol", & Finished drawing of two monoplanes; gouache with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>
483	<p>William Edward Trevithick, British 1899-1958- Rolls-Royce plane with pilot; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 66, 54.7x38.1cm: together with two others by the same artist- Rolls-Royce engine, & Napier engine; gouache with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick</p> <p>William Edward Trevithick, British 1899-1958- Rolls-Royce plane with pilot; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 66, 54.7x38.1cm: together with two others by the same artist- Rolls-Royce engine, & Napier engine; gouache with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>
484	<p>William Edward Trevithick, British, 1899-1958- "Aircraft and Searchlights"; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 61, 54.7x38.1cm: together with two others by the same artist- Rolls-Royce T61, & Castrol winter advertising flash; gouache/collage with white opaque and air brushing on artist's board, one initialled and numbered 61, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by</p> <p>William Edward Trevithick, British, 1899-1958- "Aircraft and Searchlights"; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 61, 54.7x38.1cm: together with two others by the same artist- Rolls-Royce T61, & Castrol winter advertising flash; gouache/collage with white opaque and air brushing on artist's board, one initialled and numbered 61, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>

Lot	Title/Description
485	<p>William Edward Trevithick, British 1899-1958- "Avro Officially Recommend Patent Castrol"; gouache with white opaque and air brushing on artist's board, initialled and numbered 66, 54.7x38.1cm: together with three others by the same artist- Experimental half tone front view of plane (in two parts), & Rolls-Royce T63; gouache/collage with white opaque and air brushing on artist's board, one initialled and numbered 63, 54.2x18.2cm, 54.7x38.1cm, 54.7x78.1cm., (4) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>
486	<p>William Edward Trevithick, British 1899-1958- "Castrol Wakefield - Castrol Swanshot Gear Oil"; gouache with white opaque and air brushing on paper, 34x54cm: together with two others by the same artist- Rolls-Royce twin-engined plane, & "Rolls-Royce 'Peregrin' Engine"; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick</p> <p>William Edward Trevithick, British 1899-1958- "Castrol Wakefield - Castrol Swanshot Gear Oil"; gouache with white opaque and air brushing on paper, 34x54cm: together with two others by the same artist- Rolls-Royce twin-engined plane, & "Rolls-Royce 'Peregrin' Engine"; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>
487	<p>William Edward Trevithick, British 1899-1958- "Wakefield Patent Castrol Motor Oil"; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm: together with three other works by the same artist- "159 Miles in One Hour!" (layout and scraper board), & "24 Hours Diesel Car Record!"; gouache with white opaque and air brushing on artist's board, and scraper board stuck down on artist's board, 54.7x38.1cm., (4) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p> <p>William Edward Trevithick, British 1899-1958- "Wakefield Patent Castrol Motor Oil"; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm: together with three other works by the same artist- "159 Miles in One Hour!" (layout and scraper board), & "24 Hours Diesel Car Record!"; gouache with white opaque and air brushing on artist's board, and scraper board stuck down on artist's board, 54.7x38.1cm., (4) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>
488	<p>William Edward Trevithick, British 1899-1958- Rolls-Royce T62; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm: together with two others by the same artist- Plane angled front view, & Spitfire front view: gouache with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick</p> <p>William Edward Trevithick, British 1899-1958- Rolls-Royce T62; gouache/collage with white opaque and air brushing on artist's board, 54.7x38.1cm: together with two others by the same artist- Plane angled front view, & Spitfire front view: gouache with white opaque and air brushing on artist's board, 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>

Lot	Title/Description	Lot	Title/Description
489	<p>William Edward Trevithick, British 1899-1958- Rolls-Royce with RAF logo on planes; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 46, 54.7x38.1cm: together with two other works by the same artist- "Armstrong Whitworth Officially Recommend", & Design for Castrol aircraft; gouache with white opaque and air brushing on artist's board, and the other on scraper board (monochrome), 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Prov</p> <p>William Edward Trevithick, British 1899-1958- Rolls-Royce with RAF logo on planes; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 46, 54.7x38.1cm: together with two other works by the same artist- "Armstrong Whitworth Officially Recommend", & Design for Castrol aircraft; gouache with white opaque and air brushing on artist's board, and the other on scraper board (monochrome), 54.7x38.1cm ea., (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>	493	<p>Christopher Richard Wynne Nevinson ARA, British 1889-1946- "Le Pont Neuf, Paris", c.1925; oil on canvas, signed, 49.6x39.7cm, (may be subject to Droit de Suite) Provenance: with Redfern Gallery, London Exhibited: London, Redfern Gallery, "25 Years of Paintings by C.R.W. Nevinson", February 1937, no. 24 Note: Nevinson studied in Paris at the Academie Julian from 1912-13 and at the Ceramics & Glasscle Russe where he met Severini, Modigliani (with whom he shared a studio) and other radical</p> <p>Christopher Richard Wynne Nevinson ARA, British 1889-1946- "Le Pont Neuf, Paris", c.1925; oil on canvas, signed, 49.6x39.7cm, (may be subject to Droit de Suite) Provenance: with Redfern Gallery, London Exhibited: London, Redfern Gallery, "25 Years of Paintings by C.R.W. Nevinson", February 1937, no. 24 Note: Nevinson studied in Paris at the Academie Julian from 1912-13 and at the Ceramics & Glasscle Russe where he met Severini, Modigliani (with whom he shared a studio) and other radical artists in the city. Nevinson adored Paris, later describing it in the Daily Chronicle in October 1929 as the "home of all good aesthetic and intellectual ideas". The subject matter of the urban landscape dominates Nevinson's canvases of the 1920s and 1930s in which Paris and London mainly feature. Although after the war Nevinson declared that he had given up on futurism, the geometric forms of the autumn trees and strong diagonals that are apparent in the present work demonstrate a debt to his involvement with the Futurist movement. As Nevinson recalled, "I did not paint much from nature then, but hung round the Gare St. Lazare, the Gare du Nord, the Seine, and the outskirts of Paris, working on quick sketches and inventing a new formula for myself"(C.R.W. Nevinson, Paint & Prejudice, Methuen Publishers, London, 1937, p44). Est. 10,000 - 15,000</p>
490	<p>William Edward Trevithick, British 1899-1958- Rolls-Royce with three RAF planes in formation; gouache with white opaque and air brushing on artist's board, initialled and numbered 43, 54.7x38.1cm: together with one other by the same artist- KLG plug detail; gouache on artist's board, initialled, 54.7x38.1cm., (2) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick</p> <p>William Edward Trevithick, British 1899-1958- Rolls-Royce with three RAF planes in formation; gouache with white opaque and air brushing on artist's board, initialled and numbered 43, 54.7x38.1cm: together with one other by the same artist- KLG plug detail; gouache on artist's board, initialled, 54.7x38.1cm., (2) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 200 - 400</p>	494	<p>E W P Clapham, British, mid/late 19th century- Sketchbook of studies and small paintings to include various breeds of dogs, birdlife, British landscapes, female portraits, wildlife, amongst other subject matter; mixed media, some initialled and signed, some dated, 25.5x32.5cm (max), (a lot) (in a bound sketch book)</p> <p>E W P Clapham, British, mid/late 19th century- Sketchbook of studies and small paintings to include various breeds of dogs, birdlife, British landscapes, female portraits, wildlife, amongst other subject matter; mixed media, some initialled and signed, some dated, 25.5x32.5cm (max), (a lot) (in a bound sketch book) Est. 300 - 500</p>
491	<p>William Edward Trevithick, British 1899-1958- "The Aeroplane - Rolls-Royce Aero Engines For Speed and Reliability"; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 67, 50x38cm: together with four other works by the same artist- Rolls-Royce engine, Rolls-Royce decorative border for Phantom III, Rolls-Royce Mayfair 6201 & Rolls-Royce border; gouache/collage with white opaque and air brushing on artist's board, & pencil and pen drawing on paper on art</p> <p>William Edward Trevithick, British 1899-1958- "The Aeroplane - Rolls-Royce Aero Engines For Speed and Reliability"; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 67, 50x38cm: together with four other works by the same artist- Rolls-Royce engine, Rolls-Royce decorative border for Phantom III, Rolls-Royce Mayfair 6201 & Rolls-Royce border; gouache/collage with white opaque and air brushing on artist's board, & pencil and pen drawing on paper on artist's board, 54.7x38.1cm (2), 37x51cm, 38x55cm., (5 in the lot) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>	495	<p>Attributed to Mstislav Valerianovic Dobuzhinsky, Russian 1875-1957- Sun over clouds, Ex Libris design; black ink, 8x10cm (mounted, unframed): together with a collection of approx. 40 Ex Libris designs by the same artist- to include decorative flourishes, heraldic shields, architectural details, and other bookplate imagery; mixed media, of varying sizes, some mounted, 27x21cm (max) (unframed) (a lot) Notes: Mstislav Valerianovich Dobuzhinsky was born into the family of an army offiCeramics & Glas</p> <p>Attributed to Mstislav Valerianovic Dobuzhinsky, Russian 1875-1957- Sun over clouds, Ex Libris design; black ink, 8x10cm (mounted, unframed): together with a collection of approx. 40 Ex Libris designs by the same artist- to include decorative flourishes, heraldic shields, architectural details, and other bookplate imagery; mixed media, of varying sizes, some mounted, 27x21cm (max) (unframed) (a lot) Notes: Mstislav Valerianovich Dobuzhinsky was born into the family of an army offiCeramics & Glass, in Novgorod. He was always a keen artist and after university joined the artistic society 'World of Art'. He first collaborated with them as an illustrator of books and magazines, and then painter of urban landscapes. Subsequently he visited Britain, France, Italy, Germany and Holland. He then diversified into theatre, in the guise of a stage designer, and from around 1910 to the 1920s also worked in book illustration. He penned illustrations for S. Auslander's story The Night Prince (1909), Pushkin's Lady into Las-sie (1919), and Hans Christian Andersen's tale The Swine-Herd (1917) and also illustrations for Dostoyev-sky's short novel White Nights (1923). He desig-ned head-pieces, illuminated letter types, publishers' marks and book-plates. During World War I Dobuzhinsky went with Evgeny LanCeramics & Glassay to the front lines to sketch. In 1918 he supervised theatrical workshops at the State Educational Workshops of Decorative Arts (the former Stieglitz School of Technical Drawing). In 1923-24, he went abroad to study developments in European art and to arrange one-man shows. In 1924 he immigrated to Lithuania, and in 1939 to the USA, to work primarily as a stage designer. He died in New York on November 20, 1957. Est. 6,000 - 8,000</p>
492	<p>William Edward Trevithick, British 1899-1958- "The Aeroplane - Rolls-Royce Aero Engines for Speed and Reliability"; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 54, 50x38cm: together with two other works by the same artist- Text capitals for Merlin catalogue for Rolls-Royce (two parts); in gouache and ink on paper, blind stamp, stuck down on artist's board, 54.7x38.1cm, (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick</p> <p>William Edward Trevithick, British 1899-1958- "The Aeroplane - Rolls-Royce Aero Engines for Speed and Reliability"; gouache/collage with white opaque and air brushing on artist's board, initialled and numbered 54, 50x38cm: together with two other works by the same artist- Text capitals for Merlin catalogue for Rolls-Royce (two parts); in gouache and ink on paper, blind stamp, stuck down on artist's board, 54.7x38.1cm, (3) (unframed) (may be subject to Droit de Suite) Provenance: Gifted to the present owner by the artist's widow Bessie Trevithick Est. 300 - 500</p>	496	<p>Guy de Rougemont, French b.1935- "Diptyque Rouge"; oil on unprimed linen, a diptych, ea. signed, titled, dated 1978 and inscribed on the reverse, ea. 122x81.5cm, (2) (may be subject to Droit de Suite)</p> <p>Guy de Rougemont, French b.1935- "Diptyque Rouge"; oil on unprimed linen, a diptych, ea. signed, titled, dated 1978 and inscribed on the reverse, ea. 122x81.5cm, (2) (may be subject to Droit de Suite) Est. 2,000 - 3,000</p>

Lot	Title/Description
497	Bertram Walter Priestman RA, British 1868-1951- "The Steamer, Belle"; oil on panel, initialled and dated 10, 19.5x25.2cm (may be subject to Droit de Suite) Provenance: 20th Century Gallery, London. Note: An illustrated catalogue on the artist's work accompanies this lot Bertram Walter Priestman RA, British 1868-1951- "The Steamer, Belle"; oil on panel, initialled and dated 10, 19.5x25.2cm (may be subject to Droit de Suite) Provenance: 20th Century Gallery, London. Note: An illustrated catalogue on the artist's work accompanies this lot Est. 600 - 800
498	Stanley Lloyd, British 1881-1954- "London Town"; watercolour and black crayon on buff, signed, 40x30cm (may be subject to Droit de Suite) Stanley Lloyd, British 1881-1954- "London Town"; watercolour and black crayon on buff, signed, 40x30cm (may be subject to Droit de Suite) Est. 300 - 400
499	Grayson Perry RA, British b.1960- Detail from "The Walthamstow Tapestry", 2009; cushion, wool and cotton tapestry, 43x43cm, (may be subject to Droit de Suite) Provenance: Gifted by the artist to the present owner Note: The present work was produced as a test for the artist's monumental Walthamstow Tapestry created in 2009. Inspired by antique batik fabrics from Malaysia as well as eastern European folk art, it explores our quasi-religious relationship to consumerism with the names of famous Grayson Perry RA, British b.1960- Detail from "The Walthamstow Tapestry", 2009; cushion, wool and cotton tapestry, 43x43cm, (may be subject to Droit de Suite) Provenance: Gifted by the artist to the present owner Note: The present work was produced as a test for the artist's monumental Walthamstow Tapestry created in 2009. Inspired by antique batik fabrics from Malaysia as well as eastern European folk art, it explores our quasi-religious relationship to consumerism with the names of famous brand names woven into a journey charting the passage through life of man from birth to death. Est. 1,500 - 2,000
500	Grayson Perry RA, British b.1960- Untitled; watercolour, gouache, ink, crayon, acrylic and collage on paper, signed on the reverse in blue ink, 21.2x29.9cm, (unframed) (may be subject to Droit de Suite) Provenance: Gifted by the artist to the present owner Grayson Perry RA, British b.1960- Untitled; watercolour, gouache, ink, crayon, acrylic and collage on paper, signed on the reverse in blue ink, 21.2x29.9cm, (unframed) (may be subject to Droit de Suite) Provenance: Gifted by the artist to the present owner Est. 1,000 - 1,500
501	After Gerrit Dou, Dutch 1613-1675, early 19th century- Couple drinking and eating by a casement window; oil on canvas, 36.5x31cm After Gerrit Dou, Dutch 1613-1675, early 19th century- Couple drinking and eating by a casement window; oil on canvas, 36.5x31cm Est. 250 - 300
502	Manner of Adrian Van Ostade, early 19th century- Female street merchant selling her wares; oil on canvas, 44x34.5cm Manner of Adrian Van Ostade, early 19th century- Female street merchant selling her wares; oil on canvas, 44x34.5cm Est. 400 - 600
503	David Lucas, British 1802-1881- "The Vale of Dedham, Essex", after John Constable RA; mezzotint, 70x60cm Provenance: By descent, from the family of Charles Robert Leslie RA, Constable's close friend and biographer David Lucas, British 1802-1881- "The Vale of Dedham, Essex", after John Constable RA; mezzotint, 70x60cm Provenance: By descent, from the family of Charles Robert Leslie RA, Constable's close friend and biographer Est. 400 - 600
504	Carl Friedrich Heinrich Werner, German 1808-1894- The Piazzetta of San Marco towards San Giorgio Maggiore; watercolour, signed and inscribed, 39x49cm Carl Friedrich Heinrich Werner, German 1808-1894- The Piazzetta of San Marco towards San Giorgio Maggiore; watercolour, signed and inscribed, 39x49cm Est. 2,000 - 3,000
505	Attributed to Adolfo Ferraguti Visconti, Italian 1850-1924- Young boy in a fez; oil pastel, inscribed, 31x23cm Attributed to Adolfo Ferraguti Visconti, Italian 1850-1924- Young boy in a fez; oil pastel, inscribed, 31x23cm Est. 800 - 1,000
506	Charles Edward Dixon RI, British 1872-1934- Sail Boats in blustery and choppy seas (possibly off the coast of Tangier); watercolour, signed and dated 08, 16.5x39.5cm Charles Edward Dixon RI, British 1872-1934- Sail Boats in blustery and choppy seas (possibly off the coast of Tangier); watercolour, signed and dated 08, 16.5x39.5cm Est. 400 - 500

