

# MASTERWORKS OF TIME

PART I

★ GEORGE DANIELS,  
VISIONARY

LONDON | 2 JULY 2019



Sotheby's EST. 1744





FRONT COVER  
LOT 143  
BACK COVER  
LOT 2  
THIS PAGE  
LOT 67



# MASTERWORKS OF TIME

PART I

GEORGE DANIELS,  
VISIONARY



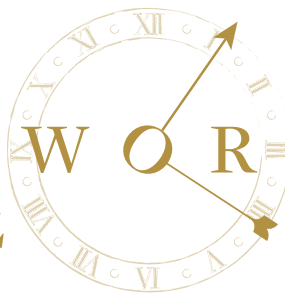






# MASTERWORKS OF TIME

PART I



GEORGE DANIELS,  
VISIONARY

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**2 JULY 2019**  
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## GERMAN

A SMALL GILT-BRASS RENAISSANCE DRUM TIMEPIECE  
CIRCA 1550

- **Movement:** incomplete iron movement with fusee and hogs bristle regulation, pallets and foliot lacking
- **Dial:** with inner twenty-four hour ring and with touch pieces
- **Case:** drum case engraved with medallion portraits linked by flowers and leaves, *indistinct makers mark*  
diameter 50mm

### PROVENANCE

Edward Hornby Collection, Sotheby's London, Edward Hornby Collection, 1 December 1978, Lot 4

### LITERATURE

Clutton & Daniels, *Watches*, Batsford 1971, figs. 72/3

£ 17,000-26,000 US\$ 22,000-33,600



Dial



Movement



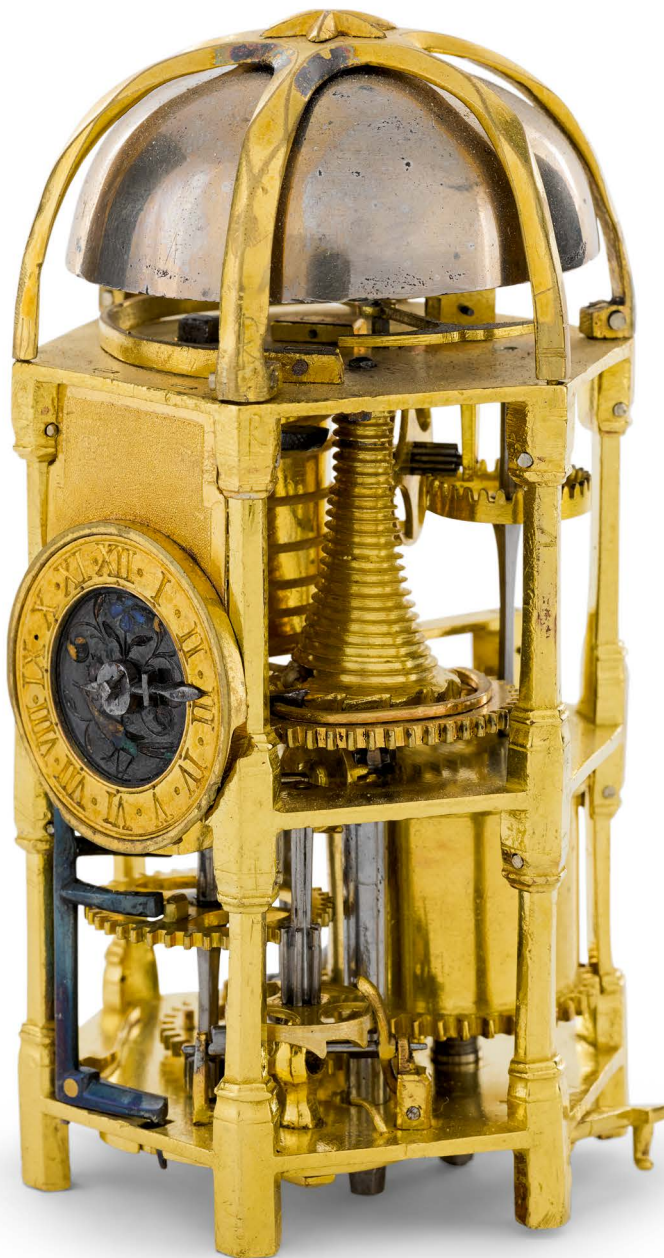


## FRENCH

A RENAISSANCE ENGRAVED GILT-BRASS HEXAGONAL  
TABLE CLOCK  
CIRCA 1550

- **Movement:** two-tier movement with verge and foliot, narrow fusee to the going train, spring barrel to the striking train, external count wheel to the bottom plate, hexagonal pillars
- **Dial:** 1¼-inch dial the centre engraved with a bird and flowers and with traces of polychrome enamel
- **Case:** with finely pierced dome top concealing the bell, fusee inspection door and engraved with coats-of-arms to each side height 15.5cm

£ 35,000-50,000 US\$ 45,300-65,000







## GERMAN

A VERY RARE GILT METAL BOOK FORM STACKFREED  
CLOCK WATCH  
CIRCA 1580

**Movement:** *with alterations*, gilt metal back plate, verge escapement, *later* dumb-bell balance, hogs bristle regulator *possibly later* with regulation scale to movement edge, *later* stackfreed spring and roller mounted on backplate, inset *later* countwheel, open springs to both trains

**Dial:** gilt-metal, engraved chapter ring with Roman numerals, raised touch pins above each hour, the centre engraved with a blazing sun, dial surround decorated *en suite* with the case

**Case:** gilt metal book-form, chased and engraved with foliate scroll work and geometric motifs, the hinged strap catches (*probably later*), rounded grill above the dial with feather-form engraved decoration and roundels above each numeral, similar cover above bell to case back

Height 107mm, width 92mm, depth including covers 48mm

In the 16th Century the main centres for watch making were Augsburg, Munich and Nuremburg. Although not signed this watch is almost certainly of German origin. Watches from this period were most commonly drum or tambour shaped and made of gilded brass. Examples in the form of books are rare. There is a spectacular example by Hans Koch, one of the leading makers in South Germany, in the Ashmolean Museum, Oxford. A clock watch with astronomical compendium, it demonstrates perfectly the fashion for portable luxury timepieces in this period. See: David Thompson, *Watches in the Ashmolean Museum*, pp. VIII-X & 8-11.

£ 7,000-10,000 US\$ 9,100-13,000







## GERMAN

A RENAISSANCE ENGRAVED GILT-BRASS TABLE CLOCK  
WITH ALARM  
CIRCA 1560

- **Movement:** steel movement with verge escapement, plain steel balance with hog's bristle regulation, fusees and lipped barrels to the going and striking trains, the alarm mounted to the side
- **Dial:** 1½-inch twenty four hour time dial with touch-pieces and engraved I-XII and 13-24, central alarm dial, subsidiary strike indication dial to the rear
- **Case:** with top-mounted bell, all engraved with foliate scrolls and strapwork, the front panel with coat of arms, the left side with a naked female and scientific instruments titled *Astrologia*, the rear with a scientist using a sundial and the right side mounted with a sundial and compass for latitudes 49, 50 and 51 degrees, the shaped base on bun feet height 160mm

£ 22,000-30,000 US\$ 28,500-38,800



Rear



Left side





## GERMAN

AN EXCEPTIONALLY RARE GILT BRASS COMBINED  
POWDER-FLASK AND WATCH IN FORM OF AN ANTLER  
WITH HIGHLY DETAILED DECORATIONS  
CIRCA 1570

**Movement:** gilded drum-clock with verge escapement, *later* balance, gut-fusee

**Dial:** gilt brass, outer chapter with Roman numerals I to XII, touch pins above, inner chapter displaying Arabic numerals 13 – 24, gilded single hand

**Case:** gilt bronze, in the shape of highly decorated stag horn powder flask, the one side with cast decoration bearing intricate chased hunting scenes likely to be derived from the designs of *Jan Stradanus* - a castle is depicted in the far distance, a stag is seen followed by several animated hunting dogs, below a hunter attacks a bear with his spear while hunting dogs are jumping on top of him, the lower parts are displaying a variety of wild animals within bushes and trees, on the right two men, one with a lantern to attract the ducks in the pond and the second man with a large net ready to catch the oncoming birds, the other side is engraved with arabesques and foliate scrolls, the watch is contained within a hinged open-work cover that is secured by a hook at 12 o'clock.  
length 200mm

The present powder flask with watch is illustrated in Klaus Maurice *Die deutsche Räderuhr*, p. 470. A similar powder flask, but without the watch, can be found in the Victoria and Albert Museum and another in the Museum für Kunst, Dortmund, see: *Katalog Gold und Silber*, 1965, pl. 25. A rapier and companion dagger with watches by Tobias Reichel, Court Clockmaker in Dresden, which date to c. 1610, are illustrated in Haenel *Kostbare Waffen*, pl. 59, e, f. and Baillie, *Watches Their History Decoration and Mechanism*, pl. X.

### LITERATURE

Klaus Maurice, *Die deutsche Räderuhr*, p. 470

£ 13,000-20,000 US\$ 16,800-25,900







## GERMAN

A RENAISSANCE GILT-BRASS AUTOMATON  
MONSTRANCE TABLE CLOCK, PROBABLY STUTTGART  
CIRCA 1570 AND LATER

• **Movement:** steel movement with open springs, verge escapement and later pendulum, numbered locking ring striking on a bell, the backplate with *later* engraved brass embellishments

- **Dial:** 3-inch *replaced* dial
- **Case:** drum case surmounted by a mythological male figure and supported on a baluster pillar and pierced domed base housing the bell, the splayed plinth repoussé with leaves and with a standing automaton figure of a nobleman raising his sword as the bell is struck

height 28cm

£ 13,000-20,000 US\$ 16,800-25,900



## FRENCH

### A RENAISSANCE GILT-BRASS HORIZONTAL TABLE CLOCK

CIRCA 1580

- **Movement:** brass and steel movement with turned tapered pillars, fusee and lipped barrel to the going train, verge and foliot escapement, spring barrel to the striking train with numbered locking plate mounted on the backplate
- **Dial:** 1¼-inch dial surmounting a domed and finely pierced and engraved bell cover
- **Case:** moulded square case finely engraved with mythological scenes in cartouches set on foliate and fruiting grounds inhabited by figures and animals  
width 90mm

£ 17,000-26,000 US\$ 22,000-33,600





## GERMAN, STAMPED CK

AN IMPORTANT AND MASSIVE EARLY GILT-BRASS HOUR STRIKING CLOCK WATCH WITH STACKFREED, ALARM AND ASTROLABIC DIAL  
CIRCA 1575

• **Movement:** iron, verge escapement, brass barrels, dumb-bell foliot, hog's bristle regulator, brass count wheel, brass dial with alarm setting disc, brass contrate wheel, iron strackfreed mounted to the backplate with decoratively engraved and gilded cam, straight iron chamfered pillars, striking a bell to the inside case back, locking gate for striking decoratively pierced and engraved in the form of a half horse/half dragon, backplate stamped CK within a shield

• **Dial:** gilded astrolabic dial, solar and lunar indicators, around the outside Roman numerals running twice in succession 1-12 and 1-12 with touch pins above, the rete with months and date, within which are a selection of fixed named stars, the engraved plate beneath the rete calibrated for 50 degrees north, ecliptic with zodiac named and with degrees, at the centre a lunar indication showing age and phases of the moon and the very centre with aspectarium

• **Case:** gilt-brass, the lid pierced and engraved with heart-form apertures, a grotesque mask at the centre, together with fantastical birds' heads, the case back similarly decorated with a half-figure in a suit of armour with helmet to the centre, surrounded by imaginary beasts including dragons' heads and birds' heads, all amongst scrolling foliage, the band pierced with stylised pillars and with bezels of geometrically engraved decoration above and below  
diameter 119mm

£ 43,000-60,000 US\$ 56,000-78,000



Stamp to back plate







During the 16th and 17th centuries, complex scientific instruments were highly desirable objects which alluded to their owner's status and education. Portable instruments were especially coveted and the combination of an astrolabic dial with a striking watch movement would have rendered the present lot a particularly important object for its 16th century owner. Although undoubtedly made in Germany, attributing this watch to an exact maker is difficult. Many early stackfreed watches were unsigned and others were simply stamped with the initials of the maker, not all of whom have been identified. The backplate of this watch is clearly stamped 'CK' within a shield and this mark does appear to be similar to one found on a watch from the *Fränkel Collection* which is now at the Horological Museum in Le Locle, Switzerland. The *Fränkel* watch, in addition to its CK stamp, has a stamp in the form of a horse which is the town mark of Stuttgart in Germany.

Interestingly, the distinctive pillars to the case sides of the present lot are very similar to two watches in the British Museum, one of which exists as a case only, the other of which has an unsigned movement. The pillars of these two pieces are illustrated in H. Tait and P.G. Coole (revised by D. Thompson), *Catalogue of Watches in the British Museum - I The Stackfreed*, 1987, plate 45.



Locking gate detail





## GERMAN

A SMALL RENAISSANCE GILT-BRASS ASTRONOMICAL MONSTRANCE TIMEPIECE  
CIRCA 1580 AND LATER

- **Movement:** later 18th century watch movement with verge escapement, the balance and pierced cocks mounted on the backplate, signed *Jans*
- **Dial:** 1¾-inch dial engraved I-XII and 13-24, originally with hour hand only and now with later hour and minute hands, the rear with astrolabic dial *no longer connected to the movement*
- **Case:** hexagonal case surmounted by a naked male figure and supported by a metamorphic term, the moulded base cast with fruit and concealing a compass and sundial calibrated for latitudes 45, 48 and 51 degrees, the underside listing European cities and their latitudes

height 18cm

£ 3,500-5,000 US\$ 4,550-6,500



## GERMAN

A GILT-METAL 'TURMCHENUHR' WITH ALARM  
CIRCA 1600 WITH LATER ALTERATIONS

- **Movement:** steel movement with fusees and lipped barrels to going and striking trains, *later* brass conversion to verge and pendulum, *alarm train but no alarm dial*
- **Dial:** 3-inch *later* silvered dial converted for hour and minute hands, subsidiary zodiacal dial not connected, strike indication dial to the rear
- **Case:** tower case with conical spire above a pierced dome housing the bell, the splayed foot engraved with scrolls and strapwork

height 45cm

£ 5,000-7,500 US\$ 6,500-9,700



## GERMAN

A SMALL RENAISSANCE GILT-BRASS AND STEEL  
HEXAGONAL TABLE CLOCK  
LATE 16TH CENTURY

- **Movement:** steel posted movement with open springs to the going and striking trains, verge escapement with plain steel balance, external locking ring striking on the top-mounted bell
- **Dial:**  $\frac{3}{4}$ -inch silvered dial with touch pieces, the surround engraved with scrolls
- **Case:** hexagonal case with pierced dome above polished steel arcaded gallery and windows, on ball feet, *with later alterations*

height 10.5cm

£ 7,000-10,000 US\$ 9,100-13,000



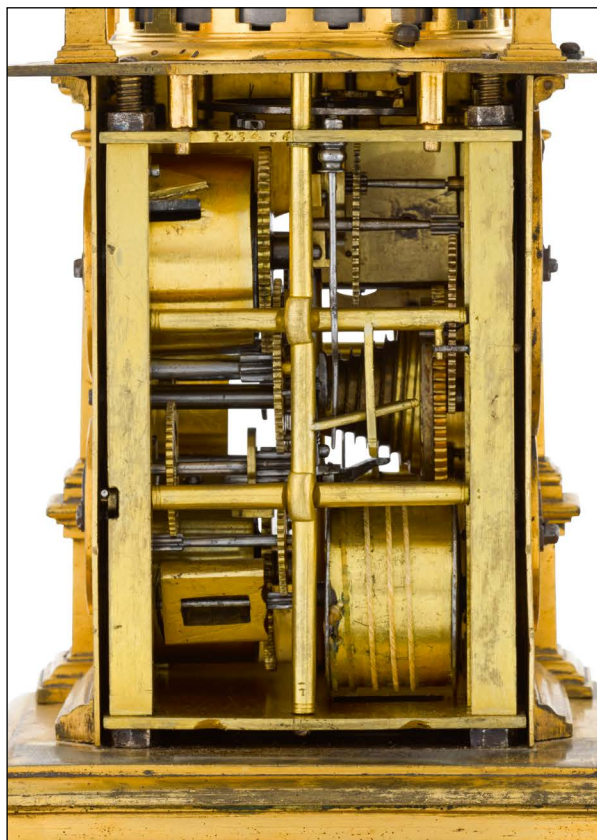


## GERMAN

A RENAISSANCE GILT-BRASS QUARTER STRIKING  
'TURMCHENUHR' WITH ALARM  
CIRCA 1600

- **Movement:** posted movement with verge escapement and plain steel balance with hog's bristle regulation, fusee and lipped barrel to the going train, standing barrels to the striking and quarter trains, locking plate striking on two bells
- **Dial:** 2½-inch time dial with lunar indication and date, subsidiary hour and quarter strike indication dials with traces of enamel decoration
- **Case:** conventional case with finials to the pierced bell covers above glazed side panels, moulded base and ball feet  
With two winders  
height 36cm

£ 13,000-20,000 US\$ 16,800-25,900



Movement detail





## UNSIGNED

A SUPERB AND EXTREMELY RARE SILVER AND GILT-METAL OCTAGONAL WATCH WITH SINGLE HAND IN THE FORM OF A LIZARD

CIRCA 1620

- **Movement:** gilded full plate octagonal, verge escapement, decoratively pierced and floral engraved pinned-on balance cock and foot, plain flat steel balance, wheel and click set-up with further floral engraved cock and foot, fusee and gut line, round baluster pillars, the posts and arbors finished as flowerheads
- **Dial:** silver with engraved townscape beside river, a figure in the foreground carrying a sack, chapter ring engraved with Roman numerals and half-hour divisions, gold and green enamel single hand in the form of a lizard, the silver dial set upon a gilded plate engraved to the edge with foliage and trophies of love
- **Case:** silver and gilt-metal, hinged bi-metallic panel mounted above the movement, one side silver engraved with a village scene within love trophies and *dated 1597*, the other gilt-metal engraved with a coat of arms, the outside of the silver covers engraved with putti playing musical instruments and carrying emblems of love, the inside of the covers engraved with monograms surrounded by amatory emblems including flaming and pierced hearts, quiver of arrows, *caduceus*, *cornucopia* and an anchor, the silver band engraved with rabbits, hounds and a stag, foliate pendant, short boss-form terminal  
length including pendant 42.5mm, width 31mm

Charming and beautifully executed, the present watch is unsigned but the case and its movement are most likely to have been made in France, although given the significant

number of French makers working in England at this time, it is also possible that the watch was executed in London. Most unusually, when the back cover is opened, a hinged inner panel is found to cover the movement. The inner panel is dated 1597 and this has frequently been taken to be the date of the watch, however, the shape of the case and the style of decoration would suggest a date of production around the early to mid 1620s. As the watch is covered in love tokens and carries a coat of arms to the inside of the dated panel, it would appear that the year 1597 was of significance to the original owner - the fact that the watch may have been made some 25 years after 1597 may suggest it was some form of anniversary token. The coat of arms *argent a chevron azure between nine bezants* - has not yet been identified but it does appear to be English.

Watches with hands in the form of animals are especially rare. Baillie in his book *Watches, their History, Style and Decoration* (1929, p.117) mentions just three watches that were known to him with hands in the form of lizards, one of which (in the collection of the Louvre) also has a translucent green enamel covering the lizard.

### PROVENANCE

Marryat Collection  
Time Museum, Rockford Illinois, Inventory No. 2340  
Sotheby's New York, *Masterpieces from the Time Museum*, 2 December 1999, lot 37  
Antiquorum Geneva, *The Evolution of Forms in Horology*, 16-17 November 2002, lot 25

### LITERATURE

H. Marryat, *Watches, Henlein to Tompion*, London: W. J. Pollock, 1938, p.36

£ 8,500-13,000 US\$ 11,000-16,800



Front



Back













## EDWARD EAST

A RARE SILVER VERGE WATCH IN THE FORM OF A ROSEBUD  
CIRCA 1640

- **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved pinned-on balance cock, plain flat steel balance, wheel and click set-up with similarly decorated screwed-on balance cock and foot, fusee and gut line, Egyptian pillars • *movement signed Eduardus East Fecit*
- **Dial:** silver, chapter ring engraved with Roman numerals with half-hour divisions between, inner ring with quarter hour divisions, centre engraved with a townscape, dial edge engraved with flowers and foliage, blued steel floriate hand
- **Case:** silver, the back of rosebud-form against a matted ground, front cover *probably later* glazed, bud-form pendant, winding aperture to case back
- **Accompaniments:** with a *later associated* lyre-form key diameter 33mm

A watch with a very similar rosebud-form case was in the collection of Stanley Burton, that watch, signed by Francis Torado a watchmaker working in London (Free of the Clockmakers' Company 1633), was acquired by Burton from Christie's in 1967 and is illustrated in *Antiquarian Horology*, June 2002, p.653. A further rosebud-form watch was in the Mallet collection and is illustrated in Baillie, *Watches - Their History Decoration and Mechanism*, (1929) p. 126. The latter watch was signed by Edmund Gilpin (Free 1632).

Without question one of the most important of early English watchmakers, Edward East was born in Southill, Bedfordshire in 1602. At the time there was no Clockmakers' Company and so, in 1618, the young East was apprenticed to Richard Roger of the Goldsmiths' Company, becoming a Freeman in 1627. In 1631 the Clockmakers' Company was formed by Royal Charter and Edward East became one of the Company's first assistants a year later, in 1632. East was made Warden of the Clockmakers' Company in 1638 and Master in both 1645 and 1653. In 1660 he was appointed chief clockmaker to King Charles II. In October 1692, East gave £100 to the Clockmakers' Company with the interest to be used to support poor members. See Loomes, *The Early Clockmakers of Great Britain*, 1981, p. 206. Edward East lived through almost the entire 17th century and died in 1697, leaving an extraordinary legacy of exceptional watches and clocks.

£ 10,000-15,000 US\$ 13,000-19,400



## HENRY BERAUD

A RARE SILVER VERGE WATCH IN THE FORM OF A FRITILLARIA  
CIRCA 1630

- **Movement:** gilded full plate oval, verge escapement, decoratively pierced and floral engraved pinned-on balance cock, plain flat steel balance, wheel and click set-up, fusee and gut line, round baluster pillars • *movement signed Henry Beraud Fecit*
- **Dial:** silver, chapter ring engraved with Roman numerals and half-hour divisions, centre engraved with a townscape with trees beside a lake, dial edge engraved with flowers and foliage, blued steel floriate hand
- **Case:** silver in the form of a fritillaria flower, the covers with chequered surface of alternating polished and cross-hatched squares, bud-form pendant, shuttered winding aperture in the form of a bud  
length including pendant 41mm, width 25mm

The case of this watch is cast in the form of a *Fritillaria Meleagris*, also known as the *Snake's Head Fritillary*. The flower has a distinctive bell-form with chequered petals. Noël

Caperon, an apothecary from Orléans discovered the plant growing wild in the Loire and the plant is mentioned in letters that he wrote to the Flemish botanist Clusius in 1571 and 1572. In England, the plant was described by John Gerard in his book *Herball* first published in 1597. Indeed, the latter's book has an engraving by William Rogers to the title page which depicts four male figures, one of whom is holding a *Fritillaria Meleagris*.

A very similar watch to the present piece but with movement signed by Thomas Hande, may be found in the collections of the British Museum. The case back of Hande's watch is almost identical to the present watch and it is therefore possible that the cases were produced from the same casting. Other forms of flower or bud-form cases popular during the mid 17<sup>th</sup> century included the tulip and rose (see lot 14).

In his book *The Early Clockmakers of Great Britain* (NAG Press 1981, p. 91), Brian Loomes notes that whilst Henry Beraud was never formally admitted to the Clockmakers' Company, he was accepted by them and his own apprentice was presented to the Clockmakers' Company in 1633. Beraud is believed to have died before 1662/63 (see op. cit).

£ 6,000-8,500 US\$ 7,800-11,000





## GERMAN

A GILT METAL OCTAGONAL WATCH CASE WITH LATER  
MADE STACKFREED MOVEMENT  
CASE CIRCA 1625

• **Movement:** associated (and probably later) iron full plate, verge escapement, dumb-bell balance, hog's bristle regulator, stackfreed mounted to the backplate

• **Dial:** later silver, engraved Roman numerals with half hour divisions between, the centre chased and engraved with flowers and foliage, turned gilded hand

• **Case:** gilt-brass octagonal case pierced with a heart to facet below 6 o'clock, the hinged back pierced and engraved with a scene of *The Man of Sorrows* - Christ seated upon a pedestal beneath the cross and surrounded by instruments of the passion: a spear and a cockerel atop a staff by His left side, a chalice and host to His right, bezel later glazed, ridged case sides and pendant

length including pendant 60mm, width 44mm

This watch's case is very similar in style to a case in the British Museum that was formerly in the Ilbert Collection and which is illustrated in Tait, H. and Coole, *Catalogue of Watches in the British Museum, I - The Stackfreed*, revised by David Thompson, 1987, pp.73-74 and plate 31. Like the example in the British Museum, the case of the present lot would originally have housed a striking watch movement. The decoratively pierced apertures are similarly arranged and shaped to the watch in the British Museum and the scenes are of the same subject although with slight differences in their execution and arrangement.

£ 3,000-5,000 US\$ 3,900-6,500



## MATTHEW DAY

AN EXCEPTIONAL OVAL SILVER AND GILT-METAL VERGE  
WATCH  
CIRCA 1625

- **Movement:** gilded full plate oval with decoratively engraved border, verge escapement, plain flat steel balance, pierced and floral engraved pinned-on balance cock, wheel and click set-up with similarly decorated cock, fusee and gut line, pierced Egyptian pillars • *movement signed Mathew Day Fecit*
- **Dial:** silver, chapter ring with Roman numerals and half-hour divisions, centre engraved with a soldier wearing a sheathed sword and holding a pike aloft, a line of figures in the middle distance, the outer border with scrolling flowers and foliage, a winged cherub above 12 o'clock, turned blued steel hand the tip in the form of a hand its index finger indicating the time
- **Case:** silver oval, front cover engraved with a winged figure of Mercury within an oval bordered with repeated lozenge

motif, case back with further classical warrior within a similar oval border, winding aperture covered by a gilded scallop-form cover, inside front cover engraved with a wreath, silver band engraved with scrolling flowers and foliage, gilded mounts and trefoil pendant  
length including pendant 53.5mm, width 29.5mm

The cover of this watch is engraved with the winged figure of Mercury, one of the twelve gods of Olympus. Known to the Greeks as Hermes, he was also the patron of travellers and therefore an appropriate figure with which to decorate the case of a portable timepiece. Matthew Day is listed by both Baillie and Loomes and is noted to have worked in the town of Saffron Walden, just south of Cambridge. A watch with a case of similar design but with different scenes may be found in the collections of the British Museum, the latter having a movement signed *John Lampard fecit*.

£ 7,000-10,000 US\$ 9,100-13,000





## JACQUES DUDUICHT À BLOIS

A RARE AND LARGE GILT-METAL HOUR STRIKING CLOCK WATCH WITH ALARM

CIRCA 1625

**Movement:** gilded full plate, verge escapement, pierced and engraved pinned-on balance cock, plain flat steel balance, wheel and click set up, blued steel locking plate and stop work for alarm and going trains all beneath decoratively pierced and engraved cocks, striking on a bell to the inside case back, pierced Egyptian pillars, fusee and chain, *signed Jacques Dudaict à Blois*

• **Dial:** gilded, engraved with flowers and foliage, applied chapter ring with Roman numerals the time indicated via the turned central blued steel hand, inner revolving chapter ring with cruciform centre for setting alarm time

• **Case:** gilt-brass, plain covers, rounded case sides decoratively pierced and engraved with scrolling flowers, foliage and dolphins' heads, inside front lid with engraved wreath, substantial fixed pendant diameter 80mm

A watch of oval form but with similar dial to the present watch, also by Jacques Dudaict, is illustrated in Tardy, *Dictionnaire des Horlogers Français*, p.197

Although designed as a coach watch and consequently of a large size, the present watch nevertheless displays particularly intricate and fine floral engraving, which was popular in the earlier part of the 17th century. After the design was engraved onto the case, it was also pierced to allow the strike to resonate.

Blois, in central France was a popular residence of many of the Kings and Queens of France throughout the 16<sup>th</sup> and 17<sup>th</sup> centuries and therefore it attracted many important and highly skilled craftsmen to the surrounding areas to seek work within such prominent circles. One talented watchmaker who in fact originated from Blois was Jacques Dudaict (listed between 1599-1645). He was clearly an enlightened man of the time as he was also known to have worked on fine solar instruments and, in 1631, Dudaict published a document regarding the use of solar watches to determine both the meridian and the height of the pole whilst at sea.

