



Jewellery, Watches, Antiquities and Objects of Vertu

to include

Selected 1960s/70s Designer Jewels and
The Culling Collection of Military Watches Part 2

Tuesday 15th September 2020 at 1pm



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AN AUCTION OF

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Tuesday 15th September 2020
at 1pm

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Unmounted Gemstones

Please note that VAT at 20% is chargeable on the Hammer Price of unmounted gemstones, excluding diamonds, rubies, sapphires and emeralds, and relevant lots are marked with an asterisk *.

Export of Ivory

The US Government has banned the import of ivory into the USA.

Export of Other Organic Materials

Other organic materials, such as coral and tortoiseshell may be covered by CITES legislation, and this may or may not impact export to other countries, please see www.cites.org for more information.

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Please note that watches by CORUM, FRANCK MULLER, PIAGET, TUDOR AND ROLEX are subject to import restrictions into the USA. Please also note that in some circumstances we are unable to ship the watch with its strap due to certain import restrictions regarding material derived from endangered or otherwise protected species.

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Forthcoming Auctions 2020

16th September

The Collection of Scottish Coins formed by Michael Gietzelts

16th September

British, Ancient and World Coins

17th September

Orders, Decorations, Medals and Militaria

14th October

Indian Coins and Historical Medals

15th October

Orders, Decorations, Medals and Militaria

28th October

British, Irish and World Banknotes

3rd November

Coins and Historical Medals

12th November

Orders, Decorations, Medals and Militaria

17th November

The Collection of British Tokens formed by John Rose

24th November

Jewellery, Watches, Antiquities and Objects of Vertu

2nd December

Coins, Tokens and Historical Medals

10th December

Orders, Decorations, Medals and Militaria

All dates are provisional. Please see www.dnw.co.uk for more details and the latest updates

Jewellery





-
- 1 **Three gem set brooches**, of assorted foliate designs, variously set with diamonds, cultured pearls, garnets, citrines and amethysts, all mounted in yellow precious metal. £500-£700

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- 2 **A novelty crab locket pendant**, realistically modelled as a brown crab, both front and back, the main shell hinged to reveal locket compartment within, in yellow precious metal, later mounted from a plain bar brooch, *crab locket width 24mm*. £150-£200



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- 3 **A cultured pearl and ruby set brooch**, by Mikimoto, the stylised spray set throughout with a mixture of cultured pearls and round faceted rubies, claw set, and mounted in yellow precious metal, the stem stamped 'K14' with maker's mark, *brooch measures approximately 40 x 30mm*. £80-£120

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- 4 A pair of large gold earpendants**, the torpedo shaped drops with embossed reeded decoration, surmounted by domed gold spheres, to pin and clip fittings, stamped '750' with Italian assay marks for 18ct gold, *length 5.7cm.*
£200-£300



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- 5 A pair of cultured pearl and diamond earclips**, each of fan shape and set with five brilliant-cut diamonds around a central cultured pearl, mounted in yellow precious metal, to screw back clip fittings, stamped '750', in a Schwartz of Johannesburg case, *earclip length 14mm.* £200-£300



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- 6 An 18ct gold brooch watch, by Rolex, 1950s**, modelled as a stylised floral spray, in polished 18ct gold, accented with round-cut rubies and a central brilliant-cut diamond, the central flowerhead hinged to reveal white circular dial, signed 'Rolex' and with applied gilt hour markers, signed 17 jewel movement, the mount hallmarked for London, 1959 and bearing maker's mark 'DS&S', to a double pin fitting, *dial diameter 12mm, brooch length 58mm.* £1,200-£1,600



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- 7 A gold sovereign set pendant on chain, the sovereign dated 1964 and loose mounted within a 9ct gold scrollwork setting, suspended from fine curb-link chain, clasp stamped '9ct', pendant length including bale 4.7cm. £400-£460

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- 8 An American 10 dollars coin bracelet, the coin dated 1899, collet set within a soldered ropetwist border, to scrolled pendant mount, suspended from a double belcher-link chain, with v-snap clasp and trace-link safety chain, bracelet length 19.5cm. £1,000-£1,200



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- 9 A half sovereign pendant, the Edward VII half sovereign, 1902 within a plain 9ct gold pendant mount, hallmarked. £130-£150

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- 10 A gold oval locket on chain**, the locket applied with a spray of daffodils in rose-coloured Welsh gold, within decorative outer border, and opening to reveal two glazed compartments, on suspensory loop hallmarked for 9ct gold, on 9ct gold flattened belcher-link chain necklace, cased, *locket length including suspensory loop 4.5cm, chain length 50cm.* £220-£260



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- 11 Of Naval Interest: A 9ct gold and seed pearl sweetheart brooch**, with maker's mark 'JWB', hallmarked for Birmingham, 1959, *width 19mm.* £90-£120

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- 12 Of RAF interest: A 9ct gold RAF wings sweetheart brooch**, the letters applied to a green enamelled wreath, beneath crown surmount with red enamel detail, stamped '9ct', with case signed 'Boodle and Dunthorne', *length 5.5cm.* £90-120



David Andersen

David Andersen founded his gold and silversmith company in Christiania (now Oslo) in 1876. The firm is still in existence and remains family run. It is most popularly known for its enamelled jewellery from the mid-late 20th century. David Andersen's son Arthur took the reins of the company in 1901, upon his father's death and instituted various changes, including the introduction of a hyphen to the name, becoming David-Andersen.

Bibliography:

Gere, C. et al., *The Art of the Jeweller: A catalogue of the Hull Grundy Gift to the British Museum, Jewellery, Engraved Gems, and Goldsmiths work*, British Museum Publications, 1984, entry 994, specifically fig 100.

Gere, C. and Rudoe, J., *Jewellery in the Age of Queen Victoria, A mirror to the world*, British Museum Press, 2010, pages 437-443.



13 A silver and enamel pendant necklace, by David Andersen, of stylised geometric form to baton-link chain, stamped 'Sterling', 'Norway' and '925' and bearing maker's mark 'D-A', together with a small pair of silver and gilt circular panel earstuds, by Georg Jensen, stamped '925 S Denmark', bearing maker's mark and numbered '10', necklace length 66cm, earstud diameter 10.5mm. £80-£100



14 Two pairs of Norwegian silver gilt and enamel earclips, by David Andersen, along with a silver and enamel swallow ring, the leaf earclips with vein detail, and decorated with purple and red enamel respectively, each bearing maker's mark 'D-A' and stamped '925-S', 'STERLING NORWAY', also stamped with encircled 'W' for Willy Winnaes, the ring styled as an enamelled blue and yellow breasted swallow in flight, with silver foliate motif decoration, the inner band stamped 'STERLING', earclips length 30mm, ring size 1½. £100-£150

15 A Norwegian silver gilt and white enamel suite, by David Andersen, comprised of a leaf brooch with vein detail, along with a pair of matching leaf earclips and bracelet, all with bright white enamel decoration, and all three bearing maker's mark 'D-A' and stamped '925-S', 'NORWAY STERLING', the earclips and bracelet also bearing encircled 'W' mark for Willy Winnaes, the brooch measuring approximately 67mm, the earclips 30mm. £100-£200





16 An early 20th century silver belt, by James Thornton of Birmingham, composed of shaped round panel links with pierced quatrefoil detail, to a matching rectangular clasp, all links partially hallmarked, clasp hallmarked for Birmingham, 1903 and bearing maker's mark 'J.T.' for James Thornton, belt length 71cm (28 inches). £80-£100

James Thornton was registered to Guest Street, Hockley Hill, Birmingham, in the late 19th century. This belt is rather unusual for its plain form - similar belts by Thornton can be found, but with more typical engraved decoration.



17 A late Victorian gold and silver mounted diamond brooch, the twin knife-edge bar design set with old-cut diamonds in lozenge and square settings, with case, length 41mm. £200-£300



18 Three antique and gem set brooches, including a stylised textured conch shell brooch, collet set with an opal cabochon, to a safety pin fitting, together with a peridot and seed pearl set brooch, with bow and swag decoration, and a late 19th century brooch incorporating swallow and foliate motifs, all yellow precious metal mounted, lengths respectively 3.3cm, 4cm, and 4.2cm. £150-£180



19 A sapphire and diamond set brooch, the openwork lozenge-shaped centrepiece set with three principal old brilliant-cut diamonds and smaller old-cut diamonds, with four claw set mixed-cut sapphires to the corners, to a plain bar, mounted in white precious metal, brooch length 60mm. £200-£300



20 A sapphire and diamond bar brooch, the tapered pierced work brooch centred with four millegrain collet set oval mixed-cut sapphires and one synthetic sapphire, within a border of single-cut diamonds, mounted in yellow and white precious metal, brooch length 6.95cm. £300-£500

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- 21 An amethyst and diamond set necklace clip**, to fit on a bead necklace, of abstract inset form, set with a central heart-cut amethyst and further small brilliant-cut diamond accents, mounted in yellow precious metal, stamped '18k, 750', with UK import marks and maker's mark 'ED', width 20mm. £150-£200

Purchased by the vendor from Liberty's.



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- 22 An American peridot and seed pearl hoop brooch/pendant**, by Birks, the hoop of heart-shaped cabochon peridots spaced by pairs of seed pearls, all claw set in yellow precious metal, brooch fitting stamped 'BIRKS', with small hinged swivel loop fitting, diameter 22mm. £200-£240

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- 23 A bird-of-paradise pendant**, modelled as stylised, polished bird-of-paradise perched on a tree branch, in a courting ritual stance with feathers plumed, stamped '18K' and with maker's mark 'KARA', with a suspensory loop verso, length 56mm. £340-£400





24 Two rings, comprising a small notched wedding band, stamped '750' and '18k' and a diamond simulant set single stone ring, claw set to crossover mount, stamped '18k', ring sizes *I* and *H*. £150-£200

25 A small diamond cluster and a matching wedding band, the cluster of small brilliant-cut diamonds all claw set between tapered shoulders, mounted in white precious metal, shank stamped 'BA2, 0.23' and '18k', together with a matching notched flat wedding band, both ring sizes *M* (approximately). £200-£300



26 A large moss agate panel brooch, the oval panel in a white precious metal mount with ropetwist detail, reverse stamped 'silver', together with a silver gilt mounted three stone amethyst ring, the mount with textured spot hammered finish, brooch width 55mm. £80-£120



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- 27 An emerald and diamond cluster ring and a diamond two stone crossover ring**, the oval mixed-cut emerald within a surround of nine brilliant-cut diamonds, all claw set in yellow precious metal, stamped '750' with makers mark 'VJ' and further indistinct marks; the diamond crossover ring mounted in white precious metal, claw set with two brilliant-cut diamonds, shank stamped 'CJ PLAT', *first ring size S, second ring size N.*
£360-£460



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- 28 Two diamond set rings**, the first comprising three rows of claw set brilliant-cut diamonds, mounted in 9ct gold, shank hallmarked; the second with three graduated illusion set brilliant-cut diamonds, in two colour mount, shank stamped '18ct&pt', *first ring size L.*
£300-£400

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- 29 A single stone diamond ring and a single stone synthetic ruby ring**, the first with brilliant-cut diamond, collet set between tapered shoulders, shank stamped '585', the second set with a round-cut synthetic ruby, between engraved shoulders, shank stamped '10k', *diamond weight approximately 0.15 carats, rings sizes N and M respectively.* £150-£200





- 30 A collection of four diamond set rings**, comprising a single stone ring claw set with a brilliant-cut diamond, a sapphire and diamond three stone ring, an illusion set single stone diamond ring, with bamboo style shank and an illusion set three stone diamond ring. £500-£700



- 31 A group of three gem set rings**, comprising a curved rectangular nephrite jade panel ring, with diamond set shoulders, mount stamped '14k, 585', a smoky quartz cocktail ring, 9ct gold mounted and a cultured pearl and diamond ring, mount stamped 'platinum'. £300-£500



- 32 A small collection of jewellery**, comprised of a carved tourmaline and diamond ring, a 9ct synthetic spinel single stone ring, an amethyst and cubic zirconia butterfly ring, a *corallium Rubrum* coral safety pin brooch, and a 9ct Victorian hardstone swivel fob seal, hallmarked for Birmingham, 1876. £300-£400

Please note that coral is covered by CITES legislation and may be subject to import/export restrictions.



33 A suite of Chinese silver gilt filigree work jewellery, comprising a bracelet, brooch, ring and earclips, set with tiger's eye quartz cabochons and accented with blue enamel, the bracelet clasp stamped 'China Silver', brooch length 40mm. £80-£100



34 A small collection of gold and gem set jewellery, comprising a 9ct *corallium Rubrum* coral and gold bead bracelet, bearing import marks for Sheffield, 1982, a 9ct gold and cultured pearl ring, with split band and hallmarks for London, 1980, and a 9ct gold ruby and diamond cluster ring, hallmarked for Birmingham, 1983, together with a pair of ruby and diamond cluster earstuds and a pair of hollow yellow precious metal hoops of beaded fan design, bracelet length 18cm, rings sizes K and M½ respectively. £300-£400

Please note that coral is covered by CITES legislation and may be subject to import/export restrictions.

35 A small collection of late Victorian/Edwardian jewellery, comprising a scimitar brooch accented with graduated seed pearls, a half pearl and turquoise set buckle brooch stamped '15ct', a 15ct gold half pearl and turquoise ring and a turquoise and seed pearl set hollow hinged bangle. £150-£200

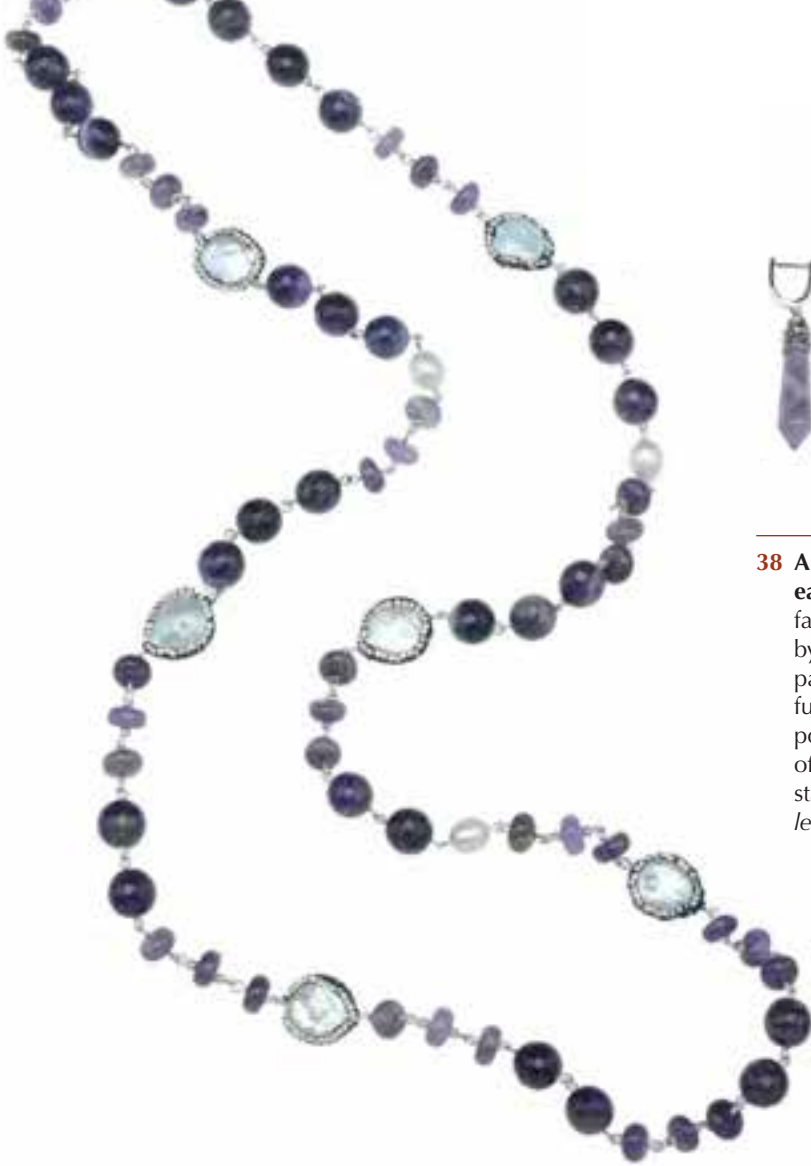




36 An emerald bead necklace, the carved 'pumpkin' shaped emerald beads spaced by textured gold coloured bead and disc dividers, to a magnetic clasp, *length 45cm.*
£200-£300

37 A lapis lazuli long chain necklace and a pair of lapis lazuli earpendants, the necklace composed of round, faceted and tubular shaped beads, with textured gilt dividers, along with a pair of lapis lazuli earpendants, each collet set with a semi-faceted cabochon, mounted in silver gilt, to hook fittings, stamped '925', (*lapis lazuli untested for treatments*), *necklace length 48cm, earpendant length 18.5mm.* £100-£120





38 An amethyst and pearl long chain necklace with earpendants, the necklace composed of a mixture of faceted and plain polished spherical beads, spaced by six blister pearls, each set within an asymmetric paste and marcasite encrusted border, along with a further three freshwater pearls, the earpendants with pointed faceted amethyst drops, to capped terminals of foliate design, with white stone set silver fittings, stamped 'S925', necklace length 99cm, earpendant length 64mm. £100-£120

39 A two row graduated jade bead necklace, composed of two rows of graduated spherical jade beads, to plain clasp, stamped '9ct', jade untested, necklace length 41cm. £300-£500





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- 40** A three colour gold triple 'Russian wedding band' ring, the three varying coloured bands entwined, stamped '750' for 18ct gold, ring size L-M. £180-240

The term "Russian wedding ring", used for three interlocking rings of varying shades of gold, originates from 19th century Russian tradition, when this trio design became a popular wedding ring option, the three bands symbolising the Holy Trinity of Christian orthodox religion (Father, Son and Holy Spirit).

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- 41** An 18ct gold three colour entwined triple band 'Russian wedding band' ring, the three varying coloured gold bands with ribbed texture, hallmarked for Birmingham, European convention mark and maker's mark 'CG&S', ring size H-I. £180-240



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- 42** A hawk's eye cabochon set ring, the round cabochon hawk's eye quartz claw set in scrolled yellow precious metal mount, ring size N. £150-£200



43 A Greek 18ct gold matched suite, by **Zolotas**, comprising a torque choker necklace, a torque bangle, a ring and earclips, the necklace and bangle of hollow design, with sprung hinges to the back and twin Mycenaen lion mask terminals, the earclips and ring of similar design, each piece individually decorated with granular and ropetwist detail, all signed, the necklace and bangle numbered '10', diameter of necklace 14.5cm, bangle diameter 7.3cm, earclip length 2.7cm, ring size L, with 5 blue suede pouches signed Zolotas. **£4,600-£5,000**

The Greek jewellery house of **Zolotas** was founded in 1895 by Efthimios Zolotas, at Aioulou Street, in Athens, a family run business that has continued through the decades of the 20th century, opening a new showroom in Paris in the 1970s and still maintaining its family tradition today. The 1950s and 60s saw inspiration drawn directly from the Greek cultural heritage, reviving mythological themes from Ancient Greece. Customers in the early 60s included Aristotle Onassis, the Kennedys, Elizabeth Taylor and Maria Callas.



44 A Victorian diamond set collar stud, the old brilliant-cut diamond gypsy set in yellow gold, together with a pair of 9ct gold plain collar studs in a Victorian dress suite case, and two further assorted gold collar studs, *diamond weight approximately 0.2 carats.*
£100-£120



45 A small collection of 20th century jewels, comprising an iridescent glass and white metal brooch, by Pat Cheney, a pair of silver and polychrome enamelled cufflinks, maker's marks 'CT' and a pair of 1970s cufflinks, *brooch length approximately 22mm.*
£80-£100

Pat Cheney trained in Fine Art at Falmouth College of Art, launching Pat Cheney Jewellery in 1976. She explains that "*line and balance of form has always been an important element in my designs, many of which show the stylised influence of the Art-Nouveau and Art Deco periods.*"

In 1990 she relinquished Pat Cheney Jewellery Ltd to Ortak Jewellery, Kirkwall, then in 1992 set up as 'Chenevive', continuing to specialise in silver with vitreous enamel and John Ditchfield's art glass. She now trades from her studio workshop at Port Appin Pier in Argyll, Scotland, specialising in unique silver and enamel designs, hand wrought gold with diamonds and one-off silk art pictures.

Cheney has won numerous awards, including The Scottish Goldsmiths Design Award in 1984. She has undertaken commissions and design work for Liberty & Co, The V&A, The Design Council, Tiffany's New York, David Andersen (Oslo, Norway) and Glasgow Museums and Kelvingrove Art Gallery.



46 A pair of silver gilt and emerald baton cufflinks, the reeded baton terminals with channel set calibr -cut emerald set girdles, mounts stamped '925', *baton length 21mm.*
£100-£140

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- 47 A pair of lapis lazuli and ruby cufflinks**, the square reeded carved lapis lazuli panels each centred with a collet set cabochon ruby, to chain connections and baton terminals with cabochon ruby finials, mounted in silver gilt, stamped '925', (*lapis lazuli untested for treatments*), panels 15 x 15mm. £100-£140



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- 48 A pair of 9ct gold cufflinks**, the oval panels with chain connections, engraved with the crest of a double headed eagle, hallmarked for Birmingham, 1967, and stamped 'V.W.A', panels 19 x 11mm. £120-£180

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- 49 A pair of diamond and lapis lazuli cufflinks**, the round lapis lazuli panels each set within a surround of 24 brilliant-cut diamonds, to swivel back fittings, mounted in yellow precious metal, stamped '750', and with Italian assay office marks, (*lapis lazuli untested for treatments*), panel diameters 14.5mm. £500-£600





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- 50 A single stone diamond ring**, the brilliant-cut diamond in raised claw setting to tapered crossover mount in yellow precious metal, shank stamped '18ct', accompanied by an Antwerp Diamond Certificate and a Canadian Diamond Report, *diamond weight approximately 1ct, ring size M½*. **£1,000-£1,500**

The Antwerp World Diamond Centre Diamond report, no. 20020094701, dated 4th February 2002, gives a diamond weight of 1.02ct, clarity VS1, colour F, proportion and finish grade very good. The Canadian Diamond report, no. 21077, gives the same size and gradings.