Lot	Title/Description
507	Roger Cecil, British 1942-2015- Figure Series II; oil pastel, mixed media, 49x45cm (may be subject to Droit de Suite) Roger Cecil, British 1942-2015- Figure Series II; oil pastel, mixed media, 49x45cm (may be subject to Droit de Suite) Est. 250 - 300
508	Margaret Winifred Tarrant, British 1888-1959- Studies of children; pencil on paper, three, inscribed on one, 13.6x8cm, 13.6x88cm & 12.5x15cm., (3) (may be subject to Droit de Suite) Provenance: Milne & Moller, London Margaret Winifred Tarrant, British 1888-1959- Studies of children; pencil on paper, three, inscribed on one, 13.6x8cm, 13.6x88cm & 12.5x15cm., (3) (may be subject to Droit de Suite) Provenance: Milne & Moller, London Est. 200 - 300
509	Lady Sarah Armstrong Jones, British b.1964- "Sea Loch Summer", 1992; charcoal and pastel, 21.2x19.5cm: together with one other charcoal and pastel drawing by the same hand entitled "Tree", 1994 28x19cm., (2) (may be subject to Droit de Suite) Provenance: The Redfern Gallery, London, where both of the above were purchased in 1995 & 1994 by the present owner Lady Sarah Armstrong Jones, British b.1964- "Sea Loch Summer", 1992; charcoal and pastel, 21.2x19.5cm: together with one other charcoal and pastel drawing by the same hand entitled "Tree", 1994 28x19cm., (2) (may be subject to Droit de Suite) Provenance: The Redfern Gallery, London, where both of the above were purchased in 1995 & 1994 by the present owner Est. 200 - 300
510	Annabel Gault, British b.1952- "Magpie Head- Study V", 1994; charcoal, bears label for The Redfern Gallery London attached to the reverse of the frame, 27.5x19cm (may be subject to Droit de Suite) Provenance: The Redfern Gallery, London, where purchased in 1994 by the present owner Note: This drawing is the original artwork reproduced on the cover of The London Magazine, dated December/January 1995, A copy of this magazine is included with this lot Annabel Gault, British b.1952- "Magpie Head- Study V", 1994; charcoal, bears label for The Redfern Gallery London attached to the reverse of the frame, 27.5x19cm (may be subject to Droit de Suite) Provenance: The Redfern Gallery, London, where purchased in 1994 by the present owner Note: This drawing is the original artwork reproduced on the cover of The London Magazine, dated December/January 1995, A copy of this magazine is included with this lot Est. 200 - 300
511	Rose Warnock, British b.1959 - "St. Jerome in the Wilderness"; oil on canvas, signed verso & dated 1993, 130x148cm (may be subject to Droit de Suite) Provenance: with Gillian Jason Gallery, London, according to label attached to the stretcher Rose Warnock, British b.1959 - "St. Jerome in the Wilderness"; oil on canvas, signed verso & dated 1993, 130x148cm (may be subject to Droit de Suite) Provenance: with Gillian Jason Gallery, London, according to label attached to the stretcher Est. 400 - 600
512	Rose Warnock, British b.1959 - "Mediterranean Landscape" 1993, oil on canvas, signed and dated 1993 verso, 127x135cm (may be subject to Droit de Suite) Provenance: with Gillian Jason Gallery, London, according to label attached to the stretcher Rose Warnock, British b.1959 - "Mediterranean Landscape" 1993, oil on canvas, signed and dated 1993 verso, 127x135cm (may be subject to Droit de Suite) Provenance: with Gillian Jason Gallery, London, according to label attached to the stretcher Est. 400 - 600
513	Rose Warnock, British b.1959- "Gethsemane"; oil on canvas, signed and dated 1995 and titled in pen and numbered 6, 111x127cm (may be subject to Droit de Suite) Provenance: with Jason and Rhodes, London, according to label attached to the stretcher Rose Warnock, British b.1959- "Gethsemane"; oil on canvas, signed and dated 1995 and titled in pen and numbered 6, 111x127cm (may be subject to Droit de Suite) Provenance: with Jason and Rhodes, London, according to label attached to the stretcher Est. 400 - 600
514	Rose Warnock, British b.1959 - "The Small Man"; oil on canvas, signed and dated 1989 verso, 147.5x134.2cm (may be subject to Droit de Suite) Provenance: with Gillian Jason Gallery, London, according to label attached to the stretcher Rose Warnock, British b.1959 - "The Small Man"; oil on canvas, signed and dated 1989 verso, 147.5x134.2cm (may be subject to Droit de Suite) Provenance: with Gillian Jason Gallery, London, according to label attached to the stretcher Est. 400 - 600

Lot	Title/Description
515	William Collingwood-Smith, British 1815-1887- "Lambeth Palace"; watercolour, signed, 23x64cm William Collingwood-Smith, British 1815-1887- "Lambeth Palace"; watercolour, signed, 23x64cm Est. 800 - 1,200
516	Henry C King, British, late 19th century- "Corsham on Thames" and "Bray on Thames"; oil on canvas, a pair, both inscribed on the reverse, in matching gilt composition frames, 31x51cm ea., (2) Henry C King, British, late 19th century- "Corsham on Thames" and "Bray on Thames"; oil on canvas, a pair, both inscribed on the reverse, in matching gilt composition frames, 31x51cm ea., (2) Est. 500 - 800
517	William Currie, British act. 1846-1882- Fishermen navigating choppy seas at sunset; oil on board, signed and dated 1876, 34x60cm: together with one other oil on board by the same hand depicting a scene of stormy seas off the coast of Scotland, signed and dated 1876, 34x62cm., (2) William Currie, British act. 1846-1882- Fishermen navigating choppy seas at sunset; oil on board, signed and dated 1876, 34x60cm: together with one other oil on board by the same hand depicting a scene of stormy seas off the coast of Scotland, signed and dated 1876, 34x62cm., (2) Est. 400 - 600
518	French School, late 19th century- Female nude seated full-length; oil on panel, 23.5x14cm French School, late 19th century- Female nude seated full-length; oil on panel, 23.5x14cm Est. 1,500 - 2,000
519	John Sell Cotman, British 1782-1842 and William Frederick Wells, British 1762-1836- View of a ruined abbey; watercolour, signed with initials and dated 1808, 40x53cm John Sell Cotman, British 1782-1842 and William Frederick Wells, British 1762-1836- View of a ruined abbey; watercolour, signed with initials and dated 1808, 40x53cm Est. 1,000 - 1,500
520	Attributed to William Derby, British 1786-1847- Portrait of a young girl, after Peter Paul Rubens; watercolour, 10x8cm: together with a watercolour study of an old man attributed to the same hand, 20x17cm., (2) Attributed to William Derby, British 1786-1847- Portrait of a young girl, after Peter Paul Rubens; watercolour, 10x8cm: together with a watercolour study of an old man attributed to the same hand, 20x17cm., (2) Est. 250 - 300
521	Waller Hugh Paton RSA RSW, Scottish 1898-1895- "Dalmeny Point, Scotland"; watercolour, pencil with touches of gouache, signed with initials and dated 1886, 6.7x10.5cm Waller Hugh Paton RSA RSW, Scottish 1898-1895- "Dalmeny Point, Scotland"; watercolour, pencil with touches of gouache, signed with initials and dated 1886, 6.7x10.5cm Est. 200 - 400
522	Henry Grub, American 1884-1963- The FenCeramics & Glass; oil on canvas, signed and dated 1941, 112x91.5cm (unframed) Henry Grub, American 1884-1963- The FenCeramics & Glass; oil on canvas, signed and dated 1941, 112x91.5cm (unframed) Est. 300 - 400
523	Henry Grub, American 1884-1963- Snowy woodland bathed in sunlight; oil on canvas, signed, 100x64cm Henry Grub, American 1884-1963- Snowy woodland bathed in sunlight; oil on canvas, signed, 100x64cm Est. 300 - 400
524	Henry Grub, American 1884-1963- "Mardi Gras, New Orleans"; oil on canvas, signed and dated 54, 110.5x90cm Henry Grub, American 1884-1963- "Mardi Gras, New Orleans"; oil on canvas, signed and dated 54, 110.5x90cm Est. 300 - 400
525	Henry Grub, American 1884-1963- Christ's blessing; oil on canvas, signed and dated 1954, 133x84.5cm (unframed) Henry Grub, American 1884-1963- Christ's blessing; oil on canvas, signed and dated 1954, 133x84.5cm (unframed) Est. 300 - 400
526	Hassan Jahani, Iranian b.1960- Fish; oil on canvas, signed and dated 2015, 67x76cm Hassan Jahani, Iranian b.1960- Fish; oil on canvas, signed and dated 2015, 67x76cm Est. 700 - 900
527	Hassan Jahani, Iranian b.1960- "Tree"; oil on canvas, 66.5x66.5cm Hassan Jahani, Iranian b.1960- "Tree"; oil on canvas, 66.5x66.5cm Est. 600 - 800

Lot	Title/Description
528	Hassan Jahani, Iranian b.1960- "Horses"; oil on canvas, signed and dated 2010, 43x58cm Hassan Jahani, Iranian b.1960- "Horses"; oil on canvas, signed and dated 2010, 43x58cm Est. 500 - 700
529	Hassan Jahani, Iranian b.1960- "Orange"; oil on canvas, signed and dated 2015, 48.5x48.5cm Hassan Jahani, Iranian b.1960- "Orange"; oil on canvas, signed and dated 2015, 48.5x48.5cm Est. 300 - 400
530	The following four lots 530-533 are from the Estate of the Artist Ben Sunlight. Ben Sunlight was born in Brighton and educated at Clifton, Magdalene College Cambridge, Central School of Art & Design (now Central St. Martins). He was a fellow and Vice-Chairman of Free Painters and Sculptors Ltd 1965-68. He showed extensively in Britain and abroad. Simon Field reviewed his figurative work by saying 'with the erotic subjects the paintings become much more involving, not as titillation, but beca The following four lots 530-533 are from the Estate of the Artist Ben Sunlight. Ben Sunlight was born in Brighton and educated at Clifton, Magdalene College Cambridge, Central School of Art & Design (now Central St. Martins). He was a fellow and Vice-Chairman of Free Painters and Sculptors Ltd 1965-68. He showed extensively in Britain and abroad. Simon Field reviewed his figurative work by saying 'with the erotic subjects the paintings become much more involving, not as titillation, but because the style is relevant to the subject matter. The very coolness of Sunlight's style, the pastel shades and the balanced composition, play off against the 'hot' content...' from 'Art and Artists' May 1969, Publ. by Hansom Books Ltd. His canon of work includes figurative, abstract, drawings and print making. Ben Sunlight, British 1935-2002- "The Tree, Wales No.1"; oil on canvas, 152x102cm (unframed) (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse Est. 400 - 600
531	Ben Sunlight, British 1935-2002- "Tree 2"; oil on canvas, 152x102cm (unframed) (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse Ben Sunlight, British 1935-2002- "Tree 2"; oil on canvas, 152x102cm (unframed) (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse Est. 400 - 600
532	Ben Sunlight, British 1935-2002- "Equinoctial Landscape"; mixed media on canvas, signed and dated 61, 71x91cm (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse; The Trafford Gallery, London W1 Ben Sunlight, British 1935-2002- "Equinoctial Landscape"; mixed media on canvas, signed and dated 61, 71x91cm (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse; The Trafford Gallery, London W1 Est. 600 - 800
533	Ben Sunlight, British 1935-2002- "Ford's Farm at Ewelme"; oil on canvas, signed and dated 1989, 76x101cm (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse Ben Sunlight, British 1935-2002- "Ford's Farm at Ewelme"; oil on canvas, signed and dated 1989, 76x101cm (may be subject to Droit de Suite) Provenance: From the estate of Ben Sunlight and Portico Library and Gallery, according to label attached to the reverse Est. 600 - 800
534	Philip Hughes, British b.1936- "Between Berwick & Alciston"; acrylic on canvas, signed and dated 1975 verso, 74x100cm (may be subject to Droit de Suite) Philip Hughes, British b.1936- "Between Berwick & Alciston"; acrylic on canvas, signed and dated 1975 verso, 74x100cm (may be subject to Droit de Suite) Est. 400 - 600
535	Philip Hughes, British b.1936- A landscape, Menebres; acrylic on canvas, signed and dated 1976 verso, 84x103.5cm (unframed) (may be subject to Droit de Suite) Philip Hughes, British b.1936- A landscape, Menebres; acrylic on canvas, signed and dated 1976 verso, 84x103.5cm (unframed) (may be subject to Droit de Suite) Est. 400 - 600

Lot	Title/Description
536	Ken Done, Australian b.1940- "Pink Sea"; acrylic on clayboard, signed and dated 2002, 61x81cm Ken Done, Australian b.1940- "Pink Sea"; acrylic on clayboard, signed and dated 2002, 61x81cm Est. 600 - 800
537	Hugh Bellingham-Smith, British 1866-1922- Girl with Lilies; oil on panel, signed with initials, 21.6x12.5cm Hugh Bellingham-Smith, British 1866-1922- Girl with Lilies; oil on panel, signed with initials, 21.6x12.5cm Est. 600 - 800
538	Denys George Wells RBA, British 1881-1973- "The Witch Ball"; oil on canvas, signed and dated 04, 63x76.5cm (unframed) (may be subject to Droit de Suite) Denys George Wells RBA, British 1881-1973- "The Witch Ball"; oil on canvas, signed and dated 04, 63x76.5cm (unframed) (may be subject to Droit de Suite) Est. 300 - 500
539	Denys George Wells RBA, British 1881-1973- Still life with apples (recto)/ Young girl looking out of the window (verso); oil on canvas, signed and dated 06, 50x60cm (may be subject to Droit de Suite) Denys George Wells RBA, British 1881-1973- Still life with apples (recto)/ Young girl looking out of the window (verso); oil on canvas, signed and dated 06, 50x60cm (may be subject to Droit de Suite) Est. 300 - 400
540	Dimitry Vruble, Russian b.1960- Portrait of an old woman; oil on canvas on board, signed and dated 94 verso, 29x20.5cm Dimitry Vruble, Russian b.1960- Portrait of an old woman; oil on canvas on board, signed and dated 94 verso, 29x20.5cm Est. 800 - 1,000
541	Jozsef Legendy, Hungarian 1927-2007- Washer Women; oil on canvas, signed and dated 56, 99.4x110cm (may be subject to Droit de Suite) Jozsef Legendy, Hungarian 1927-2007- Washer Women; oil on canvas, signed and dated 56, 99.4x110cm (may be subject to Droit de Suite) Est. 1,000 - 1,200
542	Richard Geiger, Hungarian 1870-1945- Trio of Musicians; oil on canvas, signed, 101x75.5cm (may be subject to Droit de Suite) Richard Geiger, Hungarian 1870-1945- Trio of Musicians; oil on canvas, signed, 101x75.5cm (may be subject to Droit de Suite) Est. 800 - 1,000
543	Dezso Udvar, Hungarian 1891-1975- Portrait of a woman in red; oil on board, signed and dated 919, 100x73cm (may be subject to Droit de Suite) Dezso Udvar, Hungarian 1891-1975- Portrait of a woman in red; oil on board, signed and dated 919, 100x73cm (may be subject to Droit de Suite) Est. 500 - 700
544	Lukacs Gyelmis, Hungarian 1899-1979- Still life with oranges; oil on canvas, signed, 60x80.5cm (may be subject to Droit de Suite) Lukacs Gyelmis, Hungarian 1899-1979- Still life with oranges; oil on canvas, signed, 60x80.5cm (may be subject to Droit de Suite) Est. 500 - 700
545	Gyula Varady, Hungarian 1866-1929- Evening rendezvous on cobbled street; oil on board, signed and dated 1912, 57.5x77.5cm Gyula Varady, Hungarian 1866-1929- Evening rendezvous on cobbled street; oil on board, signed and dated 1912, 57.5x77.5cm Est. 600 - 800
546	Kalman Piri, Hungarian 1908-1983- Village crossroads; oil on canvas, signed, 57.5x77.5cm (may be subject to Droit de Suite) Kalman Piri, Hungarian 1908-1983- Village crossroads; oil on canvas, signed, 57.5x77.5cm (may be subject to Droit de Suite) Est. 300 - 400
547	American Provincial School, mid 19th century- Portrait of a man and a woman, pastel on paper, a pair, in matching glazed gilt composition ripple moulding frames, 47x40cm ea., (2) American Provincial School, mid 19th century- Portrait of a man and a woman, pastel on paper, a pair, in matching glazed gilt composition ripple moulding frames, 47x40cm ea., (2) Est. 200 - 300
548	Samuel Prout OWS, British 1842-1897- Worshipers at a shrine; watercolour, signed with initials, 17.5x11cm: together with a pencil study attributed to the same hand entitled "At Portsmouth", titled in pencil, 21x32cm., (2) Samuel Prout OWS, British 1842-1897- Worshipers at a shrine; watercolour, signed with initials, 17.5x11cm: together with a pencil study attributed to the same hand entitled "At Portsmouth", titled in pencil, 21x32cm., (2) Est. 200 - 300