£ 8,500-13,000 US\$ 11,000-16,800









## SWISS

A SMALL GILT-METAL AND ROCK CRYSTAL VERGE  
WATCH

CIRCA 1635

- **Movement:** gilded full plate engraved with foliage and a flower, verge escapement, decoratively pierced and engraved pinned-on balance cock and foot, plain flat steel balance, wheel and click set-up, fusee and gut line, turned baluster pillars
- **Dial:** gilded, applied narrow silver chapter ring with Roman numerals and half hour divisions between, centre engraved with a townscape, gilded outer border chased and engraved with scrolling foliage, turned blued steel hand
- **Case:** engraved gilt-metal bezels, multi-faceted rock crystal covers of stylised flower-form, plain pendant with base of leaf-form, long terminal length including pendant and terminal 42mm, width 25mm

£ 6,000-8,500 US\$ 7,800-11,000



## JOHANN KOCH, IN COLLEN

A GILT-METAL AND ROCK CRYSTAL SCALLOP-FORM  
VERGE WATCH  
CIRCA 1650

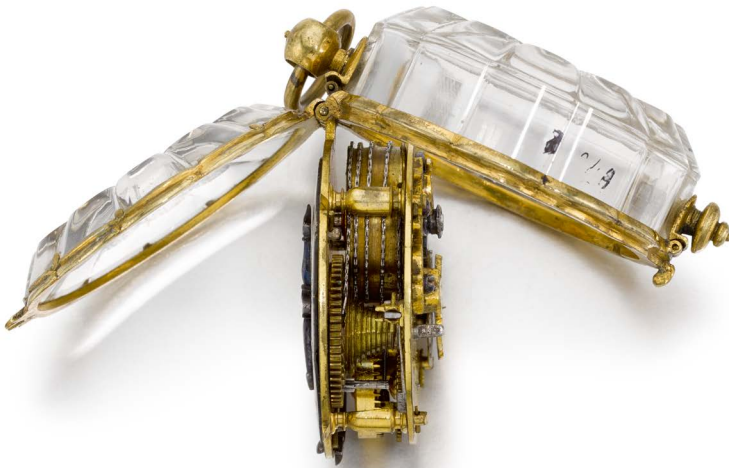
- **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved screwed-on balance cock and foot, plain flat steel balance, wheel and click set-up, fusee and chain, turned baluster pillars, *signed Johann Koch in Collen*
  - **Dial:** silver with Roman numerals and half hour divisions between, centre engraved with a church and lake in the foreground, a hilltop town in the background, turned blued steel floriate hand, plain gilt metal border
  - **Case:** engraved gilt-metal bezels, rock crystal covers of scallop-form with radiating facets, plain pendant, turned terminal
- length including pendant and terminal 43.5mm, width 33mm

Johann Koch is recorded as working in Cologne by 1654. He later moved to Stockholm, Sweden in c.1665 where he is recorded as the Court Clockmaker. Koch died in 1679 (see Loomes: *Watchmakers and Clockmakers of the World*, 2006, p.453).

### PROVENANCE

Antiquorum Geneva, 25 April 1993, lot 343

£ 10,000-15,000 US\$ 13,000-19,400





## JEAN VALLIER, À LYON

AN EXCEPTIONAL GOLD AND POLYCHROME ENAMEL  
WATCH

CIRCA 1630

- **Movement:** gilded full plate, verge escapement, decoratively pierced pinned-on balance cock engraved with flowers and foliage, *later* flat brass balance, wheel and click set-up, fusee and gut line, turned baluster pillars, *signed J Vallier à Lyon*
- **Dial:** gold champlevé enamel with translucent green, orange and red polychrome enamel flowers against a white enamel ground, an opaque turquoise enamel flower above 12 o'clock, chapter ring with gold Roman numerals against a deep blue translucent enamel ground, *broken* blued steel turned hand
- **Case:** case, bezel and pendant similarly decorated length including pendant 40mm, width 27mm

The case of this watch is richly decorated with cloisonné and champlevé enamels, their vibrant colours lend the watch a jewel like quality. In the early part of the 17<sup>th</sup> century, French cases were amongst the finest in Europe and the city of Lyon was an important centre of watchmaking. Jean Vallier, who worked in Lyon, was one of the most important makers of the period and in 1602 he became a master watchmaker. Tardy notes in his *Dictionnaire des Horlogers Français* that Vallier was a journeyman from 1590-1596, was married in 1605 to Madeleine Noytalon and died in 1649. One of the most famous watches by Jean Vallier may be found in the collections of the British Museum and is illustrated in *Watches* by David Thompson (British Museum 2008), pp.34-35.

£ 17,000-26,000 US\$ 22,000-33,600







## CHARLES BOBINET

### A RARE GILT METAL AND ROCK CRYSTAL CRUCIFORM WATCH

CIRCA 1650

- **Movement:** gilded full plate cruciform, verge escapement, decoratively pierced and floral engraved screwed-on balance cock and foot, flat three-arm brass balance, worm and wheel set-up, fusee and gut line, lyre-shaped pillars, *signed Charles Bobinet*
- **Dial:** silver engraved with flowers, foliage and a dolphin, chapter ring with Roman numerals and half-hour divisions, set upon a gilded plate engraved with scrolling flowers and foliage, blued steel hand
- **Case:** multi-faceted rock crystal covers to front and back, gilt metal mounts, short gilded pendant and terminal length including pendant 58.5mm, width 34mm

Another watch by Charles Bobinet, also cruciform, with rock crystal covers and of a similar decorative scheme to the present watch, may be found in the collections of the Victoria

& Albert Museum in London (museum number M.560.1910). Further rock crystal watches by Charles Bobinet are located at the Metropolitan Museum, New York (silver, rock crystal and enamel in cruciform) and the Fitzwilliam Museum (scallop-shaped rock crystal case). In addition to the cruciform watch mentioned above, the Victoria and Albert Museum have a further rock crystal watch by Charles Bobinet with a scallop-shaped case.

Charles Bobinet (1610-1678) is listed by O. Patrizzi in his *Dictionnaire des Horlogers Genevois* (Antiquorum Editions, 1998) where the author notes that, although Bobinet was a Swiss maker, he occasionally signed his watches 'Paris' perhaps for commercial reasons. Bobinet is also listed by Baillie, Britten and Tardy.

#### PROVENANCE

Antiquorum Geneva, *The Evolution of Forms in Horology*, 16-17 November 2002, lot 27

£ 13,000-20,000 US\$ 16,800-25,900







## GERMAN

A SILVER-GILT, GILT-METAL AND ROCK CRYSTAL WATCH  
IN THE FORM OF A TULIP BUD WITH LATER CUSTOM-  
MADE VERGE MOVEMENT

CASE CIRCA 1630, MOVEMENT BY A. ANTO. LASACHER,  
COLLN, CIRCA 1730

• **Movement:** *later* gilded full plate oval, verge escapement, the cock decoratively pierced and engraved with Continental arms with a helmet surmounted by a winged demi-horse, the neck with two hands clasped, plain flat steel balance with spring, silver regulation disc, fusee and chain, faceted baluster pillars • *movement signed A Anto. Lasacher, Colln*

• **Dial:** of contemporary date to the movement, silver-gilt champlevé, Roman numerals with half hour markers between, inner quarter hour divisions, outer Arabic minute ring, the centre with semi-circular banner engraved *Colln*, outer border gilded and engraved with scrolling flowers and foliage, *later hands*

• **Case:** silver-gilt frame chased and engraved with scrolling flowers and foliage, three hinged panels with *later* rock crystal panels of bulbous oval form, the two covering the movement with central recessed channel, pendant in the form of a flower stalk, short rounded terminal  
length including pendant 44mm, width 28mm

Tulips were and are, of course, a well-loved flower. The price of tulip bulbs boomed in the 1630s only to implode at the end of the decade. Fortunes were made and lost. Silver cases cast in the form of tulip buds are known from the period, however, this example carved from rock crystal is especially unusual. The oval movement of the watch was custom made by the 18th century maker A. Anton Lasacher and designed to fit the shape of the case. Lasacher's movement would have replaced a single-handed pre-balance spring movement that would originally have been fitted to the case. Although it is possible that the original movement was damaged, requiring replacement, it is perhaps more likely that the owner of the case, admiring its beauty, simply wanted an updated movement that was both more accurate (by having a balance spring) and more practical by the addition of a second hand for minute indication.

Alberten Lasacher is recorded in Baillie, *Watchmakers and Clockmakers of the World*, as working in Cologne circa 1730. For an example of a similarly tulip-formed watch, see: Sotheby's London, *The Edward Hornby Collection*, December 1978, lot 15, and Sotheby's London, *The English Watch Part 1*, 15 December 2015, lot 17.

### PROVENANCE

Antiquorum Geneva, 16 October 2005, lot 330

£ 3,000-5,000 US\$ 3,900-6,500



## JEAN LE MAIRE, À ROME

A RARE AND INTERESTING SILVER PAIR CASED ASTRONOMICAL WATCH WITH STRAIGHT HAIRSPRING CIRCA 1680

- **Movement:** gilded full plate, verge escapement, blued steel wheel and click set-up, decoratively pierced and engraved screwed-on balance cock, plain flat steel three-arm balance, one end of the straight hairspring fixed to the balance, the other attached to 'Barrow'-type worm-form regulator mounted to the cock's foot with corresponding indication scale, fusee and chain, turned baluster pillars, *signed Jean Le Maire, à Rome*
- **Dial:** gilded, silver chapter ring with Roman numerals and half hour divisions between, gilt annular carrying a blued steel pointer indicating the date to the outer silver ring, central gilded disc engraved with scrolling foliage and two flowers and mounted with a blued steel pointer indicating moon age, opposite an aperture for moon-phases indicated via a silver disc, blued steel hand
- **Cases:** plain silver inner case with shuttered winding aperture, plain ring pendant • shagreen covered outer case diameter of inner case 46mm, diameter of outer case 53mm

The movement of this watch has an interesting, unusual and early application of a hairspring. One end of a straight 'spring' is attached to the balance itself, whilst the other is held between two curb pins mounted to the foot of the balance cock. The watch is regulated by altering the length of the straight spring in a similar manner to the so-called 'Barrow' regulator. Turning the worm (endless screw) which is mounted to the foot of the cock, causes a slide to move up or down the length of the spring thereby altering its length. The slide indicates to a scale engraved to the cock's foot, opposite the worm.

### PROVENANCE

Time Museum, Rockford Illinois  
Sothebys, New York, *Fine Watches from the Atwood Collection*, 11 December, 1986, lot 27

£ 10,000-15,000 US\$ 13,000-19,400





## P. BELON À PARIS

AN EXTREMELY RARE AND SMALL GOLD AND  
TURQUOISE ENAMEL PRE-BALANCE SPRING VERGE  
WATCH  
CIRCA 1650

**Movement:** gilded full plate, verge escapement, decoratively pierced balance cock and long foot engraved with flowers and foliage, flat steel balance, fusee now with woven wire line, urn shaped pillars, *signed P. Belon, A Paris.*

**Dial:** enamel, white chapter ring with black and gilded Roman numerals with half hour divisions between, turquoise centre, gold floriate hand

**Cases:** yellow gold, turquoise base, raised semi-roundels of white enamel with black highlights interspersed with shaded orange roundels, case back centred with a flower in matching enamel tones, the round pendant similarly decorated, centre of the inside back with stylised black enamel flower, bezel with gold tags for crystal retention  
diameter 34mm

Tardy notes in his *Dictionnaire des Horlogers Français* that Pierre Belon became a master watchmaker in 1623. He was a *Valet de Chambre* to the French King and Queen between 1635 and 1648. Belon's son, also named Pierre, would become clockmaker to the Queen in 1645 and the King and Queen mother in 1649. To achieve the raised enamel decoration to the edges of the case and bezel, multiple layers of enamel paint were applied to the surface of the case. The use of turquoise enamel to entirely cover the surface of a watch case is highly unusual and the use of this colour is known in only a small handful of watches. One of the most famous watches to incorporate a turquoise enamel ground to its case is an extraordinary watch from the same collection as the present lot by Jehan Cremsdorff, Paris, which also dates to c.1650. For the Cremsdorff watch, see: Sotheby's, Treasures, 3 July 2019, lot 4.

### PROVENANCE

Antiquorum Geneva, 16 October 2005, lot 88

Antiquorum Geneva, 12 April 2003, lot 491

£ 17,000-35,000 US\$ 22,000-45,300







## JOSEPHUS QUASH, LONDON

A MAGNIFICENT OVER-SIZED GILT-METAL  
ASTRONOMICAL WATCH WITH ROCK CRYSTAL  
SCALLOP-FORM CASE

CIRCA 1665

**Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved silver screwed-on balance cock, plain flat steel balance, worm and wheel set-up, fusee and gut line, unusual silver fluted baluster pillars, *signed Josephus Quash, Londini*

• **Dial:** gilded with stippled ground, upper dial with central revolving disc indicating the date via a blued steel bug, turned blued steel hand indicating month with corresponding signs of the Zodiac and dates in each month upon which the signs of the Zodiac commence and end according to the Julian calendar, lower dial with Roman numerals and quarter hour divisions, turned blued steel floriate hand, fan-form aperture indicating days of the week with corresponding allegorical figures, three apertures to the right for moon-phases with time of moon rise below and moon age above

• **Case:** rock crystal scallop-form with radiating facets, engraved gilt-metal mounts, floriate pendant, substantial turned terminal to base  
52 mm. diameter

With a large and impressive rock crystal case, this watch also has a complex and skilfully arranged astronomical dial. The uppermost dial consists of a central revolving disc with four concentric rings and a fixed fifth outer ring. The inner two rings indicate the dates in each month on which the signs of the

Zodiac commence and end according to the Julian calendar, with the signs on the ring next to those dates. Both are read, together with the months shown in the third ring, against the central hand. The date is indicated via a bug mounted to the edge of the month disc. To the lower dial, a single hand indicates the hours on the Roman numeral chapter ring. The fan form aperture to the left shows the days of the week with the corresponding allegorical figure, whilst all three apertures to the right relate to the moon - the circular aperture being the moon-phases, with windows directly above and below for moon age and time of moon rise.

Astronomical dials of near identical design and layout to the present piece may be found on watches signed by other eminent 17<sup>th</sup> Century makers including Benjamin Hill – an example by the latter was formerly in the collection of George Daniels (see: Sotheby's: *The George Daniels Horological Collection*, 6 November 2012, lot 43 & *The English Watch Part IV*, 6 July 2017, lot 3).

Britten notes that Joseph Quash was born in circa 1623 and apprenticed to George Smith through Oswald Durrant on 11 October, 1637. He was made Free of the Clockmakers' Company on 4 May, 1646. In his book *The Early Clockmakers of Great Britain* (NAG Press 1981, p. 452), Brian Loomes notes that Quash bound several apprentices for other masters including Ahasuerus Fromanteel, David Bouquet and Robert Grinkin. Quash was working in London's Blackfriars in 1662 and served as the Steward of the Clockmakers' Company in 1674 [see op. cit.].

£ 42,000-70,000 US\$ 54,500-90,500







## JOHANNES BUSCHMAN

AN EBONY AND TURTLESHELL HORIZONTAL NOVELTY  
TABLE TIMEPIECE, AUGSBURG  
CIRCA 1650

• **Movement:** fusee and chain movement with verge escapement, the balance with hogs-bristle regulation, the backplate with foliate pierced and engraved cocks and signed *Johannes Buschman, Aug*

• **Dial:** 3-inch silvered chapter ring with a standing figure of *Minerva* at the centre rotating to indicate the time with a staff, a sun rotating at her feet

• **Case:** moulded case veneered with red shell and with block feet

14.5 cm. square

• £ 3,500-5,000 US\$ 4,550-6,500



## ADAM GLUCKS

A SILVER-MOUNTED WANDERING HOUR 'TELLERUHR',  
AUGSBURG  
CIRCA 1670

- **Movement:** with chain fusee, verge escapement with plain three-arm balance visible through a pierced and engraved aperture above the dial, *signed on the backplate Adam Glucks, Augusta*
- **Dial:** 3¼-inch dial with wandering hour against a minute sector, the centre with quarter hour indication
- **Case:** silver repousse with flowers and foliate scrolls, the rear with traces of foliate painting, with suspension loop  
With one winder  
height 22cm

£ 8,500-13,000 US\$ 11,000-16,800





## HUAUD LE PUIS NÉ

A FINE GOLD AND POLYCHROME ENAMEL PAINTED PAIR CASED WATCH CASE WITH LATER MOVEMENT SIGNED JEREMIAS KRAEMER, REVAL CASE CIRCA 1680, MOVEMENT CIRCA 1720

- **Movement:** *later* Dutch gilded full plate, verge escapement, silver decoratively pierced and engraved winged masked balance cock, plain flat three-arm brass balance with short spring, silver regulation disc, fusee and chain, square baluster pillars, *signed Jeremias Kraemer, Reval and numbered 10*
- **Dial:** *later* white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, aperture for winding
- **Case:** polychrome enamel painted gold case the back with scene depicting Venus and Adonis, inside back with pastoral scene showing a fisherman by a lake in the foreground with a village behind, the rounded case sides with four pastoral scenes interspersed with yellow leaf-form scrolls and bows, *signed Huaud Le Puisné*, leather covered outer protective case decorated with gold piqué work in the form of stylised flower heads, bezel decorated with further gold pin work  
inner case diameter 35mm, outer case 42mm

The vibrant enamel work of Huaud Frères has long been admired by many collectors, considered today as the best known and most prolific family of enamellers of their time. The father, Pierre Huaud I (1612 -1680), was a Protestant of French origin who moved to Geneva, where he became an inhabitant in 1630. He finished his apprenticeship as a goldsmith with Laurent Légaré in 1634 and soon after became a Master Goldsmith. His three sons also became enamel painters: Pierre II (1647-c.1698), Jean-Pierre (1655-1723) and the younger brother Ami (1657-1729) were appointed enamel painters by the Brandenburg Elector Frederick III.

### PROVENANCE

Christie's, Geneva, 15 May 2006, lot 387

£ 13,000-20,000 US\$ 16,800-25,900







## DU QUESNE, AMSTERDAM

A RARE GOLD AND POLYCHROME ENAMEL PAINTED  
VERGE WATCH

CIRCA 1685

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved screwed-on balance cock and foot with a spread eagle at the centre, a lion at the neck, all surrounded by scrolling foliage, plain flat steel three-arm balance with short spring, silver regulation disc, fusee and chain, pierced tulip pillars, *signed Du Quesne Amsterdam*

• **Dial:** polychrome enamel painted dial depicting the Holy Family, outer white chapter ring, Roman numerals with half hour divisions between, inner ring with quarter hour divisions, *later* single gilded hand, gilded border engraved with stylised leaves

• **Case:** polychrome enamel painted gold case *with restoration*, scenes depicting to the hinged back: the Adoration of the Magi; to the inside: Rest on the Flight into Egypt; the rounded case sides with four further scenes depicting the Visitation; Joseph's Dream; Adoration of the Shepherds; Virgin and Child with St. Anne and St. John the Baptist; the bezel with polychrome enamel painted flowers  
length including pendant 47mm, diameter 41mm

### PROVENANCE

Time Museum, Rockford Illinois

Sotheby's New York, *Fine Watches from the Atwood Collection*,

11 December 1986, lot 26

Antiquorum, Geneva, 12 November 2006, lot 44

£ 17,000-26,000 US\$ 22,000-33,600







## GRIBELIN, BLOIS

A VERGE WATCH MOVEMENT IN LATER SILVER AND  
ROCK CRYSTAL SCALLOP-FORM CASE  
MOVEMENT CIRCA 1640, CASE 19TH CENTURY

- **Movement:** gilded full plate, verge escapement, screwed-on balance cock and foot decoratively pierced and engraved with scrolling flowers and foliage, plain flat steel balance, wheel and click set-up, fusee and gut line, turned baluster pillars, *signed Gribelin, Blois*
- **Dial:** silver, Roman numerals with half hour divisions between and quarter hours beneath, gilded centre with pierced and engraved scene depicting Adam and Eve in the garden of Eden, the serpent offering Eve an apple from the tree of life, the whole surrounded by scrolling foliage, hand lacking
- **Case:** *later* (19th century) engraved silver bezels, rock crystal covers of scallop-form, the front with radiating facets, the radiating sections to the back separated by grooves, deep plain pendant, long turned terminal length including pendant 60mm, width 41.5mm

Tardy's listing of the Gribelin family in his *Dictionnaire des Horlogers Français* notes that Simon Gribelin was active in Blois from 1588 and died after 1633. Simon's son Abraham, born in 1589 succeeded his father to the position of clockmaker to the King. Abraham had 15 children and died in 1671 at the age of 82. It is probable that it was Abraham who was the maker of the movement of this watch. Abraham's legacy was continued by Nicholas, his son, who was born in Blois in 1637 and became clockmaker to the Dauphin in Paris in 1674. Watches signed by the Gribelins may be found in the collections of the British Museum, Ashmolean and Victoria & Albert Museum. The rock crystal case of this watch together with its silver mounts most likely date to the 19th century, but they are in the style of the mid-17th century.

£ 13,000-20,000 US\$ 16,800-25,900



## CHARLES FRANÇOIS BOUVIER, PARIS

A GOLD AND ENAMEL SINGLE CASED VERGE WATCH  
WITH EARLIER ENAMEL PANELS DEPICTING SCENES OF  
THE LIFE OF ANTHONY AND CLEOPATRA IN THE BLOIS  
STYLE

CIRCA 1780

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance bridge engraved with geometric foliate scrolls, silver regulation plate, square baluster pillars, fusee and chain, signed Chs. Frs. Bouvier, Paris
- **Dial:** white enamel chapter ring with raised roundels carrying Roman numerals, outer Arabic 5-minute indications, the dial centre with earlier Blois style enamel panel depicting *Cleopatra and the Asp*, decoratively pierced gilded hands
- **Case:** the outside back with earlier Blois style polychrome enamel painted scene depicting the *Meeting of Anthony and Cleopatra*, the inside back similarly decorated with *Anthony's Suicide*, gold bezels with engraved wave-form decoration, stirrup pendant and bow

Enamel watches of the 17th century with cases painted to all surfaces, including the band, were highly susceptible to damage from the slightest blow. However, appreciation for the beauty and quality of enamel painted scenes meant that it was not unusual for older enamel panels to be removed from damaged watch cases, the broken parts cut away and the remaining panels set into a later case that was then fitted with a new movement.

Interestingly, however, it was conjectured at the time of this watch's sale at the Sotheby's auction of 1962 that the panels may in fact have been contemporary to the watch's case and movement and simply made to appear as if they had been removed from an earlier watch. It was pointed out that an enameller by the name of Guillaume Bouvier was working contemporaneously with Charles François Bouvier and there was a suggestion that the pair may have been relatives and therefore perhaps worked on the watch together. Further comment on the watch was made in an article for *Antiquarian Horology* (vol.104, no.11, p.706) in November 1962 where it was noted: "although the composition is in the early manner, the colours are much brighter, brighter even than the Huards. Also the dial centre is separate from the chapter ring, with its numerals painted on raised bosses. Perhaps the Bouvier of Paris was related to the...enameller of the same name and this watch was their joint production. Whatever the explanation, it is a fine watch in splendid condition."

### PROVENANCE

Chester Beatty Collection  
Sotheby & Co. London, The Property of Sir. A. Chester Beatty, Part I, 3 December 1962, lot 37

### LITERATURE

*Antiquarian Horology*, November 1962, Vol. 104, No. 1250, p.706  
P.W. Cumhaill, *Investing in Clocks and Watches*, Corgi, 1971, p.92

£ 1,700-2,600 US\$ 2,200-3,400





## ANDR. GOLLING

A SILVER PAIR CASED WATCH WITH UNUSUAL ROCK CRYSTAL AND SILVER BALANCE COCK  
CIRCA 1720, NO. 148

• **Movement:** gilded full plate, verge escapement, fusee and chain, silver balance cock set with a faceted rock crystal panel to reveal a polished flat steel balance and centred with a diamond, the plate beneath with engraved scrolling foliage, broad cock foot decoratively pierced and engraved with scrolling foliage, silver regulation plate, stylised floriate-form pillars, *signed and numbered Andr. Golling, 148*

• **Dial:** silver champlévé, Roman numerals with half-hour divisions between and to the ring beneath, outer Arabic minute ring, gilded border, turned minute hand and filigree hour hand, central cartouche with twin apertures revealing blued panels *signed Golling, Fecit*, surrounded by a chased and engraved rampant lion and unicorn

• **Case:** plain silver inner case, aperture for winding to back, *maker's mark possibly MI beneath a crown incuse, later pendant and bow* • outer silver case, the border chased and engraved with scrolling foliage inhabited by grotesque masks and harpies, the bezel similarly decorated, square hinge diameter of outer case 57mm, inner case 48mm  
Andreas Golling is believed to have been born in Anwaldingen. He became a Master in 1712, was married in Augsburg in 1714 and died in 1746 [see: Jürgen Abeler, *Meister der Uhrmacherkunst*, 1977, pp. 217-218].

The movement has a most unusual balance cock set with a polished, flat rock crystal medallion that reveals a three-arm balance with broad tapered spokes and short spiral spring. Mounted above the centre of the cock is a diamond.

£ 5,000-7,000 US\$ 6,500-9,100



## DAVID LESTOURGEON, LONDON

A SILVER PAIR CASED EIGHT-DAY VERGE WATCH WITH SIX HOUR DIAL AND TORTOISESHELL OUTER CASE CIRCA 1700

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with scrolling foliage and an urn to the centre, silver regulation disc, crested Egyptian pillars, fusee and chain, *signed David Lestourgeon, London*
- **Dial:** silver champlévé, Roman numerals for hours 1 to 6 each additionally calibrated with Arabic numerals to their centres for hours 7 to 12, outer ring with Arabic numerals 1-12, aperture for date with blued steel surround, dial centre with stippled ground and with chased and engraved scrolling banners, blued steel hands, *signed Letvrgeon [sic] London*
- **Case:** plain silver inner, shuttered winding aperture to back, later stirrup-form pendant and bow • outer protective case with tortoiseshell covering, back and bezel secured with silver pins, *case maker's mark JH possibly John Harbert or John Higgs*  
diameter of outer case 56mm, inner 47mm

David Lestourgeon was admitted as a Free Brother of the Clockmakers' Company in 1698 and is believed to have been working as late as 1731. Interestingly, research carried out by Clive Ponsford into the wills of watch and clockmakers held at the National Archives, shows that Lestourgeon was both a Watchmaker and Innholder [see: *Antiquarian Horology*, Vol. 30, No.4, December 2007, p. 525].

For a note on the use of the six hour dial, see lot 41.

### PROVENANCE

Sotheby's New York, *Fine Watches from the Atwood Collection*, 11 December 1986, lot 34

• £ 8,500-13,000 US\$ 11,000-16,800





## BUSHMAN, LONDON

A RARE AND HIGHLY UNUSUAL GOLD SINGLE CASED  
REPOUSSE VERGE WATCH WITH ADAM AND EVE  
AUTOMATA  
CIRCA 1700

• **Movement:** gilded full plate, verge escapement, rounded baluster pillars, the backplate mounted with a chased and engraved gold panel depicting the Tree of Life in the Garden of Eden, the figures of Adam and Eve and the apples applied in carved ivory, the serpent heightened with enamel decoration travelling around the circumference of the scene, rounded baluster pillars, fusee and chain, *signed Bushman, London*, gilt-metal movement cap with large framed aperture to reveal automata scene, the aperture surrounded by a floral wreath heightened with green enamel

• **Dial:** gold champlévé, Roman numerals with half hour divisions between and to the ring below, outer Arabic minute ring, aperture for winding and blued steel regulation disc, blued steel beetle and poker hands, the centre with banners *signed Bvshma [sic], London*

• **Case:** gold single case, large glazed aperture to the back revealing the automata, the bezels with scenes representing the four seasons and the four ages of man, each scene separated by decorative faceted paste stones, *later* bow diameter 49mm

The case back of this watch has a most unusual automata which is connected directly to the watch movement. As the watch runs, so the serpent moves around the border of green foliage to the edge of the scene. Adam and Eve are shown standing before the tree of life whilst Eve picks the forbidden fruit. Further symbolism is included in the scenes to both bezels which are chased and engraved with pictorial representations of the different seasons and ages of man. For a note on Bushman, see lot 44.

• £ 10,000-15,000 US\$ 13,000-19,400







## HILDEBRAND, NUREMBURG

A SILVER PAIR CASED VERGE WATCH WITH MOCK  
PENDULUM AND CONCEALED ENAMEL PORTRAIT OF A  
LADY

CIRCA 1705

- **Movement:** gilded full plate, the backplate with polychrome enamel painted portrait of a lady with blue ribbons in her hair surrounded by a decoratively engraved border, verge escapement, fusee and chain, scroll top Egyptian pillars, *signed Hildebrand*
- **Dial:** silver champlévé dial, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, central banner *engraved Nürnberg* and surrounded by scrolls, glazed aperture to reveal the mock pendulum with banner above *signed Hildebrand*, gilded subsidiary dials/squares marked for regulation
- **Cases:** silver inner case, split bezel for glass retention, the back with winding aperture, stirrup pendant and bow, case *maker's mark IP? beneath a crown* • plain silver outer case diameter of outer case 56mm

Jürgen Abeler, in his book *Meister der Uhrmacherkunst* [1977, p.279] records that Jo. Christian Hildebrand from Nuremberg became a Master in 1705.

The dial is handsomely arranged with an off-set chapter ring beneath which an aperture reveals the balance, an arm of which is affixed with a disc to mimic the action of a pendulum. The placement of the balance to the movement's top plate allows for the addition of the enamel portrait plaque to the backplate. The lady in the portrait who has ribbons in her hair may be the Duchesse de Fontanges (1660-1681), mistress of Louis XIV. It is said that the Duchesse – who was considered a great beauty - tied ribbon in her hair after she lost her hat whilst riding and that, thereafter, the ladies of the court wore their hair up, tied with a *fontange*. Similar portraits are known from watches by Simon de Charmes; for a similar example see: Sotheby's London, 6 July 2017, lot 13.

