

THE CELEBRATION OF THE ENGLISH WATCH

PART IV
GEORGE DANIELS
TWENTIETH CENTURY INNOVATOR

LONDON 6 JULY 2017



Sotheby's

EST. 1744



FRONT COVER
LOT 78

BACK COVER
LOT 78

THIS PAGE
LOTS 23, 17, 35, 21, 2, 22, 20, 36





THE CELEBRATION OF THE ENGLISH WATCH

PART IV

GEORGE DANIELS
20TH CENTURY INNOVATOR



AUCTION IN LONDON
6 JULY 2017, 10.30AM
SALE L17055

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KEY OF TITLES

MCC	Master of The Clockmakers' Company
WCC	Warden of The Clockmakers' Company
MBL	Member of The Board of Longitude
LP	Longitude Petitioner

FOREWORD

TERENCE CAMERER CUSS

Sotheby's is now offering the fourth and final part of the collection of English watches which I helped put together over the last twenty years or so. I was asked to build a collection that would be representative, to contain the best examples from all periods, to include work by the best makers and their inventions while at the same time following the changes in style and design from the late sixteenth through to the twentieth century. It was important that there were to be no duplications and there always had to be a good reason why a piece should be added to the collection.

This final catalogue of the collection offers, once again, an excellent representative selection of watches from all periods including many outstanding, important and rare examples. Sotheby's have produced yet another excellent catalogue in which they have made full use of modern photography. The quality of the best English watches is to be seen on every page. One of the special attractions of antique watches is that they are three dimensional; they are a joy to behold both inside and out. Yet there is another dimension no catalogue can impart and that is the feel and weight of a good watch in the hand. Antique pocket watches are tactile, English watches especially so.

Sotheby's has asked me to choose a favourite from this veritable feast: an impossible task. I have always been attracted to outer cases such as that on the astronomical watch by Benjamin Hill (lot 3) and that belonging to the fascinating watch with a movement signed Des Hais (lot

6). There are two rather special watches by John Kentish to choose from (lots 32 & 33), a Vulliamy made for the fourth Duke of Marlborough with spiral compensation (lot 43) and five excellent pocket chronometers by Arnold and Earnshaw (lots 46-50). Then some fine and rare nineteenth century watches, one or two with Willis's wonderful "Venetian" dials.

The tiny (26.5 mm) pocket chronometer by John McLennan, a remarkable feat of engineering and superb craftsmanship, is the smallest ever made with a state of wind indication (lot 65). At quite the other end of the scale the Walter Partridge measures 200 mm: very nearly, bar a couple of millimetres, the largest English watch ever made (lot 23). But much more than this, it is of the most wonderful quality in every detail and in superb condition throughout. Let alone the movement and inner case, although these are special enough, Andrew Romer's work on the middle case is quite breath-taking. There is a clock by Partridge in Hampton Court Palace: this watch feels royal in every way.

*Terence Camerer Cuss is the 6th generation of Camerer Cuss & Co., a firm that has specialized in the sale of watches and clocks since its founding in London in 1788. He has been a Liveryman of the Worshipful Company of Clockmakers since 1969. Terence has written numerous articles on the subject of Horology, was a co-author of *The Camerer Cuss Book of Watches* (1976), wrote *The Sandberg Watch Collection* published in 1998 and, in 2009, *The English Watch, circa 1585-1970*.*

GEORGE DANIELS

TINA MILLAR



Tina Millar with George Daniels, Sotheby's New York, 1986

George Daniels was surely the greatest watchmaker of the 20th Century and following his death in November 2011, tributes poured in from around the world. Those unfamiliar with the art of watch making probably have little comprehension of the workmanship required for producing a precision timepiece. In the past, all watch making ateliers had a wide selection of outworkers and small businesses which manufactured sole components. Thus there were case makers, dial makers, wheel makers, balance cock makers, key makers etc. which encompassed the whole product. The watch was then assembled under the expert eye of the artist craftsman, tested and sold. George had access to none of these as they were virtually non-existent outside the watch making factories and therefore he made almost every single component himself, down to the last blued steel screw. The only skill he did not undertake, was the engraving of the numerals on the dials of his watches, as he admitted the result was not up to his meticulous standard. He originally approached the engraver of the £5 notes at the Royal Mint who agreed to carry out the work, but towards the end of the 1980s arthritic

hands compelled the engraver to retire. George had great difficulty in replacing him, scouring Europe for workmen, and eventually found an engraver who measured up to his exacting requirements. When you examine the watches George made, it is incredible what he achieved bearing in mind he was virtually self-taught and had come from an extremely humble and impoverished background.

I first met George Daniels in the late 1960s. At that time, Philip Coole (Curator of the Ilbert Students' Room at the British Museum) was the horological consultant to the Sotheby's watch department. Philip died suddenly in December 1969 and Sotheby's had to find a skilled horologist to join the department. By good fortune, George agreed to take the post, even though he had to wind up his business as a dealer. One of my most memorable sales at Sotheby's was that of the wonderful collection amassed by Edward Hornby which George and I worked on together and sold in December 1978. Excluded from the sale were Edward's two George Daniels watches, his tourbillon watch (lot 78), and another Daniels watch with independent double wheel escapement which he had purchased in 1977.

In May 2010 George received a CBE for services to horology – the first watchmaker ever to receive such an honour – and an Honorary doctorate of Sciences from the City of London University in 1994. In 1999 after 25 years of experimentation, his co-axial escapement was launched by Omega at the Basel Watch Fair. An astonishing man. In our cataloguing days when I queried a saleroom estimate for a rare watch that I felt was too high, the curt reply in his gravelly voice was always “find another”. I doubt if we will.

*Tina Millar, former head of Clocks and Watches,
Sotheby's London*





EARLY ENGLISH WATCHMAKING

DAVID THOMPSON

The English watch has its origins in the last quarter of the 16th century with the arrival of watchmakers from France and Flanders seeking refuge from the Wars of Religion in France and the Spanish imposition of Catholicism in the Low Countries. Makers such as Francis Nawe, Michael Nouwen, Nicholas Vallin and Ghylis van Gheele were amongst those who set up in London to make watches for wealthy patrons in London and beyond. By the early 17th century, English makers in London quickly took the art and mystery of watchmaking to a higher level during a period when fashionable watches became smaller and more delicate, often embellished with fine engraving depicting biblical and classical subjects. Watchmaking in London in that era flourished in the hands of a group of makers within the city, in particular Robert Grinkin senior, his son, also Robert, Edmund Bull and Queen Elizabeth's clockmaker David Ramsay. A group of immigrant makers, mostly of French origin, set themselves up in the Blackfriars area. Prominent amongst them were Cornelius Mellin and David Bouguet. Competition was clearly fierce, to the extent that the London makers sent a petition to King James I in 1622, seeking permission to set up a City Livery Company for clockmakers, although many of the petitioners were engaged mostly in watchmaking and perhaps felt poorly represented by the Blacksmiths Company to which a number belonged. The petition found no favour with King James, but in 1631 his successor was more amenable and the Worshipful Company of Clockmakers was founded. Despite earlier opposition to foreigners, many were invited to join the newly established company. The combination of fine mechanical watchmaking and exquisite decoration saw the London watch become a prestigious and highly prized luxury item.

Watch design developed from large oval watches suspended from a ribbon or chain around the neck to the fashion of watches hung from the waist. This change of fashion led to watches becoming smaller, with a preference for oval or elongated octagonal cases. From the early period onwards there were clock-watches striking hours, watches with alarms, and watches with calendrical dials as well as a standard

timekeeper. A watch might have all of these functions when it represented the best which money could buy. Watch case materials also changed with fashion. In the early period, plain gilt-brass cases and those with engraved decoration were common, whilst gold and silver were rarely used. By about 1610, silver came into use for case panels and rims. By about 1630, the so-called "form" watch came into being, with the case taking the form of other objects, particularly sea shells, sea urchins and tulips. In contrast, the 1640s saw the introduction of the plain silver-cased 'Puritan' watch whose only adornment was the engraved chapter ring. These were also early examples of watches with a 'glass' to view the dial. In the mid-17th century amazing painted enamel watch cases became available, but were rare in London compared to their proliferation in France and Switzerland. Examples by David Bouguet are perhaps the best of their time. The middle of the century saw the introduction of the pocket and consequently more common use of a plainer case. By the 1660s watches often had an outer leather case with pin decoration, a sign that the watch was intended for everyday use. These, along with their 'Puritan' counterparts, had double cases – pair-cases, a style which continued into the 19th century. A major scientific advancement came in 1675 when Christiaan Huygens applied the spiral balance spring to the watch, making it a reliable and accurate timekeeper compared to the erratic and unreliable nature of its predecessors.

David Thompson began his horological career studying at Hackney College from 1977 – 1979. He then went to work for William Galbraith in Clerkenwell for a short time before joining the British Museum later in 1979 as curator of Horology. He held the position of senior curator from 1995 until his retirement in 2013. In addition to the many articles he has written for Antiquarian Horology he has written books on the British Museum collection of clocks and watches and the watches in the Ashmolean Museum. He is a Fellow of the British Horological Institute, former Chairman of the Antiquarian Horological Society and Liveryman of the Worshipful Company of Clockmakers.





1631
Worshipful Company of Clockmakers founded under a Royal Charter granted by Charles I

1639
Thomas Tompion born in Ickwell



1703
Tompion becomes Master of the Clockmakers' Company



1714
Parliament passes The Longitude Act (July 8th)

1725
John Harrison creates gridiron pendulum. Graham improves the cylinder escapement for watches

1738
John Ellicott elected as a Fellow of the Royal Society

1701
Thomas Tompion forms a partnership with Edward Banger

1711
George Graham becomes Tompion's business partner



1713
Thomas Tompion dies and is buried in Westminster Abbey

1730
George Graham loans several hundred pounds to John Harrison to begin working on his marine timekeeper H1



1783
Thomas Earnshaw patents the spring detent escapement through Thomas Wright



1794
Thomas Mudge Jr. sets up manufactory with Howells, Pennington & Pendleton to produce copies of Mudge Timekeepers



1782
John Arnold patents a spring detent escapement

1790
John Arnold supplies the Royal navy and merchant fleets with marine chronometers capable of sufficiently reliable rates to calculate longitude at sea.



1851
The Great Exhibition, London Charles Frodsham gains a first class medal for his exhibits

1858
Founding of British Horological Institute

1862
John McLennan awarded prize medal at International Exhibition, South Kensington

1884
Greenwich declared World's Prime Meridian

1859
Westminster clock finally installed and working





1657
Christaan Huygens pioneers work on marine timekeepers

1666
Great Fire of London

1674
Tompion meets Robert Hooke

1689
Glorious Revolution, ascension of William and Mary to throne

1696
George Graham becomes a journeyman for Thomas Tompion

1660
King Charles II crowned after the Restoration of the Monarchy. Foundation of the Royal Society

1671
Thomas Tompion admitted to the Clockmakers' Company

1675
King Charles II has Tompion make a watch for his personal use

1676
Royal Observatory at Greenwich construction completed



1751
George Graham dies and is buried next to Tompion in Westminster Abbey

1760
George III crowned King of England



1768
John Arnold completes his first marine timepiece

1769
Thomas Mudge completes his detached lever watch for Queen Charlotte

1770
Thomas Mudge gives first watch with lever escapement to King George III

1775
John Arnold patents his first compensation balance

1754
Thomas Mudge's Experimental Marine Timekeeper, first example of the detached lever escapement



1769
George III builds observatory known as Kew Observatory

1773
John Harrison receives GBP 22,750 for his achievements



1806
Board of Longitude publishes *Explanations of Timekeepers constructed by Mr. Thomas Earnshaw and the late Mr. John Arnold*

1821
John Roger Arnold granted patent for his U shaped balance

1808
Thomas Earnshaw publishes *Longitude: An Appeal to the Public*

1833
Admiralty issues notice that the Greenwich time-ball will begin operation 28th October



1843
Charles Frodsham buys the Arnold business



1926
George Daniels born 19th August, London

1969
George Daniels delivers his first watch to Cecil Cutton

1980
George Daniels receives patent for the Co-Axial escapement and becomes Master of The Clockmakers' Company

2010
George Daniels receives CBE



1947
George Daniels leaves army and begins working as watch repairer

1974
George Daniels finishes designs for Co-Axial escapement

1999
George Daniels shows at Basel and Omega launch Co-Axial



G	F	E	D	C	B	A
2	7	4	19	6	3	8
5	10	0	12	0	0	11
I	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	0	0	0	0

1

WCC THOMAS ALCOCK

A FINE SILVER VERGE WATCH WITH ENGRAVED JULIAN CALENDAR
CIRCA 1650

- **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved pinned-on balance cock, flat balance, worm and wheel set-up, fusee and gut line, Egyptian pillars, signed *Tho. Alcock Fecit*
- **Dial:** silver, the centre with engraved floral decoration, Roman numerals with quarter hour divisions beneath, outer border with decorative engraved roundels, blued steel floriate hand
- **Case:** plain silver case, the inside cover engraved with *Julian calendar*, case back with shuttered winding aperture and stud to the base for securing the watch in an outer case (*now lacking*)

diameter 42mm

To the inside of the watch's lid is an engraved perpetual calendar. Across the top of the grid are the Dominical letters G F E D C B A which, in conjunction with the two rows of numerals beneath, allow the calculation of the calendar for any given year in the Julian Calendar, the days of the month being marked on the lower 5 rows of the calendar grid, marked from 1-31.

Made at the end of Thomas Alcock's life, this watch dates to the beginning of the Commonwealth period. By this period, circular watches had become the preferred style and sizes were beginning to increase. Thomas Alcock was active by 1630 and entered the Clockmakers' Company in 1632, becoming Assistant in 1638 and Warden from 1645-1646 [see Brian Loomes, *The Early Clockmakers of Great Britain*, p. 48]. The Prerogative Court of Canterbury shows that his will was proved on 26th April 1650 [Antiquarian Horology, Vol. 30, No. 5, March 2008, p. 683].

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 72-73, pl. 31

£ 12,000-18,000

€ 14,200-21,300 US\$ 15,500-23,200



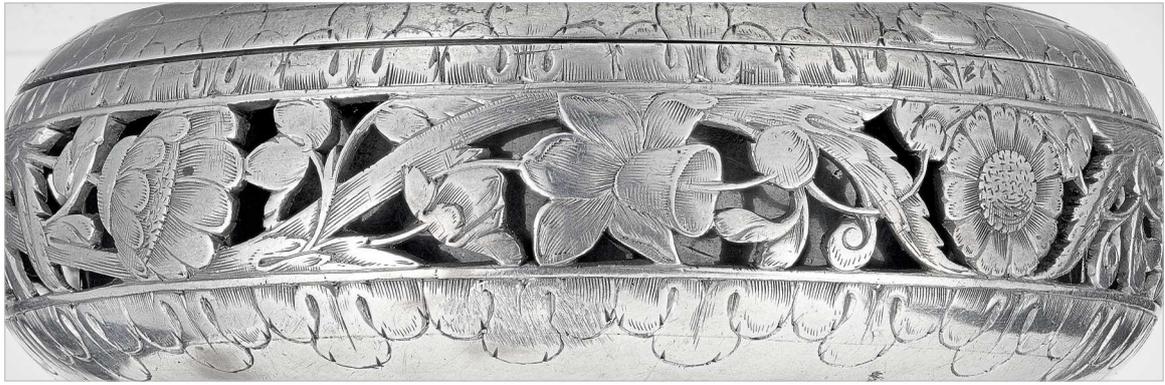
actual size





G	F	E	D	C	B	A	
2	7	4	1	9	6	3	8
5	10	0	12	0	0	11	
I	2	3	4	5	6	7	
8	9	10	11	12	13	14	
15	16	17	18	19	20	21	
22	23	24	25	26	27	28	
29	30	31	0	0	0	0	





2

MCC EDWARD EAST

A VERY RARE SILVER HOUR STRIKING COACH WATCH WITH ALARM AND LEATHER OUTER PROTECTIVE CASE CIRCA 1655

- **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved pinned-on balance cock, silver locking plate for striking and blued steel stop-work visible to the backplate, worm and wheel set-up, Egyptian pillars, fusee and gut line, barrels for going, alarm and striking trains, *signed Edwardus East*
- **Dial:** silver, inner revolving disc engraved with tightly ordered flowers, Arabic numerals for alarm time indicated by central blued steel hand, a fixed blued steel bug indicating time against the Roman numerals to outer chapter ring with quarter hour divisions beneath, outermost edge with decoratively engraved border
- **Cases:** silver inner case, the band decoratively pierced and engraved with flowers and foliage and stylised leaves to the bezel, winding apertures to back for going, alarm, hour striking trains • leather outer case, the bezels with pierced roundels for sound emission surrounded by pin work borders, the centre of the case back with stylised floral pin work motif

diameter of outer case 95mm, inner case 85mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 80-81, pl. 36

£ 30,000-50,000

€ 35,500-59,500 US\$ 38,700-64,500





actual size

A similar clock watch with alarm by Edward East can be found in the Victoria & Albert Museum, London. Both the V & A watch and the watch presently offered for sale have engraved dial centres with a profusion of tightly ordered flowers. It has been noted by the V & A that the flowers are "in the style of the prints published for the use of engravers and enamellers by Jacques Vauquer (1621-1686) in Paris and Blois (Loir-et-Cher) in France and Johann Paul Hauer (born 1629) in Germany" [See: V&A catalogue no. M.64:1, 2-1952]. The central dial hand indicates the alarm time to the inner revolving ring, whilst the 'bug' or pointer displays the time to the outer chapter ring; when the alarm hand is not in use, it can be aligned with the 'bug' to form one long hand. Both the inner and outer cases have pierced decoration to allow for sound emission. For a further clock watch with alarm by East, see: *The Edward Hornby Collection of Rare and Important Watches*, Sotheby's London, 1st December 1978, lot 31.

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.

Interestingly, a clock watch (without alarm) by Edward East can be found in the Royal Collections and is said, by tradition, to have been bequeathed by King Charles I on the day of his execution (30th January 1649) to Sir Thomas Herbert. Herbert had been a companion of the King in the months before his death and that watch later passed through the Herbert and Mitford families before entering the Royal Collections as a gift to Queen Elizabeth II in 1971.



Portrait of Edward East
The Worshipful Company of Clockmakers'
Collection, UK
© Bridgeman Images







MCC 3

BENJAMIN HILL, LONDINI

A SUPERB SILVER ASTRONOMICAL VERGE WATCH WITH INDICATIONS FOR DATE, MONTHS WITH SIGNS OF THE ZODIAC, DAY WITH RULING PLANET, LUNAR DATE, MOON-PHASES AND PLANET HOURS IN LEATHER OUTER CASE DECORATED WITH PIQUÉ WORK CIRCA 1665

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved screwed-on balance cock, plain flat balance, worm and wheel set-up, fusee and chain, tulip pillars, signed *Benjamin Hill 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 according to the Julian calendar, lower dial with Roman numerals and quarter hour divisions, single blued steel 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

• **Cases:** plain silver inner case, split bezel for glass retention, case back with shuttered winding aperture • leather outer case with fine decorative silver piqué work, the bezels decorated with groups and swags of small rosettes, central group of rosettes within a border surrounded by six large open tulips

diameter of outer case 58mm, outer inner 51.5mm

PROVENANCE

Howard Marryat Collection, London
George Daniels Collection, Sotheby's London, 6th November 2012, lot 43

LITERATURE

Howard Marryat, *Henlein to Tompion*, 1938, pp. 40-41, pl. D1
Cecil Clutton & George Daniels, *Watches*, 1965, figs. 146-148; 1979 edition figs. 85 a-c

£ 50,000-70,000

€ 59,500-83,000 US\$ 64,500-90,500





“there was lately apprehended and now in the Custody of the Keeper of Newgate London, one Laurence Keck...formerly Convicted, and suspected to have committed many Robberies...there was taken with him a Silver Watch - Benjamin Hill fecit - the increase and decrease of the Moon...the names of the days of the Week...the hours of the Day on a little Dial-plate and short Figures, with another little Dial-plate having the Days of the Months and Planet Signs”

LONDON GAZETTE, 1684



actual size

This rare astronomical watch is in outstanding condition and has an excellent provenance having been in the collections of both Howard Marryat and George Daniels. The skillfully and clearly arranged dial emphasises the complexity of its indications. The uppermost dial consists of a central revolving disc with three concentric rings and a fixed fourth outer ring. The inner ring indicates the dates in each month on which the signs of the Zodiac commence according to the old style 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 which turns one twelfth faster than the disc, so advancing one month in each revolution. This hand requires re-setting only once a year when it reaches the blank 'month' marked between December and January. To the lower dial, a hand indicates the hours on the Roman numeral chapter ring. The fan form aperture to the left shows the days of the week with its 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.

Benjamin Hill was apprenticed to Richard Child and Free of the Clockmakers' Company on the 14th January, 1640, becoming its Master in 1657. He is recorded as having a wife named Gunnett and together they had at least eight children. Hill died in September 1670 and was buried at St Dunstan's-in-the-West. An interesting article about Benjamin Hill, written by Jeremy Evans for Antiquarian Horology, gives an illuminating account of his life, including the detailed inventory of his will. Also mentioned in the article is an advertisement in the London Gazette, dated 1684, which describes a silver watch by Benjamin Hill which bears "*the increase and decrease of the Moon...the names of the days of the Week...the hours of the Day on a little Dial-plate and short Figures, with another little Dial-plate having the Days of the Months and Planet Signs*" - the watch was recovered from one Laurence Keck, a robber apprehended by the Keeper of Newgate London and the advert invites possible owners to come forward. See: Antiquarian Horology, vol.XXVI, No.1 pp.52-61.

Further examples of watches by Benjamin Hill can be found in the collections of the British Museum, Victorian and Albert Museum, the Worshipful Company of Clockmakers at the Science Museum and the Museum of London.



Calendar dial showing months and days:

31	30	29	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1					
Dece.	Nov.	Octo.	Sept.	Aug.	Jul.	Jun.	May	Apr.	Mar.	Feb.	Janu.																								
♈	♉	♊	♋	♌	♍	♎	♏	♐	♑	♒	♓	♈	♉	♊	♋	♌	♍	♎	♏	♐	♑	♒	♓	♈	♉	♊	♋	♌	♍	♎	♏	♐	♑	♒	♓

Main time dial showing Roman numerals:

XII	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
-----	----	-----	----	---	----	-----	------	----	---	----	-----

Decorative element with text and illustration:

day Tense

Small circular window with a decorative pattern.

Small rectangular window with the number 27.

27



actual size

MCC 4

EDWARD EAST, LONDINI

A RARE AND LARGE SILVER-GILT CLOCK WATCH WITH ASSOCIATED OUTER PROTECTIVE CASE CIRCA 1670

• **Movement:** gilded full plate movement, verge escapement, decoratively pierced and floral engraved screwed on balance cock, flat balance, worm and wheel set-up, silver locking plate and blued steel stop work visible to the backplate, fusee and chain, tulip pillars, striking on a bell to the inside case back, *signed Edwardus East, Londini*

• **Dial:** silver-gilt champlévé with chased rosette to the centre against a stippled ground, Roman numerals, inner ring with quarter hour divisions, blued steel tulip-form hand

• **Cases:** silver-gilt inner case, the back with symmetrically arranged chased and engraved flowers and foliage beneath a crown, the pierced band engraved with similarly styled flowers and foliage and dogs' heads either side of the *later* pendant and bow • *later* leather outer case with decorative pin work

diameter of outer case 63mm, inner case 56mm

The pierced and engraved decoration to the inner case of this watch can be compared with that of a coach watch by Edward East, lot 2 in this sale and also to that found on a watch by Nathaniel Barrow from c. 1665, for which see: Sotheby's London, *Celebration of the English Watch, Part III*, 15 December 2016, lot 5.

For a note on Edward East, see lot 2.

PROVENANCE

Sotheby's London, 18th March 1974, lot 44
Antiquorum Geneva, The Art of British Horology, 21st October 1995, lot 5

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 96-97, pl. 47

£ 18,000-25,000

€ 21,300-29,600 US\$ 23,200-32,300





actual size



5

RICHARD RICCORDE, LONDINI

A FINE SILVER VERGE WATCH WITH LEATHER AND PIQUÉ WORK OUTER PROTECTIVE CASE
CIRCA 1670

- **Movement:** gilded full plate, decoratively pierced and floral engraved screwed and pinned-on balance cock, plain flat balance, worm and wheel set-up, fusee and gut line, Egyptian pillars, signed *Richard Riccorde, Londini*
- **Dial:** silver champlévé with stippled ground, long Roman numerals with quarter hour divisions beneath, the centre with decorative rosette
- **Cases:** plain silver inner case, split bezel for glass retention • leather outer protective case with decorative piqué work

diameter of outer case 42mm, inner case 35mm

Richard Riccorde (also Ricord) was made a Free Brother of the Clockmakers' Company in May 1649, just a few months after the execution of King Charles I. Research carried out by Jeremy Evans has shown that Riccorde lived in London at the Cock and Key Alley and later, Boar's Head Alley. These addresses (which may in fact be one and the same) were in the parish of St Dunstan's where Richard and his wife Goditha baptised two daughters, Hester, on 19th April 1652 and Elizabeth on 14th September 1654 [See: Jeremy Evans, *Benjamin Hill*, *Antiquarian Horology*, Vol. 26, No. 1, March 2001, p. 52]. Riccorde's last apprentice was Free of the Clockmakers' Company in 1675 after which there is no further record of him.

Riccorde was amongst those who rebelled against the administration of the Clockmakers' Company in 1656. The rebels, fronted by Ahasuerus Fromanteel, presented a petition to the Lord Mayor listing a variety of grievances related to the way the Company's affairs were being conducted by the Master, Wardens and Assistants. Amongst these 'grievances' it was noted the role of Master was rotating between only 5 men. For further information, see: B. Loomes, *The Fromanteel Story*, *Antiquarian Horology*, Vol. 9, No. 2, March 1975.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 95, pl. 46

£ 10,000-15,000

€ 11,900-17,800 US\$ 12,900-19,400



MATHIEU DES HAIS, LONDON

A RARE GOLD AND ENAMEL WATCH WITH LEATHER AND PIQUÉ DECORATED OUTER PROTECTIVE CASE AND LATER VERGE MOVEMENT
CASES CIRCA 1675-1680, MOVEMENT CIRCA 1700, NO. 79

- **Movement:** later gilded full plate, decoratively pierced balance cock engraved with foliage and a head above the neck, flat three-arm balance with spring, both ends of the spring secured by square tapered pins in square holes, fusee and chain, crested Egyptian pillars, *signed Mathieu Des hais*
- **Dial:** white enamel chapter ring with Roman numerals, outer Arabic minute ring, inner quarter hour divisions, the centre with translucent blue enamel over circular engraving, blued steel tulip and poker hands
- **Cases:** plain gold inner case, the back with shuttered winding aperture, split bezel for glass retention, *case maker's mark a stylised fleur-de-lis above broad 'I' or pedestal [unidentified]* • outer leather protective case with decorative gold piqué work, the back centred with a Royal coronet and cipher, *Charles Rex* conjoined and reversed

diameter of inner case 48mm, outer case 55mm

A fascinating watch of exceptional quality and character, the outer case back is tantalisingly decorated with a Royal Coronet and Cipher suggesting *Charles Rex*, conjoined and reversed in particularly fine gold pin work. The gold dial has a white enamel chapter ring with translucent Royal blue enamel over gold to the centre.

In his book, *The English Watch 1585-1970*, Terence Camerer Cuss notes that, whilst conclusive evidence is lacking, this watch was found some years ago "wrapped, together with some mourning rings, in newspaper dated 1822 in a house which had belonged to the same extended family since the 16th century. By a process of deduction it was very clear the rings belonged to Richard Benyon de Beauvoir, one of whose forebears married a Mary Tyssen, widow of one Paulet Wrighte. On the eighteenth century watch paper is written 'Dr. Wright £-4s 6d'. Mary Tyssen was the daughter of Francis Tyssen of Sacklewell (1690-1717) and Rachel, daughter of Richard de Beauvoir – whose name Benyon assumed the same year as the wrapping paper. Richard de Beauvoir provided not only the Coronation rings for James II and Mary but also designed her Coronation Crown. The Tyssen and de Beauvoir families were goldsmiths and bankers; the royal family often turned to these when it was in need of money. The watch could have been sold to either the Tyssens or the de Beauvoirs, maybe after the king died in 1685."