Lot	Title/Description
549	Thomas Bush Hardy RBA, British 1842-1897- "Saumur on the Loire, France"; pencil and watercolour heightened with body colour, signed and dated 1877, 23.4x34.2cm Provenance: with Spink, London, according to label attached to the reverse of the frame Thomas Bush Hardy RBA, British 1842-1897- "Saumur on the Loire, France"; pencil and watercolour heightened with body colour, signed and dated 1877, 23.4x34.2cm Provenance: with Spink, London, according to label attached to the reverse of the frame Est. 200 - 300
550	Christopher Hall, British b.1930- Children on a country lane; oil on board, signed and dated 1982, 22x34cm (may be subject to Droit de Suite) Christopher Hall, British b.1930- Children on a country lane; oil on board, signed and dated 1982, 22x34cm (may be subject to Droit de Suite) Est. 300 - 400
551	Conroy Maddox, British 1912-2005- Surrealist composition; collage and watercolour, signed and dated 47 in black ink, 27.3x40cm, (may be subject to Droit de Suite) Provenance: Christie's, South Kensington, 12 December 1991, lot 257, where purchased by the present owner Conroy Maddox, British 1912-2005- Surrealist composition; collage and watercolour, signed and dated 47 in black ink, 27.3x40cm, (may be subject to Droit de Suite) Provenance: Christie's, South Kensington, 12 December 1991, lot 257, where purchased by the present owner Est. 400 - 600
552	Rosalie de Meric, British 1916-1999- "Woman and Clowns"; oil on canvas, 99x77cm, (may be subject to Droit de Suite) Literature: Julia Blackburn, "The Three of Us: A Family Story", 2009, illustrated Note: Rosalie de Meric first trained under Vorticist artist Claude Flight and later at Westminster School of Art under Mark Gertler and Bernard Meninsky. In 1945 she married the poet Thomas Blackburn and together they formed a close trio with Francis Bacon. De Meric was influenced by the savager Rosalie de Meric, British 1916-1999- "Woman and Clowns"; oil on canvas, 99x77cm, (may be subject to Droit de Suite) Literature: Julia Blackburn, "The Three of Us: A Family Story", 2009, illustrated Note: Rosalie de Meric first trained under Vorticist artist Claude Flight and later at Westminster School of Art under Mark Gertler and Bernard Meninsky. In 1945 she married the poet Thomas Blackburn and together they formed a close trio with Francis Bacon. De Meric was influenced by the savagery underlying Bacon's painting, as well as the work of Alan Davie, Harry Thubron and Terry Frost who she worked alongside in Leeds. De Meric exhibited extensively both in the UK and internationally, and between 1963 and 1977 lectured at Sir John Cass School of Art, London College of printing and Croydon College of Art. A copy of Julia Blackburn, "The Three of Us: A Family Story", 2009, accompanies the lot Est. 300 - 500
553	Frederick Clifford Harrison, British 1901-1984- "Shadows"; oil on board, signed with initials and dated 1967, 53.5x77.5cm, (may be subject to Droit de Suite) Frederick Clifford Harrison, British 1901-1984- "Shadows"; oil on board, signed with initials and dated 1967, 53.5x77.5cm, (may be subject to Droit de Suite) Est. 300 - 500
554	Angel Ponce de Leon, Spanish b.1925- "Retrato de Familia"; oil on canvas, signed and dated 89, 146x114cm, (may be subject to Droit de Suite) Angel Ponce de Leon, Spanish b.1925- "Retrato de Familia"; oil on canvas, signed and dated 89, 146x114cm, (may be subject to Droit de Suite) Est. 600 - 800
555	Jacques van den Bussche, French b.1925- "Les Etrangers"; oil on canvas, signed with initials and dated 2001, 98.6x98.6cm, (may be subject to Droit de Suite) Jacques van den Bussche, French b.1925- "Les Etrangers"; oil on canvas, signed with initials and dated 2001, 98.6x98.6cm, (may be subject to Droit de Suite) Est. 250 - 300
556	Jacques van den Bussche, French b.1925- Steamboat at sea; oil on canvas, signed, 87.5x144.7cm, (may be subject to Droit de Suite) Jacques van den Bussche, French b.1925- Steamboat at sea; oil on canvas, signed, 87.5x144.7cm, (may be subject to Droit de Suite) Est. 250 - 300
557	Pierre Ambrogiani, French 1907-1985- Fieldworkers; oil on canvas, signed, 71.6x48.3cm, (may be subject to Droit de Suite) Pierre Ambrogiani, French 1907-1985- Fieldworkers; oil on canvas, signed, 71.6x48.3cm, (may be subject to Droit de Suite) Est. 2,000 - 3,000

Lot	Title/Description
558	Pierre Ambrogiani, French 1907-1985- "Les Arbres Jaunes"; oil on canvas, signed, 48.5x71.4cm, (may be subject to Droit de Suite) Pierre Ambrogiani, French 1907-1985- "Les Arbres Jaunes"; oil on canvas, signed, 48.5x71.4cm, (may be subject to Droit de Suite) Est. 1,500 - 2,000
559	Igor Anatoljewitsch Tschepikow (Tschepikow), Russian b.1963- "Evening Portrait with Poppies"; gouache on card, signed and dated 86, 149x112.5cm Igor Anatoljewitsch Tschepikow (Tschepikow), Russian b.1963- "Evening Portrait with Poppies"; gouache on card, signed and dated 86, 149x112.5cm Est. 400 - 600
560	Chief Jimoh Buraimoh, Nigerian b.1943- Untitled figure; oil and beads on board, 84x53.4cm, (unframed) Note: Chief Jimoh Buraimoh is one of the most influential artists to emerge from the 1960's experimental workshops known as the Osogbo School of Art. The artist's bead paintings are his most famous works, and are inspired by the Yoruba tradition of incorporating beadwork designs into Ceramics & Glassemonial fabrics and beaded crowns. In 1967 the Goethe Institute in Lagos organised Buraimoh's fi Chief Jimoh Buraimoh, Nigerian b.1943- Untitled figure; oil and beads on board, 84x53.4cm, (unframed) Note: Chief Jimoh Buraimoh is one of the most influential artists to emerge from the 1960's experimental workshops known as the Osogbo School of Art. The artist's bead paintings are his most famous works, and are inspired by the Yoruba tradition of incorporating beadwork designs into Ceramics & Glassemonial fabrics and beaded crowns. In 1967 the Goethe Institute in Lagos organised Buraimoh's first exhibition of bead paintings, and since then he has exhibited his work internationally. Est. 600 - 800
561	Maurice Cockrill RA, British 1936-2013- "Inclination-Venus"; oil on canvas, signed, inscribed and dated 1985 on the reverse, 81x100.9cm, (may be subject to Droit de Suite) Provenance: with Bernard Jacobson Gallery, London, according to labels attached to the reverse Maurice Cockrill RA, British 1936-2013- "Inclination-Venus"; oil on canvas, signed, inscribed and dated 1985 on the reverse, 81x100.9cm, (may be subject to Droit de Suite) Provenance: with Bernard Jacobson Gallery, London, according to labels attached to the reverse Est. 400 - 600
562	Maurice Cockrill RA, British 1936-2013- Untitled; oil on canvas, signed, inscribed and dated 1987 on the reverse, 60.9x76cm, (unframed) (may be subject to Droit de Suite) Provenance: with Bernard Jacobson Gallery, London, according to labels attached to the reverse Maurice Cockrill RA, British 1936-2013- Untitled; oil on canvas, signed, inscribed and dated 1987 on the reverse, 60.9x76cm, (unframed) (may be subject to Droit de Suite) Provenance: with Bernard Jacobson Gallery, London, according to labels attached to the reverse Est. 250 - 300
563	Jeremy Gardiner, British b.1957- "Durdle Door to Bats Head", 2009; acrylic and jesmonite on poplar panel, 58.4x104cm (may be subject to Droit de Suite) Exhibited: Chichester, Pallant House Gallery, "Jeremy Gardiner: A Panoramic View", 13 March-31 May 2010 Note: While incorporating the Modernist tradition of artists like John Tunnard and Ben Nicholson, Jeremy Gardiner's interpretation of the landscape is also informed by science, new technologies and direct physical engagement with ancient Jeremy Gardiner, British b.1957- "Durdle Door to Bats Head", 2009; acrylic and jesmonite on poplar panel, 58.4x104cm (may be subject to Droit de Suite) Exhibited: Chichester, Pallant House Gallery, "Jeremy Gardiner: A Panoramic View", 13 March-31 May 2010 Note: While incorporating the Modernist tradition of artists like John Tunnard and Ben Nicholson, Jeremy Gardiner's interpretation of the landscape is also informed by science, new technologies and direct physical engagement with ancient landscapes. Gardiner has spent several decades exploring the Jurassic Coast, the 95-mile long stretch of coastline running from Orcombe Point in East Devon to Old Harry Rocks in East Dorset with a geology which spans 185 million years of earth's history. Gardiner is interested in the relationship between landscape and time, and in an attempt to emulate the effects of geological time, his working method involves scouring, building up layers of paint, collaging and sanding down. Est. 800 - 1,200
564	Ray Evans RI, British b.1920- "Farm Buildings, South Wales"; oil and ink on board, signed, 27.1x30.1cm, (may be subject to Droit de Suite) Provenance: Purchased directly from the artist by the present owner Ray Evans RI, British b.1920- "Farm Buildings, South Wales"; oil and ink on board, signed, 27.1x30.1cm, (may be subject to Droit de Suite) Provenance: Purchased directly from the artist by the present owner Est. 150 - 200

Lot	Title/Description
565	Sir James Jebusa Shannon RA RBA RHA, British 1862-1923- Portrait of a lady, quarter length, in a fur trimmed coat and feathered headdress; oil on panel, signed, 74x60.7cm, (unframed) Note: Born in Auburn, New York, Shannon came to London in 1878. He studied at the National Art Training School (later the Royal College of Art) under Sir John Poynter and made his debut at the Royal Academy in 1881 with "The Honourable Horatia Stopford", a portrait of Queen Victoria's Lady-in-Waiting, commissione Sir James Jebusa Shannon RA RBA RHA, British 1862-1923- Portrait of a lady, quarter length, in a fur trimmed coat and feathered headdress; oil on panel, signed, 74x60.7cm, (unframed) Note: Born in Auburn, New York, Shannon came to London in 1878. He studied at the National Art Training School (later the Royal College of Art) under Sir John Poynter and made his debut at the Royal Academy in 1881 with "The Honourable Horatia Stopford", a portrait of Queen Victoria's Lady-in-Waiting, commissioned by the Queen herself. This marked the beginning of a highly successful career as a society portraitist for Shannon, competing successfully with artists such as John Singer Sargent for the leading commissions. Est. 3,000 - 4,000
566	George Elgar Hicks RBA, British 1824-1914- Girl with kitten; oil on board, signed and dated 1871, 20.7x16.1cm George Elgar Hicks RBA, British 1824-1914- Girl with kitten; oil on board, signed and dated 1871, 20.7x16.1cm Est. 1,000 - 1,500
567	Sidney Watts, British, late 19th/early 20th century- Cottage in evening sunlight; oil on canvas, signed, 39.5x60cm Sidney Watts, British, late 19th/early 20th century- Cottage in evening sunlight; oil on canvas, signed, 39.5x60cm Est. 400 - 600
568	Jean Baptiste-Olive, French 1848-1936- On the high seas; oil on panel, signed, 9.8x16.3cm Jean Baptiste-Olive, French 1848-1936- On the high seas; oil on panel, signed, 9.8x16.3cm Est. 800 - 1,200
569	Arthur Henry Jenkins, British 1871-1940- "Tea Garden above Honfleur"; oil on board, signed, 34x44cm Arthur Henry Jenkins, British 1871-1940- "Tea Garden above Honfleur"; oil on board, signed, 34x44cm Est. 300 - 500
570	William Gear RA FRSA RBSA, Scottish 1915-1997- "Vertical Image"; mixed media - silkscreen colour and coloured inks on paper, signed and dated '62 in pencil, 56x37.8cm, (may be subject to Droit de Suite) William Gear RA FRSA RBSA, Scottish 1915-1997- "Vertical Image"; mixed media - silkscreen colour and coloured inks on paper, signed and dated '62 in pencil, 56x37.8cm, (may be subject to Droit de Suite) Est. 400 - 600
571	Gary Hume RA, British b.1962- "London Plane Leaf", 1999; Indian ink on paper, signed in pencil, 19.9x12.6cm, (may be subject to Droit de Suite) Exhibited: London, Whitechapel Art Gallery, "London Plane Leaves", 27 November 1999-23 January 2000 Gary Hume RA, British b.1962- "London Plane Leaf", 1999; Indian ink on paper, signed in pencil, 19.9x12.6cm, (may be subject to Droit de Suite) Exhibited: London, Whitechapel Art Gallery, "London Plane Leaves", 27 November 1999-23 January 2000 Est. 400 - 600
572	Maurice Cockrill RA, British 1936-2013- "February"; oil on canvas, signed, inscribed and dated 2003 on reverse, 40.5x50.8cm, (may be subject to Droit de Suite) Maurice Cockrill RA, British 1936-2013- "February"; oil on canvas, signed, inscribed and dated 2003 on reverse, 40.5x50.8cm, (may be subject to Droit de Suite) Est. 400 - 600
573	Zsuzsi (Suzanne) Roboz, Hungarian/British 1929-2012- Portrait of Paula Rego; oil on canvas, signed with initials, 71.5x91.7cm, (may be subject to Droit de Suite) Note: Zsuzsi Roboz is arguably best known for portraying the leading creative personalities of her time. In these portraits she wanted to go further than simple realism and tried to catch the creative aura of those she was depicting. Her work is held in a number of public and private collections including the National Portrait Gallery Zsuzsi (Suzanne) Roboz, Hungarian/British 1929-2012- Portrait of Paula Rego; oil on canvas, signed with initials, 71.5x91.7cm, (may be subject to Droit de Suite) Note: Zsuzsi Roboz is arguably best known for portraying the leading creative personalities of her time. In these portraits she wanted to go further than simple realism and tried to catch the creative aura of those she was depicting. Her work is held in a number of public and private collections including the National Portrait Gallery and Tate, London. Est. 400 - 600

