

# At Jones & Horan, Timepieces & Jewelry Realize Nearly \$1 Million

Auction Action In Manchester, N.H.



Top seller among the 44 marine chronometers offered was this James Hatton eight-day, circa 1810, example, which attained \$6,000.

MANCHESTER, N.H. — Jones and Horan's live webcast horology and jewelry auction took place on October 20. The 550 lots attained more than \$988,000. Every lot was offered at no reserve, with buyers competing from 20 countries. The actual attendance at the auction location was small due to Jones & Horan's live online bidding procedures, as well as their inclusion of photos, descriptions and condition reports on each lot. Jones & Horan charges no buyer's premium and no sales tax.

Top lot of the auction was a Rolex 18K Submariner ref 16618 with boxes and papers that hammered at \$21,000, in the middle of the estimates. Also in the wristwatch category, a Rolex GMT Master ref 1675, circa 1968, sold for \$11,500, Rolex Day-Date "President" ref 18239 in 18K with boxes and papers achieved \$11,000, Vacheron & Constantin Turno-graph ref 6782 in 18K garnered \$10,500, Rolex Explorer I ref 1016 with boxes and service papers brought \$9,400, Tudor Prince Oysterdate Submariner "snowflake" ref 7021/0, circa 1968, achieved \$9,000, and a Rolex Oyster Perpetual Explorer ref 1016 sold for \$8,800. The auction team was also pleasantly surprised that a rare Hamilton "Rectangle" in 18K white gold more than doubled its high estimate when it hammered at \$8,800.

European pocket watches also did well with a Patek Philippe minute repeater



Rare Hamilton "Rectangle" more than doubled estimates to achieve \$8,800.



Top European pocket watch, Patek Philippe minute repeater with split seconds chronograph garnered \$18,000.



Rare Rolex dealer's display clock realized \$7,600.



Rare Illinois Bunn Special Grade 161B achieved \$18,000.

with split-seconds chronograph garnering \$18,000, John Arnold gold fusee pocket chronometer with spring detent escapement and helical hairspring selling over estimates at \$11,500 and Droz Jeannot Fils minute repeater perpetual calendar and moonphase bringing \$8,800.

Most American pocket watches performed well with a rare Illinois Bunn Special Grade 161B achieving \$18,000, an equally rare pendant-set Hamilton Grade 951 23J reached \$8,000, and a rare hunting-cased Hamilton Grade 947



Top lot of the auction, this Rolex 18K Submariner ref 16618 hammered at \$21,000.



Diamond and 18K yellow and white gold bracelet hammered at \$3,600.

1810, that hammered at \$6,000, Barraud London marine chronometer with eight-day winding indicator aperture that achieved \$5,400, and a Hamilton rare Model M-21 marine chronometer with black 24-hour dial that exceeded estimates at \$5,400.

A few other highlights included a rare Rolex dealer's display "hoof" electromechanical desk clock, circa 1960, which achieved \$7,600, a lot of 12 Swiss wristwatch movements, which nearly doubled the estimates to attain \$3,800, a diamond and 18K yellow and white gold bracelet that hammered at \$3,600, and a Pierre Verne de Agen very early small size oval verge fusee movement-only, which sold over four times the high estimate at \$2,800.

Jones & Horan conducts two live auctions a year, with the next on April 26, as well as biweekly online-only auctions, all of which feature no reserves, no buyer's premium and no New Hampshire sales tax.

For more information, 800-622-8120 or [www.jones-horan.com](http://www.jones-horan.com).

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## Yale Art Gallery Examines Career Of William Bailey

NEW HAVEN, CONN. — "William Bailey: Looking through Time" considers the career of William Bailey (b 1930), the Kingman Brewster professor emeritus of art at Yale University, through a focused survey of the artist's paintings, drawings and prints. Special emphasis is given to Bailey's still life paintings in oil, including the Yale University Art Gallery's "Still Life — Table with Ochre Wall," 1972, an outstanding example of the artist's signature style. The exhibition will be on view through January 5.

Known for his meditative canvases depicting objects and figures painted from memory and imagination, Bailey is one of the artists—including Audrey Flack, Alex Katz and Philip Pearlstein—who defied the prevailing taste for abstraction at mid-century and instead committed themselves to representational painting. His works have been compared to visual poems, a fitting description given their freedom from the constraints of descriptive realism, evocative balance of both form and color and iterative development of a distinct visual aesthetic.

Working closely with the artist, Mark D.



William Bailey, "Still Life — Castiglione," 1983. Casein on paper. Lent by the Estate of L. Jane Schoelkopf. ©2019 William Bailey/Artists Rights Society (ARS), New York City

view were chosen from the artist's own collection, offering a more intimate perspective on his vision, process and stylistic development over time.

Bailey's artistic inspirations span centuries, from Raphael and Piero della Francesca to Giorgio de Chirico and Piet Mondrian, with Jean-Auguste-Dominique Ingres and Paul Cézanne in between. Since the late 1960s, Bailey has shown his work continuously and extensively in the United States and Europe, and he has maintained residences and studios in both Connecticut and northern Italy for most of that time. The artist has spent the majority of his career at Yale, first as a student under the modernist Josef Albers at the Yale School of Art and then as a member of the faculty until his retirement in 1995, with a seven-year hiatus in the mid-1960s, when he taught at Indiana University. Bailey has received numerous awards and honors, including a Guggenheim Fellowship (1965), elections to both the National Academy of Design (1983) and the American Academy of Arts and Letters (1986), and several honorary doctorates. His art is included in more than 60 public collec-

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Working closely with the artist, Mark S. Mitchell, the Holcombe T. Green curator of American paintings and sculpture, selected approximately 40 works spanning the six decades of Bailey's career. Some of the artist's finest pieces have been borrowed from private collections, and many have not been on public display in a quarter

century. These will be presented alongside key loans from the Whitney Museum of American Art, (New York City), and the Fralin Museum of Art at the University of Virginia (Charlottesville, Va.). Most of the approximately 20 drawings and prints on

displayed in more than 50 public collections, including the Museum of Modern Art (New York City), the Smithsonian American Art Museum (Washington, D.C.), and the Art Institute of Chicago. The Yale University Art Gallery is at 1111 Chapel Street. For information, 203-432-0600 or www.artgallery.yale.edu.