It may be that the movement originally fitted to this watch was not a success, however, it does seem certain that the original would also have had a balance spring as the dial has provision for minutes. The present movement by Des hais is of very fine quality and appears to have been especially fitted. Little is known of Mathieu Des hais of London, Baillie records a watch made by him, whilst Britten records a bracket clock. Indeed, Des hais is noted as a "shadowy character" by E. F. Bunt in an article for *Antiquarian Horology*, in which the writer notes a day book believed to have belonged to Benjamin Gray that shows Des hais to be the former's best customer, purchasing 38 movements, the majority between 1704 & 1710 [See: E. F. Bunt, *An 18th Century Watchmaker and his Day-Book*, *Antiquarian Horology*, No. 2. Vol. 8, March 1973, p. 179]. Movements signed by Des hais are of the highest order. A special feature of the movement of this watch and another by Des hais, numbered 254 & 57 (see, Sotheby's London, *Celebration of the English Watch Part I*, 15th December 2015, lot 29) is that both ends of the balance spring are secured, not by the normal circular pin and hole, but the superior method of square tapered pins in square holes. Interestingly, Jeremy Evans writes of the Des hais watch no.79 in his book *Thomas Tompion at the Dial and Three Crowns*, noting "it displays workmanship closely comparable to Tompion's style."

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 110-111, pl. 48
Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p. 117

£ 30,000-50,000

€ 35,500-59,500 US\$ 38,700-64,500



Portrait of King Charles II, Private Collection,
Photo © Philip Mould Ltd, London, Bridgeman Images





actual size



7

CHRISTOPHER MAYNARD, LONDON

A RARE SILVER PAIR CASED VERGE WATCH WITH
BARROW REGULATOR
CIRCA 1680

- **Movement:** gilded full plate, verge escapement, decoratively pierced and florally engraved screwed-on balance cock, flat balance with spring, barrow regulator, fusee and chain, tulip pillars • *signed Christo Maynard, London*
- **Dial:** silver *champlevé*, Roman numerals with half hour divisions between, inner ring with quarter hour divisions, central rosette motif, outer gilded ring, single blued steel beetle hand
- **Cases:** plain silver inner case, case back with aperture for winding, *later* stirrup pendant and bow, *case maker's mark possibly CH* • *later* plain silver outer case

diameter of outer case 46 mm, inner 39 mm

Despite the fact that this watch has a balance spring, the dial still retains only one hand. This allowed the owner the benefit of dramatically improved timekeeping, without the confusion that an extra hand may have entailed to one used to the traditional ways of reading time.

An early form of regulation for balance spring watches, the Barrow regulator consists of two curb pins held upright in a slide, these embrace the end section of the balance spring which is straight, not coiled. The length of the spring is altered by moving the slide along a *worm* (endless screw) which has a squared end to take a key. An index engraved on the movement plate beside the *worm* indicates the amount the slide may be moved, as the effective length of the spring is altered for regulation. It was F.J. Britten who first coined the term 'Barrow' regulator, naming it after Nathaniel Barrow. However, there does not appear to be any evidence to prove this, indeed, the late Cecil Clutton noted that this form of regulation may have originated in Rouen [see: Clutton, *Why Barrow?* Antiquarian Horology, Vol. 11, No. 5, Autumn 1979, pp. 480-482.] Only a small number of English watches survive with the Barrow form of regulation and it would appear that none date much beyond the first few years of the 1680s. Those that do survive are signed by a number of different makers which suggests that it may have been quite widely taken up before being superseded by the rack and wheel method attributed to Thomas Tompion.

Christopher Maynard (c. 1646-c.1698) was apprenticed in May 1660 to Simon Hackett. He was freed in 1667 and made an Assistant in the Clockmakers' Company in 1682 (see Brian Loomes, *The Early Clockmakers of Great Britain*, p. 385.)

LITERATURE

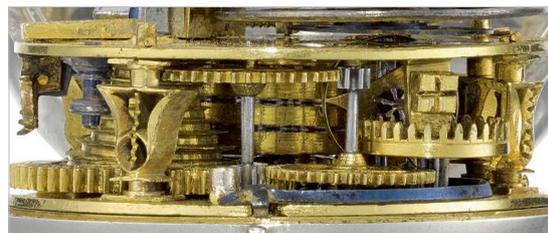
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 114, pl. 51

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



actual size





8

RICHARD DITCHFIELD, LONDINI

A SPLENDID SILVER AND TORTOISESHELL PAIR CASED
PRE-BALANCE SPRING VERGE WATCH
CIRCA 1680

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved screwed-on balance cock and long oval foot, flat balance, worm and wheel set-up, fusee and chain, elaborately pierced floriolate pillars and foot to the stop work, *signed Richard Ditchfield, Londini*

Dial: silver champlévé with long Roman numerals against a stippled ground, inner ring with quarter hour divisions, rosette to the centre, blued steel tulip hand, gilded outer ring

• **Cases:** plain silver inner case, split bezel for glass retention, plain ring pendant, *indistinct maker's mark* • tortoiseshell outer case, the back centred with an inlaid silver *Tudor rose* surrounded by stylised silver wire wreath, decorative small silver roundels to the bezels

diameter of outer case 52mm, inner case 46mm

This watch was made without a balance spring yet was almost certainly completed after its first introduction in 1675, but before it was universally adopted in the very early 1680s.

Richard Ditchfield (c.1649-1697) was apprenticed through the Clothworkers' Company and became a Free Brother of the Clockmakers' Company in 1677. Ditchfield was recorded as an engraver and so it is perhaps no surprise that the movement's cock and table are wonderfully pierced and engraved and the pillars are of elaborate floriolate form, indeed, even the signature is executed with an elaborate flourish.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 112, pl. 49

• £ 6,000-8,000

€ 7,100-9,500 US\$ 7,800-10,400



actual size





9

MCC JOSEPH WINDMILLS, LONDON

A RARE SILVER AND TORTOISESHELL PAIR CASED SUN AND MOON VERGE WATCH
CIRCA 1695

- **Movement:** gilded full plate, verge escapement, large decoratively pierced balance cock engraved with foliage and short streamers at the neck, fusee and chain, tulip pillars, signed *J. Windmills, London*
- **Dial:** silver champlévé, large aperture with rotating blued steel 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 stars, outer Arabic minute ring with single blued steel hand, the lower half of the dial with central cartouches signed *Windmills, London* and surrounded by scrolling foliate flanked by two birds, dial edged with gilt ring
- **Cases:** plain silver inner, the back with shuttered winding aperture, bezel split for glass retention, ring pendant and bow, numbered 183 and with case maker's mark *l.l* with coronet above in cameo for *Jonathan Jones* • tortoiseshell outer case decorated with symmetrically arranged piqué decoration in the form of stylised foliage, the bezel with three concentric rows of pique, the central row interspersed with fleur-de-lys, inner bezel punch numbered 183

diameter of outer case 52mm, inner case 46mm

Makers at the end of the 17th and beginning of the 18th century were by no means wedded to the standard dial configuration of concentric hour and minute hands, which had become more universal. As a result, some unusual dial designs were devised, particularly by English watchmakers. During this period there were four principal variations of dial design: the six-hour dial, the wandering hour dial, 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.

Joseph Windmills, a highly regarded maker, was made Free of the Clockmakers' Company in 1671 and became its Master in 1702. Shortly after this date he formed a partnership with his son Thomas and the clocks and watches made by the firm were either signed Windmills, without forename, or J & T Windmills. At some time after this, father and son appear to have run more separate businesses and signed their products once again with an individual forename. Four other 'Sun and Moon' watches signed by Joseph Windmills are known, one example of which is illustrated in Cedric Jagger's book, *The World's Great Clocks and Watches*, 1977, p. 128.

LITERATURE

- Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 126, pl. 61
- Philip Priestley, *Early Watch Case Makers of England 1631-1720*, 2000, p. 23, fig. 18
- J. A. Neale, *Joseph and Thomas Windmills*, 1999, p. 91, fig. 3.27

• £ 8,000-12,000
• € 9,500-14,200 US\$ 10,400-15,500





actual size



FROMANTEEL & CLARKE

A SILVER-GILT PAIR CASED TWO TRAIN CLOCK WATCH
CIRCA 1700

- **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved balance cock, a mask at the neck with short streamers, silver locking plate visible to the backplate, plain flat balance, fusee and chain, Egyptian and turned baluster pillars, *signed Fromanteel & Clarke*
- **Dial:** silver-gilt champlévé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, the centre with two cartouches flanked by scrolling foliage and *signed Fromanteel & Clarke*, blued steel beetle and poker hands
- **Cases:** silver-gilt inner case, the band pierced and engraved with flowers, foliage and birds, a grotesque mask beneath the pendant, the back with winding apertures for going and striking trains, ring bow and pendant • outer silver-gilt case with similar pierced and engraved decoration to bezel and band and with *case maker's mark IB with coronet above, probably for John Banbury*

diameter of outer case 58mm, inner case 52mm

This watch was part of the famous collection of *Rare and Important Watches*, assembled by Edward Hornby and dispersed at Sotheby's on 1st December, 1978.

The makers' signatures are signed to the backplate in capital letters rather than the more traditional script style of signature. By this period, block lettering was beginning to be used by several makers, including Tompion and Banger. Ahasuerus Fromanteel the Younger and Christopher Clarke began a partnership in circa 1680 to form the firm of Fromanteel & Clarke. Fromanteel came from a family of distinguished watch and clockmakers and worked in both London and Amsterdam. He earned his Freedom from the Clockmakers' Company in 1672. Clarke, a British ex-patriate who resided in Amsterdam, married Fromanteel's daughter in 1694. Clocks and watches signed 'Fromanteel & Clarke' were sometimes manufactured in Amsterdam, and sold both there and in London. Their partnership ended in 1703 when Fromanteel died, Clarke continued to work, forming a partnership with Fromanteel's younger brother, Abraham.

PROVENANCE

The Edward Hornby Collection, Sotheby's London, 1st December 1978, Lot 42

LITERATURE

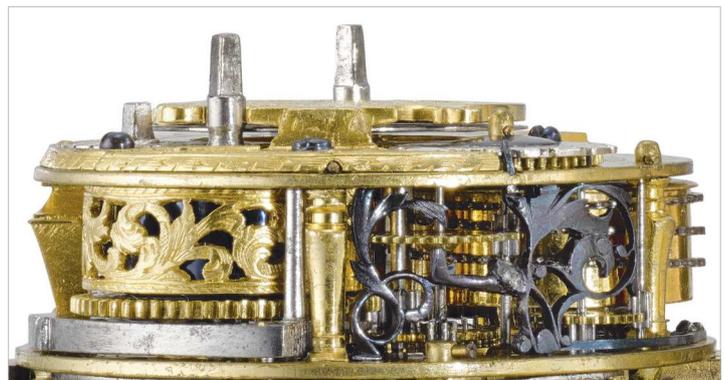
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 137, pl. 68

£ 6,500-9,500

€ 7,700-11,300 US\$ 8,400-12,300



actual size



JOHN CARTE, LONDON

AN UNUSUAL SILVER SINGLE HANDED VERGE WATCH
CIRCA 1705

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and animal-head streamers at the neck, fusee and chain, Egyptian pillars, *signed John Carte, London*

- **Dial:** silver champlévé, black Roman numerals with half hour divisions between, outer ring calibrated with five minute divisions, further outer ring with quarter hour divisions composed of alternating crosses, lines and dots, central cartouches *signed Carte, London* and surrounded by scrolling foliage, single elongated tulip hand

- **Case:** plain silver, stirrup-form pendant, back with winding aperture, *case maker's mark RB in cameo probably for Richard Blundell, lacking outer case*

diameter 46.5mm

The greater accuracy of the watch at the end of the 17th century, as a result of the widespread introduction of the balance spring, saw the increasing use of the minute hand. It is likely that, for some, the introduction of a secondary hand to the dial of a watch was an unwelcome cluttering, or indeed confusing addition to the dial of a watch and it is perhaps partly for this reason that examples of the traditional single handed watch continued to be made. However, there is no doubt that there was also a prevailing fashion to present time in a variety of ways during this period. The single hand indicates time to the outer ring of this watch which is calibrated for each five minute period within the hour. To the edge of the dial are symbols which act as useful reminders for the positions of the quarter hours.

John Carte was apprenticed to the Coventry maker, Samuel Watson, with whom he moved to London in 1691. In the early 1690s Carte was living at the Dial & Crown near Essex street and in 1698 had moved to Lombard Street where he was said to have been visited by Peter the Great of Russia, to whom he allegedly sold a world time clock. The Bodleian library in Oxford holds a manuscript written by Carte, dated to circa 1713, in which the author outlines his theories for determining longitude. This manuscript is the subject of a book by Anthony Turner: "*John Carte on Horology and Cosmology*," published by the AHS and Rogers Turner Books, 2014.

PROVENANCE

Howard Marryat, London

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 142, pl. 72

Howard Marryat, *Watches, Henlein to Tompion*, 1938, p. 63, pl. G6

Anthony Turner, *John Carte on Horology and Cosmology*, plate E, page 15

£ 5,000-8,000

€ 6,000-9,500 US\$ 6,500-10,400



actual size





12

PETER GARON, LONDON

A FINE AND RARE SILVER AND TORTOISESHELL PAIR CASED VERGE WATCH, THE BALANCE WITH MOCK PENDULUM
CIRCA 1700

- **Movement:** gilded full plate, verge escapement, large balance cock decoratively engraved with foliage and birds and with semi-circular aperture revealing the balance in the form of a mock pendulum with spring, pierced and engraved foot, fusee and chain, tulip pillars, *signed Garon, London*
- **Dial:** silver champlévé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, date aperture with gilded ring above 6 o'clock, blued steel tulip and poker hands, outer gilded ring, cartouche to the centre *signed Garon, London* with scrolling foliage beneath
- **Cases:** plain silver inner case, the back with shuttered winding aperture, ring bow and pendant • tortoiseshell outer case with foliate scrolling silver piqué work with gilt flower heads, the bezels set with piqué roundels

diameter or outer case 57mm, inner case 48mm

Although by the time this watch was made the balance spring had been widely adopted, the revolutionary improvement in time keeping that it heralded must still have been a source of wonder in the early 1700s. Within this watch, Peter Garon has used his balance cock to produce an aperture through which the action of the balance and spring can be more fully admired by the addition of a 'mock' pendulum. Stylistically, the balance and cock table had become larger during the 1690s which perfectly lent itself to this special 'pendulum' arrangement. Not only must this attractive visual arrangement have been of use to the salesman of 1700, but so too must it have brought pleasure to the owner whenever he opened up his watch.

Peter Garon was born circa 1673 to Huguenot parentage and apprenticed to Richard Baker until 1694. Brian Loomes in his book, *The Early Clockmakers of Great Britain*, notes that Garon was initially refused freedom of the Clockmakers' Company as he was deemed an 'alien', but was later granted freedom of the City by the Lord Mayor and finally made a Freeman of the Clockmakers' Company in August 1694. Garon appears to have worked at St. Bartholomew's Lane End and later at St. Giles Cripplegate [op. cit. pp. 243-244]. F.J. Britten notes that Garon was declared bankrupt in the London Gazette of 1706 but he continued to work and his son, also called Peter, was apprenticed to him in 1713. Garon's career finally ended in insolvency in 1723.

For another watch by this maker, see: Sotheby's London, *Celebration of the English Watch Part III*, 15th December 2016, lot 17.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 136, pl. 67

• £ 6,000-9,000
€ 7,100-10,700 US\$ 7,800-11,600





actual size





Portrait of Duchesse de Fontanges

13

SIMON DE CHARMES, LONDON

A RARE AND UNUSUAL SILVER-GILT PAIR CASED VERGE WATCH WITH MOCK PENDULUM AND CONCEALED ENAMEL PORTRAIT OF A LADY
CIRCA 1710

- **Movement:** gilded full plate, the backplate with polychrome enamel painted portrait of a lady, verge escapement, fusee and chain, Egyptian pillars
- **Dial:** gilded champlévé dial, off-set chapter ring with black Roman numerals, half hour divisions between and to the ring beneath, outer Arabic minute ring, the centre and surround with scrolling foliage against a stippled ground, regulation between 7 and 8 o'clock, crescent shaped aperture beneath 6 o'clock to reveal the balance in the form of a pendulum, an engraved winged putto beneath, blued steel tulip and poker hands, *signed De Charmes, London*
- **Cases:** plain silver-gilt inner case, the back with winding aperture, inner case with *maker's mark ML with cornet above* • plain silver-gilt outer case, square hinge

diameter of outer case 57mm, inner case 48mm

Simon de Charmes and David, probably his son, were Frenchmen who became Free Brothers of the Clockmakers' Company in 1691. Their watches are in the English style but tend, as in the design of this watch, to display strong Continental overtones. 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. A similar watch by De Charmes is known (Jonathan Snellenberg's catalogue, April 1997) which shows a nearly identical portrait thought to be of the Duchesse de Fontanges (1660-1681), mistress of Louis XIV. The lady has much the same dress and hair style, the significant difference being that the hair has a ribbon omitted in the present portrait, tied on the left-hand side. It is said that the Duchesse – who was considered a great beauty – tied the 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*, this fashion spreading to England.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 157, pl. 83

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,400-15,500





DAVID LESTOURGEON, LONDON

A SILVER AND LEATHER COVERED EARLY DUMB HALF-QUARTER REPEATING SINGLE CASED VERGE WATCH CIRCA 1715, NO. 1709

- **Movement:** gilded full plate, verge escapement, large decoratively pierced balance cock engraved with foliage and birds' heads and a female head with streamers at the neck, repeating on blocks mounted to the inside case back, *signed David Lestourgeon, London No. 1709*
- **Dial:** silver champlévé dial, black Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, all against a stippled ground, very unusual and fine blued steel foliate hour hand and fine poker minute hand, gilded outer ring
- **Cases:** silver single case with leather covering, the bezels with trefoil piqué decoration, pulse piece between 6 and 7 o'clock, case back with hinged sliding shutter to the winding aperture, *case maker's mark IW incuse probably for John Willoughby*

diameter 55mm

This watch has rack and pinion repeating work with two hammers striking blocks mounted inside the case back. A rather more discrete form of repetition work than that sounded on a bell, the sound of the strike can be further silenced by pressing the pulse piece to the bezel which prevents the hammers from striking the blocks and instead pulses through the thumb or finger used. The quarter rack has an extension so that a single blow can be struck for the half-quarters, i.e. when seven and a half minutes or more have elapsed since the previous quarter.

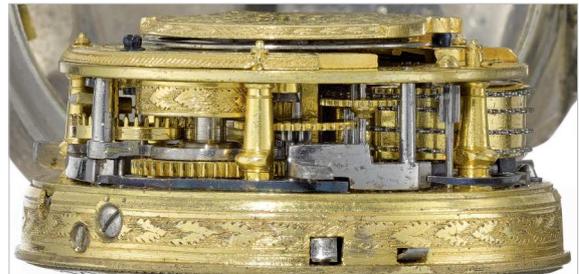
David Lestourgeon was admitted as a Free Brother of the Clockmakers' Company in 1698 and is believed to have been working as late as 1731. Interestingly, research carried out by Clive Ponsford into the wills of watch and clockmakers held at the National Archives, shows that Lestourgeon was both a Watchmaker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

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 164, pl. 88

£ 6,000-8,000

€ 7,100-9,500 US\$ 7,800-10,400





actual size



actual size



15

JOHN WRIGHT, LONDON

A FINE GOLD PAIR CASED VERGE WATCH
1717

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and a head at the neck, the foot similarly decorated, flat balance, ruby endstone, a coiled snake indicating upon silver regulation plate, ruby endstone, fusee and chain, baluster pillars, *signed John Wright, London*
- **Dial:** gold champlévé, Roman numerals with half hour divisions between and to the inner ring, outer Arabic minute ring, blued steel beetle and poker hands, cartouches to the centre *signed Wright, London*, all against a stippled ground
- **Cases:** plain gold inner, the back with winding aperture • gold outer case, the back with the arms of the Earls of Oxford and Mortimer, square hinge, both cases *hallmarked 1717 and with maker's mark JB with coronet above for John Banbury*

diameter of outer case 51mm, inner case 44mm

The high quality movement of this watch has quite early ruby bearings and end-caps for the balance. Engraved to the outer case back are the arms of the Earls of Oxford and Mortimer, a peerage created for Robert Harley in 1711. Robert Harley (1661-1724) and his son Edward (1689-1741) formed an important collection of books and manuscripts, known as the Harleian Library. Consisting of many thousands of manuscripts, the Harley Collection was sold to the British Government by Edward Harley's widow in 1753 and is now housed at the British Library.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 167, pl. 91

£ 5,500-8,500

€ 6,600-10,100 US\$ 7,100-11,000



Portrait of Robert Harley, Earl of Oxford and Mortimer (1661-1724)





16

WILLIAM SCAFE, LONDON

A GOLD PAIR CASED VERGE WATCH WITH FINE AND UNUSUAL SILVER COCK

1724, NO. 165

- **Movement:** gilded full plate, verge escapement, silver pierced balance cock engraved with foliage, dolphins' heads and a classical bust in profile at the neck, broad silver foot similarly decorated, flat brass balance, small ruby endstone, blued steel regulation plate, fusee and chain, crested Egyptian pillars, signed *Wm. Scafe, London, 165*

- **Dial:** gold *champlevé*, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, central cartouches signed *Scafe, London* and surrounded by scrolling foliage, all against a stippled ground

- **Cases:** plain gold inner case, the back with winding aperture and hallmarked 1724 • plain gold outer case, both cases with maker's mark HR conjoined incuse for Henry Rawlins

width of outer case 50mm, inner case diameter 43mm

The movement of this watch has an attractive and unusual silver balance cock and foot. To the centre of the cock is a highly polished end-cap, the upper part of which covers much of the ruby endstone.

William Scafe, a Yorkshireman, joined the Clockmakers' Company by Redemption in 1721 and became its Master in 1749. His will was proved on 7th June, 1765 and noted his occupation as 'watchmaker' at Milk Street, Cheapside in the City of London.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009 p. 175, pl. 97

£ 5,000-8,000

€ 6,000-9,500 US\$ 6,500-10,400



actual size



GEORGE GRAHAM, LONDON

A VERY FINE AND RARE SILVER PAIR CASED CYLINDER WATCH WITH CENTRE SECONDS AND STOP SLIDE
CIRCA 1737, NO. 5775

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with foliage and grotesque mask at the neck, flat balance, diamond endstone, fusee and chain, Egyptian pillars, *signed and numbered Geo. Graham, London, 5775*, gilt metal dust cap similarly *signed and scratch numbered to the underside 5775*
- **Dial:** silver *champlevé*, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, steel centre seconds hand
- **Cases:** plain silver inner, stop slide beneath the bezel at 9 o'clock and with *engraved S* to the bezel above, the back with shuttered winding aperture, inner case *numbered 5775* • plain silver outer case, both cases with *maker's mark IW* beneath a *star incuse for John Ward*

width of outer case 52mm, diameter of inner 44.5mm

A limited number of watches were produced with centre seconds during the first half of the 18th century and Graham appears to have made most of them. The hour and minute hands have been blued in the usual manner whilst the centre seconds hand has been left polished to provide contrast. A start/stop lever below the bezel of the inner case operates a 'whip' which is mounted between the plates and acts on the outer circumference of the cylinder.

George Graham (1674-1751) was one of England's most renowned clock and watchmakers. He served his apprenticeship with Henry Aske in 1688 and then entered the service of Thomas Tompion as a journeyman in 1695. Graham married one of Tompion's nieces and became his partner in 1704, succeeding to the business on Tompion's death in 1713. He was elected a fellow of the Royal Society in 1721 and Master of the Clockmakers' Company in 1722. It is believed that he improved or perhaps invented the cylinder escapement. He used the verge escapement up to 1726 and then predominantly the cylinder thereafter. On his death in 1751, as a sign of the great respect in which he was held, Tompion's grave in Westminster Abbey was opened to receive the body of his former partner.

PROVENANCE

Sotheby's London, 31st July 1981, lot 80

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 189, pl. 102

£ 10,000-18,000

€ 11,900-21,300 US\$ 12,900-23,200





Portrait of George Graham (1673-1751)

“...he was, moreover, of a more original mind than Tompion”

CLUTTON & DANIELS, WATCHES, P. 41



MCC GEORGE GRAHAM, LONDON

A FINE AND RARE SILVER PAIR CASED CYLINDER WATCH
1750, NO. 6498

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved masked balance cock and engraved foot, plain flat balance, diamond endstone, fusee and chain, square baluster pillars • *signed and numbered Geo Graham, London, 6498, gilt-metal dust cap signed and scratch numbered to the underside*
- **Dial:** silver *champlevé*, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, central cartouches *signed Graham London*
- **Cases:** plain silver inner case, the back with shuttered winding aperture, stirrup bow and pendant, *hallmarked London 1750, case maker's marks IW incuse with star above for John Ward, numbered 6498* • plain silver outer, *scratch numbered 6498*

diameter of outer 49 mm, inner 42 mm

Interestingly Graham no. 6499, which is cased in gold, was sold at Sotheby's New York, *Masterpieces from the Time Museum*, 13th October 2004, lot 539. No. 6499 is also hallmarked for 1750 and shares the same case maker as the present watch, John Ward. During the period that this watch was made, Graham had been fitting enamel dials to his watches for some time, indeed, the dial of no. 6499 is enamel; however, it would seem that, as the present lot illustrates, some of Graham's customers continued to favour the more 'traditional' metal dial.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 204, pl. 115

£ 6,000-9,000

€ 7,100-10,700 US\$ 7,800-11,600





THOMAS HALLY, LONDON

A RARE, EXCEPTIONAL AND LARGE PAIR CASED
QUARTER REPEATING CYLINDER COACH WATCH
CIRCA 1753, NO. 1497

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with foliage, birds' and dolphins' heads, a mask at the neck, broad foot similarly decorated, three-arm steel balance, diamond endstone, fusee and chain, cylindrical pillars, hammers repeating on a bell to the inside case back, the quarters sounded by a single blow from the quarter hammer, gilded dust cap, *signed and numbered Thos. Hally, London, No. 1497*, dust cap further engraved 1753
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
- **Cases:** silver inner, slide beneath bezel at 8 o'clock to select repetition for either hours only or hours and quarters, the band pierced and engraved with a bird, a dog, two dolphins' heads, a walled town beneath the pendant and a grotesque mask at the base, pendant with ridged edged bow • the silver outer case with similarly pierced decoration, the back centred with the engraved arms of John Carmichael, pulse piece to the band below 6 o'clock, both cases with *maker's mark AM incuse with star between possibly for Andrew Moreton*

width of outer case 103mm, diameter of inner 89mm

The pierced and engraved decoration to the case of this watch is exceptionally well executed and there is an especially characterful grotesque mask to the base of the inner case. To the back of the outer case, the arms, which are elaborately rendered, are those of John Carmichael (1701-1767), third Earl of Hyndford, a successful Scottish diplomat who was an envoy to Russia, Prussia and Vienna. Carmichael was also the Sheriff of Lanark from 1739 and a member of the Privy Council in 1750. The King of Prussia presented Carmichael with a silver dinner service and he was permitted to use the Royal Prussian Arms.

Although little has been written about Thomas Hally, he was a maker of both clocks and watches and it would appear that he was well connected to the Scottish aristocracy. Several clocks by Hally are owned by the Duke of Atholl at Blair Castle and a further long case clock by this maker is at the House of the Binns, the seat of the Dalryell family. Unusually the movement has a slide to the bezel at 8 o'clock for selecting the type of repetition required: when the slide is in the upward position, the watch strikes the hours with a double blow and the quarters with a single blow, whilst in the downward position, only the hours are sounded.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 206-207, pl. 117

£ 25,000-35,000

€ 29,600-41,400 US\$ 32,300-45,100



Portrait of John Carmichael, 3rd Earl of Hyndford (1701-1767)





actual size









Lot 23

FROM MINIATURE TO GIANT

The following group of watches, lots 20-26, illustrate the extraordinary difference in scale between the largest and smallest of 18th century watches. Although many of the smallest watches made during the period were intended to fit objects such as rings or fans, some were cased and intended to be worn by ladies, suspended from chains or chatelaines. Lots 20-22 are almost perfect miniaturisations of standard sized pair cased watches, the smallest being that by Walter Stacey Ward which measures just 21mm in diameter (lot 22). At the other end of the scale are pieces of exceptional size, such as the magnificent coach watch by Walter Partridge which measures a

staggering 200mm in diameter and is one of the largest English watches known (lot 23). Whilst large watches were often intended for use when travelling or as large portable timepieces, others were designed to be impressive and would have been intended, first and foremost, for display. Further on in this auction and from the 19th century, one can find a massive silver open-faced watch by John Cohan (lot 53), one wonders whether this could have been intended for marine or land survey purposes or simply a large portable timepiece. Whilst an exceptionally rare, miniature pocket chronometer by John McLennan (lot 65), was almost certainly that shown at the 1862 International Exhibition in South Kensington.



Lot 22





actual size

20

G. BURGIS, LONDON

A VERY RARE GOLD MINIATURE PAIR CASED VERGE
WATCH

1730, NO. 2079

- **Movement:** gilded full-plate, verge escapement, decoratively pierced and engraved masked balance cock, similarly pierced and decorated foot, plain flat balance, fusee and chain, cylindrical pillars, *signed and numbered G. Burgis, London, 2079*
- **Dial:** gold *champlevé*, Roman numerals with half hour divisions between, outer Arabic minute ring, blued steel beetle and poker hands
- **Cases:** plain gold inner, the back with winding aperture, *maker's mark WJ incuse for William Jaques junior* • plain gold outer, both cases *hallmarked London 1730*

width of outer case 28.5 mm, diameter of inner case 24 mm

This is an almost perfect miniaturisation of the 'standard' sized watches of this period. Signed by G. Burgis, the watch is likely the work of George Burgis whom F. J. Britten records in his book, *Old Clocks and Watches and their Makers*. George Burgis's will, which was proved on 15th July 1736, recorded his address as St. Martin in the Fields [see: *Antiquarian Horology*, Vol. 30, No. 5, March 2008, p. 685].