Lot	Title/Description
574	Martin Bradley, British b.1931- "Festival"; watercolour, signed, inscribed and dated 1969, 74.6x54.1cm, (may be subject to Droit de Suite) Martin Bradley, British b.1931- "Festival"; watercolour, signed, inscribed and dated 1969, 74.6x54.1cm, (may be subject to Droit de Suite) Est. 600 - 800
575	Cesare Biseo, Italian 1843-1909- The Arab Horseman; watercolour and pencil on buff, signed, 34.8x25.2cm Cesare Biseo, Italian 1843-1909- The Arab Horseman; watercolour and pencil on buff, signed, 34.8x25.2cm Est. 300 - 500
576	William Eric Thorp RSMA PS, British 1901-1993- "Houses of Parliament, Early Evening"; oil on board, signed, bears label for The Wapping Group of Artists attached to the reverse, 22.6x27.9cm, (may be subject to Droit de Suite) William Eric Thorp RSMA PS, British 1901-1993- "Houses of Parliament, Early Evening"; oil on board, signed, bears label for The Wapping Group of Artists attached to the reverse, 22.6x27.9cm, (may be subject to Droit de Suite) Est. 400 - 600
577	Marcus Ford, British 1914-1989- "View from Blackfriars"; oil on canvas, signed, bears label for The Wapping Group of Artists attached to the reverse of the frame, 34.6x44.4cm, (may be subject to Droit de Suite) Marcus Ford, British 1914-1989- "View from Blackfriars"; oil on canvas, signed, bears label for The Wapping Group of Artists attached to the reverse of the frame, 34.6x44.4cm, (may be subject to Droit de Suite) Est. 200 - 300
578	Francis Swaine, British c.1720-1782- Moored Shipping; oil on copper panel, signed and dated 1778, 20x24.7cm Provenance: with Arthur Ackermann & Son Ltd., London, according to label attached to the reverse of the frame Francis Swaine, British c.1720-1782- Moored Shipping; oil on copper panel, signed and dated 1778, 20x24.7cm Provenance: with Arthur Ackermann & Son Ltd., London, according to label attached to the reverse of the frame Est. 600 - 800
579	Tommaso de Vivo, Italian 1790-1884- The day's bag; oil on canvas, signed, 50.7x77.3cm Tommaso de Vivo, Italian 1790-1884- The day's bag; oil on canvas, signed, 50.7x77.3cm Est. 800 - 1,200
580	Georges Croegaert, Belgian 1848-1923- "Dreams Of The Orient"; oil on panel, signed and inscribed, 46x56cm Provenance: Sotheby's, London, 14 February 1979, lot 201 Georges Croegaert, Belgian 1848-1923- "Dreams Of The Orient"; oil on panel, signed and inscribed, 46x56cm Provenance: Sotheby's, London, 14 February 1979, lot 201 Est. 2,000 - 3,000
581	Daphne Constance Allen, British 1899-1985- "The Four Mystic Treasures of the Sky"; oil on canvas, signed, 64.5x39cm, (may be subject to Droit de Suite) Provenance: with Frost & Reed, Bristol and London, according to the label attached to the reverse of the frame Daphne Constance Allen, British 1899-1985- "The Four Mystic Treasures of the Sky"; oil on canvas, signed, 64.5x39cm, (may be subject to Droit de Suite) Provenance: with Frost & Reed, Bristol and London, according to the label attached to the reverse of the frame Est. 600 - 800
582	John Sanderson-Wells RI, British 1872-1955- "Hyde Park"; gouache en grisaille on board, signed, 41x34.5cm, (may be subject to Droit de Suite) John Sanderson-Wells RI, British 1872-1955- "Hyde Park"; gouache en grisaille on board, signed, 41x34.5cm, (may be subject to Droit de Suite) Est. 1,000 - 1,500
583	European School, mid 18th century- Portrait of a gentleman seated by a table reading; red chalk on paper, 28x20.5cm European School, mid 18th century- Portrait of a gentleman seated by a table reading; red chalk on paper, 28x20.5cm Est. 300 - 400
584	T F Groon, Northern European, mid-late 17th century- Architectural fantasy, after Vredeman de Vries; pen, ink and wash over pencil on laid with touches of watercolour, signed and dated 1661, 17.6x25.5cm T F Groon, Northern European, mid-late 17th century- Architectural fantasy, after Vredeman de Vries; pen, ink and wash over pencil on laid with touches of watercolour, signed and dated 1661, 17.6x25.5cm Est. 300 - 500

Lot	Title/Description
585	Stefan Knapp, Polish 1921-1996- "Design for Six Stained Glass Windows, Carmel College Synagogue"; acrylic on paper laid down on board, six, in a shared frame, ea. 24.6x10cm, (6) (may be subject to Droit de Suite) Provenance: The Estate of the Late Mrs Eugene Rosenberg Stefan Knapp, Polish 1921-1996- "Design for Six Stained Glass Windows, Carmel College Synagogue"; acrylic on paper laid down on board, six, in a shared frame, ea. 24.6x10cm, (6) (may be subject to Droit de Suite) Provenance: The Estate of the Late Mrs Eugene Rosenberg Est. 250 - 300
586	Alistair Grant, British 1925-1997- "Jour de Fete V"; gouache on paper, signed with initials in pencil, 23.2x31.1cm, (may be subject to Droit de Suite) Alistair Grant, British 1925-1997- "Jour de Fete V"; gouache on paper, signed with initials in pencil, 23.2x31.1cm, (may be subject to Droit de Suite) Est. 300 - 400
587	Attributed to Horace Ascher Brodzky, Australian 1885-1969- Two Male Nudes, after Gaudier-Brzeska; pen and ink on paper, bears signature and date, 38.4x50.1cm Provenance: The art collection of the former St Gabriel's College, Camberwell Attributed to Horace Ascher Brodzky, Australian 1885-1969- Two Male Nudes, after Gaudier-Brzeska; pen and ink on paper, bears signature and date, 38.4x50.1cm Provenance: The art collection of the former St Gabriel's College, Camberwell Est. 300 - 500
588	Modern British School, early-mid 20th century- Study of a female nude with raised arms; pencil and wash with touches of white, 32.4x20.2cm Provenance: The art collection of the former St Gabriel's College, Camberwell Modern British School, early-mid 20th century- Study of a female nude with raised arms; pencil and wash with touches of white, 32.4x20.2cm Provenance: The art collection of the former St Gabriel's College, Camberwell Est. 200 - 250
589	Emile Louis Foubert, French, 1848-1911- Market in a provincial town; oil on board, signed and dated 1902, 22.2x32.1cm Emile Louis Foubert, French, 1848-1911- Market in a provincial town; oil on board, signed and dated 1902, 22.2x32.1cm Est. 800 - 1,200
590	Robert Lewis Reid, American 1862-1929- Portrait of a girl, quarter-length, in a white dress; oil on canvas, signed and dated 1919, oil on board, 44x33.8cm Robert Lewis Reid, American 1862-1929- Portrait of a girl, quarter-length, in a white dress; oil on canvas, signed and dated 1919, oil on board, 44x33.8cm Est. 1,000 - 1,500
591	D*Face, British b.1978- "Wings"; spraypaint/stencil on cardboard, signed, dated and numbered 8/13 on the reverse, 46x33.5cm, (may be subject to Droit de Suite) Provenance: Private collection, USA D*Face, British b.1978- "Wings"; spraypaint/stencil on cardboard, signed, dated and numbered 8/13 on the reverse, 46x33.5cm, (may be subject to Droit de Suite) Provenance: Private collection, USA Est. 500 - 800
592	Mr Jago, British b.1972- "Orange Figure", 2008; gutta and ink on silk, signed and dated on the reverse, 59x39cm, (may be subject to Droit de Suite) Exhibited: London, Stolen Space, "Mr Jago 'Cloud Talk'", 12 September - 28 September 2008. Mr Jago, British b.1972- "Orange Figure", 2008; gutta and ink on silk, signed and dated on the reverse, 59x39cm, (may be subject to Droit de Suite) Exhibited: London, Stolen Space, "Mr Jago 'Cloud Talk'", 12 September - 28 September 2008. Est. 400 - 600
593	Mantis, South African b.1974- "I Need (on FT)"; spray paint on Financial Times, signed and numbered 3/6 in black ink, 57x35cm Provenance: Frankie Shea, Campbarbossa Mantis, South African b.1974- "I Need (on FT)"; spray paint on Financial Times, signed and numbered 3/6 in black ink, 57x35cm Provenance: Frankie Shea, Campbarbossa Est. 300 - 500
594	Adam Neate, British b.1977- "Pray"; oil on cardboard, signed with monogram, 31x9.5cm, (may be subject to Droit de Suite) Provenance: Beautiful Crime, London Adam Neate, British b.1977- "Pray"; oil on cardboard, signed with monogram, 31x9.5cm, (may be subject to Droit de Suite) Provenance: Beautiful Crime, London Est. 500 - 800

Lot	Title/Description
595	Mr Jago, British b.1972- Dr Powt, 2006; mixed media on silk, 23.4x17.7cm, (may be subject to Droit de Suite) Mr Jago, British b.1972- Dr Powt, 2006; mixed media on silk, 23.4x17.7cm, (may be subject to Droit de Suite) Est. 100 - 200
596	D*Face, British b.1978- "When The Word Is Hate", 2006; spray paint/stencil on canvas, signed and titled on reverse, 70x70cm, (may be subject to Droit de Suite) Provenance: Stolen Space Gallery; Camp Barbossa (Frankie Shea) Note: The present work is unique in this medium/colourway D*Face, British b.1978- "When The Word Is Hate", 2006; spray paint/stencil on canvas, signed and titled on reverse, 70x70cm, (may be subject to Droit de Suite) Provenance: Stolen Space Gallery; Camp Barbossa (Frankie Shea) Note: The present work is unique in this medium/colourway Est. 1,000 - 1,500
597	Ron Russell, Australian 1923-1994- Untitled; signed and dated 64, 51.8x76.5cm, (unframed) Ron Russell, Australian 1923-1994- Untitled; signed and dated 64, 51.8x76.5cm, (unframed) Est. 200 - 400
598	Ernst Barlach, German 1870-1938- "Der Einsame", 1918/19; charcoal on paper, signed, 22.8x30.1cm Provenance: Hans Beckers, Düren; Dr C. Richartz, Amsterdam, Netherlands Literature: Volker Probst, "Ernst Barlach: Die Zeichnungen", Rostock, 2013, p. 438-9, no. 1625, illustrated Ernst Barlach, German 1870-1938- "Der Einsame", 1918/19; charcoal on paper, signed, 22.8x30.1cm Provenance: Hans Beckers, Düren; Dr C. Richartz, Amsterdam, Netherlands Literature: Volker Probst, "Ernst Barlach: Die Zeichnungen", Rostock, 2013, p. 438-9, no. 1625, illustrated Est. 4,000 - 6,000
599	Paul Fischer, Danish 1860-1934- "Gadeparti fra København, vinter"; oil on panel, signed, 19x24.7cm Paul Fischer, Danish 1860-1934- "Gadeparti fra København, vinter"; oil on panel, signed, 19x24.7cm Est. 6,000 - 8,000
600	George Armfield, British 1810-1893- Terriers ratting and Spaniel and terrier waiting; oils on panel, two, both signed, 19.9x17.9cm, (2) (in matching frames) George Armfield, British 1810-1893- Terriers ratting and Spaniel and terrier waiting; oils on panel, two, both signed, 19.9x17.9cm, (2) (in matching frames) Est. 500 - 700
601	Jerzy Karszniewicz, Polish 1878-1945- Portrait of a woman, head and shoulders wearing a head scarf turned to the right ; oil on canvas, signed and inscribed 'Krackow', in a ripple moulded ebonised frame, 59.5x40cm (may be subject to Droit de Suite) Jerzy Karszniewicz, Polish 1878-1945- Portrait of a woman, head and shoulders wearing a head scarf turned to the right ; oil on canvas, signed and inscribed 'Krackow', in a ripple moulded ebonised frame, 59.5x40cm (may be subject to Droit de Suite) Est. 400 - 600
602	Sauveur Bernay-Theric, French 1874-1963- Mediterranean harbour scene with shipping; oil on panel, signed, 16x23cm (may be subject to Droit de Suite) Sauveur Bernay-Theric, French 1874-1963- Mediterranean harbour scene with shipping; oil on panel, signed, 16x23cm (may be subject to Droit de Suite) Est. 200 - 300
603	Edouard Cremieux, French 1856-1944- Mediterranean harbour scene; oil on board, signed, 23.5x32.5cm Edouard Cremieux, French 1856-1944- Mediterranean harbour scene; oil on board, signed, 23.5x32.5cm Est. 1,000 - 1,500
604	After Pierre-Auguste Renoir, French 1841-1919- "The Judgement of Paris"; heliogravure, 26.5x35cm., (unframed) After Pierre-Auguste Renoir, French 1841-1919- "The Judgement of Paris"; heliogravure, 26.5x35cm., (unframed) Est. 200 - 300

Lot	Title/Description
605	John Wannacott CBE, British b.1940- "Snow Window", 2003; oil on canvas, 112x129.5cm (may be subject to Droit de Suite) Provenance: Acquired directly from the artist by the current owner Note: A copy of a letter from the artist confirming the authenticity of this painting accompanies this lot. A copy of John Wannacott, an Exhibition in New York and London, Oct 21-Nov 20 1999 Hirschl & Adler Galleries, New York, Jan 26-Feb 18 2000 Agnew's, London, signed and dedicated by the artist, accompan John Wannacott CBE, British b.1940- "Snow Window", 2003; oil on canvas, 112x129.5cm (may be subject to Droit de Suite) Provenance: Acquired directly from the artist by the current owner Note: A copy of a letter from the artist confirming the authenticity of this painting accompanies this lot. A copy of John Wannacott, an Exhibition in New York and London, Oct 21-Nov 20 1999 Hirschl & Adler Galleries, New York, Jan 26-Feb 18 2000 Agnew's, London, signed and dedicated by the artist, accompanes this lot Est. 7,000 - 9,000
606	Henry Fryer Tidey, British 1814-1872- Portrait of a North African girl; watercolour, feigned oval. signed and dated 1864, 45.3x35cm (mounted, unframed) Henry Fryer Tidey, British 1814-1872- Portrait of a North African girl; watercolour, feigned oval. signed and dated 1864, 45.3x35cm (mounted, unframed) Est. 200 - 300
607	Attilio Pratella, Italian 1856-1949- "Via di Napoli"; oil on panel, signed, 22x34.8cm (may be subject to Droit de Suite) Attilio Pratella, Italian 1856-1949- "Via di Napoli"; oil on panel, signed, 22x34.8cm (may be subject to Droit de Suite) Est. 2,000 - 3,000
608	Attilio Pratella, Italian 1856-1949- "Marina"; oil on panel, signed, 22x35cm (may be subject to Droit de Suite) Attilio Pratella, Italian 1856-1949- "Marina"; oil on panel, signed, 22x35cm (may be subject to Droit de Suite) Est. 1,500 - 2,000
609	After Andrea del Sarto, Italian 1486-1530- "Charity"; black and red chalk over pencil on laid heightened with touches of white, 33.5x24cm After Andrea del Sarto, Italian 1486-1530- "Charity"; black and red chalk over pencil on laid heightened with touches of white, 33.5x24cm Est. 400 - 600
610	British Orientalist School, mid-late 19th century- Portrait of a Turkish gentleman, quarter-length turned to the right in traditional costume, 30x25cm British Orientalist School, mid-late 19th century- Portrait of a Turkish gentleman, quarter-length turned to the right in traditional costume, 30x25cm Est. 400 - 600
611	Walter John Beauvais, British 1942-1998- Beach at Deauville; oil on canvas, signed, 50x59.3cm, (may be subject to Droit de Suite) Provenance: Acquired directly from the artist by the present owner Walter John Beauvais, British 1942-1998- Beach at Deauville; oil on canvas, signed, 50x59.3cm, (may be subject to Droit de Suite) Provenance: Acquired directly from the artist by the present owner Est. 600 - 800
612	Anton Mauve, Dutch 1838-1888- Milkmaid with a cow and chickens in a paddock; watercolour with touches of white, signed, 21.5x38.5cm Anton Mauve, Dutch 1838-1888- Milkmaid with a cow and chickens in a paddock; watercolour with touches of white, signed, 21.5x38.5cm Est. 1,500 - 2,000
613	Rodrigo Moynihan RA, British 1910-1990- "Blue Progression (Blue Movement)"; Indian ink and watercolour, signed and dated 60, 75x56cm (may be subject to Droit de Suite) Provenance: Karsten Schubert, London. Phillips Sale, London, 1988 Exhibitions: London, Karsten Schubert Ltd., Rodrigo Moynihan - drawings 1934-1985, October/November, 1988. Catalogue illustration, p.47 Literature: John Ashbery and Richard Shone, Rodrigo Moynihan, Paintings and Works on Paper. Thames and Hudson, London, p Rodrigo Moynihan RA, British 1910-1990- "Blue Progression (Blue Movement)"; Indian ink and watercolour, signed and dated 60, 75x56cm (may be subject to Droit de Suite) Provenance: Karsten Schubert, London. Phillips Sale, London, 1988 Exhibitions: London, Karsten Schubert Ltd., Rodrigo Moynihan - drawings 1934-1985, October/November, 1988. Catalogue illustration, p.47 Literature: John Ashbery and Richard Shone, Rodrigo Moynihan, Paintings and Works on Paper. Thames and Hudson, London, p.57, plate 22 Est. 500 - 700
614	William Brooker ARA, British 1918-1983- Still life with six bottles and a glass; oil on board, signed, bears label for the London Group, 1964 attached to the reverse, 50x75.5cm (may be subject to Droit de Suite) William Brooker ARA, British 1918-1983- Still life with six bottles and a glass; oil on board, signed, bears label for the London Group, 1964 attached to the reverse, 50x75.5cm (may be subject to Droit de Suite) Est. 600 - 800