£ 3,500-5,000 US\$ 4,550-6,500



## CONTINENTAL

A SILVER ASTRONOMICAL VERGE WATCH WITH INDICATIONS FOR DATE, MONTH, PHASE AND AGE OF THE MOON, SIGNS OF THE ZODIAC AND PERIODS OF THE DAY  
CIRCA 1690

- **Movement:** gilded full plate, verge escapement, broad decoratively pierced balance cock and foot with scrolling foliage, plain flat balance with spring, silver regulation disc, fusee and chain, pierced tulip pillars, *bearing the signature Quare, London*
- **Dial:** gilded with stippled ground, three silver chapter rings for date (*lacking hand*), time with blued steel hand and moon age indicated via a pointer mounted on a silver disc chased and engraved with stars and with circular aperture to reveal

the moon phases, three further apertures for signs of the zodiac with corresponding ruling planet, month with engraved seasonal vignettes and periods of the day with the changing sky

- **Case:** plain silver case, case back with shuttered winding aperture, *later* pendant with plain ring, *maker's mark ST*, further indistinct mark  
diameter 54.5mm

Daniel Quare's reputation within his own lifetime was such that other makers would occasionally sign their watches with Quare's name to take advantage of Quare's prestige. For two very similar watches, also bearing the signature of Quare, London, see: Christie's Geneva, 14 November 2011, lot 47 and Antiquorum Milan, 28 November 1994, lot 9.

£ 5,000-7,000 US\$ 6,500-9,100





## NICOLAUS RUGENDAS, AUGSBURG

A GILT METAL AND SILVER OCTAGONAL UNIVERSAL EQUINOCTIAL SUNDIAL WITH COMPASS  
CIRCA 1720

- octagonal-form engraved plate, inset compass, hinged hour ring, pin gnomon and adjustable latitude arc, levelling support and plummet, rotating lunar volvelle for phase and age of the moon, the reverse engraved with European cities and their corresponding latitudes, *signed Nicolaus Rugendas, Augsburg*

length 65 mm, width 55 mm

Nicolaus Rugendas III (1665-1745) is listed in Baillie, *Watch and Clockmakers of the World* second edition, 1947, as working in Augsburg where a sundial is noted by him in the Stuttgart Museum.

The Rugendas family were prominent clockmakers in Augsburg during the 17<sup>th</sup> and 18<sup>th</sup> centuries.

£ 2,600-4,200 US\$ 3,400-5,500



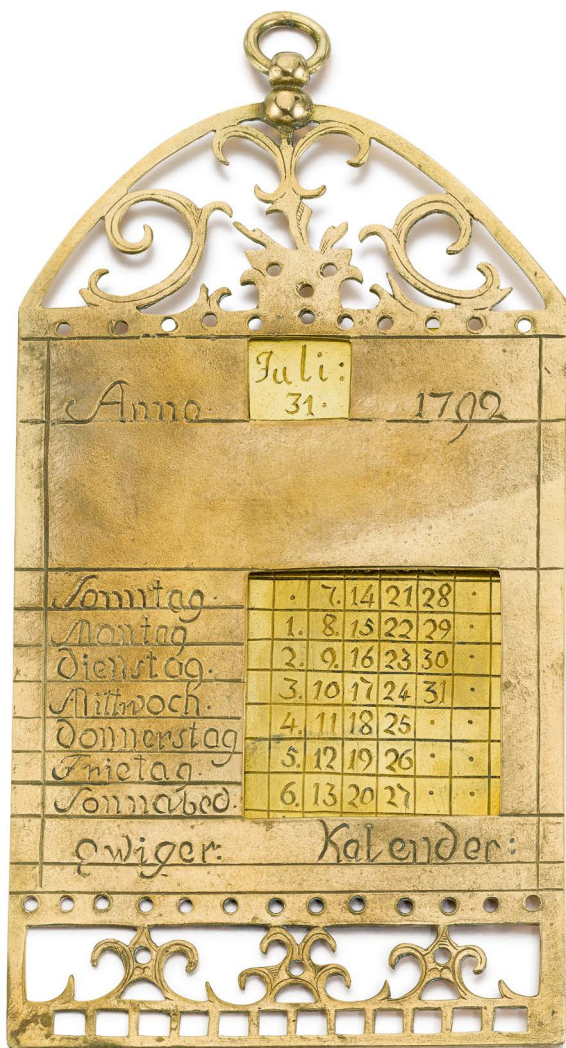
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## GERMAN

A BRASS HANGING PERPETUAL CALENDAR  
CIRCA 1792

Brass rectangular table of days of week, with cutaway table correlating it with days of month and cutaway aperture at top for the perpetual date, days of the week engraved with *Sonntag, Montag, Dienstag, Mittwoch, Donnerstag, Freitag, Sonnabend* [sic]  
300 mm. long

£ 1,500-2,500 US\$ 1,950-3,250



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## JOHN ARCHAMBO, LONDON

A SMALL GOLD, GILT-METAL, BLOODSTONE AND  
DIAMOND-SET VERGE WATCH  
CIRCA 1740

- **Movement:** gilded full plate, decoratively pierced and foliate engraved masked balance cock, plain flat balance, fusee and chain, turned baluster pillars • *signed Jno. Archambo, London*
- **Dial:** gold champlévé, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, winding aperture between 3 and 4 o'clock, the centre with banners *signed Archambo, London*
- **Case:** gold single case, gilt-metal bezels, the back set with single bloodstone, the bezel set with 6 bloodstone panels each interspersed with a diamond, diamond-set thumb piece, stirrup pendant and bow diameter 37mm

Brian Loomes notes in his book *Watchmakers and Clockmakers of the World* [21st Century Edition, 2006, p.19] that John Archambo was born in France in 1699 before moving to London where he married in 1724. Archambo is recorded as working in King Street in 1740 before moving to Gerard Street in Westminster from 1741-51. Retiring around 1754, Archambo died in c.1777.

For a watch with similar bloodstone case but with a movement signed by Joseph Martineau, see Sotheby's London, 7 July 2016, lot 22.

£ 6,000-8,500 US\$ 7,800-11,000





## OCTAVY JOHANN DENNICKEN, KONIGSBERG

A SILVER PAIR CASED SUN AND MOON VERGE WATCH  
CIRCA 1720

• **Movement:** gilded full plate, verge escapement, silver balance cock decoratively pierced and engraved with three birds carrying a tortoise, broad cock foot engraved with scrolling foliage, plain brass pillars each mounted with a pierced and engraved eagle each holding a different attribute including a sword and an anchor, silver regulation disc, fusee and chain, *signed Octav. Joh. Dennicken, Konigsberg*

• **Dial:** silver champlévé, large aperture with rotating disc divided into day and night, the hours indicated on an outer semi-circular chapter ring with Roman numerals heightened with black wax, the daytime hours indicated by a golden sun with pointer, the night hours indicated by a silver moon with

pointer surrounded by silver stars, both the sun and moon against a blued steel sky, outer Arabic minute ring, single steel hand, the lower half of the dial with two eagles supporting banners *signed Octav. Joh. Dennicken, Konigsbrg*,

• **Cases:** plain silver inner and pendant, split bezel for glass retention, *later* bow, shuttered winding aperture to back, case maker's mark *A H* incuse beneath a crown • outer tortoiseshell covered with silver piqué work depicting a stylised flower to the centre and four coronets to the edge, the front bezel with further pin work decoration plain pendant diameter of outer case 54mm, diameter of inner case 47mm Although by the beginning of the 18th century the standard dial configuration with concentric hour and minute hands had become more or less universal, some unusual dial designs were devised. During this period there were four principal variations of dial design: the six-hour dial (see lot 34), the wandering hour dial (see lot 42), the differential dial and, as in this instance, the sun-and-moon dial. On the present watch, the sun and moon point to the hours as they move across the large semi-circular aperture whilst minutes are indicated by the single hand on the outer ring.

• £ 5,000-7,000 US\$ 6,500-9,100



## JOH. JAC. SERNER, LÜBECK

A SILVER WANDERING HOUR WATCH WITH ENAMEL PORTRAITS OF A GENTLEMAN AND LADY IN ASSOCIATED SHAGREEN OUTER CASE  
CIRCA 1720

- **Movement:** gilded full plate, verge escapement, engraved winged balance cock mounted with a polychrome enamel painted miniature of a lady, broad pierced and engraved cock foot, silver regulation disc, Egyptian pillars, fusee and chain, signed *Joh. Jac. Serner, Lübeck*
- **Dial:** gilded sector with wandering hour aperture decoratively engraved with scrolling foliage, semi-circular silver sectors above and below respectively for minutes and quarter hours, polychrome enamel painted portrait bust possibly of *Frederick I of Prussia (1657-1713)* surrounded by applied gilded, chased and engraved military trophies
- **Cases:** plain silver inner, split bezel for glass retention, pendant with later ring • associated outer case of gilt metal with shagreen covering, heightened with gilded pin work decoration  
diameter of outer case 57mm, inner 50mm

Jürgen Abeler, in his book *Meister der Uhrmacherkunst* [1977, p.279] records that Johann Jakob Serner was married twice, once in 1702 and a second time in 1717. Serner died around 1728.

In *Watches*, by Cecil Clutton and George Daniels, [1965, p.77] the authors write: "a peculiarity of the wandering hour watches is that nearly, if not quite all, surviving English specimens have a royal attribution, such as a royal portrait." Interestingly in this Lübeck made watch, the practice of applying a monarch's portrait to the dial appears to be continued. For a detailed explanation of how the wandering hour dial works see: op. cit. pp. 76-77.

A similar piece by the same maker was sold at Christies, Geneva, November 2009, lot 351.

### PROVENANCE

Antiquorum Geneva, 24 April 2004, lot 121

£ 6,000-8,500 US\$ 7,800-11,000





## JOH. JACOB KOTTE, FRANKFURT

AN UNUSUAL SILVER PAIR CASED REPOUSSE VERGE  
WATCH WITH APERTURE FOR TIME INDICATION  
CIRCA 1710

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and a winged cherub's head, broad foot similarly decorated, plain flat balance, silver regulation disc, tulip pillars, fusee and chain, signed *Joh. Jacob Kotte ffurt*

• **Dial:** aperture for time indication with silver rotating disc displaying Roman hour numerals and quarter hour divisions, high relief chased and engraved hunting scene shown within a forest with a townscape in the distance

• **Cases:** plain silver inner, split bezel for glass retention, winding aperture to back, *later* stirrup pendant and bow • outer case chased and engraved with hunting trophies, a pair of hounds to the centre, the bezels chased and engraved with scrolling foliage, square hinge  
diameter of outer case 57mm, inner 49mm

Johann Jakob Kotte is listed in Jürgen Abeler, *Meister der Uhrmacherkunst* as working in Frankfurt between 1699 and 1721. For a note on alternative dials, please see lot 41.

£ 2,600-4,200 US\$ 3,400-5,500



## JOHN BUSHMAN, LONDON

AN EXCEPTIONAL SILVER PAIR CASED VERGE WATCH WITH OUTER CASE WITH MANUAL PERPETUAL CALENDAR, INDICATIONS FOR SAINTS' DAYS, SEASONS, RELIGIOUS FESTIVALS, SUNRISE, SUNSET, LENGTHS OF DAYLIGHT HOURS

CIRCA 1710, NO. 1252

- **Movement:** gilded full plate, verge escapement, winged masked balance cock pierced and engraved with scrolling foliage and centred with a shell, broad pierced cock foot similarly engraved, silver regulation disc, crested Egyptian pillars, fusee and chain, *signed and numbered John Bushman, London, no.1252*, additionally with *B* stamped to top plate
- **Dial:** silver champlévé, Roman numerals filled with black wax, half hour divisions between and to the ring beneath, outer Arabic minute ring, all against a stippled ground, blued steel beetle and poker hands, gilded outer ring, dial centre with banners surrounded by chased and engraved scrolls and *signed Bushman, London*
- **Cases:** plain silver inner, the back with shuttered winding aperture, *case numbered 1252 and with maker's mark IW incuse (probably John Willoughby)* • outer case with square hinge, the bezel engraved with the months and their respective number of days, the case back divided into 12 segments

corresponding to each of the months shown to the bezel, each segment headed with the sign of the zodiac and their respective symbol, named saints' days and dates of Christian festivals, indication for beginning and end of the seasons, calculation tables beneath, the centre with two revolving discs for calculating length of daylight hours, sunrise and sunset and future dates, outer case with *maker's mark WS beneath a crown incuse for William Sherwood*  
diameter of outer case 57mm, inner 48mm

The outer case of this watch has an extraordinarily intricate series of calculating tables. Indeed, their complexity is such that detailed planning and preparatory drawings would have been essential to prepare for the engraver's work.

John Bushman was born in Augsburg in 1661 as Johannes Buschman III. He moved to London where in 1690, at the age of 29, he married the 23 year old Mary Wyatt in the Parish of Westminster. In 1692 he was made a Brother in the Clockmakers' Company, becoming an Assistant in the Company in 1720. [See: B. Loomes, *The Early Clockmakers of Great Britain*, NAG Press 1981, p.129].

### PROVENANCE

Antiquorum Geneva, 15 October 2006, lot 346

£ 8,500-13,000 US\$ 11,000-16,800





## JEREMIAS PFAFF

A GILT-BRASS HEXAGONAL QUARTER STRIKING  
HORIZONTAL TABLE CLOCK WITH ALARM  
AUGSBURG, CIRCA 1680

• **Movement:** with chain fusee and lipped barrel to the going train, verge escapement with plain steel balance mounted on the backplate, the hour and quarter trains with standing barrels and striking on two bells, the alarm acting on the hour bell, the backplate with foliate pierced and engraved cocks and hammers and *signed Jeremias Pfaf, Aug*

• **Dial:** 3-inch dial with silvered chapter ring, central engraved gilt alarm disc

• **Case:** moulded case with glazed panels, strike setting buttons and turned feet  
width 15.5 cm.

£ 4,200-6,000 US\$ 5,500-7,800



## DAVID FRANTZEN

A GILT-BRASS HEXAGONAL QUARTER STRIKING  
HORIZONTAL TABLE CLOCK WITH ALARM  
KONIGSBERG, CIRCA 1710

• **Movement:** quarter striking movement with fusee and chain to the going train with verge escapement and large three-arm balance mounted on the backplate, engraved standing barrels for strike, quarter and alarm trains, numbered locking plate striking on two bells, the backplate with pierced and engraved cocks and *signed David Frantsen, Konigsberg*

• **Dial:** 4¾-inch dial with silvered chapter ring, engraved gilt centre with date aperture and alarm disc

• **Case:** moulded case with glazed panels and silvered corner term and lion mounts  
width 19cm

£ 7,000-10,000 US\$ 9,100-13,000





## JOHANN MICHAEL VOGLE

A GILT-BRASS OCTOGONAL HORIZONTAL REPEATING  
TABLE CLOCK  
ELLINGEN, CIRCA 1720

- **Movement:** with fusee and chain to the going train, verge escapement with large balance, the grande sonnerie striking train with engraved standing barrel and repeat striking the hours and quarters on a single bell, the backplate *signed Joh Michael Vogler*, large finely pierced and engraved jewelled balance cock, engraved hammers
- **Dial:** 2½-inch gilt champlé dial *signed Vogler, Ellingen*
- **Case:** moulded case engraved with scrolls and strapwork, on turned feet

£ 4,200-6,000 US\$ 5,500-7,800



## JOHANN NAUMANN

A GILT-BRASS HEXAGONAL QUARTER REPEATING  
HORIZONTAL TABLE TIMEPIECE WITH ALARM  
DRESDEN, CIRCA 1740

- **Movement:** with chain fusee to the going train, verge escapement with plain balance mounted on the backplate, pull quarter repeating with two hammers on a bell
- **Dial:** 2¼-inch silvered champlévé dial with silvered alarm disc to the centre
- **Case:** moulded case with glazed panels, on turned feet width 85mm

£ 3,500-5,000 US\$ 4,550-6,500





## GEORG HORMAN

A GILT-BRASS 'ZAPPLER' TABLE CLOCK  
EICHSTATT, CIRCA 1700

- **Movement:** front pendulum, the 30-hour movement with standing barrels, verge escapement and trip repeat striking on a bell
- **Dial:** 4¼-inch silvered dial with foliate pierced gilt centre signed *Horman, Eychstett*
- **Case:** easel case pierced and engraved with foliate scrolls and flanked by a pair of standing figures height 19cm

£ 1,700-2,600 US\$ 2,200-3,400



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## MADHIAS MAURER

A GILT-BRASS HORIZONTAL TABLE CLOCK WITH ALARM  
FIESA, CIRCA 1740

- **Movement:** chain fuses to the going and striking trains, verge escapement with plain balance mounted on the backplate, striking on a bell, the plain backplate with pierced and engraved double-screwed balance cock, signed *Madhias Maurer, Fiesa*
- **Dial:** 2½-inch enamel dial with central gilt alarm dial
- **Case:** circular case with moulded scalloped border, on turned feet diameter 70mm

£ 2,600-4,200 US\$ 3,400-5,500

## GERMAN

A SILVER AND GILT-BRASS STRIKING TABLE CLOCK  
WITH ALARM  
CIRCA 1720

• **Movement:** with fusee and chain to the going train, verge escapement with plain balance mounted on the backplate, standing barrels to the striking and alarm trains, quarter striking on a single bell, the octagonal backplate with foliate pierced and engraved cocks, bearing the signature *Athigua, London*

• **Dial:** 2½-inch silver champlevé dial with central alarm disc

• **Case:** front repoussé with terms and foliate scrolls  
height 14.5cm

£ 4,200-7,000 US\$ 5,500-9,100





## GERMAN

A MAGNIFICENT GILT-METAL, ENAMEL, RUBY AND DIAMOND-SET OBELISK TIMEPIECE WITH GOLD MOUNTS AND RENAISSANCE STYLE DECORATION  
CIRCA 1720

- **Movement:** rectangular gilded full plates, verge escapement, pierced and engraved balance bridge, fusee and chain
- **Dial:** gold champlevé dial, Roman numerals with half hour divisions between, inner ring with quarter hour divisions, blued steel single hour hand, backplate with applied diamond, ruby and enamel decoration, subsidiary dial to the upper point of the obelisk for minutes
- **Case:** gilt brass with gold mounts, base with three glazed panels, applied foil backed diamonds and rubies, chased detail to the background, the top with four panels, glazed apertures, four winged sphinxes supporting each corner, embellished with applied enamel scrolls and swags, highlighted with foil backed rubies and diamonds, chased detail to the background, surmounted by an urn with enamel decoration  
height 23 cm

The present lot is probably from Dresden and likely the work of Court Jeweller Johann Heinrich Köhler (1669-1736). He worked as a goldsmith, jeweller, and ivory carver, and went on to become the court Jeweller in 1718 under Friedrich Augustus I of Saxony. For two clocks of similar design see Joachim Menzhausen, *The Green Vaults*, Leipzig, 1970, p. 101, pl. 106. Köhler was one of several who supplied the Dresden Court in the circle of Johann Melchior Dinglinger.

A famous Dinglinger obelisk in Dresden is illustrated in Johann Melchior Dinglinger Band 1, p. 219 fig. 281

### PROVENANCE

Antiquorum, Geneva, 12 April 2003, lot 494

£ 50,000-70,000 US\$ 65,000-90,500







## JOHANN PETER MAYR

A QUARTER STRIKING ASTRONOMICAL MASTERPIECE  
CLOCK WITH ALARM  
AUGSBURG, CIRCA 1740

• **Movement:** substantial posted movement with chain fuseses to all three trains, verge escapement with short pendulum and silk suspension mounted in front of the time dial, the striking trains mounted to each side and with their own indication dials, striking and quarter striking on two bells, standing barrel for the alarm, both sides of the movement signed as the regulation dial, signed *Johan Peter Mayr, Augspurg*

• **Dial:** the front with 3-inch champlevé time dial I-XII twice, enclosing day and night indication and within a double-sided calendar ring engraved with the saint for each day of the year and associated dominical letter, subsidiary dials for the day of the week with associated deity and a zodiacal calendar with, at the centre, a further dial for setting the position of the sun in the zodiac, the small regulation dial above signed *Johan Peter Mayr, Augspurg*, the rear with an astrolabic dial and subsidiaries for strike/silent, 12/24 hour striking, alarm and dominical letter indication

• **Case:** cube-form

With a modern perspex stand and cover  
height 25cm

Very little is known about Johann Peter Mayr but it is recorded that he became a master clockmaker in Augsburg in 1740 and obtained his Freedom of the Guild on 10th July 1742.

In order to gain admittance to the Augsburg Guild it was necessary to make a clock according to strict guidelines which had been laid down in 1558 and amended in 1577. The guidelines were still in force in the 18th century and, despite huge advances in clockmaking and changes in styles, remained virtually unaltered from the 16th century. The only later concession was for a pendulum to fitted but even this was not introduced until 1703, over forty years after its invention.

The present clock dates to circa 1740 and yet no clockmaker of the 18th century would have made such an old-fashioned clock except to gain admittance to the Guild and this must therefore be Johann Peter Mayr's masterpiece.

A very similar masterpiece clock by Johannes Braun was sold Sotheby's, London, 19th December, 2000, Lot 301.

A further example in a fitted altar-form case is illustrated Maurice, Klaus *Die Deutsche Raderuhr*, Munich 1976, fig. 709

£ 26,000-42,000 US\$ 33,600-54,500









## F. GAUDIN À NYON

A FINE GOLD, GILT-METAL AND LEATHER COVERED  
TRIPLE CASED QUARTER REPEATING REPOUSSE VERGE  
WATCH

CIRCA 1750, NO. 580

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock and foot engraved with scrolling flowers and foliage, silver regulation disc, flat balance, decorative diamond endstone, fusee and chain, square baluster pillars, gilt-metal dust cap, the movement and dust cap *signed and numbered F. Gaudin à Nyon, 580*

• **Dial:** gold, the centre chased and engraved with two birds surrounded by scrolling foliage, enamel roundels carrying the Roman numerals with further Arabic numeral roundels above for minutes, outer and inner enamel rings respectively for minutes and quarter hours, blued steel decoratively pierced hands

• **Cases:** gold inner, the band decoratively pierced and engraved with birds and dolphins' heads amongst scrolling foliage, a mask at the base, the centre of the back with engraved boss, stirrup-form bow and pendant with decoratively chased bosses • repoussé mid-case decoratively chased and engraved scene depicting *Achilles' quarrel with Agamemnon, after Bernard Picart*, the surround pierced and engraved with scrolling flowers and foliage divided by four panels each with a putti representing the four seasons, the front bezel with similarly pierced and engraved sections separated by four panels depicting townscapes, a swan and a rabbit, pulse piece to the band by 7 o'clock • gilt metal and leather covered outer case with pierced roundels for sound emission, the centre of the back with gold pin work in the form of a stylised star, the roundels to both bezels separated by gold pins

diameter of outer case 56mm, repoussé 49mm, inner 42.5mm

F. Gaudin is listed in Baillie, *Watchmakers and Clockmakers*, as working in Nyon in the mid 18th century.

£ 7,000-10,000 US\$ 9,100-13,000



## ATTRIBUTED TO JOSEF SPIEGEL

A LARGE SILVER REPOUSSE QUARTER STRIKING AND REPEATING COACH WATCH WITH DATE  
CIRCA 1750

• **Movement:** gilt full plate, verge escapement, pierced balance cock decoratively engraved with foliage and a grotesque mask at the neck, silver regulation plate, four trains for the alarm, repeater, strike and time, four hammers striking on nesting bell, interior bezel and barrels with decorative engraving, stylised lyre-form pillars, fusee and chain, *bearing the signature Miroir, London and numbered 55*

• **Dial:** silver champlévé, Roman numerals, outer arcaded Arabic minute ring, central alarm indicator disc, aperture for date above 12 o'clock, blued steel beetle and poker hands, setting square for alarm disc above 6 o'clock

• **Case:** silver, the back with repoussé chased and engraved scene of the *Arts and Trades with Mercury*, surrounded by shell and scrollwork borders, four apertures to the centre for winding the separate trains, the bezels pierced and engraved with scrolling foliage and shell motifs, aperture to the bezel between 6 and 7 o'clock for the pull repeat  
diameter 115mm

Although signed by *Miroir, London*, this coach watch is of German origin and was likely made in Friedberg by the watchmaker Josef Spiegel. A half-quarter repeating coach watch by Spiegel can be found in the British Museum, to the movement of that watch, Spiegel has signed his surname in reverse: 'Jo Legeips, London.' Spiegel itself translates as 'mirror' in English and it would therefore appear that the maker's use of reversed signatures as well as signing other watches using the French word for mirror (*miroir*) was carried out somewhat tongue in cheek. A very similar coach watch with almost identical repoussé scene but bearing the signature *Gilles De Beefe* was sold at Sotheby's New York, 10 December 2015, lot 237.

£ 8,500-13,000 US\$ 11,000-16,800





## JULIEN LE ROY, PARIS

AN UNUSUAL GOLD, ROCK CRYSTAL AND ENAMEL  
VERGE WATCH WITH SHORT VARI-COLOUR, ROCK  
CRYSTAL AND ENAMEL CHATELAINÉ  
CIRCA 1750

- **Movement:** gilded full-plate, verge escapement, the balance bridge decoratively pierced and engraved with geometrically arranged stylised flower heads, silver regulation plate, fusee and chain, square baluster pillars, *signed Jul. le Roy, Paris*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, aperture for winding at 3 o'clock, filigree hands
- **Case:** rock crystal case back centred with a green enamel and diamond-set floral spray, rock crystal bezel, stirrup-form pendant and bow, the mounts for the rock crystal chased and engraved with scrolling foliage  
diameter 41mm, length including chatelaine 100mm

### PROVENANCE

Time Museum, Rockford, Illinois  
Sotheby's New York, *Fine Watches from the Atwood Collection*,  
11 December, 1986, lot 73

£ 2,600-4,200 US\$ 3,400-5,500



Detail



## G. ETHERINGTON, LONDON

A FINE GOLD QUARTER REPEATING PAIR CASED  
REPOUSSE VERGE WATCH WITH CHATELAINE  
WATCH CIRCA 1725, NO. 1258, CHATELAINE CIRCA 1735

- **Movement:** gilt full plate, verge escapement, decoratively pierced winged masked balance cock engraved with scrolling foliage, plain flat balance, round baluster pillars, fusee and chain, repeating on a bell to the inside back, *signed and numbered G. Etherington, London 1258*, bell *signed Higgins*
- **Dial:** gold champlevé dial, Roman numerals, Arabic outer minute ring, blued steel beetle and poker hands
- **Cases:** gold inner, the band decoratively pierced and engraved with scrolling foliage and exotic birds, a church to the base and village scene beneath the pendant, stirrup plunge pendant and bow, *maker's mark ?D* (first letter obliterated by winding hole) and *numbered 1?58* (number partially obliterated by bell post) further *numbered beneath 258* • gold outer case with embossed and chased decoration around the central reserve, four part symmetrical scroll cartouche with half-round indents for four medallions depicting a lion, an eagle, a peacock and a dolphin, alternating with pierced, chased and engraved panels inhabited by birds, front bezel with pierced panels of scrolling foliage interspersed with baskets of flowers, pulse piece between 6 and 7 o'clock, outer case with *maker's mark ID* probably James Delander and *numbered 1258*
- **Chatelaine:** the uppermost gilt metal panel depicting *Cephalus and Procris* with a stag and a dog, a winged putti in the air, beneath three further yellow metal panels each with the bust of a lady in profile joined by pierced, squared pendant chains, two side chains terminating in a crank key and a hardstone fob seal with continental arms, the pendant hook *signed Howes for William Howes*  
diameter of outer case 52mm, inner 45mm, overall length 190mm

The style of embossing and chasing to the outer case is one that was fashionable by 1720. George Etherington was a member of the Clockmakers' Company from 1684 until his death in 1729. Philip Priestley in *Early Watch Case Makers of England* (p. 41) notes a further watch by G. Etherington with case by James Delander which is hallmarked for the year 1716. The chatelaine is signed Howes. Arthur Grimwade notes in his book *London Goldsmiths 1697-1837*, (1976, p.553) that William Howes mark as a smallworker was entered on 16th May 1732 when the latter was based at Lamb's Conduit Passage, Red Lyon Square, London.

£ 3,500-5,000 US\$ 4,550-6,500





## ATTRIBUTED TO JOSEPH WÖHRLE

A GOLD PAIR CASED QUARTER REPEATING REPOUSSE  
VERGE WATCH  
CIRCA 1750

• **Movement:** gilded full plate, decoratively pierced balance cock engraved with flowers and foliage with a shell at the neck, flat steel balance, fusee and chain, square baluster pillars, repeating on a bell to the inside case back • *bearing the signature Elrhöw, London, silver dust cap engraved London*

• **Dial:** gold champlévé, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, the centre with banners *bearing the signature Elrhöw, London*

• **Cases:** gold inner pierced and engraved with scrolling foliage and stylised dolphins, a shell at the neck and mask at the base, *maker's mark WI above IDS* • gold outer repoussé case with scene depicting *Venus and Cupid*, the bezels pierced and chased with shell and scrollwork between panels of pierced and engraved foliage, *signed beneath the step ML for Martin Langpaur*  
diameter of outer case 47mm, inner 40mm

Although signed by *Elrhöw, London*, the signature is almost certainly in reverse indicating that the watch was in fact made by Joseph Wöhrle from Augsburg.