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 43

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 186, pl. 99

£ 7,000-9,000

€ 8,300-10,700 US\$ 9,100-11,600





actual size

21

JOHN HODGES, LONDON

A RARE SMALL SILVER SINGLE CASED VERGE WATCH
CIRCA 1740, NO. 1022

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and a grotesque mask at the neck, similarly decorated broad foot, flat balance, fusee and chain, baluster pillars, *signed John Hodges, London, 1022*
- **Dial:** silver *champlevé*, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, central cartouches *signed and numbered Hodges, London*
- **Case:** plain silver, the back with shuttered winding aperture, case maker's mark EG with star above for Edward Gibbons

width 38mm

This is an unusually small watch by John Hodges who was working in Clements Lane, close to Monument, in the City of London in 1729; nine years later he had moved over the other side of Lombard street to Exchange Alley. The silver case was made by Edward Gibbons who registered his mark in 1736.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 194-195, pl. 106

£ 5,000-8,000

€ 6,000-9,500 US\$ 6,500-10,400





actual size

22

WALTER STACY WARD, LONDON

AN EXTREMELY SMALL AND RARE GOLD PAIR-CASED
VERGE WATCH
CIRCA 1775 NO 5

- **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock with symmetric scrollwork across the four quadrants, gold flat balance, fusee and chain, cylindrical pillars, *signed and numbered W S Ward, London, No 5*

- **Dial:** white enamel, Roman numerals, outer minute ring, gold hands

- **Cases:** plain gold inner, the back with winding aperture, stirrup bow and pendant • plain gold outer, both cases with *maker's mark MR incuse for Mary Reasey*

diameter of outer case 21 mm, inner 17.5 mm

Although some very small English watch movements were made in the period from 1760-1780, most were intended to fit objects such as rings or fans. It is extremely rare to find such a small movement fitted into a pair cased watch. Perfectly proportioned, the case and dial are miniaturised versions of standard pair cased watches of the period. The movement has some unusual features, including a gold balance which, being heavier than brass or steel, was almost certainly included to improve the watch's performance. The contrate wheel is in effect rimless with the teeth cut vertically and the fusee has just three turns.

Walter Stacy Ward was the son of silversmith Michael Ward and was apprenticed to Thomas Griffing. Few watches signed by Walter are known. The cases of this watch have the mark of Mary Reasey. It was rare for women to register their own mark. Mary, whose mark was registered in March 1773, is thought to be the widow of James.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 265, pl. 159

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,400-15,500



WALTER PARTRIGE, LONDON

A MAGNIFICENT, VERY RARE AND MASSIVE SILVER TRIPLE CASED TWO TRAIN HALF QUARTER REPEATING REPOUSSE COACH WATCH WITH ALARM
1756

- **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage, a grotesque mask at the neck, broad foot similarly decorated, flat steel three-arm balance, fusee and chain for the going train, standing barrel for alarm, four polished steel hammers, two for repeating and two for the alarm sounding on a large bell to the inside case back, multi-faceted slim baluster pillars, *movement signed Walter Partridge, London*, bell *scratch signed Robt. Romley, London*, gilt-metal dust cap *signed Walr. Partridge, Tower Street, London*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, aperture above 6 o'clock for alarm, blued steel beetle and poker hands, the minute hand kinked to accommodate alarm set square
- **Cases:** silver inner with pierced and engraved scrolling floral decoration with grotesque animals and a mask at the base, winding for going and alarm trains to the back, pulse piece beneath bezel at 4 o'clock, pendant with *French control marks*, the bow with applied leaf-form decoration • middle case with very fine silver repoussé scene depicting the *Adoration of the Magi*, *signed A. Romer, F.*, framed by pierced and engraved border with scrolls, flowers and shells, the bezel similarly decorated, inner and repoussé cases *hallmarked London 1756* and with *case maker's mark D.A. script incuse for Daniel Aveline* • outer case covered with shagreen and with pierced silver roundels

diameter of outer case 200mm, repoussé case 175mm, inner case 144mm

This exceptional watch is of quite monumental proportions and the magnificent repoussé to the middle case is almost overwhelming in the scale and detail of its execution. Measuring some 90mm larger than the average sized coach watch, only a handful of other English watches of comparable

size are known. Three English watches of similar size include a coach watch by Ellicott, which is almost exactly contemporaneous in date to the Partridge, being hallmarked a year later in 1757. A further watch of comparable size (204mm in diameter) by Windmills which is hallmarked for 1729 is in the Historiches Museum, Basel. The Ellicott is pair cased and measures 180mm in diameter. A well documented watch, having featured in several publications, the Ellicott was at one time in the collection of Percy Webster (sold Sotheby's London, April 27th 1970, lot 71) and was later in the collection of the Time Museum (sold Sotheby's New York, 2nd December 1999, lot 16). A third watch which was also included in the 1970 Webster sale at Sotheby's (lot 69), is a musical coach watch by William Hughes, circa 1780, which measures 180mm in diameter.

Partridge's movement has clearly been especially made for this watch and is of the best quality London work. The enamel dial and the fine beetle and poker hands are typical of the period, but the numerals are noticeably strong: the watch was made so that, for instance, it could be hung from a bed-hook and the time read from a distance and in poor light. A key square at six o'clock adjusts the alarm setting in an aperture above. Of course the embossed and chased scene of the Adoration of the Magi would have been a suitable subject for a 'coach' or 'travelling' watch.

References

Richard Edgcumbe, *The Art of the Gold Chaser*, pp. 45-49, col. pl. II & figs 21-25
Elaine Barr, *George Wickes, Royal Goldsmith 1698-1761*, 1980, pp.57-8
Arthur Grimwade, *London Goldsmiths 1697-1837*, 1976, p. 646
Joy Thomas, Archivist, The Barbers' Company
John Culme, Sotheby's

PROVENANCE

Sotheby's New York, 23rd April 2008, lot 5

£ 150,000-250,000

€ 178,000-296,000 US\$ 194,000-323,000





actual size





actual size

Andrew Romer

The signature A. Romer. F. can be found on the repoussé case to the step below the Virgin's feet. Recent unpublished research by Dr. Richard Edgcumbe has identified the chaser as Andrew Romer. Edgcumbe has established that 'Andreas Romer' was of the parish of St Giles in the Fields when he married Elisabeth Martin at the Huguenot Church of the Savoy, Spring Gardens, on 14th April, 1744, and also that Andrew 'Rummer' paid his Sun Insurance policy on goods worth £200 in 1755, this policy describing him as a chaser and living on the west side of New Belton Street. Andrew and his wife had four children, the first, also Andrew, had Stephen Rimbault, the well-known clockmaker, as a godfather. Rimbault's wife, Françoise, was one of the godmothers of the second child, Elizabeth, and both the Rimbaults were godparents of the third, Stephen (who presumably took his name from his godfather). This Stephen Romer is recorded from 1790-96 as a goldsmith and jeweller at 33 Bridge Street, Covent Garden. The godfather of the fourth child, Charlotte, was Diederich Nicolaus Anderson, of Danish origin, a distinguished modeller and chaser of gilt bronze.

Andrew Romer took as apprentices Edward Norton Storr on 21st April 1753 and Thomas Storr on 3rd November 1757. [see: *Registers of Duties Paid for Apprentices' Indentures*, National Archives, IR 1/19 and IR 1/21]. While E.N. Storr died in 1767, Thomas Storr (1743-1803, who by 1788 had become a victualler) was married in the late 1760s to Sarah Fullaway. Their only surviving son was Paul Storr (1770-1844), thought to have received his early training as a silver chaser, who went on to become a manufacturing silversmith. He was under contract between 1807 and early 1819 to the royal goldsmiths, Rundell, Bridge & Rundell, before establishing in 1822 the well-known business of Storr & Mortimer, later Hunt & Roskell. It is interesting to note that the working silversmith Emick Romer (see Grimwade, p. 646) was the son of Michel Michelsen Römer of Oslo in Sweden. Another Swedish working silversmith living in London was Andrew Fogelberg, who also happened to be Paul Storr's first known employer. Stephen Rimbault's son, Paul Rimbault of (9) Denmark Street, St. Giles in the Fields, clockmaker, died in 1785. His will, signed with a codicil on 11 May 1785 and proved on 2 June 1785, was witnessed by, among others, James Morisset, of the firm of Morisset & Wigman, gold workers and enamellers, also of Denmark Street, who supplied work to Rundell & Bridge (see Claude Blair, *Three Presentation Swords*, Victoria and Albert Museum, 1972).

Thus we have a picture of Andrew Romer as a man with a tightly knit network of family and business relationships, whose influence was such that he was able to turn to significant figures in the horological and metalworking worlds



Detail of Romer signature to repoussé case back

for godparents of his children, one of whom, at least, worked in a similar trade to his father. Richard Edgcumbe has not come across any evidence as to whether Andrew was related to John Christopher Romer, or indeed Emick Romer, but one imagines there could well be a family connection. John Romer of Compton Street, Soho, was of course an important associate of George Wickes, the Royal Goldsmith, from before 1752 and, after 1760, Wickes's successors Parker and Wakelin. Perhaps John Romer's most famous piece is the magnificent Cosby Cup 1772-3, preserved in the Mansion House, on which there are plaques signed 'G. D. Gaab' (see, Edgcumbe: *Art of the Gold Chaser*, figs. 25a-d). George Daniel Gaab, lived in the same street and was married in the same year as Andrew Romer (1744, the same year also as John Romer). In 1763, Gaab was listed in Mortimer's Universal Directory as a 'Chaser in Gold and Silver, and Designer and Modeller for Jewellers & c....Belton Street, at the bottom of Hanover-street, Long Acre'. There are remarkable similarities between the two men's work and it is probable that they were a considerable influence on one another. The strong relief employed on the watch case and distinctively fleshy facial features within the scene can be compared to the work by Gaab in Fig. 24a of Dr. Edgcumbe's book, *The Art of the Gold Chaser*, along with the shell-work (op. cit. fig. 24d) and the pronounced terminal knots to the cartouche scrolls (op. cit. fig. 22b). The flowers and foliage decorating the pierced borders are comparable with those on Queen Elizabeth the Queen Mother's box (op. cit. fig. 23b).

Walter Partridge

Walter Partridge or Partridge signed just a few watches and clocks but those recorded are all of high quality. It appears that he was well connected, there is, for example, a mahogany longcase clock by him of about 1760 in the Royal Collection at Hampton Court Palace. Partridge was admitted to the freedom of the Barbers' Company by patrimony in 1748 and is recorded as a watchmaker of Tower Street, paying quarterage until he died in 1767/8. In December 1758, his apprentice, John Woollett, was turned over to James Green, one of the experts appointed by Parliament to examine John Harrison's timepiece.

The printed papers beneath the material inside the back of the middle case are in French which, together with the control mark on the pendant, strongly suggests the watch was, at one time, in a French collection. It is tempting to speculate, particularly bearing in mind the clock in Hampton Court Palace, whether such an outstanding and important watch could have been made for George, the Prince of Wales, as a gift to mark his eighteenth birthday on 4 June 1756, the year of the hallmark. The future George III was already interested in horology, and a coach/travelling watch would have been an ideal present for a young man.

Walter Partridge's father, also named Walter, was free of the Barbers' Company by servitude in 1712 and is recorded as a letter-carrier with the address of Old Fish Street. It is most likely that his son's given address is a truncation of Great Tower Street, or the extension, Little Tower Street in the City, and not the Tower Street in the West End.



BENJAMIN WARD, LONDON

A RARE AND VERY LARGE SILVER PAIR CASED CENTRE SECONDS VERGE WATCH WITH STOP SLIDE
1778, NO. 1052

- **Movement:** gilded full plate, verge escapement, large decoratively pierced balance cock engraved with foliage, diamond endstone, fusee and chain, square baluster pillars, gilt-metal dust cap, *movement and dust cap signed and numbered Benjn. Ward, London, 1052*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, centre seconds with crescent moon-shaped tail
- **Cases:** silver plain inner case, stop slide to the bezel at 9 o'clock, aperture for winding to back • plain outer case, both cases *hallmarked London 1778* and with *maker's mark TG incuse for Thomas Gosling*

diameter of outer case 90mm, inner case 77mm

The hinge to the outer case lends this watch an asymmetric appearance, being placed significantly less than 90 degrees to the pendant. This style of placement is quite often found on watches of this size and appears to have been favoured due to the fact that it helps to keep the front bezel closed, even if the opening catch is inadvertently sprung when the watch is in the vertical position. This watch has a start/stop lever to the edge of the inner case which operates a 'whip' on the escape wheel of the verge escapement, thereby allowing the watch to be used as a timer.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 267, pl. 161

£ 6,000-8,000

€ 7,100-9,500 US\$ 7,800-10,400





actual size



JOHN RUSSELL, FALKIRK

A RARE AND MASSIVE SILVER CONSULAR CASED COACH WATCH WITH PIN WHEEL ESCAPEMENT, CENTRE SECONDS AND SECONDS BEATING BALANCE
1796, NO. 1

- **Movement:** gilded full plate, pin wheel escapement and *pirouette*, decoratively pierced and engraved balance cock and broad foot, seconds beating balance, diamond endstone, chain and fuse and fusee with Harrison's maintaining power, cylindrical pillars, *signed John Russell, Falkirk, Inv. et Fecit, No. 1*
- **Dial:** white enamel, radial Arabic numerals, outer minute ring with Arabic numerals at the quarters, pink gold arrow-head hour and minute hands, gold counterpoised centre seconds
- **Case:** plain silver case with early Regency pendant, the hinged back opening to reveal fixed cuvette with apertures for winding and hand-set, inner cover and outer back *hallmarked London 1796* and with *maker's mark WL incuse for William Laithwait or William Lewis*

diameter 133 mm

This highly unusual watch has a 'true' beating seconds hand; this is achieved by the pin wheel type *pirouette* escapement with seconds beating balance. The brass escape wheel has a single row of upright pins and the anchor-like pallet arms are mounted separately on the same arbor, one being stepped so that the pallets are on the same plane.

John Russell, born in 1745, made a number of unusual watches, clocks and barometers and was patronised by both the horophile King George III and the Prince Regent, later George IV. Barometers by Russell may be found in both the Victoria & Albert Museum and Buckingham palace.

PROVENANCE

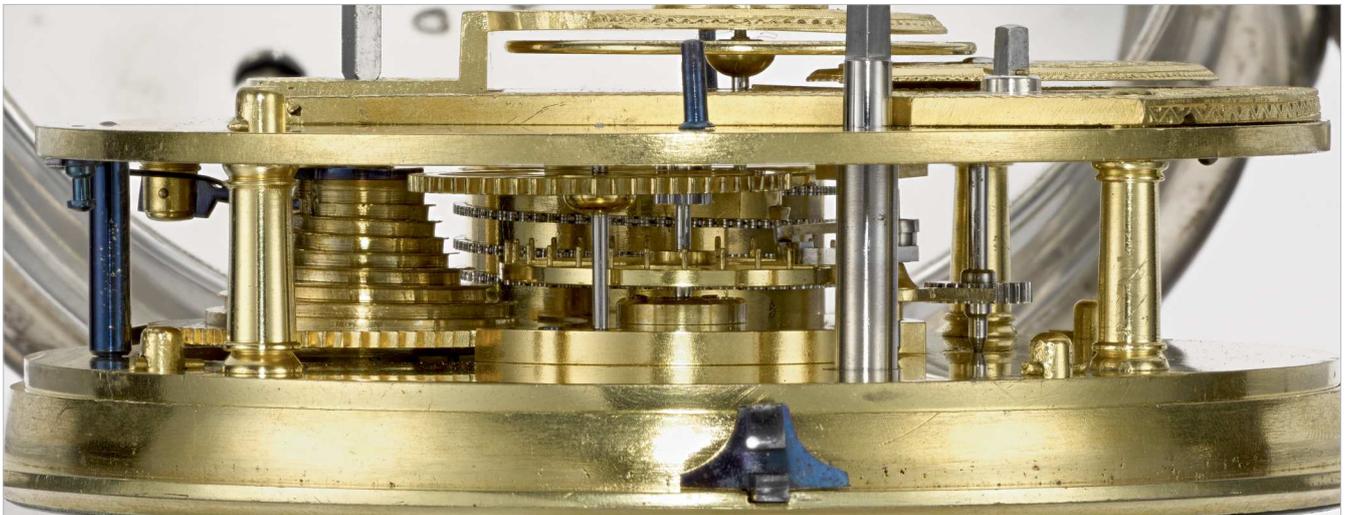
Time Museum, Rockford, Illinois, Inventory No. 1006
Sotheby's New York, Masterpieces from the Time Museum,
2nd December 1999, lot 17

LITERATURE

Terence Cameron Cuss, *The English Watch 1585-1970*, 2009,
p. 310, pl. 195

£ 10,000-15,000

€ 11,900-17,800 US\$ 12,900-19,400





actual size

TIMOTHY WILLIAMSON, LONDON

A RARE, IMPRESSIVE AND LARGE PAIR CASED TWO-TRAIN GILT-METAL AND PASTE-SET QUARTER STRIKING CYLINDER COACH WATCH WITH CENTRE SECONDS AND INDICATION FOR PHASES AND AGES OF THE MOON, MADE FOR THE CHINESE MARKET
CIRCA 1785, NO. 2780

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with scrolling foliage, a mask at the neck, diamond endstone, broad engraved foot, fusee and chain for going train, cylindrical pillars, gilt-metal dust cap, *movement and dust cap signed Timy. Williamson, London, No. 2780*
- **Dial:** white enamel, Roman numerals, outer Arabic minute/seconds ring calibrated for fifths, inner red Arabic ring for phases and ages of the moon, gold beetle and poker hands, gold hands for centre seconds and moon indication both with cross-ribbing and half-moon tails
- **Cases:** gilt-metal inner, levers to the bezel at 11 o'clock for strike/silent and at 3 for adjustment of moon hand, decoratively pierced band engraved with scrolling foliage inhabited by birds' heads, the back engraved with a plant flowering around the winding apertures and surmounted by an eagle with outstretched wings, stirrup pendant and bow with chased leaf-form sides • gilt metal outer case, the paste-set bezels pierced with scrolling engraved decoration, the back centred with a flowering peony, outer case with *maker's mark WC incuse for William Carpenter*

diameter of outer case 139mm, inner case 121mm

This large and impressive quarter striking coach watch is typical of designs that were popular for export to the Chinese market, a market with which Williamson had prominent links. The outer case is engraved with a peony, a popular motif in China. Timothy Williamson was trained as a goldsmith and as Roger Smith has noted in an article for *Antiquarian Horology* [No. 5, Vol. 30, March 2008, p.643] although Williamson almost certainly organised the design and construction of his distinctive cases, the movements may well have been supplied by William Hughes with whom Williamson was closely associated. A similar but considerably smaller watch by Timothy Williamson, No. 3371, was offered at Antiquorum Geneva, 15th October 2000, lot 397, the same auction in which the present watch was included.

Britten notes that Timothy Williamson was active from 1769-1788, first at the Strand and later at Great Russell Street.

PROVENANCE

Antiquorum Geneva, 15th October 2000, lot 394

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 292-293, pl. 180

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,400-15,500





actual size



27

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. 4643

- **Movement:** gilded full-plate engraved with flowers and scrolling foliage, verge escapement, fusee and chain, cylindrical pillars, *signed and numbered Wm. Carpenter, London, 4643*
- **Dial:** white enamel, aperture for paste-set visible balance, 6 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, case maker's mark FM (possibly PM) with coronet above incuse
- gilded outer case, the back with polychrome enamel painted scene of three maidens, bezels engraved with leaves and flowers

diameter of outer case 75mm, inner case 62mm

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, the one in the centre in a white dress suggesting purity, resisting temptations being offered: on her right a garland of grapes, for wine, on her left a mirror, for vanity. Symbols associated with Bacchus including a thyrsus and possibly a snake are on the ground. Jumping quarter seconds are rare yet, when found, are usually seen on watches destined for the Eastern markets. Examples of Clocks and Watches by William Carpenter can be found at the Palace Museum, Beijing. For two similar watches by William Carpenter, see *Antiquorum Geneva*, 10th November 2013, lots 377 & 378.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 294-295, pl. 181

£ 15,000-25,000

€ 17,800-29,600 US\$ 19,400-32,300





actual size



JOHN WOOD, GRANTHAM

AN INTERESTING AND VERY RARE MAHOGANY CASED
PULL-WOUND GILT METAL AUXILIARY ALARM
CIRCA 1775

- **Movement:** gilt metal pull-wound alarm, verge escapement, striking a bell to the top, cylindrical pillars
- **Dial:** silvered, engraved with foliage, gilt metal height adjustable hook on which to hang a watch, female square mounted off-centre to connect with a watch's winding square, dial to the bottom right for alarm setting and time indication with Roman numerals, half hour divisions between, central rotating disk for alarm setting with Arabic numerals and quarter hour divisions, single steel hand for hour indication, *signed J Wood, Grantham*
- **Case:** rectangular mahogany case, hinged door to front revealing dial, to back revealing back plate and alarm barrel

height 13cm

This auxiliary alarm is designed so that it can be adjusted to the current time shown by an attached watch and will ring when the watch arrives at a pre-selected time. A watch may be hung on the spring loaded adjustable hook, a female square through the dial below is made to engage with the watch's winding square and rotate with it as the watch unwinds. The subsidiary dial, bottom right, has a single hand for setting, against the Roman chapters, the time shown by the watch. The alarm is set by rotating the central Arabic figured ring against the hand's short tail. The alarm is wound via a cord through the base of the rectangular mahogany case.

John Wood is recorded by Baillie as working in Grantham 1753-1797. A watch by Wood, number 332, having an inner case hallmarked for 1762, was in the Ilbert collection and is now in the British Museum. The dial has a name and place name instead of numerals. No record of another piece of this type has been found and nor of the granting of a patent. For a similar auxiliary for a watch but signed Skinner and designed to repeat hours and quarters, see: *Sotheby's New York, Masterpieces from the Time Museum*, 19th June 2002, lot 167.

£ 1,000-1,500

€ 1,200-1,800 US\$ 1,300-1,950



29



28

29

WILLIAM AUCKLAND, LONDON

A GILT-METAL AND ENAMEL PAIR CASED VERGE WATCH
CIRCA 1770, NO. 758

- **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, fusee and chain, baluster pillars, *signed and numbered Wm. Auckland, London, 758*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
- **Cases:** gilt metal inner, back with winding aperture • outer with 'Bilston'-type enamel painted scene of two lovers in Arcadian setting with classical ruins, yellow raised cartouche, white stippled border, bezel with polychrome flowers

diameter of outer case 53mm, inner case 42mm

During the third quarter of the 18th century, a fashion for enamel watch cases developed. It is thought that most of these cases were made in the workshops of Birmingham and South Staffordshire and are often referred to as 'Bilston' enamel. The case of the present watch is a typical example of this work and its composition was perhaps influenced by Italianate landscape painters such as Richard Wilson (1715-1782). For further examples of Bilston enamel watches, see: Cedric Jagger, *The Artistry of the English Watch*, 1988, col. pl. 14, p. 126 & discussion p.51.

Baillie lists William Auckland of London as active before 1782.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 229, pl. 139

£ 1,500-2,500

€ 1,800-3,000 US\$ 1,950-3,250





actual size



30

GRAHAM SUCCESSOR

A FINE SILVER PAIR CASED QUARTER REPEATING CYLINDER WATCH
CIRCA 1755, NO. 976

- **Movement:** gilded full plate, cylinder escapement, steel escape wheel, decoratively pierced balance cock engraved with foliage, a head at the neck, diamond endstone, fusee and chain, cylindrical pillars, striking a bell to the inside case back, *signed and numbered Graham Succr., London, 976, bell scratch signed Drury*
 - **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
 - **Cases:** silver inner, the band pierced and engraved with scrolling foliage, a grotesque mask at the base, *numbered 976* beneath the plain pendant and bow • outer case with similarly pierced and engraved decoration to the bezels, pulse piece to the bezel between 5 and 6 o'clock, the back centred with elaborately *engraved monogram*, bezel with grotesque masks N, E, S and W, both cases with *maker's mark TC in rectangular cameo for possibly Thomas Colley or Thomas Carpenter Senior*
- diameter of outer case 50mm, inner case 42mm

When George Graham died in 1751, his business was continued by two of his workmen, Samuel Barkley and Thomas Colley. Barkley died in 1753 leaving Colley to continue alone until he was joined about 10 years later by a new partner, John Priest. The watches were initially signed 'Graham Succrs.' then, for a while, 'Graham Succr.', as is the case with this watch.

For a note on George Graham see lot 17.



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 209, pl. 119

£ 5,000-8,000

€ 6,000-9,500 US\$ 6,500-10,400

MBL ANDREW DICKIE, LONDON

A FINE GOLD AND ENAMEL PAIR CASED QUARTER REPEATING CYLINDER WATCH
CIRCA 1765, NO. 3086

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with scrolling foliage, a mask at the neck, repeating on a bell to the inside case back, fusee and chain, cylindrical pillars, *signed And. Dickie, London, 3086, dust cap lacking*
- **Dial:** white enamel dial, Roman numerals, outer Arabic minute ring, gold beetle and poker hands
- **Cases:** gold inner, the band decoratively pierced and engraved with foliage and dolphins' heads, grotesque mask at the base, the back engraved with two doves with outstretched wings atop a pedestal surrounded by foliage, bezel with pulse piece between 5 and 6 o'clock • outer gold case with blue *basse-taille* enamel and bright-cut gold decoration between two bands of piercing for sound emission, the bezel decorated *en-suite*, diamond-set thumb piece

diameter of outer case 46mm, inner case 38mm

Andrew Dickie was one of the five professional watchmakers on a committee of 11 appointed by an Act of Parliament to examine John Harrison's H4 timepiece. The Act took effect on 31st March 1763. The other watchmakers on the committee were Alexander Cumming, Thomas Mudge, William Frodsham and James Green.

For another watch by Dickie, see Sotheby's London, *The Celebration of the English Watch Part II, John Harrison's Enduring Discovery*, 7 July 2016, lot 27.

PROVENANCE

Sotheby's New York, 11th February 1997, lot 458

LITERATURE

Terence Cameron Cuss, *The English Watch 1585-1970*, 2009, p. 226, pl. 136.

£ 15,000-25,000

€ 17,800-29,600 US\$ 19,400-32,300





actual size



JOHN KENTISH, JR, LONDON

A SUPERB GOLD AND ENAMEL SINGLE CASED CENTRE SECONDS CYLINDER WATCH WITH STOP SLIDE
1770, NO. 1073

• **Movement:** gilded full plate, cylinder escapement, applied pierced and engraved foliate decoration surrounding the matching large balance cock, steel balance, diamond endstone, fusee and chain, sun and planet maintaining power, baluster pillars, gilt-metal dust cap, the stop lever acting on balance amplitude control pin, *movement and dust cap signed and numbered John Kentish Junr, No. 1073*

• **Dial:** white enamel, subsidiary dial for time with Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, gold centre seconds indicating to outermost Arabic ring, *signed John Kentish Junr, London*

• **Case:** gold, the back centred by an enamel plaque with polychrome enamel painted crest of *Evelyn Pierrepont*, the panel surrounded by cross palm fronds and a tied ribbon in imperial blue *basse-taille* enamel within engine turning and bordered by white enamel, both bezels decorated with translucent blue enamel flowers and foliage interspersed by white enamel fronds, winding shutter to the border of the enamel plaque with lever adjacent to hinge, stop slide beneath the bezel adjacent to 20 second numeral, *case hallmarked 1770 and with maker's mark RP incuse probably for Richard Palmer*

diameter 58mm

The polychrome enamel painted crest to the case back is that of Evelyn Pierrepont (1711-1773), second Duke of Kingston-upon-Hull. Pierrepont was installed as a Knight of the Garter in 1741 and therefore the crest has the garter and motto with the royal crown above - the motto reads "Honi soit qui mal y pense" meaning "Shame on him who thinks this evil." The Duke, whose seat was Holme Pierrepont, Nottinghamshire, served with distinction in the Army and became a general in 1772. He was Lord Lieutenant of Nottinghamshire and Steward of Sherwood Forest 1763-5. He 'married' the bigamous Elizabeth Chudleigh, the notorious 'Duchess of Kingston' who, in the late 1770s appears to have been instrumental in introducing James Cox to business in St. Petersburg (see: Yuna Zek & Roger Smith, *Antiquarian Horology*, No. 6, Vol. 28, June 2005, pp. 709-710). The enamel decorated case back has an ingeniously concealed winding shutter to the border of the central oval, this is opened via a catch by the hinge.