Lot	Title/Description
615	Howard Raybould, British b.1946- "One Clear Day"; painted ovoid plywood relief/assemblage, signed and dated 90, titled and dated 1990 on the reverse, 51x61cm (unframed) (may be subject to Droit de Suite) Provenance: Jill George Gallery, London, circa 1990-92, where purchased by the current owner Howard Raybould, British b.1946- "One Clear Day"; painted ovoid plywood relief/assemblage, signed and dated 90, titled and dated 1990 on the reverse, 51x61cm (unframed) (may be subject to Droit de Suite) Provenance: Jill George Gallery, London, circa 1990-92, where purchased by the current owner Est. 250 - 300
616	British School, early 19th century, a Portrait Miniature, depicting an offiCeramics & Glass, quarter-length turned to the right in uniform, oval, within a rectangular ebonised frame, 6.5x5cm: Attributed to Albin Roberts Burt, British 1783-1842, a portrait miniature, depicting a gentleman, quarter-length turned to the left in profile, oval, within a rectangular ebonised frame, back board with printed Mr Burt, Miniature Painter and Portrait Engraver at Mr Dimond's No 2 Union Street Bath Drawing & British School, early 19th century, a Portrait Miniature, depicting an offiCeramics & Glass, quarter-length turned to the right in uniform, oval, within a rectangular ebonised frame, 6.5x5cm: Attributed to Albin Roberts Burt, British 1783-1842, a portrait miniature, depicting a gentleman, quarter-length turned to the left in profile, oval, within a rectangular ebonised frame, back board with printed Mr Burt, Miniature Painter and Portrait Engraver at Mr Dimond's No 2 Union Street Bath Drawing & Miniature Painting taught, bears inscription Count Davies Granville, 7x5.5cm: British School, early 19th century, a pair of portrait miniatures, depicting young girls, both half-length, one turned to the right and one to the left, both ovals, within ebonised rectangular frames, 6.7x5.5cm., ea., (4) Provenance: Acquired privately in 1958 by a family member of the former owner where they were included with a folio of pencil drawings and engravings relating to the works of Albin Roberts Burt, Robert Thew and Benjamin Smith Est. 400 - 600
617	Karl Pierre Daubigny, French 1846-1886- "Washer Women"; oil on board, signed, 40.6x61.1cm Karl Pierre Daubigny, French 1846-1886- "Washer Women"; oil on board, signed, 40.6x61.1cm Est. 600 - 800
618	Eliza Agnetus Emilius Nijhoff, Dutch 1826-1903- Landscape with mountains by a lake (possibly Lake Maggiore); oil on canvas, signed, 41.3x60.1cm Eliza Agnetus Emilius Nijhoff, Dutch 1826-1903- Landscape with mountains by a lake (possibly Lake Maggiore); oil on canvas, signed, 41.3x60.1cm Est. 600 - 800
619	Edward Brian Seago RBA ARWS RWS, British 1910-1974- "Palace Steps", c.1935-1937, original theatre designs; pen and black ink and gouache and watercolour, two, one squared and with some sketching and inscription to the reverse in pencil, 40.5x51.5cm, the other partly squared, inscribed 'Finale' in pencil, 38x52cm, (2) (one unframed) (may be subject to Droit de Suite) Provenance: Christie's, lot 95, 10th December 1986 Note: During the first half of Seago's career the artist's interests were C Edward Brian Seago RBA ARWS RWS, British 1910-1974- "Palace Steps", c.1935-1937, original theatre designs; pen and black ink and gouache and watercolour, two, one squared and with some sketching and inscription to the reverse in pencil, 40.5x51.5cm, the other partly squared, inscribed 'Finale' in pencil, 38x52cm, (2) (one unframed) (may be subject to Droit de Suite) Provenance: Christie's, lot 95, 10th December 1986 Note: During the first half of Seago's career the artist's interests were Circus and Ballet subjects. In the mid 1930s his consuming passion was for Ballet and the artist travelled to Monte Carlo and New York. In 1938 the artist published a book together with the poet John Masefield titled 'Tribute to Ballet' which was illustrated with paintings by the artist. For two years he taught Theatre design at Camberwell School of Art together with Arnsbury Brown. These works are stage designs for a ballet dating from the late 1930s, but likely to be for a production that was not finally staged. Est. 700 - 900
620	Victor Reinganum, British 1907-1995- Adam and Eve; ink and gouache on paper, signed and dated '65 in black ink, 10.6x12.7cm, (may be subject to Droit de Suite) Victor Reinganum, British 1907-1995- Adam and Eve; ink and gouache on paper, signed and dated '65 in black ink, 10.6x12.7cm, (may be subject to Droit de Suite) Est. 150 - 200

Lot	Title/Description
621	Walter Frederick Roofe Tyndale RBC RI, British 1855-1943- "Procession of Corpus Christi at Assisi"; watercolour heightened with white bodycolour, signed and inscribed, 52.9x35.8cm Provenance: with Dowdeswell & Dowdeswells, London, according to label attached to the reverse. Walter Frederick Roofe Tyndale RBC RI, British 1855-1943- "Procession of Corpus Christi at Assisi"; watercolour heightened with white bodycolour, signed and inscribed, 52.9x35.8cm Provenance: with Dowdeswell & Dowdeswells, London, according to label attached to the reverse. Est. 500 - 800
622	Ethel Leontine Gabain RBA ROI SWA, French/British 1883-1950- "Pink Pyrethrums"; oil on board, signed, 33.5x25cm, (may be subject to Droit de Suite) Ethel Leontine Gabain RBA ROI SWA, French/British 1883-1950- "Pink Pyrethrums"; oil on board, signed, 33.5x25cm, (may be subject to Droit de Suite) Est. 600 - 800
623	Frederick T W Cook, British 1907-1982- Cornish harbour; oil on canvas, signed, 39.4x49.8cm, (may be subject to Droit de Suite) Frederick T W Cook, British 1907-1982- Cornish harbour; oil on canvas, signed, 39.4x49.8cm, (may be subject to Droit de Suite) Est. 200 - 300
624	Alberto Morrocco OBE RSA RSW RP RGI, British 1917-1998- The Harbour; pen and ink on paper, 25.4x20.4cm: together with four other drawings by the same hand, depicting various subject matter, various sizes, (5) (part unframed) (may be subject to Droit de Suite) Provenance: Christie's, South Kensington, Christie's Interiors, 24 February 2015, lot 240 Alberto Morrocco OBE RSA RSW RP RGI, British 1917-1998- The Harbour; pen and ink on paper, 25.4x20.4cm: together with four other drawings by the same hand, depicting various subject matter, various sizes, (5) (part unframed) (may be subject to Droit de Suite) Provenance: Christie's, South Kensington, Christie's Interiors, 24 February 2015, lot 240 Est. 600 - 800
625	Paul Hogarth OBE RA RE, British 1917-2001- "South Carolina Society Hall, Charleston"; pencil and watercolour heightened with white, signed, inscribed and dated '84 in black ink, 44.3x37.5cm, (may be subject to Droit de Suite) Paul Hogarth OBE RA RE, British 1917-2001- "South Carolina Society Hall, Charleston"; pencil and watercolour heightened with white, signed, inscribed and dated '84 in black ink, 44.3x37.5cm, (may be subject to Droit de Suite) Est. 500 - 700
626	Follower of Thomas Jones, British 1743-1803- Landscape with cattle and woodland with the shores of a loch in the distance; oil on canvas, 44.3x60.2cm (VAT charged on hammer price) Follower of Thomas Jones, British 1743-1803- Landscape with cattle and woodland with the shores of a loch in the distance; oil on canvas, 44.3x60.2cm (VAT charged on hammer price) Est. 600 - 800
627	William York MacGregor RSA RSW, Scottish 1855-1923- "Moonrise"; oil on canvas, signed, 28.7x61.6cm (VAT charged on hammer price) William York MacGregor RSA RSW, Scottish 1855-1923- "Moonrise"; oil on canvas, signed, 28.7x61.6cm (VAT charged on hammer price) Est. 300 - 400
628	Robert W Milliken, British b.1920- "The Pack in September"; gouache, signed, 72.4x119cm, (may be subject to Droit de Suite) (VAT charged on hammer price) Robert W Milliken, British b.1920- "The Pack in September"; gouache, signed, 72.4x119cm, (may be subject to Droit de Suite) (VAT charged on hammer price) Est. 400 - 600
629	Northern Italian School, 17th century- Portrait of a gentleman in armour, full-length kneeling in prayer; oil on canvas, 84.5x57.5cm, (unframed) (VAT charged on hammer price) Northern Italian School, 17th century- Portrait of a gentleman in armour, full-length kneeling in prayer; oil on canvas, 84.5x57.5cm, (unframed) (VAT charged on hammer price) Est. 400 - 600
630	Yannis Kadrass, Greek/Russian b.1962- Reclining nude and untitled abstract composition; two, acrylic and wax crayon on paper, both signed, 21.3x30cm, (2) (unframed) (may be subject to Droit de Suite) Yannis Kadrass, Greek/Russian b.1962- Reclining nude and untitled abstract composition; two, acrylic and wax crayon on paper, both signed, 21.3x30cm, (2) (unframed) (may be subject to Droit de Suite) Est. 200 - 300

Lot	Title/Description
631	Simon van der Leij, Dutch, mid-late 19th century- Street scenes in a Dutch town; oil on panel, a pair, one signed, ea. 20x16.5cm, (2) (in matching frames) Simon van der Leij, Dutch, mid-late 19th century- Street scenes in a Dutch town; oil on panel, a pair, one signed, ea. 20x16.5cm, (2) (in matching frames) Est. 600 - 800
632	Albert Barlow, British b.1944- "Somewhere in Salford"; oil on board, signed, 24.5x19.5cm: together with two other oils by the same hand, entitled "Was it Something I Said" and "Twilight", both signed, both 24.5x19.5cm, (3) (in matching frames) (may be subject to Droit de Suite) Albert Barlow, British b.1944- "Somewhere in Salford"; oil on board, signed, 24.5x19.5cm: together with two other oils by the same hand, entitled "Was it Something I Said" and "Twilight", both signed, both 24.5x19.5cm, (3) (in matching frames) (may be subject to Droit de Suite) Est. 300 - 500
633	Attributed to Thomas Rowlandson, British 1756-1827- "Doctor Grant"; pencil, pen, ink and wash, inscribed in ink, 18.8x12.7cm Provenance: with Spink & Son, London, according to the label attached to the reverse of the frame Attributed to Thomas Rowlandson, British 1756-1827- "Doctor Grant"; pencil, pen, ink and wash, inscribed in ink, 18.8x12.7cm Provenance: with Spink & Son, London, according to the label attached to the reverse of the frame Est. 200 - 300
634	Florentine School, 16th/17th century- Head of an old woman in profile, recto, Study of a head of a woman and of a holy family, verso; black chalk with touches of white, 16.2x12.3cm Florentine School, 16th/17th century- Head of an old woman in profile, recto, Study of a head of a woman and of a holy family, verso; black chalk with touches of white, 16.2x12.3cm Est. 400 - 600
635	Roman School, 18th century- Study of an angel; black chalk with touches of white, 36.5x26.5cm Provenance: with P & D Conalghi & Co Ltd, London, according to the label attached to the reverse of the frame Roman School, 18th century- Study of an angel; black chalk with touches of white, 36.5x26.5cm Provenance: with P & D Conalghi & Co Ltd, London, according to the label attached to the reverse of the frame Est. 400 - 600
636	Charles West Cope RA, British 1811-1890- Gunners preparing the cannon; chalks on paper, signed with initials, inscribed and dated 1848 in black chalk, 15.7x20.7cm Charles West Cope RA, British 1811-1890- Gunners preparing the cannon; chalks on paper, signed with initials, inscribed and dated 1848 in black chalk, 15.7x20.7cm Est. 300 - 400
637	Constantin Lomikin, Russian 1924-1994- "The Artist's Daughter", 1959; oil on canvas, signed in Cyrillic, 62.5x52.2cm Provenance: The Artist's Studio, Odessa; with Roy Miles, London, according to the label attached to the stretcher Constantin Lomikin, Russian 1924-1994- "The Artist's Daughter", 1959; oil on canvas, signed in Cyrillic, 62.5x52.2cm Provenance: The Artist's Studio, Odessa; with Roy Miles, London, according to the label attached to the stretcher Est. 500 - 700
638	Boris Sveshnikov, Russian 1927-1998- "Tarusa Landscape", 1977; watercolour, 43.5x63.5cm Provenance: Collection of Elfrida Filippi, according to the reverse Boris Sveshnikov, Russian 1927-1998- "Tarusa Landscape", 1977; watercolour, 43.5x63.5cm Provenance: Collection of Elfrida Filippi, according to the reverse Est. 400 - 600
639	Constantin Lomikin, Russian 1924-1994- "Tea in the Garden"; oil on canvas, signed in Cyrillic, 78x88cm Constantin Lomikin, Russian 1924-1994- "Tea in the Garden"; oil on canvas, signed in Cyrillic, 78x88cm Est. 600 - 800
640	Dr Oscar Parkes OBE MB ChB, British 1885-1958- British aircraft carrier; watercolour and gouache, signed twice, 23.8x36cm, (may be subject to Droit de Suite) Dr Oscar Parkes OBE MB ChB, British 1885-1958- British aircraft carrier; watercolour and gouache, signed twice, 23.8x36cm, (may be subject to Droit de Suite) Est. 250 - 350
641	James Holland RWS, British 1799-1870- Unfinished study of a canal (possibly Canal Saint-Martin, Paris); pencil, watercolour and gouache on buff, signed with initials and inscribed indistinctly in pencil, 12.5x20cm James Holland RWS, British 1799-1870- Unfinished study of a canal (possibly Canal Saint-Martin, Paris); pencil, watercolour and gouache on buff, signed with initials and inscribed indistinctly in pencil, 12.5x20cm Est. 300 - 400