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- 51 A navette-shaped amethyst set dress ring**, the plain polished collet setting within a crossed ropetwist border, to a bifurcated band, yellow precious metal mounted, *ring size M½*. **£150-£200**



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- 52 A single stone diamond ring**, the brilliant-cut diamond in raised claw setting to swirled crossover mount with foliate detail to the shoulders, in yellow precious metal, shank stamped '750' and '18k', *diamond weight approximately 1ct, ring size M*. **£1,000-£1,500**

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- 53 A small diamond cluster ring**, the principal brilliant-cut diamond in raised claw setting, within a cluster surround of smaller brilliants, mounted in yellow and white precious metal, *principal diamond weight approximately 0.2 carats, ring size M*. **£160-£200**



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- 54 An amethyst dress ring, the fancy-cut rectangular stone in four claw mount, above plaited weave entwined setting in yellow precious metal, ring size M (leading edge). £460-£600



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- 55 A diamond cluster ring, the tiered target cluster of graduated brilliant-cut diamonds all claw set, in a wirework basket mount to flat tapered band shank, stamped '18ct', principal diamond approximately 0.45 carats, ring size L½. £500-£700

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- 56 An amethyst set dress ring, 1960s-1970s, the bombé dress ring with spot hammered textured finish, set with five pear-cut amethysts, mount stamped '14k' and bearing indistinct maker's mark, ring size N. £150-£200





57 A ruby set eternity band, channel set throughout with uniform calibré rubies, mounted in yellow precious metal, *ring size L*. £500-£700



58 An emerald and diamond cluster ring, the pear-cut emerald collet set within a cluster surround of claw set brilliant-cut diamonds, between channel set brilliant-cut diamond shoulders, mounted in yellow and white precious metal, shank stamped '18k', *ring size N*. £1,000-£1,500



59 A yellow sapphire set eternity band, channel set throughout with uniform calibré yellow sapphires, mounted in yellow precious metal, *ring size L*. £500-£700





60 A multi gem set rainbow necklace, comprising seven rows of faceted sapphire, ruby and emerald beads, to a woven multi coloured neck tie, length approximately 54cm. £300-£500



61 A late 19th-early 20th century gem set butterfly brooch, the wings composed of glazed butterfly wings, to a old brilliant-cut diamond set thorax and abdomen, rose-cut diamond set head and antennae and ruby eyes, mounted in 15ct gold, reverse hallmarked for London 1889, bearing maker's mark 'S&C' and engraved 'Breveté dans tous les pays' - patented in all countries, wing span 78mm. £300-£500



62 A **diamond set necklace**, the brilliant-cut diamonds in millegrained square box links, spaced by millegrained knife-edge wavy links, mounted in white precious metal, clasp stamped '750', necklace length 42cm. £1,200-£1,500



63 An **18ct two colour gold and diamond bracelet**, the engraved articulated panel links set with four brilliant-cut diamonds, mounted in white precious metal, each spaced by a single brilliant-cut diamond, in raised yellow precious metal tension settings, clasp terminals stamped '18K' and 'JTS' respectively. £1,000-£1,200



64 An 18ct gold diamond necklace and bracelet suite, both necklace and bracelet composed of articulated reeded batons, spaced by three pairs and six singularly set brilliant-cut diamonds, within hexagonal collet settings, to snap clasp with figure-of-eight safety catches, the bracelet with trace-link safety chain, each clasp with matching maker's mark 'MST', both pieces stamped with Sheffield assay import marks for 18ct, 1984, bracelet diameter approximately 6cm, necklace length approximately 42cm. £2,000-£2,400



65 A ruby and diamond set bangle, the round section hollow hinged bangle with central openwork detail set with round-cut rubies and brilliant-cut diamonds, mount stamped '916', internal bangle width 54mm. £200-£300

66 A small collection of jewellery, to include a Victorian gem set hinged bangle, two pairs of late 20th century silver panel cufflinks, a silver and pink enamel scallop brooch set with an artificial pearl, a synthetic opal and paste brooch, along with further items of costume jewellery (13). £150-£180





67 A late 19th/early 20th century amethyst and seed pearl pendant on chain, the heart-shaped amethyst suspended beneath a seed pearl set bow surmount and bale, reverse stamped '9ct', the belcher-link chain stamped '15' to the tongue of the clasp, *pendant length 25mm, chain length 35cm.* £100-£150

68 An early 20th century Russian diamond and synthetic ruby pendant/brooch, the openwork pendant with drop below, to tied ribbon bow surmount set throughout with rose-cut diamonds and accented with two round-cut synthetic rubies, mounted in gold and silver, bearing Russian assay mark for 56 zolotniks and maker's mark 'СП', *pendant length 45mm.* £300-£500



69 An Art Nouveau peridot set pendant, composed of polished whiplash scrolls with two pearl (untested) accents, around a central collet set octagonal-cut peridot, with a similar drop below, to plain suspensory loop, mounted in yellow gold, stamped '15ct', *total pendant length 40mm.* £280-£340





70 A seed pearl and rose diamond sautoir, circa 1915, the woven seed pearl necklace with diamond set terminals, to a central diamond hoop, suspending a seed pearl tassel beneath rose diamond set cap, length 56cm.
£1,200-£1,500



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- 71 A tanzanite and diamond three stone ring**, the central oval-cut tanzanite in a double four claw setting, flanked either side by a brilliant-cut diamond, shank hallmarked for palladium, London, 2007, and bearing maker's mark 'DIS', ring size S. **£400-£500**

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- 72 A diamond half eternity ring**, the white precious metal mount claw set with nine brilliant-cut diamonds, the inner shank stamped 18CT, ring size O½. **£400-£500**



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- 73 A synthetic sapphire dress ring**, the blue oval mixed-cut synthetic sapphire collet set within a rectangular pierced work surround and foliate shoulders, ring size M½. **£180-£260**



74 A diamond panel ring, the rectangular panel composed of graduated old brilliant-cut diamonds in individual millegained collet settings, mounted in white precious metal, *ring size N*. £500-£700

75 A three stone Burmese sapphire and diamond ring, the oval mixed-cut sapphire claw set between two brilliant-cut diamonds, mounted in white precious metal, accompanied by a GCS sapphire report, *total diamond weight approximately 1.7 carats, ring size L*. £2,600-£3,600

The Gemmological Certification Services sapphire report, no: 80249-59, dated 3rd February 2020, confirms that the sapphire is of Myanmar (Burmese) origin, with no indications of heating.





76 A silver suite, probably Scandinavian, comprising a bracelet, pendant and pair of earpendants, of overlapping leaf design, stamped '925' and with maker's mark 'S' within a triangular-shaped punch, the pendant on a later box-link chain necklace, *earpendant length 41mm.*

£60-£80

77 A diamond cross set bracelet, the elongated cross shaped to the curvature of the bracelet, set throughout with brilliant diamonds, to an expanding bracelet with white precious metal beads, *bracelet diameter approximately 5.5cm (unextended).*

£300-£400



78 A large Turkish cuff bangle, with central curb-link and ropetwist detail, in white precious metal, together with a silver charm bracelet bearing Turkish marks, suspending a graduated assortment of British coins (drilled) and another suspending assorted coins and charms.

£50-£80



- 79** A single stone diamond pendant, on chain, the brilliant-cut diamond mounted in 18ct white gold four claw pendant setting, with split bale, to 18ct white gold belcher-link chain, the bale reverse stamped '750', bearing Birmingham assay mark and maker's mark 'KJ', chain length 43cm, accompanied by an IDRC diamond report. £1,200-£1,500

The Independent Diamond Report Centre report, no. 7545, dated 29th August 2019, states estimated carat weight 0.90 carats, estimated colour F/G, estimated clarity VVS.



- 80** A pair of ruby and diamond eardendants, the hexagonal hoops set with single-cut diamonds, suspending central collet set marquise-cut ruby drops, to round-cut ruby and single-cut diamond flowerhead cluster surmounts, stud fittings (lacking backs), mounted in yellow and white precious metal, unmarked, eardendant length 31mm. £100-£150



- 81** A suite of gem set jewellery of flowerhead design, set throughout with pale faceted orange/pink gemstones, comprising a multi-cluster bracelet, cluster earstuds and a dress ring, 18ct gold mounted, bracelet length 17.5cm, earstuds diameter 10mm, ring size N. £200-£300



82 A late 19th century French hardstone cameo suite, the pendant/brooch centred with an oval agate cameo carved to depict the profile of a lady with upswept hair, claw set within a black enamel hoop surround spaced with half pearls, mounted in yellow gold, bearing French eagle's head assay marks, with detachable brooch fitting (detachable bale lacking), with a pair of earpendants ensuite, on articulated suspensions from matching black enamel and half pearl surmounts, to hook fittings, each bearing French eagle's head assay marks, indistinct maker's marks and numbered '73', in fitted case signed 'Mahler, 122 & 123 Palais Royal', brooch length 40.5mm, earpendants length 54mm. £1,200-£1,800



- 83** A late 19th century diamond brooch, gold and silver mounted, of arching form with latticework detail, set throughout with old-cut diamonds, single-cut and rose-cut diamond highlights, cased, total diamond weight approximately 2.5 carats, width 55mm. £1500-2000



- 84** A late Victorian gold mounted enamelled heart brooch, decorated with red guilloché enamel, edged with white and gold spotted enamel, and within an outer border of pearls, the centre applied with diamond and pearl set double heart motif, the reverse enclosing glazed compartment, with hinged pendant mount, length 2.5cm. £600-800

Provenance: The brooch was personally given to a member of the vendor's family by **Sir George Edward Wade, CBE**, (1869-1954), also known as **George Robey**, a comedian, singer and actor and music hall performer of great renown in late 19th /early 20th century. The recipient, Alice Smith, was George Robey's personal assistant for many years, travelling widely with him in the UK and abroad. This brooch was a personal gift from Robey to Alice.

- 85** A late Victorian gold mounted diamond, ruby and moonstone brooch, the oval central moonstone panel carved with the head and shoulders of a maiden, with a cherub at each shoulder, within collet mount, and bordered by old-cut diamonds spaced with mixed-cut rubies, the pin numbered '024' to the reverse, length 28mm. £600-£700





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- 86 A diamond full eternity ring**, set throughout with old-cut diamonds, white precious metal mounted, *ring size L*. £500-£600

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- 87 A sapphire and diamond three stone band ring**, the slightly tapered polished 18ct gold band hallmarked and gypsy set with a central old brilliant-cut diamond between two mixed-cut sapphires, *ring size O*.
£200-£300



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- 88 A five stone diamond ring**, the five uniform brilliant-cut diamonds all claw set shank stamped '750' and bearing maker's mark 'A&C', total diamond weight approximately 1 carat, *ring size R*. £400-£600

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- 89 A sapphire and diamond set band ring**, the matt finished flat band with raised collet set brilliant-cut diamonds and calibr e-cut sapphires, with applied bead details and raised ropetwist borders, mounted in yellow precious metal, stamped '14k' and 'IJM', *ring size, leading edge, L*. £260-£360





90 A gem set harem ring, comprising five linked matching bands set with round-cut rubies and blue and white sapphires, mounted in yellow precious metal, ring size M. £100-£150

91 A large sapphire and diamond cluster ring, the violet blue oval mixed-cut sapphire (*rubbed*) claw set within a cluster surround of old brilliant-cut diamonds, to a large open wirework mount, accented with further old brilliants to the shoulders, mounted in yellow precious metal, ring size Q, sapphire weight approximately 4.3 carats. £500-£700



Selected Designer Jewels from the 1960s/70s



George Weil

George Weil was born in Vienna in 1938, part of a Jewish family who fled Antwerp for London in 1939. He trained as a jeweller and spent some time at St Martin's School of Art. His jewellery shows strong sculptural influences, reminiscent of the work of his contemporary Andrew Grima. The textured gold and asymmetric forms are typical characteristics of the British goldsmiths of the 1960s. Weil closed his jewellery studio in 1979 and later emigrated to Israel where he continued to work as a sculptor and artist.



92 An 18ct gold amethyst and diamond set suite, by George Weil, 1970s, comprising hinged bangle, ring and earrings, each composed of abstract clusters of textured triangular panels, triangular-cut amethysts and brilliant-cut diamond accents, the bracelet signed 'G. Weil' and stamped '18ct', the ring centred with an oval mixed-cut amethyst and stamped with maker's mark (rather indistinct) and '18c', the earrings with clip and post fittings and hallmarked for London 1976, signed and with maker's mark 'GW', earring length 34.5mm, ring size O. £6,000-£8,000



David Thomas

David Thomas was born in Hampton Hill, Middlesex in 1938. His father was an academic but encouraged his son's ambition to be an artist and transferred David to Twickenham School of Art in 1953 when he was only 15. He made his first piece of jewellery in the same year, and later won a Royal Society of Arts bursary which enabled him to travel in Italy and France. Leaving school in 1958 at a time when there were few British workshops employing modern designers, David moved to Stockholm where he found a job with **W A Bolin**, the Swedish Crown jewellers and then worked as a silversmith with Sven Arne Gillgren. In 1959 he won a scholarship to the Royal College of Art, earning the title of Royal Scholar by the end of his first year. He began to move away from working in silver, by this time becoming fascinated by gold, a more precious metal which demanded a greater fineness of detail. After leaving the Royal College of Art in 1961, he set up his own studio at Hampton Hill, moving to 4c Old Church Street, Chelsea in 1965. By this time, interest in his work was becoming international, with exhibitions all over the world, including Dusseldorf, Stockholm, Zurich, Amsterdam, a one man show in Australia in 1964 and America, 1967 and exhibiting in the British Pavilion at Expo '70 Japan.

Most of David Thomas' jewellery is made on private commission, designing and creating jewels for his private clients, espousing his belief that jewellery is an 'intense personal art form'. However, in 1972 he put his experience to wider use, when he produced the Atlantis Collection, in association with Prestige Jewellery in London.

Moving in 1985 to new studios at 65, Pimlico Road, David Thomas' jewels today are to be found in the collections of the Worshipful Company of Goldsmiths and De Beers Consolidated Mines.

93 An 18ct two colour gold bracelet, by David Thomas, 1972, the bark textured white gold rectangular hoop links each with a grille of polished yellow gold batons within, clasp hallmarked for London, 1972 and bearing maker's mark and facsimile signature, *bracelet length 21cm.* £2,200-£2,600





- 94** An 18ct gold synthetic corundum ring, by David A. Thomas, the abstract open work lozenge-shaped bombé ring centred with a round-cut purple synthetic corundum, mounted in 18ct gold, hallmarked for London, 1972 and bearing maker's mark 'D.A.T.', in signed David A. Thomas case, ring size N. £200-£300

This ring was commissioned by the vendor's family from David Thomas in the 1960s, with the stone provided by the family.

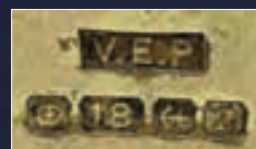


- 95** A diamond brooch and earclips matched suite, 1960s/70s, the earclips modelled as sprays of polished and textured tapered batons, accented with collet set calibr -cut diamonds, with clip and post fittings, mounts stamped '9ct', the brooch of closely corresponding form, accented with princess-cut diamonds, total diamond weight approximately 2.9 carats, earclips length 31mm, brooch length 46mm. £500-£800

Valerie Pitchford

- 96 An 18ct gold hinged bangle, by Valerie Pitchford, 1974, of abstract textured design, with botryoidal and triangular applied motifs to the front and reverse, to a v-snap clasp with belcher-link safety chain, hallmarked for Birmingham, 1974 and bearing makers mark 'VEP', measuring approximately 5.5cm x 6.5cm in diameter.

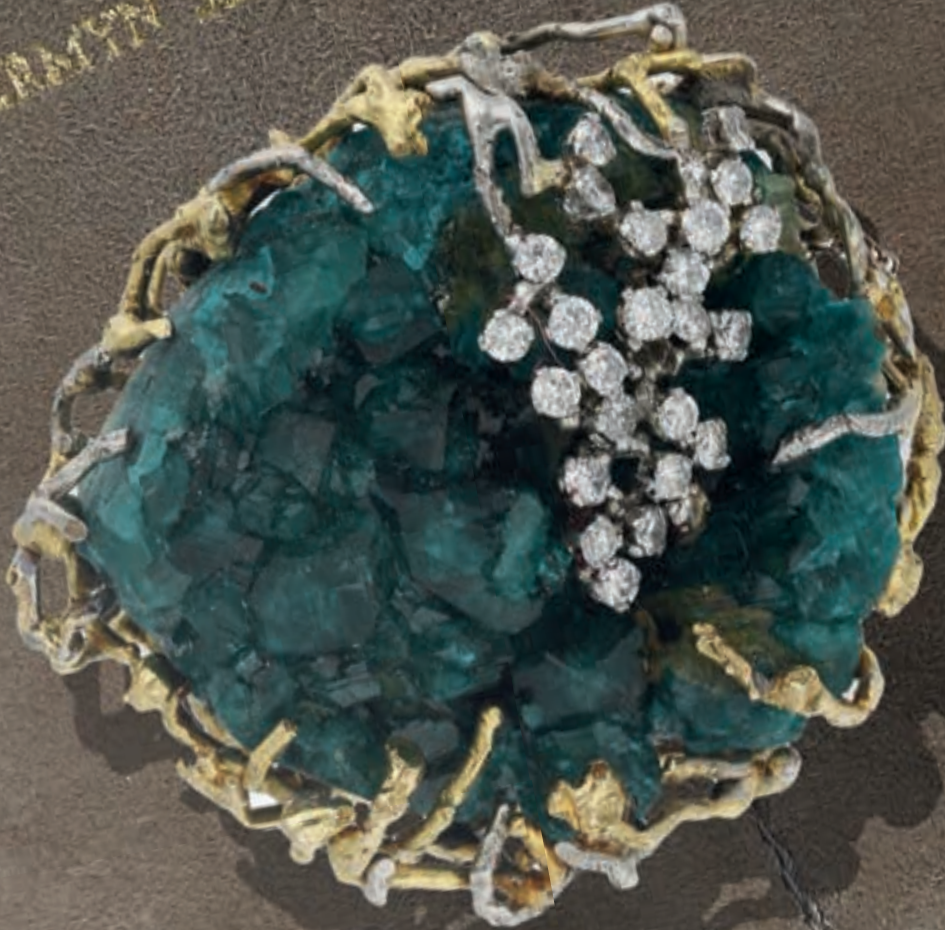
£3,000-£3,400



97 An 18ct gold bracelet, 1974, of tapering textured bark design, the hinged articulated textured panels set to an invisible v-snap clasp, hallmarked for London, 1974, bearing maker's mark 'T & Co', within oval punch', bracelet length 17.5cm. £3,400-£3,600



CHARLES DE TEMPLE
JEWELLERY DESIGNER LONDON 1957



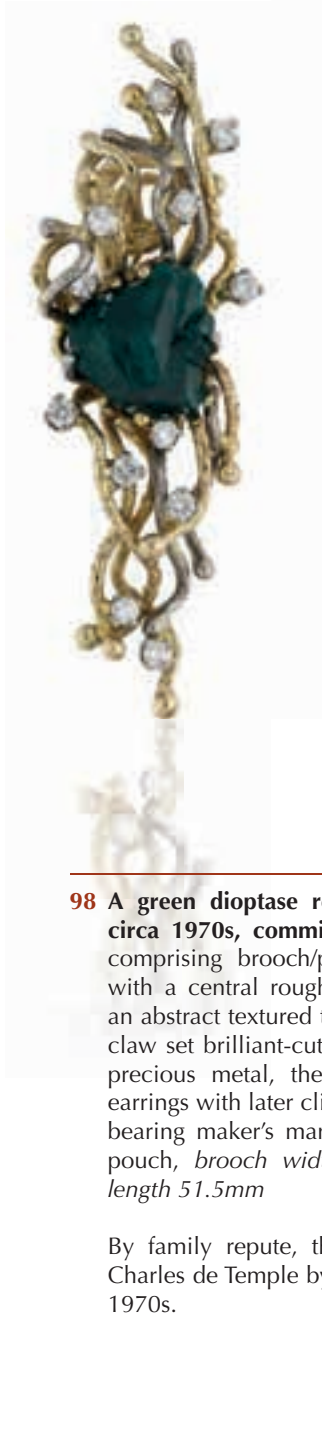
Charles de Temple

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

In post-war Britain, the Modernist jewellery movement took longer to develop than the modernist art movement, not helped by a heavy tax on luxury goods and limited access to raw materials which meant that during the 1950s, production still focused on traditional pieces for the export market. Therefore, it was not until the early 1960s that a prominent British Modernist style started to emerge from the jewellery studios of London lead by designers such as Andrew Grima, Charles De Temple, John Donald and David Thomas, with their pioneered methods of melting and transforming gold and other precious metals into abstract forms which embraced both shape and texture.

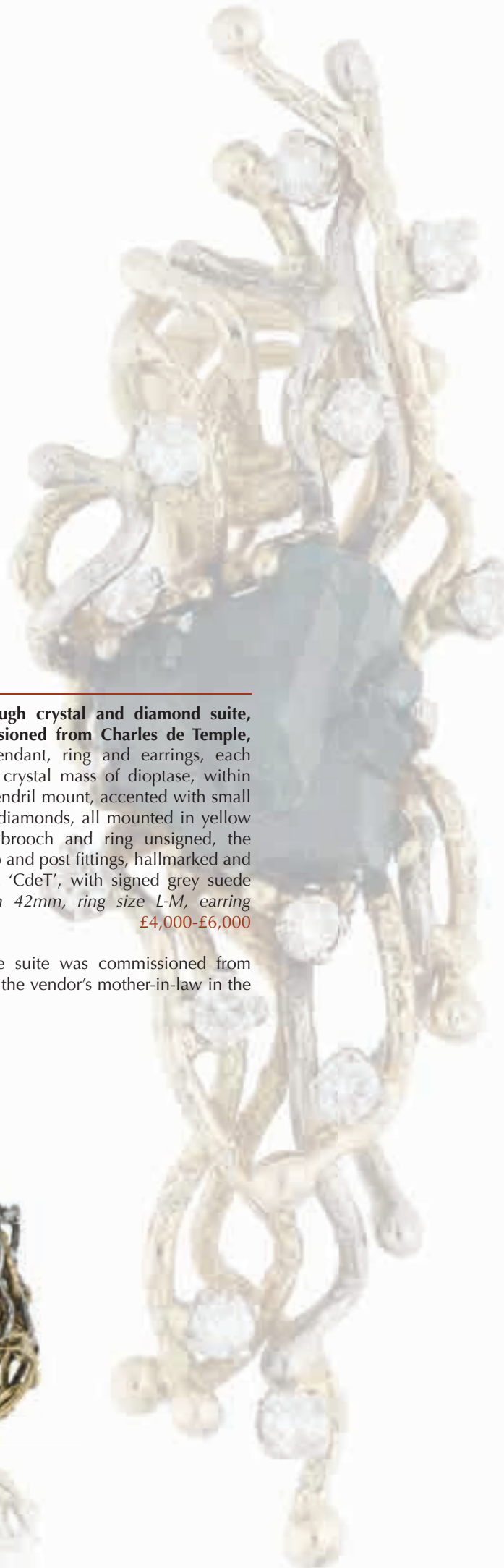
Charles De Temple rose to fame after designing several pieces that featured in the 1965 Bond movie Goldfinger, including the actual gold finger used in the film.

From circa 1969-1975, he created his series of '**nervous jewels**', prickly cultural designs in two-coloured gold wire.



98 A green diopside rough crystal and diamond suite, circa 1970s, commissioned from Charles de Temple, comprising brooch/pendant, ring and earrings, each with a central rough crystal mass of diopside, within an abstract textured tendril mount, accented with small claw set brilliant-cut diamonds, all mounted in yellow precious metal, the brooch and ring unsigned, the earrings with later clip and post fittings, hallmarked and bearing maker's mark 'CdeT', with signed grey suede pouch, brooch width 42mm, ring size L-M, earring length 51.5mm £4,000-£6,000

By family repute, the suite was commissioned from Charles de Temple by the vendor's mother-in-law in the 1970s.



David Morris

David Morris began his career at the age of 15, starting as an apprentice in the 1950s to a leading Hatton Garden jeweller. By 1962 David opened his first Hatton Garden shop, quickly gaining a global reputation for extraordinary stones and innovative design. He and his design partner successively claimed the 9th and 10th De Beers Diamonds International Awards in 1963 and 1964, held annually in New York. By 1969, David Morris moved to his first Mayfair location on Conduit Street, and in 1996, the business relocated to its current headquarters to Bond Street, being one of the last remaining jewellers to still have their workshops in Bond Street, above the boutique below. It remains a family-run business, with Jeremy Morris taking over the helm from his father in 2003.

Throughout its 58 year history, David Morris has produced a number of notable works including in 1972 re-designing the existing crown for Miss World, (which is still in use today). A friendship between producer Albert 'Cubby' Broccoli and David Morris led to a long running association with the James Bond films.

Selected David Morris jewels are on permanent display at the Victoria & Albert Museum.



99 A ruby and diamond set brooch, 1970s, commissioned from David Morris, the irregular cluster of textured and diamond set tapered batons, interspersed with claw set pear-cut rubies, all around a central claw set brilliant-cut diamond, unmarked, in a gilt tooled David Morris (Jewels) Ltd case, brooch length 56mm.
£2,000-£3,000

By family repute, this brooch was commissioned from David Morris by the vendor's mother.



Jacqueline Gruber Stieger

Jacqueline Stieger was born in 1936, and studied painting at Edinburgh College of Art from 1953-59. Between 1965-69 she worked and exhibited widely in Switzerland, carrying out special church commissions in wood, glass and lead.