£ 2,600-4,200 US\$ 3,400-5,500



## WILLIAM ADDIS, LONDON

A VERY FINE GOLD AND POLYCHROME ENAMEL PAINTED  
CONSULAR CASED VERGE WATCH WITH MATCHING  
CHATELAINE

CIRCA 1770, NO. 2207

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with scrolling foliage, diamond end-stone, silver regulation plate, turned baluster pillars, gilt-metal dust cap, *movement and dust cap signed and numbered Wm. Addis, London, 2207*

• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, aperture for date at 4 o'clock, filigree hands

• **Case:** gold case, the back with polychrome enamel painted scene depicting *Vertumnus and Pomona* within a landscape, a pyramid in the distance, the bezels set with enamel painted vignettes of pastoral scenes, gold mounts with decorative engraving, *case maker's mark DA with a pellet between incuse probably for Daniel Aveline*

• **Chatelaine:** gold and gilt-metal, four panels with polychrome enamel painted plaques depicting *Achilles and the daughters of Lycomedes*, each surrounded by gold mounted chased and engraved borders and with gilt-metal backs, the uppermost panel with pendant hook and four pendant chains terminating in a key with polychrome enamel painted mount, faceted crystal with gold cross to the centre, egg-form snuff box and the top of a vinaigrette  
190 mm. long

The enamel scenes on the plaques portray Achilles and the daughters of Lycomedes, possibly after an engraving by Louis Surugue, and the painting by Nicolas Vleughels.

### LITERATURE

Richard Edgcumbe, *The Art of the Gold Chaser*, fig. 38b

£ 7,000-10,000 US\$ 9,100-13,000





## CONTINENTAL

A GOLD, LAPIS LAZULI, MOTHER-OF-PEARL AND PASTE-SET PAIR CASED VERGE WATCH MADE FOR THE DUTCH MARKET WITH MATCHING CHATELAINE, CRANK KEY AND FOB SEAL  
CIRCA 1750

- **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, silver regulation plate, turned baluster pillars, fusee and chain, *movement bearing the signature Arned, London*
  - **Dial:** gold champlevé. Roman numerals with red paste-set half hour markers, arcaded outer minute ring, blued steel hands, banner to the centre *engraved London*
  - **Cases:** gold inner, the centre of the back engraved with the British Royal Arms, decoratively pierced band engraved with scrolling foliage inhabited by birds and dogs, a grotesque mask at the base • outer case, the back with central lapis lazuli panel surrounded by pastes, four reserves to the outside each with a lapis lazuli panel, all surrounded by a chased and engraved decoration, a female bust, a dog, a dragonfly and a bird between the lapis panels, the panels underlayed with mother-of-pearl, bezel similarly decorated and with pulse piece between 8 and 9 o'clock, *inner and outer cases with maker's mark N.F. beneath a crown incuse*
  - **Chatelaine:** gold and gilt metal, four central mother-of-pearl panels each centred with a lapis lazuli roundel, all surrounded by scrolling gold borders and heightened with pastes, two side pendant chains terminating to one side with a crank key and to the other with a lapis lazuli-set fob, the pendant clip decorated *en-suite*
- diameter of outer case 49mm, inner 41mm, overall length 190mm

£ 7,000-10,000 US\$ 9,100-13,000



## ELLICOTT, LONDON

A MAGNIFICENT GOLD AND ENAMEL HALF QUARTER REPEATING PAIR CASED VERGE WATCH WITH ENAMEL SCENE BY GEORGE MICHAEL MOSER

1760-1761, NO. 4819

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved balance cock, diamond endstone, fusee and chain, cylindrical pillars, two polished steel hammers repeating on a bell to the inside of the back, gilt metal dust cap, *movement and dust cap signed and numbered Ellicott, London, 4819, bell signed Drury*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
- **Cases:** gold inner, the back with winding aperture, engraved scrolling decoration, the band pierced for sound emission and engraved with scrolling foliage, a pastoral scene beneath the bow, a grotesque mask to the base, indistinct case maker's mark and numbered 4819 • gold outer with polychrome painted enamel scene depicting *Apollo and the Muses*, surrounded by an embossed cartouche, the band and bezel pierced for sound emission and engraved with scrolling foliage, *signed beneath the scene G. M. Moser*  
diameter of outer case 49 mm, inner case 41 mm

In his book, *The Art of the Gold Chaser*, Richard Edgcumbe describes the scene to the case back thus: "*Apollo and the four muses: from left to right, Melpomène with a sceptre, Calliope with the text of an epic poem, Clio with a laurel wreath and a book, and, probably, Polyhymnia.*" Edgcumbe further notes that: "*The figure of Calliope derives directly from an engraving executed by Edmé Jeauret in 1719 after Nicolas Vleughels*

*entitled Apollon, Melpomène, Calliope, Clio...the figure of Polyhymnia may have her origins in another engraving, Uranie et Polymnie, in the same sequence. The figure of Apollo, which is different from Vleughels Apollo has the same attitude as a figure of Victory in a roundel after Antoine Coyppel.*"

George Michael Moser was one of the most prominent chasers and enamel miniaturists of his day. He moved to London in 1726, where he worked for a coppersmith and then a cabinet maker. His skill was such that he became drawing-master to King George III and designed the Great Seal for him. Throughout his career, Moser worked mainly with Thomas Mudge, George Graham, William Webster, and John Ellicott. He specialized in figural renderings and often used classical sources for his scenes. He was widely respected in the artistic field, and was one of the original founders of the Royal Academy along with Sir Joshua Reynolds. Moser died in January of 1783, and was honoured in his obituary as "the father of the present race of artists" see, Edgcumbe, *The Art of the Gold Chaser*, pp. 85-90.

Thompson, D., *The Watches of Ellicotts of London: Part 2*, *Antiquarian Horology*, No. 5, Vol. 23, Autumn, 1997

### PROVENANCE

Uto Zurich, 17 October 1977, lot 122

Christie's Geneva, 12 November 1986, lot 322

### LITERATURE

Richard Edgcumbe, *The Art of the Gold Chaser*, Oxford, 2000, p.110

£ 10,000-15,000 US\$ 13,000-19,400





## GRANTHAM, LONDON

A GOLD PAIR CASED VERGE WATCH WITH HIGH RELIEF REPOUSSE SCENE MADE FOR THE DUTCH MARKET IN ASSOCIATED GILT-METAL AND SHAGREEN OUTER PROTECTIVE CASE  
1765, NO.9353

- **Movement:** gilded full plate, verge escapement, plain flat balance, decoratively pierced and floral engraved balance cock, square baluster pillars, fusee and chain, *signed and numbered Grantham, London, 9353*
- **Dial:** white enamel, Roman numerals, outer arcaded minute ring with Arabic numerals, marcasite-set hands

- **Cases:** plain gold inner, winding aperture to back, stirrup pendant and bow, the top of the pendant with decorative boss, *hallmarked London 1765* and with *maker's mark JF beneath a star incuse* • repoussé case in high relief with scene depicting *Joseph being sold to into slavery* surrounded by chased and engraved shell and scroll work, the bezel similarly decorated and with additional floral sprays • *associated* gilt-metal glazed outer protective case with shagreen bezels secured with gilt-metal pin work  
diameter of outer case 55.5mm, repoussé case 45mm, inner 38.5mm

£ 2,600-4,200 US\$ 3,400-5,500



## UNSIGNED

A GOLD PAIR CASED REPOUSSE WATCH WITH  
CHATELAINE, FOB SEAL AND KEY AND ASSOCIATED  
INNER CASE AND MOVEMENT

CIRCA 1765, NO.9778

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance bridge with symmetrically arranged foliate motifs, diamond endstone, cylindrical pillars, flat balance, fusee and chain, *bearing the signature Wm. Matthews, London*
- **Dial:** *later* white enamel, Roman numerals, blued steel beetle and poker hands, outer minute ring
- **Cases:** *associated later* plain gold inner with aperture for winding to back, stirrup pendant and bow, *lacking* front bezel and glass, *case maker's mark TC possibly Thomas Carpenter and numbered 9778* • gold repoussé outer case with scene depicting *Orpheus and Eurydice*, the border and bezels chased and engraved with shell, scrollwork and flowers, the bezel similarly decorated • yellow gold and gilt-metal chatelaine with panels depicting classical figures all connected by pendant chains, the upper gilt-metal panel with short pendant chains terminating in a blank bloodstone fob seal and key

£ 3,500-4,000 US\$ 4,550-5,200





## G. DUTENS, LONDON

A SMALL GOLD AND AGATE CHATELAIN WATCH WITH  
MATCHING CRANK KEY  
CIRCA 1760, NO. 169

- **Movement:** gilded full plate, verge escapement, balance cock symmetrically pierced and engraved with foliage, a winged head at the neck, silver regulation plate, cylindrical pillars, fusee and chain, *signed and numbered G. Dutens, 169*
- **Dial:** white enamel with aperture for winding at 3 o'clock, Roman numerals, outer Arabic minute ring
- **Case:** the back set with a single agate, bezel further set with agate, gold mounts, stirrup-form pendant and bow • short chatelaine with matching panels set with agate, the uppermost panel with gilt-metal pendant hook to back, pendant chain terminating in a matching agate-set crank key  
diameter 32.5mm, length overall 115mm

£ 2,600-4,200 US\$ 3,400-5,500



64

## 65

### JACOB KOCK, STOCKHOLM

A GOLD OVERSIZED SINGLE CASED WATCH WITH BLACK  
ENAMEL DIAL  
CIRCA 1767, NO. 103

- **Movement:** gilded full plate, large pierced balance bridge decoratively engraved with scrolling foliage, flat three-arm balance, fusee and chain, square baluster pillars • *signed and numbered Jacob Kock, Stockholm, 103*
- **Dial:** black enamel, white Arabic hour numerals, outer Arabic minute ring, decorative paste set skeletonised hands
- **Case:** gold plain outer case with engraved bezels and band, with gold and case maker's mark [indistinct and rubbed], gilt-metal bow  
diameter 75mm

Jacob Kock (1737-1805) from Stockholm was clockmaker to King Gustav III of Sweden. See Loomes, *Watchmakers and Clockmakers of the World* (2006, p.453)

#### PROVENANCE

Time Museum, Rockford, Illinois, Inv.no. 3636

Sotheby's, *Masterpieces from the Time Museum, Part Two*, New York, June 19th, 2002, lot 76

£ 6,000-7,500 US\$ 7,800-9,700



65

## KELHOFF A MANHEIM

A RARE AND UNUSUAL GOLD DOUBLE SIDED  
SARCOPHAGUS FORM ASTRONOMICAL WATCH WITH  
AUTOMATON AND SPECIAL ESCAPEMENT  
LATE 18TH CENTURY

- **Movement:** unusual cylinder escapement, balance staff with two steel balance wheels of sunburst form
- **Dial:** a row of chapter rings of increasing size for seconds, minutes, hours, date and months, the other side indicating day of the week, moon-phases, and hours between sunrise and sunset numbered 8-16, automaton figure of Chronos, whose scythe marks the hours at the top, chased silver figures of Minerva and of Astronomy seated on the upper most chapter ring, a revolving automaton with four putti emblematic of the seasons, *signed on a silver arc*
- **Case:** chased basket weave decoration, glazed covers length 135 mm

A Kehloff is recorded by Abeler, Meister de Uhrmacherkunst, as working in Vienna, late 18th century, with an example in the Historisches Museum in Basle. Baille records a Friedrich Kelhoff in London noted as insolvent in 1761, but who patented a centre seconds watch with stackfreed in 1764 and a watch with a type of pin wheel escapement in the Ilbert collection.

### PROVENANCE

Time Museum, Rockford Illinois, Inventory no. 3633

Sotheby's Masterpieces from the Time Museum Part Two,  
New York, June 19, 2002, lot 56

£ 9,000-13,000 US\$ 11,700-16,800





## GEORGE MARGETTS, LONDON

AN IMPORTANT GOLD AND ENAMEL PAIR CASED CYLINDER WATCH WITH TIDAL DIAL, ANNUAL CALENDAR AND ASTRONOMICAL INDICATIONS, THE OUTER CASE BACK WITH ENAMEL PANEL PAINTED EN GRISAILLE 1778, NO.1

### PROVENANCE

The Time Museum, Rockford, Illinois, Inv. no. 578  
Sotheby's, Masterpieces from the Time Museum, 2 December 1999, New York, lot 44

### LITERATURE

F. J. Britten, *Old Clocks and Watches and their Makers*, p.100-101, 9th Edition, Bloomsbury, 1989

£ 130,000-220,000 US\$ 168,000-285,000



• **Movement:** gilded full plate, steel cylinder escapement, decoratively pierced and engraved balance cock with an eagle at the neck, silver regulator plate, diamond endstone, fusee and chain, *movement signed and numbered Geo. Margetts, London, 1*

• **Dial:** astronomical dial with white enamel ground, 16 gear train for dial indications advancing clockwise (except fixed mean time dial with Roman numerals, gold north indicator and two gold parallel parabolas) tidal dial indicating tides at eight English ports: Portsmouth, London, Hull, Yarmouth, Dover, Downs (a safe anchorage point in the English Channel), Plymouth and Dublin, the fixed moon hand indicating on the gold rim with four spokes the latitude of the planet together with its position in the Zodiac and declination in degrees on the nearest calibration of the main dial, one spoke to rim engraved with a dragon whose extended tail points to sign and degree of Zodiac marked on the middle calibration, dial edge with annual calendar read against sun hand which also indicates sun's declination and position in the Zodiac, observer's horizon indicated by tangential parabola, space between it and inner parabola is astronomical twilight zone, viewed in area of dial enclosed by them is rise, southing and fall of constellations, age of moon engraved on gold through circular aperture to tidal dial

• **Cases:** plain gold inner with stirrup pendant and bow, aperture for winding to case back • gold outer case centred with a portrait of the muse of Astronomy (Urania) *en grisaille*, the surround decorated with translucent red enamel over engine-turning, further heightened with swags of opaque white enamel beads spaced with ovals of green enamel, the bezels decorated with translucent green enamel over engine-turning, with opaque enamel beaded stringing • both cases *hallmarked 1778* and with case maker's mark *IW for John Willis* diameter of outer case 58mm, inner 50.5mm







A handwritten watch paper within the outer case states: "Formerly in the possession of Baron W. de Rothschild who died in 1923 over 90 years of age".

Four or five astronomical watches of this type by Margetts are known, together with two large tripod mounted timepieces (nos. 341 & 342). The late Dr George Daniels made a detailed examination of the Royal Institution's astronomical watch, Margetts no. 311, and published an illustrated article in *Antiquarian Horology* (No. 6, Vol. 6, March 1970). Within this article Daniels notes that, compared to Margetts's marine timepieces, the "astronomical watches reveal an entirely different philosophy. Beautifully made and finished, they are fine examples of the art of the 18th century English horologist." Two unnumbered examples of these astronomical watches which are earlier than the present watch may be found in the British Museum, one is lacking its case whilst the other is in a plain gold case. The fact that the present watch is numbered '1' and has a fine and highly decorated outer case would suggest that this was the first watch of this type to be issued and sold by Margetts. Indeed, the dials to the two examples in the British Museum are slightly different to the present watch, neither having an aperture for moon age to the centre but, instead, the moon age is calibrated to the edge of the tidal dial.

It is not certain for whom these astronomical watches were intended, F. J. Britten in his book "*Old Clocks and Watches and their Makers*", suggested that they were made as presentation pieces for captains within the East India Company. However, as George Daniels wrote: "*It should be remembered that in the late 18th century navigation was a hotly discussed and fashionable scientific subject. The motions of the heavenly bodies are basic to the subject and Margetts was, no doubt,*

*astute enough to realise that watches would appeal to those gentlemen of scientific bent who could afford to indulge their fancy with an expensive oracle*" (*Antiquarian Horology*, No. 6, Vol. 6, March 1970, p. 351).

An obituary written in 1806, a year after Margetts's death and reproduced in Jonathan Betts's new book, *Marine Chronometers at Greenwich*, gives an interesting account of the watchmaker's life. Margetts was born in 1748 in the parish of Old Woodstock, Oxfordshire, his father (John Margetts, d. 1763) was a wheelright. At the age of 14 the young George was apprenticed to his brother who was also a wheelright. Prior to this, George had been educated at school where he had shown particular skill at mathematics. At the age of 18, Margetts is said to have stated that he produced a machine that "exhibited the different motions of the earth" and this was followed by a clock which exhibited "*the diurnal motion of the earth, the progress of the zodiac, the spring and neap tides, with the revolution of the seasons.*" The obituary continues that it was this clock which led to his patronage by the Duke of Marlborough who appears to have sponsored his transfer to London and admission to watchmaking at the age of 23, perhaps as an apprentice or journeyman. Margetts was made free of the Clockmakers' Company by redemption in 1779. Margetts was a petitioner to the Board of Longitude on several occasions, with the goal to secure funds for his various projects that related to finding Longitude and improvements in astronomy. The Board did grant him some funding as did the East India Company. The latter he supplied with tables to assist navigators. Margetts is best remembered for his astronomical watches and eight-day chronometers. At the end of June 1804, Margetts began to have some form of breakdown, he died at home the same year having spent some time in St. Luke's lunatic asylum. For further information on Margetts: Jonathan Betts, *Marine Chronometers at Greenwich*, OUP, 2017, pp.230-236.





## PROBABLY GERMAN

A SILVER CYLINDRICAL BOX WITH PERPETUAL CALENDAR

CIRCA 1680

- the case with ribbed band, revolving cover engraved 'Imerwehrender Calender' within a tasselled banner, divisions for named saints' days and dates for Christian festivals, the centre with revolving disc with segments for the signs of the zodiac, month of year with number of days, length of day, length of night, sunrise and sunset, to the reverse shows the days of the week (*in German*), their planetary sign and the days of the month, the outer rim engraved with the phases of the moon

diameter 64 mm

£ 1,700-2,600 US\$ 2,200-3,400



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## 69 SOLD WITHOUT RESERVE

## PROBABLY GERMAN

A SILVER TRIPLE SPICE BOX WITH PERPETUAL CALENDAR

CIRCA 1680

- engraved stylised trefoil case with three hinged cylindrical compartments marked to the underside D I, II, III, engraved organic pomegranate decoration, to the one side a rotating 'Calenderium Perpetuum' disc with the days of the week (*in German*) and their corresponding planetary signs, rotating disc to the other side divided into six segments for month of the year with number of days, sign for ruling planet, length of day, length of night, sunrise and sunset

£ 2,600-4,200 US\$ 3,400-5,500



69



## PROBABLY GERMAN

A PARCEL-GILT SILVER CYLINDRICAL BOX WITH PERPETUAL CALENDAR  
CIRCA 1680

- the case with scrolling foliage engraved to the band, cover with revolving disc engraved in Latin 'Pulchra ut Luna', 'Beautiful like the moon', interspersed with the symbols for the planets, 'Lucifer, Hesperus', 'Morning Star, Evening Star', aperture displaying the sun and the moon in the night sky, engraved initials to the centre within a leaf design, to the reverse engraved 'Calendarium perpetuum pro singulis diebus una cum cursu solis in si zo' to the outer rim, revolving centre with the days of the week, months with number of days, signs of the zodiac, leap year, duration of the zodiac, engraved to the centre 'Electa ut sol Cant C VI', 'Chosen like the sun', engraved monogram with sunburst design  
diameter 70mm

'Pulchra ut luna, electa ut sol', these two phrases appear together in the Bible (Songs of Songs book) 6.

£ 1,700-2,600 US\$ 2,200-3,400



71

## WILLIAM AND SAMUEL JONES

A GEORGE III PORTABLE TABLE ORRERY  
LONDON, CIRCA 1794

the hand-cranked orrery with central brass sun, ivory mercury and venus, the 1¾-inch globe with paper gores and ivory moon, steel pointer, mounted on a circular oak horizon covered with an engraved paper entitled *A table of the principal affections of the planets, Jan 1st 1794; Designed for the new portable orreries by W Jones; and Made and sold by W & S Jones, 30 Holborn, London, on turned feet*  
diameter 32cm

• £ 3,500-5,000 US\$ 4,550-6,500



70



71



## DUVAL À ROUEN

AN UNUSUAL GOLD AND ENAMEL DOUBLE-DIALED  
WATCH WITH CALENDAR  
CIRCA 1775, NO. 5077

• **Movement:** gilded full plate, verge escapement, fusee and chain, cylindrical pillars, *signed around the perimeter of the movement plate Duval à Rouen and numbered 5077*

• **Dials:** first dial: white enamel, off-set time dial with black Roman numerals and gold hands, winding aperture at 3 o'clock, regulation dial below 6 o'clock, all surrounded by blue polychrome enamel painted ribbons, flowers and baskets of fruit • second dial: white enamel with days of the week to the edge, inner date ring, blued steel hands,

• **Case:** gold bezels with geometric engraved decoration, gold stirrup-form pendant and bow diameter 42mm

A Duval is listed as working in Rouen 1774-1778: see G.H. Baillie, *Watchmakers and Clockmakers of the World*, Third Edition, 1951

The present lot is an example of a simple double dial watch with days of the week and date clearly indicated on one side, while the reverse features the mean time dial.

£ 4,200-6,000 US\$ 5,500-7,800



## FRENCH

A RARE GOLD DOUBLE-DIALLED CALENDAR VERGE  
WATCH  
CIRCA 1770

• **Movement:** gilded, verge escapement, fusee and chain, cylindrical pillars, regulation arm to perimeter of movement and visible beneath time dial by case hinge  
• **Dials:** first dial: white enamel, Roman numerals, outer Arabic minute ring, filigree hands, aperture for winding at 3 o'clock • second dial with central aperture for moon-phases, concentric rings with indications for months and their length, ruling planets representing days of the week with pink polychrome enamel painted symbols, outer date ring, three turned hands for the indications

• **Case:** gold bezels with scalloped edges, diamond-set thumb piece, diamond-set pendant diameter 44.5mm

The present double dialled watch features a more complex astronomical dial than found on lot 72, as it gives not just the date of the month, but the months, their lengths, and days of the week represented by the corresponding ruling planet symbol, featured in red enamel, and phases of the moon.

£ 5,000-7,000 US\$ 6,500-9,100





## JOHN BROCKBANK, LONDON

A FINE GOLD AND ENAMEL PAIR CASED WATCH WITH  
GOLD CHAIN SUSPENDED WITH TASSELS  
1780, NO. 1464

• **Movement:** gilded full plate, *later* lever escapement, decoratively pierced balance cock engraved with flowers and foliage, an urn at the neck, diamond endstone, silver regulation plate, fusee and chain, cylindrical pillars, *signed and numbered Jno. Brockbank, London, no.1464*, gilt metal dust cap similarly *signed and numbered*

• **Dial:** white enamel, Roman numerals, outer minute ring, gold beetle and poker hands

• **Cases:** plain gold inner, the back with winding aperture, stirrup pendant and bow, *hallmarked 1780, indistinct maker's mark, numbered 1* • gold outer with polychrome enamel painted central plaque depicting two maidens wrapping a garland of flowers around a female stone bust mounted on a pedestal, the scene with white opaque enamel border heightened with translucent ruby-coloured enamel roundels, the whole surrounded by a purple guilloché enamel frame with white enamel dots simulating pearls, the front and back bezels with opaque white enamel ground heightened with ruby-coloured enamel roundels • decorative pendant chains, an oval enamel central panel decorated en-suite with the case back and centred with a small enamel painted panel of a landscape to one side, the reverse with glazed reserve containing a plaited lock of hair, the chain terminating in tassels with similar decorative motifs

diameter of outer case 50mm, inner 43.5mm

John Brockbank was an English chronometer maker along with his brother, Myles. Apprenticed in 1761, Brockbank joined the Clockmakers' Company from 1769 until his death in 1806. His brother apprenticed with him, and together they formed their company in 1780, which John managed until his death. After Myles retired in 1808, their sons continued the company. Throughout his career, Brockbank made a name for himself making precision watches with the detached escapement, and employed other notable watchmakers, including Thomas Earnshaw.

### PROVENANCE

Time Museum, Rockford, Illinois

Sotheby's New York, *Fine Watches from the Atwood Collection*, 11 December, 1986, lot 204

£ 3,500-5,000 US\$ 4,550-6,500



## GRÉPPIN À PARIS

AN EXTREMELY FINE AND RARE GOLD OPEN-FACED  
WATCH WITH EQUATION OF TIME  
CIRCA 1790, NO. 1 -785

- **Movement:** gilded full plate, pin lever escapement, decoratively pierced and engraved balance bridge, fusee and chain, cylindrical pillars, *signed Gréppin à Paris, No. 1re 785*
- **Dial:** white enamel, the centre with Roman numerals divided into 24 for equation hours, the upper half with pink Roman numerals, the lower in black, steel ring with equation minutes, outer white enamel chapter ring calibrated for longitudinal hours and minutes, gold hands for equation hours and minutes, steel hands for longitudinal hours and minutes
- **Case:** pink gold, the back with sprung shutter for winding aperture, *numbered beneath shutter spring 387 7* and with *indistinct maker's mark*  
diameter 53.5mm

A Francois Henri Grepin is listed working in Paris in the late 18<sup>th</sup> century as a Master between 1776-1789 in G.H. Baillie, *Watchmakers and Clockmakers of the World*, Third Edition, 1951

Of particular note on this astronomical watch is the inclusion of equation of time.

£ 7,000-10,000 US\$ 9,100-13,000





## FERDINAND BERTHOUD & JEAN MARTIN, PARIS

A VERY RARE AND FINE EARLY BRASS CASED MARINE CHRONOMETER

1795, NO. 64

- **Movement:** gilded full plate, early spring detent
- **Dial:** brass dial/top-plate, silvered subsidiary chapter ring for hours and minutes, outer chapter ring with Arabic seconds ring, blued steel hands, *signed and numbered Fd. Berthoud Inv't., Jn. Martin Exéce. 1795 and numbered 64*
- **Case:** brass bound case with hinged gilt-metal bezel, glazed hinged back, broad bezel diameter 65mm

Ferdinand Berthoud (1727-1807) was born in the Swiss Jura and left for Paris following a three year apprenticeship to his brother, Jean Henri.

He received the title of Master Watchmaker in 1754, and dedicated the rest of his life to studying and developing accurate marine chronometers. In 1764, he received the title of Horologer de la Marine; a post particularly esteemed at a period when the race to construct a timepiece capable of finding longitude at sea was of critical importance.

King Louis XV appointed him to visit London to observe John Harrison's famous H4. Harrison, suspicious that Berthoud would use his knowledge for the benefit of the French Navy,

only showed him H1, H2, and H3. Regardless of this set-back, Berthoud established several key relationships on this trip, and on his second visit in 1765, met with Thomas Mudge, who described the working principles of H4 without showing it to him.

Berthoud returned to France with an understanding of the new British technology, and designed two marine clocks which were successfully used on a number of voyages by the French Navy. From then on, he produced all marine clocks and watches used on the King's ships, dedicating nearly 50 years to the study of accurate marine chronometers. He experimented with multiple design variants, beginning early on with weight driven chronometers, and then moving to spring-powered chronometers. He later built compensating mechanisms into the balance itself. In all, Berthoud produced between 70 and 80 marine chronometers, of which several important examples reside in the Conservatoire des Arts et Métiers, in Paris. For detailed information on Berthoud's life and work see Hans Von Berteles, *Marine and Pocket Chronometers*, pp. 42-43, and Rupert T. Gould, *The Marine Chronometer*, pp.126-166.

Jean Martin worked as Berthoud's student for many years, before establishing himself as a naval watchmaker in Brest in 1785. In 1793, two years before the creation of the present lot, he returned to Berthoud's workshop, and continued to work under him, notably creating several longitude clocks and watches, such as the present piece.

£ 42,000-60,000 US\$ 54,500-78,000







## WILLIAM CARPENTER, LONDON

A LARGE AND UNUSUAL GILT-METAL PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED SCENE, JUMPING QUARTER SECONDS, MOON-AGE AND PHASES, VISIBLE BALANCE AND REGULATOR MADE FOR THE CHINESE MARKET CIRCA 1785, NO. 4634

- **Movement:** gilded full-plate engraved with flowers and scrolling foliage, verge escapement, fusee and chain, cylindrical pillars, gilt-metal dust ring, *signed and numbered Wm. Carpenter, London, 4634*
- **Dial:** white enamel, aperture revealing the balance set with alternating green and red pastes, six subsidiary dials for hours with Roman numerals, minutes, seconds, jumping 1/4 seconds, regulation and moon-age combined with phases
- **Cases:** gilt-metal inner case, the back with winding aperture, stirrup-form pendant and bow, *case maker's mark FM (possibly PM) with coronet above incuse* • gilded outer case, the back with polychrome enamel painted scene depicting three classical maidens at a burning altar of love, bezels engraved with flowers and twisted rope-form motif  
diameter of outer case 74.5mm, inner 61mm

A sophisticated timepiece, this watch was designed to be visually arresting with its complex dial showing the movement

of its paste-set balance, seconds and jumping quarter seconds all at once. The decorative nature of the watch continues to the case back where the polychrome enamel painted panel is decorated with a classical scene of three maidens. Jumping quarter seconds are rare yet, when found, are usually seen on watches destined for the Eastern markets.