Lot	Title/Description
642	Circle of Thomas Daniell RA, British 1749-1840- Wooded mountainscape, early morning; oil on panel, 35.4x53.9cm, (unframed) Circle of Thomas Daniell RA, British 1749-1840- Wooded mountainscape, early morning; oil on panel, 35.4x53.9cm, (unframed) Est. 400 - 600
643	Iraj Shayestehpour, Iranian b.1946- Untitled; acrylic on paper, signed and dated 2008, 57.3x43.2cm Iraj Shayestehpour, Iranian b.1946- Untitled; acrylic on paper, signed and dated 2008, 57.3x43.2cm Est. 300 - 400
644	Iraj Shayestehpour, Iranian b.1946- Untitled; acrylic on paper, signed and dated 2008, 46.5x51.2cm Iraj Shayestehpour, Iranian b.1946- Untitled; acrylic on paper, signed and dated 2008, 46.5x51.2cm Est. 300 - 400
645	Iraj Shayestehpour, Iranian b.1946- Untitled; acrylic on paper, signed and dated 2008, 41x31.1cm Iraj Shayestehpour, Iranian b.1946- Untitled; acrylic on paper, signed and dated 2008, 41x31.1cm Est. 200 - 300
646	William Bromley I 1769-1834- Vice-Admiral Horatio Nelson, 1st Viscount Nelson, standing full length in a classical landscape, published by R Bowyer, 50 Pall Mall, London, Oct 21, 1809, after Robert Bowyer 1758-1834; engraving, 61.9x40.9cm William Bromley I 1769-1834- Vice-Admiral Horatio Nelson, 1st Viscount Nelson, standing full length in a classical landscape, published by R Bowyer, 50 Pall Mall, London, Oct 21, 1809, after Robert Bowyer 1758-1834; engraving, 61.9x40.9cm Est. 350 - 450
647	Attributed to Melchior Fritsch, Austrian 1826-1889- Waterfall in a mountainous landscape; oil on paper, 51.5x41.7cm, (unframed) Attributed to Melchior Fritsch, Austrian 1826-1889- Waterfall in a mountainous landscape; oil on paper, 51.5x41.7cm, (unframed) Est. 800 - 1,200
648	After Jacques Callot, French 1592-1635- "The Temptation of St Anthony", printed by Anthony Meitinghi, Italy, 1627; etching on laid, 74.9x93.3cm (plate) (unframed) Note: The present work is a copy, in reverse and larger in size, of the first version of "Tentation de Saint Antoine" by Callot, c.1617. Callot first etched the subject in Florence and returned to it in 1634, after the invasion of Lorraine and his father's death. Another example of this edition is in the collection of the British After Jacques Callot, French 1592-1635- "The Temptation of St Anthony", printed by Anthony Meitinghi, Italy, 1627; etching on laid, 74.9x93.3cm (plate) (unframed) Note: The present work is a copy, in reverse and larger in size, of the first version of "Tentation de Saint Antoine" by Callot, c.1617. Callot first etched the subject in Florence and returned to it in 1634, after the invasion of Lorraine and his father's death. Another example of this edition is in the collection of the British Museum (accession number 1861,0713.1594) Est. 500 - 700
649	Circle of Mather Brown, American 1761-1831- Portrait of a Naval offiCeramics & Glass traditionally held to be Rear Admiral Thomas Tudor Tucker 1775-1852, quarter-length turned to the left; oil on canvas, 56.7x45.8cm, (unframed) Provenance: The family of the sitter; thence by descent Note: The sitter wears a uniform of a Post Captain of three years seniority, 1812-15. He has been made a military Companion of the Bath and wears a Naval General Service Medal. This medal was instituted in 1846 an Circle of Mather Brown, American 1761-1831- Portrait of a Naval offiCeramics & Glass traditionally held to be Rear Admiral Thomas Tudor Tucker 1775-1852, quarter-length turned to the left; oil on canvas, 56.7x45.8cm, (unframed) Provenance: The family of the sitter; thence by descent Note: The sitter wears a uniform of a Post Captain of three years seniority, 1812-15. He has been made a military Companion of the Bath and wears a Naval General Service Medal. This medal was instituted in 1846 and the present work was therefore painted after this date. The uncle of the sitter remains as the longest standing Treasurer of the United States. Est. 500 - 700
650	Circle of Richard Rothwell, Irish 1800-1868- Portrait of Mrs Jane Boswell Tucker 1780-1869, half-length, seated in a black dress and white lace bonnet, with landscape beyond; oil on canvas, 76.6x63.4cm, (unframed) Provenance: The family of the sitter; thence by descent Circle of Richard Rothwell, Irish 1800-1868- Portrait of Mrs Jane Boswell Tucker 1780-1869, half-length, seated in a black dress and white lace bonnet, with landscape beyond; oil on canvas, 76.6x63.4cm, (unframed) Provenance: The family of the sitter; thence by descent Est. 700 - 1,000

Lot	Title/Description
651	Mary B Barnard, British 1870-1946- Portrait of a lady sewing; oil on canvas, signed, 64.4x47.5cm, (may be subject to Droit de Suite) Mary B Barnard, British 1870-1946- Portrait of a lady sewing; oil on canvas, signed, 64.4x47.5cm, (may be subject to Droit de Suite) Est. 300 - 400
652	Gerard Boulfray, French b.1937- "Maree Haute"; oil on canvas, signed, inscribed and dated 17.4.92, 81.3x65.4cm, (may be subject to Droit de Suite) Note: A copy of Gérard Boulfray, "Gerard Boulfray - Entre deux arcs-en-ciel : une asterie", 2004, accompanies this lot Gerard Boulfray, French b.1937- "Maree Haute"; oil on canvas, signed, inscribed and dated 17.4.92, 81.3x65.4cm, (may be subject to Droit de Suite) Note: A copy of Gérard Boulfray, "Gerard Boulfray - Entre deux arcs-en-ciel : une asterie", 2004, accompanies this lot Est. 200 - 300
653	Clare White, British 1903-1997- "Rialto Bridge"; watercolour, signed, 35.8x48.5cm, (may be subject to Droit de Suite) Provenance: with Market House Gallery, Cornwall, according to the label attached to the reverse Clare White, British 1903-1997- "Rialto Bridge"; watercolour, signed, 35.8x48.5cm, (may be subject to Droit de Suite) Provenance: with Market House Gallery, Cornwall, according to the label attached to the reverse Est. 200 - 300
654	Harry Epworth Allen, British 1894-1958- Cottages; watercolour, 23.5x30.9cm, (may be subject to Droit de Suite) Provenance: The Estate of Harriet Epworth Allen; Purchased from Derwent-Wye Fine Art, Derbyshire, by the current owner Harry Epworth Allen, British 1894-1958- Cottages; watercolour, 23.5x30.9cm, (may be subject to Droit de Suite) Provenance: The Estate of Harriet Epworth Allen; Purchased from Derwent-Wye Fine Art, Derbyshire, by the current owner Est. 400 - 600
655	Harry Epworth Allen, British 1894-1958- Country house; pencil, signed, 18x22.6cm, (may be subject to Droit de Suite) Provenance: The Estate of Harriet Epworth Allen; Purchased from Derwent-Wye Fine Art, Derbyshire, by the current owner Harry Epworth Allen, British 1894-1958- Country house; pencil, signed, 18x22.6cm, (may be subject to Droit de Suite) Provenance: The Estate of Harriet Epworth Allen; Purchased from Derwent-Wye Fine Art, Derbyshire, by the current owner Est. 300 - 400
656	Harry Epworth Allen, British 1894-1958- Sheffield; watercolour and pencil, signed and dated 1930, 15.2x22.2cm, (may be subject to Droit de Suite) Provenance: The Estate of Harriet Epworth Allen; Purchased from Derwent-Wye Fine Art, Derbyshire, by the current owner Harry Epworth Allen, British 1894-1958- Sheffield; watercolour and pencil, signed and dated 1930, 15.2x22.2cm, (may be subject to Droit de Suite) Provenance: The Estate of Harriet Epworth Allen; Purchased from Derwent-Wye Fine Art, Derbyshire, by the current owner Est. 400 - 600
657	Bill Kirby, British b.1934- "Sheffield", 2014; oil on board, signed, 37.5x49.8cm, (may be subject to Droit de Suite) Note: The present work is the original design for the 2014 range of Christmas cards produced by St Luke's Hospice, Sheffield. A set of ten cards accompanies this lot. The artist customarily works only on only three or four works per year and some paintings can take up to six months to complete. Bill Kirby, British b.1934- "Sheffield", 2014; oil on board, signed, 37.5x49.8cm, (may be subject to Droit de Suite) Note: The present work is the original design for the 2014 range of Christmas cards produced by St Luke's Hospice, Sheffield. A set of ten cards accompanies this lot. The artist customarily works only on only three or four works per year and some paintings can take up to six months to complete. Est. 300 - 500
658	Joseph Horlor, British 1809-1887- Landscape in North Wales; oil on board, signed, 19.2x24.3cm Joseph Horlor, British 1809-1887- Landscape in North Wales; oil on board, signed, 19.2x24.3cm Est. 300 - 400
659	Dennis Gilbert NS NEAC, British b.1922- "The PS Tattershall Castle"; 2003; oil on board, signed, 29.7x39.2cm, (may be subject to Droit de Suite) Exhibited: London, Bankside Gallery, "The New English by the Thames", 29 May - 19 June 2003 Literature: Lloyd's List, 4 June 2003, illustrated Dennis Gilbert NS NEAC, British b.1922- "The PS Tattershall Castle"; 2003; oil on board, signed, 29.7x39.2cm, (may be subject to Droit de Suite) Exhibited: London, Bankside Gallery, "The New English by the Thames", 29 May - 19 June 2003 Literature: Lloyd's List, 4 June 2003, illustrated Est. 400 - 600

Lot	Title/Description
660	Dennis Gilbert NS NEAC, British b.1922- DanCeramics & Glass at the London Sketch Club; oil on board, signed, 29.9x29.6cm, (may be subject to Droit de Suite) Dennis Gilbert NS NEAC, British b.1922- DanCeramics & Glass at the London Sketch Club; oil on board, signed, 29.9x29.6cm, (may be subject to Droit de Suite) Est. 250 - 350
661	Igor Grigorevic Snegur, Russian b.1935- Untitled; oil on canvas, signed and dated 1984, 78.4x78.1cm Igor Grigorevic Snegur, Russian b.1935- Untitled; oil on canvas, signed and dated 1984, 78.4x78.1cm Est. 1,000 - 1,500
662	Sergey Tyukanov, Russian b.1955- Untitled; watercolour and ink, signed and dated 2001 in black ink, 37.3x27.5cm Sergey Tyukanov, Russian b.1955- Untitled; watercolour and ink, signed and dated 2001 in black ink, 37.3x27.5cm Est. 300 - 400
663	Giuseppe Dangelico Pino, Italian 1939-2010- "Chimney Sweep"; oil on canvas, signed, 76.5x61.5cm, (may be subject to Droit de Suite) Giuseppe Dangelico Pino, Italian 1939-2010- "Chimney Sweep"; oil on canvas, signed, 76.5x61.5cm, (may be subject to Droit de Suite) Est. 6,000 - 8,000
664	Poucette, French 1935-2010- Figures with horse and cart; oil on board, signed, 38x55cm, (may be subject to Droit de Suite) Poucette, French 1935-2010- Figures with horse and cart; oil on board, signed, 38x55cm, (may be subject to Droit de Suite) Est. 150 - 200
665	Elmyr de Hory, Hungarian 1906-1976- Hommage to Modigliani; oil on canvas, signed, 60x46cm, (may be subject to Droit de Suite) Elmyr de Hory, Hungarian 1906-1976- Hommage to Modigliani; oil on canvas, signed, 60x46cm, (may be subject to Droit de Suite) Est. 1,000 - 1,500
666	Elmyr de Hory, Hungarian 1906-1976- Hommage to Picasso; oil on canvas, signed, 60x46cm, (may be subject to Droit de Suite) Elmyr de Hory, Hungarian 1906-1976- Hommage to Picasso; oil on canvas, signed, 60x46cm, (may be subject to Droit de Suite) Est. 1,000 - 1,500
667	Elmyr de Hory, Hungarian 1906-1976- Hommage to Matisse; pen, ink and brush, signed, dedicated and dated 1972, 60x46cm, (may be subject to Droit de Suite) Elmyr de Hory, Hungarian 1906-1976- Hommage to Matisse; pen, ink and brush, signed, dedicated and dated 1972, 60x46cm, (may be subject to Droit de Suite) Est. 600 - 800
668	British School, late 19th century- Grand Canal, Venice; oils on canvas, a pair, in matching gilt composition frames, ea. 74x97cm, (2) British School, late 19th century- Grand Canal, Venice; oils on canvas, a pair, in matching gilt composition frames, ea. 74x97cm, (2) Est. 250 - 400
669	Alberto Terrini, Italian, mid 20th century- The Grand Canal, Venice, looking towards Santa Maria della Salute; oil on canvas, signed, 33.5x64cm Alberto Terrini, Italian, mid 20th century- The Grand Canal, Venice, looking towards Santa Maria della Salute; oil on canvas, signed, 33.5x64cm Est. 200 - 300
670	After Frederick William Frohawk, British 1861-1946- "Frohawk's Foreign Finches in Captivity", printed by Brumby & Clark Ltd., Hull, 1899; chromolithographs, twenty two, ea. signed in the plate, 23.2x19cm, (22) (in matching frames) (may be subject to Droit de Suite) After Frederick William Frohawk, British 1861-1946- "Frohawk's Foreign Finches in Captivity", printed by Brumby & Clark Ltd., Hull, 1899; chromolithographs, twenty two, ea. signed in the plate, 23.2x19cm, (22) (in matching frames) (may be subject to Droit de Suite) Est. 300 - 500
671	Jankel Adler, Polish 1895-1949- Portrait of a man; watercolour with pencil, signed, 23.2x16.8cm, (unframed) (may be subject to Droit de Suite) Jankel Adler, Polish 1895-1949- Portrait of a man; watercolour with pencil, signed, 23.2x16.8cm, (unframed) (may be subject to Droit de Suite) Est. 600 - 800