She married **Alfred Gruber**, a sculptor and jeweller, and they moved to Yorkshire where they set up their own foundry in Welton, Humberside. Casting in gold, silver and bronze, Jacqueline uses the lost wax technique, her work ranging from large pieces of sculpture, to art medals and jewellery. She made a series of medals in bronze to celebrate important goldsmiths exhibitions, with the British Art Medal Society became a principle patron.

In 1985 she was awarded the Freedom of the Worshipful Company of Goldsmiths and the Freedom of the City of London, and in 1986 she became a Fellow of the Royal Society of Arts.

As a jeweller, sculptor and medallist, she has exhibited widely, her works ranging from public commissions, work for churches and universities and private commissions for individual clients. Many of her works are in public and private collections, including the Goldsmiths' Hall Collection.



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- 100** An 18ct gold abstract panel brooch, by **Jacqueline Gruber Stieger**, designed as three overlapping rectangular plates with a textured matt finish, the reverse hallmarked for Sheffield, 1998, and bearing international convention (common control) mark for 18ct gold, and maker's mark 'AGS', *brooch length 54.5mm.* £700-£900



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- 101** A diamond set bombé dress ring, 1967, of domed pierced abstract textured form accented with claw set graduated old brilliant-cut diamonds, shank hallmarked for 9ct gold, London, 1967, and bearing maker's mark 'HB', *ring size K.* £500-£700

Andrew Grima

Andrew Grima (31 May 1921-26 December 2007) was born in Rome to Italian-Maltese parents. Raised in London, he studied mechanical engineering at the University of Nottingham. He joined the Royal Engineers, serving in Burma during World War II. After the war, he started working in his father-in-law's jewellery firm in London. In 1951, when his father-in-law died, Grima took over the business and sold it to a stone dealer in Knightsbridge, on condition that he stayed on as a designer.

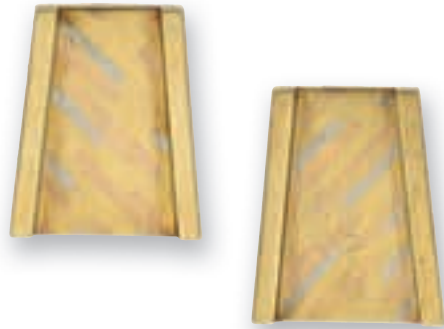
Entirely self taught, his limitless imagination led him to create bold and striking designs - each piece being hand wrought, and typically only creating one of each design. In 1960 Grima's talent was spotted by the art director at Goldsmiths' Hall, **Graham Hughes**, who introduced his protégé to many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

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



102 A gold and diamond holly leaf brooch, by **Andrew Grima**, the veined leaf with slightly brushed matt finish, set with a single brilliant-cut diamond highlight, in a raised four claw white precious metal setting, the reverse stamped 'GRIMA 750', length 87mm. £2,200-£2,600

103 A pair of German three colour gold earclips, the trapezoid-shaped panels with abstract three colour design and raised polished border, to clip fittings, stamped '750' and bearing maker's mark, length 19.5mm. £260-£360



104 An Italian sprung bangle, and torque style band ring suite, both of closely coiled wire form, in yellow precious metal, stamped 'ITALY 585', bangle diameter approximately 58mm, ring size L (approximate). £1,500-£2,000



- 105** An onyx and yellow sapphire cultured pearl set necklace, by David Morris, the central pear-shaped yellow sapphire within a border of brilliant-cut diamonds and carved reeded onyx surround mounted in 18ct gold, between two rows of cultured pearls, bearing maker's mark 'DM', with replaced 9ct gold clasp, with brown suede maker's case, diameter of pearls approximately 6.0mm, sapphire approximately 1.67 carats, (sapphire untested for natural colour), total diamond weight approximately 0.70 carats, necklace approximately length 37cm. £800-1000



- 106** A diamond set crossover band ring, modelled as two entwined reeded flat bands, one set to the front with a double row of uniform claw set brilliant-cut diamonds, mounted in yellow precious metal, shank stamped '18k', ring size M. £260-£360



107 An 18ct gold bracelet, ring and earclip suite, by Marco Bicego, 2012, the bracelet and earrings composed of graduated slightly irregular textured hoop links, the cocktail ring of whorl hoop design, each signed, stamped 'Made in Italy' and hallmarked for London, 2012, each in signed box, *bracelet length approximately 20cm, ring size O.* £1,500-£2,000

The jewellery firm of Bicego was formed in 1958 in Vicenza, Italy but transformed by the founder's son into **Marco Bicego** brand in 2000. Their handmade jewels are organic and fluid in form, and surprisingly lightweight and wearable, with textured surfaces meant to be enjoyed by touch as well as by eye.

108 An 18ct gold modernist pearl and diamond dress ring, the grey baroque pearl within an abstract textured setting, further set with nineteen brilliant-cut diamond points, to a polished band, hallmarked for Birmingham, 2002, and bearing maker's mark 'SV', (pearl untested), ring size M½. £260-£340

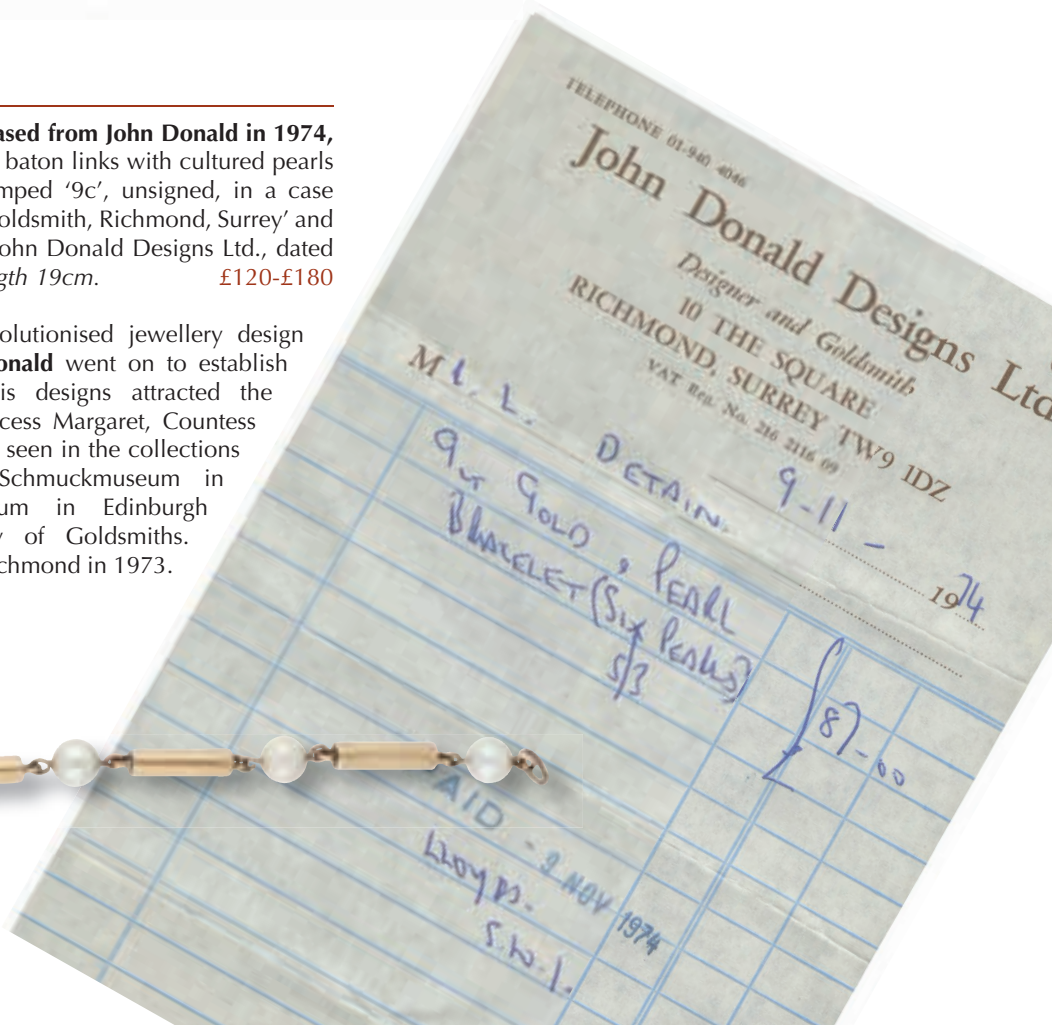




109 A gold fringe necklace, the yellow precious metal fringe suspended from a slightly curved bar, to a faceted bead link chain, the clasp stamped '750' and with Italian assay marks, necklace measures approximately 44cm. £240-£300

110 A cultured pearl bracelet, purchased from John Donald in 1974, the bracelet of hollow cylindrical baton links with cultured pearls between, to ring bolt clasp, stamped '9c', unsigned, in a case signed 'John Donald, designer + goldsmith, Richmond, Surrey' and accompanied by a receipt from John Donald Designs Ltd., dated 9th November 1974, bracelet length 19cm. £120-£180

Part of a select group that revolutionised jewellery design in the 1960s and '70s, **John Donald** went on to establish an international reputation. His designs attracted the patronage of HRH The late Princess Margaret, Countess of Snowdon and his work can be seen in the collections of the V&A Museum, the Schmuckmuseum in Pforzheim, The Royal Museum in Edinburgh and The Worshipful Company of Goldsmiths. John Donald opened a shop in Richmond in 1973.



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- 111** A gentleman's diamond set band ring, the polished band centred with two collet set baguette-cut diamonds, between reeded detail shoulders, mounted in yellow and white precious metal, shank stamped '14k', ring size V.
£150-£200



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- 112** An early 20th century small sapphire and diamond cluster ring, the mixed-cut sapphire bordered by old-cut diamonds, stamped '18ct gold', ring size L 1/2.
£100-£150

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- 113** A 9ct zircon and diamond flexible ring, of wrapover design, the clasp claw set with two emerald-cut blue zircons, spaced by a trio of single-cut diamonds, to an adjustable brick-link band, the chevron terminal similarly set with a further seven single-cut diamonds, bearing import marks for London, 1974, ring size (adjustable) L 1/2-Q 1/2.
£200-£300





114 An aquamarine and diamond set clasp mounted to a simulated pearl three row necklace, the large rectangular openwork clasp centred with a cluster of round-cut aquamarines, millegrain set in collet mounts, between four diamond set stylised fern motifs, spaced by similarly set oval-cut aquamarines and small brilliant-cut diamonds, mounted in white precious metal, to three row uniform simulated pearl necklace, *clasp dimensions 36.5 x 35mm, necklace length: shortest strand 51.5cm.*

£300-£500

115 A 9ct gem set serpent ring, the textured band stylised as a coiled snake, the head set with a trio of tapered round faceted garnets, and with cabochon turquoise eyes, hallmarked for London, 1961, *ring size J.*

£120-£180





116 A diamond set scalloped necklace, the articulated collar of polished scalloped links accented with claw set brilliant-cut diamonds, mounted in white precious metal, clasp stamped '14k', total diamond weight approximately 3.1 carats, necklace length 41.5cm. £1,200-£1,500



- 117** An early 20th century diamond pendant, circa 1900-1905, the upper section of flared palmette design, with central principal transitional-cut diamond between scrolling motifs, the piercedwork setting edged throughout with millegrain detail, and suspending tear-shaped drop below with outer border of rose-cut diamonds, two colour precious metal mounted, on fine trace-link chain, in original grey leather and gilt tooled fitted case, the silk signed 'Gowland Bros Ltd, 48 Cornhill EC' and containing detachable brooch fitting and original screwdriver within the case lining, length 5.5cm. £2,600-£3,600

In the **London Gazette** dated 10th July 1906, a notice was published stating that "The Partnership heretofore subsisting between George William Gowland and James Gowland, carrying on business as Jewellers at 348 Cornhill, in the city of London under the style or firm of **GOWLAND BROTHERS**, has been dissolved by mutual consent and from the 31st day of March, 1906. All debts due to and owing by the said late firm will be received and paid by the said George William Gowland, Dated this sixth day of July, 1906."

As the company ceased trading in 1906, this pendant therefore must have been made prior to this date despite the forward looking design.



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- 118** An emerald and diamond cluster ring, the oval mixed-cut emerald within a surround of brilliant-cut diamonds in shared claw settings, white precious metal mounted, the band laser marked '750' and '18K', accompanied by an IDGL Diamond Grading Report, ring size K. £300-£500

The Independent Diamond Grading Laboratories diamond grading report, serial no. 828-84582, dated 29th November 2017, gives a total diamond weight of 0.65 carats, clarity VS1/VS2, colour F/G.



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- 119** A five stone diamond ring, the five slightly graduated old brilliant-cut diamonds claw set, shank stamped '18ct', total diamond weight approximately 1.1 carats, ring size L. £300-£500



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- 120** A diamond cluster ring, the principal brilliant-cut diamond claw set within a cushion-shaped cluster surround of smaller diamonds, to bifurcated shoulders, each side with one raised diamond set arm and one plain polished arm, mounted in white precious metal, shank stamped '18k 750' and '0.41CT', ring size J½. £300-£400

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- 121** An 18ct gold and cabochon emerald necklace, by **Natasha C. Heaslip, London**, the centrepiece of sweeping crossover design, around a central oval cabochon emerald, to a belcher-link back chain, mounted in 18ct gold, hallmarked for London, 2004, and bearing maker's mark 'NCH', emerald approximately 23 carats, together with a silver ring, by the same maker, again of sweeping crossover design, with a central collet set pear-shaped cabochon emerald, hallmarked for London, 2008, necklace length 47cm, ring size M. £440-£500



Award winning Irish born jeweller/designer **Natasha Heaslip** began her career with an MA at London Guildhall University in 1998, and then began working from the Candid Arts Studios in Islington. She originally trained as a sculptor, bringing an interesting edge to her collections. She has exhibited throughout the UK, Ireland, Europe and the Middle East and her work can be seen in film; she made several pieces that were used in the film 'Harry Potter and the Order of the Phoenix'. Heaslip has won various awards including the 'Silver prize for production design' from the Craftsmanship and Design Awards '06, and was selected as one of 'Eight of the Best' for the Platinum Design Innovation Award '03. She has also exhibited at the prestigious Goldsmiths' Fair for the past six years - one of the few chosen to show across both weeks of the fair.

With thanks to Debra Pearce at the Assay Office, London, for her assistance.

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- 122** An emerald and diamond panel ring, the rectangular step-cut emerald with canted corners collet set within a stepped rectangular surround of calibre-cut diamonds, to similarly set shoulders, mounted in yellow precious metal, ring size U. £1,800-£2,600



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- 123** An early 20th century pearl and diamond crossover ring, the central brilliant-cut diamond claw set between two pearls (untested), to old single-cut diamond set crossover shoulders, mounted in yellow and white precious metal, shank stamped '18ct', principal diamond approximately 0.55 carats, ring size M½. £600-£800



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- 124** An asymmetric two stone diamond crossover ring, the two graduated old brilliant-cut diamonds in individual frilled open claw settings between plain crossover shoulders, white precious metal mount stamped '750', diamond weights approximately 0.65 carats and 0.25 carats respectively, ring size O. £800-£1,000

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- 125** A diamond three stone ring, the three slightly graduated brilliant-cut diamonds in individual claw settings, mounted in white precious metal, to a yellow precious metal shank, stamped '18ct', total diamond weight approximately 1.4 carats, ring size R. £600-£800





126 An early 20th century openwork rectangular diamond brooch, set throughout with old-cut and brilliant-cut diamonds, with cartouche-shaped detail to either side, white precious metal mounted, (unmarked), total diamond weight approximately 3.4-3.5 carats, length 5.4cm. £1,000-£1,200

127 A late 19th century diamond set crescent brooch, the closed crescent composed of two rows of graduated old brilliant and rose-cut diamonds, mounted in gold and silver, with detachable brooch fitting, diameter 36mm, largest central diamond approximately 0.5 carats. £2,800-£3,600



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- 128** A late 19th century turquoise and diamond cluster ring, the central old brilliant-cut diamond claw set within a surround of round cabochon turquoise, between polished bifurcated shoulders, mounted in 18ct gold, hallmarked for Birmingham, 1879, *diamond approximately 0.65 carats, ring size N.* £500-£700



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- 129** A Victorian gem set dress ring, mid 19th century, the central garnet later mounted to display the pavilion facets, set throughout with a mixture of seed pearls and small turquoise cabochons, closed back settings, yellow precious metal mounted, *ring size M½.* £100-£150

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- 130** A Victorian turquoise and diamond ring, the three graduated oval cabochon turquoise spaced by pairs of old brilliant-cut diamonds, with rose-cut diamond points between, to scrolled gallery and shoulders, mounted in yellow precious metal, *total combined weight of old brilliant-cut diamonds approximately 0.8 carats, ring size N.* £600-£800





131 An Indian freshwater pearl fringe necklace, the twisted multi-strand necklace comprised of a fringe of white stone set collets, suspending duos and trios of freshwater pearl and blue bead drops, *length 21.5cm.* £100-£150



132 An 1830s two colour gold brooch, of cushion-shaped rectangular form, later claw set to the centre with an oval-cut rock crystal, lacking pin, *length 22.5mm.* £80-£120

133 A late 19th century/early 20th century gold mounted enamel and diamond set pendant, the blue guilloché enamel with applied flower motif, set with rose-cut diamonds, to a white and blue dot enamel border, the reverse stamped '15ct', *pendant length approximately 3cm (including bale)* £200-£260





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- 134** An 18ct gold ruby and diamond half eternity ring, the upper section channel set with three brilliant-cut diamonds, between trios of calibré-cut rubies to each side, fully hallmarked for London, 1989 and bearing maker's mark 'TT', ring size R½. £300-£400

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- 135** A diamond triple cluster ring, stylised as a trio of flower heads, the brilliant-cut diamonds millegrain set in white precious metal, to a yellow precious metal shank, ring size P. £400-£500



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- 136** An amethyst and diamond half hoop ring, channel set with alternate round-cut amethysts and brilliant-cut diamonds, mounted in 18ct gold, shank hallmarked and bearing maker's mark 'D&E', ring size K. £150-£200



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- 137** A ruby and diamond set whorl pendant, adapted from a clasp, of quatrefoil whorl design, set with single and baguette-cut diamonds around clusters of claw set round-cut rubies, mounted in white precious metal, stamped '14k', with a later added plain hinged back bale, *pendant width 26mm*.

£1,000-£1,500

David Jerome

Originally from London's East End, David Jerome's early career was in the hairdressing business, and by the 1980s, his love of colour was already becoming evident, with his famous 'Jerome Russell Hair Colour', which took the decade of the '80s by storm. Colour was to become his passion with a chance discovery of a box of loose gemstones amongst his late father's possessions proving to be a turning point in the course of his career. This encounter was the beginning of a passionate hobby that has taken David all over the world, where he has personally sourced gem crystals from mines in Burma, India, Sri Lanka, Colombia, and across Africa.

His extensive travels and adoration for gemstones has resulted in a private collection of jewellery that has been over 30 years in the making, a selection of which we are pleased to offer for sale at DNW. Please see lots 138, 148, 155 and 161.

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- 138** An 18ct white gold untreated ruby and diamond cluster ring, by David Jerome, the central oval mixed-cut ruby, weighing 1.53 carats, in four claw setting, within a tiered target setting of three concentric rows of single-cut diamonds, between bifurcated diamond set shoulders, hallmarked for 18ct white gold, bearing maker's mark 'DJM' for David Jerome and stamped '18ct gold (750)', ring size N (leading edge), accompanied by an IGI Coloured Stone Report.

£4,000-£4,200

The International Gemological Institute Coloured Stone Report, no. S2H656671, dated Mumbai, 18th February 2011 confirms the measurements of the ruby as 8.21 x 7.50 x 2.76mm; weight 1.53 carats; colour and transparency - pink red; characteristics - natural inclusion pattern, no indication of treatments have been found; suggested origin Africa



The 'Damoiselle D' Collection of Rings by Jean Muller

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- 139** Jean Muller: A 'Damoiselle D' Rosa ring, the 18ct white gold ring centred with an Akoya white cultured pearl edged by brilliant-cut diamonds within a twin row loop diamond set petal border, to tapering polished shank, the inner shank stamped '53 D A10', stamped with maker's mark and French eagle's head guarantee mark, ring size M (leading edge).
£400-£600



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- 140** Jean Muller: A 'Damoiselle D' Rosa ring, the 18ct yellow gold ring centred with an Akoya white cultured pearl edged by brilliant-cut diamonds within a twin row loop petal border, to tapering polished shank, the inner shank stamped '53 D A01', with maker's mark and French eagle's head guarantee mark, ring size M (leading edge).
£400-£600

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- 141** Jean Muller: A 'Damoiselle D' Rosa ring, the 18ct white gold ring centred with a Tahitian black cultured pearl edged by brilliant-cut diamonds within a twin row loop petal border, to tapering polished shank, the inner shank stamped '53 D A11', stamped with maker's mark and French eagle's head guarantee mark, ring size M (leading edge).
£400-£600



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- 142** An 18ct peridot and diamond ring, the raised triangular faceted peridot collet set between two similarly set brilliant-cut diamonds, the tapered band with brushed matt finish and beaded decoration, bearing hallmarks for London 2003, and with markers mark 'NHG', ring size O½. £400-£500



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- 143** A diamond set pavé band ring, the flat band set to the front with two rows of brilliant-cut diamonds, mounted in white precious metal, ring size K. £200-£300

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- 144** A pair of hoop panel earrings, the broad half hoops in yellow precious metal, inlaid with decoration depicting a camel and palm trees beneath a blazing sun, to stud and hinged back fittings, stamped '750', earring length 21mm. £200-£300





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- 145** An 18ct white gold 'Love' bangle, by Cartier, the white gold hoop bangle with screwhead details, signed and stamped '750' with Italian assay marks, the inner band also engraved '18' and with serial number 'H45002', internal width approximately 60mm, with accompanying screwdriver and red suede Cartier pouch. £1,800-£2,400

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- 146** A diamond and emerald set hinged bangle, the hollow hinged bangle with a textured linen finish, spaced with alternate collet set round-cut emeralds and brilliant-cut diamonds, mounted in white precious metal, internal bangle width 61mm. £600-£800



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- 147** A single stone diamond ring, the old brilliant-cut diamond claw set in white precious metal, unmarked, *diamond weight approximately 1.8 carats, ring size L½.* £2,200-£3,000



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- 148** An emerald and diamond ring, by David Jerome, the central oval cut emerald, *weighing 0.51 carats*, in four claw setting within a pierced work lozenge-shaped mount of marquise-cut diamonds and brilliant-cut diamonds, the shank signed 'David Jerome', and marked '18ct gold (750)', *ring size N*, accompanied by a WGI Report. £2,400-£2,600

The World Gemological Institute Grading Report, no. WG19624110799, dated 2nd July 2018 confirms the emerald weighs 0.51 carats; Colour medium green, with indication of light oiling; Origin: Zambia; total diamond weight 0.57 carats, gradings F-G/VS.



149 A **diamond and garnet cluster ring**, the old-cut diamond claw set within a surround of mixed cut garnets, all mounted in 18ct, bearing hallmark for London, 1880 and bearing maker's mark 'AR', *diamond weight approximately 0.95 carats, ring size P.*

£500-£700



150 A **five stone diamond ring**, the five slightly graduated old brilliant-cut diamonds in open claw settings, mounted in yellow gold, shank stamped '18ct', *total diamond weight approximately 1.1 carats, ring size J½.* £300-£500

151 A **single stone Burmese ruby ring**, the oval mixed-cut ruby in rubover setting within a tapered polished yellow precious metal mount, stamped '750', *ruby weight approximately 1.37 carats, ring size M.* £2,600-£3,000

The ruby has been verbally assessment at GCS laboratory (Gemmological Certification Services) confirming Burmese origin



152 An 18ct gold rose brooch with enamel ladybird detail, by Cartier, 1950s, the bloomed rose flower head with linear hammered finish, one of the petals applied with a small enamelled ladybird, to brilliant-cut diamond set stem, signed 'Cartier FRANCE 18KTS', stamped lozenge mark to underside of petal, with maker's mark 'JC', and bearing London import marks for 1957, brooch measuring approximately 3.5cm x 4.5cm. £3,600-£4,000





153 A pair of diamond spray earclips, circa 1950s, each scrolling foliate spray centred with a flowerhead cluster, set throughout with graduated brilliant-cut diamonds, mounted in white precious metal, mounts stamped '895AL', length 33mm.
£1,400-£1,800



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- 154** A pair of diamond cluster earstuds, the central round clusters of close set marquise and princess-cut diamonds, claw set within open hoop surrounds of small brilliant-cut diamonds, to stud fittings, mounted in white precious metal, stamped '750', earstud diameter 12mm.