William Carpenter was a well established maker of complicated and highly decorative watches and clocks for the Chinese market. He is listed as working in London and Free of the Clockmakers Company in 1770-1805. Examples of Clocks and Watches by William Carpenter can be found at the Palace Museum, Beijing. Interestingly an almost identical watch depicting the same enamel painted scene and numbered 4633 was sold at Antiquorum Geneva, 10 November 2013, lot 377. A further similar watch but with different enamel scene and numbered 4643 was sold at Sotheby's, *The Celebration of the English Watch Part IV*, London, 6 July 2017, lot 27.

### PROVENANCE

Sotheby's London, The Belin Collection, 29 November 1979, lot 138

£ 10,000-15,000 US\$ 13,000-19,400



## GEORGE MARGETTS, LONDON

A RARE SILVER PAIR CASED POCKET CHRONOMETER  
1797, NO. 13

- **Movement:** gilded full plate, spring detent escapement, pierced and foliate engraved balance cock, an urn at the neck, a typical Margetts pocket chronometer bi-metallic balance with tangential screws on the compensation weights, helical balance spring, diamond end-stone, fusee and chain, cylindrical pillars *signed and numbered George Margetts, London, No. 13*
- **Dial:** white enamel, the upper dial with Roman numerals and outer Arabic minute ring, large subsidiary seconds beneath, gold hands
- **Cases:** plain silver inner case, winding aperture to case back, stirrup pendant and bow • plain polished outer, both cases *hallmarked 1797* and with *maker's mark IR incuse*  
diameter of outer case 62.5mm, inner 54.5mm

Research carried out by Jonathan Betts has shown that, during the mid-1790s, Margetts began to shift his focus towards the production of marine chronometers. Whilst relatively late in his career, the strong demand for chronometers meant that this was a lucrative area of the horological market and one through which Margetts might have hoped to continue to recover from his bankruptcy (Margetts's bankruptcy had been declared on 29 December 1788). Also notable is the fact that the 14-year privileges of Arnold and Earnshaw's chronometer escapements had expired respectively in 1796 and 1797. It was during the late 1790s that Margetts began to sell pocket chronometers, and the present chronometer, which is numbered 13, is one of the earliest from this period. For further

information on George Margetts, see lot 67 in the present sale and Jonathan Betts, *Marine Chronometers at Greenwich*, OUP, 2017, pp.230-236.

### PROVENANCE

Sotheby's Zurich, 17 November 1976, lot 95  
Crott Auctions, 24 November 2007, lot 240

£ 10,000-15,000 US\$ 13,000-19,400





## SWISS

A RARE GOLD AND ENAMEL MUSICAL KEY  
CIRCA 1820

Disc musical movement, rectangular gold case with rectangular turquoise border, on one side with vari-coloured enamel centre and chased gold flowers and leaves, the other with *en plein* enamel lake view within floral border, with wire-work winding bow overall length 65mm

£ 6,000-8,500 US\$ 7,800-11,000



79

Detail of the reverse



80

□ 80 SOLD WITHOUT RESERVE

## ITALIAN

A GROUP OF THREE GOLD-MOUNTED SHELL AND MOTHER-OF-PEARL CAMEO WATCH KEYS CIRCA 1820

• **First:** shell cameo with a profile bust of Napoleon and a God, the reverse with the head of a Greco/Roman God • **Second:** mother-of-pearl with the bust of a bearded sage possibly Benjamin Franklin to one side, a hound to the reverse • **Third:** with three neo-classical busts • all keys with gold framework and surmounted by shell-form finials  
Cameo widths - First: 32mm, Second: 38mm, Third: 40mm

£ 2,500-4,500 US\$ 3,250-5,900

## ITALIAN/SWISS

A GROUP OF FIVE WATCH KEYS WITH MICROMOSAIC PANELS 1800-1850

• **First:** swivel mounted with micromosaic of St. Peter's square in Rome to one side, the Forum to the other, with chased and engraved gold mount, the substantial outer frame with chased and engraved gold nymphs supporting a gold ring pendant • **Second:** with micromosaic of a duck to one side, a classical ruin to the other, surrounded by a red hardstone frame and with plain gold mount • **Third:** with micromosaic dove to one side, a dog to the other, surrounded by a red hardstone frame and with gilt-metal mount • **Fourth:** of triangular form, the front with micromosaic of a duck to one side, a butterfly to the other, surrounded by a red hardstone frame and with decoratively engraved gilt-metal mount • **Fifth:** light blue hardstone of dice form, the four primary faces with micromosaic panels depicting baskets of apples, fruits and flowers

First: width 43.5mm, height: 84mm including ring pendant;  
Second: width 35mm; Third : 31mm; Fourth: width 25mm;  
Fifth: width 14mm

£ 10,000-16,000 US\$ 13,000-20,700



Detail of the reverse



## VAUCHER FRÈRES

A GOLD QUARTER REPEATING WANDERING HOUR  
WATCH

CIRCA 1800, NO. 11816

**Movement:** gilded full plate, lever escapement, decoratively pierced and foliate engraved balance bridge, silver regulation plate, repeating on coiled gongs

**Dial:** decoratively engraved with a maiden carrying a basket of flowers in a wooded landscape, aperture for white enamel sector calibrated with minutes, the hours shown to a gold pointer mounted with white enamel roundels carrying Arabic numerals

**Case:** gold, engine-turned back, milled band, repeating locking slide to left of plunge pendant, *case maker's mark IF within lozenge-shaped cartouche, numbered 1816*, gilt-metal cuvette with aperture for winding and signed *Vaucher Frères* and numbered *11816*  
diameter 56.5mm

£ 6,000-9,000 US\$ 7,800-11,700



DETAIL

## LEROY, PALAIS ROYAL, PARIS

AN UNUSUAL GOLD OVAL QUARTER REPEATING WATCH  
WITH VISIBLE BALANCE  
CIRCA 1820, NO. 3061

- **Movement:** gilded, cylinder escapement, polished skeletonised bridges for going and repeating trains, gilt standing barrel, two serpentine gongs
- **Dial:** gilded engine-turned dial, two apertures for visible twin-rimmed balance, aperture above to partially reveal the movement and with white enamel chapter ring, Arabic numerals, outer minute ring
- **Case:** gold, polished oval-form with rounded sides, plunge pendant, catch to left of pendant for opening back, gilt-metal cuvette with apertures and directional for winding and hand-set, *signed and numbered Leroy, Palais Royal CAB, No.3061* length including pendant & bow 82mm, width 53mm

£ 7,000-10,000 US\$ 9,100-13,000





## WILLIAM ANTHONY, LONDON

A MAGNIFICENT AND VERY RARE 8-DAY GOLD, ENAMEL, SPLIT-PEARL AND DIAMOND-SET DUPLEX WATCH MADE FOR THE CHINESE MARKET

1797, NO. 1898

- **Movement:** highly decoratively engraved gilded oval movement, duplex escapement, polished steel five-arm balance, diamond endstone, large decoratively engraved hanging barrel and five wheel train providing long duration, gilt-metal cuvette *signed William Anthony, London, No. 1898* and with two apertures with corresponding engraved illustrations of a horse pulling a rope indicating the direction of wind and a pair of watch hands beside the off-set handset square
- **Dial:** oval white enamel dial with subsidiary dials of equal size for time, Roman numerals for hours and minutes above subsidiary seconds with Arabic numerals, gold arrow hands for hours and minutes, counter-poised seconds hand, *signed Wm Anthony, St John's Square, London*
- **Case:** oval case, the back centred with three diamonds and with diamond-set surround, framed by an inner row of pearls and scroll-form gold wire work set with pearls, two outer bands formed of repeated gold triangular motifs heightened with translucent red and opaque red enamel within a light blue border, further outer border of dark blue translucent enamel over engine turning, the bezels each set with two rows of split pearls, the pendant further decorated with split pearls, pusher in pendant to open back, inside case back *hallmarked 1797, case numbered 98, case maker's mark IR*
- **Accompaniments:** with later custom made green velvet covered presentation case and gilt-metal key *signed J Ullmann & Co., Shanghai*

length including pendant 95mm, width 58mm

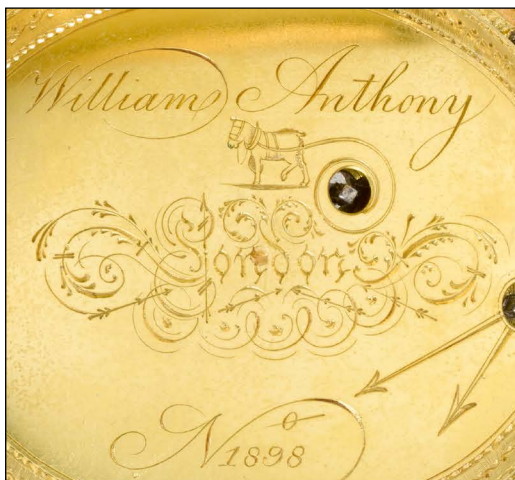
Specialising in watches for the Chinese market, William Anthony is particularly famous for his magnificent and elaborate oval watches. The sumptuous yet tightly ordered decoration to the case of the present watch is complimented by the wonderful clarity of the white enamel dial which is divided into two equal sections, with hours and minutes above subsidiary seconds. As was customary for many watches for the Chinese market, almost every surface of the 8-day duration movement is intricately engraved. The movement also has a large and prominent hanging barrel and a duplex escapement.

William Anthony (1765-1844) is recorded as having worked at Red Lion Street and St. John's Square in London. In 1815 he played an active part in the founding of the Watch and Clockmakers' Benevolent Association. After this date, Anthony's business appears to have deteriorated, in part due to his costly acquisition of Royal and other wardrobes from the time of King Charles I which he then exhibited at Somerset Gallery, but which was poorly attended, and also due to unsuccessful litigation with Grimaldi & Johnson. At his death, he was found to have a substantial lease on the Doughty Estate which for some reason he had failed to collect rent from for the 20 preceding years – indeed, at the time of his death, the leases were almost expired, see: Britten, *Old Clocks and Watches and their Markers*, ACC edition, 1977, p. 422.

### PROVENANCE

Christies Geneva, 17-18th November, 1997, Lot 320

£ 70,000-100,000 US\$ 90,500-130,000



Detail







## SWISS

A SPLENDID GOLD AND ENAMEL AUTOMATA WATCH  
'THE BLACKSMITH'S FORGE'  
CIRCA 1810

- **Movement:** gilded, verge escapement, regulation arm to the outer rim and visible to the edge of the dial
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, aperture for winding by 9 o'clock, gold hands
- **Case:** gold bezels and pendant, the back with polychrome enamel painted pastoral scene beside a river with a bridge in the mid-distance, the sky of translucent deep blue enamel over an engine-turned ground, the foreground with vari-coloured applied gold automata depicting a blacksmith hammering at his anvil whilst his assistant attends the furnace, his arm operating the bellows, a windmill turning in the background and water flowing through a rill to the right-hand side of the bridge, aperture for winding the automata above the blacksmith, all framed by a split-pearl-set border, a lever in the band at 6 o'clock to operate the automata, polished gold bezels the rims decoratively engraved with geometric patterning, pendant with *maker's mark PC incuse with a pellet between and numbered 14948*  
diameter 56.5mm

£ 22,000-39,000 US\$ 28,500-50,500



## PROBABLY BY PIGUET & MEYLAN

AN EXCEPTIONAL GOLD QUARTER REPEATING MUSICAL WATCH WITH POLYCHROME ENAMEL PAINTED DIAL  
CIRCA 1810

- **Movement:** gilded, cylinder escapement, plain three-arm balance, standing barrels for going and music trains
- **Dial:** polychrome enamel painted dial depicting a lady beneath a musical score strumming a lyre beside a lake, gilded engine-turned dial to the centre with Roman numerals, outer minute ring, blued steel moon hands
- **Case:** gold, the back with radiating engine-turned stylised shell-form centre, small oval blank cartouche, surrounded by three concentric rings one engraved with floral swags, further with engine-turning and outer with roundels within wave-form borders, the band chased and engraved with flowers and foliage, *case maker's mark I.E.* within a diamond-shaped cartouche, gilt-metal cuvette with separate apertures for winding, going and musical trains and for hand-set, *cuvette signed Js. Ruegger à Genève*  
diameter 58mm

While musical watches during this period are not inherently unusual, what makes this piece stand out is the fact that a miniaturized version of a music score has been enamelled on the dial, making this in many ways the non plus ultra of musical watches.

£ 22,000-38,000 US\$ 28,500-49,100





## SWISS

A VERY FINE GOLD, ENAMEL AND PEARL-SET CYLINDER  
WATCH MADE FOR THE CHINESE MARKET  
CIRCA 1800

• **Movement:** *unsigned* gilded, highly engraved with scrolling foliage, cylinder escapement, polished three-arm steel balance, bridge-work with contrasting blued steel pierced foliate decoration

• **Dial:** white enamel, Roman numerals, blued steel hands with lozenge-shaped tips, subsidiary seconds

• **Case:** gold, back with polychrome enamel painted bouquet of flowers against a mid-blue translucent enamel ground over engine-turning, light blue opaque enamel case sides with gold scrolling foliage heightened with translucent stylised red enamel leaves, split-pearl-set bezels and bow, the pendant further heightened with opaque light blue and black enamel bands  
diameter 56mm

£ 17,000-26,000 US\$ 22,000-33,600



## MORISSET & LUKINS, LONDON

AN IMPRESSIVE GOLD, ENAMEL, DIAMOND, RUBY AND PEARL-SET OVAL CYLINDER WATCH MADE FOR THE CHINESE MARKET

CIRCA 1790, NO. 2635

- **Movement:** gilded 3/4 plate, cylinder escapement, plain flat three-arm balance, *signed and numbered Morisset & Lukins 2635*
- **Dial:** oval with blue translucent enamel over an engine-turned ground, heightened with diamond-set floral sprays, two white subsidiary dials for time with Roman numerals and seconds with Arabic ring, the whole surrounded by borders of opaque white and red guilloché enamel

- **Case:** gold, the back with translucent blue enamel over an engine-turned ground, set with a large diamond and ruby-set star motif, the front and back bezels set with two rows of split pearls, the pendant further set with split-pearls, stirrup bow, polished gold cuvette
- length including pendant 87mm, width 55mm

Robert Morisset and Charles Lukins worked as jewellers, goldsmiths, and enamellers at 22 Denmark Street, Soho. The two traded together from 1776 to 1799. James Morisset, an important London goldsmith, also served as a partner in the firm.

£ 13,000-20,000 US\$ 16,800-25,900





## ILBERY, LONDON

A FINE AND RARE GOLD, ENAMEL AND PEARL-SET  
AUTOMATON WATCH MADE FOR THE CHINESE MARKET  
CIRCA 1810

• **Movement:** gilded, cylinder escapement, two-trains and separate standing barrels for going and automata, three-arm brass balance wheel, slide for activating automata close to case hinge

• **Dial:** small white enamel dial with Roman numerals and outer Arabic minute ring, the five-motion automaton consisting of three vari-coloured Cupids in the foreground, one on a grinder, one at an anvil, and another at an oven with rotative depiction of fire, all within a polychrome painted enamel scene of *Cupid's Forge of Love* with a pair of lovebirds to the foreground, all against a polychrome painted enamel lakeside landscape

• **Case:** gold case with translucent blue enamel over engine turning, split-pearl-set bezels, the case back released via a pusher set to the pendant, stirrup bow • gilt metal cuvette with opening catch beneath the pendant, plain polished gilt metal cuvette *signed Ilbery London* to the interior diameter 57mm

The present watch bears the signature of Ilbery to the cuvette, however it was likely created by another workshop and subsequently retailed by Ilbery. A further similar example was sold at Sotheby's New York, 10 December 2015, lot 199. A further example of the automaton of the Cupid's Forge theme is illustrated in *Watches & Automata, The Maurice Sandoz Collection*, plate I.20, page 126.

£ 17,000-26,000 US\$ 22,000-33,600







## UNSIGNED

A SPLENDID GOLD AND ENAMEL SCENT FLASK WITH  
CONCEALED WATCH MADE FOR THE CHINESE MARKET  
CIRCA 1810

- **Movement:** gilded rectangular full plate, cylinder escapement
- **Dial:** white enamel, Arabic numerals, separate subsidiary seconds dial, blued steel hands
- **Case:** tapering rectangular form, painted en plein with classical motifs, polychrome enamel plaques depicting a basket of fruit and flowers issuing from a vase, decorated overall with translucent blue and red enamel over engine-turning, chased and engraved detail, bands of blue and white enamel, hinged cover released by a button to the side  
length including lid 87mm, width 29mm

£ 13,000-22,000 US\$ 16,800-28,500



## MALIDE ET MARGUERITE

A FINE GOLD AND ENAMEL SNUFF BOX WITH INSET  
TIMEPIECE AND ENAMEL PAINTED PORTRAIT MINIATURE  
OF ÉLISA BONAPARTE

CIRCA 1815

- **Movement:** gilded, cylinder escapement
- **Dial:** oval white enamel, Arabic numerals and outer minute ring, blued steel hand, an aperture above with visible paste-set balance
- **Case:** gold rectangular snuff box inlaid with scrolling foliage, anthemion and stylised floral motifs all in translucent dark blue enamel, the lid with two roundels, one for time, the other with polychrome enamel painted miniature on ivory depicting Élisabeth Bonaparte *signed Isabey for Jean-Baptiste Isabey*, the back

of the box with engine-turned linear decoration, interior with polished finish, inside lid with sliding cover to reveal winding, setting and regulation squares for the movement, lid and base of box with *goldsmith's mark JAG for Jacques-Alexandre Guillemont*  
length 86.5mm, width 31mm

Élisabeth Bonaparte (1777-1820), sister of Napoleon, was married in 1797 to Félix Baciocchi a Corsican nobleman. Napoleon granted Élisabeth the principalities of Piombino and Lucca and, in 1809, made her Grand Duchess of Tuscany. Élisabeth had both financial and artistic interests as ruler of Tuscany and established an Académie des Beaux-Arts. Following her brother's fall, Élisabeth assumed the title of Contessa di Compignano and moved first to Bologna and then to Trieste.

£ 17,000-26,000 US\$ 22,000-33,600





## WILLIAM ILBERY, LONDON

A MAGNIFICENT GOLD, ENAMEL, HARDSTONE AND SEED PEARL-SET CENTRE SECONDS DUPLEX WATCH MADE FOR THE CHINESE MARKET  
CIRCA 1800, NO. 6119

- **Movement:** gilded and engraved with scrolls, flowers and foliage, duplex escapement, polished five-arm steel balance, diamond endstone, standing barrel, *signed and numbered Ilbery, London, 6119*
- **Dial:** white enamel dial, Roman numerals, outer Arabic minute ring, gold moon hands, centre seconds
- **Case:** pear-shaped, the gold frame inset with alternating shaped sections of moss agate and striated carnelian, the back centred with a hinged panel set with a single moss agate roundel, its bezel set with seed pearls, two red guilloché enamel escutcheons above the pendant, bow and finial decorated with polychrome champlevé and guilloché enamel geometric and foliate motifs, similarly decorated terminal length including pendant and terminal 108mm, width 66mm

A very similar watch was sold at: Sotheby & Co: *The Palace Collections of Egypt*, 12th March, 1954, lot 560. For further watches by Ilbery which have cases of different shape to the present watch but which are decorated with panels in a similar manner, see: Sotheby's, *Masterpieces from the Time Museum*, 2 December 1999, lot 29 and Sotheby's, *The Belin Collection*, 29 November 1979, lot 98. For a nearly identical Ilbery watch, No. 6117, see: Peter Friess, *Patek Philippe Museum*, p. 385, inv. no. S-114.

William Ilbery succeeded his father John in the family business and became the leading partner of the firm, where he worked along with his brother James. William was active from 1780 until his retirement in the mid-1840s. While James travelled extensively to Canton as a representative of the firm, William ran the business predominantly from London. He is best known for the production of luxury watches for the Chinese Market and arguably set the new fashion for all watches made for the Asian Market. While William's father John usually made watches with a verge escapement, William favoured pieces of Swiss manufacture with the traditional duplex escapement, as seen in the present lot.

£ 35,000-50,000 US\$ 45,300-65,000







## CASPAR PFENINGER

AN INLAID MAHOGANY DAY AND NIGHT BRACKET  
TIMEPIECE

ZURICH, CIRCA 1790

- **Movement:** with tic tac escapement and large going barrel, a mount on the top plates for the night lamp, the case with bell top surmounted by a gilt-bronze neo-classical urn acting as a chimney for the night lamp
- **Dial:** 3¾-inch enamel dial, an arched and pierced sector above for night hours, signed *Caspar Pfeninger A Zurich*
- **Case:** breakfront case part ebonised and inlaid with stringing; on a conforming bracket  
With one wooden bracket  
clock 38cm high, bracket 14cm high

£ 22,000-30,000 US\$ 28,500-38,800







## FRENCH

A GILT-BRONZE MANTEL CLOCK  
CIRCA 1840

- **Movement:** bell striking movement with external locking plate, silk suspension
- **Dial:** 2¾-inch enamel
- **Case:** surmounted by a boy in 18th century costume with a basket of grapes, on a scroll base; on an associated inlaid rosewood plinth with glass dome  
height 48cm without the glass dome

• £ 350-500 US\$ 500-650



94



95

## GERMAN

A RARE QUARTER STRIKING SCHILD DIAL WALL CLOCK  
SCHWARTZWALD  
CIRCA 1840

- **Movement:** wooden-posted key-wound weight-driven three train movement with lantern pinions, anchor escapement, external locking plate striking on a coiled gong and quarter striking on three bells
- **Dial:** 14-inch painted dial with hunting scene in the arch, the corners painted with landscapes  
52.5cm high x 35cm width

£ 700-1,000 US\$ 950-1,300

## JAPANESE

A RARE RECTANGULAR JAPANESE VERGE WATCH  
CIRCA 1800

- **Movement:** rectangular gilded full plate with engraved foliate decoration, verge escapement, fusee and chain, cylindrical pillars
  - **Dial:** gilt brass dial, outer ring with 12 movable hour plates, blued steel single hand, floral engraved decoration to the plate, pierced and engraved balance bridge above the dial
  - **Case:** outer rectangular rosewood inro case dimensions of movement 57.5 x 39mm, dimensions of inro case 70mm
- Accompanied by a winding key

## PROVENANCE

Time Museum, Rockford, Illinois  
Sotheby's New York, *Fine Watches from the Atwood Collection*,  
11 December, 1986, lot 218

• £ 3,500-5,000 US\$ 4,550-6,500



96

□ 97 SOLD WITHOUT RESERVE

## JAPANESE

A SMALL JAPANESE SHITAN WOOD TABLE TIMEPIECE  
CIRCA 1880

- **Movement:** fusee and chain movement with verge escapement and plain balance, backplate engraved with a flower and leaves
- **Dial:** 1-inch dial with single hand, engraved with a flower and leaves
- **Case:** moulded glazed case with brass carrying handle height 10.5cm

## PROVENANCE

Time Museum, Rockford Illinois  
Sotheby's New York, December 1986, *Fine watches from the Atwood Collection*, New York, 11th December, 1986, lot 218

• £ 1,000-1,500 US\$ 1,300-1,950



97



## HARRY EMANUEL

A RARE GOLD, ENAMEL, TURQUOISE AND DIAMOND-SET OPEN FACED WATCH WITH MONOCHROMATIC PAINTED DIAL DEPICTING SATAN AND SATANIC EMBLEMS CIRCA 1850, NO. 5001

**Movement:** gilded  $\frac{3}{4}$  plate lever movement, bi-metallic compensation balance • signed *Harry Emanuel, Hanover Square, London, 5001*

**Dial:** white enamel, monochrome painting depicting Satan in top hat to the centre and the hour markers depicting demons, blued steel hands in the form of devil's tail and trident

**Case:** gold, the back centred with diamond-set *WH* monogram with black enamel and decorative scrolls, set with triangular shaped turquoise, *maker's mark AS for Alfred Stram* diameter 36.5mm

The present lot depicts multiple satanic motifs, where the maker has replaced the numerals with figures often associated with death and the Devil. Seen on the present lot are symbols of a vulture, bat, a cauldron, a monkey, a satyr, and a witch, along with depictions of satanic rituals. The pieces surround a central figure in a top hat with a devil's tail and pitchfork, which serve as the hands to tell time.

### PROVENANCE

Time Museum, Rockford Illinois  
Sotheby's New York, *Fine Watches from the Atwood Collection*, 11 December 1986, lot 315

£ 2,500-4,500 US\$ 3,250-5,900



## UNSIGNED

AN UNUSUAL IVORY OPEN-FACED WATCH WITH IVORY LINK CHAIN IN THE STYLE OF BRONIKOFF, PROBABLY RUSSIAN

LATE 19TH CENTURY

- **Movement:** skeletonised ivory, lever escapement, three-arm balance with steel spiral spring
- **Dial:** partially skeletonised ivory, chapter ring with Arabic numerals, outer minute ring, ivory moon hands, visible balance to lower half of dial
- **Case:** engraved bezels and band, plain bow, *lacking crystals* • matching ivory link chain with female key diameter 51mm, length overall 180mm

Bronnikoff was a sculptor with thorough mechanical knowledge, famous in the second half of the 19th century for his skill in utilising wood and bone to make charms, decorative objects, and watches. He lived in Vjatka, where the climate of the town, hot in the summer and extremely cold in the winter, influenced the craftsman's predilection for wood and bone, as these materials are not subject to the thermal variations created by extreme temperatures.

• £ 1,500-2,500 US\$ 1,950-3,250





## FRENCH, ROYAL EXCHANGE

AN IMPRESSIVE AND HIGHLY DECORATED GOLD HUNTING CASED QUARTER REPEATING TWO-TRAIN CLOCKWATCH WITH CALENDAR AND DUPLEX ESCAPEMENT, MADE FOR THE SOUTH AMERICAN MARKET

1845, NO. 9328

• **Movement:** two train gilded and ornately engraved three-quarter plate, duplex escapement, repeating on a gong, *signed and numbered French, Royal Exchange, London, 9328*

• **Dial:** silver with foliate engraved decoration, applied gold floral decoration, gilt Roman hours, subsidiary chapter ring for date, blued crescent hands • *signed and numbered French, Royal Exchange, London, 9328*

• **Case:** heavily and ornately engraved throughout, levers to adjust the day and date under the bezel, *hallmarked London 1845*, with case maker's mark LC for Louis Comtesse, Soho, London

diameter 57mm

Santiago James Moore French was based at the Royal Exchange and Sweetings Alley in London. The dial and case are highly decorated throughout, with the inside and outside of each cover, including the cuvette, backplate of the movement, pendant and bow with fine and intricate foliate engraving. This style of decoration was especially popular in the Spanish and South American markets and the case maker of this watch, Louis Comtesse, produced cases of this type for other makers including Jose R. Losada, a Spanish watchmaker working in London c.1835-1881.

£ 5,000-7,000 US\$ 6,500-9,100



## THOMAS PREST, LONDON

AN EXCEPTIONAL AND VERY RARE GOLD OPEN-FACED SPLIT SECONDS CHRONOGRAPH WATCH WITH APERTURES FOR HOURS AND MINUTES, WITH GOLD AND LAPIS LAZULI CHAIN AND KEY

1840, NO. 527

• **Movement:** gilded full plate key-wound movement, bi-metallic compensation balance, diamond endstone, chronograph mechanism visible to under-dial with recessed barrel pivoted around fourth wheel seconds pivot, spiral spring surmounted by seconds hand • *signed and numbered Tho. Prest London, No. 527*

• **Dial:** gilt dial with engraved scroll and foliage decoration, two fan-shaped apertures for the wandering Arabic minutes and Roman hours, large subsidiary seconds dial with two blued steel splitting hands

• **Case:** engine turned outer, pusher through the crown to split the seconds hands, movement stop slide beneath bezel, *hallmarked London 1840*, plain polished gold cuvette, case back and cuvette with casemaker's mark *HH incuse* (possibly Henry Hardy)

• **Chain:** short gold chain, the links separated by lapis lazuli roundels terminating in a key in the form of a T-bar diameter 51.5mm

Thomas Prest was apprenticed to John Roger Arnold in January 1784, he became the latter's foreman before leaving to conduct business by himself sometime around 1820. Prest is best known for a patent he was granted (no.4501, 20 October 1820) for an early form of keyless winding system. In an article for *Antiquarian Horology* where the present watch is discussed (No.5, Vol. 24, Spring 1999, p.447), Paul Tuck notes that: "A lesser known fact is that he [Prest] was one of the first to devise a form of split seconds chronograph mechanism. Only a handful of these are known, this [no.527] being the finest example."

A most unusual watch which clearly demonstrates Prest's skill and creativity, its refinement has led to the suggestion that Prest may have worked for Breguet early in his career (see op. cit. p.447). Depressing the pusher in the pendant splits the seconds hands within the large subsidiary dial, this stops one of the seconds hands whilst the other continues to run; when the pusher is released, the second hand that is static flies back to join the running hand. A difference of 25 seconds may be measured before an arm on which one end of the spring to which the seconds hand is attached engages a pin to the underside of the plate to prevent the spring from being overwound.

