



OP Bookshelf

Ken Kessler

A PASSION FOR WATCHMAKING by Peter Speake-Marin and Olivier Marguerat

**Speake-Marin SA,
Switzerland SFr75/€50.
Hardback, 304 pages,
fully illustrated in colour.
ISBN 978-2-8399-0654-8.**

A cynic's initial reaction might be, how does a book about a 10-year-old watch brand differ in brazenchutzpah from, say, an 'autobiography' by a 19-year-old pop singer? The answer is simple: substance. Peter Speake-Marin - while on one level merely part of a pack of, what? 100 new 'auteur'

watchmakers? - has created in an impossibly short time a distinctive house with *manufacture* status, faultless credibility and, most importantly, a clear identity. This is due in no small part to Speake-Marin's personal CV, which pretty much sums up what *A Passion For Watchmaking* is: this lavish volume is nothing if not his personal diary, a graphic study of his entire output.

Simply breathtaking in its production values, this book celebrates Speake-Marin's horological philosophy, presented through eye-wateringly gorgeous images of every piece from the brand's Foundation Watch to the new Marin 1. The non-technical will wallow in the visuals, while hard-core enthusiasts will delight in the detailed descriptions of the movements and the path Speake-Marin followed in their development.

Images also deal with his atelier, showing the craftspersons at work, the evolutions of a maki-e dial and much more.

With a subtitle of *Vol 1 - 2000-2010*, you can either deem him an optimist, or possibly someone with a heavy Virgo influence in his stars. Regardless, this volume sets a precedent others might consider, for it ensures that future historians will have a faultless reference. If only every watch brand had recorded its own history from Day 1! And, hey, you gotta love any watchmaker who opens a book with reference from Maslow's Hierarchy of Needs.

We have 3 copies of *A Passion For Watchmaking* to give away, for details see the box at the bottom of the opposite page.

GLYCINE AIRMAN by André Stickers

**24hourwatch.info, £25.
Hardback, 132 pages,
fully illustrated in colour.**

Let's cut to the chase: this is a *perfect* book, for it does exactly what any collector or enthusiast would want. Like the new series of pocket guides launched by Patrizzi & Co (see *QP43*), this book focuses on a single model and tells you everything you need to know about it. Author Stickers has presented, in a delightfully compact yet luxurious hardback, the entire history of the Glycine Airman, as iconic a pilot's wristwatch as has ever been released. Highly collectible, the Airman has sired 40 known variants

between 1953 and 2010, and Stickers has defined each with a glorious photo and straightforward specification sheet.

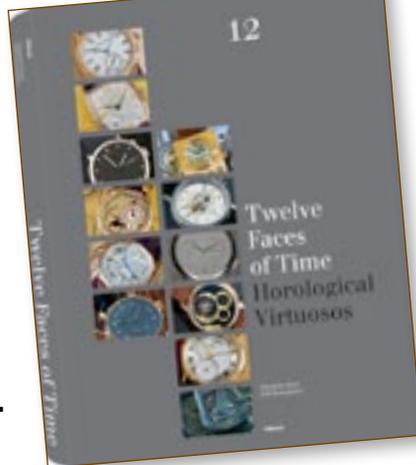
Preceding what is effectively the Airman's *catalogue raisonnée* is a 66-page text section covering the watch's development and evolution, which movements have been used, the correct usage for multiple time-zone readings, details of manufacturing changes (even down to the bezel fonts) and other material that will prove invaluable to collectors. As the proud owner of an Airman 17, I can't praise this book enough, beyond saying that I wish every iconic wristwatch was honoured with an identically formatted volume. Mr Stickers, could you look at the Breguet Type XX or Blancpain Fifty Fathoms next, please?



We have 5 copies of *Glycine Airman* to give away, for details see the box at the bottom of the opposite page.

TWELVE FACES OF TIME: HOROLOGICAL VIRTUOSOS by Elizabeth Doerr and Ralf Baumgarten

teNeues, £70. Hardback,
208 pages, fully illustrated.
ISBN 978-3-8327-9373-9.