£1,200-£1,500

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- 155** A tanzanite and diamond panel ring, by David Jerome, the oval mixed-cut tanzanite, weighing 2.32 carats, in four claw mount, within pierced work panel setting, edged with a border of brilliant-cut diamonds, between diamond set shoulders, the shank signed 'David Jerome' and marked '18ct gold (750)', ring size N, accompanied by an IGITL Report.

£2,400-£2,800

The International Gem Institute Testing Lab Report, no. SA10978921, dated 20th October 2016, confirms the variety as natural tanzanite, weight 2.32 carats, measurements 9.38 x 6.4 x 5.12mm.





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- 156** A pair of cultured pearl and ruby bead earrings, the oval tumbled ruby beads suspended below cultured pearl surmounts, mounted in yellow precious metal, stamped '18k', to stud fittings, earring length 31.5mm. £700-£800

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- 157** A pair of mabé pearl earclips, the round mabé pearls collet set in white precious metal with ropetwist borders, to clip fittings, earclip diameter 25mm. £200-£300



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- 158** A synthetic ruby and diamond cluster ring, the line of five graduated mixed-cut synthetic rubies between borders of old brilliant and old single-cut diamonds, in open claw settings, shank stamped '18', ring size K. £200-£300



159 A South Sea cultured pearl and diamond pendant, the South Sea pearl within a surround of alternating marquise and brilliant-cut diamonds, claw set in white precious metal mount, suspended from a split bale, pearl diameter approximately 14mm. £2,000-£3,000



160 A South Sea cultured pearl and diamond ring, the South Sea pearl within a surround of alternating marquise and brilliant-cut diamonds, claw set in white precious metal, to a reeded band, total diamond weight approximately 4.56 carats. ring size 1½. £4,000-£5,000





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- 161** A pair of Colombian emerald and diamond pendant earrings, by David Jerome, set throughout with twelve oval mixed-cut emeralds, each earring with a trefoil-shaped terminal supporting a fringe of pear-cut diamonds below, suspended from two vertically set emeralds between star-shaped diamond spacers, mounted in white precious metal and with post fittings, the butterfly fittings signed 'David Jerome' and stamped '18ct gold (750)', total emerald weight 5.65 carats, total diamond weight 2.93 carats. £16,000-£18,000

The emeralds are all cut from the same large rough emerald crystal purchased personally by the maker/designer, direct from the Chivor mine in Columbia, hence they are all perfectly matched in colour and quality.

The World Gemological Institute Grading Report No WG19624111377, dated 2018-07-23, confirms the emerald weight totals 5.65 carats; the emeralds are natural, with indication of light oiling, and states the emeralds are not treated.



162 A cultured pearl and diamond necklace, by Van Cleef & Arpels, the V-shaped tapered centrepiece pavé set with brilliant-cut diamonds, suspending a graduated brilliant-cut diamond set heart-shaped hoop drop on a baguette-cut diamond set tapered bale, the whole suspended from a uniform cultured pearl necklace, interspersed with brilliant-cut diamond roundels, to a cultured pearl clasp, centrepiece signed 'MRE VCA' and numbered '515414 14474 CS', bearing French lozenge maker's mark and indistinct French assay marks, necklace length 39cm.
£2,400-£3,600



163 A diamond set bombé dress ring, the domed dress ring pavé set to the front with graduated brilliant-cut diamonds, mounted in white precious metal, mount stamped '750', ring size M½.
£2,000-£3,000

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- 164** A coral and chalcedony ring, by Cartier, 1990, the central oval *corallium Rubrum* coral cabochon within a graduated brilliant-cut diamond set surround, between carved chrysoprase leaf shoulders and reeded mount, shank signed, dated, numbered, '50' and '916849' and stamped '750', bearing French assay mark and lozenge maker's mark, ring size K. £1,000-£1,500

Please note that coral is covered by CITES legislation and may be subject to import/export restrictions.

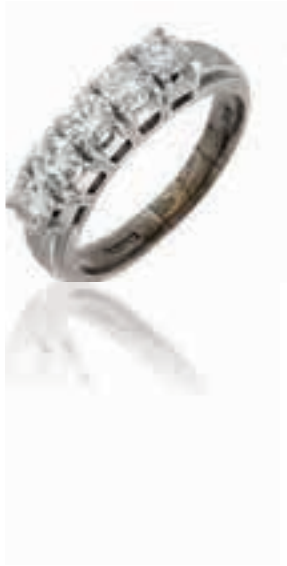


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- 165** A citrine dress ring, the step-cut citrine of orange colouring, in a four claw yellow precious metal setting, the inner band stamped '9CT', ring size L½. £300-£400

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- 166** A gem set dress ring, by Bochic, the openwork panel ring of garland design, gem set throughout, the centre inset with a cornelian panel, to a black rhodium plated precious metal mount, the inner shank marked '18K' with 'Bochic' maker's mark, ring size P. £1,000-£1,200

Bochic is a fine jewellery brand founded New York in 2004, by designers David Joseph and Miriam Salat. Their main influence in style is world culture, exhibited through expressive layering of colours and textures, and variety of stone settings and gemstones. Bochic's cultural inspirations include India and the Orient, as well as the Middle East and Northern Africa.





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- 167** A diamond five stone ring, claw set with five brilliant-cut diamonds, with a white precious metal textured mount, shank stamped '18k' and signed 'GAILY', total diamond weight approximately 1.5 carats, ring size R. £600-£800

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- 168** A quantity of assorted jewellery boxes and pouches, including signed examples by Cartier, Kutchinsky, S. J. Phillips, etc. £40-£60

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- 169** A line bracelet and half hoop ring multi gem set suite, by H. Stern, both channel set with a rainbow suite of square-cut semi-precious gems, mounted in yellow precious metal, both stamped '750' and bearing maker's mark 'H.S.', bracelet length 17.5cm, ring size L. £800-£1,200

H. Stern was founded in Brazil in 1945 by Hans Stern. Initially dealing in precious stones they later moved to design jewellery. The firm is still family owned and stores located in Latin America, United States, Europe & Asia, although the headquartered and centre of manufacture is in Rio de Janeiro, Brazil. In 1949 H. Stern store opened a store on the Rio de Janeiro docks, the point of arrival for international passengers on cruise ships. The firm is focused on creating and promoting an international interest in the finest semi-precious coloured stones, such aquamarine, tourmaline, etc., many of which are sourced 'locally', in Brazil.



Antiquities and
Ancient Jewellery





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- 170** An ancient Greek gold amphora pendant, 5th-3rd century BC., the hollow amphora drop with gadrooned detail, scrolled handles and reeded suspensory loop, length 24mm. £800-£1,000

From an old English collection. Amphora have traditionally been used for storing and transporting wine since Neolithic times. In the Classical Greek period they were also used as prizes in the Panathenaic Festival containing olive oil from the sacred olive tree of the goddess Athena. They also have a funerary context with the god Dionysus and in jewellery are an important symbol of wealth.



171 An Egyptian faience shabti funerary figure, 3rd-1st century BC., light green glaze, of typical mummiform, wearing the tripartite wig and beard, *height 90mm.* £120-£140

Ex UK collection



172 An Egyptian faience shabti funerary figure, 3rd-1st century BC., with light blue glaze, of typical mummiform, wearing the tripartite wig and beard, *height 95mm.* £120-£140

Ex UK collection



173 An Egyptian terracotta buff-orange clay figure of the god Bes, 3rd-1st century BC., male, naked with a pot belly, arms stretched by the sides, his head bald with projecting ears and wearing a tall plumed crown, *height 130mm.* £120-£140

Ex UK collection

174 An Egyptian carved limestone phallic figure, 3rd century BC., the figure of a naked youth, probably Harpocrates, seated on a flat base with knees raised with extended phallus, *length 82mm, height 45mm.* £150-£180

Ex UK collection





175 A Bronze Age Palstave axe, circa 1,500 BC., with deep side flanges and stop ridge forming a pocket on both sides, the square butt with a slightly expanded cutting edge, length 115mm, width 43mm. £60-£80

Found in Co. Durham.

176 A group of three Bronze Age objects, circa 1,000-800 BC, comprising a socketed and looped axe with expanded cutting edge; a socketed spearhead with leaf-shaped blade, central rib and circular socket with circular openings on each side; and a dagger with faceted blade with mid-ridge, the hilt plate with two openings for rivets, first: 10 x 4.5cm; second: 12.5 x 2.5cm; third: 18 x 4cm. £500-£600

From an old UK collection.



177 A selection of antiquarian objects, Iron Age to Roman, including a Celtic ring headed pin; a Leech type one-piece brooch, a part of a clay coin mould, a toggle and mounts, and several beads. £60-£80

All from an old UK collection.



178 Thirty seven Viking lead Hnefatfl gaming pieces, all from Torksey in Lincolnshire, the Viking Great Army winter camp of AD 872-3, the game of “Hnefatafl” which translates into English as “The Kings Chequered Table” and is pronounced as ‘nafle tafle’, is an old Norwegian word. The playing pieces comprise 24 attacking lead pieces of spherical form and 12 defending lead pieces of turreted form, together with a lead King which has inset copper decoration; these gaming pieces compare in style to those in the Oslo Museum which are of stone or clay - lead appears to be unique to the Vikings in Britain. This group comprises the only known complete set of the lead gaming pieces from the 9th century. £800-£1,200

All these gaming pieces have been found at Torksey in Lincolnshire by a metal detectorist between the years 1990-2000. The total assemblage of finds from Torksey is over 1,500 recorded items, which consists mainly of lead weights and gaming pieces together with gilt bronze fragments, hack copper and silver, and silver and gold ingots and coins. The Viking Great army overwintered at Torksey in AD 872-3 and numbered several thousand individuals. The site was chosen for its strategic location and access to resources. The camp lies within a naturally oval shaped defended area of higher ground surrounded by marshes and bordered by the river Trent on its western side effectively creating an island. The Great Army landed in East Anglia in AD 865 and moved each year to new locations. They were finally defeated by Alfred at Edington in Wiltshire in AD 878, with the remainder of the Army, under Guthram, settling in East Anglia in AD 880. The game of Hnefatafl was played between two players and has some similarities to chess. The purpose of the game for the defence is to move the King from the centre square to one of the corner squares which are designated as castles. The attacker meanwhile has to try and surround the King on all four sides preventing him from moving. Each piece moves in a straight line, the same as a rook or castle in chess. The attacker starts first followed by the defence and then alternately. The pieces may be moved in any direction except diagonally, and for as many squares that are not occupied by another piece. A piece is captured and removed from the board when enemy pieces are placed on opposite sides of the opponent's piece. The game appears to be biased in favour of the defence with the attacker hard pressed to think of a winning strategy to capture the King. It would make sense that only a win for the attacker is a true victory, with a defence victory merely a draw; the wager could then be for the King which has been inset and of value. See: Mills, N., *Saxon & Viking Artefacts*, Greenlight 2001; and *The Winter Camp of the Viking Great Army, AD 872-3, Torksey, Lincolnshire*, *Antiquaries Journal*, 2016.





179 A Roman tinned bronze chariot or cart fitting, 1st-2nd century AD, of palmette design on a rectangular hollow pedestal base, height 95mm, width 70mm. £150-£180

Ex UK collection

180 A Roman bronze patera, 1st century AD., the shallow bowl decorated with concentric bands beneath the centre and a bulbous indentation or omphalos, the handle circular in section with lion's head finial, also at the base of the attachment plate, diameter 13cm, length including handle 21cm. £1,800-£2,000

Ex Gorny & Mosch, auction 222, 25/06/2014, lot 86. This finely worked vessel was used for serving food or drink at functions or for pouring libations at religious ceremonies as an offering to a deity. An animals head, usually a rams head was added as a finial to the handle, the lions head in this case is rarer.



181 A Roman bronze military spur, 3rd-4th century AD., the conical moulded goad with a ridged heel plate behind and a hooked crest above, curved side bars with flat circular riveted terminals, width 80mm, height 30mm. £160-£200

Found in Britain.





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- 182** A late Roman/Byzantine intaglio set ring, the flat oval garnet intaglio carved with a standing figure possibly Ceres, with one arm raised, in closed back collet setting to fine openwork shank with applied bead details, with later repair/solder to the bezel, garnet measures 8 x 6mm, ring size approximately C.
£600-£800

For another example of similar design and construction see the Portable Antiques Scheme database, ref: LIN-E73083.



183 A selection of bronze objects, Roman to Medieval, comprising: bracelets (3), a square headed brooch, twisted band rings (2), military pendants (3), cruciform pendants (6), tweezers, and buckle plates (2). [18 total. **£120-£180**]

From a UK collection, but mostly Eastern European in style.



184 A selection of bronze, lead and iron objects, Roman to Tudor, including a Roman key, a penannular brooch, loom weights, a 7th century pyramid mount from a sword scabbard, a 14th century buckle plate decorated with a bird, and various buckles. *£40-£60*

All from an old UK collection.



Actual size



185 An Anglo Saxon gold pendant, 7th century, discoid in outline, with large circular cell to the centre (vacant), at the top a raised triangular cloison enclosing a garnet backed by hatched foil, the surrounding fields filled with filigree decoration in the form of S-scrolls of beaded wire with spiralled ends, divided into compartments by four bands of ribbed wire; a double twisted wire runs around the perimeter within a raised rim, the tubular suspension loop with ribbing detail and forming a tongue-shaped extension down the plain back, diameter 27mm, weight 3.71gm. £4,000-£5,000

From a UK private collection, acquired in 1992.

For a similar example see: MacGregor, *A summary catalogue of the Anglo- Saxon Collections*, 1993, BAR 230. 24.2.



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- 186** A Norman style bronze stirrup mount, 11th century, of triangular form decorated with a lion with its mouth open looking upward, its front leg raised while the tail curls between its back legs, the mount looped at the top with two rivet holes at the bottom, height 47mm, width 30mm. £80-£100

Found in Dorset.



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- 187** A selection of pewter pilgrims' rings, 13th century, all with different cast designs including "AVE MARIA GRA" incuse around the outside of the hoop; a tapering bezel decorated with chevrons; a lozenge bezel decorated with an eye with banded pattern around the hoop; a lozenge-shaped bezel decorated with cross hatching and another with lozenge-shaped bezel with a plain hoop. (5) £200-£240

All found on the River Thames, by the Vintry, near Southwark Bridge.



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- 188** Two heraldic pendants, 14th century, the first of trefoil shape with three stars in each corner around a central shield divided horizontally, the upper half with two spur rowels, traces of red enamel present, the lower half decorated with a bezant; the second is quatrefoil shape with fleur-de-lis at the sides and blue enamel in the field, in the centre is a shield with three lions passant with red enamel in the fields; both were mounted centrally at the rear, first width 33mm, second diameter 30mm. £80-£100

Both found in Dorset.



Actual size

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- 189** A pewter pilgrim's badge, 14th century, Northern European, of the Virgin Mary and infant Christ; Mary is crowned and seated facing holding in her right hand a fleur-de-lis with the nimbate Christ standing to her left side, all within a gabled building with a lily growing up each side and surmounted with three crosses; four stitching loops are attached, two on each side, *length 43mm, width 32mm.*
£300-£340

The Virgin was considered to be the Queen of Heaven and a protector. Churches all over Europe had an image of the Virgin Mary which became a focus for worship. Similar examples have been recorded by H.J.E. van Beuningen, 1993, *Heilig en Profaan*, found in Dordrecht municipality of the Western Netherlands.

- 190** A Medieval pewter Viatica or Pyxes lid, circa 14th century, hexagonal and conical in shape, hinged with a pin to one side, each of the six tapered sides richly decorated with images of the Annunciation and the Adoration of the Magi; clockwise the compartments show: the Madonna and Child, Casper, Melchior, Balthasar, Archangel Gabriel holding a scroll reading 'AVE GRA', and the Virgin Mary with the lily pot; around the flattened rim is the inscription 'AVE. MARIA. GRACIA. PLENA. DOMINUS. REX. CASPER. REX. MELCHIOR. REX. BALTASAR.' - 'Hail Mary, full of grace, the lord king Casper, Melchior and Balthasar', to the raised centre a knop/finial of a seated hound with large ears and an upturned tail, width 68mm, height 60mm. £1,500-£1,800
From an old European collection.



The use of these hexagonal vessels has been an issue of debate for some time; the latest interpretation is that they were Viatica or containers for unconsecrated holy bread used when visiting the sick. The hound can be linked to Saint Roch, whose wounds were healed by a dog licking them. The theory that they were salt cellars seems unrealistic with the religious decoration.

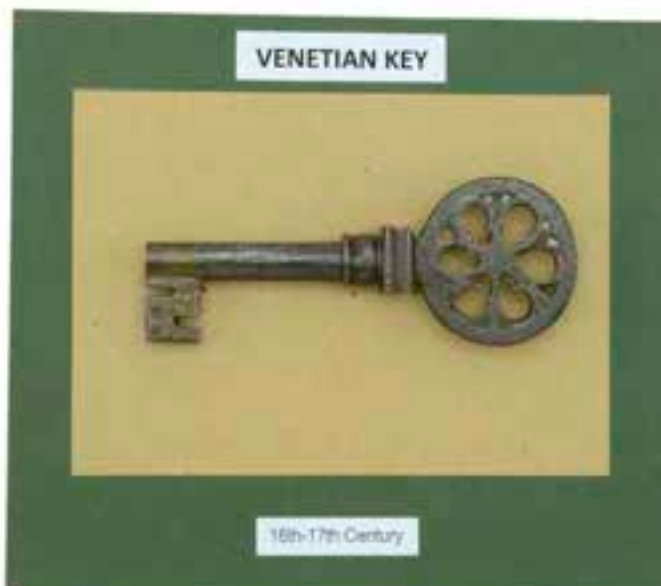
Similar examples have been found in the River Thames 1846, (Smith 1848) and another from Turku in Finland, 1998.



191 A lead pilgrim's ampullae, 15th century, of flask shape with handles each side, decorated on one side with a shield divided by a horizontal bar, the upper half with two bezants, the lower half with an 'I' for James of Compostella, the reverse decorated in the form of a scallop shell, length 55 mm, width 35 mm. £80-£100

Found in Dorset.

The scallop shell is the symbol of St James of Compostela (James the Great), one of the Twelve Apostles of Jesus and one of the first disciples to join Jesus. Saint James is the patron saint of Spain and, according to legend, his remains are held in Santiago de Compostela in Galicia. The traditional pilgrimage to his grave, known as the "Way of St. James", has been the most popular pilgrimage for Western European Catholics from the Early Middle Ages.



192 A selection of assorted antiquarian keys, comprising one Roman key, three Medieval casket keys, one 17th-18th century Venetian key and one Anglo Saxon key and a 9th century strap end with traces of silver and niello inlay. (7) £100-£140



193 An early 15th century pewter pilgrim's badge, of openwork form, to the centre the Virgin Mary of the cathedral at Aachen, holding the infant Christ with her left hand and a lily pot in her right hand, standing beside her Pope Cornelius, holding a horn and Charlemagne, King of the Franks; above is the Virgin's nightgown, its sleeves held horizontally supported by a priest on either side, all contained within a gabled superstructure, with suspension loops and tabs at the sides for a mirror to be fixed behind, *height 85mm, width 55mm.*
£600-£700

For a similar example, see No 416 in Helig en Profaan 1993, H.J.E. Van Beuningen.

Aachen became Germany's most important pilgrim centre during the 14th-15th centuries, with 142,000 pilgrims counted at the gates of Aachen in a single day. Every 7th year between Easter and 1st October, the Cathedral's relics were exhibited which included the nightgown worn by the Virgin on Christmas night.



- 194** A Tudor silver gilt dress fastener, 16th century, the quatrefoil plate divided into four circles each with a central pellet enclosed by seven rings, the central boss decorated as a sunflower and fixed separately with a split pin, with tapering hook verso, *length 25 mm, width 19mm.* £60-£80

Found in Dorset.

- 195** A pewter seal ring, 16th century, of hollow construction with an opening to one side of the bezel and another within the hoop opposite, thus creating a whistle, the raised circular bezel moulded with the profiles of a man and woman both facing to the left, the man bearded and wearing a flat bonnet hat, *diameter 30mm.* £300-£400

The portrait style is typical of Royal marriages of the period, especially James V of Scotland or Francis I of France; The ring could be a souvenir of such an event. Found on the River Thames, by the Vintry, circa 1979, alongside a Henry VIII silver 3rd coinage groat.



- 196** Five brass finger rings, 16th-17th century, all from the River Thames, the first inscribed on the outside 'COMMENDO IBI AMICI' - *Entrust in this friendship*; the second with inscription inside 'A token of love'; the third inscribed inside 'God above increase our love'; the fourth of Fede design, with hands holding a heart; and the last with a notched spiral pattern. £160-£200

All ex Roger Shuttlewood collection.



197 A silver seal matrix, 17th-18th century, with a tri-lobed perforated suspension loop and a hexagonal faceted pedestal with a three ridged collar, the oval die bearing the arms of the family Smith (alias Harris or Heriz): a shield divided by a chevron or, bearing three cross fitchy with two roundels above and one below, width 16mm, height 25mm. £160-£180

Originally found in East Anglia, from a UK collection.

The arms as engraved upon this gentleman's personal seal fob are those of Smith* (*alias* Harris or Heriz), of Withcote and later of Edmondsthorpe both in the County of Leicestershire. These arms may be blazoned as follows:

Arms: *Gules on a chevron or between three bezants as many crosses paty fitchy sable***

It is thought this seal would have been the possession of a gentleman who descended from John Smith (*alias* Harris or Heriz) (died prior to November 1545, Will proved 13th November 1545), of Withcote in the County of Leicestershire and his wife, Dorothy Cave, daughter of Richard Cave, of Stanford in the County of Northamptonshire. These arms were recorded for the Smiths, of Withcote, in the Herald's Visitation of the County of Leicestershire of 1619*** which was undertaken by William Camden, Clarenceux King of Arms along with a pedigree headed by John Smith and Dorothy Cave aforesaid with several generations of their descendants.

These arms are found in the 1st and 4th Quarters of the memorial to Sir Roger Smith, Lord of the Manor of Edmondsthorpe who died in 1655, aged 84 and his two wives and his son and grandson who predeceased him within the Parish Church of St Michael & All Angels, Edmondsthorpe in the County of Leicestershire. Sir Roger was the son of Erasmus Smith, the fifth son of John Smith and Dorothy Cave.

*Sometime spelt as 'Smyth' or Smythe'. The family having changed their name to Smith from Heriz (or Harris) when they inherited the Manor of Edmondsthorpe during the reign of King Henry VII.

**Some authorities give the chevron as being 'argent' (silver) and the crosses charged thereon are sometimes blazoned as being 'crosses formy fitchy'. Crosses 'paty' and 'formy' whether 'fitchy' or not tend to be interchangeable.

***These arms were also recorded in the earlier Herald's Visitation of (the City) of London of 1568 as well as in the Herald's Visitation of the County of Northamptonshire of 1618.

With grateful thanks to John J. Tunesi at Beacon Genealogical and Heraldic Research. Originally found in East Anglia, from a UK collection.



198 A Georgian brass pipe tamper, 18th century, the elongated shank with expanded tamper, handle in the form of a boot, length 61mm, width 20mm. £30-£40

Found in Co. Durham.