Lot	Title/Description
672	Dina Larot, Austrian b.1943- Woman kneeling in a purple dress; watercolour and charcoal, signed and dated 1987 in pencil, 62.2x44cm: together with another watercolour and charcoal by the same artist, depicting a woman reclining in a grey dress and stockings, signed and dated 1988 in pencil, 44x62.2cm, (2) (unframed) (may be subject to Droit de Suite) Dina Larot, Austrian b.1943- Woman kneeling in a purple dress; watercolour and charcoal, signed and dated 1987 in pencil, 62.2x44cm: together with another watercolour and charcoal by the same artist, depicting a woman reclining in a grey dress and stockings, signed and dated 1988 in pencil, 44x62.2cm, (2) (unframed) (may be subject to Droit de Suite) Est. 300 - 350
673	Spanish School, late 18th/early 19th century- The Last Judgement; brown pen and ink on laid, arched, 35.7x27.6cm (sheet) (unframed) Spanish School, late 18th/early 19th century- The Last Judgement; brown pen and ink on laid, arched, 35.7x27.6cm (sheet) (unframed) Est. 250 - 350
674	Paul Lucien Maze, French 1887-1979- View of a harbour, possibly Ostende; oil on canvas, signed, 50.3x64.8cm, (may be subject to Droit de Suite) Paul Lucien Maze, French 1887-1979- View of a harbour, possibly Ostende; oil on canvas, signed, 50.3x64.8cm, (may be subject to Droit de Suite) Est. 2,500 - 3,000
675	Henry Le Jeune ARA, British 1819-1904- "Timidity"; oil on panel, signed with monogram and dated 1877, label for 'N.Mitchell, Dealer in High Class Works of Art, 49 Duke Street, St James, London SW' attached to the reverse of the panel, 40.5x26.8cm Henry Le Jeune ARA, British 1819-1904- "Timidity"; oil on panel, signed with monogram and dated 1877, label for 'N.Mitchell, Dealer in High Class Works of Art, 49 Duke Street, St James, London SW' attached to the reverse of the panel, 40.5x26.8cm Est. 2,000 - 3,000
676	Henry King Taylor, British 1799-1869- "Shipping off a French Harbour"; oil on canvas, signed, 60.5x106.5cm (VAT charged on hammer price) Henry King Taylor, British 1799-1869- "Shipping off a French Harbour"; oil on canvas, signed, 60.5x106.5cm (VAT charged on hammer price) Est. 1,500 - 2,000
677	Theodore Appleby, American 1923-1985- Untitled abstract composition, c.1958; oil on canvas, signed, signed and inscribed 'Alba' to the reverse, 120x119cm (VAT charged on hammer price) Theodore Appleby, American 1923-1985- Untitled abstract composition, c.1958; oil on canvas, signed, signed and inscribed 'Alba' to the reverse, 120x119cm (VAT charged on hammer price) Est. 800 - 1,200
678	Dutch School, late 18th century- Eleven Botanical Studies; pen, ink and wash on laid, from the same or associated artist, inscribed with Latin species in pen or pencil, watermarked J Honig & Zoon(en) or C&I Honig with crest, in matching green mounts, ea. 39.5x24cm, (11) (mounted, unframed) Dutch School, late 18th century- Eleven Botanical Studies; pen, ink and wash on laid, from the same or associated artist, inscribed with Latin species in pen or pencil, watermarked J Honig & Zoon(en) or C&I Honig with crest, in matching green mounts, ea. 39.5x24cm, (11) (mounted, unframed) Est. 1,000 - 1,500

Lot	Title/Description
679	Attributed to Andre Derain, French 1880-1954- Cubist Head study, c.1912; pencil, 11.5x10cm Provenance: reputedly Collection Bollag, Zurich where acquired directly from the studio of the artist; Galerie Georges Moos, Geneva; Mme K Schlicht 1963 and thence by descent, a letter from Galerie Georges Moos detailing the provenance accompanies this lot Note: In 1912, after their return from America, the Bollag brothers Gustave (1873-1953) and Léon (1876-1958) founded their gallery, the Salon Bollag, Attributed to Andre Derain, French 1880-1954- Cubist Head study, c.1912; pencil, 11.5x10cm Provenance: reputedly Collection Bollag, Zurich where acquired directly from the studio of the artist; Galerie Georges Moos, Geneva; Mme K Schlicht 1963 and thence by descent, a letter from Galerie Georges Moos detailing the provenance accompanies this lot Note: In 1912, after their return from America, the Bollag brothers Gustave (1873-1953) and Léon (1876-1958) founded their gallery, the Salon Bollag, in Zurich. Their's was one of the first galleries in Switzerland and probably the first one that held auction sales. Léon learnt his trade with the well-known gallerist Max Moos in Geneva, who worked together with his sister, Betty Moos. She later became Léon's wife. Max Moos was one of the first to exhibit works by Ferdinand Hodler in Switzerland. His father, Heinrich Moos, had been running a gallery in Karlsruhe since 1899. The Bollag brothers specialised in Swiss artists: such as Johann Heinrich Füssli (Henry Fuseli), Jacques-Laurent Agasse and Frank Buchser. Max Moos provided them with paintings by Ferdinand Hodler. Their sister, Lucy Bollag, was friendly with Berthe Weill in Paris, one of the first galleries to buy works from Pablo Picasso, and the first to exhibit Amadeo Modigliani (see Berthe Weill, Autobiography: 'Pan dans l'oeil'). Through Berthe Weill, the Bollags got to know Pablo Picasso, Paul Cézanne, André Derain, Jules Pascin and other artists. Est. 1,000 - 1,500
680	Alfred Charles Conrade, British 1863-1955- The Seven Veils; watercolour with pencil, signed and dated 1912 in pencil, 38x22.5cm Alfred Charles Conrade, British 1863-1955- The Seven Veils; watercolour with pencil, signed and dated 1912 in pencil, 38x22.5cm Est. 150 - 200
681	John Buckland-Wright, British 1897-1954- "Mildred Anderson" and "Hotel du Lac"; pencil drawings, two, both signed, inscribed and dated 1927 in pencil, 18.2x22.2cm and 21.3x27.8cm, (2) (unframed) (may be subject to Droit de Suite) John Buckland-Wright, British 1897-1954- "Mildred Anderson" and "Hotel du Lac"; pencil drawings, two, both signed, inscribed and dated 1927 in pencil, 18.2x22.2cm and 21.3x27.8cm, (2) (unframed) (may be subject to Droit de Suite) Est. 200 - 300
682	Laura Sylvia Gosse RBA ARE SWA, British 1881-1968- Taking tea; pencil and watercolour heightened with white, signed in pencil, squared, 20.6x22cm, (unframed) (may be subject to Droit de Suite) Laura Sylvia Gosse RBA ARE SWA, British 1881-1968- Taking tea; pencil and watercolour heightened with white, signed in pencil, squared, 20.6x22cm, (unframed) (may be subject to Droit de Suite) Est. 200 - 300
683	Charles Nathaniel Worsley, New Zealander 1850-1923- "Mitre Peak, Milton Sound, South Island, New Zealand"; watercolour, signed, 34x40.8cm Charles Nathaniel Worsley, New Zealander 1850-1923- "Mitre Peak, Milton Sound, South Island, New Zealand"; watercolour, signed, 34x40.8cm Est. 250 - 300
684	Bruno Croatto, Italian 1875-1948- Portrait of Mr Giuseppe Cameo, seated three-quarter length, wearing a charcoal suit and red tie and holding a leather journal, with the ruins of Pompeii and Mount Vesuvius beyond; oil on canvas, signed, 93.6x79.1cm: together with a portrait depicting Mrs Giuseppe Cameo by the same hand, seated three-quarter length, wearing a velvet dress with chiffon trim, Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery/ed brooch and floral waistband, with ermin Bruno Croatto, Italian 1875-1948- Portrait of Mr Giuseppe Cameo, seated three-quarter length, wearing a charcoal suit and red tie and holding a leather journal, with the ruins of Pompeii and Mount Vesuvius beyond; oil on canvas, signed, 93.6x79.1cm: together with a portrait depicting Mrs Giuseppe Cameo by the same hand, seated three-quarter length, wearing a velvet dress with chiffon trim, Jewellery, Silver, Watches & Objects of Vertu; Antique Jewellery/ed brooch and floral waistband, with ermine stole draped across her lap, oil on canvas, 92.7x72.2cm, (2) (may be subject to Droit de Suite) Est. 1,000 - 1,500

Lot	Title/Description
685	<p>William Purton, British mid/late 19th century- The front cover design and seven illustrations to Tennyson's Idylls of the King, c.1864; pencil, pen and black ink, one with brown ink and brown wash, on paper, all signed with monogram and one dated 1864, ea. 20.3x24.8cm (8 in the lot, 3 unframed)</p> <p>William Purton, British mid/late 19th century- The front cover design and seven illustrations to Tennyson's Idylls of the King, c.1864; pencil, pen and black ink, one with brown ink and brown wash, on paper, all signed with monogram and one dated 1864, ea. 20.3x24.8cm (8 in the lot, 3 unframed)</p> <p>Est. 150 - 200</p>
686	<p>Ernest Forbes RBA, British 1877-1962- "Patrick Hastings"; ink and monochrome watercolour, signed and inscribed in pencil, 25.4x16.8cm, (may be subject to Droit de Suite) Note: Sir Patrick Hastings (1880-1952) served as one of Britain's leading trial attorneys from the Edwardian era until well into the 1940s. He first rose to prominence as a result of the Case of the Hooded Man in 1912 and had a number of successes soon after including Gruban v Booth in 1917. After a period spent as a Labour</p> <p>Ernest Forbes RBA, British 1877-1962- "Patrick Hastings"; ink and monochrome watercolour, signed and inscribed in pencil, 25.4x16.8cm, (may be subject to Droit de Suite) Note: Sir Patrick Hastings (1880-1952) served as one of Britain's leading trial attorneys from the Edwardian era until well into the 1940s. He first rose to prominence as a result of the Case of the Hooded Man in 1912 and had a number of successes soon after including Gruban v Booth in 1917. After a period spent as a Labour MP in the mid 1920s, Hastings returned to work as a barrister in 1926. Hastings also wrote plays and his "The River" was made into a silent film named "The Notorious Lady" starring Barbara Bedford in 1927.</p> <p>Est. 200 - 300</p>
687	<p>Margaret Ingram, Australian b.1930- "Kettle", 1974; oil on canvas, signed, 45.2x55cm</p> <p>Margaret Ingram, Australian b.1930- "Kettle", 1974; oil on canvas, signed, 45.2x55cm</p> <p>Est. 150 - 200</p>
688	<p>Mary Arbuckle [Newbery] Sturrock, British 1890-1985- "Bush and Two Girls"; pen and black in on paper, 19x26.5cm, (may be subject to Droit de Suite) Provenance: with Bourne Fine Art Ltd. Edinburgh, Exh. Oct-Nov 1982 according to the label attached to the reverse of the frame</p> <p>Mary Arbuckle [Newbery] Sturrock, British 1890-1985- "Bush and Two Girls"; pen and black in on paper, 19x26.5cm, (may be subject to Droit de Suite) Provenance: with Bourne Fine Art Ltd. Edinburgh, Exh. Oct-Nov 1982 according to the label attached to the reverse of the frame</p> <p>Est. 150 - 200</p>
689	<p>Arthur Reginald Smith RSW RWS, British 1871-1934- "The Press Gang"; pencil and watercolour heightened with white and with gum arabic on paper, signed and titled, 57.5x43.5cm</p> <p>Arthur Reginald Smith RSW RWS, British 1871-1934- "The Press Gang"; pencil and watercolour heightened with white and with gum arabic on paper, signed and titled, 57.5x43.5cm</p> <p>Est. 100 - 150</p>
690	<p>Sabine Bitter, Canadian b.1960- Untitled, circa 2002; laserjet on vinyl, 134.6x315.6cm (unframed)</p> <p>Sabine Bitter, Canadian b.1960- Untitled, circa 2002; laserjet on vinyl, 134.6x315.6cm (unframed)</p> <p>Est. 400 - 600</p>
691	<p>Attributed to Thomas Robins, British 1716-1770- Study of an exotic flower, possibly a member of the Zinnia family, with flower heads from a member of the pea family, and a study of a rose species; two, watercolour and pencil, 26.9x17.7cm and 18.3x14cm: Attributed to Charles William Hamilton Dicker, British/Australian 1855-1912- Study of a plant from the Mount Wellington family and a study of Scaevola aemula; two, pencil and watercolour heightened with white, both inscribed in pencil, 15.8x9.4cm</p> <p>Attributed to Thomas Robins, British 1716-1770- Study of an exotic flower, possibly a member of the Zinnia family, with flower heads from a member of the pea family, and a study of a rose species; two, watercolour and pencil, 26.9x17.7cm and 18.3x14cm: Attributed to Charles William Hamilton Dicker, British/Australian 1855-1912- Study of a plant from the Mount Wellington family and a study of Scaevola aemula; two, pencil and watercolour heightened with white, both inscribed in pencil, 15.8x9.4cm and 13.8x11cm: Eliza Curie, British early-mid 19th century- Study of a plant from the Viola species; watercolour, signed and dated 1821 in ink, 16.1x17.4cm: together with fourteen other framed watercolours of botanical subjects, one by Worthington George Smith, one signed S. Leigh, one signed M. Taylor, one signed H.Garland and dated 1858, one attributed to Eliza Curie, four attributed to Harriet Simcot, one attributed to Sarah Cash, one attributed to Georgina Anderson, one attributed to Elizabeth Mary Wickham and two unknown, various sizes, (19)</p> <p>Est. 300 - 400</p>

Lot	Title/Description
692	<p>Attributed to William Crouch, British act. 1817-1840- Italianate lake scene; watercolour, 43.5x59.5cm: together with one other watercolour attributed to the same hand depicting a hill top village, 17.5x27.5cm., (2)</p> <p>Attributed to William Crouch, British act. 1817-1840- Italianate lake scene; watercolour, 43.5x59.5cm: together with one other watercolour attributed to the same hand depicting a hill top village, 17.5x27.5cm., (2)</p> <p>Est. 300 - 400</p>
693	<p>Attributed to John "Old Taylor" Taylor, British 1739-1838- Lady in Grecian dress playing the tambourine, with five figures dancing beyond in a landscape; watercolour and bodycolour, 52.8x36.8cm Note: John Taylor was a pupil of Hayman and at St. Martin's Lane Academy. He specialised in pencil portraits, of which he drew an enormous number, many at Oxford 1767-71. He exhibited all kinds of portraits SA 1764-77; FS 1767; RA 1778-1824; BI 1808-38, as well as many themes from literature. See Elli</p> <p>Attributed to John "Old Taylor" Taylor, British 1739-1838- Lady in Grecian dress playing the tambourine, with five figures dancing beyond in a landscape; watercolour and bodycolour, 52.8x36.8cm Note: John Taylor was a pupil of Hayman and at St. Martin's Lane Academy. He specialised in pencil portraits, of which he drew an enormous number, many at Oxford 1767-71. He exhibited all kinds of portraits SA 1764-77; FS 1767; RA 1778-1824; BI 1808-38, as well as many themes from literature. See Ellis Waterhouse, "British 18th Century Painters", Woodbridge, 1991, p. 366</p> <p>Est. 400 - 600</p>
694	<p>Attributed to William Clarkson Stanfield RA, British 1793-1867- Ulysses on the Island of Calypso; brown and grey ink and wash heightened in white, 45.5x32.5cm: European School, 19th century- An Angel delivering the news about the second coming to the disciples after the ascension; pencil, pen, ink and wash on buff paper, arched, 33.5x22.5cm, (2)</p> <p>Attributed to William Clarkson Stanfield RA, British 1793-1867- Ulysses on the Island of Calypso; brown and grey ink and wash heightened in white, 45.5x32.5cm: European School, 19th century- An Angel delivering the news about the second coming to the disciples after the ascension; pencil, pen, ink and wash on buff paper, arched, 33.5x22.5cm, (2)</p> <p>Est. 400 - 600</p>
695	<p>John Doyle, British b.1928- View of a Tuscan town; watercolour with bodycolour, signed, 31x46.7cm: together with two other watercolours by the same hand depicting a view of a Tuscan town at dusk and an Italian landscape at dusk, both signed with initials, 22.5x31cm & 24.5x31cm., (3) (may be subject to Droit de Suite)</p> <p>John Doyle, British b.1928- View of a Tuscan town; watercolour with bodycolour, signed, 31x46.7cm: together with two other watercolours by the same hand depicting a view of a Tuscan town at dusk and an Italian landscape at dusk, both signed with initials, 22.5x31cm & 24.5x31cm., (3) (may be subject to Droit de Suite)</p> <p>Est. 250 - 350</p>
696	<p>William Joseph Callcott, British 1843-1890- Figures by ruins overlooking the sea; watercolour, signed and dated 1869, 31.2x49.5cm: James Burrell Smith, British 1822-1897- View of a loch with mountain goats; watercolour, signed and dated 1850, 46.2x67.5cm, (2)</p> <p>William Joseph Callcott, British 1843-1890- Figures by ruins overlooking the sea; watercolour, signed and dated 1869, 31.2x49.5cm: James Burrell Smith, British 1822-1897- View of a loch with mountain goats; watercolour, signed and dated 1850, 46.2x67.5cm, (2)</p> <p>Est. 300 - 500</p>
697	<p>Marcus Stone RA, British 1840-1921- Portrait of a young lady standing three-quarter length, wearing a black trilby, carrying a basket and rope; oil on canvas, signed, 25x18cm</p> <p>Marcus Stone RA, British 1840-1921- Portrait of a young lady standing three-quarter length, wearing a black trilby, carrying a basket and rope; oil on canvas, signed, 25x18cm</p> <p>Est. 600 - 800</p>
698	<p>Attributed to Charles James Lewis RI ROI, British 1830-1892- Portrait of a young lady seated full-length, barefoot, in the countryside, holding a basket; oil on board, 24.7x30.5cm</p> <p>Attributed to Charles James Lewis RI ROI, British 1830-1892- Portrait of a young lady seated full-length, barefoot, in the countryside, holding a basket; oil on board, 24.7x30.5cm</p> <p>Est. 300 - 400</p>