At first glance, author Doerr and photographer Baumgarten's work might strike horologically-inclined bibliophiles as simply a more photo-laden adjunct to Michael Clerizo's *Masters of Contemporary Watchmaking* (reviewed in QP39). But it differs in crucial areas, especially its ratio of images to text compared to Clerizo's far denser tome, almost to negate unavoidable comparison. But not quite.

While this title concentrates on 12 master watchmakers - and there is an obvious 'A' list if you think about it - it only overlaps with Clerizo's primary subjects on three, but with a few more in his supplemental selection. This almost relieves penny pinchers from complaining about value for money: in terms of content, the two books *do* complement each other. Peripherally, it shows no two authors automatically think alike, even when dealing with the rarefied selection of current auteur watchmakers. Although there are more from which to choose, some of these new maestri prefer not to participate in such projects, so full marks to Doerr for gaining access to these artisans.

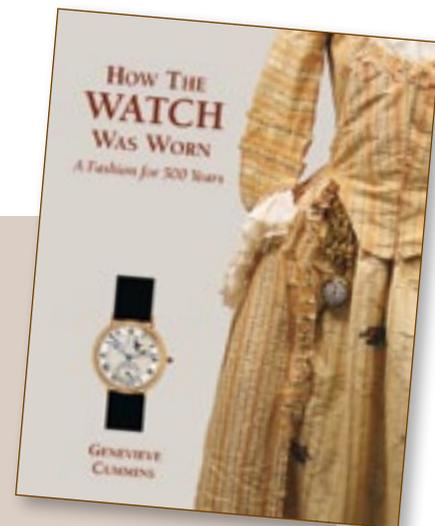
Without the superfluous ramblings of many other books, Doerr's text conveys the personalities and thought processes of her subjects: Philippe Dufour, François-Paul Journe, Vianney Halter, Felix Baumgartner, Thomas Prescher, Volker Vyskocil, Paul Gerber, Beat Haldimann, Dr Ludwig Oechslin, Kari Voutilainen, Roger Smith and Kenji Shiohara.

Doerr refrains from unnecessary text and whole pages of self-indulgent prose and prefers to tell the story of her chosen dozen in a more visual way. In this regard, it resembles the approach Richard Mille has taken in chronicling his horological adventures. And, like the Mille books, as far as visual merit is concerned, *Twelve Faces of Time* will please even the most jaded connoisseurs of watch photography.

We have 1 copy of *Twelve Faces of Time* to give away, for details see the box opposite.

HOW THE WATCH WAS WORN: A FASHION FOR 500 YEARS by Genevieve Cummins

Antique Collectors Club, £45.
Hardback, 210 pages,
B&W and colour images.
ISBN 978-185149-637-2.



A companion to this author's definitive work on a related topic, *Chatelaines - Utility To Gorgeous Extravagance*, this book presents exactly what its title suggests: a study of how portable timekeepers were appended to clothing, using various methods. If it seems like stretching a subject to fill a couple of hundred pages, note that it is mainly a photo study with hefty captions to take care of the necessary exposition. But that is not to suggest a case of padding. As with any book that falls under the category of 'The History of Fashion' - for that's the library section where it should reside, rather than under 'Horology' - this book has to be highly visual, a monument to extensive photo research.

Quite what was involved in finding so many images of people handling or wearing their treasured timepieces would impress any researcher. Cummins uses portraits of and from myriad eras, nationalities and social classes to show how people addressed the situation. The book is short on wristwatch coverage, though, for it solved the problem with few options: left wrist or right, dial up or dial down - that's it. Pocket and fob watches, on the other hand (or not, as the case may be), allowed for all manner of sartorial inventiveness.

Complementing the portraits are detailed images of timepieces, winding keys, chains and other paraphernalia. Criticisms? The balance is almost entirely toward the feminine, with the chapter on men being disproportionately brief. (Oh, and the image of Dave Clark, as in the Dave Clark 5, has been captioned incorrectly.) That aside, another topic has been covered with admirable scholastic thoroughness, filling a gap in any comprehensive reference library.

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