John Kentish Junior is noted by Baillie, to have been active between 1758-74. During the 1760s, he formed a partnership with John Adam Mangaar (1746-1809) and William Allman. The partnership was based at Storey's Gate, Westminster, London but was dissolved in 1772. In 1774 Kentish was declared bankrupt but continued to work as a watchmaker until 1798. [See: T. Proctor, *Antiquarian Horology*, No.2, Vol. 32, June 2010, p. 220.]

PROVENANCE

Sotheby's London, Chester Beatty Collection, 3rd December 1962, lot 56

Antiquorum Geneva, 11th October 2003, lot 59

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 239, pl. 146

£ 30,000-50,000

€ 35,500-59,500 US\$ 38,700-64,500





actual size



JOHN KENTISH, JR, LONDON

A FINE GOLD AND ENAMEL SINGLE CASED CENTRE SECONDS CYLINDER WATCH WITH STOP SLIDE CIRCA 1770, NO. 1033

- **Movement:** gilded full plate, cylinder escapement, applied pierced and engraved foliate decoration surrounding the matching large balance cock, diamond endstone, fusee and chain, sun and planet maintaining power, square baluster pillars, the stop lever acting on balance amplitude control pin, *signed and numbered John Kentish Junr, No. 1033*
- **Dial:** white enamel, subsidiary dial for time with Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, blued steel centre seconds indicating to outer Arabic ring, *signed John Kentish Junr, London*
- **Case:** gold, the back centred with a pink enamel plaque painted *en grisaille* with symbols of everlasting love and fidelity, the panel surrounded by cross palm fronds and a tied ribbon in imperial blue *basse-taille* enamel within engine turning and bordered by white enamel, both bezels decorated with translucent blue enamel flowers and foliage interspersed by white enamel fronds, winding shutter to the border of central plaque with lever adjacent to hinge, stop slide beneath the bezel adjacent to 20 second numeral, *case maker's mark HT incuse probably for Henry Cleaver Taylor or possibly Henry Teague*

diameter 58mm

This watch is similar in design and layout to lot 32 in this sale, also by John Kentish Junior. Both have fine quality movements and dials that are notable for the clarity of their design, with hours and minutes contained within a subsidiary dial, thereby devoting the greater part of the dial to the seconds hand and its ring which is calibrated to fifths of a second. A lever beneath the bezel at the 20 second numeral acts directly on the amplitude controlling pin on the balance staff, thereby allowing the seconds hand to be started and stopped. This permits the watch to be accurately set to time or used as a timer. Interestingly, although this watch and no. 1073 have cases by different makers, they are of remarkably similar design and both feature a special shuttered, lever operated, winding aperture.

For a note on John Kentish Junior, see lot 32.

PROVENANCE

Antiquorum Geneva, 10th April 1994, lot 62

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 238, pl. 145

£ 15,000-25,000

€ 17,800-29,600 US\$ 19,400-32,300





actual size



WILLIAM ALLAM, LONDON

A FINE GOLD AND ENAMEL SINGLE CASED QUARTER REPEATING RUBY CYLINDER WATCH WITH ENAMEL SCENE BY AUGUSTIN TOUSSAINT CIRCA 1775. NO. 1451

- **Movement:** gilded full plate, ruby cylinder escapement with brass wheel, decoratively pierced balance cock engraved with foliage, a mask at the neck, diamond endstone, fusee and chain, cylindrical pillars, two polished steel hammers repeating on blocks to the inside case back, *signed and numbered Wm. Allam, London, 1451, signed gilt-metal dust cap*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, gold beetle and poker hands, winding aperture below 12 o'clock
- **Case:** gold and enamel, the back centred with enamel plaque painted *en grisaille* depicting a woman making a sacrifice at an altar and *signed AT for Augustin Toussaint*, framed by blue *basse-taille* and white *champlevé* enamel, surrounded by gold foliate scrolls on a green *basse-taille* ground, shells and ovals at the quarters, both bezels decorated with blue and white enamel, diamond-set push piece, *case maker's mark PM incuse for Peter Mounier*

diameter 46mm

Augustin Toussaint was apprenticed to George Michael Moser. Moser was paid an astonishing £210 in 1768 for the apprenticeship [see Edgcumbe, *Art of the Gold Chaser*, p. 147] – this compares to what appears to have been a standard apprenticeship fee for chasers during the period of between £5 and £10 [see: R. Campbell, *The London Tradesman, 1747*, p. 333]. The enormous fee not only demonstrates Moser's exceptional reputation, but also the wealth of Toussaint's father, a jeweller. By the period of Toussaint's apprenticeship, enamelling work appeared to have the most lucrative future and it is perhaps for that reason that Toussaint's career concentrated on enamel work rather than chasing.

The same scene as that on the present watch can be found on the chatelaine hook of a watch by Josiah Emery, No. 660, the case of which is hallmarked London 1774, and which also has an *en grisaille* scene of a neo-classical figure, both this and the scene to the hook are *signed 'AT'* for Augustin Toussaint. Emery no. 660 may be found in the Patek Philippe Museum, Geneva and the watch and chatelaine are illustrated in: Peter Friess, *Patek Philippe Museum, The Emergence of the Portable Watch, Vol. IV*, 2015, pp.490-491.

In *Watchmakers and Clockmakers of the World* [21st century edition, 2006, p.11], Brian Loomes notes that William Allam was based in London's Bond Street and was a Freeman of the Clockmakers' Company between 1743 and 1785. For a watch numbered 1416, that has a similar movement by Allam with ruby cylinder and a case also by Peter Mounier, see: *Antiquarian Horology*, No. 3, Vol. 29, March 2006, p. 340.

PROVENANCE

Sotheby's London, Chester Beatty Collection, June 1963, lot 246

LITERATURE

Terence Cameron Cuss, *The English Watch 1585-1970*, p. 251, pl. 157

£ 30,000-60,000

€ 35,500-71,000 US\$ 38,700-77,500



Detail of Augustin Toussaint's initials to enamel scene





actual size





35

JUSTIN VULLIAMY, LONDON

A FINE AND LARGE SILVER PAIR CASED HOUR STRIKING AND HALF QUARTER REPEATING COACH WATCH WITH MAHOGANY DISPLAY BOX CIRCA 1770, NO. CMN

- **Movement:** gilded full plate, decoratively pierced balance cock engraved with scrolling foliage, the figure plate with engraved serpent whose tongue indicates to regulation plate, diamond endstone, fusee and chain, cylindrical pillars, plain gilt-metal dust cover, the movement with single hammer for striking and two for repetition, all to a bell to the inside case back, *movement signed and number coded Justin Vuillamy, London, cmn*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring with double dots at the quarters and single dot indicating half-quarters, blued steel beetle and poker hands
- **Cases:** silver inner, the band pierced and engraved with scrolling foliage and dolphins' heads, a grotesque mask to the base, apertures to case back for going and striking trains and centred with a rosette, strike/silent lever to bezel at 2 o'clock, pulse piece between 4 and 5 o'clock • silver outer, both bezels pierced for sound emission and engraved with scrolling foliage, pulse piece *lacking*, plain back, *outer with case maker's mark PM incuse for Peter Mounier*
- **Mahogany box:** with brass strut stand, gilt metal aperture to reveal the dial

diameter of outer case 77mm, inner case 65mm; mahogany box 102mm x 147mm

This large striking and repeating watch would have been a superior travelling accessory for the 18th century gentleman, a convenient timekeeper both within one's coach and for display in one's accommodation whilst away from home. Typifying Vulliamy's distinctive style, this is an extremely fine quality coach watch with richly engraved silver cases.

Justin Vulliamy was the patriarch of three generations of watch and clockmakers. He left Switzerland and moved to England becoming the partner of Benjamin Gray, whose daughter he married. Following his father-in-law's death, Vulliamy continued to employ Gray's coded numbering system. Vulliamy's son Benjamin was active from 1775-1820 and in turn his son, Benjamin Lewis, continued the business until his death in 1854.

PROVENANCE

Sotheby's London, 4th June 1992, lot 204

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 246, pl. 152

£ 10,000-15,000

€ 11,900-17,800 US\$ 12,900-19,400





actual size

RECORDON, LONDON

A RARE, LARGE AND HIGHLY UNUSUAL SILVER AND TORTOISESHELL THREE-TRAIN QUARTER STRIKING AND QUARTER REPEATING COACH WATCH WITH ALARM, STAND AND FITTED ASSOCIATED ROSEWOOD AND BRASS INLAID BOX
CIRCA 1785, NO. 2035

- **Movement:** gilded full plate, cylinder escapement, applied central reserve highly decoratively engraved with scrolling foliage, decoratively pierced and engraved balance bridge, ruby endstone, regulation plate with Turkish numerals, fusee and chain to the going train, standing barrel to the quarter striking train with two steel hammers acting to a bell on the inside of the case, standing barrel to the alarm train, pump quarter repeating, *signed Thomas Grignon, London, no. 2035*, gilt-metal dust cap *signed Markwick Markham, Recordon London, no. 7218*

- **Dial:** white enamel, Roman numerals, outer minute ring, two subsidiary dials for alarm time and seconds, gold spade hour and minute hands, *signed Recordon, London*

- **Cases:** silver inner, the band pierced for sound emission and decorated with roundels centred with a flower alternating with sheaves, the back with symmetrically arranged circular engraved decoration, large pendant and stirrup bow, strike/silent lever beneath bezel between 7 and 8 o'clock • outer case tortoiseshell with pierced silver roundels for sound emission alternating with pin work decoration, the back centred with a silver panel with apertures for winding trains with engraved instructions, integrated stand to base

- **Box:** *later Adam Revival* rosewood box with decorative brass inlay of flowers and foliage, gilded aperture for time display, fitted inner tier lined with velvet and removing to reveal inner compartment

With winding key and key for wooden box.

diameter of outer case 131mm, inner case 111mm, height including stand 175mm, mahogany box 165 x 210 x 90mm

An impressive and large coach watch, this is a highly unusual piece on account of its integral, four-legged stand. The stand allows the watch to be used as a clock and would have been entirely suited to travelling - the bow allowing it to be hung in one's carriage, the stand for use in one's accommodation.

The serial number 2035 is very high in Thomas Grignon's known series and it is therefore possible that the movement was part of his effects when he died in 1784. It is not surprising, bearing in mind Markwick Markham's strong association with the Middle Eastern markets, that the watch has 'Turkish' numerals on the regulator. Recordon's partnership with Markwick Markham is recorded. The fact that the dial has Roman rather than Turkish numerals suggests that the final order for the watch was made by an English or European customer for whom the dial was fitted.

Louis Recordon (active 1778-1824) worked initially in Greek Street, Soho and later, in 1797, he succeeded to Josiah Emery's business at 33 Cockspur Street, Charing Cross. Thomas Grignon (1713-1784) was the son of Daniel Grignon (c.1684-1763) who arrived in England from France around 1688. In his book, *The Early Clockmakers of Great Britain*, Brian Loomes notes that the Grignions were recorded as "finishers to the late Mr Daniel Quare at the Kings Arms and Dial in Russel Street, Covent Garden" (see op. cit. p.267).

• £ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700





actual size

JUSTIN VULLIAMY, LONDON

A FINE GOLD PAIR CASED DUMB QUARTER REPEATING
CYLINDER WATCH
1788, NO. OSO

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with foliage, a mask at the neck, diamond endstone, elaborately coiled serpent indicating to silver regulator plate, two polished steel hammers repeating on blocks secured to inside case back, fusee and chain, cylindrical pillars, *signed and numbered Just. Vulliamy, London, OSO*, plain gilt-metal dust cap
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
- **Cases:** gold inner, the back with engraved classical urn with *dated monogram LS 1787*, stirrup-form bow with chased leaf-form sides, pulse piece beneath bezel at 5 o'clock • gold outer case centred with cartouche *engraved with the arms and motto of Frederick Irby, third Baron Boston*, surrounded by engine-turned decoration with inset polished roundels, both bezels engraved with scrolls and foliage, both cases *hallmarked 1788 and with maker's mark WQ incuse for William Quinton*

diameter of outer case 53mm, inner case 46.5mm

The arms and motto to the case back are those of Frederick Irby, third Baron Boston who, for 50 years, was Lord of the Bedchamber to King George III. The repeating work is of the Stodgen-type and its action is 'dumb' half-quarter – repeating on blocks rather than a bell to the inside case back. Dumb repeating watches were increasingly fashionable during this period. Vulliamy has used the long-established design for the dial of five minute figures and minute ring, however, the addition of a single dot marks each half-quarter, with twin dots at the quarters. The design and high quality finish of the cock, with its grotesque mask at the neck, and the regulator plate with its serpent indicator, are typical of the maker's work leading up to 1790.

For a note on Justin Vulliamy, see lot 35.

PROVENANCE

Antiquorum Geneva, Professor Thomas Engel Collection, Part 1, 11th November 2001, lot 290

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 297, pl. 183

£ 15,000-25,000

€ 17,800-29,600 US\$ 19,400-32,300



Detail showing back of inner case





actual size



HENRY BORRELL, MARCO, LONDON

A LARGE SILVER AND UNDER-PAINTED HORN TRIPLE CASED THREE-TRAIN QUARTER STRIKING AND QUARTER REPEATING VERGE COACH WATCH MADE FOR THE TURKISH MARKET
1791, NO. 11848

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with flowers and foliage, a classical urn at the neck, similarly decorated broad foot, diamond endstone, separate barrels for hour/quarter striking and 1/4 repeating trains, going train with fusee and chain, cylindrical pillars, gilt-metal dust cap engraved with foliage, *movement and dust cap signed and numbered Henry Borrell, Marco, London, 11848*

• **Dial:** white enamel, Turkish numerals, outer minute ring, gold hands, *signed Henry Borrell, Marco, London*

• **Cases:** silver inner, the back engraved with trophies of war, bezels pierced and engraved with scrolling flowers and foliage, stirrup bow with chased leaf-form decoration • silver middle case similarly decorated, the back engraved with trophies of war, pierced bezels engraved with flowers and foliage, inner and mid cases *hallmarked London 1791 and with maker's mark IR incuse for James Richards* • outermost case of under-painted horn to simulate shagreen with decoratively pierced and engraved bezels and piqué decoration

diameter of outer case 130mm, mid case 109mm, inner 91.5mm

In addition to the two trains for going and hour/quarter striking, the movement of this coach watch has a separate, third, quarter repeating train which is operated by depressing the pendant. Two hammers are for striking with a further two for repeating. The three cases are all highly decorative, the outermost is covered with under-painted horn to simulate shagreen. The dial has numerals for both the Turkish and Middle East markets. F. J. Britten in *Old Clocks and Watches and their Makers*, notes that Henry Borrell was based at 15 Wilderness Row.

LITERATURE

Terence Cameron Cuss, *The English Watch 1585-1970*, 2009, p. 305, pl. 190

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,400-15,500





actual size





actual size

39

PETER LITHERLAND, LIVERPOOL

AN EARLY SILVER PAIR CASED RACK LEVER WATCH
1795 NO. 69

- **Movement:** gilded full plate, rack lever escapement, decoratively pierced and engraved bell shaped balance cock, foot marked 'Patent', plain flat balance with Bosley regulation, diamond endstone, fusee and chain, cylindrical pillars, *signed and numbered P. Litherland & Co., Liverpool, No. 69*
- **Dial:** white enamel, radial Arabic numerals, outer minute ring, pink gold arrow form hands
- **Cases:** plain silver inner case, aperture to back for winding, regency pendant and bow • plain silver outer, both cases *hallmarked London 1795 and with maker's mark JW incuse for Joseph Wilkes*

diameter of outer case 55 mm, inner 47 mm

Peter Litherland (1756 - 1804) was born in Warrington and in 1791 took out his first patent for the rack lever escapement. In the introduction to his second patent of 1792, he wrote: "...an entire escapement to be applied to watches...for use on sea or land...producing greater certainty of time than any hitherto invented being more simple and less likely to be out of repair...especially for ascertaining the longitude at sea at much less expense than those now used". Hallmarked for 1795 and numbered 69, this is very early example of the rack lever. Litherland died in 1804 but rack lever watches continued to be made for another 30 years or so by a variety of different makers including Roskell, predominantly in Lancashire. Further information on Peter Litherland and the rack lever can be found by the following authors in the corresponding *Antiquarian Horology* issues: Vaudrey Mercer, June 1962; Dr R. Kemp, June 1985; G. C. Crabtree, March 1986.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 307, pl. 192

£ 1,500-2,500

€ 1,800-3,000 US\$ 1,950-3,250



Rack lever escapement courtesy of The George Daniels Educational Trust





actual size

40

JAMES RYLAND, ORMSKIRK

A GILT-METAL PAIR CASED DEAD-BEAT CENTRE SECONDS VERGE WATCH WITH DEBAUFRE-TYPE ESCAPEMENT AND STOP SLIDE
CIRCA 1783, NO. 216

- **Movement:** gilded full plate, decoratively pierced balance cock engraved with flowers, foliage and a bird at the neck, flat steel balance, the pyramidal shaped pallets cut through, each with impulse face and banking piece between, numbered regulation scale, fixed barrel, square baluster pillars, stop lever activating whip on escape wheel, *signed and numbered Jas. Ryland, Ormskirk, 216*
- **Dial:** white enamel, Roman numerals, arcaded outer minute/seconds ring, gold hands, steel centre seconds
- **Cases:** plain gilt metal inner and outer cases, start/stop lever beneath bezel at 9 o'clock, the inner with winding aperture to back and *maker's mark V incuse*

diameter of outer case 48mm, inner case 41mm

A similar watch by James Ryland, numbered 275 and hallmarked for Chester 1783, was sold at Sotheby's London, 21st November 1960, lot 138. James Ryland is noted by Brian Loomes in *Watchmakers and Clockmakers of the World* as active between 1786 and his death in 1803.

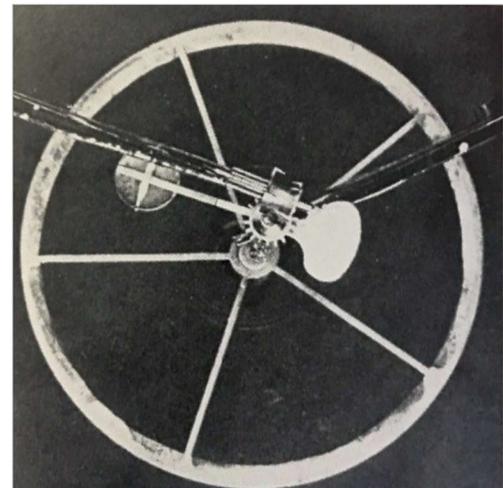
The Debaufre escapement is a dead-beat frictional rest escapement invented by the London maker Peter Debaufre in about 1704. Makers in and around Ormskirk, Lancashire, revived its use in the latter part of the 18th century, also using a variation of the escapement tried by Henry Sully in about 1721-1722. Examples of these watches are often referred to as 'Ormskirk verges'.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 289, pl. 177

£ 3,000-5,000

€ 3,550-6,000 US\$ 3,900-6,500



Debaufre escapement courtesy of The George Daniels Educational Trust





actual size

41

GEORGE JOHNSON, LONDON

A TRIPLE CASED SILVER AND SHAGREEN VERGE WATCH
MADE FOR THE TURKISH MARKET
1798, NO. 7584

Movement: gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage, an urn at the neck, Turkish numeral regulation plate, crested Egyptian pillars, fusee and chain, *signed and numbered Geoe. Johnson, London, 7584*

Dial: white enamel, Turkish numerals, outer minute ring with Turkish figures, gold beetle and poker hands, *signed George Johnson, London*

Cases: plain silver inner and mid cases • outer shagreen protective case with piqué decoration, inner and mid cases *hallmarked 1798 and with maker's mark WL incuse with stag above for William Linsley*

diameter of outer case 69mm, mid case 58mm, inner case 48.5mm

A handsome triple cased watch made for the Turkish market, the outer case is unusually made of green-dyed ray skin, rather than the more traditional tortoiseshell covering. Interestingly, the movement pillars are crested Egyptian in design, such as one might expect to find at the beginning of the century, though very much smaller in size.

PROVENANCE

Phillips London, 26th September 1995, lot 73

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 318, pl. 199

£ 1,500-2,500

€ 1,800-3,000 US\$ 1,950-3,250





42

DAVID READ, GLASGOW

A PINK GOLD PAIR CASED CYLINDER WATCH WITH STOP SLIDE PRESENTED TO THE ANATOMIST AND SURGEON ALLAN BURNS
1806, NO. 1807

- **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with scrolling foliage, a bust in profile at the neck, fusee and chain, cylindrical pillars, gilt-metal dust cap, *signed and numbered David Read, Glasgow, 1807*
- **Dial:** white enamel, Arabic numerals, outer minute ring, subsidiary seconds with radial Arabic numerals at the quarters interspersed by stars, elaborate gold moon hands
- **Cases:** plain gold inner, stop slide beneath the bezel between 8 and 9 o'clock, regency pendant • gold outer case with *presentation inscription indistinctly signed 'Diarie[?] scupsit'*, both cases *hallmarked Chester 1806* and with *maker's mark JW incuse for Joseph Wickes*

diameter of outer case 56mm, inner case 50.5mm

The case back is beautifully engraved with a signed dedication inscription to the anatomist and surgeon Allan Burns (18th September 1781- 22nd June 1813). The watch was presented to Burns on 29th April 1807 by his first class at Glasgow where he was a lecturer on anatomy. He was clearly an inspirational figure and was only 25 years old at the time of the watch's presentation. Burns died young just a few years later, but not before the publication of his works: "*Observations on Diseases of the Heart*" and "*Observations on the Surgical Anatomy of the Head and Neck*" which were published in 1809 and 1812 respectively – the latter work provides a brief but interesting biography.

Although the movement is signed by David Read of Glasgow, (recorded Hutcheson St., Glasgow, 1805-1818) its style and finishing suggests Read ordered it from the Lancashire trade. Indeed, the cases are hallmarked for Chester where many Liverpoolian case makers marked their wares.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 344-345, pl. 219

£ 3,000-5,000

€ 3,550-6,000 US\$ 3,900-6,500



actual size





George Spencer, 4th Duke of Marlborough (1738-1817)
Photo © Historic Royal Palaces
Bridgeman Images

43

JUSTIN VULLIAMY, LONDON

A RARE AND VERY FINE GOLD PAIR CASED DUMB QUARTER REPEATING CENTRE SECONDS DUPLEX WATCH WITH STOP SLIDE MOVEMENT CIRCA 1804, NO. ZXU, CASES CIRCA 1780

• **Movement:** gilded full plate, duplex escapement, three-arm balance with gold compensation screws, off-set bi-metallic spiral compensation, decoratively pierced balance bridge engraved with scrolling foliage, repeating on blocks to the inside case back, fusee and chain, cylindrical pillars, gilt-metal dust cap with aperture to reveal bridge cock, *movement signed and numbered Vulliamy, London, zxu*

• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, centre seconds, skeletonised heart-shaped hands
• **Cases:** plain gold inner, stop slide to the bezel at 3 o'clock, winding aperture to back • gold outer case chased and engraved with the crest of George Spencer, the fourth Duke of Marlborough, outer case with Justin Vulliamy watch paper bordered with equation calendar.

diameter of outer case 52.5mm, inner 45mm

The back of the outer case has the crest of George Spencer (1738-1817), fourth duke of Marlborough, together with the Order of the Garter and motto in relief. A surviving Vulliamy day book records that the movement, dial and hands were sold to the Duke on 31st January 1804 and fitted, according

to his request, to previously supplied cases. At the same time, the old movement was fitted to a new case for a total of 120 guineas. A search made by Roger Smith into Vulliamy's records held at the Public Record Office - the extant day books start in the 1790s - revealed the entry [C104/58/1, Day Book 31] which describes the movement, stating that it included "one of the best coiled thermometers," this is visible to the backplate and is a bi-metallic spiral compensation. Vulliamy abandoned the spiral system of compensation soon after this watch was made and continued to use a U-shaped curb.

The Duke of Marlborough took a keen interest in science. In 1786, he was made a fellow of the Royal Society, and indeed would have enjoyed owning a watch with this advanced mechanism. He perhaps had a sentimental attachment to the old case, hence was keen to be able to use it with his latest watch acquisition.

PROVENANCE

George Spencer, the fourth Duke of Marlborough
Plaut Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 338-339, pl. 214

£ 30,000-50,000

€ 35,500-59,500 US\$ 38,700-64,500







actual size

44

LP **GEORGE MARGETTS, LONDON**

A VERY RARE AND FINE SILVER CYLINDER WATCH WITH TIDAL DIAL, ANNUAL CALENDAR AND ASTRONOMICAL INDICATIONS

1802, NO. 1317

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved balance cock, grotesque mask at the neck, flat balance, diamond endstone, fusee and chain • *movement signed and numbered Margetts, London, 1317*

• **Dial:** astronomical dial with white enamel ground, dial indications advancing clockwise (except fixed mean time dial with Roman numerals, blued steel north indicator and two parallel parabolas) tidal dial indicating tides at eight ports: Portsmouth, London, Hull, Yarmouth, Dover, Downs (a safe anchorage point in the English Channel), Plymouth and Dublin, the moon hand indicating its latitude together with its position in the Zodiac and declination in degrees on the nearest calibration of the main dial, 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

• **Cases:** plain silver inner, aperture for winding to back • outer case plain, both cases *hallmarked London, 1802 and with maker's mark IR incuse for James Richards*

diameter of outer case 57mm, diameter of inner 50mm

Four or five astronomical watches of this type by Margetts are known, including no. 311, hallmarked 1783, which belonged to the Royal Institution (sadly stolen some years ago), together with two large tripod mounted timepieces (nos. 341 & 342). The astronomical register of the present watch (no. 1317) is not dissimilar to Margetts no. 312 (see: Sotheby's London, Celebration of the English Watch Part II, 7th July 2016, lot

40) but it is a very much smaller watch and with slightly fewer indications. Indeed, no. 1317 is a remarkable exercise in miniaturisation and must have presented a formidable challenge, not only to those involved in making the movement, but also the dial.

The late Dr. George Daniels made a detailed examination of the Royal Institution's astronomical watch, Margetts no. 311, and published an article in *Antiquarian Horology* (No. 6, Vol. 6, March 1970). The gearing beneath the dial for the astronomical indications of the present watch (no. 1317), are similar to those of no. 311 which is illustrated and described in the aforementioned article. In his article, Daniels noted that although the astronomical information that Margetts' watches gave was remarkably accurate, their usefulness would always have been limited due to the incorporation of the cylinder escapement, which would inevitably have allowed considerable errors in mean time to accumulate.

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"* (see op. cit. p. 351).

For a note on George Margetts, see lot 45.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 335, pl. 211

£ 70,000-80,000

€ 83,000-95,000 US\$ 90,500-104,000





LP **GEORGE MARGETTS, LONDON**

AN EXTREMELY RARE FRAMED ASTRONOMICAL ROTULA
CIRCA 1779, NO. 128

• Layered three-dimensional paper with rotational indications
inscribed: to the top corners: "A table of the Mean Time, of
New Moon in January new stile from 1763, to 1910" to the lower
corners: "The New Invented Astronomical Rotula for shewing
the rising & setting of the sun, moon and stars, with the time of
new moon and full moons and eclipses for 6000 years before
or after any year of the 18th century, by George Margetts,"
along the base the dedication: "To his Grace the Duke of
Marlborough, this Astronomical Rotula is by Permission, most
humbly dedicated by his Grace's most humble servant" with,
beneath this to the left "No. 128" and to the right "George
Margetts, No. 12 Ludgate Street," printed at the lower edge
of the zodiac ring the engraver: "T. Blake, fculp, No. 53, Shoe
Lane, Holborn"

dimensions framed 385mm x 420mm

Astronomical rotulas by Margetts are exceptionally rare,
another, although incomplete example, numbered 110, belongs
to the Royal Scottish Museum. As much a mathematician
as a horologist. George Margetts was born in Woodstock,
Oxfordshire on 17th June, 1748. It is thought that he was
apprenticed as a clockmaker locally, perhaps working for
the first 10 years of his career close to Woodstock. Margetts

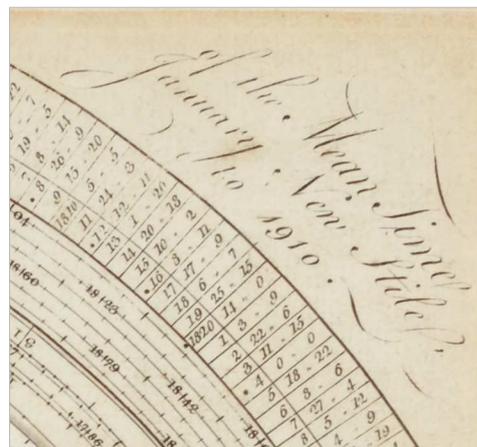
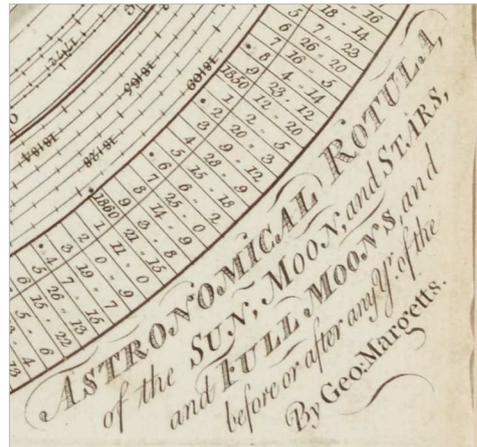
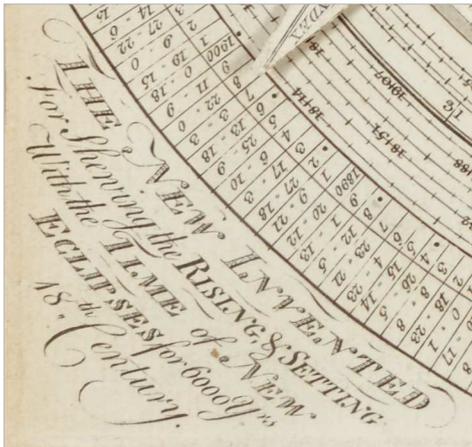
was made free of the Clockmakers' Company in 1779, by
which time he had presumably moved to London. He was
elected to the Livery of the Clockmakers' Company in 1799.
Margetts, was a petitioner to the Board of Longitude on
several occasions, with the goal to secure funds for his various
projects that related to finding Longitude and improvements
in astronomy. The Board did grant him some funding as did
the East India Company. In 1789, 90 and 93, he published two
volumes of tables "...containing the True Horary Angle with
the Altitudes of the Sun, Moon and Stars.." and a logarithmic
rotula to accompany them. Though little is known about his
life, he remains remembered for his astronomical watches and
eight-day chronometers. Margetts died at home in 1804 after a
time spent in St. Luke's lunatic asylum. For further information
on Margetts, see Anthony J Turner, "New Light on George
Margetts", *Antiquarian Horology*, vol. VII, no. 4, 1971, pp. 304-
316 and Anthony G. Randall, *The Time Museum Catalogue of
Chronometers*, 1992, pp. 234-240. For an example of a George
Margetts' astronomical watch, see lot 44.