199 A 17th century enamel and diamond ring, the central rose-cut diamond collet set within a raised square mount, to a heart-shaped bezel decorated with pale blue enamel, between flared reeded shoulders bearing traces of black enamel, mounted in yellow gold, ring size M½. £1,000-£1,500

This ring has been disclaimed by the crown as treasure, ref: 2007-T143, and is recorded on the Portable Antiquities Scheme, ref: PAS-1917F7.



200 An 18th century gold scrolled memorial band ring, for William Diston, the gold scrolled band with raised lettering reading 'WM Diston Ob 4 Nov 1744, Ae 76,' bearing maker's mark 'GE' possibly for George Ellis, London, ring size (approximately) O. £200-£300

The name William Diston is found on a token half penny for Chipping Norton, 1666 - possibly the same family.





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- 201** An early 19th century unusual gold band ring modelled on the coins of the Heptanese islands, composed of seven roundels each engraved with a different central detail, including a trident, a lyre, a ship, a male profile and figures, and abbreviated Greek inscription, to a central eschutchon-shaped panel initialled, *ring size P*. £200-£300

The details to the roundels represent the coin types of each of the islands of the Heptanese, the seven Ionian islands which were controlled by Venice from the 13th century - Kerkyra (Corfu), Pax (Paxos), Lefkado (Santa Maura or Lefkas), Ithaki (Ithaca), Kefallonia (Cephalonia), Zkynthos (Zante), Kythira (Cythera or Cerigo). There is a similar ring in the collections of the Ashmolean Museum in Oxford.



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- 202** A late 18th-early 19th century enamelled gold hawking whistle, possibly Indian, of tapering cylindrical form, decorated all over in red, white, green and blue enamel in a foliate and floral design with scalloped borders, suspended from plain suspensory loop, unmarked, *total length, including loop, 42mm.* £2,000-£3,000

The enamelling is similar to Indian enamelled works from the Moghul period all of which are rare and these are regarded as gifts for a royal child. This whistle however is reported as originally being found in the UK and may be earlier in date.



Objects of Vertu





203 A Victorian silver letter opener, the long tapering blade with case terminal modelled as a double sided French Imperial eagle, bearing maker's mark for Francis Higgins II, hallmarked for London, 1853, with case, length 23.5cm. £200-£240

The **French Imperial eagle** (*Aigle de drapeau*) refers to the figure of an eagle, raised on a staff, and carried into battle as a standard by the *Grande Armée* of Napoleon during the Napoleonic Wars, 18 May 1803 - 20 November 1815.

204 Of Regimental Interest: A lady's silver RAF compact, the engine-turned case centred with an enamelled Regimental colours/flash, applied with RAF wings motif, hallmarked for Birmingham, 1934, with maker's mark for Goldsmiths & Silversmiths Co Ltd, dimensions 7.5 x 7.7cm.

£80-£100



205 Of Regimental Interest: A silver cigarette case, centred with applied badge of the Royal Signal Corps, the top left hand corner with enamelled Corps colours, the engine-turned case with push button opening, gilded interior, by makers Goldsmiths & Silversmiths Co Ltd, Birmingham, 1941, dimensions 8.2 x 7.2cm.

£80-£100



- 206 Of Naval Interest: A collection of silver items relating to Lieutenant Commander Seymour Tuke**, comprising a cigarette box engraved 'MISCHIEF IPOH 3-8-63', hallmarked for Birmingham, 1958; a cigarette case, engraved with three crests, hallmarked for Chester, 1915; a visiting card case hallmarked for Birmingham, 1917; and a small circular blue enamelled compact, Birmingham, 1930 and blue enamel cigarette case, by Goldsmith & Silversmiths Co. Ltd., Birmingham, 1933, both applied with a naval crown, *cigarette box dimensions 8.3 x 8cm.* (5) **£200-£300**

Seymour Charles Tuke, born 1903, served as Lieutenant Commander with H.M.S. *Weston* (sloop) when she destroyed U-13 with depth charges in the North Sea 12 miles south-east of Lowestoft, 31 May 1940. He subsequently served with H.M.S. *Amethyst* from August 1943. He was awarded the DSO in 1940, 'For enterprise and resource in sinking an enemy submarine.' (see London Gazette 6 September 1940).



207 A pair of Edwardian silver pin cushions, in the form of a pair of gentleman's shoes, by S. Blanckensee & Son Ltd., hallmarked for Chester, 1909, (later cushions), length 12.8cm. £100-£150

208 An Edwardian silver vesta case, the slightly bowed front applied with a Cavalier King Charles spaniel, by Horton & Allday, Birmingham, 1906, width 5.4cm. £120-£140



209 A part travelling communion silver chalice, with knopped stem and lobed foot, the bowl bearing hallmarks for Sheffield, 1909, and maker's mark for Mappin Brothers (paten not included), weight approximately 104.2gm, height 8.5cm. £50-£60

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- 210** Of Ornithological Interest: A Victorian silver mounted hand painted porcelain 'blackbird's egg' perfume bottle, by Sampson Mordan, the ovoid 'egg' with dark speckled decoration, painted in puce with registered design number '20772' to the base, with silver screw off cover, hallmarked for London, 1885 and bearing maker's mark, length 6.3cm. £320-£360



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- 211** A 19th century silver mounted horn snuff mull, the dark tightly coiled horn mounted with silver collar engraved 'Ja.s Stewart' (sic) beneath hinged cover with applied trefoil mount with hammered finish, unmarked, length 8cm. £120-£140

Please note that horn may be covered by CITES legislation and may be subject to import/export restrictions.

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- 212** A 19th century silver mounted horn snuff mull, the tightly coiled horn mounted with silver collar and hinged lid, engraved to the collar 'The gift of a Friend', and with applied silver oval plaque to the lid, with engraved initials, not hallmarked, length 7cm. £120-£140

Please note that horn may be covered by CITES legislation and may be subject to import/export restrictions.





213 Three Georgian silver wine labels, comprising a pair for sherry and port, hallmarked for 1822, and another for sherry, hallmarked 1807, together with a further later example for port, hallmarked for 1837, two silver miniature wine funnels and a white metal topped cork. £60-£80



214 Of Regimental Interest: Three silver Regimental teaspoons and one military club silver teaspoon, comprising (left to right as pictured) the East Kent Regiment, hallmarked Birmingham 1930, the Scots Guards, hallmarked London, 1932, the Royal Army Service Corps, hallmarked Birmingham 1932, all three with stems modelled as pairs of rifles, together with a Khartoum Rifle Club teaspoon, hallmarked Birmingham, 1934. £30-£40



215 A pair of Victorian silver Royal Marines fiddle thread and shell dessert spoons and a matching teaspoon by George Adams, London 1852, each die struck with the Royal Marines crest, (the Crowned Lion and Crown); together with a pair of George III oval silver salts, pierced decorated, on ball and claw feet, with blue glass liners, initialled, (heavily repaired), length 8.2cm.

£120-£150

These three spoons form part of an official issue of silver flatware made by The Commissioners of the office of the Lord High Admiral of the United Kingdom for the Royal Marines officers mess and was first issued in 1851.

See: **The Finial** - (the publication of *The Silver Spoon Club of Great Britain*), volume 17/06; Issue July/August 2007.

Page 8 - makes reference to the Royal Marines die struck crest in '*Special Commission Of Private Dies of the 19th Century, Her Majesty Queen Victoria's Navy*' by Chris Bell.

"The well-known silver manufacturer **Chawner & Co** was the producer of the pattern (ie fiddle thread and shell) and the mark of **George Adams**, the son-in-law of Mary Chawner (widow of William Chawner), appears on pieces up to the middle of the century.

The designation 'Royal Marines' was accorded to the Marine Corps by George III in 1802 because of the service they gave in the war with France and in 1855 the infantry companies were called the Royal Marine Light Infantry as a distinction from the Royal Marine Artillery.

Some plain fiddle pattern flatware of around 1830 has been found *engraved* with this crest (ie the Crowned Lion and Crown). ... The **die struck crest** appears to have been created some twenty years later and this has been found on all flatware types including soup ladles, gravy spoons, sifter spoons, table & dessert spoons and forks **but, so far, not teaspoons**. The earliest date noted on these is 1851 on a table-fork of good gauge and weighing approximately 97g".

See also: *Silver Flatware, English, Irish and Scottish 1600-1980* by Ian Pickford, pub. Antique Collectors' Club, pages 150-151.

216 A pair of Victorian silver table spoons, the pattern a variant of the Wellington pattern, marks for George W Adams of Chawner & Co, and overstruck by Hunt & Roskell, hallmarked for London 1855.

£120-£150

The Wellington Variant (a pattern of unknown name), appears to be a rare variant of the Wellington pattern, produced by Chawner & Co for Hunt & Roskell.

See: *Silver Flatware, English, Irish and Scottish 1600-1980* by Ian Pickford, pub. Antique Collectors' Club, pages 150-151.





217 A collection of assorted silver boxes, including snuff boxes, vesta cases, card cases, together with further silver plated, wooden and other examples. £100-£120



218 A collection of eleven small hardstone and gilt metal mounted boxes, of oval and rectangular form, mostly hinged, one rectangular box with sliding lid, largest box measures approximately 5.9 x 4.7cm, smallest approximately 2.4 x 3.1cm. £80-£100

- 219** A late 19th century Russian silver and enamelled vesta case, circa 1890, with vari-coloured enamelled decoration to both sides, the base with hinged cover incorporating strike, (lacking rope taper), stamped with Cyrillic maker's mark for **Fyed Ruch**, city mark for Moscow, fineness 88 zoloniks, length 5.5cm.
£550-£650

The use of the 'dvoynik', the combined city and standard mark, was used between 1882-1899.



- 220** A late 19th/early 20th century Russian miniature silver and cloisonné enamel icon of Christ Pantocrator, possibly by Pavel Ovchinnikov, depicting the Saviour realistically painted, against a silver gilt ground, within an arched reserve, encased in a cloisonné enamelled oklad, with a border of vari-coloured enamelled flowerheads and scrolls against a stippled ground, the icon suspended from a hinged square suspension fitting, with stamped 84 kokoshnik standard mark, bearing Cyrillic maker's mark possibly for Pavel Ovchinnikov, length excluding suspensory loop 52mm, including 74mm.
£300-£500

The kokoshnik mark with the female head facing left was in use between 1899-1908.



СВЯТЫЙ

СВЯТЫЙ

ЗАПО. ВАМЪ
ВЪДЪ. ДАДО
НОВЪН. БИТС
ДАДЪ.

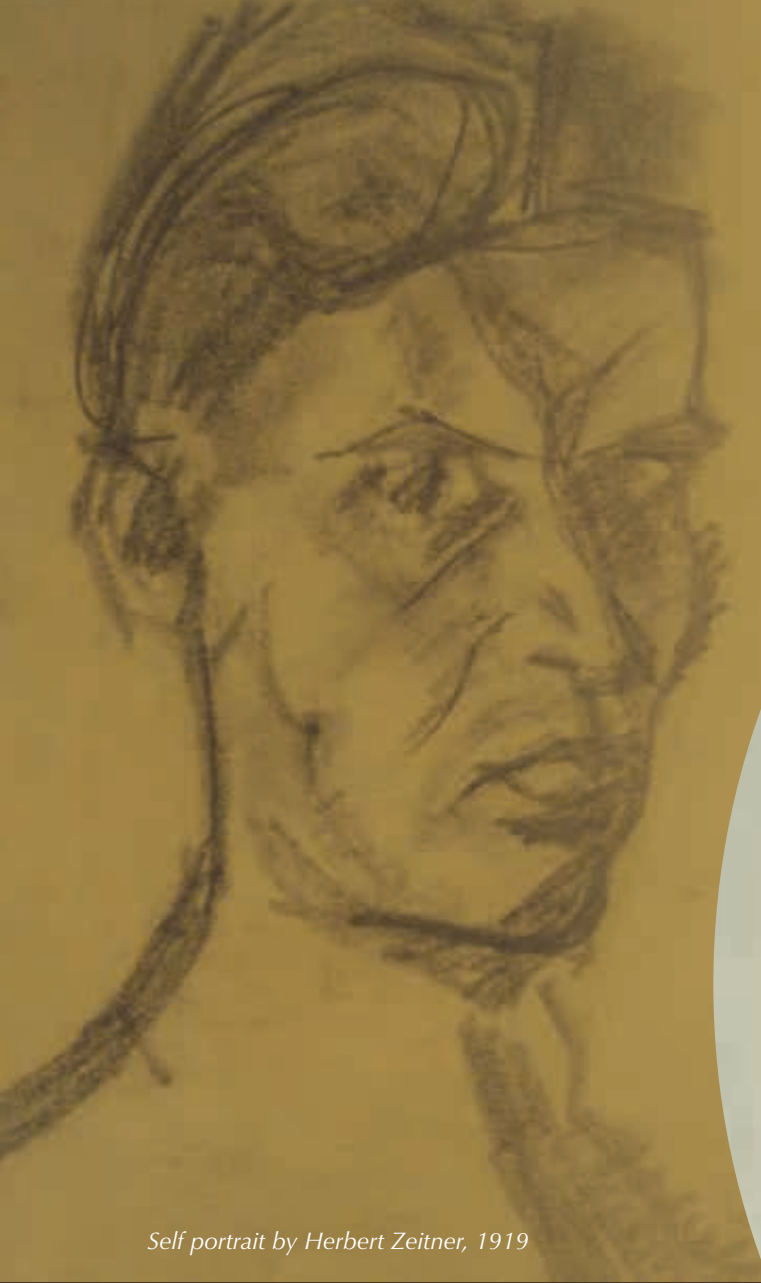


- 221** A silver German wedding presentation charger, by Herbert Zeitner, 1930s, presented by Hermann Göring and his wife, the circular shallow dish of hammered finish, centred with an embossed panel depicting a naked maiden, holding armfuls of fruits including vines, pears and oranges, beneath a script inscription reading "*Jum (?) 6 August 1936 Hermann und Emmy Göring*", the outer edge inscribed "WIE SICH ZUSAMMENREIMEN * NELKEN UND ROSMAREIN * WEINREBEN ZU RUSTBAUMEN * KOSTLICHE WURZ IM WEIN * SO SCHICKEN SICH ZUSAMMEN * EINMANN UND EHLICH WEIB * DIE WERDEN IN GOTTES NAMEN * EIN SINN EIN SEEL EIN LEIB", ending in a twin heart motif, maker's mark in circular punch and stamped '925' the reverse mounted with a suspensory loop, diameter 37cm. £3,000-£5000

The inscription around the outer edge translates as: "HOW TO RHYME TOGETHER * CARNATIONS AND ROSEMARY * VINES TO RUST TREES * DELICIOUS ROOT IN WINE * HOW TO GET TOGETHER * MAN AND WIFE * THEY BECOME ONE IN GOD'S NAME * A SENSE, A SOUL, A BODY".

Reichsmarshal Hermann Wilhelm Göring (January 1893 - October 1946), began as an ace fighter pilot in WWI, rising to become a German political and military leader - one of the most powerful figures in the Nazi Party, which ruled Germany from 1933 to 1945, and the second-most powerful man next to Adolf Hitler in the Third German Reich. After the war, Göring was convicted of conspiracy, crimes against peace, war crimes and crimes against humanity at the Nuremberg trials in 1946 and was sentenced to death by hanging, but committed suicide by ingesting cyanide hours before the sentence was to be carried out.

Göring was born a member of the Prussian aristocracy, with flamboyant tastes and a deep passion for the arts. In 1922 he married Baroness Carin Kantzow (*née* Freiin von Fock), who died in 1931, then in 1935 he remarried, this time to actress Emmy Sonnemann. Together they become one of the richest and most powerful couples in Europe, enjoying a lavish lifestyle in their many mansions, estates and castles in Austria, Germany and Poland, replete with priceless works of art.



Self portrait by Herbert Zeitner, 1919



Herbert Zeitner (June 1900 - October 1988) was a renowned German gold and silversmith. After training on a scholarship at the State Drawing Academy in Hanau under Hugo Leven and Reinhold Ewald, Zeitner passed his master's examination as a goldsmith in 1924 and was promptly appointed by Bruno Paul to teach metal design at the United States Schools for Applied Arts in Berlin-Charlottenburg. During the 1920s, he produced gold and silverware, including a long coral and porcelain necklace that Brigitte Helm wore in Fritz Lang's iconic silent film 'Metropolis'. In 1930, Zeitner became a member of the German Society for Goldsmithing in Berlin. Between 1933-1945 he produced work for the representatives of National Socialism, becoming known as 'Göring's personal jeweller'. In 1935 he was appointed associate professor and by 1939 was head of a master workshop for goldsmiths at the Prussian Academy of the Arts, in Berlin.

After the end of the WWII in 1945, Zeitner settled in Lüneburg where he set up workshops, first on his houseboat, and then from 1954, in the old department store in Lüneburg as a master goldsmith. In 1955 he became chairman of the Lüneburg Heath Arts and Crafts Work Group.

Zeitner created a range of silverwares including vases, jugs, goblets, bowls, crosses and tableware, and the whole range of jewellery, as well as works for cities and public institutions. He was honoured for his work with the Lower Saxony State Prize for the creative craft in 1966, the Bavarian State Prize in 1974, and the Lüneburg Prize in 1981. The early gold and silverwork that Zeitner produced between 1918 and 1933 are characterised by styles as diverse as Art Nouveau, Art Déco and Bauhaus, while his later work of the 1960s and 1970s is characterised by increasing abstraction.

In the summer of 2010, two exhibitions, in the German Goldsmith's House in Hanau and in the Chamber of Crafts Braunschweig-Lüneburg-Stade in Lüneburg, commemorated Herbert Zeitner's life's work.

A Private Collection of Derbyshire Ashford black marble Objects

Ashford black marble is the name given to a dark limestone, quarried in mines near Ashford-in-the-Water, in Derbyshire. Once cut, turned and polished, it has a high shine to the surface and was used particularly in the late 18th century / early 19th century for decorative objects such as table tops, urns, obelisks and small decorative items, the black marble being inlaid with distinctive flowers and leaves or geometric patterns. The original quarry had been owned by the Cavendish family since 1550 when Sir William Cavendish (married to the famous Bess of Hardwick, builder of the first house at Chatsworth) bought the manor of Ashford and it was owned by his successors, the Earls and Dukes of Devonshire, for three centuries. The Ashford quarries, mines and marble works were all located on the estates of the Dukes of Devonshire.

Henry Watson is regarded as one of the key figures in the development of the local industry of inlaying Ashford black marble, with the opening of the Ashford Marble Works in 1748. The little village of Ashford was to become the centre of this thriving trade during the late 18th and early 19th century.

See: Derbyshire Black Marble by John Michael Tomlinson, Pub. Peak District Mines Historical Society Jan 1996.



- 222** A Victorian coromandel and Derbyshire Ashford marble inlaid stationery box and matching blotter, the box with applied gilt metal mounts, the hinged lid centred with an oval panel with a spray of white jasmine with malachite leaves, within a ropetwist gilt surround, opening to reveal a leather and watered silk lined interior, (missing retailer's name plate, probably for Parkins & Gotto), together with matching desk blotter, silk and leather lined, enclosing sheets of blotting paper, dimensions of first: 23.8 x 18.5 x 14.5cm; second 30 x 21.5cm. £500-£700



223 A mid 19th century Derbyshire black marble inset gilt mounted easel back double photograph frame, retailed by Holmes & Son, Oxford Street, the ornately pierced work frame mounted with two oval black marble panels, the first inlaid with dog roses and forget-me-nots, the second with a white daffodil and further forget-me-nots and foliage, the hinged covers opening to reveal four oval panels enclosing photographs (three glazed), (*gilding heavily rubbed to the front*), dimensions: height 17cm, width 23cm. £500-£600

224 A Victorian Derbyshire Ashford marble mounted gilt metal letter scales, by S. Mordan & Co, circa 1860, the black marble base inset with sprays of white carnations and white jasmine flowers with forget-me-nots amidst foliage, the gilt framework and pans engraved with scrolling foliate detail, with graduated weights (*three weights replaced*), the frame signed to the reverse, dimensions: length 20cm, width 3cm. £500-£700





225 A Victorian marble pen rest, the veined white marble base applied with engraved gilt metal pen supports, highlighted with two circular Derbyshire Ashford black marble inlaid panels with white floral decoration, measuring 22.5cm x 6cm. £70-£90

226 A Victorian Derbyshire Ashford black marble floral brooch, the rectangular black marble panel inset with a spray of jasmine and blue forget-me-not buds, dimensions 56 x 17mm. £40-£50



227 A Victorian bird's eye maple and Derbyshire black marble inset adjustable book slide, the hinged folding flaps with shaped carrying hand grips and gilt brass mounts and applied with two oval black marble plaques, inlaid with malachite leaves and white fuchsias and jasmine, the single external gilt metal hinge (second missing) stamped 'SELF CLOSING BOOK SLIDE 8655' (condition a/f), length when closed 41cm, height 20cm. £100-£120



228 A collection of three Victorian Derbyshire Ashford marble plaques and two pietra dura plaques, the first three inlaid with floral sprays comprising white roses, convolvulus, jasmine and forget-me-nots; the further panels inlaid with a spray of roses and two colourful birds on a sprig of jasmine; four of the panels framed, one unframed, *panel sizes - first 14.5 x 10.7cm; second 14 x 9.5cm; third 12.5 x 8.3cm; fourth 13 x 8.5cm; fifth 11.5 x 7.5cm.* £400-£500



Often confused with Italian Florentine pietra dura inlay, there are subtle differences in the construction. Although influenced by Florentine designs, the construction of the inlay work differs in that the Derbyshire inlay has all the individual colours in a design largely inlaid in one piece, whereas the Italian work is made up of many minute pieces. Derbyshire black marble inlays developed into two distinct types, one as a mosaic consisting of pieces of marble and stone in regular geometric patterns, and the other, floral.

There were hundreds of variations produced in different shapes and sizes, so it is very rare to find two exactly similar pieces except if made as matching pairs. The flowers copied in the designs were varied, beautiful and very accurate in their representation. Lilies of the valley, white jasmine, hare bells, heart's ease, snowdrops, white cyclamen, dog roses, convolvulus etc. Leaves were at first composed of malachite from Russia - but this was expensive to import and difficult to work. Later Florentine green marble found near the River Arno was imported instead, also Connemara green marble for the leaves. Most of the other materials were obtained locally.

See: *Derbyshire Black Marble* by John Michael Tomlinson, Pub. Peak District Mines Historical Society Jan 1996.





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- 229** A 19th century Italian 'Grand Tour' black slate and micro-mosaic desk weight, of serpentine outline, centred with a micro-mosaic of Pliny's Doves, surrounded by four further oval micro-mosaics depicting Roman views - the Colosseum, the Temple of Vespasian, St Peter's Basilica, and the Tomb of Caecilia Metella, *dimensions: 11.5 x 8.3cm.* **£550-£600**



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- 230** A bronze inkstand modelled as a dog kennel, the cast oval bronze scene modelled as a young child approaching to feed a dog in its kennel, the kennel roof hinged to reveal a glass lined inkwell, *length 17.5cm.* **£80-£100**

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- 231** An Austrian cold painted bronze of a cockatoo by **Franz Bergman**, the cast bronze modelled as a standing cockatoo, with realistic textured feather detailing, *amphora mark and stamped 'GESCHUTZT'* to underside of tail, *height 9cm.* £140-£180



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- 232** A small Austrian cold painted bronze of a Jack Russell terrier, the cast bronze realistically modelled as a Jack Russell emerging from an open sack, *measuring approximately 2.5cm x 4cm.* £70-£90

-
- 233** A cast bronze paperweight of a seal, by **Scott Nelles**, balancing a gilt ball, with gilt highlights to the flippers, signed to the side 'Nelles', *height 8.5cm, length 6.5cm.* £40-£60

Nelles Studios and foundry are located in northern Michigan, USA, where, from 1978 **Scott Nelles** started creating cast bronze objects using sand-casting and hand-finishing methods to create whimsical sculptures of animals, ships, boats and decorative items. In 2000 he sold on the patterns and rights - this model is part of his Wildlife range (No 251).