### PROVENANCE

L. E. Christmas, A.M.I. Mech. E., A.F.R.Ac.S., 1963  
Sotheby's London, 1 October 1997, lot 27  
Christie's Geneva, 12 November 2007, lot 205

### EXHIBITED

Antiquarian Horological Society's 10th Anniversary Exhibition, Science Museum, London, 1964

### LITERATURE

Paul Tuck, *Horology under the Hammer*, *Antiquarian Horology*, No.5, Vol. 24, Spring 1999, p.447  
L.E. Christmas, *A Watch by Thomas Prest*, *Antiquarian Horology*, No.2, Vol.4, March 1963, p.47

£ 8,500-13,000 US\$ 11,000-16,800





## CARL KINZING AUS NEUWIED IN MAINZ

AN INTERESTING AND UNUSUAL SILVER OPEN-FACED  
COMPTEUR MILITAIRE WATCH

CIRCA 1830

- **Movement:** gilded full plate, three-arm balance, fusee and chain, large decoratively engraved balance cock
- **Dial:** white enamel, subsidiary dial for time with Arabic numerals, outer *compteur militaire* scale • signed *Carl Kinzing aus Neuwied in Mainz*
- **Case:** silver engine turned case and band, numbered 53DI(?)98, gilt cuvette signed *Carl Kinzing aus Neuwied in Mainz*  
diameter 57.5mm

Carl Kinzing, was likely part of the Kinzing family of German watch and clockmakers from Neuwied in the Rhineland of

Germany. Neuwied was a centre for clock and furniture making in the 18th century. Most famous of these was Peter Kinzing (1745-1816) who together with David Roentgen (1743-1807), supplied musical clocks to important families and Royalty throughout Europe.

Watches with special scales designed to be used for measuring marching speeds were used by various different infantries. In France, watches were used by the army to measure the marching speeds of the army's infantry of the Consulat and 1st Empire. Various marching speeds were used, with 75 being the 'cadence normale' or standard marching speed using during parades. The present watch is calibrated to '76' and it is known that, for example, the Prussian Army used 76 paces per minute as one of their standard marching speeds (see: Joachim Mauss, *A 'Compteur Militaire' Pocket Watch* Antiquarian Horology, Winter 1987, p.145).

£ 2,600-4,200 US\$ 3,400-5,500



## FRÉDÉRIC HOURIET

A VERY FINE SILVER POCKET CHRONOMETER  
1828, NO. 79

- **Movement:** gilded, spring detent escapement, large two-arm balance with two timing screws and two large wedge-shaped moveable weights, blued steel spherical spring, cylindrical pillars, fusee and chain with maintaining power
- **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, blued steel moon hands
- **Case:** plain polished silver case and ring pendant, case maker's mark MF and numbered 8065 and 5853, slide beneath bezel marked A/M for *arrêt / marche*, gilt-metal cuvette with winding aperture, engraved with watch details and numbered 79 diameter 61.5mm

This silver chronometer although unsigned is attributed to the workshop of Jacques-Frédéric Houriet (1743-1830). Houriet is known as one of the finest Swiss makers of watches. During his career he apprenticed with such famed Parisian makers as Julien and Pierre Le Roy and Ferdinand Berthoud. For a further discussion of Houriet see Pritchard, *Swiss Timepiece Makers, 1775-1975*, pp. 89-9 and Jean Claude Sabrier, *Houriet the Father of Swiss Chronometry* where the present watch no. 79 is illustrated and includes the text of a copy of instructions given to the buyer by Houriet at the time of its sale.

The present watch includes Houriet's spherical balance which he devised while experimenting with different balance forms when he worked on the subject of isochronism.

### PROVENANCE

Antiquorum Geneva, 23 October 1999, lot 24

### LITERATURE

Jean-Claude Sabrier, *Frédéric Houriet, The Father of Swiss Chronometry*, 2006, p. 81 pl. 79

£ 10,000-16,000 US\$ 13,000-20,700





## ATTRIBUTED TO SYLVAIN MAIRET

A VERY FINE AND SLIM GOLD LEVER WATCH WITH RÉAUMUR THERMOMETER AND REGULATOR DIAL CIRCA 1835, NO. 4292/2241/175

- **Movement:** *unsigned* damascened, lateral lever escapement, polished steel escape wheel, bi-metallic compensation balance with blued steel arms, steel and brass bi-metallic thermometer curb with rack and pinion transmission
- **Dial:** white enamel dial, sector for Réaumur thermometer, three subsidiary dials for hours with Roman numerals, minutes and seconds with Arabic numerals
- **Case:** slim gold case, engine-turned back, milled band, polished bezel, *numbered 4292, 2241, 175*, gold cuvette engraved with movement details and with apertures for female winding and setting squares, *numbered 92, 2241, 175* diameter 44.5mm

Although unsigned, the present lot is likely by Sylvain Mairet. Born in Switzerland in 1805, he was raised by his uncle, F.I. Favre-Bulle, a watchmaker in his own right. After working in London from 1831 to 1834 for firms such as Hunt & Roskell and Vulliamy, he returned to his native Switzerland and settled in

Le Locle. In 1867, he received a gold medal to commemorate his influence on watchmaking in the Canton of Neuchâtel.

Mairet was known for his flat watches with thermometer as well as his lever escapement invented with pointed pallets. For a further discussion of his watches and lever escapements see Jean-Claude Sabrier, *Frédéric Houriet, The Father of Swiss Chronometry* pp.168-172.

£ 6,000-8,500 US\$ 7,800-11,000



## JUMP, LONDON

A FINE PINK GOLD OPEN-FACED QUARTER REPEATING  
LEVER WATCH WITH SHORT CHAIN AND KEY

1896 NO. 575

• **Movement:** gilded, lever escapement, bi-metallic compensation balance, diamond endstone, two polished steel hammers repeating on two coiled gongs, *signed and numbered Jump, 11 Old Bond Street, London, 575*

• **Dial:** engine turned silver dial, satin finished chapter ring with black Roman numerals, outer minute ring, aperture for age and phases of the moon with gold moon and silver stars against a blued background, gold moon hands

• **Case:** 18ct pink gold, the back, bezel and band all engine-turned, the case side with short sunken repeating slide, plain ring pendant, *hallmarked London, 1896* • plain polished gold cuvette with apertures for winding and handset, *case and cuvette numbered 575*, and with *maker's mark JA for James Ayres* • with a short chain and key diameter 52mm

Joseph Jump was apprenticed to Benjamin Lewis Vulliamy in 1827 and succeeded him in business in 1855. He moved to Pall Mall in 1880 and he died in 1899 after which the business was continued as Jump & Sons, moving to Mount Street in 1898 until it ceased trading in 1934.

## PROVENANCE

The S.E. Prestige Collection, Sotheby & Co., London, 29 April 1968, lot 23

Sotheby's Geneva, Property of an Estate, 13 November 2007, lot 80

£ 13,000-20,000 US\$ 16,800-25,900





## PETER ORR & SONS, MADRAS

A RARE GOLD, ENAMEL AND DIAMOND-SET KEYLESS  
LEVER WATCH MADE FOR THE INDIAN MARKET WITH  
NUMERALS IN URDU

CIRCA 1875, NO. 2981

• **Movement:** gilded three-quarter plate, lever escapement, bi-metallic compensation balance, decoratively engraved balance cock, *signed and numbered Peter Orr & Sons, Madras, 2981*

• **Dial:** silvered dial, highly engraved with decorative floral scrolls, the numerals with blue enamel cartouches bearing diamond-set Urdu numerals, two subsidiary dials for constant seconds and independent jumping seconds, blued steel hands, the tips with crescent moon and star motif, *signed Peter Orr & Sons, Madras*

• **Case:** gold case, decoratively engraved throughout, the cover centrally set with a translucent blue enamel crescent moon over engine-turning heightened with diamonds, the border with repeated wave-form motif heightened with opaque blue, black and red enamel, the case back similarly decorated and centred with a stylised flower heightened with enamel, the gold bezel with decoratively engine-turned border, front and back lids with *maker's mark JAD incuse and numbered 19175* diameter 54mm

Peter Orr & Sons were a well established company of fine Watches and Jewellery in Madras. The firm was founded by Peter Orr and his brother Alexander. The brothers arrived in Madras from Scotland in 1843. In 1849 they founded the firm Peter Orr & Sons.

£ 7,000-10,000 US\$ 9,100-13,000



## J.W. BENSON, LONDON

A FINE GOLD AND ENAMEL HUNTING CASED WATCH WITH MULTIPLE TIME ZONES MADE FOR THE INDIAN MARKET 1869, NO. 30515

- **Movement:** gilded three-quarter plate movement, lever escapement, bi-metallic compensation balance, decoratively engraved balance cock, diamond endstone, fusee and chain, signed and numbered J. W. Benson Watch & Clock Maker to H.R.H. the Prince of Wales, 25 Old Bond Street, London, 30515
- **Dial:** silvered dial, satin finished chapter ring with Roman numerals, outer minute ring, dial centre decoratively engraved with foliate scrolls, four sunken subsidiary dials each with gilded boss to their centre and displaying time in London, Mecca, Constantinople and New York, blued steel hands, signed J. W. Benson, London
- **Case:** 18ct gold, the cover with polychrome enamel painted cartouche depicting a bouquet of flowers against a light blue opaque enamel background, gold scalloped border, outer enamel ring composed of translucent green and opaque white enamel stylised flowers against a translucent guilloché red enamel ground, case back with similarly decorated enamel border and centred with an enamel monogram, all against a translucent red enamel ground over engine-turning, gold bezels and band with stylised flower heads, case back hallmarked London 1869, plain polished cuvette with central aperture to simultaneously adjust all time zones via a single setting square, aperture for winding, case front, back and cuvette with case maker's mark AS for Alfred Stram and each numbered 30515 diameter 50mm

At the time of the sale of this watch at Antiquorum in 2002, it was said to have been made for the Indian market and had the initials of the Nizam of Hyderabad,

The Sixth Nizam of Hyderabad was Asaf Jah VI, born Mir Mahbub Ali Khan in 1866. He became Nizam in 1869 at age three and served as Nizam until 1911.

The present lot was likely a gift at the time of he became the Nizam.

### PROVENANCE

Antiquorum Geneva, November , 2002, lot 159

£ 10,000-15,000 US\$ 13,000-19,400





## A. GOLAY LERESCHE À GENÈVE

A GOLD MINIATURE ULTRA SLIM BAGNOLET WATCH  
WITH ECCENTRIC DIAL  
CIRCA 1850

- **Movement:** gilt cylinder movement, with female winding square, 10 jewels, *signed A. Golay Leresche à Genève*
- **Dial:** eccentric white enamel dial, Roman numerals, moon hands
- **Case:** gold, the front and back fully engraved with floral scrolls, the back centred with a stylised quatrefoil motif heightened with blue enamel, *numbered 1736*  
diameter 27.5mm, case depth 3mm

The Bagnolet, an ultra thin watch with a reversed calibre movement was considered a breakthrough in horological design. Philippe Samuel Meylan is credited with the invention. In order to achieve the desired flatness, he placed the dials on the back of the movement. He was also the first to place a movement in five franc silver pieces. For further information on the Bagnolet see Eugene Jaquet and Alfred Chapuis, *Technique and History of the Swiss Watch*, 2<sup>nd</sup> edition, 1970, p. 151

£ 3,500-5,000 US\$ 4,550-6,500



## B. HAAS JEUNE & CIE.

AN IMPRESSIVE GOLD CASE-WOUND HUNTING CASED CYLINDER WATCH WITH FINELY ENGRAVED SCENES OF THE HOUSES OF PARLIAMENT, PLACE DE LA CONCORDE & A BAROQUE BUILDING

CIRCA 1850

- **Movement:** gilded jewelled movement, cylinder escapement, plain three-arm balance, *signed B. Haas Jeune Bréveté à Besançon*
- **Dial:** white enamel dial, Roman numerals, outer minute ring, gold fancy hands, subsidiary seconds, *signed B. Haas Jne, Bréveté S.G.D.G., Besançon*
- **Case:** gold ornate hunting case, the front cover with patented Haas case winding mechanism, fine engravings depicting a baroque building to the front, the British Houses of Parliament to the back and Place de La Concorde in Paris to the inside back, the inside front with *monogram* within an engine-turned border, bezels and band chased and engraved with geometric scrolling decoration, hand setting through the push button in the bow, *cuvette engravée remontoir perpétuel bté and signed B. Haas Jne. Fsseur Bté de S.M. L'Empereur, Genève, Besançon, Paris* diameter 53.5mm

£ 7,000-10,000 US\$ 9,100-13,000





## CHARLES FRODSHAM, LONDON

A RARE AND INTERESTING GOLD, DIAMOND, EMERALD AND RUBY-SET HALF HUNTING CASED QUARTER REPEATING ROYAL PRESENTATION WATCH RETAILED BY R.S. GARRARD & CO, LONDON WITH CROWN AND CYPHER OF QUEEN VICTORIA AND PRINCE ALBERT 1861, NO. 01736

- **Movement:** gilded, lever escapement, bi-metallic compensation balance, diamond end-stone, striking gongs with small polished steel hammers, *signed and numbered Chas. Frodsham 84, Strand, London 01736*, gold cuvette with apertures for winding and hand-set
- **Dial:** white enamel, Roman numerals, outer minute ring, gold double spade hands • *Signed R. S. Garrard & Co. London*
- **Case:** gold, the back with diamond, emerald and ruby set VA Cypher for Victoria and Albert beneath a crown, the inside with

personal engraving, *Von I.M.d. Königin von Grossbritannien und Irland 1. Juli 1862*, the front with glazed aperture surrounded by blue enamel Roman numerals and diamond-set border, short sunken repeating slide to band, gold cuvette, *hallmarked 1861*, case back with *maker's mark FM for Frederick Matthews, Clerkenwell*, cuvette with *maker's mark JWS for James Walter Scott, numbered 01736*, pendant with rubbed *maker's mark*

- **Accompaniments:** together with matching key mounted with a diamond-set VA cypher and crown diameter 48mm

The engraving on the watch would suggest that this watch was presented by Queen Victoria and Prince Albert on the occasion of the marriage between their daughter Princess Alice Maud Mary and Ludwig IV, Grand Duke of Hesse and by Rhine on the 1st July 1862.

£ 8,500-13,000 US\$ 11,000-16,800



Queen Victoria and Prince Albert 1854





## BORÉ & BERGER, MAGDEBURG

A FINE GOLD OPEN-FACED TWO-TRAIN, TWO TIME ZONE WATCH WITH THERMOMETER, SUBSIDIARY AND CENTRE SECONDS

CIRCA 1880

- **Movement:** damascened, two train, lever escapement, bi-metallic compensation balance
- **Dial:** white enamel, three subsidiary dials for two time zones and subsidiary seconds, sector for thermometer, outer ring for centre seconds with red Arabic five-second markers, signed *Boré & Berger, Magdeburg*
- **Case:** 14ct pink gold, polished finish with stepped and milled bezels, stop slide to band between 20 and 25 seconds past, the back centred with a monogram, gold pendant, gilt-metal bow, case maker's mark B.M.B. incuse with an hour glass between, numbered 63617 diameter 55mm

£ 7,000-10,000 US\$ 9,100-13,000



## HAMILTON

A VERY FINE GOLD HUNTING CASED MINUTE REPEATING  
CALENDAR WATCH WITH RETROGRADE DATE AND  
MOON PHASES FOR THE INDIAN MARKET  
CIRCA 1880

**Movement:** damascened nickel lever escapement, bi-metallic compensation balance, two polished hammers striking on coiled gongs, *signed Hamilton & Co, Calcutta, Bombay and Delhi* [rubbed]

**Dial:** white enamel, Roman numerals, outer minute ring, subsidiary dials for months and seconds, apertures for ages of the moon and days of the week, retrograde date beneath the moonphase

**Case:** gold full hunter, covers elaborately engraved with flowers and foliage, the bands chased and engraved with stylised flowers, the front centred with a blank cartouche, decoratively engraved sunken repeating slide to the band, *case front, back and cuvette numbered 9150*  
diameter 54mm

£ 8,500-13,000 US\$ 11,000-16,800





## HY MOSER & CIE

A RARE AND FINE GOLD, ENAMEL AND DIAMOND-SET HUNTING CASED PRESENTATION GRANDE AND PETITE SONNERIE CLOCKWATCH WITH TRIP MINUTE REPETITION MADE FOR THE NOBEL BROTHERS PETROLEUM COMPANY IN AZERBAIJAN CIRCA 1890, NO. 4100

• **Movement:** gilded and highly jewelled, two train with tandem winding, lever escapement, bi-metallic compensation balance, repeating on two coiled gongs

• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, blued steel hands

• **Case:** 18ct gold, front with black, blue, red enamel and diamond-set *Russian Imperial Royal Eagle*, the back with enamel painting of the *Ateshgah of Baku*, slides beneath the bezel marked for *strike/silent* and *full strike/quarters only* for *Grande and Petite Sonnerie*, short trip repeat slide to the band, *cuvette*, case front and back numbered 10100, gold polished *cuvette signed Moser in Cyrillic and English and numbered 4100*

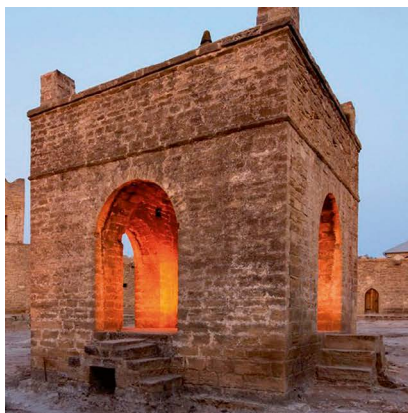
diameter 54mm

The polychrome enamel depicted on the case lid of the present lot is the Branobel oil company's logo. The logo featured Fire Temple in Baku Azerbaijan, where the firm was headquartered.

Ludwig, Robert, and Alfred Nobel founded an oil company in Baku, Azerbaijan in 1876, and transformed it into a shareholding company headquartered in St. Petersburg in 1879. At the start of the 20<sup>th</sup> century, 50% of the world's oil extraction was centered in Baku, and the Nobel brothers owned about 40% of that production. They named their company Branoble, which was short for "Nobel Brothers" in Russian, and by 1916, they were the largest oil company in Russia. The firm could not withstand the Russian Revolution, thus when Bolsheviks seized power in Baku in 1920, they nationalized all oil production in Azerbaijan.

Alfred Nobel, famous for the invention of dynamite, and the largest individual investor in the company, endowed \$265 million to the fund for the Nobel prize after his death in 1896. About 12% of his personal capital came from his shares in the family's oil business. It is thought that as much of 22% of the foundation's endowment comes from wealth earned from the Branoble oil company. Alfred felt strongly about supporting the Nobel Foundation. The first Nobel Prize was awarded to his brother Ludwig by the Imperial Russian Technological Society in 1888 for his contributions to the oil and metallurgy sector. Alfred's Will specified the fields in which the Nobel Prize should be awarded, and stated that the Nobel Peace Prize should be awarded to "the person who shall have done the most or the best work for fraternity between nations and the abolition or reduction of standing armies and the formation and spreading of peace congress."

£ 26,000-42,000 US\$ 33,600-54,500



Fire temple in Baku, Azerbaijan





## E.H. JACCARD & CIE, GENEVA

A GOLD, ENAMEL AND DIAMOND-SET  
HUNTING CASED KEYLESS LEVER MINUTE  
REPEATING WATCH WITH CHRONOGRAPH,  
MADE FOR THE RUSSIAN MARKET  
CIRCA 1900

**Movement:** gilded, lever escapement, bi-metallic  
compensation balance, two polished steel  
hammers striking on two gongs, ruby endstone

• **Dial:** white enamel, Roman numerals, outer  
chronograph seconds scale, gold Louis XV hands  
and blued steel chronograph hand, subsidiary  
seconds at 6 o'clock and 30 minute recording at  
12 o'clock

• **Case:** 14ct gold polished case, the front with  
polychrome enamel Russian Imperial Coat of  
Arms, the reverse with diamond and paste set  
monogram beneath a crown, chronograph button  
in the band at 12, cuvette with inscription and  
*signed E.H. Jaccard & Cie, Geneva, cover and  
cuvette numbered 30536*  
diameter 54mm

£ 4,200-6,000 US\$ 5,500-7,800



## PAUL BUHRÉ

A PINK GOLD AND ENAMEL HUNTING CASED  
KEYLESS PRESENTATION WATCH MADE FOR  
THE RUSSIAN MARKET

CIRCA 1900 NO. 148108

- **Movement:** damascened jewelled nickel movement with lever escapement, bi-metallic compensation balance, wolf's tooth winding
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, subsidiary seconds, gold spade hands, *signed Paul Buhré in Russian*
- **Case:** 14ct pink gold, front with applied black, blue, white and red enamel Russian Imperial Eagle, case front and back numbered 148108, *cuvette signed Paul Buhré supplier to the Court of His Imperial Highness (in Russian) and numbered 148108*  
diameter 52mm

Paul-Léopold Buhré first opened a shop in St. Petersburg in 1815. He was succeeded by his son, also Paul, who was both a watchmaker and a good business man. The firm expanded and garnered a reputation of selling high quality timepieces to important Russian officials and nobility, eventually obtaining the title of official purveyor to His Majesty. Buhré not only retailed Swiss pieces, but set up his own factory in Switzerland, employing the talented watchmaker Paul Girard to manage it.

£ 3,500-5,000 US\$ 4,550-6,500





## LECOULTRE, GENÈVE AND BAPST & FALIZE, PARIS

AN IMPRESSIVE AND VERY RARE GOLD HUNTING CASED KEYLESS LEVER MINUTE REPEATING WATCH WITH TRIPLE CALENDAR, RETROGRADE DATE AND MOON PHASES, THE CASE BY BAPST & FALIZE, PARIS

- **Movement:** gilded, highly jewelled lever movement, wolf's tooth winding, bi-metallic compensation balance, snail-form precision regulation
- **Dial:** white enamel dial, Roman numerals, outer Arabic minute ring, sector for retrograde date, three apertures for day, month and moon phases
- **Case:** gold, repoussé covers chased and engraved in Renaissance style, the front with Chronos standing atop a globe, surrounded by three partially draped figures of the Fates: Lachesis, Atrophos and Chlotos holding skeins of wool with two pendant love trophies below, the back similarly decorated with Apollo and Diana, the back bezel engraved around its circumference 'qui temps a tout a PHP', the front bezel with repeated monogram PHP separated by stylised flowers, case back interior engraved with the maker's mark BF a ring and a pearl drop flanked by a stylized motto *Adamas Margarita*, and further signed around the perimeter *LeCoultre Horloger à Genève* and *Bapst & Falize Orfèvres à Paris* diameter 57mm

The case of this watch is likely the one illustrated in Henri Vever, *French Jewellery of the Nineteenth Century*, p. 988, 2001. The caption reads, "chased gold watch depicting 'the three Fates' on one side, and 'Apollo and Diana' on the other by Lucien Falize, chased by Oms (1882)." the case clearly demonstrates Lucien Falize's inspiration taken from classical Renaissance designs.

Germain Bapst and Lucien Falize combined their two houses to form a collaboration between 1880-1892. Bapst were jewellers to the French crown and were known to have an impressive client base, while Falize brought his considerable design talent and business knowledge. After working together for 12 years, the two dissolved their partnership in 1892. Bapst went on to pursue his interests in academia, while Falize continued to run the jewellery business.

£ 22,000-38,000 US\$ 28,500-49,100







## MERMOD, GENÈVE

A MAGNIFICENT GOLD AND GILT-METAL, TURQUOISE AND DIAMOND-SET HUNTING CASED WATCH THE COVER WITH AN ENAMEL PAINTED UNDERCARVED ROCK CRYSTAL BAVARIAN PEACOCK POSSIBLY FOR LUDWIG II OF BAVARIA  
CIRCA 1870

- **Movement:** *unsigned* nickel lever movement, 15 jewels, bi-metallic compensation balance
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, subsidiary seconds
- **Case:** gold and gilt-metal the cover with intaglio of a Bavarian peacock naturalistically painted in polychrome enamel and with glazed cover, the back with lozenge-shaped turquoises interspersed with rose-cut diamonds within gold lozenge-shaped settings, heavily cast bezels and bows of scrolls, flowers and foliage, winding crown surmounted by a leaf-form boss, plain rounded band, the gold cuvette with decorative engraving, movement details and *signed Mermod Genève* diameter 50mm

The present watch was likely one of several watches made as a special request of Ludwig II, King of Bavaria from 1864 to 1886. The flamboyance of the piece demonstrates Ludwig's extravagance and Romanesque life which characterized his reign. It is believed that Ludwig commissioned several watches as presentation gifts, all of which were uniquely decorated. The present watch with its undercarved rock crystal panel shares similar treatment with another Ludwig watch, which depicts a well carved Bavarian Lion, see Martin Huber, *Die Uhren von A. Lange & Sohne*, 1988, p. 41.

The decoration seen here includes the Bavarian flag composed of turquoise and rose-cut diamonds, while the reverse is set with an under carved rock crystal panel with a Peacock in full

plume. Although Ludwig was known most famously as the Swan King, another favourite animal of the King's was the Peacock. Around 1870, Ludwig stepped back from politics and focused on passion projects, including the King's House on Schachen. Built between 1869-1872, Ludwig used the house as a venue for birthdays and anniversaries. Most notably, he decorated one room, called the "Turkish Room" in an elaborately Oriental style, and included a replica of the Famous Peacock Throne. The Peacock Throne was an extravagantly jewelled throne used by Mughal Emperors in India. Peacocks, with their ostentatious brightly coloured plumage, served as a brilliant decorative motif that fit Ludwig's lavish aesthetic.

King Ludwig II was born at Nymphenburg Castle, outside Munich, on August 25<sup>th</sup>, 1845. He had just turned 18 when he ascended the Bavarian throne following the death of his father. One of the first acts of his reign was to invite Richard Wagner to his court in Munich. Ludwig II is perhaps best remembered as the great composer's patron and for the commission and the construction of several extravagant fantasy castles: *Neuschwanstein* – a dramatic Romanesque fortress with soaring fairy-tale towers whose walls are decorated with frescos depicting scenes from Wagner's operas; *Linderhof* – an ornate palace in neo-French Rococo style with handsome formal gardens; and *Herrenchiemsee* – a replica of the main building of the Palace of Versailles.

By 1885, Ludwig's extravagant projects put him in serious debt. His ministers started seeking a cause to depose him by constitutional means. They finally decided that he was mentally ill and unable to rule. Ludwig was arrested and transported to Castle Berg on the shores of Lake Starnberg. The day after, the King's body was found in the shallow water. His mysterious death remains unsolved to this day.

### PROVENANCE

Antiquorum Geneva, 16 October, 2005, lot 252

£ 26,000-35,000 US\$ 33,600-45,300



Ludwig II of Bavaria





## UNSIGNED

A SILVER DESK COMPENDIUM, LONDON 1895, WITH TIMEPIECE, ANEROID BAROMETER, CALENDAR, APPOINTMENTS DIAL AND COMPASS, IN A LOZENGE-SHAPED CASE

• together with: A repoussé silver boudoir timepiece, London, 1901, 7cm. high; A brass carriage timepiece with alarm, French, circa 1890, 10cm. high; and A brass renaissance-style 'turnchenuhr', German, 20th century, with enamel dial and incomplete movement, 30cm. high, (4)

£ 1,300-2,200 US\$ 1,700-2,850





119 SOLD WITHOUT RESERVE

## THOMAS MERCER

A MAHOGANY EIGHT-DAY MARINE CHRONOMETER  
NO. 1206

ST ALBANS, CIRCA 1970

- **Movement:** fusee and chain movement with Earnshaw's spring detent escapement, maintaining power, *numbered 1206*
- **Dial:** silvered dial with subsidiary up/down and seconds dials, signed *Thomas Mercer, Maker to the Admiralty, St Albans, No.1206N, Greenwich Chronometer*
- **Case:** the brass bowl gimbaled in a three-tier brass-bound box with side carrying handles and an ivorine plaque signed and numbered width 23.5cm

£ 2,000-3,000 US\$ 2,600-3,900







120

□ 120 SOLD WITHOUT RESERVE

## FRENCH AND GERMAN

AN EXTENSIVE COLLECTION OF FRENCH AND GERMAN  
CLOCK HANDS FROM THE 17TH, 18TH AND 19TH  
CENTURIES

- Contained in two eight tier mahogany storage cases, each secured with a leather strap

Dimensions per storage case: 335mm width x 240mm height x  
250mm depth

£ 1,000-1,500 US\$ 1,300-1,950



Mahogany storage case



121

## AUSTRIAN

A BIEDERMEIER FRUITWOOD AND EBONISED PORTICO  
MANTEL CLOCK

AUSTRO/HUNGARIAN

CIRCA 1830

- 6-inch enamel dial with trellis hands, bell striking movement with silk suspension, the drum surmounted by an ebonised and bone urn and supported by four pillars on a shaped plinth base; together with a composite carved pine mantel clock with associate movement and dial (2)

Portico clock 53cm. high; Carved clock 56cm. high

£ 1,700-2,600 US\$ 2,200-3,400

## 122

## JOHANN BAUER

A MAHOGANY 'LATERNDLUHR'

VIENNA

CIRCA 1830

- **Movement:** weight-driven 8-day movement with tapered plates, high count train, dead beat escapement with maintaining power, separately suspended seconds pendulum with beat adjustment on the crutch, the nine light glazed case with architectural cresting, arched trunk door and concave-sided base, inlaid throughout with boxwood stringing

- **Dial:** 9¼-inch enamel dial with subsidiary seconds, day and date dials, signed *Johann Bauer in Wien*

height 148cm

W £ 5,000-7,500 US\$ 6,500-9,700





## CHARLES FRODSHAM, LONDON

A VERY FINE SILVER FREE-SPRUNG 2-DAY POCKET CHRONOMETER DECK WATCH WITH DUO-IN-UNO HAIRSPRING, UP-AND-DOWN INDICATION AND FITTED MAHOGANY BOX  
1887, NO. 07326

- **Movement:** gilded half plate movement with spring detent escapement, duo-in-uno hairspring, diamond endstone, free sprung bi-metallic screw balance, *signed Charles Frodsham, 84 Strand, London, by Appointment to the Queen, with medals of honour and numbered 07326*
- **Dial:** silvered, blued steel spade hands, Roman numerals, subsidiary seconds dial and sector with up-and-down indication from 0-54, the dial further engraved with *Royal Warrant and a medal of honour for France, Russia, and Italy*
- **Case:** silver, gold hinges, plain ring pendant *hallmarked 1886*, plain polished inner cuvette • the case and cuvette *hallmarked London, 1887*, each with *casemaker's stamp GJT incuse for George James Thickbroom*
- **Deck box:** mahogany, the fitted wooden interior opening into an easel-form stand with velvet and silk lining diameter 68mm, deck box 109mm x 139mm

Accompanied by a Charles Frodsham & Co Certificate of Origin confirming date of the watch entering into their stock in 1888.