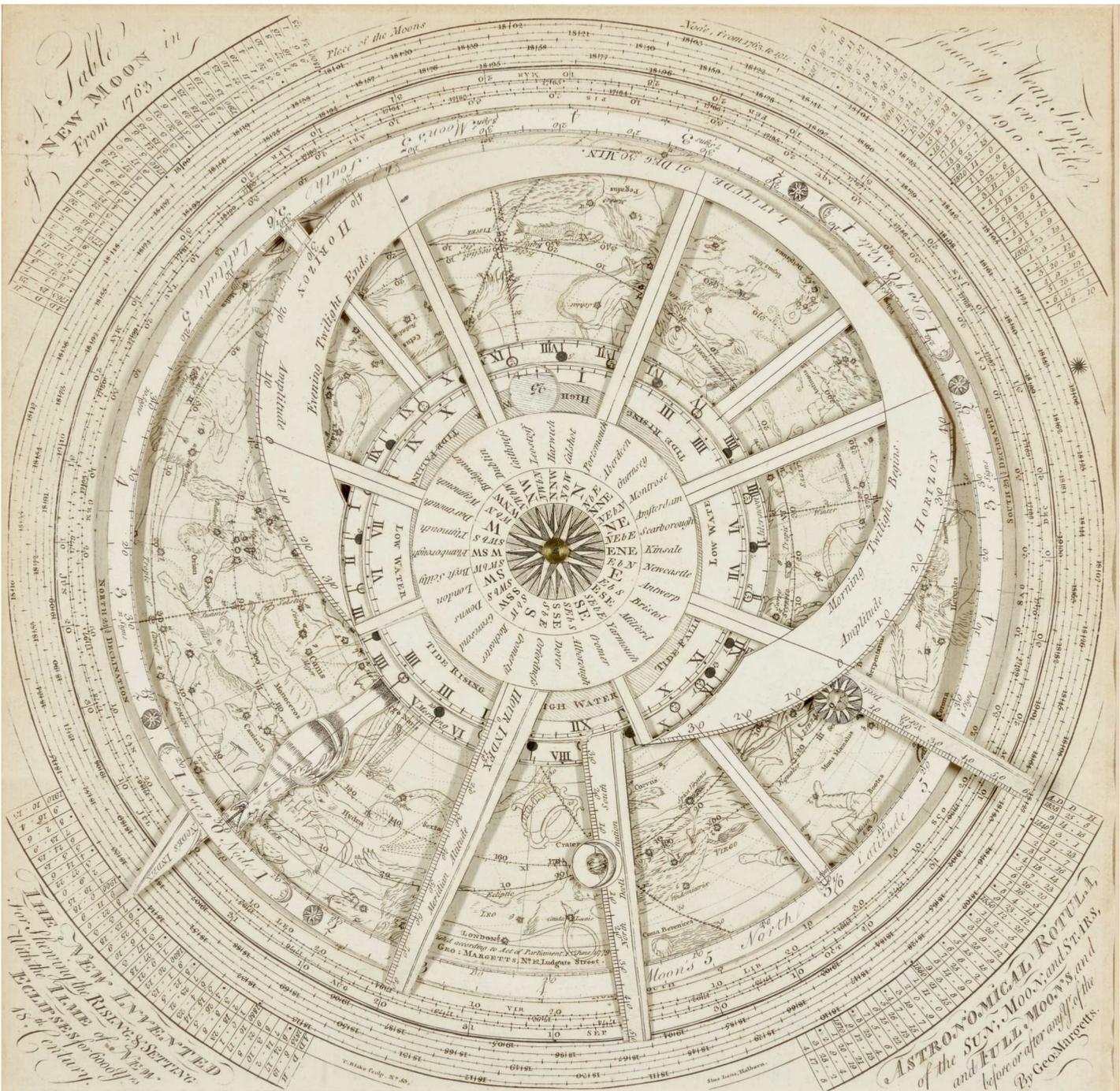
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009,
pp. 270-271, pl. 164

£ 15,000-25,000

€ 17,800-29,600 US\$ 19,400-32,300





To His Grace the Duke of Marlborough,
 This **ASTRONOMICAL ROTULA**, is by PERMISSION, most humbly
 DEDICATED, by His Grace's most obedient Humble Servant
 N^o 128
 Geo: Margetts, N^o 12, Ludgate Street.



46

JOHN ARNOLD, LONDON

A FINE POCKET CHRONOMETER OF "THE BEST KIND" NOW WITH SPRING DETENT ESCAPEMENT AND 'Z' BALANCE AND IN SILVER CONSULAR CASE MOVEMENT CIRCA 1778-1799, CASE 1799, NO. 45

- **Movement:** gilded full plate, spring detent escapement, decoratively pierced and engraved balance cock, diamond endstone, 'Z' balance, gold helical spring, *signed John Arnold, Inv. et Fecit, No. 45*
- **Dial:** white enamel, Roman numerals, outer Arabic minute ring, subsidiary seconds, blued steel hands, *signed and numbered Arnold, 45*
- **Case:** plain silver consular case, the back opening to reveal fixed cover with winding aperture, inner and outer backs both *hallmarked London, 1799* and with *maker's mark DW incuse for Daniel Walker*

diameter 59mm

John Arnold used the pivoted detent escapement up to 1782 and the spring detent thereafter. No. 45 is among the first 20 pocket chronometers by Arnold to survive. He and his son were in the habit of updating their early works and, indeed, only one with a lower number - no. 1/36 now in the National Maritime Museum - survives unrestored and in its original condition. The dial, style of signature and hands are characteristic of the period around 1800. It would seem likely that when, probably John Roger Arnold (Arnold senior died in 1799) replaced the dial and case, he changed the pivoted detent escapement and what was almost certainly a 'double T' balance for a spring detent and a 'Z' balance - indeed, Arnold no. 43 which may be found in the Patek Philippe Museum [inventory S-706], has a 'double T' balance. Subsequent to the publication of Vaudrey Mercer's book in 1972, the present watch has often been confused with Arnold's marine timekeeper, also numbered 45, the latter having served on board HMS *Providence*.

Born in Cornwall, John Arnold (1736-1799) is one of England's most famous and important watchmakers. Initially apprenticed to his father, a Clockmaker from Bodmin, John Arnold almost certainly worked for a time as a gunsmith with his Uncle, William (see Vaudrey Mercer, *John Arnold & Son*, p.4). In the mid 1750s, John Arnold travelled to Holland where he



Portrait of John Arnold

continued work as a watchmaker's assistant and it is here that he learnt German which doubtless proved a great asset in his later connections with King George III's court. In 1762 he moved to London and shortly thereafter presented a repeating watch mounted on a ring to King George III. The watch created a sensation and was widely reported upon with details included in the *"Annual Register"* for 1764 and the *"Gentleman's Magazine"* of the same year. It has been suggested by several researchers, including Cedric Jagger in his book *Royal Clocks*, that John Arnold was encouraged by King George III to "enter the 'longitude' arena" and make an accurate timekeeper for use at sea. Arnold's first attempt at a marine timepiece was completed in 1768 and presented before the Board of Longitude in 1770. Arnold realised that a detached escapement would be highly desirable and this led him to invent his early detached escapement in c.1770, followed by his spring detent (which bears his name) in c.1782. To overcome isochronal variation, Arnold took out a patent for a helical spring in December 1775 and used this with his 'double T' and 'double S' balances. In 1787 he took his son, John Roger Arnold, into partnership, changing the business name to 'Arnold & Son', which was retained until his death. A detailed examination of the life and work of John Arnold is given in Vaudrey Mercer's definitive work on the maker entitled *John Arnold & Son*, published by the Antiquarian Horological Society in 1972.

PROVENANCE

Sir John Prestige to Percy Webster, circa 1945
 Percy Webster to 5th Baron Harris, Belmont Park, 1945
 5th Baron Harris to Camerer Cuss, 1971
 Private Collector to Bobinet Ltd and circa 1993 to private collector

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 273, pl. 167
 Vaudrey Mercer, *John Arnold & Son*, 1972, p. 210
 Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham, 1763-1862*, 1997, pp. 67-68
Antiquarian Horology, No. 4, Vol. 7, Sept. 1971, p. 275 (Camerer Cuss advertisement)
Antiquarian Horology, No.6, Vol. 20, Summer 1993, p. 491 (Bobinet advertisement)

£ 15,000-20,000
 € 17,800-23,700 US\$ 19,400-25,800







actual size



Portrait of Thomas Earnshaw

47

LP **THOMAS EARNSHAW, LONDON**

AN EXCEPTIONALLY FINE GOLD PAIR CASED POCKET CHRONOMETER

1801, NO. 626/3069

- **Movement:** gilded full plate, spring detent escapement, decoratively engraved balance cock, two-arm bi-metallic balance with wedge shaped weights, limiting bars and timing screws, blued steel helical spring, diamond endstone, cylindrical pillars, fusee and chain, *signed and numbered Thos. Earnshaw Invt. et Fecit, London, No. 626/3069*
- **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, gold hands, *signed and numbered Thomas Earnshaw, Invt et Fecit, No. 626*
- **Cases:** plain gold inner and outer cases, long pendant and D-shaped bow, both cases *hallmarked London 1801* and with *maker's mark TC with axe above incuse for Thomas Carpenter*

diameter of outer case 59.5mm, inner case 52.5mm

An extremely handsome pocket chronometer, this is a classic Earnshaw that illustrates the excellent quality and finish the maker lavished on his finest watches. The movement of the present watch, no. 626/3069, with the exception of its finish, is to the same specification as Earnshaw no. 487/2828, see: Sotheby's, *Celebration of the English Watch Part II*, 7th July 2016, lot 48. Both 487/2828 and the present watch have the same dial and hands and the cases are by the same makers, the difference being that 487/2828 is screwed into the inner case, whereas the movement of the present lot is hinged to the inner and thus can be 'swung' out.

For a note on Thomas Earnshaw and his spring detent escapement, see lot 50.

PROVENANCE

Knowles-Brown Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 325, pl. 205
 T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, 1976, p. 164, pl. 96
 T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 70, pl. 80
 Anthony G. Randall, *The Time Museum Catalogue of Chronometers*, 1991, p. 146

£ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700



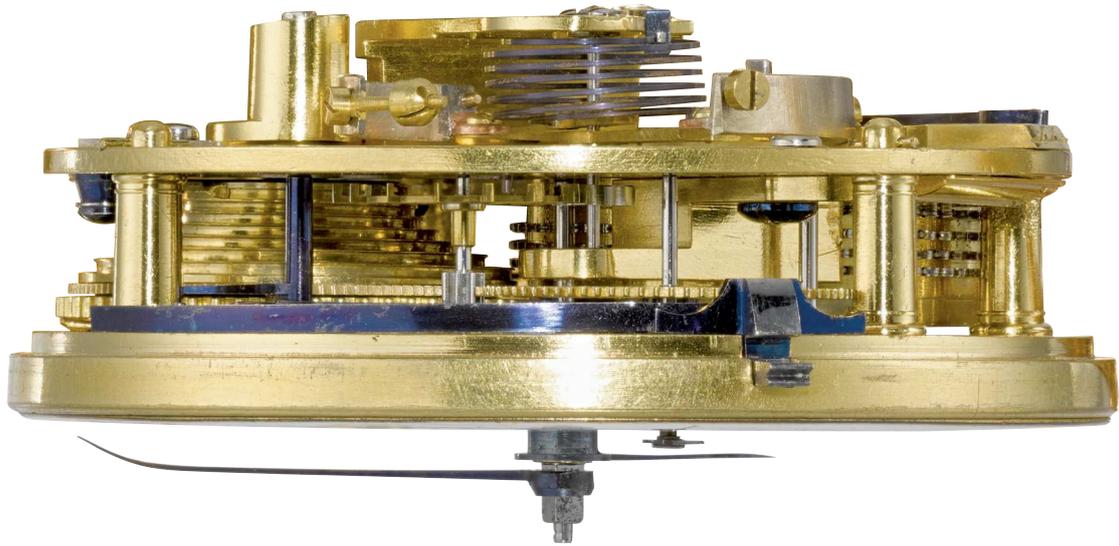


London

No. 626

No. 626

Wm. & Co. Carnshaw Inv. et fecit. No. 626.



48

LP **JOHN ARNOLD & SON, LONDON**

A FINE GOLD CONSULAR CASED POCKET CHRONOMETER
 "OF THE SECOND KIND"
 1802, NO. 471/772

• **Movement:** gilded full plate, spring detent escapement, decoratively pierced and engraved balance cock with blued steel stud arm, 'Z' balance, blued steel helical spring, diamond endstone, *signed John Arnold & Son, London, Inv. et Fecit, No. 471/772*

• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, blued steel spade hands, *numbered 471*

• **Case:** plain gold consular case, the back opening to reveal fixed cover with winding aperture, inner and outer backs both *hallmarked London, 1802* and with *maker's mark DW incuse for Daniel Webb*

diameter 56mm

The movement of this watch is signed with the partnership name *John Arnold & Son*, which was in use from about 1787. This is a typical small chronometer from the 4th series which were termed "*Of the Second Kind*"; within this series, the fractional numbers to the backplate differ from one another by 301. If the movement was finished in order with the rest of the series, it would have been completed around 1794. It is possible that it remained in stock and was completed after the series was finished, or was completed in sequence and a new case fitted by Arnold some eight or so years later; the owner may, for example, have wished to upgrade from a silver to a gold case. The design of the case follows the general pattern of those in the series although is arguably rather finer and more substantial.

PROVENANCE

Sotheby's Geneva, 13th November 1990, lot 427

LITERATURE

Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham, 1763-1862*, 1997, pp. 181-182

£ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700



actual size







49

MCC JOHN ROGER ARNOLD, LONDON

A FINE AND LARGE SILVER CONSULAR CASED POCKET CHRONOMETER
1802, NO. 1869

- **Movement:** gilded full plate, *Earnshaw*-type spring detent escapement, balance cock decoratively engraved with a griffin and foliate scrolls, 'Z' balance, gold helical spring, diamond endstone, *signed Jn. R. Arnold, London, Inv. et Fecit No. 1869*
- **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds, blued steel hands, *signed and numbered Arnold 1869*
- **Case:** plain silver consular case, the back opening to reveal fixed cover with winding aperture, inner and outer backs both *hallmarked London, 1802* and with *maker's mark TH in rectangular cameo for Thomas Hardy, inner cover numbered 1869*
- **Deck box:** *later* three-tier mahogany box with key diameter 61mm

In his book *John Arnold & Son*, Vaudrey Mercer lists the present chronometer and notes the fact that this watch has an Earnshaw escapement is "certainly a surprise, since at this time Earnshaw was demanding a reward for his escapement" [See op. cit. p. 157]. Nevertheless, it would have been prudent for John Roger to use Earnshaw's version from time to time, if only to reaffirm his claim that the basic concept was his father's invention.

Cecil Clutton included this watch in his book "*Collector's Collection*" where he notes that he gave the chronometer to George Daniels who "took it to task after which it ran for 2 1/2 weeks +2 and -2 seconds a day." Clutton also notes that, in his opinion, this chronometer is "of the highest quality, fully equal of anything executed in the life-time of John." This watch is one of three or four watches recorded where Arnold has fitted an Earnshaw type of spring detent escapement to one of his movements. It is otherwise typical, with a 'Z' balance, gold helical spring, standard signature and a griffin displayed on the cock. The four-arm escape wheel follows Earnshaw's early tooth profile but made in the Arnold manner where much more of the wheel has been cut away for lightness. The detent

is typically Arnold (only the reverse of normal) and has a side fitting jewel. The detent mounting is similar to Earnshaw's, consisting of a brass arm and block for depth adjustment, but half of the block pivots on a rivet, with two pairs of opposing screws for the left/right adjustment.

PROVENANCE

Cecil Clutton, England
Sotheby's New York, 21 February 1996, lot 616
Christie's London, 2nd July 2004, lot 30

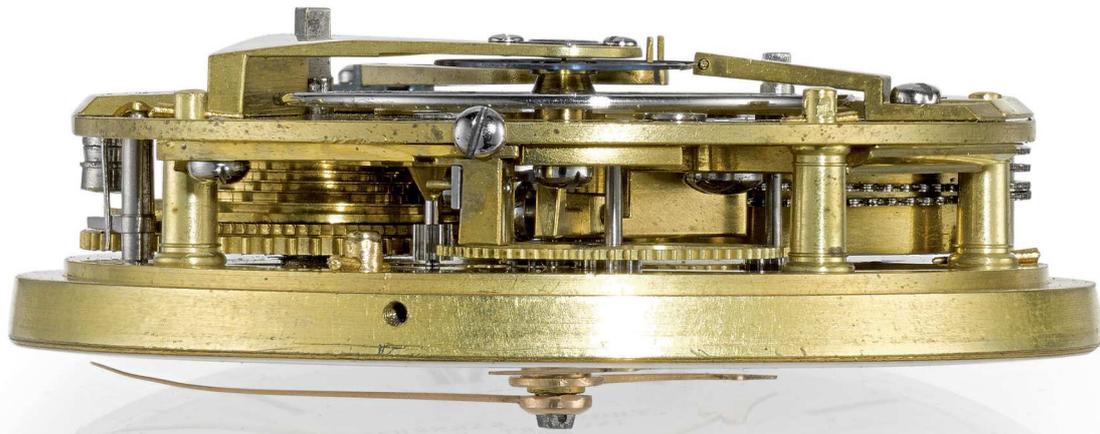
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 330-331, pl. 208
Vaudrey Mercer, *John Arnold & Son*, 1972, pp. 157, 213
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham, 1763-1862*, 1997, pp. 211-212
Cecil Clutton, *Collectors' Collection*, 1974, pp. 30-32, pls. 11a-b
Cecil Clutton & George Daniels, *Watches*, 1965, pls. 380-381
Cecil Clutton, *Visits to Collections*, Antiquarian Horology, No. 5, Vol. 2, December 1957, p. 86-87, fig. 1

£ 10,000-15,000
€ 11,900-17,800 US\$ 12,900-19,400







50

THOMAS EARNSHAW, LONDON

A FINE GILT-METAL PAIR CASED POCKET CHRONOMETER
WITH SUGAR TONGS COMPENSATION
CIRCA 1803, NO. 662/3114

- **Movement:** full plate, spring detent escapement, flat three-arm steel balance, spiral hairspring, sugar tongs bi-metallic compensation, fusee and chain, cylindrical pillars, *signed and numbered T. Earnshaw, Invnt. et Fecit, 662/3114*
- **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, gold hands, subsidiary seconds with Arabic numerals, *signed and numbered Thomas Earnshaw, Invnt. et Fecit, No. 662*
- **Cases:** plain gilt metal cases, the inner with winding aperture to back, inner case with *maker's mark TC with axe above incuse for Thomas Carpenter*
- **Deck box:** *later* three-tier mahogany box containing keys

diameter of outer case 59mm, inner case 52mm

Studying the numbering sequence prepared by Anthony Randall and published in his book, *The Time Museum Catalogue of Chronometers*, the present watch can be dated more or less exactly to 1803. Thomas Earnshaw claimed to have invented the spring detent escapement in 1781, after he discovered inherent issues with the oiled pivots of the pivoted detent escapement. Previously collaborating with Brockbanks for the construction of chronometers with the pivoted detent escapement, Earnshaw and Brockbanks had a disagreement and Earnshaw approached Thomas Wright with the designs of his new escapement. At the time, Thomas Wright was watchmaker to King George III and, as Earnshaw lacked funds to apply for the one hundred guinea patent for his invention,

the pair entered an agreement whereby Wright would apply and pay for the patent in his name. Earnshaw would then make movements for any other watchmakers who ordered them, adding a one guinea fee payable to Wright to cover the patent cost. The patent, no. 1354, was filed in 1783. Earnshaw listed names of makers for whom watches were made under this agreement and these included: Barraud, Frodsham, Margetts and Vulliamy. For a discussion of Earnshaw's patent see: Rupert T. Gould, *The Marine Chronometer*, Chapter VIII, pp. 189-193.

From around the mid-1790s, Earnshaw fitted his chronometers with plain steel balances, spiral springs and 'sugar tongs' bi-metallic compensation (although he also continued to use the combination of compensation balance and helical spring). The arms of the 'sugar tongs' embrace the outer coil of the spring, altering their shape and length, the curved ends moving closer together or further apart with changes in temperature, thus compensating for the effect caused by these changes on the balance and spring. The timekeeping may not have been so constant, but the balance was lighter and the pivots therefore less susceptible to damage. This set-up would also have made the watch easier to regulate as compared to chronometer balances with timing screws. Shortly before 1800, Earnshaw ceased gilding the plates and blueing the steel parts of many, although not all, of his movements.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 336, pl. 212

£ 10,000-15,000

€ 11,900-17,800 US\$ 12,900-19,400







51

ELLICOTT & COMPANY, LONDON

A FINE GOLD PAIR CASED POCKET CHRONOMETER
1803, NO. 9001

- **Movement:** gilded full plate, *Earnshaw-type* spring detent escapement, decoratively engraved balance cock, a mask at the neck, *Pennington-type* 'double T' balance with two brass arms and two bi-metallic rims each carrying curved brass piece and with limiting screws at each end, blued steel helical spring, *Pennington-type* gold escape wheel, diamond endstone, fusee and chain, cylindrical pillars, *signed Ellicott & Comp.*

Royal Exchange, London, No. 9001

- **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds with Arabic numerals, gold hands, the hour with heart-shaped head, *signed Ellicott & Comp., Royal Exchange*

- **Cases:** plain gold inner case, back with winding aperture
- plain outer case, pendant with d-shaped bow, *both cases hallmarked London 1803 and with maker's mark IM incuse for James Marson or Macklin*

diameter of outer case 56.5mm, inner case 51mm

Shortly before 1803, Edward Ellicott the younger sought to bring in fresh blood to his business and the name style changed to Ellicott & Company. By about 1806, James Taylor had been adopted as a partner and from this time until c.1818, the firm's watches were inscribed Ellicott & Taylor, London (see: David Thompson, *The Watches of Ellicotts of London, Part I*, *Antiquarian Horology*, Summer 1997). The movement in this watch is of particularly high quality and is unusually slim for a chronometer of the period. The double 'T' compensating balance is of a type generally accredited to Robert Pennington. This, and the fact that the Earnshaw-type detent escapement has Pennington's unusual gold escape wheel and depth

adjustment, strongly suggests he was Ellicott's supplier. Further information on the Pennington balances can be found in Vaudrey Mercer's article: *The Penningtons and their Balances*, *Antiquarian Horology*, Vol. 12, No. 5, March 1981, pp. 514-522

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 337, pl. 213

David Thompson, *The Watches of Ellicotts of London Part II*, *Antiquarian Horology*, No. 5, Vol. 23, Autumn 1997, p. 431

Antiquarian Horology, No. 5, Vol. 18, Spring 1990, p. 472 (illustrated)

£ 15,000-20,000

€ 17,800-23,700 US\$ 19,400-25,800





actual size





52

JAMES MONTAGUE, LONDON

AN UNUSUAL SMALL GOLD HALF-HUNTING CASED VERGE WATCH
1810, NO. 162

- **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, a mask at the neck, diamond endstone, flat steel three-arm balance, *Bosley-form* regulation, fusee and chain, cylindrical pillars, *signed and numbered Montague, London, no. 162*
- **Dial:** white enamel, outer chapter ring with Roman numerals, inner with Arabic numerals visible through the cover, each chapter with minute ring, aperture for winding at 4 o'clock
- **Case:** plain gold case, the cover with glazed central aperture, Regency pendant with push for opening front cover, case *hallmarked London 1810* and with *maker's mark WJ incuse for William Jackson*

with a small engine-turned gold key
diameter 38mm

The small size of this watch would suggest that it was almost certainly intended for use by a lady, comparatively few such watches were made before the 1820s.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 348, pl. 222

£ 1,200-1,800
€ 1,450-2,150 US\$ 1,550-2,350



53

JOHN COHAN, LIVERPOOL

A RARE AND MASSIVE SILVER OPEN-FACED LEVER WATCH WITH STOP SLIDE
1833, NO. 301

- **Movement:** gilded full plate, *Massey* lever escapement with *Type II* roller, decoratively engraved balance cock marked *Detach'd*, ruby endstone, mono-metallic balance with blued steel screws, fusee and chain with maintaining power, cylindrical pillars, *signed and numbered John Cohan, Liverpool, no. 301*
- **Dial:** off-white enamel, Roman numerals, outer minute ring, subsidiary seconds with Arabic numerals, gold spade hands, *signed John Cohan, Patent Lever Watch Manufacturer, Liverpool*
- **Case:** massive plain silver case, the hinged back opening to reveal fixed cuvette with winding aperture, stop slide beneath bezel at 5 o'clock, plain ring pendant, inner and outer backs *hallmarked Chester 1833, inner with maker's mark RL in cameo for Richard Lucas*

diameter 109mm

This extremely large and very heavy watch may well have been made as a coach watch, although it is also possible that it was intended for marine or land survey purposes, or simply a large portable timepiece. It appears that a marine chronometer *ébauche* has been used, this is perhaps unsurprising since Cohan is recorded as a chronometer maker at 15 Cannon Place, Liverpool, and the plates are both thick and weighty.