234 A late 19th century blue glass double ended scent bottle and an Edwardian silver mounted cranberry glass scent bottle, the first with blue glass faceted cylindrical body, with hinged lid enclosing stopper and screw cap lid, the second with faceted glass cylindrical body, the hinged lid enclosing glass stopper, hallmarked Birmingham 1900, maker's mark indistinct, length first 10.4cm, second 7.8cm. £120-£180

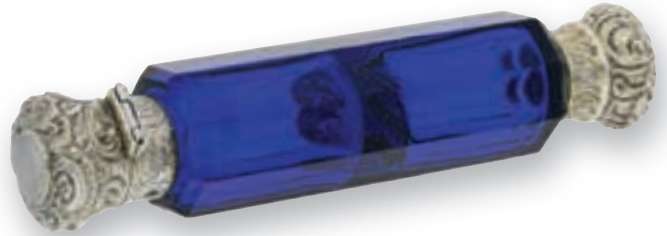


235 A late 19th century green glass double ended perfume bottle and a cranberry glass perfume bottle, the first with green glass body of faceted cylindrical form, one plain hinged lid (enclosing glass stopper), the other screw fitted; the second with plain cylindrical body and hinged cap (lacking stopper), both unmarked, first length 10.3cm, second 7.3cm. £90-£110

236 A late 19th century blue glass perfume bottle and a pear-shaped cranberry glass perfume bottle, both with plain cylindrical bodies and screw off caps, the cranberry glass bottle hallmarked for Birmingham, 1896, and signed 'M Bros', measuring 6.2cm and 4cm in length respectively. £100-£120



237 A late 19th century silver gilt mounted good quality blue glass double ended perfume bottle, the glass of faceted cylindrical form, the mounts scroll engraved, one hinged (*lacking glass stopper*), the other screw fitted, not hallmarked, length 13cm. £90-£110



238 A Victorian silver mounted amethyst glass double ended perfume bottle, the glass of waisted form, the lids engraved with scrolling foliage, one hinged (enclosing glass stopper), the other screw fitted, by maker Cohen Hewer Cheshire, hallmarked for Birmingham, 1890, length 13cm. £100-£120

239 A Victorian silver mounted glass perfume bottle, the wrythen glass body with silver mount hinged globular cover, embossed with flowers and scrolling foliage, with glass stopper, by maker George Brace, hallmarked for London, 1888, length 11cm. £60-£80





240 A 19th century brass perfume casket, by Asser & Sherwin, the domed cover engraved with strapwork and scrolling foliage and centred with an oval enamel panel depicting an 18th century dandy, the hinged lid opening to reveal a cream watered silk and velvet lined interior fitted with two cut-glass square section perfume bottles, with glass stoppers, and screw off gilt metal lids, stamped 'ASSER & SHERWIN, W1N 81 STRAND', with push button fastener, *dimensions: height 10cm x length 12cm.* £200-£240



241 A Victorian white veined marble domed-top perfume casket, with applied floral and foliate engraved gilt mounts, set with banded agate cabochons, opening to reveal a purple watered silk and velvet interior, fitted with two cut-glass square section perfume bottles, with gilt screw on caps and glass stoppers, with original key, *dimensions: height 12cm, width 15.1cm, and depth 9.5cm.* £500-£700





242 A Victorian burr walnut perfume casket, the domed cover with applied brass strapwork and agate cabochons, opening to reveal a watered silk and blue velvet lined interior, and containing three faceted circular section cut-glass perfume bottles with gilt screw caps and glass stoppers, *dimensions: length 19.7cm, height 11.5cm.* £200-£240



243 A Victorian burr walnut and gilt mounted domed perfume casket, by Parkins & Gotto, the case applied with gilt fleur-de-lys motifs, the hinged lid opening to reveal green watered silk and velvet lined interior, fitted with a pair of square section cut-glass perfume bottles and stoppers, the case stamped 'Parkins & Gotto 24 & 25 Oxford St, London', with original key, *dimensions: height 11cm, width 15cm, depth 8.5cm.* £100-£140



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- 244** Two 19th century 'candlestick' brass sprung letter scales, the first with domed opaque glass base, by Joshua and Edmond Ratcliff, the second by R. W. Winfield, of 'lighthouse' type, circa 1880, heights approximately 19.5cm and 16.5cm. £180-£220



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- 245** A mother-o'-pearl and ivory aide memoire, the front panel applied with a circular disk embossed with a dog's head, probably a Wire Haired Hungarian Vizsla, the front and back panels enclosing five swivel ivory sheets, suspended from a section of ropetwist chain, and an embossed white metal bead and ring connection, length 6.5cm. £40-£50

Please note that ivory is covered by CITES legislation and may be subject to import/export and trade restrictions.

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- 246** A 9ct gold cigarette case, with engine-turned decoration all over, slide and hinge opening, hallmarked for Birmingham, 1959, and bearing maker's mark 'S.Bross', dimensions 13.8 x 8.7cm, weight 211gm. £3,000-£4,000



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- 247** A simulated tortoiseshell mounted sewing case, the lid with applied silver cartouche, monogrammed, opening to reveal a fitted interior with mother-o'-pearl handled stiletto, button hook and penknife, as well as pencil, thimble and scissors (*replaced*), also included are four mother-o'-pearl gaming tokens and a mother-o'-pearl carved cotton spool top, with retailer's card, approximate dimensions: length 15cm, height 7.5cm, depth 2.5cm. £100-£120



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- 248** A French rosewood cased sewing set, circa 1840s and later, the inlaid rosewood tapering slim case opening to reveal fitted interior with needlecase, stiletto, scissors and thimble later replaced, lozenge mark to the needlecase, dimensions of outer case: length 12cm. £90-£120





249 A Victorian macassar ebony games compendium, by John Bagshaw & Sons, Liverpool, the box with applied brass strapwork and agatte cabochon detail, opening to reveal a leather and blue watered-silk lined interior, containing two packs of playing cards, ivory counters, whisk markers and ivory cribbage boards and pegs, signed to brass plaque, *dimensions: height 10.8cm, width 29.6cm, depth 19.5cm.* £500-£700

Please note ivory is covered by CITES and may be subject to import/export restrictions.



250 A 19th century coromandel and satinwood boxed games compendium containing a Staunton ivory chess set by Jaques, circa 1870s, together with companion board, retailed by W. Thornhill, of 144 New Bond Street, the chess set of ivory and red stained ivory, the king signed to the base 'JAQUES LONDON', one castle and one knight marked with a crown, the set contained within a lift out tray, above a fitted compartment containing a set of ivory draughts, the outer box monogrammed to the lid, the accompanying board double sided for chess/draughts and backgammon, box dimensions: length 31cm, height 15cm; board dimensions: 45.5cm x 40.5cm; king chess piece height 8.7cm. £2,600-£3,000

Please note that ivory is covered by CITES legislation and may be subject to import/export and trade restrictions.



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- 251** A mid 19th century coromandel stationery box, the arched cover with applied gilt strap-work mounts, set with banded agate cabochons, opening to reveal a fitted interior, with blue and cream watered-silk lining, also with original key, *dimensions: height 16cm, width 22cm, depth 11cm.* £140-£180



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- 252** A lady's crocodile leather rectangular travelling jewellery case, retailed by Harrods, the hinged cover opening to reveal leather and velvet lined interior, stamped 'Reg No 693300', with Bramah lock and key, and carrying handle, *dimensions 23 x 20.3 x 7cm.* £280-£340

Please note that crocodile leather may be covered by CITES legislation and may be subject to import/export restrictions.

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- 253** A Victorian rosewood and brass inlaid gentleman's vanity case/jewel box, the lid and front bordered with arabesque brass gilt inlay, the lid monogrammed, opening to reveal a purple silk and velvet lined interior, with lift out tray, the silk signed 'Warwick & Son, 124 Regent St, London', also containing a secret drawer with fully fitted velvet interior, the sides of the box fitted with flush mounted brass carrying handles, *dimensions: height 17cm, width 28.5cm, depth 22.5cm.* £300-£360





254 A rare and unusual ceremonial rock crystal and gold mounted staff of office or tipstaff, first half of the 19th century, of possible historical importance, the ivory shaft topped with a rock crystal sphere, beneath gold crown surmount, and engraved below with a crowned lion passant upon a crown, the sphere 'sling' mounted within four hinged vertical strapwork fittings, (*one strap missing, one detached at the base*), the tapering shaft encircled by bands of gold repeating detail, the knop applied with a cap of finely cast gold overlapping leaves and four 'Tudor' rose highlights, with ball finial detail below, unmarked, length 26.5cm, diameter of rock crystal sphere approximately 4.7cm. £5,000-£7,000

The use of fine gold mounts, together with the engraved 'crowned lion on crown', (which is consistent with the style of engraving used on coinage during the reign of George IV) would suggest a possible Royal association for this staff of office. One theory is that this piece may have connections with the Coronation of King George IV on 19th July 1821. This was an extremely lavish and fabulously expensive occasion (the total cost of the event was reported to be in the region of £243,000 - equivalent to £22 million today). Dignitaries and courtiers who attended the service processed in their fine robes, and carrying their staves of office on entry to Westminster Abbey. A series of detailed watercolours were painted of this procession by Sir George Nayler in 1823, later bound as a folio volume in 1837 (*The Coronation of His Most Sacred Majesty King George IV*) - in these paintings many of the guests are depicted carrying decorative staves of office.

In August 1822, following the coronation, George IV undertook a Royal state visit to Scotland (the first royal visit of a reigning sovereign since King Charles II in 1651). The visit, organised by Sir Walter Scott, commenced on Monday 11th August, with the King's arrival at Leith. The Honours of Scotland - the Scottish crown jewels, had been recently rediscovered in 1818; they had been stored in a great oak chest in the stone vaulted Crown Room of Edinburgh castle, hidden there since the Treaty of Union in 1707, and unseen for over 200 years. The King's visit culminated in a grand procession to restore the Honours to the Castle; contemporary paintings again illustrate the vast scale and expense of these events, with guests sumptuously and richly attired, bearing appropriate staves of office.

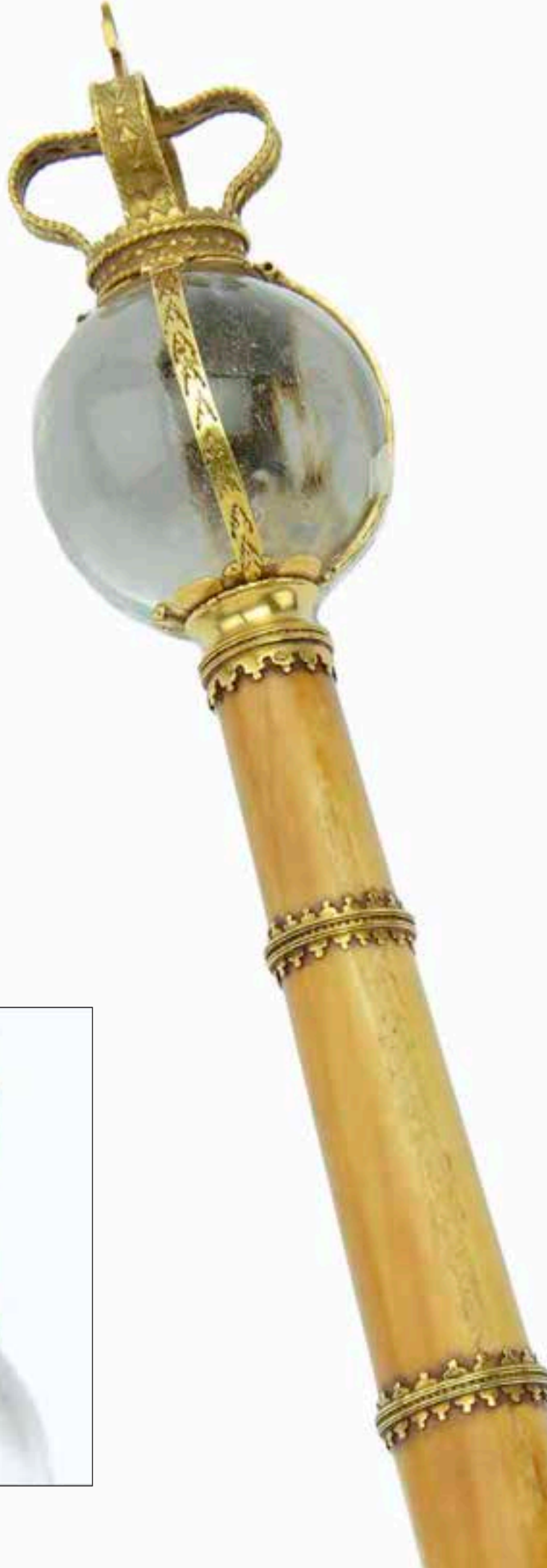
Beliefs in the talismanic and prophetic powers of 'magic' crystals dates back to the ancient world, with Roman historian Pliny recording the supernatural powers of quartz crystal. Rock crystal in particular is recorded as having 'occult powers', with known examples of prized crystals dating back to the Viking and pre-Christian periods. To quote jewellery historian Geoffrey Munn in an article on this subject: "*It seems likely that ownership of crystal balls in precious metal mounts was for an elite and, in common with jewellery of all kinds, they were a powerful status symbol, even a mark of sovereignty. The sceptre of the Scottish Regalia, for example, is set with a fine specimen at it's head*". References to the magical powers of crystal balls appears to be widespread in history, but particularly in Scotland. The Scots even took magic crystals into battle in the hope that they would ensure victory.

Examples of early crystal globes show mountings within a 'sling' of precious metal strips, joined to decorative mounts at the north and south 'poles' of the stones. Geoffrey Munn explains that "*these mounts must be closed mechanically as the use of hot solder would almost certainly damage the crystal. Of those that retain their original slings, some are decorated with zigzags or chevrons*". In this article, Munn illustrates an early 17th century rock crystal talisman pendant, mounted in silver and decorated with stylised roses at each end, within a sling mount - the rock crystal sphere within the staff of office being offered here for sale is secured in a very similar fashion.

See: *The Sphere of Magical Thinking: The Enchanting History of Crystal Balls*, by Geoffrey Munn, www.innerlives.org, March, 2018.

The piece is in original condition, without restoration.

Please note that ivory is covered by CITES legislation and may be subject to import/export and trade restrictions.





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- 255** An early 20th century silver inlaid tortoiseshell dressing table set, comprising a tray, a hair brush, a clothes brush, two combs, a shoehorn, a hand mirror and a button hook, decorated with silver festoons, bows and floral detail, together with a silver and tortoiseshell tripod table stand, a small rectangular tortoiseshell box with hinged lid and a silver mounted sewing box with pin cushion hinged lid, hallmarked for Chester, 1905. £200-£300

Please note that tortoiseshell is covered by CITES legislation and may be subject to import/export restrictions.

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- 256** A pair of French 19th century gilt metal and tortoiseshell piqué opera glasses, the tortoiseshell decorated with a band of inlaid with gold and mother-o'-pearl in the form of fruiting vines, signed 'Chezard, Palais Royal, 142', fully expanded depth approximately 4.5cm. £100-£150

Please note that tortoiseshell is covered by CITES legislation and may be subject to import/export restrictions.



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- 257** An early 20th century silver and tortoiseshell piqué jewellery case, the piquéwork lid set within a decorative silver border, and inlaid with silver festoon decoration, opening to reveal a velvet lined interior, mounted on a tripod of fleur-de-lys silver feet, hallmarked for Birmingham, 1910, approximate dimensions: diameter 9cm, height 2.6cm. £120-140

Please note that tortoiseshell is covered by CITES legislation and may be subject to import/export restrictions.





Watches
to include

**The Culling
Collection**
of Military
Watches

Part II

A Collection of Watches formed by the late Bob Culling 1941-2019



Robert 'Bob' Culling was born in 1941 in Ilford, Essex, and spent much of his life working and living in east London and Essex. As a young boy, Bob often explored the buildings and areas left damaged by the Second World War, trading with his friends items of militaria they had found or purchased for very little - items which, much later in life, Bob wished he had kept. Although many subjects at school rarely peaked his interest, history was one subject he enjoyed and he could often be found at home reading military history books that his mother would deem 'unsuitable' for a young boy.

Bob left school at the age of 15 and began working at a messenger on Fleet Street, London. It was at this young age his interest in watches began, pausing to admire the watches in shop windows as he went about his work, only able to dream about owning one, while promising himself that one day he would. After a brief period working on the railways, he started his 32 year career as a British Telecommunications engineer, retiring in 1994. It was during the early years of his retirement that Bob began to fulfil his dreams of owning one of the watches that he had desired all those years ago, while also furthering his knowledge of military history. After deciding to begin his collection, he concentrated initially on acquiring German military watches from the Second World War, particularly Kriegsmarine, whilst also hunting for any U-Boat militaria. It was not long before he began researching and collecting British and American military watches. As his collection grew, his interest broadened. He began to collect civilian alongside military watches, often adding examples to the collection that he found interesting, or simply enjoying their design.

As with many collectors, Bob enjoyed the actual pursuit of collecting watches as much as the watches themselves. Although part of his collection is being kept by the family, a significant proportion is being offered for sale at auction in the hope that others will find the same enjoyment that Bob did in owning and collecting these, and other, watches.

Dix Noonan Webb are delighted to be offering for sale the second part of the Culling Collection, the first section selling very successfully in our 9th June auction earlier this year.

German Watches

- 258 German military: A Kriegsmarine wristwatch, by Zentra**, the bronzed dial signed 'KM Zentra', with black Arabic numerals, outer minutes track with luminous spots, and subsidiary second dial, jewelled movement signed and numbered '8', within a soft metal inner case, within steel case with screw down back, numbered '534695', to a black leather strap, dial diameter 27mm. £150-£200



- 259 German military: A Precision 'Deutsche Heer' pocket watch, by Orator, 1940s**, the signed black dial with cream Arabic numerals, outer minutes track with luminous hour spots, luminous hands and subsidiary seconds dial, the chromed metal case with screw down back numbered 'D.20908H', diameter 51mm. £80-£120

Orator are believed to be a brand produced by Schild & Co., a Swiss watch manufacturer. At the outbreak of WWII, both German and British militaries would have scrambled to obtain the large number of watches they required at short notice, and both turned to Swiss manufacturers to meet their demand. There are examples of Orator Precision pocket watches also being issued to the British military under the G.S.T.P. designation. These watches had nickel cases with screw down backs that require a special three pin spanner to open them - this ensured the case was tightly sealed against damp and dirt, and also the inquisitiveness of clumsy soldiers See: Wesolowski, Z. M., *A concise guide to Military Timepieces, 1880-1980*, Crowood Press, 1996, p42.

- 260 German military: A Kriegsmarine pocket watch, by Cortébert**, the white enamel dial signed 'KM' and 'Cortébert', with black Arabic numerals, outer minutes track with luminous spots/batons to the hours, luminous hands and subsidiary seconds dial, signed jewelled 'Cal526' movement, the plated case with snap on cuvette and back, the back numbered 'M5380580' under the Kriegsmarine logo of an eagle with outspread wings and wreathed swastika over M, diameter 50mm. £100-£150

Founded at the end of the 18th century in Switzerland, *Cortébert* was a highly regarded premium watch brand, manufacturing their own movements and watches, as well as supplying movements to other brands such as Rolex (some of the famous Rolex Panerai watches were equipped with specially made Cortébert watch movements).



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- 261 German military: A 'Deutsche Heer' wristwatch, by Helios, circa 1939**, the signed black dial with luminous Arabic numerals, outer minutes track, and subsidiary seconds dial, the 15 jewel movement signed, within soft metal inner case, within nickel plated outer case with steel screw down back numbered 'D 26867 H', on a later black leather strap, *dial diameter 30.5mm.* £60-£80

To indicate that they were issued by the German Armed Forces, such watches were marked with the letters DH with a serial number between. The meaning of the letters has been debated but it is widely agreed they stand for either Deutsche Heer (German Army) or Dienstuhr Heer (Service Timepiece Army).



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- 262 German military: A mid sized 'Deutsche Heer' Sport wristwatch, by Revue, circa 1939**, the black dial signed 'Revue Sport', with luminous Arabic numerals, outer minutes track, luminous hands and subsidiary seconds dial, jewelled movement unsigned and numbered '59', within soft metal inner case, within stainless steel case with screw down back numbered 'D 205815 H', to a later black NATO strap, *dial diameter 27mm.* £100-£150

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- 263 German military: A wristwatch, by Leonidas**, the signed black dial with outlined Arabic numerals, outer minutes track, luminous gilt hands and subsidiary seconds dial, the jewelled movement signed and numbered '1130', within soft metal inner case, within nickel plated case with steel screw down back numbered 'D 392777', to a later black leather strap, *dial diameter 30mm.* £100-£150

The airmen of the German Luftwaffe were not issued with standard military wristwatches, as general soldiers were, as instead they would be issued with special watches to fulfil the specific requirements of their roles. However the standard military wristwatches were available for purchase direct from Army stores, by any airman than wished to do so. These wristwatches are stamped with a 'D' prefix to the serial number, for 'Dienst', meaning 'Service' grade. See: Wesolowski, Z. M., *A concise guide to Military Timepieces, 1880-1980*, Crowood Press, 1996, p96.



- 264 German military: An aviator's wristwatch, by Avia, 1930s-1940s**, the black dial signed 'Avia Special', with luminous Arabic numerals, outer minutes track, luminous hands and subsidiary seconds dial, the jewelled movement signed 'Swiss made', within nickel plated case with large wire lugs and a snap on steel back, to a later black Nato strap, *dial diameter 33.5mm.* £60-£80

Avia is a Swiss watch company with a history dating back to the end of the 19th century. They made good mechanical lever movement watches under their own brand name and provided watches and movements for other brands including New York, The Ball Watch company and A Wittnauer. This style of watch, collectively known as '**aviator's watches**', date from the late 1930s-early 1940s. The IWC MkIX is probably the best known, but similar models were produced by Zenith, Movado, Omega, Hevetia and Avia. It is thought they were designed for and used by the nascent German Luftwaffe pilots, although they were not officially issued. The design, with the large case with oversized winder (suitable for handling whilst wearing gloves), radium numerals and hands and rotating bezel with moveable marker point, can be seen as the precursor to the WWII Luftwaffe Hanhart chronographs. The moveable bezel marker allowed pilots and navigators to easily log the passing of time - vital for calculating distances, fuel consumption, etc., in these early aircraft.



- 265 German military: A Luftwaffe pilot's AK39 wrist mounted compass, by Kadlec, 1940s**, the clear floating dial with black Arabic numeral degree markings, luminous spots to the cardinal points, and a red N and luminous arrow at north, within a clear case with a rotating bezel and glass with a black lubber's line and sighting aids, the reverse of the case stamped 'AK39 FL 23235-1' and '30226794', on a later grey leather strap, *compass head diameter 61.5mm.* £30-£40

KADLEC Instrumentenfabrik Prag was an instruments manufacturer located in the former Czechoslovakia, until the end of WWII. There were two versions of the AK39 compass: a simple black one and a white/clear one with sighting aids. The abbreviation AK stands for *Armband-Kompass* (wrist compass) and the figure 39 probably designates the year of design, 1939. These compasses were designed to be worn on the right wrist/lower arm, over the flight jacket, or attached to a rescue vest. The letters FI are an abbreviation of *Fliegermaterial* (aeronautical material).