The present lot belongs to a series of approximately twenty-two pieces produced over a period of forty years. Today eleven pieces are known to have survived. The first two pieces made were sold sometime around 1856-7. The present lot belongs to the final part of the series which was finished in three small groups in the late 1880s and 1890s. For a similar example, numbered 07324, see: Sotheby's London, *Celebration of the English Watch, Part II*, 7 July 2016, lot 77. For further information on these deck watches see: Camerer Cuss, *The English Watch, 1585-1970*, pp. 416-419.

In 1843 Charles Frodsham bought the firm J.R. Arnold with the firm renamed Arnold and Frodsham. This was a bold move as it set Frodsham up at 84 Strand. He retained the double name until 1858 when the firm Charles Frodsham, 84 Strand, was officially established. Through his many publications and timepieces, Frodsham dedicated himself to the exploration and education of time and its many forms. He continued to achieve acclaim for his work from chronometers to barometers, reversed fusee and both lever and double rotary escapements. The Frodsham balance, which was designed for astronomical accuracy can be found in carriage clocks and some mantel clocks dating to as early as 1851. Charles Frodsham became free of the Clockmakers' Company in 1845 and Master of the Company in 1855. He served as Master of the Company for a second time in 1862, that same year he was elected Vice-President of the British Horological Institute, of which he was one of the original members. In 1855 he won the Gold Medal of Honour at the Paris Exhibition. In 1862 he was awarded the Medal of Honour for his service as a juror at the Great International Exhibition in South Kensington. He continued to achieve recognition at exhibitions from Russia to Paris. Charles Frodsham excelled at his art until his death in January, 1871, at the age of 60.

Upon Charles's death, his son, Harrison Mill Frodsham, took charge of the firm and incorporated it in 1893 as Charles Frodsham & Co. Ltd. Harrison Mill Frodsham proved to be an able horologist and businessman and the firm continued to flourish as a maker of fine timepieces, as the present lot exemplifies.

### PROVENANCE

Antiquorum Geneva, *The Longitude at the Eve of the Third Millennium*, 23 October 1999, lot 53

• £ 22,000-30,000 US\$ 28,500-38,800









## BAHNE BONNIKSEN, COVENTRY

A GOLD OPEN-FACED KEYLESS KARRUSEL WATCH

1915, NO. 58351

• **Movement:** gilded  $\frac{3}{4}$  plate, 52 1/2 minute revolving carriage with lever escapement, free-sprung bi-metallic compensation balance, decoratively engraved cock, diamond endstone, signed and numbered B. Bonniksen, 16 Norfolk Street, Coventry, 58351

• **Dial:** white enamel, Roman numerals with outer minute ring, Arabic subsidiary seconds at 6, blued steel spade hands

• **Case:** plain gold case, hand setting button in the band with gold olivette, gold pendant and bow, polished case with monogram to back, plain gold cuvette, case hallmarked London

1915, with [rubbed] maker's mark F.T for Frederick Thoms, case number rubbed, cuvette numbered 43341  
diameter 53mm

Bonniksen (1835-1935) was a Danish horologist who came to England during his formative watchmaking years. He was of considerable talent and is well known to have patented the 'Karussel' mechanism in 1892, which arguably could be used as an alternative to Breguet's tourbillon in order to counter the effects of gravity on the watch. In 52 1/2 minute karrusel watches, the carriage which is mounted on a wheel driven off the third wheel pinion, revolves every 52 1/2 minutes.

£ 1,500-3,500 US\$ 1,950-4,550



## DENT, LONDON

A YELLOW GOLD HUNTING CASED MINUTE REPEATING  
KEYLESS LEVER WATCH

1883, NO. 40660

**Movement:** gilded  $\frac{3}{4}$  plate, lever escapement, bi-metallic compensation balance, ruby endstone, two polished steel hammers repeating on two gongs, *signed and numbered Dent, 61 Strand & 34, Royal Exchange, 40660*

**Dial:** white enamel with Roman numerals and outer minute divisions, blued steel spade hands, *signed and numbered Dent, 61 Strand & 34 Royal Exchange, London, Watchmaker to the Queen, 40660*

**Case:** 18ct gold full hunter, polished covers, front case with enamel heraldic *Bohun Swan*, the reverse with blue enamel

*monogram, hallmarked London 1883, covers and cuvette with case maker's mark GAP for George Augustus Potter and signed and numbered DENT 40660*  
diameter 50mm

The firm of E. Dent & Co was founded by Edward John Dent (1790-1853). Edward was employed by the Vulliamys and the Barrauds before going into partnership with John Roger Arnold in 1830. In 1840 Edward set up his own company and, a year before his death, he won the contract for creating the 'Big Ben' clock. He was succeeded by his step-sons Frederick and Richard who assumed his name. In both the 19th and 20th centuries, the firm supplied marine chronometers and watches to the Royal Navy and also received Royal Warrants.

£ 3,500-5,000 US\$ 4,550-6,500





## CARRINGTON & CO., LONDON

A VERY FINE AND HEAVY GOLD HUNTING CASED PERPETUAL CALENDAR SPLIT SECONDS CHRONOGRAPH WATCH WITH MINUTE REPETITION AND MOON-PHASES 1913, NO. 12596

• **Movement:** gilded three-quarter plate by *Nicole Nielsen*, lever escapement, bi-metallic compensation balance, diamond endstone, satin finished steel chronograph bridges visible to the backplate, polished steel hammers repeating on coiled gongs to the inside back, *signed and numbered Carrington & Co., By Royal Appointment, 130 Regent Street, London, 12596*

• **Dial:** *T.J. Willis* type cream enamel dial, Roman numerals, four subsidiary dials for day, month within four year leap cycle combined with 60-minute register, date and subsidiary seconds combined with aperture for moon-phases, black outer minute ring, outermost track for tachymeter calibrated in red

• **Case:** 18ct gold case, plain polished covers, stepped bezels, polished gold cuvette, sunken repeating slide to the band, two large pushers for chronograph/split to the band, gold pendant and bow, three pushers beneath bezel for adjusting day, date and moon-phases, case *hallmarked London 1913* and with rubbed case maker's mark *probably RN within a rectangular cameo for Robert Benson North trading as Nicole Nielsen & Company*, gold pendant with *maker's mark CH* diameter 60mm

The firm of Carrington was named after its founder John Bodman Carrington who established his manufacturing business at 130 Regent Street in 1873. Carrington were established good quality jewellers, diamond merchants, dealers in precious stones and manufacturing silversmiths. They were initially awarded the Royal Warrant by Queen Victoria and later Prince Albert, Edward VII and George V, as well as Nicholas I and II and Queen Alexandra of Russia.

£ 13,000-20,000 US\$ 16,800-25,900







## CHARLES FRODSHAM, LONDON

A HEAVY AND MASSIVE GOLD HUNTING CASED KEYLESS LEVER TWO-TRAIN GRANDE AND PETITE SONNERIE CLOCK WATCH WITH TRIP MINUTE REPETITION, PERPETUAL CALENDAR WITH MOON PHASES, CHRONOGRAPH WITH CENTRAL REGISTER 1884, NO. 06989, MADE 1884

**Movement:** gilded three-quarter plate, lever escapement, free-sprung bi-metallic compensation balance, diamond endstone, centre pinion wheel also with diamond endstone, *signed Chas. Frodsham, 84, Strand, London, numbered 06989*

**Dial:** white enamel, Roman numerals, outer Arabic minute ring with additional calibrations for chronograph seconds, blued steel spade hands for time and chronograph seconds, gold central minute recording hand, four sunken subsidiary dials for day, month with four year leap cycle, date and subsidiary seconds combined with aperture for moon phases *signed Charles Frodsham, 06989*

**Case:** 18ct yellow gold, full hunter, slides beneath the bezel for *strike/silent* and for chiming *full/quarters*, large plain gold pendant and gold bow, plain polished covers, large chronograph pusher to the band and short trip repeating slide, four calendar correctors beneath the bezel, slides for *strike/silent* and *full/quarters* for *Grande and Petite sonnerie*, case hallmarked 1884, case and cuvette with maker's mark HMF for Harrison Mill Frodsham, pendant with maker's mark AS for Alfred Stram diameter 69mm

Accompanied by a Charles Frodsham & Co Certificate of Origin confirming the watch entered into their stock in 1884.

Clearly designed to impress, this is a remarkably large and exceptionally heavy watch, weighing 449g. The heft of the case is in large part achieved by the extremely thick central body which has broad multiple steps. The two-train movement is highly complex and the use of an additional central hand for registering chronograph minutes to the edge of the dial is unusual and particularly noteworthy.

For a note on Frodsham, see lot 123.

£ 50,000-80,000 US\$ 65,000-104,000







## UHRENFABRIK-UNION, GLASHÜTTE IN SACHSEN

A LADY'S GOLD AND ENAMEL HUNTING CASED WATCH  
WITH PROF. GRAFF CASE  
CIRCA 1900, NO. 55175

- **Movement:** 2nd quality, gilded three-quarter plate, gold lever, bi-metallic compensation balance, *signed and numbered Uhrenfabrik Union, Glashutte, No. 55175*
- **Dial:** white enamel, double sunk, Arabic numerals, subsidiary seconds at 6 o'clock, *signed Uhrenfabrik Union, Glashutte in Sachsen*
- **Case:** small engine turned and highly engraved Louis XV style case chased on both sides with decoration in the style of Prof. Graff and with niello inlay, gold cuvette, case with German gold marks and signed Uhrenfabrik Union, Glashutte, Bei Dresden diameter 37mm

Uhrenfabrik Union was founded on 1 January 1893 by the Dresden wholesaler Johannes Dürrstein and the 'Union' trademark quickly became one of Germany's leading manufacturers of the highest grade watches, which included among others a small series of complicated timepieces such as pocket chronometers, tourbillons, perpetual calendar, repeating and striking watches.

The Dresden school of applied arts produced a huge array of decorative designs for watches under the privy-councillor Professor Carl Ludwig Theodor Graff. The themes were very often architectural but also might have included themes from illustrated manuscripts such as cornucopia, leaves and scrolls. Minerva's head is also engraved to the central cartouche on this example..

For similar examples of Professor Graff watches, see Reinhard Meis, *The Watchmakers of Dresden*, PP. 204-205

£ 3,500-4,000 US\$ 4,550-5,200



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## 129

### A. LANGE & SÖHNE, DEUTSCHE UHRENFABRIKATION, GLASHÜTTE

A GOLD HUNTING CASED KEYLESS LEVER WATCH WITH  
DECORATION AFTER PROFESSOR GRAFF  
CIRCA 1899, NO. 37873

- **Movement:** 2nd quality, 19''' cal. 43 gilded, lever escapement, 15 jewels, bi-metallic compensation balance, precision regulation, *movement signed and numbered Deutsche Uhrenfabrikation Glashütte, 37873, glazed cuvette*
- **Dial:** white enamel, Arabic numerals, subsidiary seconds, outer minute ring, gold filigree hands, *signed A. Lange & Söhne, Deutsche Uhrenfabrikation, Glashütte*
- **Case:** 14ct gold, highly decorated Louis XV-style, chased and engraved on both sides with decoration after Professor Graff, the front centred with a blank cartouche, the back centred with a Roman head in profile, each of the central cartouches surrounded by baskets of fruit, a pair of doves above and a heart beneath, bezels and chased band engraved with flowers and foliage, *signed A. Lange & Söhne, Glashütte* diameter 53mm

Accompanied by a certificate of origin from the Museum of Glashütte which confirms date of sale on 3rd July 1899 to Paul Thimig, Dresden. The "Lucia" case with design by Prof. Graff.

When Emil Lange took over the family firm when his brother retired in 1887, he favoured more ornately decorated cases to that of his brother. The demand for luxurious cases had increased under the prosperous reign of Kaiser Wilhelm and so we see more heavily decorated cases, even in smaller timepieces, such as the present lot.

£ 6,000-8,500 US\$ 7,800-11,000

## A. LANGE & SÖHNE, GLASHÜTTE/ DRESDEN

A FINE GOLD HUNTING CASED KEYLESS LEVER QUARTER  
REPEATING WATCH  
CIRCA 1907, NO. 49992

- **Movement:** 1st quality, 19''' cal. 43 gilded three-quarter plate, gold lever, bi-metallic compensation balance, diamond-set endstone, swan-neck regulation, *signed and numbered A. Lange & Söhne, Glashütte & Dresden, 49992*
- **Dial:** white enamel with sunken chapter ring, Arabic numerals, outer minute ring, gold Louis XV style hands, *signed Lange & Söhne, Glashütte*
- **Case:** 18ct gold plain cases, plain gold cuvette, slide repeat in the band, *case front and back signed A. Lange & Söhne, Glashütte, covers and cuvette numbered 49992 and with German gold marks* diameter 56mm

Accompanied by a certificate of origin from the Museum of Glashütte confirming the date of sale on 30th October 1907 to August König, Hohenlimburg. "Lucia" case design

For further illustrations and examples of quarter repeaters see, *A. Lange & Söhne. The watchmaker of Dresden*, by Reinhard Meis, PP. 244 to 257

£ 8,500-13,000 US\$ 11,000-16,800



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## 131 SOLD WITHOUT RESERVE

### GLAESER & SOHN, GLASHÜTTE

A GOLD OPEN-FACED KEYLESS LEVER WATCH  
CIRCA 1900, NO. 8915

- **Movement:** 2nd quality, gilded three-quarter plate, gold lever, bi-metallic compensation balance, precision regulation, *signed and numbered Glashütter Ankeruhrenfabrik, R. Glaeser & Sohn, Glashütte, 8915*
- **Dial:** white enamel with Roman numerals and outer minute ring, blued steel hands, subsidiary seconds at 6 o'clock, *signed Glashütter Anker-Uhrenfabrik, R. Glaeser & Sohn, Glashütte SA*
- **Case:** engine turned gold, hand-set button to the band with gold olivette, gold stem and bow, plain polished gold cuvette, *case and cuvette numbered 8915 and with hallmarks for 14ct gold, case maker's mark AL* diameter 52.5mm

August K. Richard Gläser (1856-1928) was a pocket watch maker who worked in Glashütte. He initially learned his skills from his father, also a trained watchmaker but who made a living making watch and clock hands in his factory.

Later, after his apprenticeship under Adolf Lange, the founder of the Watchindustrie in Glashütte, Richard went on to produce quite a considerable number of high quality watches between 1885 to 1920 for his own company, *Deutsche Ankeruhrenfabrik*.

Even though business was booming at the beginning of the First World War, production was halted in favour of military production. And later, due to the rapidly growing industrialization of the manufacturing process of pocket watches, the company eventually had to fold in 1920.

£ 2,600-4,200 US\$ 3,400-5,500



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## S. SMITH & SON, LONDON

AN IMPORTANT AND MASSIVE GOLD GRANDE AND PETITE SONNERIE TWO-TRAIN CLOCKWATCH WITH TRIP MINUTE REPETITION, PERPETUAL CALENDAR, SPLIT SECONDS CHRONOGRAPH AND TRI-COLOUR DIAL 1903, NO. 309-2

- **Movement:** gilded three-quarter plate, two-train, lever escapement, bi-metallic compensation balance, precision regulation, the chronograph mechanism visible to the backplate, repeating on two coiled gongs, *signed and numbered S. Smith & Son, Watchmaker to the Admiralty, 9 Strand, London, 309-2*
- **Dial:** white and turquoise enamel and gold, Roman numerals, three subsidiary dials for up-and-down indication combined with gold chapter ring for leap year indication, constant seconds combined with gold chapter ring for months, 60-minute register combined with gold chapter ring for days of the week, outer turquoise enamel ring calibrated for date with central gold indicating hand, blued steel spade hour and minute hands, blued steel split seconds hands, black outer ring for minutes/chronograph seconds

• **Case:** massive 18ct gold case with rounded bezels, plain polished cuvette, gold pendant and bow, slides to right case side for trip repeat and hour/quarters for selecting *grande/petite sonnerie*, further slide to lower left case side between 7 and 8 o'clock for *strike/silent*, olivette with protective shoulders, chronograph pusher through crown, large split pusher to its left, case back *hallmarked* 1903, gold polished cuvette, case and cuvette with *case maker's mark SS for Samuel Smith and each numbered 309-2* diameter 77mm, height including pendant 106mm, depth including crystal 31.5mm

### PROVENANCE

Collection of Wayne Mondello  
Sotheby's New York, 17th June, 2003, lot 320  
Antiquorum Geneva, 24th April 2004, lot 164

### LITERATURE

Terence Camerer-Cuss, *The English Watch 1585-1970*

£ 170,000-260,000 US\$ 220,000-336,000







At the turn of the 20th century, the firm S. Smith and Son was the most prominent London maker of complicated watches. Samuel Smith, a jeweller and watchmaker, started the business in 1851, and worked alongside Nicole Nielsen, who produced watches for Smith. Smith not only manufactured watches, but also produced excellent chronometers, whose performance made the firm a supplier to the Admiralty. Shortly after this recognition, the firm expanded into a large manufacturing company under the supervision of Herbert S.A. Smith. For generations to come, S. Smith & Son remained a family-run organization and further developed automobile and aircraft instruments in addition to clocks and watches.

The present lot is among the largest of watches built by S. Smith & Sons. Thus, this piece belongs to a select group of oversized complicated watches made by one of the most prestigious English watchmakers at the turn of the last century.

Another similarly sized complicated example is a special order double dialled astronomical watch by Audemars Piguet started in 1914 and completed in 1920, which had 15 complications.

The present lot, No. 309-2 is also very similar to a watch by E. Dent, which at 72 mm. in diameter, has nearly an identical dial layout. However, the dial of the Dent was executed solely in white enamel, unlike the dial seen here, with its unusual tri-colour dial. Interestingly, Dent produced that watch for the famous collector James Ward Packard of Warren, Ohio. For an image of the Dent watch, see Fried, *The Museum of the American Watchmakers Institute*, the cover, and p. 89, exhibition no. P-19.

It is possible to speculate that the intended purchaser of the present lot may have been an astronomer, and would have required a clearly legible dial in order to take measurements. The dial bears similarity to and possibly takes inspiration from the famous astronomical watches by Jacob Auch, who worked in Stuttgart in the early 19th century. The colouration of the present lot most notably resembles some of the Auch pieces. For an example of a watch by Auch, see Sotheby's New York, *Masterpieces from the Time Museum Part II*, 19 June 2002, lot 53.





## UNSIGNED

A LADY'S ART NOUVEAU GOLD AND ENAMEL PENDANT  
WATCH WITH MATCHING CHATELAINE  
CIRCA 1905

- **Movement:** *unsigned* gilt bar cylinder, plain flat balance
  - **Dial:** cream enamel dial, Arabic numerals, gilt pearled outer minute ring, filigree hands set with pastes
  - **Case:** gold case, the back with raised chased and engraved iris flowers heightened with pearlescent and semi-matt enamels of purple, green and turquoise, one iris leaf set with diamonds, band and bezel similarly decorated, *case maker's mark SG with a key between and a star below in diamond-shaped cartouche*, plain polished gold cuvette, *case and cuvette numbered 75545* • matching gold chatelaine with three part hinged panel centrally set with enamel decorated flower heads, framed by scrolling leaves heightened with green enamel, uppermost lapel panel similarly decorated diameter 25mm, overall length 175mm
- The Art Nouveau style flourished between about 1890 and 1910 throughout Europe and the United States. Characterised by its use of organic line and motifs, the idiom lent itself well to almost every subject matter from furniture to the tiniest decorative watch.

£ 4,200-6,000 US\$ 5,500-7,800

## UNSIGNED

A LADY'S GOLD AND LAPIS LAZULI SET OPEN-FACED  
LAPEL WATCH WITH MATCHING CHATELAINE AND  
FITTED BOX  
CIRCA 1890

- **Movement:** *unsigned* gilt bar cylinder, plain flat balance
- **Dial:** cream enamel, Arabic numerals, gilt pearled outer minute ring
- **Case:** gold, the back set with a single lapis lazuli centre with an applied *monogram 'H'* beneath an applied gold coronet, pearl-set bezels, *case maker's mark SG with a key between and a star below in diamond-shaped cartouche*, and with *partial french gold assay mark for 18ct gold*, plain polished gold cuvette, *case and cuvette numbered 51077* • short chatelaine chased and engraved with geometric foliate scrollwork, surmounted by a similarly decorated brooch-form panel with lapis lazuli heraldic panels set with diamond chip-set fleur-de-lis all beneath a pearl-set coronet
- **Accompaniments:** leather covered box with suede lined fitted interior 110 mm. long

The fashion for fob, lapel and belt worn watches worn on chatelaines was a style that continued in its various forms for hundreds of years. Whilst they were used by both men and women throughout the centuries, the preference for ladies was for particularly decorative examples set with diamonds, semi precious stones or enamel. In the present example, the decorative waist plaque can be worn both at the lapel or hooked over a belt.

£ 3,500-5,000 US\$ 4,550-6,500



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## GERMAN

A SILVER, ENAMEL AND IVORY SINGING BIRD TIMEPIECE  
CIRCA 1920

- the automaton singing bird within a cage between two seated ivory and paste-set figures and beneath an enamelled tree surmounted by a pair of paste-set and enamelled love birds, the timepiece with 1¼-inch dial and single hand, cylinder escapement, together with the automaton movement contained within the concave-sided plinth case, height 20cm

• £ 17,000-26,000 US\$ 22,000-33,600





## JAMES MCCABE, LONDON

A GOLD OPEN-FACED KEYLESS POCKET CHRONOMETER  
WITH UP-AND-DOWN INDICATION

1877, NO. 04925

- **Movement:** gilded  $\frac{3}{4}$  plate, free-sprung, spring-detent escapement, blued steel helical spring, bi-metallic compensation balance with timing screws, diamond endstone, *signed and numbered Jas. McCabe, Royal Exchange, London, 04925*

- **Dial:** silvered, black Roman numerals, outer minute ring, subsidiary dials for seconds and up-and-down indication, blued steel hands, *signed and numbered Jas. McCabe, Royal Exchange, London, 04925*

- **Case:** 18ct gold plain polished case, the back centred with decoratively engraved blank cartouche, *hallmarked Chester 1877, case maker's mark H.C. (possibly H.G.) incuse*, plain polished gold cuvette with maker's mark *F.T* within an oval cartouche (possibly *Frederick Trahern*), gold pendant and bow diameter 51mm

James McCabe was born into a watch and clockmaking family in Belfast, Ireland. He came to London in the 1770's. He gained his Freedom of the Clockmakers' Company in 1786 and became a Warden in 1811, the year he died.

£ 1,700-2,600 US\$ 2,200-3,400



## HUNT & ROSKELL, LONDON

A RARE GOLD HALF-HUNTING CASED KEYLESS LEVER WATCH WITH RUBY-SET BEZEL AND ENAMEL PAINTING OF NAPOLEON III BY C. GLARDON

CIRCA 1870, NO. 12632

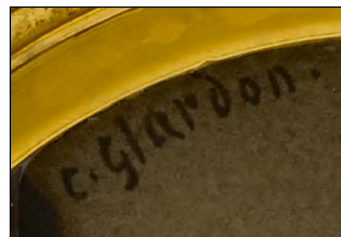
**Movement:** gilded  $\frac{3}{4}$  plate, lever escapement, bi-metallic compensation balance • *signed and numbered Hunt & Roskell, London, 156 New Bond St., 12632*

**Dial:** white enamel, Roman numerals, outer minute ring, blued steel double spade hands, the centre signed *Hunt & Roskell, London*

**Case:** gold, half-hunter, bezels to front and back set with rubies, glazed aperture to front cover surrounded by blue enamel Roman numerals and inner minute ring, red enamel *L monogram* on back, first cuvette plain gold concealing a secondary cuvette with a polychrome enamel painted portrait of Napoleon III wearing the sash for the Chief of the Order of the Légion d'Honneur, *signed C. Glardon, case maker's mark AS for Alfred Stram* diameter 39mm

Louis Napoleon III (1808-1873), nephew of Napoleon I, was President of the Second Republic of France. In 1852 he became Emperor of the French and, following two prosperous decades in office, his reign was brought to an end in 1870 by the defeat of his army during the Franco-Prussian war. Charles-Louis-François Glardon (1825-1887), was a Swiss enameller made famous by his exceptionally fine enamel portraits. He was a very talented draughtsman who aimed to '*paint on the paste exactly as one paints on a canvas*' (*Emaux et Miniatures*, Musée d'art et d'histoire, Genève, 1955, p. 20). He was trained by his equally famous and talented brother Jacques Aimé Glardon (1815-1862). Alfred Stram was a prolific London watch case maker who worked for many different, good quality watch making companies.

£ 1,000-1,500 US\$ 1,300-1,950





## CHARLES FRODSHAM, LONDON

A VERY FINE GOLD OPEN-FACED SIX MINUTE  
TOURBILLON WATCH  
1904, NO. 09072

- **Movement:** best quality gilded  $\frac{3}{4}$  plate, the lever escapement mounted within a six-minute tourbillon carriage with polished steel bridges, *signed and numbered Chas. Frodsham AD Fmsz, By Appointment to H.M. The King, 115 New Bond Street, Late of 84 Strand, London, 09072 and with shields for Royal Warrant and a medal of honour for France, Russia, and Italy*
- **Dial:** T. J. Willis type 'Venetian' enamel dial, Roman numerals, outer ring calibrated for minutes, subsidiary seconds, signed *Chas. Frodsham 09072 AD Fmsz*
- **Case:** large 18ct gold, polished finish, centre of the back with blue enamel *monogram*, gold hand-set button with protective shoulders, plain polished gold cuvette, case *hallmarked London 1904* and cuvette and back with *maker's mark HMF for Harrison Mill Frodsham*, pendant with *maker's mark A.B.* diameter 60mm

Accompanied by a Charles Frodsham and Co Certificate of Origin confirming the watch entered into their stock in 1904.

It is interesting to note that the manufacturing records state that this watch was originally tested in a silver case at Kew and was found to have achieved 83 marks in December 1904. The watch was then transferred to a gold case made by Nicole Nielson in April 1905.

### LITERATURE

Reinhard Meis, *Das Tourbillon*, 1986, p.345

£ 17,000-26,000 US\$ 22,000-33,600



## NORTHERN GOLDSMITHS CO NEWCASTLE

A VERY RARE AND FINE GOLD HUNTING CASED KEYLESS  
ONE-MINUTE TOURBILLON WATCH

1918, NO. 2051

**Movement:** gilded three-quarter plate, lever escapement mounted within a one-minute tourbillon carriage with steel three-arm cage, ruby endstone, with Sydney Beattey first style tourbillon, *signed and numbered The Northern Goldsmiths Co, Newcastle-Upon-Tyne.*, 2051

**Dial:** cream enamel Willis-type, Arabic numerals, outer minute ring, blued steel spade hands, *signed The Northern Goldsmiths Co, Newcastle*

**Case:** 18ct gold full hunter, plain polished covers, gold oliveette with protective shoulders, hallmarked *London 1918*, maker's mark NG Co for *The Northern Goldsmiths Co*, glazed cuvette, gold pendant and bow diameter 55mm



Rienhard Meis in his book *Das Tourbillon*, accounted for eight pieces by The Northern Goldsmith's company. The present lot is featured on Page 225.

According to Meis, all of these watches featured carriages supplied and finished by the extraordinarily talented but short-lived Sydney Better from Clerkenwell, and only between 1917 and 1922. The workmanship of a tourbillon was so costly and time-consuming that generally it was only undertaken in relatively small series, particularly following the great financial depression when money for such projects was more scarce. Sydney Better also tended to work alone so his output was very small. He made two different types of tourbillon, either "Better 1" with three-arm carriage and double-armed bridge, such as the present watch, and "Better 2" with straight carriage arms and eccentric balance.

He died in poverty shortly after his contract with the Northern Goldsmiths was terminated.

The off-white enamel dial of the present watch is also the recognisable creamy colour and style of Frederick Willis, renowned for his high quality dials and cases that were supplied to the best English watchmakers for their most prestigious pieces.

See, *Watches*, by Cecil Clutton & George Daniels, third edition, pages 79 & 108.