PROVENANCE

Christie's South Kensington, 25th November 1998, lot 42

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 396, pl. 249

£ 3,000-5,000
€ 3,550-6,000 US\$ 3,900-6,500





actual size





actual size

“D. & W. Morice the excellence of whose work is insufficiently recognised”

CLUTTON & DANIELS, WATCHES, P. 68

54

DAVID & WILLIAM MORICE, LONDON

A RARE GOLD CONSULAR CASED CYLINDER WATCH
WITH BLACK ENAMEL DIAL
1818, NO. 5264

- **Movement:** gilded full plate, cylinder escapement, plain flat three-arm balance, decoratively engraved balance cock, fusee and chain, cylindrical pillars, signed *D. & W. Morice, Fenchurch Street, London, no. 5264*, signed gilt-metal dust cap
- **Dial:** black enamel, white Roman numerals, outer minute ring, polished silver heart-shaped hands
- **Case:** gold case, the back with traces of engine turned decoration, milled band, fixed inner cuvette, case hallmarked *London 1818*, cuvette and back with case maker's mark *LC incuse with scroll above for Louis Comtesse* and numbered *336*

diameter 54mm

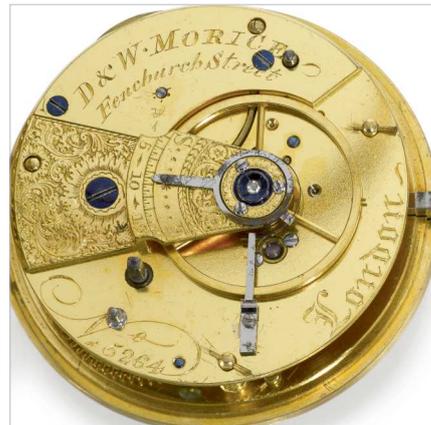
Black dials are very rare on English watches and are seen only occasionally during the 19th century. The short round pendant and ring bow are of a type that was already well established on the continent and becoming increasingly popular in England. Loomes, in *Watchmakers and Clockmakers of the World*, lists David and William Morice as being active between 1800-1832 at Fenchurch Street in London.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 362, pl. 233

£ 2,500-3,500

€ 3,000-4,150 US\$ 3,250-4,550





55

EDMUND MASSEY, LONDON

A RARE MASSEY TYPE IV LEVER WATCH WITH LARGE SECONDS BEATING BALANCE AND CENTRE SECONDS IN ASSOCIATED SILVER PAIR CASES
MOVEMENT CIRCA 1840, NO. 303, CASES 1828

- **Movement:** matt gilded full plate, Massey type IV lever escapement with type III roller, large escape wheel with vertical teeth, decoratively engraved balance cock, very large bi-metallic seconds beating compensation balance, signed and numbered Edmd. Massey, Patentee, 89 Strand, London, no. 303

- **Dial:** white enamel, Roman numerals, outer minute ring, silver spade hands, blued steel centre seconds, signed E. Massey, 89 Strand London, No. 303

- **Cases:** associated plain silver cases, the inner with winding aperture to back, Regency style pendant, both cases hallmarked Chester 1828 and with maker's mark TE over HF for Timothy Ellison and Henry Fishwick, Liverpool

diameter of outer case 59mm, inner case 52mm

Edmund was the youngest son of Edward Massey and it was the latter who was in fact the patentee of this rare variant of Massey type IV escapement which was included in his 1814 patent (see Alan Treherne, *The Borough Museum, Newcastle-under-Lyme, Exhibition Catalogue*, 1977). For a similar watch signed by Edward Massey and numbered 653, see: *Antiquarian Horology*, No. 6, Vol. 28, June 2005, p. 802. Brian Loomes, in *Watchmakers and Clockmakers of the World* [21st Century Ed.], notes that Edmund Massey was active in London from 1839-1851.

LITERATURE

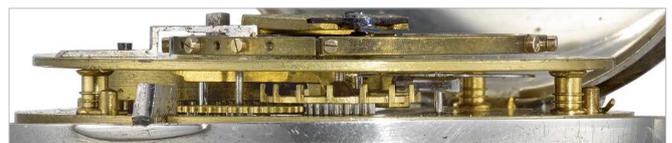
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 392, pl. 246

£ 2,000-4,000

€ 2,400-4,750 US\$ 2,600-5,200



actual size





actual size



56

ROBERT ROSKELL, LIVERPOOL

A FINE GOLD HUNTING CASED RACK LEVER WATCH
1820, NO. 29076

• **Movement:** gilded full plate, *Litherland's* rack lever escapement with 15 teeth to the escape wheel, balance cock decoratively engraved with flowers and foliage and marked 'patent', plain three-arm balance, diamond endstone, *Bosley* form regulation, signed and numbered *Robt. Roskell, Liverpool, no. 29076*, plain gilt-metal dust cap

• **Dial:** gold, raised polished Roman numerals against a stippled ground, engine-turned centre, two-colour gold subsidiary seconds with engine-turned centre and matte chapter ring, pearly outer minute ring bordered with flowers and leaves in green, white and pink gold

• **Case:** substantial gold case with engine-turned covers, the back centred with a rosette, the band, pendant and bow heavily chased with shells, flowers and leaves, case hallmarked *Chester 1820* and with maker's mark *T.H* over *J.H* incuse for *Thomas and John Helsby, Liverpool*

diameter 55mm

By the early 1820s, gold dials were becoming increasingly fashionable and the dial on the present watch is an especially fine example, the multi-finished yellow gold surface with combinations of engine-turning and stippling enhanced with applied green, white and pink gold decoration. The case is substantial with a highly decorative, deeply cast, band, pendant and bow. Robert Roskell was active from 1798 and worked in both London and Liverpool. He is especially well-known for the quality of his rack lever watches and later for watches with Massey's lever escapements.

PROVENANCE

Sotheby's London, 26th February 1998, lot 39

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 365, pl. 236

£ 2,500-3,500

€ 3,000-4,150 US\$ 3,250-4,550





57

WILLIAM GOFFE, FALMOUTH

A FINE SILVER CONSULAR CASED POCKET
CHRONOMETER

1818, NO. 754

- **Movement:** gilded full plate, *Earnshaw*-type spring detent escapement, plain balance cock, two-arm bi-metallic compensation balance with segmental weights, blued steel helical spring with adjustable stud fixing on separate cock, diamond endstone, *signed and numbered Willm. Goffe, Falmouth, 754*

- **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds with Arabic numerals, blued steel skeletonised spade hands, *signed and numbered Wm. Goffe, Falmouth, 754*

- **Case:** silver consular case, the hinged back opening to reveal fixed cuvette with winding aperture, engine-turned bezel and back, Regency pendant with pusher to release back, fixed cuvette and hinged back *hallmarked London 1818* and with maker's mark *JD incuse for James Dow*

diameter 58mm

The dial of this watch has clearly been designed for marine use with its bold numerals, large subsidiary seconds and well defined minute ring. Loomes, in *Watchmakers and Clockmakers of the World*, lists William Goffe as active between c.1800 and c.1825. Falmouth being a relatively important port must have given Goffe the potential for access to a broad clientele. Goffe is listed together with some of his watch numbers and dates by Tony Mercer in *Chronometer Makers of the World*, revised edition, N.A.G. Press, 2004, p. 150.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 361, pl. 232

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



actual size





actual size



58

WILLIAM CRIBB, LONDON

AN EXTREMELY RARE AND HIGHLY UNUSUAL GOLD
KEYLESS PULL-WIND LEVER WATCH
1828, NO. 553

- **Movement:** gilded half-plate, lever escapement, plain gold three-arm balance, diamond endstone, *signed and numbered Willm. Cribb, Southampton Row, Russell Square, London, no. 553*

- **Dial:** gold, satin finished chapter ring with Roman numerals, outer minute ring, decorative engine-turned centre and subsidiary seconds, gold moon hands

- **Case:** gold, engine-turned case back and band, plain bow, the pendant with cap attached to fine chain for winding, *hallmarked London 1828 and with maker's mark JB in rectangular cameo for Josiah Barnett*

diameter 49.5mm

The highly unusual keyless winding system incorporated into this watch was patented by Joseph Berrollas under patent number 5586 of 1827. A cap in the pendant is fixed to a chain which, when pulled outwards, winds the mainspring. The chain is similar in appearance and construction to that of a fusee chain and encircles a pulley and ratchet mechanism attached to the barrel. When the cap is released, both it and the chain are drawn back into the movement and the operation may be repeated until the mainspring is full.

William Cribb is recorded as working in Coventry and London from c. 1816, until his death in 1876.

LITERATURE

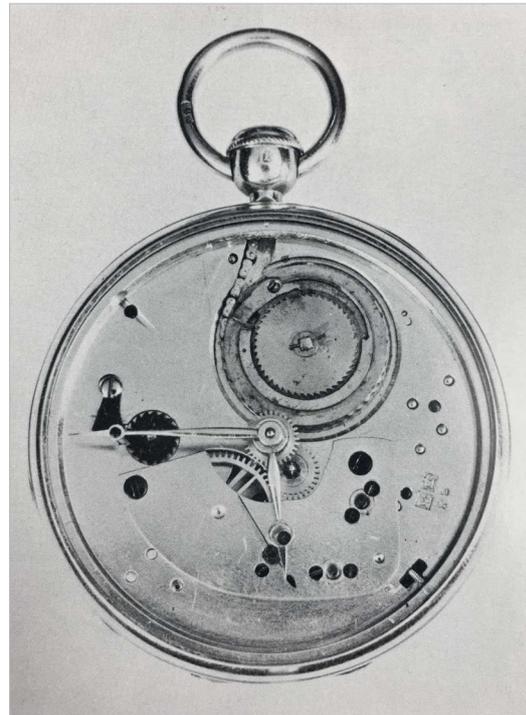
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 391, pl. 245

T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, 1976, p. 202, pl. 123

T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 84, pl. 103

£ 3,000-5,000

€ 3,550-6,000 US\$ 3,900-6,500



Under-dial detail of present watch
Image courtesy of Terence Camerer Cuss



MCC JOHN ROGER ARNOLD, LONDON

A RARE GOLD OPEN-FACED RUBY CYLINDER WATCH WITH EARLY PREST PATENT KEYLESS WINDING
1819, NO. 3

- **Movement:** gilded full plate, ruby cylinder escapement, broad flat steel three-arm balance, ruby endstone, large blued steel regulation arm indicating on broad semi-circular scale engraved on going barrel bridge, signed *Jno. R Arnold, London, No. 3* and marked *patent*
- **Dial:** gold, Roman numerals against a stippled ground, outer pearly minute ring, engine-turned centre, gold hands, spade hour, the minute hand with pin hole to aid time setting
- **Case:** gold case, engine-turned back, milled band, case hallmarked London 1819 and with maker's mark *TH* in rectangular cameo for Thomas Hardy

diameter 42mm

Thomas Prest was John Roger Arnold's foreman. Prest was granted patent no. 4501 for his keyless winding system on 20th October, 1820. The present watch, numbered 3, has the London hallmark for 1819-1820 and may well be the earliest surviving watch with this keyless system.

For three similar watches by John Roger Arnold using Prest's keyless winding system, but all in silver cases, see:
Sotheby's London, 17th December 1987, lot 175: J.R. Arnold no. 20, hallmarked 1820
Sotheby's London, 26th February 1998, lot 35: J.R. Arnold, no. 30, circa 1820
Sotheby's London, 10th December 1981, lot 142: J.R. Arnold no. 91, hallmarked 1823 - now in the Patek Philippe Museum, [Inventory S-833] and published in Peter Friess, *Patek Philippe Museum, The Emergence of the Portable Watch, Vol. IV, 2015, p. 611.*

Thomas Prest's keyless system is discussed, together with an illustration of his patent drawings, in an article by Michael Gibbons for *Antiquarian Horology: English Keyless Winding Watches* [see op. cit. No. 4, Vol. 27, June 2003, p.424-426]. The patent only allowed for the winding of the watch and not the hand-setting – this watch is therefore fitted with an unusual minute hand that has a pin hole approximately 2/3 of the way down its length to aid adjustment with, presumably, a tool (quite possibly fitted to the top end of the original winding key) with short protruding pin to avoid the risk of scratching the dial's surface. The development of keyless winding was one of the greatest advances in mechanical horology and Prest's system marked an important step in its evolution.

LITERATURE

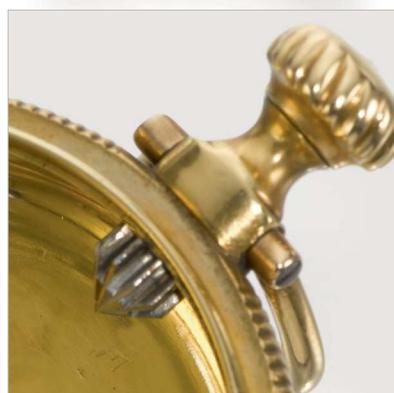
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 363, pl. 234

£ 5,000-8,000

€ 6,000-9,500 US\$ 6,500-10,400



actual size





60

SIGISMUND RENTZSCH, LONDON

A VERY RARE GOLD CASE WOUND AND CASE QUARTER REPEATING CYLINDER WATCH WITH KEYLESS HAND SETTING

CIRCA 1827

- **Movement:** gilded, ruby cylinder escapement, flat steel three-arm balance, going barrel with Geneva stop work, gear for winding to inside case back, rotating on a collar fixed to steel strap and interlocking with toothed wheel mounted above the barrel, repeating on a coiled gong, *signed Rentsch, London*
- **Dial:** gold, satin finished chapter ring with Roman numerals, outer pearly minute ring, engine turned centre, blued steel moon hands, off-set subsidiary seconds, *signed* beneath 12 o'clock
- **Case:** gold, engine turned, the case back rotating counter clockwise to wind, front bezel rotating to activate repeating work, clockwise for the hours and anti-clockwise for quarters, the central cartouche with *monogram JW* unscrewing completely thereby allowing case back to be unscrewed clockwise for its release, pendant with cap lifting for hand-set, case with *maker's mark LC with scroll above incuse for Louis Comtesse*

diameter 47mm

This unusual watch has an early form of keyless winding and hand-setting that is inventively and ingeniously executed. To the inside centre of the case back, a toothed wheel engages with a wheel fixed to the mainspring barrel, allowing the watch to be wound in a counter clockwise direction. By lifting the cap in the pendant, the hands may then be set. The bezel to the case front rotates and repeats the hours when turned clockwise, and the quarters when rotated anti-clockwise. Fixed to the front bezel, a small pawl extends a short distance over

the edge of the dial; an annular rack is carried by the bezel clockwise until the pawl comes into contact with the tip of the hour hand.

A letter dated 1937 is recorded which states that this watch was reputedly given by Princess Sophia, daughter of King George III, to her lady-in-waiting, a member of the Wynyard family. Although no piece by Rentsch survives in the Royal Collection, he is recorded on the list of royal tradesmen between 1821 and 1857. Indeed, on a receipted account from Sigismund Rentsch for work carried out on the clocks and watches belonging to "*Her Late Royal Highness Princess Augusta,*" dated October 1840, Rentsch describes himself as "*Watch & Clock Maker to the Queen, their Majesties the Dowager Queen, The King of Hanover, The King of Belgium and the rest of the Royal Family, inventor and sole vendor of the circumvoluting watches, St James's Square*" [for an illustration of the invoice, see: *Antiquarian Horology*, No. 4, Vol. 7, September 1971, p.340]. Confusingly, George III's sixth child was christened Augusta Sophia (1768-1840), while his twelfth was christened Matilda Sophia (1777-1848). For an article on Sigismund Rentsch and a detailed description of a similar watch by this maker, see T. P. Camerer Cuss, *Sigismund Rentsch*, *Antiquarian Horology*, No. 5, Vol. 5, December 1966, pp. 164-168. For a further keyless winding/repeating watch by Rentsch, see: Peter Friess, *Patek Philippe Museum, The Emergence of the Portable Watch*, Vol. IV, 2015, p.610.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 388-389, pl. 243

£ 7,000-10,000

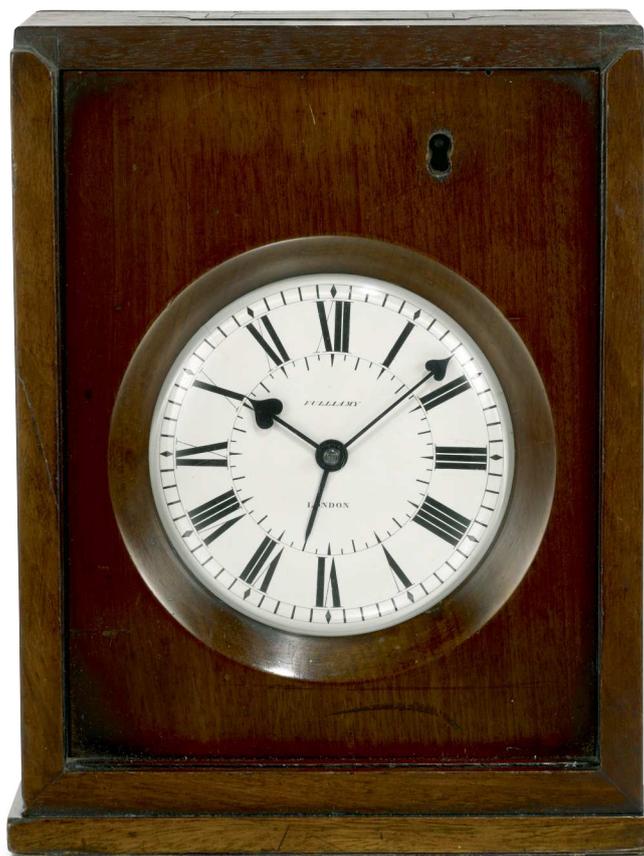
€ 8,300-11,900 US\$ 9,100-12,900





actual size





61

VULLIAMY, LONDON

A FINE SILVER HALF QUARTER REPEATING DUPLEX
COACH WATCH WITH ALARM
1821, NO. OXAM

- **Movement:** gilded full plate, duplex escapement, plain balance cock, brass two-arm balance, diamond endstone, fusee with maintaining power, half quarter repeating on steel gongs, *signed and numbered Vulliamy, London, oxam*
 - **Dial:** white enamel, Roman numerals, outer minute ring, inner ring for alarm indication, heart shaped blued steel hands, *signed Vulliamy, London*
 - **Case:** silver consular, plain back, hinged cuvette with winding apertures for going and alarm trains, *signed Vulliamy, London*, milled band, plain pendant, inner back and cuvette *hallmarked London 1821*
 - **Box:** the mahogany box with sliding cover
- diameter 114mm, wooden case 170mm x 220mm

With over-sized proportions, this large watch has evidently been designed for use as a clock. The white enamel dial has bold indications for both time and alarm setting, allowing the watch to be easily read, even at a distance. An ideal travelling watch, this would have been suitable for use in one's carriage and accommodation whilst away from home.

The Sotheby's catalogue of November 1986 noted that this watch was at one time in the collection of Sir John Prestige. For a note on Vulliamy, see lot 35

PROVENANCE

The Sir John Prestige Collection
Sotheby's Geneva, 11th November 1986, lot 65

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 368, pl. 238

£ 15,000-20,000

€ 17,800-23,700 US\$ 19,400-25,800





actual size





62

THOMAS CUMMINS, LONDON

A SUPERB AND RARE GOLD PRECISION LEVER WATCH WITH REGULATOR DIAL
1824, NO.4-25

- **Movement:** gilded full plate, lever escapement, jewelled to the third wheel, two-arm bi-metallic compensation balance, helical balance spring, engraved beat scale, fusee and chain, maintaining power, *signed and numbered Thos. Cummins, 4-25, London, Inv. et Fecit*
- **Dial:** gold engine turned regulator-type dial, satin finished chapter rings, hour dial at 6 with Roman numerals, subsidiary seconds at 12 and outermost minute ring with Arabic numerals, blued steel hands
- **Case:** gold, engine turned band and back centred with the crest of a Peacock's head, case hallmarked London 1824 and with case maker's mark LC with scroll above incuse for Louis Comtesse

diameter 55mm

Thomas Cummins is recorded by Loomes, in *Watchmakers and Clockmakers of the World*, as a member of the Clockmakers' Company from 1806-1832. In their book *Watches*, Cecil Clutton and George Daniels noted: "This virtually unknown maker was almost certainly the first English maker to use the lever escapement in watches of the highest quality, when this escapement was revived after its almost complete neglect in England from 1800-1820. He appears to have started using the lever escapement soon after 1820, with a highly sophisticated form of Massey's escapement" [see op. cit. 1st Ed, 1965, p.130]. The lever escapement in the present watch is an enhanced form of Massey's Type IV escapement with draw and resilient banking, there is also maintaining power and Cummins' own form of fusee stop device. There is no motion work between the hands so that frictional loss and variations due to it are avoided.

Approximately half a dozen watches signed by Thomas Cummins are known, three similar examples previously sold by Sotheby's are:

Thomas Cummins No. 61-22 hallmarked 1822 (enamel dial) Sotheby's London, 21st October 1977, lot 161
Thomas Cummins No. 14-26 hallmarked 1825, Sotheby's London, *The Belin Collection*, 19th November 1979, lot 172
Thomas Cummins No. 17-27 hallmarked 1826, Sotheby's London, *Celebration of the English Watch Part I*, lot 79

Thomas Cummins employed a 'twin' numbering system, comparing these numbers with the hallmark years of his known watches (remembering that the London hallmark year cycle changes in May i.e. covering approximately six months of two different years) the secondary number appears to represent the year of production, whilst the number which precedes the year is presumably the watch's production number within that year.

The crest to the case back is that of Robert Smith, first Baron Carrington – the balance cock is engraved with the name *I.W. Smith, 8 Gray's Inn Square*, it would seem that Robert's crest was adopted by his brother or cousin, the first initial could be for John Smith, a member of the London banking family Smith Payne & Co. and M.P. for Nottingham (the J commuted, as was common, to I). Interestingly, Cummins no. 14-26 has a cock which also appears to be engraved for its original owner, in that case a certain *H.L. Goater*.

PROVENANCE

Christie's London, *P.W. Pegge Collection*, February 1960
Sotheby's London, 18th March 1974, lot 31
Antiquorum Geneva, *Thomas Engel Collection*, 11th November 2001, lot 291

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 386-387, pl. 242

£ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700





actual size





actual size



63

CHARLES CUMMINS, LONDON

A FINE GOLD OPEN-FACED POCKET CHRONOMETER
1844, NO. 1210

- **Movement:** gilded full plate, *Earnshaw*-type spring detent escapement, train with ruby jewels, bi-metallic compensation balance, ruby endstone, spiral spring with double overcoil, fusee and chain with maintaining power, *signed and numbered Charles Cummins, London, no. 1210*
- **Dial:** gold, satin finished chapter ring, Roman numerals, outer pearled minute ring, the centre decoratively engraved with flowers and leaves, engine-turned subsidiary seconds, blued steel fleur-de-lys hands
- **Case:** gold, the back engraved with scrolling foliage and flowers, centred with a plain reserve, plain gold cuvette with winding aperture, case back and cuvette *hallmarked London 1844* and with *maker's mark GH within cameo for Gustavus Huguenin*

diameter 49mm

Charles Cummins was apprenticed to his father, Thomas (see lot 62), in 1832. Like his father, Charles appears to have specialized in very high grade watches. Few watches by this maker are known, however, a very similar watch by Charles Cummins is lot 64 in this auction and Cecil Clutton describes and illustrates a third in his book "*Collector's Collection*", pp. 47-48, published by the Antiquarian Horological Society in 1974.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 398, pl. 251

£ 1,500-2,500

€ 1,800-3,000 US\$ 1,950-3,250





actual size

64

CHARLES CUMMINS, LONDON

A FINE GOLD OPEN-FACED LEVER WATCH

1845, NO. 1275

- **Movement:** gilded full plate, *Massey-type* lever escapement, bi-metallic compensation balance, spiral spring with double overcoil, ruby endstone, *signed and numbered Charles Cummins, London, No. 1275*
- **Dial:** gold, satin finished, Roman numerals, outer pearly minute ring against a stippled ground, subsidiary seconds with engine-turned chapter ring, blued steel moon hands, *signed Cummins, London*
- **Case:** gold, the back centred with the crest of an eagle's head above a cross *moline*, amidst 'C' scrolls and scrolling foliage, milled band, plain gold cuvette with winding aperture, *hallmarked London 1845* and with *maker's mark GH* within oval cameo for *Gustavus Huguenin*

diameter 48mm

This watch is of similar size to Charles Cummins' no. 1210 which is lot 63 in the present catalogue. In this watch, Cummins has used the same case maker and the same movement ébauche as that of no. 1210, however, unlike no. 1210, Charles Cummins has fitted this watch with a *Massey-type* lever escapement according to his father's design (see lot 62).

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 198

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 399, pl. 252

£ 1,500-2,500

€ 1,800-3,000 US\$ 1,950-3,250





65

JOHN MCLENNAN, LONDON

AN EXCEPTIONALLY RARE AND VERY FINE MINIATURE GOLD OPEN-FACED POCKET CHRONOMETER WITH UP-AND-DOWN INDICATION
1861, NO. 2164

- **Movement:** gilded three-quarter plate movement, spring detent escapement, bi-metallic compensation balance, blued steel duo-in-uno spring, ruby endstone, *signed and numbered John McLennan, London, no. 2164*, the backplate further engraved *Prize Medal International Exhibition awarded 1862, Great Skill and General Excellence*
- **Dial:** white enamel, Roman numerals, outer minute ring, two subsidiary dials for up-and-down indication and subsidiary seconds with Arabic numerals
- **Case:** gold, engine-turned bezel and case back, plain gold polished cuvette with apertures for winding and hand-set, *hallmarked London 1861* and with *maker's mark RR in oval cartouche for Robert Rowlands*, with a fine gold chain

With an associated John McLennan presentation box.

diameter 26.5mm

An astonishingly small pocket chronometer, this is believed to be the smallest English pocket chronometer with a spring detent escapement and up-and-down power reserve indication ever made. A slightly smaller pocket chronometer, but without up-and-down, measuring 25.7mm was formerly in the collection of the Time Museum and sold at Sotheby's New York, 13th October 2004, lot 660. The latter watch was made by Alexander Watkins and exhibited at the Great Exhibition at Crystal Palace in 1851. Anthony Randall, in his book *The Time Museum Catalogue of Chronometers*, notes "the difficulties of making such a [small] watch were, at the time, really formidable, and the detent escapement must be about at the practical limit for reduction in size."

John Osbourne McLennan (1814-1886) was born in Dingwall, north of Inverness, Scotland. A highly accomplished maker, he worked for James McCabe junior and Charles Frodsham. He is reputed to have invented the duo-in-uno balance spring which was challenged by A.P. Walsh, however, as Tony Mercer notes in his book *Chronometer Makers of the World*, "W. B. Crisp suggests that A.P. Walsh saw them at an exhibition of 1862 went home and copied them, then immediately had them displayed in his own showcase" [see op. cit. Revised Edition, 2004, p. 197]. The 1862 International

Exhibition mentioned on the present watch's movement was held in South Kensington, London, on a site that now houses the Natural History and Science museums. Given the hallmark date and extreme rarity of this watch, it would seem certain that this is the same chronometer shown at the exhibition by McLennan and which A.P. Walsh must have seen. Following the exhibition, McLennan would have arranged to retrospectively engrave the backplate of his movement to commemorate his achievement.

In a letter to *Antiquarian Horology* (December 1984), it was stated that McLennan's miniature chronometer watch, made for the 1862 Exhibition, was sold to Alexander Baird of Urie Castle for 265 Guineas in 1862 [see *Antiquarian Horology*, No. 2, Vol. 15, December 1984, p.174]. At the time of its auction at Christie's in 2011, it was noted that this watch had remained in one family for three generations.

The *Horological Journal* of January 1887 (pp. 78-79) gave a short obituary of John McLennan as follows: "To complete the horological obituary for 1886 must be recorded the death of probably the best all-round watchmaker of our times, Mr. John McLennan, who, at the age of 72, succumbed to a complication of internal disorders at the end of November, was engaged for many years on the finest class of work for McCabe, Charles Frodsham and other famous houses. He exhibited in the 1862 Exhibition, as the production of his own hands throughout, certainly the smallest pocket chronometer ever made, the movement being the size of a shilling; the balance spring was a duo in uno - a form in which the bottom of the spring is a volute, rising from the outer end of which is a helix. Mr. McLennan claimed to be the inventor of the duo in uno, but the originality of this conception was challenged, we believe, by both Mr. Walsh and Mr. Hammersley. However, the style of Mr. McLennan's work, the clean handling and the superb finish, but induced a spirit of emulation that did much to advance the character of English watchmaking."

PROVENANCE

Christie's Geneva, 16th May 2011, lot 110

LITERATURE

Antiquarian Horology, No. 2, Vol. 15, December 1984, p.174
Horological Journal, Vol. XXIX, January 1887, pp. 78-79
Anthony Randall, *The Time Museum Catalogue of Chronometers*, 1991, p. 310
Tony Mercer, *Chronometer Makers of the World*, Revised Edition 2004, p. 197

£ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700





actual size



International Exhibition, 1862, Official Opening, Cole, Edward Sheratt
Victoria & Albert Museum, London, UK
© Bridgeman Images



66

WILLIAM WOOD, LIVERPOOL

AN EXTREMELY RARE GOLD SKELETONISED OPEN-FACED LEVER WATCH WITH DAY, DATE AND CENTRE SECONDS CIRCA 1861-65, NO. 7480

- **Movement:** gilded skeletonised, English lever escapement, jewelled to the fusee, the bridges decorated with foliate engraving and incorporating *Masonic* symbols of divider and square, pierced cock and mainspring barrel, bi-metallic compensation balance, fusee and chain, *signed and numbered William Wood, 69 Lord Street, Liverpool, Thos Dunn's Patent, no. 7480*, glazed case back, glazed cuvette with apertures for winding and hand-set
- **Dial:** skeletonised, white enamel chapter ring with Roman numerals, outer minute/seconds ring, two subsidiary dials for day and date, blued steel fleur-de-lis hands and centre seconds
- **Case:** plain gold bezels, ribbed band, glazed display back, round pendant and bow, pendant hallmarked and with rubbed maker's mark possibly Robert Rowlands

diameter 51mm

This impressive skeletonised calendar watch was made according to Thomas Dunn's Patent. The provisional specification of Dunn's Patent was dated 17th May, 1861 and numbered 1257, with the patent itself filed on 15th November, 1861. Within the patent it is written: "Watches are formed

with glass cases over the inner works to keep out the dirt, and the inner framework is so lightened that nearly the whole of the works may be seen at any time, in order to detect small particles of dirt, before they injure the works." A third part of the patent refers to the fitting of a "double shank working on a swivel" to watches "so that a neck guard and a short guard may be used together." This pendant, with a double bow and shown in figure 1 of the patent, is not incorporated in the present watch. The present watch, however, has a calendar whereas the patent does not. While the patent is without the engraving, other features and layout of the movement are identical.