- 266 Military (probably German): A small telemetric single button chronograph wristwatch, 1940s**, the black dial with luminous Arabic numerals, outer chronograph seconds track and 1-20km telemetre scale, inner spiralling 400-20 scale and subsidiary dial for running seconds, unsigned jewelled movement, the nickel chrome case with single chronograph button to the band, the snap on back scratched to remove military issue numbers, to a brown leather strap, *dial diameter 26mm.* £400-£600





- 267 German military: A 'Calibre 40' pilot's monopusher chronograph wristwatch, by Hanhart, post 1939, with accompanying case back opener, the signed black dial with luminous Arabic numerals, outer seconds chronograph scale, luminous hands and centre sweep chronograph seconds hand, subsidiary dials at 3 o'clock for chronograph 30 minutes and at 9 o'clock for running seconds, unsigned jewelled movement, the coated steel case with ridged bezel and single push chronograph button at 2 o'clock, the screw down back numbered '108299', to a later brown leather strap, accompanied by a Hanhart watch case opener, bearing German military insignia of an eagle with outspread wings over a swastika within a wreath and the letter M - a Third Reich Waffenamt stamp for the Kriegsmarine, signed 'Hanhart' and numbered 'No. 428B', dial diameter 34mm. £3,000-£5,000**

Circa 1940 **Hanhart** began producing the Calibre 40 single button chronograph for the Wehrmacht (the German Armed Forces). Although the Hanhart was built to exacting standards it nevertheless represented an economical alternative to the Glashutte wrist chronograph. The Hanhart Calibre 40 was used by all sections of the armed forces, by mainly by the Luftwaffe - it was only property marked when issued by the Kriegsmarine, who stamped the backs with the Waffenamt mark over M. Hanhart later produced a two button chronograph wristwatch, the Calibre 41, with continued in commercial manufacture well into the 1950s.

See: Wesolowski, Z. M., *A concise guide to military timepieces, 1880-1990*, Crowood Press, 1996, p 147.

American Watches

- 268 American military:** A 17 jewel wristwatch, by Waltham, pre 1945, the signed cream dial with luminous Arabic numerals, outer minutes track, blued steel hands and subsidiary seconds dial, the 17 jewel movement signed and numbered '6/0-B' and '31779730', under snap on dust cover, within a metal case with screw down back stamped 'Ord Dept USA OF-166752', to a khaki canvas strap, dial diameter 26mm. £60-£80



- 269 American military:** A US Army Air Corps chronograph pocket watch, by Wittnauer Watch Co., the signed black dial with white Arabic numerals and outer track marked for 1/10th second, single white enamel centre seconds hand and subsidiary dial for minutes, unsigned jewelled movement, in a chrome nickel case, with single push chronograph button to the crown, the back of the case signed 'US Army A.C., Watch-Navigation (Ground speed), Type A-8, Serial no. 41-41, Order No. W.535 A.C. 16036, Specification No. 27749-A, MFR'S ASSY. DWG No. 29, Wittnauer Watch Co. Inc. New York' and marked 'AG263' in triangular punch, watch diameter 56.5mm. £150-£200

- 270 American military:** A standard ordnance wristwatch, by Bulova, with mismatched case back, the signed black dial with luminous Arabic numerals, outer minutes track, luminous hands and subsidiary seconds dial, signed Bulova 10AK movement, in a chrome nickle case, with an unassociated screw down steel back numbered 'Type A-11, Sepc No. 94-27834, Serial No. AF43 57551, Part No. 10 AKCSH, Order No. W535AC-33934, Bulova Watch Co.' on a later black leather strap; together with together with a modern reissue of a USN BuShips diver's canteen watch, with quartz movement, first dial diameter 22mm. £20-£40

The Type A-11 specification demanded a hacking function, so such a Bulova watch would use a 10AKCSH (centre seconds hacking) movement.



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- 271 American Military: A US Army AAF Type A-11 wristwatch, by Bulova, 1944**, the unsigned black dial with white Arabic numerals and outer 0-60 seconds scale, cream enamelled hands and red centre sweep seconds hand, the jewelled movement signed 'Bulova Watch Co USA 10AK', the chrome plated case with steel screw down back signed 'U.S. Army AAF, Type A-11, Spec No. 94-27834-B, Serial No. AF44-189742, Part No. 10 AK CSH, Order No. 30-053-44-12600 AF, Bulova Watch Co.', the inside stamped 'Star Watch Case Co, base metal, stainless back, 6227039', to a khaki canvas two part strap, *dial diameter 25.5mm.* £40-£60



The **A-11** is perhaps the most iconic US military issue watch produced during WW II. Early on during the conflict it was recognised that a modern military wristwatch that could stand up to the rigours of combat would be needed for issue to Allied personnel, which led to the development of the A-11 specification. The stringent spec demanded a legible black dial with white indices, a hand-wound, hacking movement with centre seconds, an outer minute track with 10-minute demarcations, and minute and hour hands. A minimum of 15 jewels was required, although, because of the need for a centre seconds hand, most use 16 jewels. There was some leniency with the rest of the production standard, however, with both unlumed and lumed versions produced and differences case designs. Three American watch manufacturers (Elgin, Waltham, and Bulova) were contracted to make the watches and although being an American production standard produced by American companies, the A-11 also saw service with the RAF (Royal Air Force) under the 6B/234 designation, the RCAF (Royal Canadian Air Force), and the Soviet Air Force.

The hacking feature allowed for ease of synchronisation and precise timing, and movements tended to be of high grade, such as the Elgin 539 and the Bulova caliber 10AK CSH (the latter issued by the British as the Mark VIII). The cases used on the A-11 were generally chromium-plated brass, as steel was requisitioned for wartime use. According to the instruction handbook and parts catalogue produced by the War Department for the A-11, straps were to be either one or two-piece canvas in olive drab colour. All in all this made for a simple, accurate, high-grade wristwatch that could stand up to the rigours of use in the field and be easily maintained and serviced and many thousands indeed saw service as such during the war by USAAF crews.

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- 272 American Military: A US Army AAF Type A-11 wristwatch, by Bulova, 1944**, the unsigned black dial with white Arabic numerals and outer 0-60 seconds scale, cream enamelled hands and red centre sweep seconds hand, the jewelled movement signed 'Bulova Watch Co USA 10AK', the chrome plated case with steel screw down back signed 'U.S. Army AAF, Type A-11, Spec No. 94-27834-B, Serial No. AF44-189742, Part No. 10 AK CSH, Order No. 30-053-44-12600 AF, Bulova Watch Co.', the inside stamped 'Star Watch Case Co, base metal, stainless back, 6227039', to a khaki canvas two part strap, *dial diameter 25.5mm.* £40-£60



British Watches

- 273 British military: A WWI open faced pocket watch, by H. Williamson Ltd, London, circa 1915**, the black dial signed and numbered '9152F', with luminous Arabic numerals, outer minutes track and subsidiary seconds dial, the 7 jewel movement numbered '429259', the heavy polished case signed 'Dennison Watch Case Co., Made in England', bearing British military broad arrow pheon and issue number '9152F' to the screw down case back, with the same issue number to the side of the case, *watch diameter 58mm.* £40-£80

H. Williamson Ltd. of London manufactured a variety of 7 jewel pocket watches for the British military, circa 1914. They produced both luminescent black and white dial examples. Each is in a heavy Dennison-made case, with the serial number repeated on the dial, case side and case back.

See: Z. M. Wesolowski, *A Concise Guide to Military Timepieces, 1880-1980*, Crowood Press, 1996, p26.



- 274 British military: A WWII GSTP pocket watch**, the unsigned black dial with white Arabic numerals, luminous numerals to the quarters, outer narrow minutes track with luminous spots, lumined cathedral hands and subsidiary seconds dial, unsigned 15 jewel movement, in a plated metal case with snap on back bearing British military issue broad arrow pheon and serial number 'G.S.T.P. K.3860', *watch diameter 52mm.* £20-£40

G.S.T.P stands for General Service Time Piece or General Service Temporary Pattern. These watches, by a variety of manufacturers, were issued by the British Army between 1939 and 1945.

- 275 British military: An Air Ministry issue observer's pocket watch, 1941**, the unsigned black dial with white Arabic numerals and outer minutes track, lumined hands and subsidiary seconds dial, unsigned 15 jewel Swiss movement, in plain polished case with snap on back bearing British military issue numbers 'AM 6E/50 1621/41', *watch diameter 52mm.* £40-£80



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- 276 British military: An ATP wristwatch, by Ebel,** the signed silvered dial with black Arabic numerals, outer minutes track with luminous spots, luminous cathedral hands and subsidiary seconds dial, signed jewelled 99 calibre movement, within a case with steel screw down back bearing British military issue broad arrow pheon and numbered 'ATP 115840' and '297589', to a later black leather strap, *dial diameter 27mm.*

£150-£200



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- 277 British military: An ATP wristwatch, by Moeris, 1940s,** the signed silvered dial with black Arabic numerals, outer railroad minutes track with luminous spots, subsidiary seconds dial and luminous hands, the signed jewelled cal 10.5 movement, in plated metal case with screw down steel back signed numbered '2651236' and stamped 'ATP 61559', on a later brown leather strap, *dial diameter 28mm.*

£40-£60



In 1939, during the build up to WWII, the British Ministry of Defence realised it would need a large supply of watch to issue to soldiers. The **ATP (Army Trade Pattern, or Army Time Piece)** series of watches was the result, supplied by 17 Swiss watch makers under the brand names Buren, Cortebert, Cyma, Ebel, Enicar, Eterna, Font, Grana, Lemanina, Leonidas, Moeris, Reconbillier, Record, Revue, Rotary, Timor, and Unitas. In an effort to demonstrate neutrality, the Swiss also supplied almost identical watches to Germany - the military German DH wristwatch.

ATP watches generally share the following characteristics: a 15 jewelled movement within a round waterproof case in stainless steel or nickel chrome, a clear white/silvered dial with railroad minutes track, luminous index spots, broad lumed baton hands and a subsidiary seconds dial, with an accuracy +/- 30 seconds per day. They all have fixed bars between lugs and are generally around 31mm in case diameter - the Moeris, being 33mm was one of the largest.

Around 133,000 ATP watches were manufactured at an average price of £3. The contracts with Swiss manufacturers specified that in return for being supplied to the MOD at a reduced cost, after the war the watches were to be destroyed - to save flooding the market with cheap watches and to maintain the demand for the Swiss watch brands. However many must have escaped and some were simply decommissioned rather than destroyed.

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- 278 British: An RAF/Air Ministry pilot's wristwatch, by Omega, late 1930s-1940s**, the signed silvered dial with black Arabic numerals and outer minutes track, blued steel hands and subsidiary seconds dial, the signed 15 jewel movement numbered '8972191', in a stainless steel case with snap on back signed and numbered '9839107' and bearing Air Ministry Property stamp and British military issue number '6B/159 A12692', to a later black leather strap, *dial diameter 29mm*.
£150-£200

The **Air Ministry** was a department of the Government of the United Kingdom with the responsibility of managing the affairs of the Royal Air Force, that existed from 1918 to 1964.



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- 279 British military: A WWII GSTP pocket watch**, the unsigned black dial with white Arabic numerals, luminous numerals to the quarters, outer narrow minutes track with luminous spots, lumed cathedral hands and subsidiary seconds dial, unsigned 15 jewel movement, in a plated metal case with snap on back bearing British military issue broad arrow pheon and serial number 'G.S.T.P. K.3860', *watch diameter 52mm*. £20-£40

G.S.T.P stands for General Service Time Piece or General Service Temporary Pattern. These watches, by a variety of manufacturers, were issued by the British Army between 1939 and 1945.

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- 280 British military: An RAF pilot's/navigator's wristwatch, by Omega, circa 1940s**, the signed cream dial with black Arabic numerals, outer railway seconds track and blued steel hands including centre sweep seconds, the signed 16 jewel movement numbered '9860952', within plated metal case with snap on steel back, interior signed, reverse bearing British military issue broad arrow pheon and numbered '6B/159 A23009', to a black calf leather strap, *dial diameter 30mm*.
£400-£600





281 British military: An RAF pilot's/navigator's wristwatch, by Longines, circa 1940s, the signed cream dial with black Arabic numerals, outer railway seconds track and blued steel hands including centre sweep seconds, the signed 16 jewel movement numbered '6630040', within plated metal case with snap on steel back, interior signed and numbered '22521, 38', reverse bearing British military issue broad arrow pheon and numbered '6B/159 A18043', to a black leather strap, *dial diameter 28mm* £400-£600

282 British military: An RAF pilot's 6B/542 wristwatch, by Omega, 1953, the signed black dial with white Arabic numerals and outer seconds track with luminous spots, luminous hands and white enamel centre sweep seconds hand, the signed 17 jewel 283 calibre movement numbered '1295465', within a soft metal inner case and a signed stainless steel case with screw down back, bearing British military issue broad arrow pheon and numbered '6645 101000, 6B/542 7355/53', to brown leather strap, *dial diameter 33mm*. £1,500-£2,000



In 1952 the RAF laid down a detailed specification for a robust, accurate, waterproof, anti magnetic wristwatch for use by navigators and pilots. In 1953 Omega stepped up to the plate and the **6B/542** was born. These watches utilised the accurate calibre 283 Omega movement, within an inner case of soft iron - creating a 'Faraday cage' around the movement, protecting it from the effects of the magnetic fields present in the cockpits of 1950s aeroplanes.

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- 283 British military: A WWI 'Dirty Dozen' wristwatch, by Timor, 1940s-1950s,** the black dial signed and bearing British military broad arrow pheon, with white Arabic numerals, outer railway minutes track with luminous spots to the hours, lumed hands and subsidiary seconds dial, the 15 jewel movement signed and numbered 'Cal 6060', within a steel case with screw down back bearing broad arrow pheon and numbered 'TIMOR, WWW K 13642 43542', on a black NATO nylon strap, *dial diameter 30mm.* £400-£600



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- 284 British military: A WWI 'Dirty Dozen' wristwatch, by Cyma, 1940s-1950s,** the black dial signed and bearing British military broad arrow pheon, with white Arabic numerals, outer railway minutes track with luminous spots to the hours, lumed hands and subsidiary seconds dial, the signed 15 jewel movement signed and numbered '378529', within a soft metal inner case and steel case with screw down back bearing broad arrow pheon and numbered 'W.W.W. P24434 29434', on a grey NATO nylon strap, *dial diameter 30mm.* £400-£600





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- 285 British military: A WWW 'Dirty Dozen' wristwatch, by Vertex, 1940s-1950s**, the black dial signed and bearing British military broad arrow pheon, with white Arabic numerals, outer railway minutes track with luminous spots to the hours, lumed hands and subsidiary seconds dial, the signed 15 jewel movement numbered '59', within a case with screw down steel back stamped 'WWW' with broad arrow pheon and numbered '3524605' to the interior and 'WWW' with broad arrow pheon and numbered 'A.11689 3524605' to the reverse, on a khaki nylon strap with black plastic buckle, *dial diameter 30mm.* **£500-£700**

In the 40s, during World War II, Britain's Ministry of Defence (MoD) needed watches to issue to army personnel and perhaps in a bid to maximise production, rather than partnering with a specific brand, they invited any Swiss manufacturer who could build a watch to the requested standard, to do so. Very strict specifications were set: the dial must be black with luminous Arabic numerals and subsidiary seconds dial for maximum legibility, the movement regulated to chronometer level and the case rugged and waterproof. All in all, twelve watch manufacturers were eventually accepted, resulting in the nickname '**The Dirty Dozen**'; they were: Buren, Cyma, Eterna, Grana, Jaeger Le-Coultre, Lemania, Longines, IWC, Omega, Record, Timor and Vertex. These were all delivered in 1945 and accompanied by a pigskin or canvas strap. More formally, these watches were known as **W.W.W.**, a code established by the British Army to distinguish these from other military equipment; it simply stands for Watch. Wrist. Waterproof. Two serial numbers were stamped to the reverse of the case, one being the manufacturer's number, and the other (with the letter) being the military store number.



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- 286 British military: A WWW 'Dirty Dozen' wristwatch, by Lemania, 1940s-1950s**, the signed black dial with white Arabic numerals, outer minutes track with luminous spots to the hours, lumed hands and subsidiary seconds dial, the jewelled movement unsigned, numbered '27A', within a steel case, lug stamped '363', with screw down back bearing British military issue broad arrow pheon and numbered 'Q4479 W.W.W. 867 767', to a later brown leather strap, *dial diameter 30mm.* **£500-£700**

Civilian Watches

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- 287 Civilian:** A gentleman's automatic calendar wristwatch, by Excalibur, the signed black dial with white seconds track and luminous triangular and baton hour markers, luminous hands and centre sweep seconds hand, date aperture and outer rotating 0-60 seconds chapter ring (controlled by second, upper crown), unsigned 25 jewel automatic movement, in stainless steel case with screw down back, to a later black leather strap, dial diameter 33mm. £60-£80



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- 288 Civilian:** A Soviet Russian stainless steel gentleman's wristwatch, the silvered dial bearing an asymmetric red star with central hammer and sickle detail and signed 'Poccия' - Russia, with applied baton hour markers, outer seconds scale and black hands with centre sweep seconds, the jewelled movement numbered '2609.HA' and 'S.U', within a plated brass case with stainless steel snap on back numbered '192220', to a black leather strap, dial diameter 35mm. £15-£20



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- 289 Civilian:** A gentleman's small rectangular stainless steel wristwatch, by Cyma, 1940s, the signed cream dial with black Arabic numerals and subsidiary seconds dial, signed 17 jewel movement stamped 'Ref. 364', in stainless steel case, to later brown lizard and calf leather strap, dial dimensions 26 x 17.5mm. £60-£80



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- 290 A gentleman's wristwatch,** by Jaeger-le-Coultre, 1940s, the signed silvered dial with luminous Arabic numerals, outer seconds track and luminous hands, with blued steel centre sweep seconds hand, the signed jewelled movement numbered '378058', the chrome nickel case with signed steel snap on back numbered '317758', to a black leather strap, dial diameter 28.5mm. £240-£300

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- 291 Civilian:** A gentleman's wristwatch, by Omega, 1940s-1950s, the silvered dial with black Arabic numerals and outer seconds scale, blued steel hands with centre sweep seconds, signed 16 jewel movement numbered '9702066', in a chrome nickel case with snap on stainless steel back and bezel, to a black leather strap, dial diameter 29mm. £120-£180



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- 292 Civillian: A Chronomat chronograph wristwatch, by Breitling, circa 1950s**, the signed silvered dial with gilt Arabic numerals, outer scales for chronograph seconds, and outer blue scales for 1000-60 and 0-20, centre sweep chronograph seconds hand and two subsidiary dials for running seconds and chronograph 0-30 minutes, signed jewelled movement, the plated brass case with stainless steel screw down back numbered '3167', with chronograph stop and start buttons to the band, to a later brown leather strap, *dial diameter 30mm.* £1,000-£1,500



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- 293 Civillian: An automatic wristwatch, by Omega, 1950s-1960s**, the signed silvered dial with applied gilt dart hour markers, inner black seconds scale and centre sweep seconds hand, signed 17 jewel cal 351 movement, within signed gold plated case, stamped '14k gold filled' to a later brown leather strap, *dial diameter 28.5mm.* £200-£300



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- 294 Civillian: A gentleman's automatic Constellation calendar wristwatch, by Omega, 1960s**, the signed silvered dial with applied baton hour markers, inner seconds scale, dart hands, centre sweep seconds hand and date aperture at 3 o'clock, the signed 24 jewel automatic movement numbered '17455496' and 'Q561', the steel case signed, screw down back bearing gilt 'constellation' logo and presentation inscription 'Philip Hervey Wood, from Mother 17-8-63', to a later brown leather strap, *dial diameter 29.5mm.* £200-£300



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- 295 Civilian: A black and gilt dial gentleman's wristwatch, by Omega, 1960s,** the signed gilt dial with broad black border bearing applied gilt Arabic numerals and dart hour markers, with subsidiary seconds dial, signed 15 jewel cal 265 manual wind movement numbered '13054180', within a signed steel case with screw down back, to a later black buffalo calf leather strap, *dial diameter 31.5mm.* £100-£150



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- 296 Civilian: An 18ct gold gentleman's two button chronograph wristwatch,** the coppered dial signed 'Ancre Suisse, Extra' with grey chapter ring with Arabic numerals, outer 0-60 seconds and 0-20 km telemeter scales, and inner 1000-60, 56-30 and 29-20 concentric scales, blued hands with red centre sweep chronograph seconds hand and subsidiary dials for running seconds and chronograph 30 minutes, unsigned jewelled movement, within a gold case, stamped '18k, 0,750' with two push chronograph buttons to the band, to a later brown leather strap, *dial diameter 31.5mm.* £300-£500

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- 297 Civilian: A rectangular gold cased wristwatch, by Omega, 1940s,** the signed silvered dial with applied gilt dart hour marker and simple quartered subsidiary seconds dial, signed 17 jewel movement numbered '10492974', the gold case signed and bearing Swiss marks and stamped '14k, 0,585', reverse inscribed 'C.C.George 25.2.1907-30.6.1947', to a later brown leather strap, *dial dimensions 22 x 18mm.* £300-£400



Other Properties

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- 298** An early 20th century Swiss silver cased pocket watch, the white enamel dial with black Roman numerals, outer minutes track, blued steel hands and subsidiary seconds dial, the jewelled movement signed 'Elisnore, Swiss, Non magnetic', in a silver engine-turned case, numbered '2977517' and bearing UK import marks for 1915, watch diameter 50.5mm. £40-£60



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- 299** British Military: An open faced pocket watch, by W. Ehrhardt, London, circa 1900, the signed white enamel dial with black Roman numerals, outer minutes track and subsidiary seconds dial, the $\frac{3}{4}$ plate movement numbered 'D28617', within a white metal case with screw down back, bearing British military issue broad arrow pheon and numbered 'A28617', and similarly numbered to the side of the case, watch diameter 55mm. £150-£200



In 1900 the British military were engaged in conflict in the Second Boer War (1899-1902) in South Africa.

William Ehrhardt (1831-1897) was born in Germany, and served a watch making apprenticeship there before moving to England in 1851. After working with a London watchmaker, Ehrhardt set up a watch making factory in Birmingham - his aim was to make watches by using machinery as opposed to traditional watch makers. When William died in 1897, his sons William and Gustav Victor carried on the business; by this time the company was producing some 500 watches per week. The company continued to trade until 1924 so was in fact one of the last English watch manufacturers.

For a similar example see: Wesolowski, Z. M., *A Concise Guide to Military Timepieces, 1880-1980*, Crowood Press, 1996, p21.



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- 300 British Military: A WWI Mark V aviator's pocket watch, by Omega**, the black dial signed 'B.B.2316, 30 hour, non luminous, Mark V', with Arabic numerals, outer minutes track and subsidiary seconds dial, the signed jewelled top wind movement numbered '5046315', within a white metal case with signed hinged cuvette and snap on back, numbered '5857685' to the inside and bearing British military issue broad arrow pheon under underscored 'A', watch diameter 51.5mm. £200-£300

The **Mark V** aviator's watch, circa 1916 was made by a variety of manufacturers, including Electa, Doxa, Omega and Zenith (other manufacturers also remains anonymous, producing unsigned examples). Each watch was fitted with a 15 jewel movement, selected for its ability to maintain accurate time despite the constant vibrations endured whilst fitted to an aeroplane's instrument panel. The Mark V was available in three versions, with the standard 30-hour, non luminous pattern being the most popular. A later luminous version was used by night fighters, but the constant vibrations caused the radium paint to disintegrate and the particles could penetrate and damage the delicate movement. The third type was an eight-day variant.

See: Wesolowski, Z. M., *A Concise Guide to Military Timepieces, 1880-1980*, Crowood Press, 1996, p32.

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- 301 British Military: A GSTP pocket watch, by Jaeger Le Coultre, circa 1939**, the cream dial with black and luminous Arabic numerals, outer minutes track with luminous spots, openwork cathedral type hands and subsidiary seconds dial, the signed jewelled movement numbered '467/2', within a plated metal case with snap on steel back, bearing British military issue broad arrow pheon and numbered 'G.S.T.P, 240972', watch diameter 51mm. £200-£300

See: Wesolowski, Z. M.: *Concise Guide to Military Timepieces, 1880-1890*; Crowood Press, 1996, p45.