Lot	Title/Description
699	Attributed to William Edward Frost RA, British 1810-1877- Two ladies in a pastoral landscape; watercolour, 11x9.3cm: Attributed to Thomas Uwins, British 1782-1857- Studies at Naples, 1827; pencil, 10.8x7.8cm: Attributed to John Frederick Tayler, British 1802-1889- Study of head, torso and hands; pencil, 10.4x24.1cm: together with two further watercolour studies, one attributed to William Roxby Beverley, British 1811-1889, depicting a landscape with bridge, and the other attributed to Joseph West Attributed to William Edward Frost RA, British 1810-1877- Two ladies in a pastoral landscape; watercolour, 11x9.3cm: Attributed to Thomas Uwins, British 1782-1857- Studies at Naples, 1827; pencil, 10.8x7.8cm: Attributed to John Frederick Tayler, British 1802-1889- Study of head, torso and hands; pencil, 10.4x24.1cm: together with two further watercolour studies, one attributed to William Roxby Beverley, British 1811-1889, depicting a landscape with bridge, and the other attributed to Joseph West, depicting a horse and rider, various sizes (5) Est. 250 - 300
700	Fred Yates, British 1922-2008- Portrait of a courtesan, c.1945-50; watercolour, signed with initials FJY, 28x9.5cm, (may be subject to Droit de Suite) Provenance: gifted to the grandmother of the current owner by the artist circa 1945-50; thence by descent. Note: The grandmother of the current owner met Fred Yates whilst working at J J Yates & Co Insurance in Manchester shortly following World War II Fred Yates, British 1922-2008- Portrait of a courtesan, c.1945-50; watercolour, signed with initials FJY, 28x9.5cm, (may be subject to Droit de Suite) Provenance: gifted to the grandmother of the current owner by the artist circa 1945-50; thence by descent. Note: The grandmother of the current owner met Fred Yates whilst working at J J Yates & Co Insurance in Manchester shortly following World War II Est. 250 - 300
701	Sergio Unia, Italian b.1943- Seated Nude; bronze, signed and numbered 4/25, with artist's stamp, 38x21x18cm (may be subject to Droit de Suite) Provenance: Property of a gentleman Sergio Unia, Italian b.1943- Seated Nude; bronze, signed and numbered 4/25, with artist's stamp, 38x21x18cm (may be subject to Droit de Suite) Provenance: Property of a gentleman Est. 1,000 - 1,500
702	Sergio Unia, Italian b.1943- Standing Nude; bronze, signed and numbered 5/25, with artist's stamp, 56x16x16cm (may be subject to Droit de Suite) Provenance: Property of a gentleman Sergio Unia, Italian b.1943- Standing Nude; bronze, signed and numbered 5/25, with artist's stamp, 56x16x16cm (may be subject to Droit de Suite) Provenance: Property of a gentleman Est. 1,000 - 1,500
703	William Lawlor, British/Irish b.1981- Crab; patinated bronze, this number 2 from an edition of 10, 2011, 21x35x28cm, (may be subject to Droit de Suite) William Lawlor, British/Irish b.1981- Crab; patinated bronze, this number 2 from an edition of 10, 2011, 21x35x28cm, (may be subject to Droit de Suite) Est. 1,000 - 1,500
704	Germaine Richier, French 1904-1959- "Le Petit Fou" from l'Echiquier; bronze with a dark brown patina, conceived in 1955 and later cast c.1961, signed, numbered 0/6 and stamped with Valsuani foundry mark, 32.3cm high (including base), (may be subject to Droit de Suite) Provenance: The Estate of the Late Mrs Eugene Rosenberg; purchased from the Brook Street Gallery, London, 8th October 1962, titled 'Baby Elephant' Germaine Richier, French 1904-1959- "Le Petit Fou" from l'Echiquier; bronze with a dark brown patina, conceived in 1955 and later cast c.1961, signed, numbered 0/6 and stamped with Valsuani foundry mark, 32.3cm high (including base), (may be subject to Droit de Suite) Provenance: The Estate of the Late Mrs Eugene Rosenberg; purchased from the Brook Street Gallery, London, 8th October 1962, titled 'Baby Elephant' Est. 6,000 - 8,000
705	Jose Maria David, French b.1944- Group of animals around a watering hole; gilt and silvered bronze centrepiece, signed, numbered II/VIII and with Maromer Bronzier foundry stamp, 54.5x34.5cm, (may be subject to Droit de Suite) Provenance: Purchased by the current owner directly from the artist; a copy of the original receipt dated 23 August 2011 accompanies this lot Jose Maria David, French b.1944- Group of animals around a watering hole; gilt and silvered bronze centrepiece, signed, numbered II/VIII and with Maromer Bronzier foundry stamp, 54.5x34.5cm, (may be subject to Droit de Suite) Provenance: Purchased by the current owner directly from the artist; a copy of the original receipt dated 23 August 2011 accompanies this lot Est. 2,000 - 3,000

Lot	Title/Description
706	The following lots 706-708 are by the Mexican Sculptor Armando Amaya, b.1935 Born in 1935 in Mexico City, sculptor Armando Amaya is one of Mexico's most eminent interpreters of the female form. Whether sculpting in terracotta clay, bronze or marble Amaya works directly from the model and his interpretation of the female body is dignified, graceful and unique, a melding of the Mexican Figurative movement with modernist experimentation. Like many of his great piers working in the Latin American t The following lots 706-708 are by the Mexican Sculptor Armando Amaya, b.1935 Born in 1935 in Mexico City, sculptor Armando Amaya is one of Mexico's most eminent interpreters of the female form. Whether sculpting in terracotta clay, bronze or marble Amaya works directly from the model and his interpretation of the female body is dignified, graceful and unique, a melding of the Mexican Figurative movement with modernist experimentation. Like many of his great piers working in the Latin American tradition, his work is a union of European and indigenous aesthetics. Amaya studied at the National School of Painting and Sculpture under the Costa-Rican born Mexican artist, Francisco Zuñiga, who was also well known for his portrayal of the female form in sculpture. Having graduated from the school, he was personal assistant to Zuñiga for five years before being appointed a Professor at the same institution in 1969. He received much of his art training at the Esmeralda School, which was formed by a group of artisans producing government works. Amaya's sculptures are in private and public collections throughout the United States, Canada, Japan, Ecuador, Mexico and other Latin American countries. Armando Amaya, Mexican b.1935- "Mariposa"; bronze with green patina, signed, dated 1987 and inscribed A/P, 51cm height excluding base Est. 3,000 - 5,000
707	Armando Amaya, Mexican b.1935- "Emilia Arrodillada con una mano en la cabeza"; bronze with dark green patina, signed, dated 1989 and inscribed A/P, 72cm high excluding base Armando Amaya, Mexican b.1935- "Emilia Arrodillada con una mano en la cabeza"; bronze with dark green patina, signed, dated 1989 and inscribed A/P, 72cm high excluding base Est. 5,000 - 7,000
708	Armando Amaya, Mexican b.1935- Tres figuras sentadas; bronze with brown/black patina, signed, dated 1989 and inscribed A/P, 61cm high excluding base Armando Amaya, Mexican b.1935- Tres figuras sentadas; bronze with brown/black patina, signed, dated 1989 and inscribed A/P, 61cm high excluding base Est. 3,000 - 5,000
709	Brian Willsher, British 1930-2010- "Claudian Landscape"; bronze, titled and inscribed to base, height 16.5cm including base, (may be subject to Droit de Suite) Brian Willsher, British 1930-2010- "Claudian Landscape"; bronze, titled and inscribed to base, height 16.5cm including base, (may be subject to Droit de Suite) Est. 400 - 600
710	Brian Willsher, British 1930-2010- "Sorrow"; wooden sculpture, signed and titled to underside of base, height 65cm, (may be subject to Droit de Suite) Brian Willsher, British 1930-2010- "Sorrow"; wooden sculpture, signed and titled to underside of base, height 65cm, (may be subject to Droit de Suite) Est. 400 - 600
711	Brian Willsher, British 1930-2010- "Braz Mark"; wooden sculpture, signed and titled to underside of base, height 80.5cm, (may be subject to Droit de Suite) Brian Willsher, British 1930-2010- "Braz Mark"; wooden sculpture, signed and titled to underside of base, height 80.5cm, (may be subject to Droit de Suite) Est. 400 - 600
712	Paul Gauguin, French 1848-1903- "Hina et Te Fatou", 1959, cast posthumously after the wood carving 1888; bronze, signed with initials, numbered 3 from the edition of 6 stamped with Valsuani foundry mark, 31.8cm high excluding base, (may be subject to Droit de Suite) Paul Gauguin, French 1848-1903- "Hina et Te Fatou", 1959, cast posthumously after the wood carving 1888; bronze, signed with initials, numbered 3 from the edition of 6 stamped with Valsuani foundry mark, 31.8cm high excluding base, (may be subject to Droit de Suite) Est. 6,000 - 8,000
713	Paul Gauguin, French 1848-1903- "Cylindre Representant la Deesse Hina", 1959, cast posthumously after the wood carving 1892; bronze, signed with initials, numbered 3 from the edition of 6, stamped with Valsuani foundry mark, 36cm high, (may be subject to Droit de Suite) Paul Gauguin, French 1848-1903- "Cylindre Representant la Deesse Hina", 1959, cast posthumously after the wood carving 1892; bronze, signed with initials, numbered 3 from the edition of 6, stamped with Valsuani foundry mark, 36cm high, (may be subject to Droit de Suite) Est. 8,000 - 12,000

Lot	Title/Description
714	Joe Scanlan, American b.1961- Untitled; cast and polished aluminium sculpture of elongated cruciform section, 271cm long Joe Scanlan, American b.1961- Untitled; cast and polished aluminium sculpture of elongated cruciform section, 271cm long Est. 400 - 600
715	Deborah Stern ARBS, British, late 20th/early 21st century- "Sea Nymph"; bronze with polished gilt and green patina on base, signed and numbered 1/9, 21cm wide, (may be subject to Droit de Suite) Deborah Stern ARBS, British, late 20th/early 21st century- "Sea Nymph"; bronze with polished gilt and green patina on base, signed and numbered 1/9, 21cm wide, (may be subject to Droit de Suite) Est. 200 - 300
716	Jose Luis Fernandez, Spanish b.1943- "Huevo"; polished bronze, signed and numbered 39/200, with foundry mark Fundiciones Fernandez Madrid, height 20cm, (may be subject to Droit de Suite) Jose Luis Fernandez, Spanish b.1943- "Huevo"; polished bronze, signed and numbered 39/200, with foundry mark Fundiciones Fernandez Madrid, height 20cm, (may be subject to Droit de Suite) Est. 100 - 150
717	Gill Brown NDD ATD ASWA, British, late 20th/early 21st century- Untitled spiral; bronze with light green patina, signed with monogram and inscribed 5/9 on ebonised plinth, 33.5cm high including plinth, (may be subject to Droit de Suite) Gill Brown NDD ATD ASWA, British, late 20th/early 21st century- Untitled spiral; bronze with light green patina, signed with monogram and inscribed 5/9 on ebonised plinth, 33.5cm high including plinth, (may be subject to Droit de Suite) Est. 150 - 250
718	Geoffrey Raymond Reeve ARCA, British b.1936- "Carnival No 1", from the Arena Series; polychrome painted gesso on wood sculpture, signed, titled and dated 1990, dia. 34.2cm, (may be subject to Droit de Suite) Geoffrey Raymond Reeve ARCA, British b.1936- "Carnival No 1", from the Arena Series; polychrome painted gesso on wood sculpture, signed, titled and dated 1990, dia. 34.2cm, (may be subject to Droit de Suite) Est. 150 - 200
719	Miguel Kennedy, Zimbabwean b.1964- "Looking Forward"; serpentine marble, 34cm high Miguel Kennedy, Zimbabwean b.1964- "Looking Forward"; serpentine marble, 34cm high Est. 150 - 200
720	Manuel Marín, Spanish 1942-2007- Untitled; polychrome painted metal mobile, 68cm wide, (may be subject to Droit de Suite) Note: Manuel Marín was born in 1942 in Cieza, Murcia, Spain. In 1962 he travelled to London meeting Henry Moore and worked as one of his assistants. In 1964 he moved to New York where he worked as an Art restorer in the Mallorca Brothers Gallery. Subsequently, he opened the American Indian Art Gallery, where one of his clients was Andy Warhol and became friendly with the art Manuel Marín, Spanish 1942-2007- Untitled; polychrome painted metal mobile, 68cm wide, (may be subject to Droit de Suite) Note: Manuel Marín was born in 1942 in Cieza, Murcia, Spain. In 1962 he travelled to London meeting Henry Moore and worked as one of his assistants. In 1964 he moved to New York where he worked as an Art restorer in the Mallorca Brothers Gallery. Subsequently, he opened the American Indian Art Gallery, where one of his clients was Andy Warhol and became friendly with the artists William Kooning, Jean Michel Basquiat, Robert Indiana, and Haring Keltan, amongst others. In 1969 Marín became interested in mobiles as sculpture. He had his first exhibition at the Allan Brown Gallery, Scarsdale, New York in 1970. Est. 1,000 - 1,500
721	Manuel Marín, Spanish 1942-2007- Untitled in red and black; polychrome painted metal mobile, 57cm wide, (may be subject to Droit de Suite) Manuel Marín, Spanish 1942-2007- Untitled in red and black; polychrome painted metal mobile, 57cm wide, (may be subject to Droit de Suite) Est. 1,000 - 1,500
722	Clare Sheridan, British 1885-1970- Head of a child; plaster, signed to the underside, 27cm wide, (may be subject to Droit de Suite) Provenance: gifted by the artist to Shirley E Shelby and thence by descent, associated letters, cards, photos and exhibition catalogues accompany the lot Note: Clare Sheridan was a cousin of Sir William Churchill whom she sculpted along with other famous political figures including Lenin and Trotsky. Clare Sheridan, British 1885-1970- Head of a child; plaster, signed to the underside, 27cm wide, (may be subject to Droit de Suite) Provenance: gifted by the artist to Shirley E Shelby and thence by descent, associated letters, cards, photos and exhibition catalogues accompany the lot Note: Clare Sheridan was a cousin of Sir William Churchill whom she sculpted along with other famous political figures including Lenin and Trotsky. Est. 250 - 350

Lot	Title/Description
723	After Auguste Rodin, French 1840-1917, late 20th century/early 21st century- "The Age of Bronze", originally executed 1876; bronze with green and brown patina on a marble plinth, bears signature and date, 90cm high excluding plinth After Auguste Rodin, French 1840-1917, late 20th century/early 21st century- "The Age of Bronze", originally executed 1876; bronze with green and brown patina on a marble plinth, bears signature and date, 90cm high excluding plinth Est. 1,000 - 1,500