A similar skeletonised movement by William Wood, also made according to Dunn's patent, was examined by the Antiquarian Horology's Scottish section on 4th March, 1987 at Lauriston castle, Scotland. For a report of the visit, an illustration of the movement and part of the Dunn patent, see: *Antiquarian Horology*, No. 6, Vol. 16, June 1987, pp. 593-594, figs 6 & 7.

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 215

£ 12,000-18,000

€ 14,200-21,300 US\$ 15,500-23,200





actual size

“Watches are formed with glass cases over the inner works to keep out the dirt, and the inner framework is so lightened that nearly the whole of the works may be seen at any time, in order to detect small particles of dirt, before they injure the works...”

EXTRACT FROM DUNN'S 1861 PATENT





actual size



67

DENT, LONDON

A GOLD HUNTING CASED KEYLESS LEVER WATCH
1875, NO. 28375

• **Movement:** gilded three-quarter plate, lever escapement, three-arm balance, ruby endstone, *signed and numbered Dent, Watchmaker to the Queen, 33 Cockspur Street, London, no. 28375*

• **Dial:** white enamel, Roman numerals, blued steel hands, *signed and numbered Dent 33 Cockspur Street, London 28375*

• **Case:** gold, both covers engraved with decorative scrolls, the front with polished cartouche containing *monogram*, gold hand-set button with *olivette* to the band, *18ct gold hallmarks for London 1875, numbered 28375 and with maker's mark LP over JP within square cartouche for Lawrence & Joseph Phillips*

diameter 37mm

For a note on Dent, see lot 73.

£ 600-800

€ 750-950 US\$ 800-1,050





68

HUNT & ROSKELL, LONDON

A VERY FINE GOLD HUNTING CASED KEYLESS LEVER
MINUTE REPEATING CHRONOGRAPH WATCH
1877, NO. 13123

- **Movement:** gilded frosted three-quarter plate, ratchet tooth lever escapement, blued steel helical spring, bi-metallic compensation balance, decoratively engraved balance cock, diamond endstone, polished steel chronograph work visible to the backplate, two polished hammers repeating on coiled gongs, *signed and numbered Hunt & Roskell, 156 New Bond Street, London, No. 13123*

- **Dial:** white enamel, Roman numerals, two sunken subsidiary dials for constant seconds and 30-minute register, outer ring for minutes/chronograph seconds, *signed Hunt & Roskell, London*

- **Case:** gold, plain polished covers, gold hand-set button with *olivette*, chronograph pusher and recessed repeating slide to the band, case, cuvette, pendant and bow with 18ct gold hallmarks, covers with date letter for London 1877 and maker's mark HW incuse for Henry Webb

diameter 55mm

This is an especially fine repeating chronograph watch which was retailed by Hunt & Roskell, an important retailer of the Victorian era. Unusually, the lever escapement has been fitted with a blued steel helical spring - a feature more generally found on watches with detent escapements. The lever itself is at right angles in the normal manner, however, it is beautifully finished and the lever is with a particularly long arm and counterpoised.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 412, pl. 264

£ 4,000-7,000

€ 4,750-8,300 US\$ 5,200-9,100





actual size

69

CARLEY & CLEMENCE, LONDON

A VERY RARE AND UNUSUAL SILVER OPEN-FACED KEYLESS WATCH WITH ANNULAR TOURBILLON BY ANDREW TAYLOR 1903, NO. 51613

- **Movement:** gilded half-plate, 52 1/2 minute revolving carriage with lever escapement, bi-metallic compensation balance, free-sprung spiral spring with double overcoil, *signed and numbered Carley & Clemence, 30 Ely Place, London E.C., no. 51613* and with *Admiralty broad arrow*, ebauche with *maker's mark AT for Andrew Taylor* to dial side of pillar plate
- **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, blued steel hands, *signed and numbered and with Admiralty broad arrow*
- **Case:** plain silver, the back with *Admiralty broad arrow*, *hallmarked London 1903* and with *maker's mark C & Co in oval cameo for Carley & Clemence Ltd, bezel, cuvette, mid-case and case back all numbered 3*

diameter 59mm

In the early 1890s, Danish watchmaker Bahne Bonnicksen, working in Coventry, England, developed the karrusel revolving carriage for the escapement in order to eliminate errors of rate in vertical positions. Patented in 1893 (English Patent No. 21421), Bonnicksen described his invention as: "a watch as robust as any ordinary English watch and nearly as precise as an atmospheric regulator or marine chronometer." The following year, 1894, saw the entry of karrusel watches at the Kew Observatory timing trials for the first time, significantly, all achieved marks above 80 out of 100. And in 1896, karrusels came top both at Kew and at the Royal Observatory's Admiralty Deck watch trials [see research by C. Woodward reported by S. B. de Save for *Antiquarian Horology*, No. 6, Vol. 29, December 2006]. Andrew Taylor was working in Coventry and clearly saw the potential of the karrusel and patented his

'annular' tourbillon in September 1895. The name 'annular' is derived from the patentee's description in which he refers to the ring of the interior cut teeth fitted to the pillar plate as an 'annular wheel'. Although based on similar principles, the annular tourbillon was more expensive to produce than its rival, the karrusel, and was not a commercial success. Nevertheless, clearly the Admiralty were impressed by the performance of Taylor's movements, our research suggests that the few that survive were all marked with the Admiralty broad arrow and include:

No. 51609 - hallmarked 1903, signed by Carley & Clemence, formerly in the George Daniels collection - sold, Sotheby's London, 6th November 2012, lot 111

No. 51612 - sequentially the number preceding the present watch, but signed by George Rossiter. Illustrated in *Antiquarian Horology*, *Malcolm Gardner* advertisement, No. 6, Vol. 6, March 1970, p. 329.

No. 51619 - signed by Carley & Clemence, residing at the British Museum. Illustrated in Anthony Randall and Richard Good, *Catalogue of Watches in the British Museum*, Vol. VI (1990). Mentioned in the Admiralty trials at the Royal Observatory in 1912

No. 51620 - mentioned in the Admiralty trials at the Royal Observatory in 1912

Carley & Clemence was a business partnership between George Carley and Josef Auguste Clemence and the firm supplied a variety of different watches to the Admiralty.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 438, pl. 283

£ 12,000-18,000

€ 14,200-21,300 US\$ 15,500-23,200





No. 51613

Carbery & Clemence

30, City Road,
London, E.C.



actual size



70

J.W. BENSON, LONDON

A GOLD HALF-HUNTING CASED KEYLESS LEVER WATCH
1904, NO. 155

- **Movement:** gilded three-quarter plate with going barrel, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, *signed and numbered Best London Make, By warrant to her Majesty the late Queen Victoria, J. W. Benson, 62 & 64 Ludgate Hill, London, No. 155*
- **Dial:** off-white enamel dial, Arabic numerals, outer minute ring, subsidiary seconds, blued steel hands, double spade hour hand to allow for viewing through glazed aperture, *signed J.W. Benson, London*
- **Case:** plain gold case, the front with glazed aperture surrounded by blue Arabic numerals and minute ring, the back centred with a *crest in the form of a wolf's head*, plain gold cuvette engraved *W. Perry W. Woodward*, covers and cuvette hallmarked for 18ct gold, London 1904, with maker's mark *JWB* in oval cameo for *James William Benson and numbered 1250*

diameter 50mm

James William Benson (1826-1878) was a watchmaker and retailer who established a highly successful business in London during the second half of the 19th century. Initially producing English made watches, the company also began making watches using Swiss movements that were otherwise of similar external appearance, but priced lower than their English counterparts. Bensons came to increasingly rely on Swiss imports, especially during the 20th century and the firm continued to trade until 1973.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 443, pl. 287

£ 800-1,200

€ 950-1,450 US\$ 1,050-1,550





actual size

71

JOHN TAYLOR, ROCHDALE

A RARE AND INTERESTING SILVER OPEN-FACED LEVER WATCH WITH 2 SECOND REVOLUTION CENTRE SECONDS AND STOP SLIDE
1892, NO. 2093

- **Movement:** gilded three-quarter plate, ratchet tooth lever escapement, decoratively engraved balance cock, ruby endstone, *signed John Taylor, Rochdale, no. 2093, Williams' Patent No. 4762*
- **Dial:** white enamel, Roman numerals with minute ring above, outermost seconds ring calibrated for 16ths of a second, the centre seconds completing one rotation every two seconds, subsidiary seconds, gold spade hands, blued steel seconds hands, *signed Williams Patent no. 4762, sole maker John Taylor, Rochdale*
- **Case:** silver, the back centred with blank engraved cartouche, start/stop slide to band operating a whip on the balance, case hallmarked 1892, case and cuvette numbered 2093 and 5, case, cuvette and pendant with maker's mark C.H in rectangular cameo for Charles Harris, Coventry

diameter 59mm

The centre seconds hand completes one revolution every two seconds; its corresponding seconds ring is calibrated to 16ths of a second with the quarters marked for 8ths. The patent with a diagram was dated March 1890 and the patentee took out two previous patents, the first provisional in 1881 (323), the second in 1883 (4496).

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 424, pl. 274

£ 1,500-2,000

€ 1,800-2,400 US\$ 1,950-2,600





actual size

72

J.W. BENSON, LONDON

A FINE GOLD HUNTING CASED KEYLESS POCKET
CHRONOMETER WITH UP-AND-DOWN
1890, NO. 52110

- **Movement:** gilded frosted half-plate movement, spring detent escapement, bi-metallic compensation balance, blued steel helical spring, fusee and chain, *signed J. W. Benson, 25 Old Bond Street, London, Special Warrants to H.M. the Queen and H.R.H. the Prince of Wales, no. 52110*
- **Dial:** Willis white enamel, Roman numerals, outer minute ring, two sunken subsidiary dials for seconds and state of wind, blued steel hands, *signed J. W. Benson, London*
- **Case:** plain polished case with stepped bezels, the cover with *monogram HB*, pusher to inner bezel below 4 o'clock for hand setting and disengagement of winding mechanism when cover closed, plain polished gold cuvette, *covers, cuvette, pendant and bow hallmarked for 18ct gold, date letter for London 1890, covers and cuvette with maker's mark E.W. in rectangular cameo for Edgar Wilkins*

diameter 52mm

James W. Benson were successful retailers who acquired the business of Hunt & Roskell in 1889. They purchased some of their best watches from the manufacturer Victor Kullberg, of which the present watch is an excellent example. Kullberg signed the watches for Benson in the usual way, often adding a zero to their own numbering sequence. The spring detent escapement has a 'standing' detent which is positioned north-south, being the most favourable position when the watch is worn.

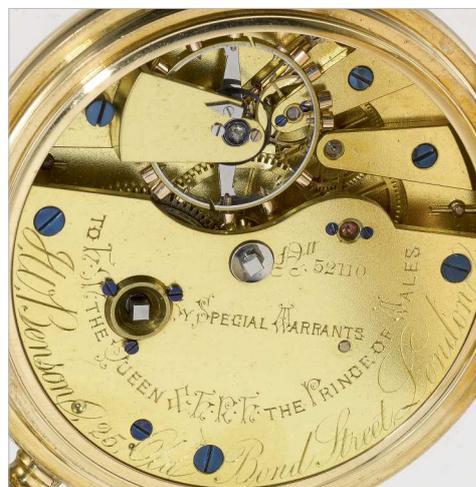
Kullberg's workbooks are owned by the Clockmakers' Company and record some of the manufacturing processes and suppliers. The white enamel dial of this watch was supplied by Willis and the hands by Hood, both regarded as the finest makers in their respective disciplines. The 'examiner' of the watch was Peter Wennerstom, Kullberg's nephew and, after Victor's death in 1890, his successor to the business. An important role, the examiner/springer was responsible for the final stages of the watch, including testing the depths and end shakes, fitting the mainspring, setting up the stop work and poising the balance.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 422, pl. 272

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



DENT, LONDON

A FINE GOLD OPEN-FACED MINUTE REPEATING LEVER WATCH

1903, NO. 32675

- **Movement:** gilded three-quarter plate, ratchet tooth lever escapement, bi-metallic compensation balance, polished steel hammers repeating on coiled gongs, *signed and numbered Dent Watchmaker to Her Late Majesty, 34 Cockspur Street, London, No. 32675*
- **Dial:** gold engine-turned centre, white enamel chapter ring with radial Arabic numerals and outer minute ring with gilded ring between, blued steel spade hands, subsidiary seconds, *signed and numbered Dent, 34 Cockspur Street, London, 32675*
- **Case:** plain gold case, the back centred with a monogram, *engraved to the inside back Albert Niclausse, hallmarked London 1903 and further stamped with French Owl import mark used from 1893, numbered 32675 and with maker's mark RN in rectangular cameo for Robert Benson North*

diameter 57,5mm

The very fine quality movement of this watch was supplied to Dent by Nicole, Nielsen & Co., who, like Hector Golay (see lot 77), produced some of the finest complication English movements of the latter part of the 19th and beginning of the 20th centuries. Relatively few watches are signed by Nicole, Nielsen & Co., the firm more usually supplying their movements to prominent makers such as Dent and Frodsham. The superb dial has a sophisticated design, combining a gold engine-turned centre with white enamel chapter ring; whilst distinctly English in flavour, it can perhaps be seen as an Anglicisation of early 19th century dial designs made popular by A-L. Breguet.

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 Great Clock for Parliament's clock tower (now known as the Elizabeth tower) and popularly referred to as "Big Ben". 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.

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 182

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 439, pl. 284

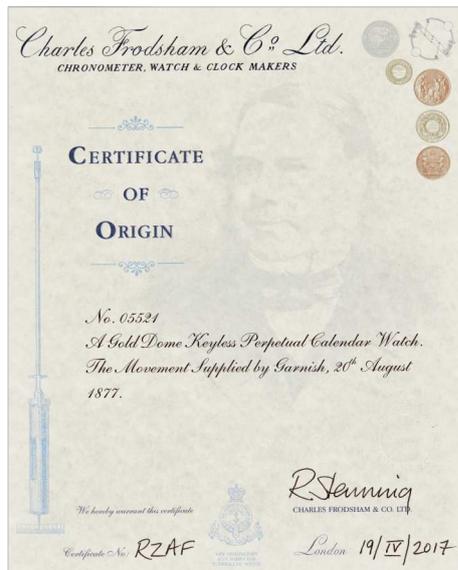
£ 7,000-9,000

€ 8,300-10,700 US\$ 9,100-11,600



actual size





74

MCC CHARLES FRODSHAM, LONDON

A VERY FINE AND HEAVY GOLD HUNTING CASED
KEYLESS LEVER PERPETUAL CALENDAR WATCH WITH
MOON-PHASES

1877, NO. 05521 AD FMSZ

- **Movement:** gilded frosted three-quarter plate movement, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, signed *Chas. Frodsham, 84 Strand, London, no. 05521 AD FMSZ*
- **Dial:** white enamel, Roman numerals, four subsidiary dials for months/leap year indication, date, day and subsidiary seconds combined with aperture for moon-phases, outer minute ring, blued steel spade hour, minute and seconds hands, gold hands for calendar indications
- **Case:** gold with polished covers and double stepped bezels, the front with the *arms and crest of J. Court, Staveley*, 4 adjusters beneath the inner bezel for calendar/moon adjustment, gold hand-set button with *olivette* to the band, polished gold cuvette engraved *J. Court, Staveley*, case and cuvette hallmarked for 18ct gold, London 1877 and with maker's mark AS for Alfred Stram

With a 9ct gold mounted citrine seal engraved with the Court crest.

diameter 56mm

Accompanied by a Charles Frodsham Certificate of Origin confirming that the movement of this watch was supplied by Garnish on 20th August, 1877.

An extremely handsome perpetual calendar watch, this is an impressive, heavy and tactile watch. The design of the dial is wonderfully clear with each month of the 4 year perpetual calendar cycle individually calibrated and further substantial subsidiary dials for day, date and subsidiary seconds with separate arc for moon age.

In 1843, Charles Frodsham bought the firm J.R. Arnold, re-naming the business Arnold and Frodsham. This was a bold move as it set him 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 improvement of timekeeping in its many forms, achieving acclaim for his work from chronometers to barometers. The Frodsham balance, which was designed for phenomenal accuracy, can be found in carriage clocks and some mantel clocks dating to as early as 1851. 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.

PROVENANCE

Sotheby's London, 3rd June 1994, lot 75

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 413, pl. 265
Vaudrey Mercer, *The Frodshams - The Story of a Family of Chronometer Makers*, 1981, p. 255

£ 10,000-15,000

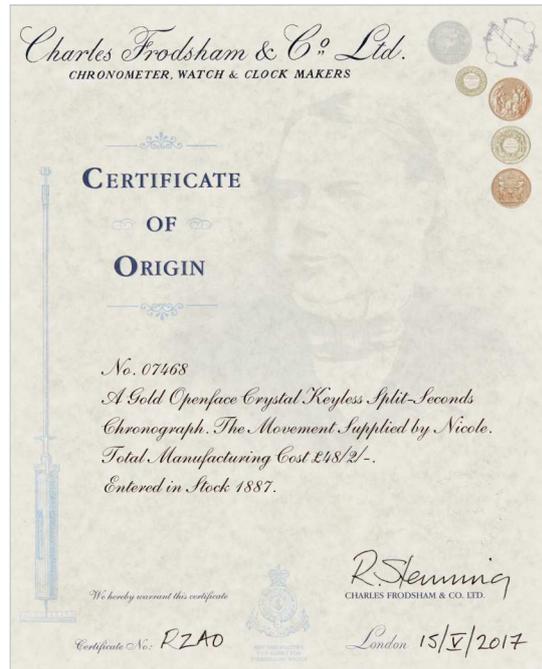
€ 11,900-17,800 US\$ 12,900-19,400





actual size





75

MCC CHARLES FRODSHAM, LONDON

A VERY FINE GOLD OPEN-FACED SPLIT SECONDS
KEYLESS LEVER CHRONOGRAPH WATCH
1886, NO. 07468 AD FMSZ

- **Movement:** gilded frosted three-quarter plate movement, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, micrometer regulation, steel chronograph work visible to the backplate, *signed Chas. Frodsham, by Appointment to the Queen, 84 Strand, London, no. 07468, AD FMSZ*
- **Dial:** off-white Willis dial, Roman numerals, two sunken subsidiary dials for constant seconds and 60-minute register, all hands blued steel except contrasting gold and blued steel split seconds hands, outer ring for minutes/chronograph seconds, *signed and numbered Chas. Frodsham, 07468*
- **Case:** gold, back with engraved armorials and crest of Sir Andrew Noble, gold split chronograph pusher and hand-set button with olivette to the band, winding crown depressing for chronograph activation, thief-proof swivelling bow, plain polished gold cuvette, case, cuvette, pendant and bow hallmarked for 18ct gold, date letter for London 1886, back and cuvette with maker's mark HMF in cameo for Harrison Mill Frodsham, case back numbered 07468, cuvette numbered 68

With an associated retailer's presentation case.

diameter 54mm

Accompanied by a Charles Frodsham Certificate of Origin.

The movement of this watch was supplied to Charles Frodsham by Nicole Nielsen. During the second half of the 19th century, Nicole Nielsen quickly gained recognition for

the exceptional quality of their movements; the keyless and chronograph mechanisms in the present watch are typical of their work and it was their mastery of these elements that helped to secure their reputation. In later years, the firm became renowned for their exceptional pocket chronometers, karrusels and tourbillons. For a history of Nicole Nielsen & Co. see: Vaudrey Mercer, *The Frodshams*, Chapter XI.

The present watch, no. 07468, is listed together with no. 07469 by Vaudrey Mercer in *The Frodshams* - the latter watch was sold at Christie's Geneva, 14th November 2011, lot 166. Also a split seconds chronograph watch with movement supplied by Nicole Nielsen, no. 07469 is similarly styled to the present watch.

Sir Andrew Noble (1831-1915), whose crest and motto appear to the case back of this watch, was chairman of Armstrong Whitworth & Company from 1900-1915. He joined this famous engineering, bridge and shipbuilding company in 1860 and ten years later was made a Fellow of the Royal Society for his scientific work, at the comparatively young age of 38.

PROVENANCE

Sir Andrew Noble FRS

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 421, pl. 271

Vaudrey Mercer, *The Frodshams - The Story of a Family of Chronometer Makers*, 1981, p. 258

£ 8,000-12,000

€ 9,500-14,200 US\$ 10,400-15,500





actual size





76

MCC CHARLES FRODSHAM, LONDON

A SUPERB GOLD OPEN-FACED SPLIT SECONDS MINUTE REPEATING KEYLESS LEVER CHRONOGRAPH WATCH 1899, NO. 08759 AD FMSZ

- **Movement:** gilded frosted three-quarter plate movement, double-roller ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, steel chronograph work visible to the backplate, *signed and numbered Chas. Frodsham by appointment to the Queen, late of 84 Strand, 115 New Bond St., London, no. 08759 AD FMSZ*
- **Dial:** off-white Willis enamel dial, Roman numerals, two sunken subsidiary dials for constant seconds and 60-minute register, outer ring for minutes/chronograph seconds, all hands blued steel except contrasting gold and blued steel split seconds, *signed Chas. Frodsham, 08759 AD FMSZ*
- **Case:** gold, the front with triple stepped bezel, back with polychrome enamel painted armorials of the Sandford family, gold split chronograph pusher and hand-set button with *olivette* to the band, recessed repeating slide, winding crown depressing for chronograph activation, *thief-proof* swivelling bow, case, cuvette, pendant and bow *hallmarked for 18ct gold, date letter for London 1899, back and cuvette with maker's mark HMF in cameo for Harrison Mill Frodsham, case back numbered 08759, cuvette numbered 59*

diameter 53mm

This watch is accompanied by a Charles Frodsham Certificate of Origin which confirms that the watch was completed in 1899 with a total manufacturing cost of £86.

The very fine quality movement of this watch was supplied to Charles Frodsham by Nicole, Nielsen & Co. who have used a Swiss ebauche, fitted the ratchet-tooth lever escapement, balance and cock, and carried out some of the finishing. Much of the chronograph mechanism is visible to the backplate, whilst the minute repeating work is concealed beneath the dial and between the plates, with one hammer visible next to the balance cock. The substantial 18ct gold case is of wonderful quality and the armorials of the Sandford family are beautifully painted in polychrome enamel to the back.

For a note on Charles Frodsham, see lot 74 and for Nicole Nielsen, see lot 75.

LITERATURE

- Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 428-429, pl. 277
- Vaudrey Mercer, *The Frodshams - The Story of a Family of Chronometer Makers*, 1981, p. 261

£ 15,000-25,000
 € 17,800-29,600 US\$ 19,400-32,300





actual size





77

HECTOR GOLAY, LONDON

A VERY FINE AND HEAVY GOLD HUNTING CASED PERPETUAL CALENDAR MINUTE REPEATING CHRONOGRAPH WATCH WITH MOON-PHASES 1902, NO. 2546

- **Movement:** gilded frosted three-quarter plate movement, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, micrometer regulation, polished steel chronograph work visible to the backplate, *numbered 2546*
- **Dial:** off-white Willis enamel dial, Roman numerals, outer ring for minutes/chronograph seconds, four subsidiary dials for months/leap year indication combined with 60-minute register, day of the week, date, subsidiary seconds combined with aperture for moon-phases, outer minute ring, blued steel spade hour, minute, constant seconds and chronograph hands, gold hands for calendar indications, *signed Hector Golay, London*
- **Case:** gold, plain covers with stepped bezels, 2 adjusters to the inner bezel for adjusting day and date in tandem and separately for moon-phases, gold hand-set button with *olivette* to the band, plain polished gold cuvette, *thief-proof* revolving bow, covers, cuvette, pendant and bow *hallmarked for 18ct gold, case with date letter for London 1902, covers, cuvette and pendant with maker's mark F.T. in oval cameo for Fred Thoms* diameter 58.5mm

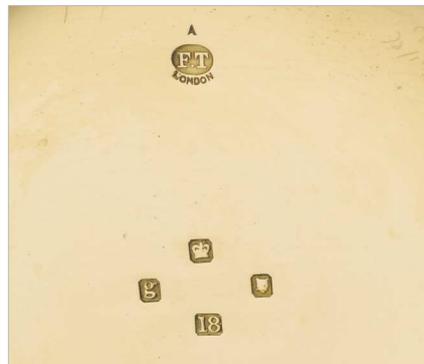
Although the movement of this watch uses a Swiss ébauche, it does include some English components such as the ratchet tooth lever escapement and the balance and spring. The three-quarter plate design of the movement with its frosted, gilded, finish is also typically English in appearance. For the heavy gold case and off-white enamel dial, Golay used the finest makers

of the period: Willis for the dial and Thoms for the case. It is unusual for Golay to sign his own watches - the majority of his pieces were made for other members of the trade, including Frodsham. An extremely talented watchmaker, working at the highest level of precision watchmaking, Hector Golay produced some of the finest English complication watches of the late 19th century.

LITERATURE

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T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, 1976, p.271, pl. 173

£ 20,000-30,000
€ 23,700-35,500 US\$ 25,800-38,700





THE GEORGE DANIELS SPRING DETENT TOURBILLON WATCH MADE FOR EDWARD HORNBY

LOT 78

Edward Hornby's passion for watches began in the summer of 1935 when, passing the window of Tessier's in Bond Street, his gaze was halted by a gold Breguet pocket watch. Having purchased the watch for the not insubstantial sum of £40, Edward showed it to his father, St. John Hornby, who recommended he take it to show Malcolm Webster. As a result of their meeting, Edward and Malcolm became long standing friends, Edward purchasing many watches from Malcolm until the latter's death in the mid 1950s.

Edward was also a frequent visitor to Tyme Ltd., a Bond Street shop owned by a Mr. De Trey whom Mr Hornby understood was a member of the LeCoultre family. On one such visit, De Trey mentioned that a Jaeger-Le-Coultré employee was making a perpetual calendar wristwatch movement in order to acquire the highest diploma in watchmaking and asked whether Mr Hornby would be interested in acquiring the movement which would then have to be cased. On his acceptance, the movement was purchased, cased and imported to London in 1938. The cost was £275. Mr Hornby wore the watch throughout the Second World War.

In 1940, Edward was seconded to a Photographic Reconnaissance Unit in the south of France arriving in May with the minimum amount of luggage which included a heavy great coat and £100 in large, white, five pound notes. Due to the fall of Dunkirk his unit, comprising fifteen men, was stranded and, by a slow and circuitous route, eventually joined a small training unit of the Fleet Air Arm in Hyères.

The journey took seven days during which the fivers kept everyone fed. The Air Ministry later refused to reimburse the £100 due to lack of receipts!

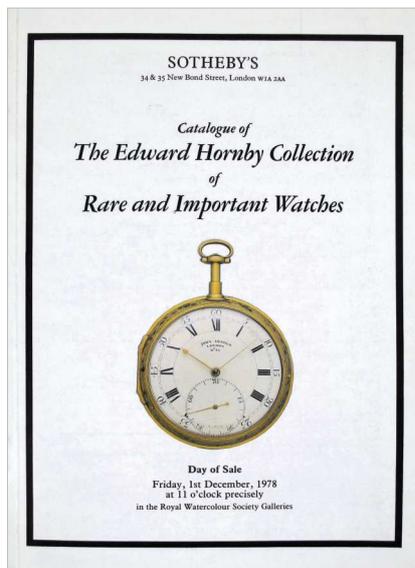
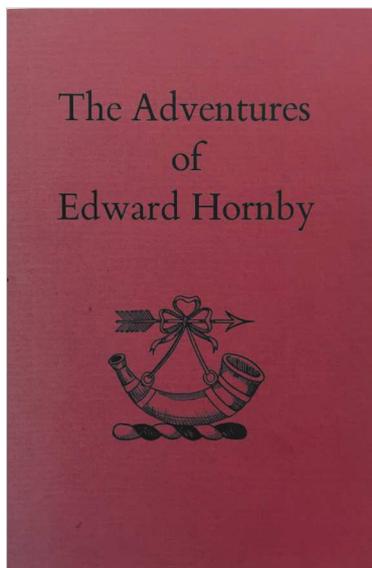
It was at the end of the 1950s that Edward Hornby was introduced to George Daniels by their mutual friend Cecil 'Sam' Clutton. George repaired and restored several watches for Edward and it was perhaps inevitable that one day he should have his own Daniels. Edward later wrote:

***"I well remember the day when he said to me that he was going to start to make his own timepieces. 'I'm going to make six to start with and you are down to have one of them.' 'Just a minute' I said 'that's fine but how much are they going to cost?'* - 'A great deal' he said, 'But you're going to have one just the same.'**

The Adventures of Edward Hornby, 1984, p.34

The watch was to be a twin barrel, one minute tourbillon with spring detent chronometer escapement (lot 78). In 1977, George Daniels sold Edward a further watch, with Daniels' independent double wheel escapement (see: George Daniels Retrospective Exhibition Catalogue, Exhibit 13, pp. 48-49).