302 A gold hunter pocket watch, by Longines, the signed white enamel dial with black Arabic numerals and subsidiary seconds dial, jewelled top wind movement signed and numbered '2218359', the polished case signed and stamped '18k', with signed gold cuvette, diameter 55mm. £2000-2200

303 An open faced pocket watch, by Zenith, the signed silvered dial with black Arabic numerals and subsidiary seconds dial, with reeded screw down bezel, signed jewelled movement, plain polished outer case stamped '18k' and with Swiss marks, with antimagnetic metal inner case, diameter 49mm. £1,000-£1,200



304 A 9ct gold keyless wind open face pocket watch, the white enamel dial with black Roman numerals, seconds subsidiary dial, and blued steel hands, the movement signed 'RECORD W.Co Swiss made 7 jewels', cuvette and inner back case both numbered '8210', hallmarked for Chester, 1924, diameter 47mm. £600-£700



The 'Damoiselle D' Collection of Watches by Jean Muller

Born in Besançon, France, in 1946, **Jean Muller** started his training in design, graduating in 1966 from the Fine Arts School in his home town - Besançon - well known as the capital of French watch design.

Jean began his career as a stylist for an international watchmaking group - he recalls his first client in London was a Madame **Moussaief**. By the 1980s, by now highly respected within the watch industry, he launched BUGATTI's watch brand, independently managing this project from the initial designs right through to worldwide distribution.

For the past 15 years, Jean Muller has been discreetly cooperating with many of the greatest names in Swiss watchmaking and French jewellery - including **Mauboussin, Louis Vuitton, Mont Blanc, Dior, Chopard, Girard Perregaux, Richard Mille, TAG HEUER** etc, his company now working in alliance with master watchmaker Bruno Saville, with their watchmaking workshops located in Le Locle (Switzerland). In 2000 Jean was awarded the INPI Innovation Trophy, in 2005, 3rd Prize, Deloitte Technology Fast 50 and in 2006, Gazelle 2005 Award from the French Ministry of SMEs, commerce, trade and liberal professions. Now retired, Jean has passed on the management of the family firm to his son, Benjamin Muller.

The 'Damoiselle D' collection of watches is unique - DNW are delighted to offer a further selection of these watches - all are in new, unused condition.

305 Jean Muller: A 'Damoiselle D' Rosa 18ct rose gold and diamond wristwatch, the watch with signed mother-o'-pearl dial, within diamond set bezel and a surround of polished openwork petals, the reverse signed, bearing maker's mark and French eagle's head assay mark, stamped '750' and numbered 'MR0R1N No 11', with Swiss quartz movement, on a pink leather lined black satin strap with diamond set buckle clasp, *watch head diameter 29.5mm.* £500-£600

306 Jean Muller: A 'Damoiselle D' Rosa 18ct white gold and diamond wristwatch, the watch with plain black dial, without numerals, within brilliant-cut diamond set bezel and diamond and black onyx petal surround, reverse signed and numbered 'MR0G1E No 4', bearing European convention mark '750' and maker's mark, Swiss quartz movement, to a pink leather lined black satin strap with diamond set buckle, *watch head diameter 29.5mm.* £500-£600

307 Jean Muller: A 'Damoiselle D' Rosa 18ct white gold and diamond wristwatch, the watch with mother-o'-pearl dial, with three diamond hour markers, within brilliant-cut diamond set bezel and diamond and white enamelled petal surround, the reverse signed and stamped 'MR1G1N No 16', bearing European convention mark '750' and maker's mark, Swiss quartz movement, to a pink leather lined black satin strap with diamond set buckle, *watch head diameter 29.5mm.* £500-£600



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- 308 Jean Muller: A 'Damoiselle D' Capucine 18ct white gold and diamond set wristwatch**, the watch with pavé 'snow' set diamond dial within bezel of pavé set diamond petals, the reverse stamped 'PROTO 00:00', with eagle's head mark, lozenge maker's mark, with European convention mark '750', Swiss quartz movement, to a pink leather lined black satin strap with diamond set buckle, *watch head diameter 35mm.* **£800-£900**

The 'snow' setting comprises 11 different diamond diameters, randomly placed and mounted by hand. This watch is a unique model - no other identical model was made.

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- 309 Jean Muller: A 'Damoiselle D' Capucine 18ct rose gold and diamond set wristwatch**, the watch with circular signed mother-o'-pearl dial, with three diamond set hour markers and gold hands, within a brilliant-cut diamond border and outer rotating bezel of diamond edged polished petals, reverse stamped 'Le temp précieux', signed and numbered 'MCOR1N No 05', with European convention mark '750', Swiss quartz movement, to a pink leather lined black satin strap with diamond set buckle, *watch head diameter 35mm.* **£600-£700**

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- 310 Jean Muller: A 'Damoiselle D' Capucine 18ct white gold and diamond wristwatch**, the watch with textured dial within a brilliant-cut diamond border and surround of diamond edged polished petals, the reverse signed and numbered 'MC0G1E No 02', bearing European convention mark '750' and maker's mark, Swiss quartz movement, to a pink leather lined black satin strap with diamond set buckle, *watch head diameter 35mm.* **£600-£700**





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- 311** An early 20th century 9ct wristwatch, by Rolex, the engine-turned dial signed 'Alex Clark, London' and 'Rolex', with black Arabic numerals, signed 15 jewel movement, the plain polished case bearing maker's mark 'R.W.C.Ltd' and UK import marks, to wire lugs and hoop chain link shoulders, to black cordette strap, *dial diameter 15mm.* £100-£200

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- 312** A lady's 9ct gold wristwatch, by Omega, 1960s, the signed circular silvered dial with applied gilt Arabic numerals and baton hour markers, signed jewelled cal 245 movement numbered '17950013', the case signed and hallmarked for Birmingham, 1960, to a later 9ct gold woven-link bracelet strap, *dial diameter 17mm.* £300-£400



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- 313** A 9ct gold cased lady's wristwatch, by Record de Luxe, the signed silvered dial positioned at 90 degrees clockwise, on a brick-link chain bracelet strap, *length 16.5cm, watch head diameter 17mm.* £100-140



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- 314** An early 20th century diamond cocktail watch, the rectangular silvered dial with black Arabic numerals, jewelled movement, the case pavé set with brilliant-cut diamonds, with calibr -cut diamond accents, mounted in white precious metal, stamped 'plat', to a later narrow brick-link bracelet in 9ct white gold, clasp hallmarked, dial length 12mm. £460-£500

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- 315** An early 20th century diamond cocktail watch, the oval dial with black Arabic numerals and blued steel hands, within a diamond set bezel of brilliant-cut and single-cut diamonds, millegrain edged throughout, between hinged diamond shoulders, delineated by a row of scissor-cut sapphires to each shoulder, (sapphires untested for natural versus synthetic origin), with cabochon set winder, white precious metal unmarked, on later elastic strap, with diamond slider, length of diamond bezel and shoulders 5.5cm. £800-£1,200



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- 316** An early 20th century diamond cocktail watch, circa 1915-1920, the silvered oval dial with black Arabic numerals, Swiss 17 jewel movement, the case stamped 'Guaranteed platinum' and 'London made', the rectangular bezel pav  set with old brilliant-cut diamonds, between tapered openwork diamond set shoulders, to an articulated diamond set bracelet strap of linked millegrained collets, to a short expanding extension either side of clasp, accompanied by an unfitted Garrard box, dial dimensions 18 x 11mm. £2,000-£3,000



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- 317** A gold plated, quartz wristwatch, by Longines, the signed white enamel dial with black Roman numerals and subsidiary seconds dial, signed 13 jewel 'L976.2' quartz movement, the gilt case with stepped polished bezel and snap on steel back signed 'Longines 150', to a black leather strap, dial dimensions 21 x 19mm. £100-£150

This watch is part of a collection of slim dress watches from the Agassiz range issued by Longines to celebrate its 150th anniversary in 1982.



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- 318** An 18ct white gold diamond set lady's dress watch, by Ulysse Nardin, 1960s, the signed square silvered dial with applied baton hour markers, signed jewelled movement stamped 'N24' and numbered '7204783', the square bezel composed of claw set brilliant-cut diamonds, the case hallmarked for London, 1962 and bearing maker's mark 'JS', to an integral herringbone-link broad bracelet strap, dial dimensions 10 x 10mm, watch length 16cm. £1,000-£1,200

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- 319** A lady's 18ct gold automatic calendar wristwatch, by Blanc Pain, the signed circular white dial with applied gilt Arabic numerals, centre sweep seconds hand and date aperture at 3 o'clock, automatic movement, yellow gold case signed and numbered '1769', with European convention mark, polished stepped bezel and lugs, to a black leather strap, with yellow gold buckle, stamped '750', dial diameter 20mm. £500-£700



320 A 9ct gold gentleman's wristwatch, by Zenith, with signed cream dial with applied gilt Arabic numerals and subsidiary seconds dial, signed jewelled movement, the 9ct gold Dennison case hallmarked for Birmingham 1961 and numbered '12321 and '142784', bearing presentation inscription to the reverse 'Presented to Mr A. F. Rodway after 40 years service with Bristol Corp.', to a brown leather strap with gilt buckle, *diameter 32mm.*
£180-£240



End of Sale

Our next

Jewellery, Watches, Antiquities and Objects of Vertu Sale

will be held on

Tuesday 24th November

Closing for entries 12th October

www.dnw.co.uk

All lots are illustrated on our website and are subject to buyers' premium at 24% (+VAT where applicable)

DIAMONDS

Diamonds are assessed according to the four Cs:

Carat weight

1 carat equals 0.2 grams.

Cut

The quality of a cut is assessed in terms of its proportions, symmetry and polish.

Colour

Unless regarded as a 'fancy' coloured diamonds, all diamonds are graded on their lack of colour. The gradings runs as follows:

GIA	CIBJO	Traditional
D	Exceptional White + (EW+)	Finest White
E	Exceptional White (EW)	Finest White
F	Rare White + (RW+)	Fine White
G	Rare White (RW)	Fine White
H	White (W)	White
I	Slightly Tinted White (STW)	Commercial White
J	Slightly Tinted White (STW)	Top Silver Cape
K	Tinted White (TW)	Top Silver Cape
L	Tinted White (TW)	Silver Cape
M-Z	Tinted Colour (TC)	Cape
Fancy	Fancy Colour	

Clarity

Diamonds are graded on their freedom from inclusions (within the stone) and blemishes (found on the surface of the stone). They are assessed using 10x magnification, and are graded as follows:

GIA	CIBJO	Description
Flawless (FL)	Loupe Clean (LC)	Shows no inclusions or blemishes
Internally Flawless (IF)	Loupe Clean (LC)	Shows no inclusions and only insignificant blemishes
Very Very Slightly Included (VVS1/2)	Very Very Slightly Included (VVS1-2)	Contains minute inclusions which are very difficult for an experienced grader to see with 10x magnification
Very Slightly Included (VS1-2)	Very Slightly Included (VS1-2)	Contains very small inclusions that are difficult to see with 10x magnification
Slightly Included (SI1-2)	Slightly Included (SI1-2)	Contains inclusions that are easily visible with 10x magnification
Imperfect/Included (I1-3)	Pique (P1-3)	Contains inclusions that are obvious with 10x magnification and can often be seen with the naked eye; durability may be affected

Please note the four Cs of a diamond cannot be fully assessed whilst the stone is mounted. The approximate gradings provided in the condition reports are estimations, made by the specialists whilst the stones were mounted and are for guidance only. If a stone has been unmounted and assessed in a gemmological laboratory, this will be noted in the cataloguing/condition report.

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2020

Coin & Token Auction Dates

Indian Coins &
Historical Medals

Wednesday 14 October

Coins &
Historical Medals

Wednesday 3 November

The Collection
of British Tokens
formed by John Rose

Wednesday 17 November

Coins, Tokens &
Historical Medals

Wednesday 2 December

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Please bid on my behalf at the above sale for the following Lot(s) up to the price(s) mentioned below.

These bids are to be executed as cheaply as is permitted by other bids or any reserve.

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

Please ensure your bids comply with the steps outlined below:

Up to £100 by £5

£100 to £200 by £10

£200 to £500 by £20

£500 to £1,000 by £50

£1,000 to £2,000 by £100

£2,000 to £5,000 by £200

£5,000 to £10,000 by £500

£10,000 to £20,000 by £1,000

£20,000 to £50,000 by £2,000

£50,000 to £100,000 by £5,000

Over £100,000 by £10,000

Bids of unusual amounts **will be rounded down** to the bid step below and will **not** take precedence over a similar bid unless received first. All absentee bids will be executed in the name of 'Wood'.

NOTE: All bids placed other than via our website should be received by 15:00 on the day prior to the sale. Although we will endeavour to execute any late bids, DNW cannot accept responsibility for bids received after that time. It is strongly advised that you use our online **Advance Bidding Facility. If you have a valid email address bids may be entered, and amended or cancelled, online at www.dnw.co.uk right up until a lot is offered. You will receive a confirmatory email for all bids and amendments. Bids posted or faxed to our office using this form will now be entered by our staff into the system using exactly this facility to which our clients now have access.**

There is, therefore, no better way of ensuring the accuracy of your advance bids than to place them yourself online.

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

Signed _____

Name (Block Capitals) _____ Client Code _____

Address _____

Tel: _____ Email _____

If successful, I wish to pay for my purchases by (please indicate):

Cash Cheque Credit/Debit Card (see below) Bank Transfer

Other (please give details) _____

All payments to be made in pounds sterling.

If successful, I wish to pay for my purchases by (please indicate):

Mastercard Visa Amex Debit Card Issue No. (if applicable) _____

Name (as shown on the card) _____ Start Date _____ / _____ / _____ Expiry Date _____ / _____

Your bids may be placed overleaf

Conditions of Business

Conditions mainly concerning Buyers

1 The buyer

The highest bidder shall be the buyer at the 'hammer price' and any dispute shall be settled at the auctioneer's absolute discretion. Every bidder shall be deemed to act as principal unless there is in force a written acknowledgement by Dix Noonan Webb Ltd

("DNW") that he acts as agent on behalf of a named principal. Bids will be executed in the order that they are received.

2 Minimum increment

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

3 The premium

The buyer shall pay to DNW a premium on the 'hammer price' in accordance with the percentages set out above and agrees that DNW, when acting as agent for the seller, may also receive commission from the seller in accordance with Condition 15.

4 Value Added Tax (VAT)

The buyers' premium is subject to the current rate of Value Added Tax if the lot is delivered to the purchaser within the European Union.

Lots marked 'x' are subject to importation duty of 5% on the hammer price unless re-exported outside the EU.

The provision of a VAT form C88 is subject to the discretion of DNW and will be subject to an administration fee of £50.

5 Payment

When a lot is sold the buyer shall:

(a) confirm to DNW his or her name and address and, if so requested, give proof of identity; and

(b) pay to DNW the 'total amount due' in pounds sterling within five working days of the end of the sale (unless credit terms have been agreed with Dix Noonan Webb before the auction). Please note that, as stated above, we will not accept cash payments in excess of £5,000 (five thousand pounds) in settlement for purchases made at any one auction.

6 DNW may, at its absolute discretion, agree credit terms with the buyer before an auction under which the buyer will be entitled to take possession of lots purchased up to an agreed amount in value in advance of payment by a determined future date of the 'total amount due'.

7 Any payments by a buyer to DNW may be applied by DNW towards any sums owing from that buyer to DNW on any account whatever, without regard to any directions of the buyer, his or her agent, whether expressed or implied.

8 Collection of purchases

The ownership of the lot(s) purchased shall not pass to the buyer until he or she has made payment in full to DNW of the 'total amount due' in pounds sterling.

9 (a) The buyer shall at his or her own expense take away the lot(s) purchased not later than 5 working days after the day of the auction but (unless credit terms have been agreed in accordance with Condition 7) not before payment to DNW of the 'total amount due'.

(b) The buyer shall be responsible for any removal, storage and insurance charges on any lot not taken away within 5 working days after the day of the auction.

(c) The packing and handling of purchased lots by DNW staff is undertaken solely as a courtesy to clients and, in the case of fragile articles, will be undertaken only at DNW's discretion. In no event will DNW be liable for damage to glass or frames, regardless of the cause. Bulky lots or sharp implements, etc., may not be suitable for in-house shipping.

10 Buyers' responsibilities for lots purchased

The buyer will be responsible for loss or damage to lots purchased from the time of collection or the expiry of 5 working days after the day of the auction, whichever is the sooner. Neither DNW nor its servants or agents shall thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

Loss and damage warranty cover at the rate of 1.5% will be applied

to any lots despatched by DNW to destinations outside the UK, unless specifically instructed otherwise by the consignee.

11 Remedies for non-payment or failure to collect purchase

If any lot is not paid for in full and taken away in accordance with Conditions 6 and 10, or if there is any other breach of either of those Conditions, DNW as agent of the seller shall, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies:

(a) to proceed against the buyer for damages for breach of contract.

(b) to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction.

(c) to re-sell the lot or cause it to be re-sold by public auction or private sale and the defaulting buyer shall pay to DNW any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of re-sale costs) and any surplus shall belong to the seller.

(d) to remove, store and insure the lot at the expense of the defaulting buyer and, in the case of storage, either at DNW's premises or elsewhere.

(e) to charge interest at a rate not exceeding 2 percent per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction.

(f) to retain that or any other lot sold to the same buyer at the sale or any other auction and release it only after payment of the 'total amount due'.

(g) to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or obtaining a deposit before accepting any bids in future.

(h) to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in DNW's possession for any purpose.

12 Liability of Dix Noonan Webb and sellers

(a) Goods auctioned are usually of some age. All goods are sold with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. Buyers should satisfy themselves prior to the sale as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with its description. Subject to the obligations accepted by DNW under this Condition, none of the seller, DNW, its servants or agents is responsible for errors of descriptions or for the genuineness or authenticity of any lot. No warranty whatever is given by DNW, its servants or agents, or any seller to any buyer in respect of any lot and any express or implied conditions or warranties are hereby excluded.

(b) Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to DNW within 15 days of the date of the auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If DNW is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot free from any third party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, provided that the buyer shall have no rights under this Condition if:

(i) the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

(ii) the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of scientific processes not generally accepted for use until after publication of the catalogue or a process which was unreasonably expensive or impractical.

(c) A buyer's claim under this Condition shall be limited to any amount paid in respect of the lot and shall not extend to any loss or damage suffered or expense incurred by him or her.

(d) The benefit of the Condition shall not be assignable and shall rest solely and exclusively in the buyer who, for the purpose of this condition, shall be and only be the person to whom the original invoice is made out by DNW in respect of the lot sold.

Conditions mainly concerning Sellers and Consignors

13 Warranty of title and availability

The seller warrants to DNW and to the buyer that he or she is the true owner of the property or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims. The seller will indemnify DNW, its servants and agents and the buyer against any loss or damage suffered by either in consequence of any breach on the part of the seller.

14 Reserves

The seller shall be entitled to place, prior to the first day of the auction, a reserve at or below the low estimate on any lot provided that the low estimate is more than £100. Such reserve being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller shall not be changed without the consent of DNW. DNW may at their option sell at a 'hammer price' below the reserve but in any such cases the sale proceeds to which the seller is entitled shall be the same as they would have been had the sale been at the reserve. Where a reserve has been placed, only the auctioneer may bid on behalf of the seller.

15 Authority to deduct commission and expenses

The seller authorises DNW to deduct commission at the 'stated rate' and 'expenses' from the 'hammer price' and acknowledges DNW's right to retain the premium payable by the buyer.

16 Rescission of sale

If before DNW remit the 'sale proceeds' to the seller, the buyer makes a claim to rescind the sale that is appropriate and DNW is of the opinion that the claim is justified, DNW is authorised to rescind the sale and refund to the buyer any amount paid to DNW in respect of the lot.

17 Payment of sale proceeds

DNW shall remit the 'sale proceeds' to the seller not later than 35 days after the auction, but if by that date DNW has not received the 'total amount due' from the buyer then DNW will remit the sale proceeds within five working days after the date on which the 'total amount due' is received from the buyer. If credit terms have been agreed between DNW and the buyer, DNW shall remit to the seller the sale proceeds not later than 35 days after the auction unless otherwise agreed by the seller.

18 If the buyer fails to pay to DNW the 'total amount due' within 3 weeks after the auction, DNW will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in DNW's opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit DNW to take instructions from the seller, the seller authorises DNW at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as DNW shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer if appropriate

19 If, notwithstanding that, the buyer fails to pay to DNW the 'total amount due' within three weeks after the auction and DNW remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to DNW.

20 Charges for withdrawn lots

Where a seller cancels instructions for sale, DNW reserve the right to charge a fee of 15 per cent of DNW's then latest middle estimate of the auction price of the property withdrawn, together with Value Added Tax thereon if the seller is resident in the European Union, and 'expenses' incurred in relation to the property.

21 Rights to photographs and illustrations

The seller gives DNW full and absolute right to photograph and illustrate any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

22 Unsold lots

Where any lot fails to sell, DNW shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot.

23 DNW reserve the right to charge commission up to one-half of the 'stated rates' calculated on the 'bought-in price' and in addition 'expenses' in respect of any unsold lots.

General Conditions and Definitions

24 DNW sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal) and as such is not responsible for any default by seller or buyer.

25 Any representation or statement by DNW, in any catalogue as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his or her own judgement as to such matters and neither DNW nor its servants or agents are responsible for the correctness of such opinions.

26 Whilst the interests of prospective buyers are best served by attendance at the auction, DNW will, if so instructed, execute bids on their behalf. Neither DNW nor its servants or agents are responsible for any neglect or default in doing so or for failing to do so.

27 DNW shall have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

28 DNW has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any two or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

29 (a) Any indemnity under these Conditions shall extend to all actions, proceedings costs, expenses, claims and demands whatever incurred or suffered by the person entitled to the benefit of the indemnity.

(b) DNW declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these Conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

30 Any notice by DNW to a seller, consignee, prospective bidder or buyer may be given by first class mail or airmail and if so given shall be deemed to have been duly received by the addressee 48 hours after posting.

31 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. DNW hereby submits to the exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

32 In these Conditions:

(a) 'catalogue' includes any advertisement, brochure, estimate, price list or other publication;

(b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;

(c) 'total amount due' means the 'hammer price' in respect of the lot sold together with any premium, Value Added Tax chargeable and additional charges and expenses due from a defaulting buyer in pounds sterling;

(d) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;

(e) 'sale proceeds' means the net amount due to the seller being the 'hammer price' of the lot sold less commission at the 'stated rates' and 'expenses' and any other amounts due to DNW by the seller in whatever capacity and howsoever arising;

(f) 'stated rate' means DNW's published rates of commission for the time and any Value Added Tax thereon;

(g) 'expenses' in relation to the sale of any lot means DNW charges and expenses for insurance, illustrations, special advertising, packing and freight of that lot and any Value Added Tax thereon;

(h) 'bought-in price' means 5 per cent more than the highest bid received below the reserve.

33 Vendors' commission of sales

A commission of 15 per cent is payable by the vendor on the hammer price on lots sold.

34 VAT

Commission, illustrations, insurance and advertising are subject to VAT if the seller is resident in the European Union.



2020

Medals Auction Dates

Orders, Decorations, Medals and Militaria

Thursday 17th September

Thursday 15th October

Thursday 12th November

Thursday 10th December



www.dnw.co.uk

Contact Oliver Pepys | T: 020 7016 1700 | E: medals@dnw.co.uk



www.dnw.co.uk

We were established in 1991 and are located in a six-story Georgian building in the heart of London's Mayfair, just two minutes walk from Green Park underground station.

Our staff of specialists collectively have over 300 years of unrivalled experience on all aspects of numismatics, medals, banknotes and jewellery, including coins of all types, tokens, commemorative medals, paper money, orders, decorations, war medals, militaria, ancient, antique and modern jewellery, wristwatches and pocket watches, objects of vertu and antiquities.

We hold over 20 auctions each year, the full contents of which are published on the internet around one month before the sale date, together with a unique preview facility which is available as lots are catalogued and photographed. Printed auction catalogues are published three weeks prior to each sale.



Jewellery viewing room

Our offices, open from 9.30am-5pm, Monday to Friday, include viewing rooms, normally enabling us to offer viewing prior to each auction.

Auctions are held in our building at 16 Bolton Street, Mayfair, where sales may normally be attended in person. Free online bidding is available using our own live bidding system or by placing commission bids, all of which is available via our website at www.dnw.co.uk

We look forward to welcoming clients to Bolton Street and assure you of a warm reception.



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