### PROVENANCE

Crott's Schmelzer, April 1980

### LITERATURE

Reinhard Meis, *Das Tourbillon*, 1986, p.225 & 351, pls. 282-283

£ 22,000-38,000 US\$ 28,500-49,100



## JOSEPH WHITE & SON, COVENTRY

A RARE AND HEAVY GOLD HALF-HUNTING CASED  
KEYLESS LEVER WATCH WITH 18CT GOLD MOVEMENT  
AND WHITE GOLD BEZEL

1920, NO. 40490

• **Movement:** 18ct gold with decoratively engraved hob-nail patterned finish to the plates, lever escapement, bi-metallic compensation balance, diamond endstone, the backplate *hallmarked London 1920, signed and numbered Joseph White & Son, Coventry, 40490*

• **Dial:** Willis type cream enamel dial, Roman numerals, blued steel hands, the hour hand with double taper, subsidiary seconds, outer minute ring, *signed Joseph White & Son, Coventry*

• **Case:** 18ct gold case, polished covers, the back with *engraved monogram*, white gold bezel with blue enamel Roman numerals and inner minute ring, pusher for handset with protective shoulders, plain polished gold cuvette, *case front, back, cuvette and pendant with maker's mark FT for Fred Thoms and hallmarked London, 1920* • with a gold curb link chain marked 15, metal clip diameter 52.5mm

Joseph White and Son were known as manufacturers of deck watches for the admiralty, near Coventry, England.

Another watch by White also with a movement made of 18k gold, no. 39727, is known. The movement of this earlier watch is hallmarked 1912 and was formerly in the collection of Seth Atwood, Rockford, Illinois and the Time Museum, sold Sotheby's 11, December 1986, New York, lot 354 and again Christie's Geneva, 15th November 2010, lot 144.

£ 3,500-5,000 US\$ 4,550-6,500



## VACHERON CONSTANTIN, GENÈVE

A VERY FINE TWO-COLOUR GOLD JUMP HOUR KEYLESS  
LEVER WATCH

1930, CHRONOSCOPE, NO. 414999

- **Movement:** cal. RA 17''' PC damascened, lever escapement, 18 jewels, bi-metallic compensation balance, *signed and numbered Vacheron & Constantin Genève, 414999* and with *patent number 130191*
- **Dial:** silvered engine turned dial, centre with lower silvered banner *signed Vacheron & Constantin*, tapered aperture for jumping hours, outer long apertures following dial circumference with triangular-shaped ruby indicating minutes to a flat white gold bezel
- **Case:** 18ct white and yellow gold, the white gold calibrated bezel with yellow gold chamfered outer edge, white gold case band, white gold snap-on back with yellow gold chamfered bezel, yellow gold pendant and shaped white gold bow, case *signed and numbered Vacheron & Constantin Genève 257528* diameter 44mm

Accompanied by an Extract from the Vacheron Constantin Archives confirming date of manufacture in 1930.

In 1925 the watchmaker Robert Cart created a unique complication which he called, the '*Jumping Hour*' or '*chronoscope*,' under patent number 130191. This was a brilliant system of jumping hours and wandering minute indication.

Breguet and Vacheron & Constantin were particularly keen to adopt the mechanism, of which there were two types. Breguet tended to use the first example with the wandering hours, and Vacheron the second type with the fixed indication aperture at 12, as we see in the present watch.

This example is a particularly fine and unusual one as it features not only a two-tone case in beautiful condition, but also a triangular tipped revolving ruby minute indicator

£ 7,000-10,000 US\$ 9,100-13,000





## LACLOCHE FRÈRES

A SMALL ART DECO GOLD, BLACK ONYX, LAPIS LAZULI,  
GREEN JADE AND ENAMEL TABLE TIMEPIECE

PARIS

CIRCA 1925

- in the form of a miniature Chinese cabinet, the doors opening to reveal a cloisonné enamel dial with diamond-set numerals and hands, the movement with club-tooth lever escapement and compensation balance, no.162524, the case with French assay marks and signed *LACLOCHE FRERES PARIS, 7586*, height 10.4cm

With its sleek geometric forms and bold, Eastern-inspired color palette, the present clock by Lacloche Frères epitomizes Art

Deco style. Eastern symbols and aesthetics proved the perfect companion to the crisp lines of the Art Deco era, with design firms incorporating Chinese, Indian and Egyptian-inspired motifs into their works.

At the time this clock was made, Lacloche Frères was considered one of the finest jewelers in the world. Having taken over Fabergé's London workshop in 1920, the firm gained popularity for their intricate designs, most notably with vanity cases, boxes and clocks. The present example, created at the height of the firm's popularity and created in a purely Art Deco form, is a rare glimpse into the elegance of the Art Deco time.

£ 35,000-50,000 US\$ 45,300-65,000









## THE GEORGE DANIELS SPACE TRAVELLER I

A GOLD SOLAR/SIDEREAL WATCH, DANIELS, LONDON

George Daniels began working on his Space Traveller watch in 1979, the same year that he was elected Master of the Worshipful Company of Clockmakers. Original design drawings for the solar and sidereal trains which are dated for the year 1980, show that planning was already at an advanced stage at the beginning of the new decade. In 1982 the watch was sold to Bobinet who in turn sold the watch to the collector Jay Lennon. In 1988 the watch was sold at Sotheby's in Geneva, subsequently entering the private collection from which it is now offered. One of the most important watches of modern times, the "Space Traveller" is arguably Daniels's most famous and coveted watch. Indeed, Daniels was so fond of his "Space Traveller" that, regretting his original agreement to sell the watch, immediately set out to make one other example; the latter watch known as the "Space Traveller II" would remain his personal watch until his death in 2011 (for that watch see: Sotheby's London, 19<sup>th</sup> September 2017, lot 121). The watch's significance should not be underestimated, as Daniels's former apprentice the watchmaker Dr. Roger Smith OBE has pointed out, the production of the two Space Traveller watches were the "*culmination of thirteen years of making highly original one-off pieces and went on to be the catalyst for many future developments*" (see Sotheby's catalogue for the Space Traveller II catalogue, 19 Sept 2017, p.14). In 2006, Sotheby's presented a retrospective exhibition of the work of George Daniels. The exhibition included all of the maker's pocket watches with the sole exception of the present watch. As a consequence, this is not only the first time in more than 30 years that the watch has been offered for sale, it is also the first time since 1988 that the watch has been seen in public.



*"When I was a boy, going to the moon was the stuff of science fiction. The astronauts who went were brave chaps, the technology was the most advanced in the world and if the opportunity presented itself I would have liked to have gone with them."*

**Dr George Daniels CBE**

Clerizo, M., George Daniels

*A Master Watchmaker and His Art*, 2013, p.134

*Of all the watches created by Dr George Daniels, I think his first Space Traveller pocketwatch is perhaps his most enigmatic. Any discourse on George's work needs to consider that each of his watches was devised and built, first and foremost, to meet a particular horological challenge. Each is very much of its time. The Space Traveller 1 is no exception and exemplifies the functional and wonderfully elegant simplicity of his aesthetic. It is an historic piece and so I am delighted to finally see this spectacular work for the first time.*

*Sometimes, watches that are cherished by a private collector disappear entirely from view for the rest of us, and this was no exception. Even George was unable to procure the Space Traveller 1 for Sotheby's 'Retrospective Exhibition' in 2006 and, until this auction, this watch has remained unseen for decades. That has created an aura of mystery for an exceptional watch which will undoubtedly live up to its promise.*

Dr. Roger Smith OBE



George Daniels with Astronaut Eugene Cernan



## GEORGE DANIELS, LONDON

A UNIQUE AND HIGHLY IMPORTANT YELLOW GOLD WATCH WITH DANIELS DOUBLE-WHEEL ESCAPEMENT, MEAN-SOLAR AND SIDEREAL TIME, ANNUAL CALENDAR, AGE AND PHASE OF MOON AND EQUATION OF TIME INDICATIONS

1982 SPACE TRAVELLER I

• **Movement:** gilt brass, Lepine calibre construction, 32 hour duration, two going-barrels with two contra-rotating trains driving the two escape wheels of the Daniels independent double wheel escapement, incorporating a 'Y' shaped central locking detent with three pallets, mono-metallic, stainless steel four-arm balance with gold adjusting screws and Daniels auxiliary compensation, free-sprung overcoil balance spring, two trains calculated for mean-solar and sidereal time including seconds, annual calendar ring with kidney-cam and equation of time indication, accurate lunar dial driven from the sidereal train with indications for the age and phase of the moon, *signed Daniels, London*

• **Dial:** silver engine-turned dial with 24-hour chapter ring to the left for sidereal time and 24-hour chapter ring to the right for mean-solar time, each with seconds below, aperture in the mean-solar chapter ring for the annual calendar and apertures in the sidereal dial for the age and phase of the moon, quadrant above for the equation of time, gold and blued steel Daniels hands, cartouche *signed Daniels, London*

• **Case:** gold engine-turned case with Daniels pendant and bow, case maker's mark GD, import mark for London 1983  
Short gold graduated, double-link chain with gold and blued-steel double-ended key  
diameter 62.5 mm

### PROVENANCE

Sold to Bobinet in 1982

Jay Lennon, Esq

Sotheby's Geneva, 17 November 1988, lot 375

In the present private collection since the 1988 Sotheby's sale

### LITERATURE

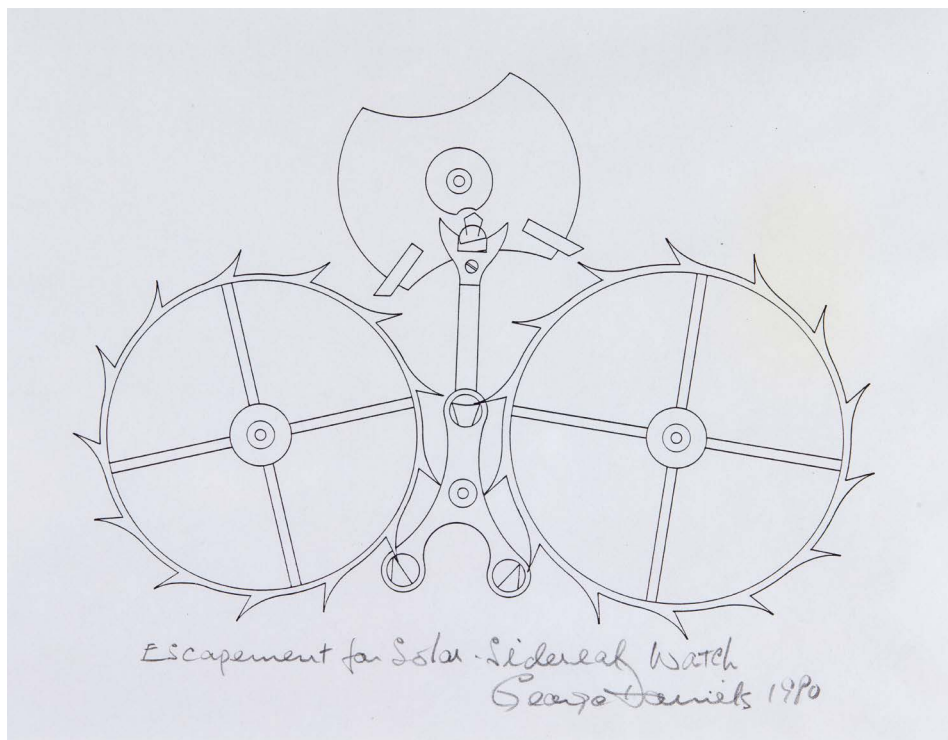
Clerizo, M., *George Daniels, A Master Watchmaker and His Art*, 2013, pp. 134-135 & 138-141

Daniels, G., *All in Good Time, Reflections of a Watchmaker*, 2013, pp. 113-114

Daniels, G., *Watchmaking*, 2014, plates XIV, XVII

Sotheby's, *George Daniels Retrospective Exhibition Catalogue*, London, 2006, pp. 15 & 52-53

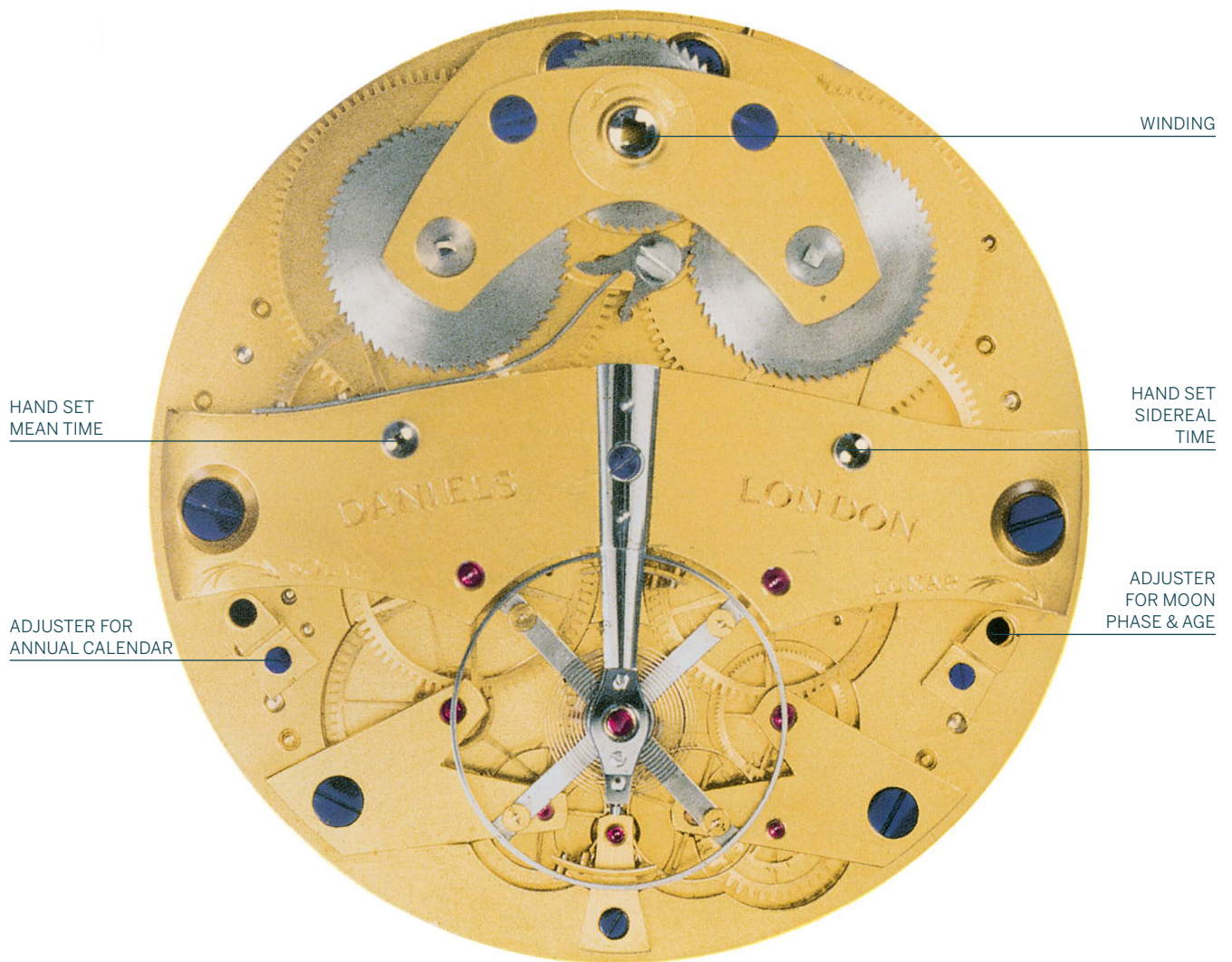
£ 700,000-1,000,000 US\$ 905,000-1,300,000



Courtesy of David Newman









EQUATION  
OF TIME

SIDEREAL  
TIME

MEAN  
SOLAR TIME

AGE OF  
THE MOON

ANNUAL  
CALENDAR

SIDEREAL  
SUBSIDIARY  
SECONDS DIAL

MEAN SOLAR  
SUBSIDIARY  
SECONDS DIAL





Accompanied by a signed copy of the instructions for managing the sidereal/solar time and George Daniels fitted presentation case.

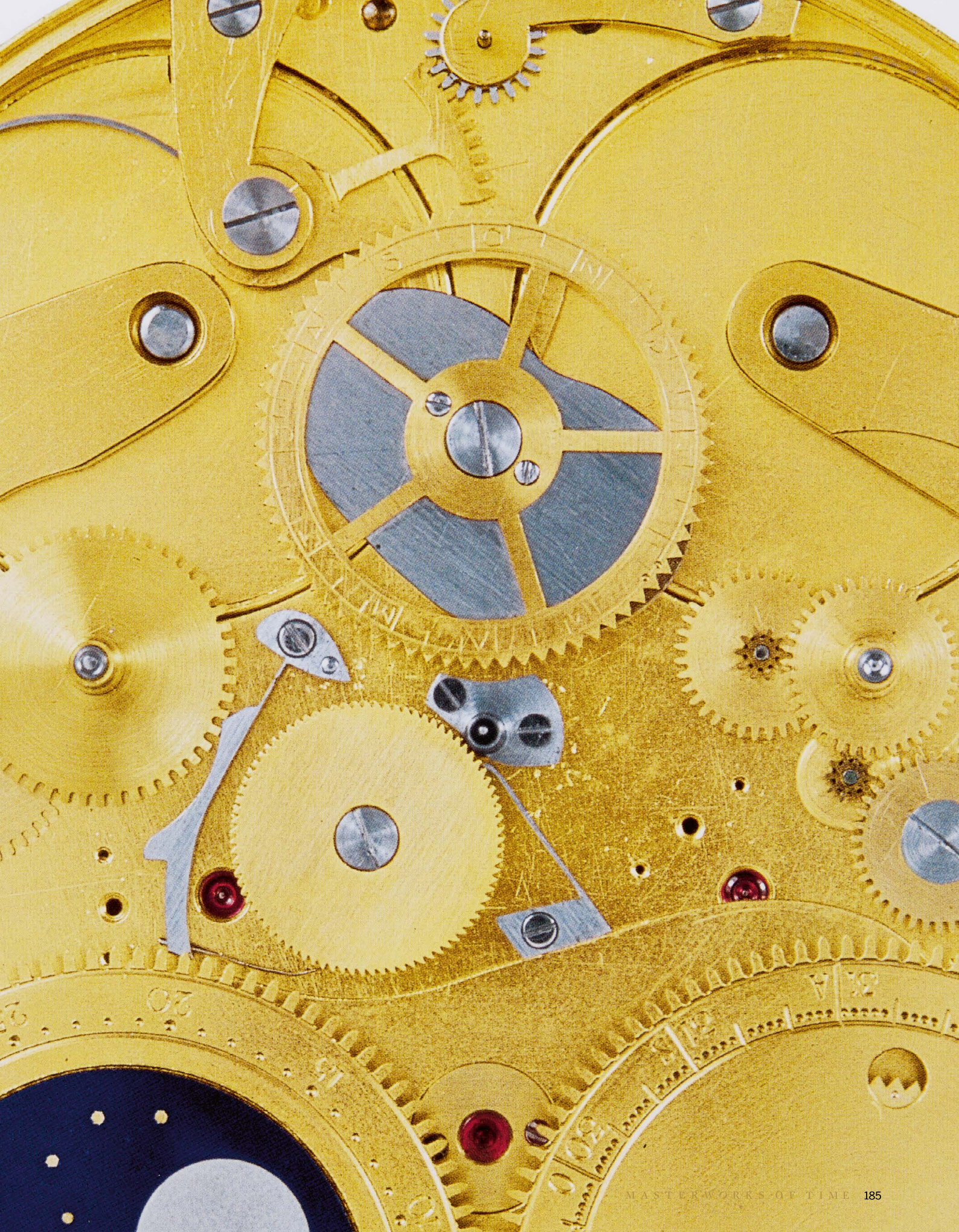
In addition to his passion for watches and vintage cars, space exploration held a particular fascination for George Daniels. It was during interviews with Michael Clerizo that Daniels revealed:

The 'Space Traveller' was conceived as a timepiece to honour the astronauts that Daniels so admired. Daniels was determined that his watch would be one that could be of theoretical use to an astronaut, he therefore set out to devise a watch that displayed, simultaneously, both mean-solar and sidereal time. Traditionally the standard of time used by astronomers, sidereal time is based on the amount of time it takes the Earth to turn on its axis: by measuring the Earth's transit of a fixed star, one is able to measure the actual time it takes for the Earth to turn on its axis. This period of time is known as a sidereal day, which is approximately 23 hours,

56 minutes and 4.1 seconds. In the 18<sup>th</sup> century, to check the accuracy of your watch, you had to have a precision clock which was set to a star. By incorporating Daniels's highly accurate independent double wheel escapement and displaying mean-solar and sidereal time to separate subsidiary dials, as well as a calculation for the equation of time shown within a sector to the top of the dial, Daniels dispensed with the need to check his watch against an independent sidereal time displaying clock or watch. The equation of time indicator shows the difference between apparent solar time (the time as indicated on a sundial) and mean time (the average of solar time). Since the Earth has an elliptical orbit, the difference between mean and solar time ranges from +14 minutes, 59 seconds to -16 minutes, 15 seconds. Solar time agrees with mean time on or about 15 April, 14 June, 1 September and 24 December.

During the 18<sup>th</sup> century, George Margetts was a leading figure in the design and execution of watches and clocks displaying solar and sidereal time.







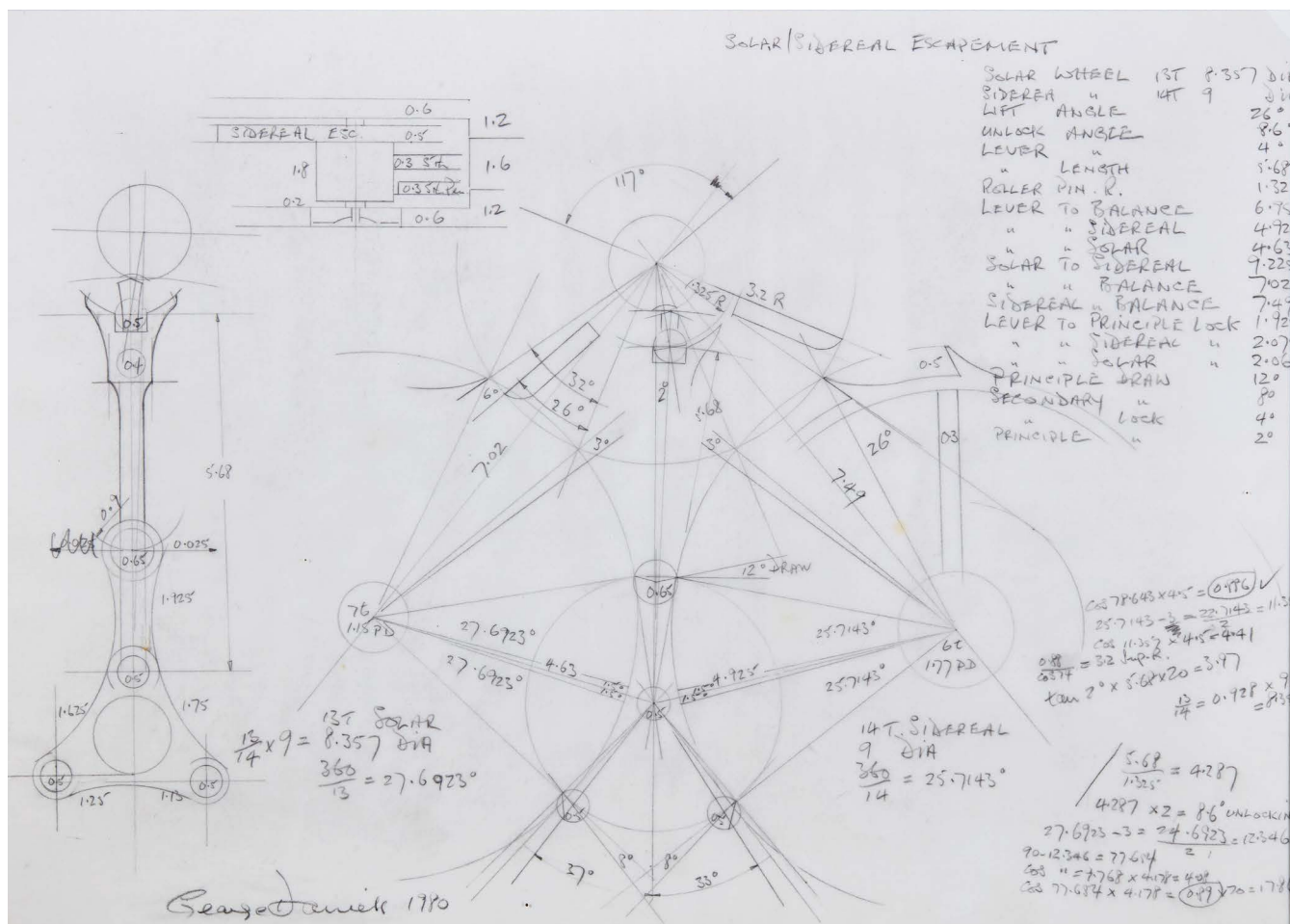






## TOTAL PRODUCTION OF GEORGE DANIELS

Type	No.
pocket watches (plus one unfinished)	23
wristwatches	4
yellow gold millennium wristwatches (incl. prototype)	49
white gold millennium wristwatches	7
chronometer	1
three-wheel clocks	2
grasshopper conversions	5



Courtesy of David Newman







## Upcoming Watch Auctions 2019

### 2 July

Masterworks of Time

George Daniels, Visionary, London

### 3 July

Treasures, London

Including pieces from Masterworks of Time

### 8 – 17 July

Watches Online

### 19 July

Omega Speedmaster: To the Moon and Back | Celebrating 50 Years since Apollo 11

### 30 August – 9 September

Watches Online

### 12 – 19 September

Watches Online

### 24 September

Watches, London

### 8 October

Important Watches, Hong Kong

### 11 November

Masterworks of Time,  
Adolf Lange, The Golden Era  
of Glashütte, Geneva

### 12 November

Important Watches, Geneva

### 19 – 28 November

Watches Online

### 24 November

Watches, Dubai

### 29 November – 5 December

Watches Online

### 11 December

Important Watches, New York

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OMEGA SPEEDMASTER: TO THE MOON AND BACK | CELEBRATING 50 YEARS SINCE APOLLO 11  
Omega Speedmaster, Ref. 2915-1, A stainless steel chronograph wristwatch with registers, circa 1959  
Estimate \$150,000–250,000\*

\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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## MASTERWORKS OF TIME



**11 November 2019**

Adolf Lange, the Golden Era of Glashütte,  
Geneva

**June 2020**

Abraham Louis Breguet:  
Horologist Extraordinaire,  
New York

**October 2020**

Exports for the Eastern Market,  
Hong Kong



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Masterworks of Time. One collection, five sales: July 2019 – October 2020

Lange & Söhne, Glashütte B/Dresden, No. 41000, 1900

Made for the 1900 Paris World Exhibition Symbolising the Dawn of the 20th Century

A platinum, pink gold and enamel hunting cased one minute tourbillon pocket chronometer  
with up-down indication, Diameter 59 mm.

Estimate \$900,000–1,200,000 / £700,000–1,000,000\*

\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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JEHAN CREMSDORFF

A highly important and magnificent gold, blois-style enamel and diamond-set verge watch, Paris, *circa* 1650  
Estimate £700,000–1,000,000\*



## Treasures

AUCTION LONDON 3 JULY

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ALEXANDRE CALAME  
*Torrent de montagne par orage*, 1850  
Estimate CHF 80,000–120,000\*



## Swiss Art/Swiss Made

AUCTION ZURICH 25 JUNE

**EXHIBITION FREE AND OPEN TO THE PUBLIC**  
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The Deutsche Gesellschaft für Chronometrie (DGC) and its American counterpart, the National Association of Watch and Clock Collectors (NAWCC), are jointly sponsoring a groundbreaking conference on German horology. With more than a dozen eminent speakers, **"Time - Made in Germany"** will comprehensively cover the seven-century history of timekeeping innovations in the German-speaking world.

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Although the presentations will be delivered in German, English attendees will be provided with simultaneous translations of the presentations. The texts of the lectures will be published in hardcover volumes. Attendees may purchase the landmark book, the first wide-ranging treatise in English on the history of German horology. Most international and German attendees speak English, offering opportunities for all participants to have open conversations and a good exchange of ideas.



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## 3. Bid

CHOOSE YOUR PREFERRED  
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## Guide for Absentee and Telephone Bidders

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

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**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

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### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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Bids will be executed for the lowest price as is permitted by other bids or reserves.

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The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

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Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

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**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

**Cheques** should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases



will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

**EU Licence Thresholds**  
Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments

**EU LICENCE THRESHOLD: ZERO**  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below: -

**UK Licence Thresholds**  
Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

### ◊ Guaranteed Property

The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### ◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### • Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### ¶ Monumental

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

#### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

#### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items



for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.



## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

## LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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## IMPORTANT NOTICES

### ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = US\$1.29**

**£1 = €1.15**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

Lots are sold in the condition they are in at the time of sale and may require a service or maintenance after sale. Buyers will be responsible for the service and maintenance of their purchases.

### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

### WRISTWATCHES

All wristwatches are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers. There will be no viewing of watches and wristwatches on the day of sale.

Watches may not be taken apart whilst on view. Prospective buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements

of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (ie. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping.

Furthermore, in reference to watch bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

We make no representation or warranty as to the condition of any lot sold.

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

Photography  
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## Bibliography

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