Keeping his two Daniels watches and his Jaeger-LeCoultre perpetual calendar wristwatch, Edward Hornby sold the remainder of his collection at Sotheby's London on 1st December 1978.





GEORGE DANIELS LONDON

Watch and Chronometer Maker



Made for Edward H.
A one minute
with gilded metal
supported by a
steel escapement
cock. Steamless
eccentric adjust
compensated
curve and fine
silver engine turn
minute circle. Gold
case ten seconds
case with
with chain and key

Escapement
Case
Dial
Hands

Key

Code letters

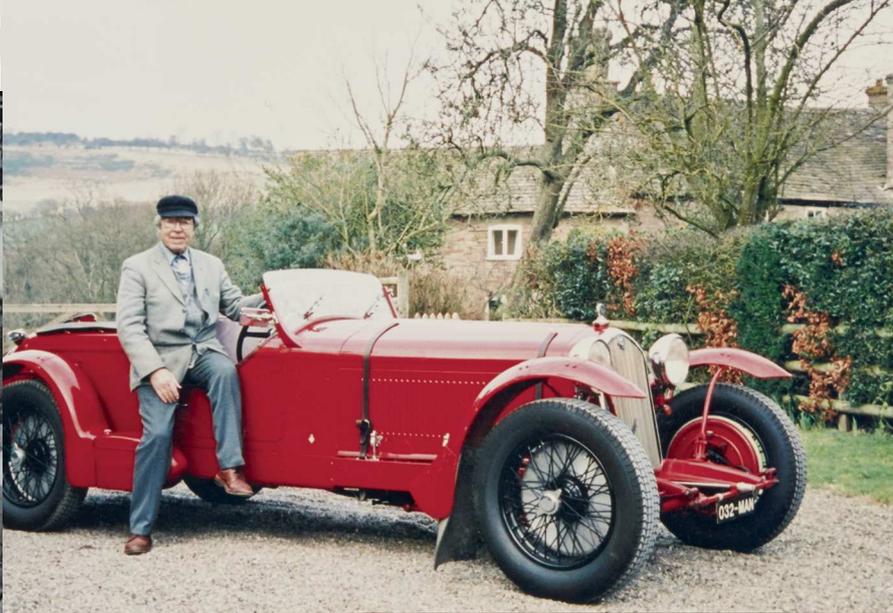
Weight 6.403 gms.

Gold eccentric ring with blued shanks

Date 1st January 1971

George Daniels





GEORGE DANIELS (1926-2011) & HIS LEGACY

ROGER SMITH

As the greatest watchmaker of his time, Dr. George Daniels single-handedly revived the mechanical watch, gave horology its most significant development for 250 years (with his co-axial escapement), wrote the seminal book for watchmakers and yet he still made time to restore and race his treasured Bentleys.

Firstly as an inspiration, then as a mentor and colleague but, ultimately, as a good friend I consider myself privileged to have known George.

Perhaps our greatest difference in approach was George's preference for working in solitude. I enjoy working with other like-minded craftsmen but, as is well documented, it took me seven years as an aspirant watchmaker to pass George's test and become his sole apprentice at a remote work-shop in the grounds of his home at Riversdale in the Isle of Man.

The fact is; George did not really want an apprentice. What he wanted was a collaborator for his Millennium watch calibre and, in passing his almost Darwinian selection process over the intervening years, I came sufficiently evolved and fit to be put straight to work! Had I failed, then I have no doubt George would have been perfectly content to continue as he always had; being at his bench by sunrise and not leaving it until well past sunset. In fact, dawn 'till dusk was a day-off for George.

What we did share, however, was an unswerving devotion to the British tradition in watchmaking and deep appreciation and respect for its legacy. George carefully planned ahead to continue his own because, while mechanical timekeeping was his life's work, he understood that his legacy was to have prepared the foundations for its future.

First, he established the George Daniels Educational Trust with the objective of furthering the higher education of pupils studying Horology (and others). He then bequeathed his entire estate to fund the Trust after his death and is now supporting a new generation of young horologists.

Secondly, he bequeathed the entire contents of his studio to me. After dealing with the monumental loss of George following his death in 2011, thus began a year long project to meticulously photograph, catalogue and integrate the collection into our studio.

It was George's wish that this important horological collection be preserved and used by us in the maintenance of all existing Daniels watches, and in continuation of the Daniels London watches which need to be completed.

That project was finally concluded when we moved his Hauser P325 Optical Jig Boring machine (Nr. 82) into place.

Today it means that all existing Daniels London pieces are serviced or repaired on the very benches on which they were created, and with the same tools.

Whilst a living, working museum for this great watchmaker, I personally cherish George's original work-bench and tools, along with the mementoes of our time working together. One in particular is a small note he wrote to me, now framed on the wall.

It's a salutary reminder and somehow encapsulates our pecking order in George's mind as 'Daniels of London'...

"Smith of Bolton... You need a little more practice", G.D.

Roger W. Smith's horological career began when he enrolled at the Manchester School of Horology aged 16, passing out top of his class, and winning the British Horological Institute's Bronze medal. During his time on the course, Dr. George Daniels (1926 - 2011), was a visiting speaker and inspired Roger's career path - to make a watch according to the Daniels Method. Eventually, after working alongside his mentor in the creation of a Millennium Series, Roger established his own studio in the Isle of Man in 2001, with the creation first, of the Series 1 and then, in 2006, his seminal Series 2 watch. In 2013 Roger was invited by the Prime Minister's office to become an ambassador for the GREAT Britain campaign and in 2015 announced the first range of authentic British watches for decades.

MCC GEORGE DANIELS, LONDON

AN IMPORTANT GOLD TWIN BARREL ONE MINUTE
TOURBILLON WATCH WITH SPRING DETENT
CHRONOMETER ESCAPEMENT AND RETROGRADE HOUR
HAND MADE FOR EDWARD HORNBY
1970, NO. E.M.H.

- **Movement:** gilded, *Earnshaw* type spring detent chronometer escapement mounted in a polished steel one-minute tourbillon carriage under a polished steel bridge, two going-barrels supported by a single bridge and engaging a common offset centre-pinion, 36 hour duration, mono-metallic stainless steel four-arm balance with gold adjusting weights, temperature compensated overcoil balance spring with isochronal adjusting screw, retrograde hour hand mechanism, *signed Geo. Daniels, London, e.m.h.*
- **Dial:** silver engine-turned dial with three different decorative designs, eccentric satin finished minute ring, satin finished sector for retrograde hours with Roman numerals, large interlocking satin finished subsidiary seconds ring, matching silver cartouches signed *Daniels London*, blued steel *Daniels' hands*
- **Case:** gold engine-turned case with *Daniels' pendant and bow*, the back centred with a plain reserve and opening to reveal glazed cuvette with aperture for winding, *hallmarked 18ct gold with London date letter for 1970, case maker's mark GD for George Daniels*

Short graduated yellow gold double-link chain with gold and blued-steel *Daniels' double-ended key*.

diameter 62mm

Accompanied by a hand written letter from George Daniels and a George Daniels fitted presentation case.

PROVENANCE

Made for and sold to Edward Hornby in 1971
Sotheby's London, 22nd June 1999, lot 74

EXHIBITED

George Daniels Retrospective Exhibition, Sotheby's London,
18th-23rd July 2006, exhibit 4

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1975*, 2009, pp. 452-453, pl. 295
Sotheby's, *George Daniels Retrospective Exhibition Catalogue*, 2006, pp. 28-29
George Daniels, *All in Good Time, Reflections of a Watchmaker*, 2013, pl. 31, pp. 95-96 & 221
Michael Clerizo, *George Daniels, A Master Watchmaker & His Art*, 2015, pp.64-65
George Daniels, *The Practical Watch Escapement*, 2016, pp.22, col. pl.

£ 250,000-350,000

€ 296,000-414,000 US\$ 323,000-451,000

"Edward Hornby began collecting watches in the 1930s. His interest centred on the origins of his purchases and their aesthetic qualities. I first met him in 1960 when he began to intensify his interest in horology. We became firm friends and, in 1970, Edward expressed a wish to add a Daniels to his collection. This tourbillon was added to the collection in 1971. It was the fourth example made and can be seen on the bench in the illustration [background image]. When Edward Hornby sold his collection at Sotheby's in December 1978, he kept the tourbillon and a double wheel chronometer which he purchased in 1975. Concerned that the tourbillon could not equal his new quartz watch, he ran the two together. The test lasted 8 months before the battery went flat and he cheerfully awarded the honour to the tourbillon. Its daily variation rate at room temperature averaged 0-3 seconds per day."

George Daniels, June 1999



actual size

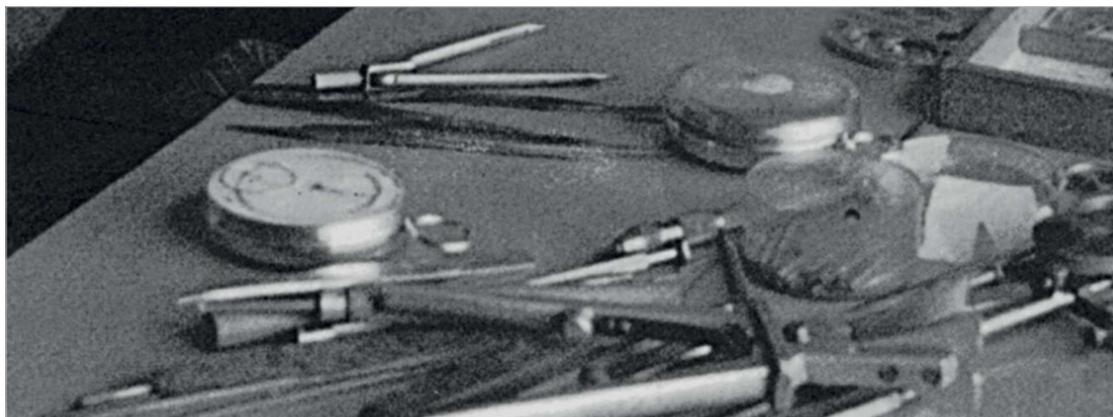




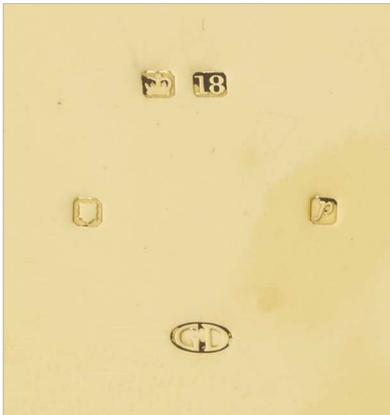
This extraordinary and important timepiece is a wonderful example of the early watches made by Dr. Daniels. After making his first watch for Cecil Clutton in 1969, Dr. Daniels went on to produce a further seven of similar elegant design, all with slight variations. The Clutton watch had a pivoted detent whereas the subsequent watches had spring-detent chronometer escapements. It was not however a standard spring-detent escapement, Dr. Daniels had to improve upon it. The problem with a chronometer escapement is that, as any traditional text book will tell you, it is not self-starting. Dr. Daniels altered the geometry of the escapement to ensure that the escape wheel is always unlocked when the balance is in the inert position which means that the Daniels chronometer escapement will always self-start, the watch simply appears to come alive.

The movement signatures of the first 8 watches are followed by the initials of the original owner in the manner of a coded number. This, the fourth, therefore carries Edward Hornby's initials: E.M.H.

All eight pocket watches from Daniels' first series are illustrated and described in the George Daniels Retrospective Exhibition catalogue, published by Sotheby's in 2006 and in Michael Clerizo's book, *George Daniels, A Master Watchmaker & His Art*, published in 2015. Overleaf is a summary of the eight.



The Edward Hornby watch on George Daniels' workbench





EARLY SERIES GEORGE DANIELS WATCHES 1969 - 1974

No.	Code	Description	Made for
1	c.c.	One-minute pivoted-detent chronometer tourbillon	Cecil Clutton C.B.E., 1969
2	r.a.m.	One-minute spring-detent chronometer tourbillon	Robert Marryat, 1970
3	s.b.	One-minute spring-detent chronometer tourbillon	Sam Bloomfield, 1970
4	e.m.h.	One-minute spring-detent chronometer tourbillon	Edward Hornby, 1971
5	c.h.e.	One-minute spring-detent chronometer tourbillon	Cecil Elsom C.B.E., 1970
6	s.j.d.	One-minute spring-detent chronometer tourbillon	Sarah Jane Daniels, 1970
7	t.e.	One-minute spring-detent chronometer tourbillon with reserve of winding indication	Professor Thomas Engel, 1974
8	g.s.s.	One-minute spring-detent chronometer tourbillon	Gerald Saunders, 1973

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





GEORGE DANIELS
LONDON

Watch and Chronometer-Maker

Made for *Edward Hamlyn*

A one minute tourbillon chronometer with gilded movement, two barrels supported by a single bridge, grained steel escapement carriage with bridge cock, stainless steel balance with gold eccentric adjusting weights, temperature compensated balance spring with terminal curve and fine adjustment for isochronism, silver engine turned dial with eccentric minute circle, sector for hours with Roman chapter and retrograde hand, subsidiary dial for seconds. Gold engine turned case with crescent pendant and plain bow with chain and key attached.

Escapement	Spring detent
Case	Gold engine turned
Dial	Silver engine turned
Hands	Blued steel, with arrow head hour hand
Key	Gold eccentric ring with blued shanks
Code letters	<i>e.m.h.</i>
Weight 6.423 gms.	Date 10 th January 1971

George Daniels



Carrriage

Project height of 4th = 1mm lower 0.5 and sink front plate to clean scape plane

At present 4.25 frame height

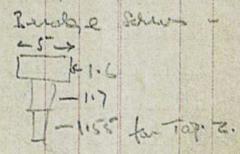
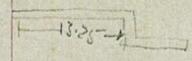
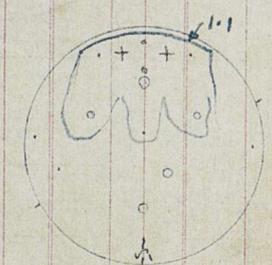
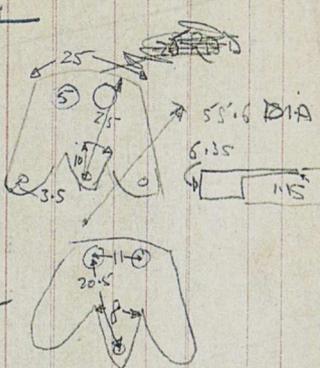
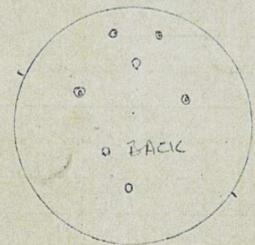
This cannot be done than Top Bed Bridge which is now 0.75mm and cannot reasonably be lower !!

• 3mm recess for dial

Plate 1.6

4th Sink 15.8 DIA

4th Plate 1.2 thick.



motion work.

Advantage of cam:

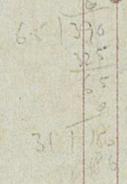
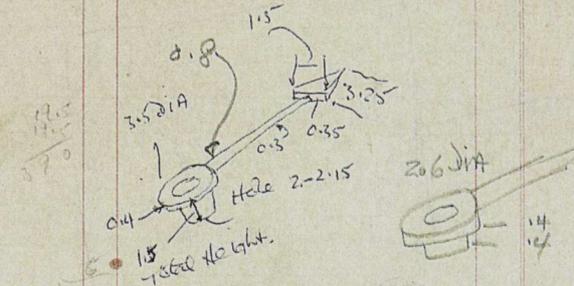
How with pump last 1/2 hour been on rock tail will not affect instant of return of beam hand.

Star wheel 12.25 center to 3rd wheel center

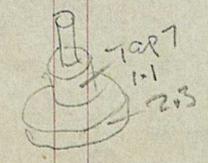
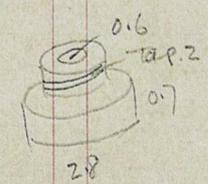
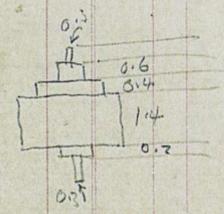
Change of P/Ratio will change lift of cam
Change of follow/cutter will change size of cam without altering lift.

Make cam 360° + 30° to allow for change in length with change in follow/cutter

- Use for 2. Stud like 0.6.
- Rock cutter (rad) 25 Rad. 19.5 186 teeth
- Star wheel 20 mm to of cutter 31 teeth
- How wheel to star wheel c. distance 12.
- How wheel to rock distance 22.75
- Rock center to tail 9.5
- Star wheel 15.5 DIA.



Bed Pinion



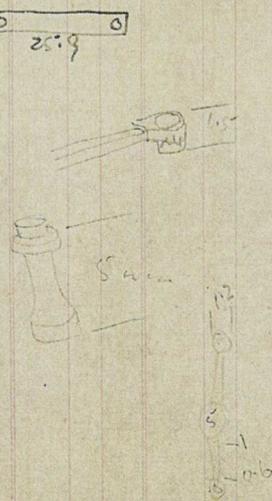
Hole 1.2

Carriage Plate 0.6
 Pillar 1.0
 Detent Distance 0.8 ~~1.0~~ total height + screws
 Scrap Distance ~~1.0~~ 1.4 total height

Detent } Cocks 1.4 Total height
 Scrape }

Height over frame 4.15
 Bridge 0.37 thick

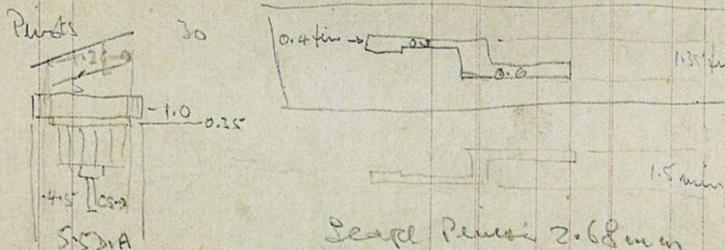
Pillar Centers 24.2
 Total diameter 25.9



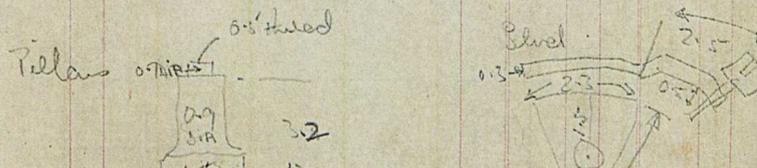
Carriage

Disc 26 x 1.6 thick. Boss 2.7 Dia x 0.5 high

25.4 Dia finished
 25.8 ~~25.9~~ Pillar centers
 Scrape cock 7.8 Rad.
 upper Pivot plate 0.3 min finished
 Upper bridge 0.5 min thickness. End 1.2 Dia
 Boss 2.7 Dia x 0.5 high. Steel hole Rad. 2

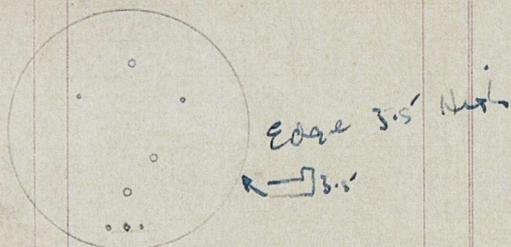


Ball 22.6 x 1.4 x 0.35
 Imp. roller ~~0.65~~ finished Dia 4.78 4.8
 Scrape wheel Dia 7.0

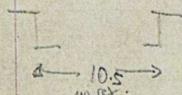


Front Plate sb. x f.a.m.

Scrape pinhole access 0.7
 3rd wheel access 0.6
 4th wheel access 0.4

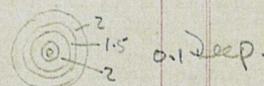


Ratchet bridge 1.15 ~~1.15~~ thick
 2nd " 1.15 ~~1.15~~ (max)
 3rd wheel cock 0.77
 4th wheel 1.22 high 0.33 tool thickness
 Carriage cock 6.1 high

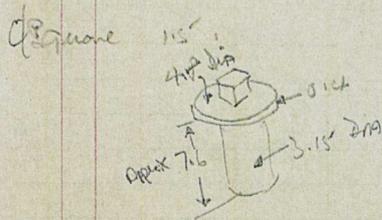


Make 3rd & 4th potone pins to allow clearance to ~~make~~ make handle to scrape potone sink and facilitate removal

winning sinks

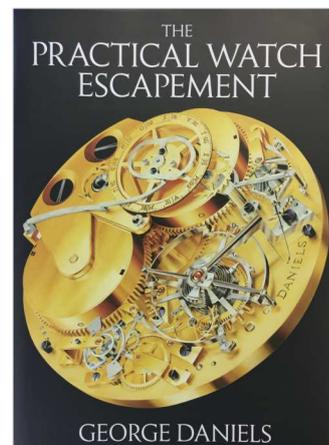
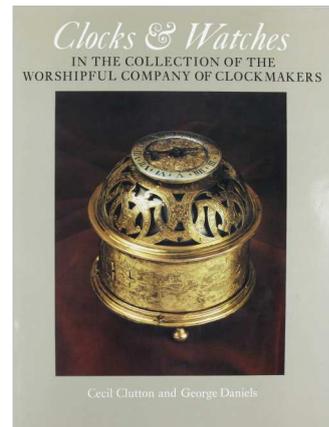
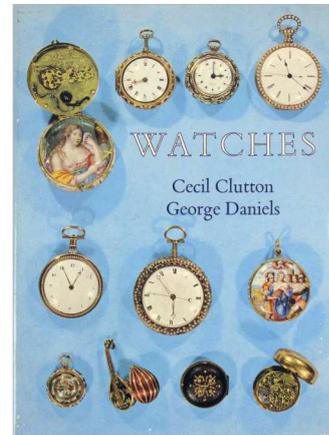
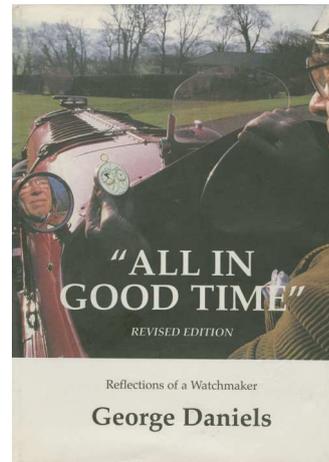


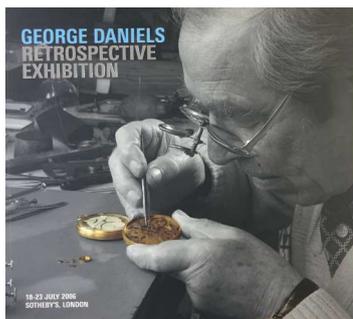
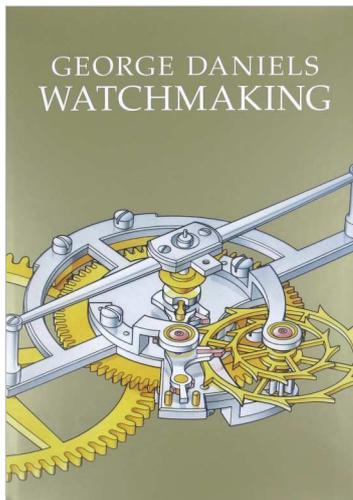
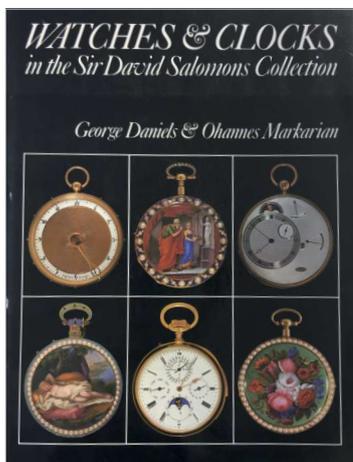
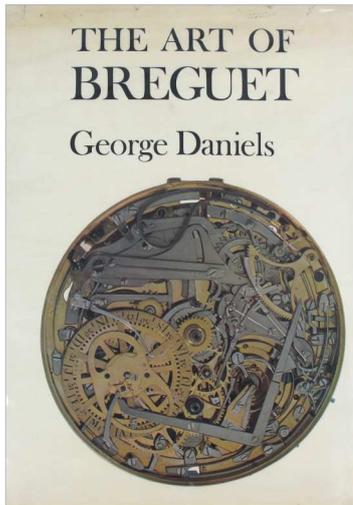
wheels 15.75 Dia 0.75 thick 60+



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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17055 | **Sale Title** THE CELEBRATION OF THE ENGLISH WATCH | **Sale Date** 6 JULY 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
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ADDRESS		
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DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

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		£
		£
		£
		£
		£
		£
		£
		£
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We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

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- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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.

General

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.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

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.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

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

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.



BUYING AT AUCTION

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 acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

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.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

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.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

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 via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at 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.

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We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your



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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 £39,219. 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

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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: £11,766
Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

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 10 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, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if 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 such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. 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 10 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 from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including 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 and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions 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 Buying at Auction;
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 S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in 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 in Conditions 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 ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions 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 of 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;

(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. 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 (30) 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.

10. 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.

11. 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.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not

have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. 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.

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.

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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 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.

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Please note that this Guarantee does not apply if either:-

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- (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
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4/08 NBS_GUARANTEE.MAIN

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 = €1.18

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.

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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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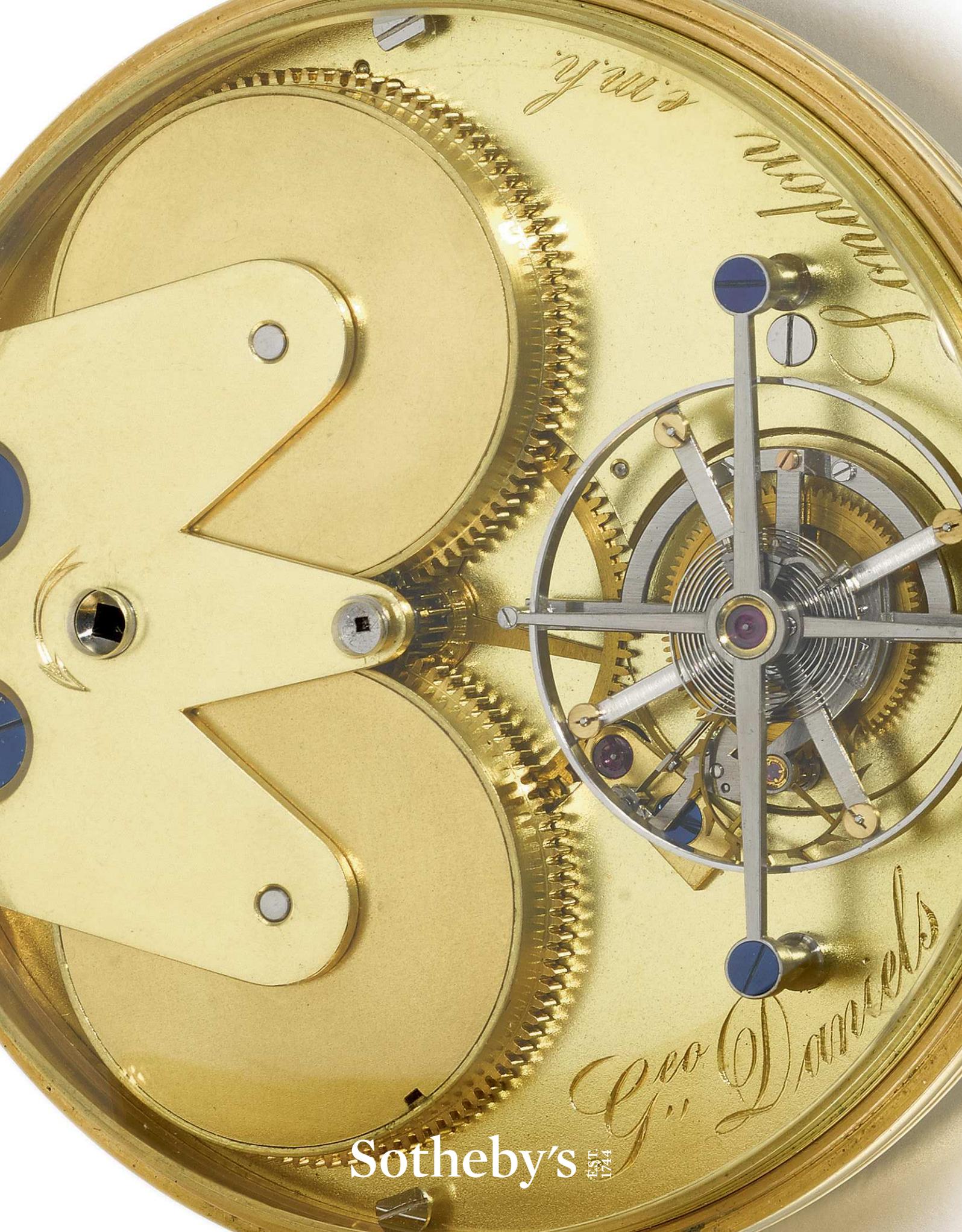


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