

Charles Miller Ltd

Maritime and Scientific Models,
Instruments & Art

London

Tuesday 7th July 2020



Auction Enquiries and Information

Sale Number: 025
Code name: UNSHAKEN

Enquiries
Charles Miller
Sara Sturgess

Historical Consultant
Michael Naxton

Charles Miller Ltd
6 Imperial Studios,
3/11 Imperial Road
LONDON SW6 2AG



Tel: +44 (0) 207 806 5530
Fax: +44 (0) 207 806 5531
Email: enquiries@charlesmillerltd.com
Catalogues
Printed catalogues available in person or by post at £20 (plus postage)

Bidding at Auction:

You will not be able to bid in person for this sale, however there are a number of ways you can still participate:

1. Absentee bid – you can place a bid through our website: www.charlesmillerltd.com/next-auction or using the form on page 119
2. Online via one of the following platforms:



UKAuctioneers: 3% surcharge **or** a non-refundable flat-rate fee of £3.95. **If you opt for the flat-rate option, and are successful, we will deduct the fee from your invoice**



The Saleroom: 5% surcharge



Invaluable: 3% surcharge

PLEASE ENSURE YOU MAKE ARRANGEMENTS TO BID IN SUFFICIENT TIME BEFORE THE SALE. WE STRONGLY ADVISE BIDDING SOFTWARE IS TESTED IN ADVANCE.

Catalogues:

Printed catalogues are available for £20 (plus postage) and via auction-net.co.uk and free app

Additional images and a pdf version of the catalogue can be found on our website: www.charlesmillerltd.com/next-auction

Important Information for Buyers

All Lots are offered subject to Charles Miller Ltd.'s Conditions of Business and to reserves. The Conditions of Business for Buyers are published at the end of the catalogue.

Estimates are published as a guide only and are subject to review. The actual hammer price of a lot may well be higher or lower than the range of figures given and there are no fixed "starting prices".

A Buyer's Premium of 24% is applicable to all lots in this sale. Excepting lots sold under Temporary Import Rules which are marked with the symbol ‡ (see below), the Buyer's Premium is subject to VAT at the standard rate (currently 20%). Lots offered for sale under the auctioneer's margin scheme and VAT on the Buyer's Premium is payable by all buyers.

Lots marked with the symbol ‡ have been imported from outside the European Union (EU) to be sold at auction under Temporary Import Rules. When released to buyers within the EU, including the UK, the buyer will become the importer and must pay VAT at the rate of 5% on the hammer price. The Buyer's Premium will be subject to the standard VAT rate at 20%. Buyers outside the EU will normally be eligible to obtain a refund in respect of VAT, upon satisfactory documentary evidence of exportation. Further information on this matter is available on request.

Charles Miller Ltd. will be pleased to execute bids on behalf of those clients unable to attend the sale in person, subject to our Conditions of Business. All bids must be submitted in writing in good time and lots will always be purchased as cheaply as possible (depending on any other bids received, reserves and competition in the saleroom.) This service is offered free of charge.

Charles Miller Ltd. can supply quotations for shipping of purchases, including transit insurance and VAT refund administration fees, and will assist in the application for any export licences which may be required. Buyers are reminded that it is their responsibility to comply with UK export regulations and with any local import requirements.

Front Cover: lot 50 (detail)
Back Cover: lot 282 (part)
Photography: Max Saber Photography

Charles Miller Ltd

Maritime and Scientific Models, Instruments & Art

TO BE SOLD BY LIVE WEBCAST AUCTION

Tuesday 7th July 2020 at 10am, precisely

SPECIAL VIEWING & BIDDING ARRANGEMENTS

Due to the ongoing COVID-19 pandemic, we have cancelled our usual public exhibition at 25 Blythe Road.

- **Viewing will be strictly by appointment only** from our Imperial Road offices, between 9:30am and 4:30pm until Monday, 6th July. **PLEASE CALL OR EMAIL TO MAKE AN APPOINTMENT.**
- Many additional images and condition reports will be added to our website and the other online platforms in the run-up to the sale. If you have queries about any of the lots in our sale, please contact us.
- The auction will be run 'live webcast', so **you will not be able to bid in the room.** Alternative bidding options can be found opposite.

POST SALE COLLECTION

The office will not be open to the public on sale day for viewing, bidding or collections, lots may be collected from 10am on Wednesday, 8th July
from

Charles Miller Ltd, 6 Imperial Studios, 3/11 Imperial Road, London, SW6 2AG

Order of Sale

Sail & Steam	1-34	Liner	175-190
Naval	35-148	Fittings & Collectables	191-232
Sailor Art	150-174	Navigational & Scientific Instruments	235-332



This auction is conducted by Charles Miller Ltd in accordance with our
Conditions of Business printed in the back of this catalogue.

Buyer's Premium is payable on every lot. Please see the inside front and back covers for
details of this and any other charges.

Explanation of Cataloguing Practice

Pictures

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist.

In other cases, the following expressions with the following meanings are used:

"Attributed to..."

In our opinion probably a work by the artist in whole or in part.

"Studio of..."

"Workshop of..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of..."

In our opinion a work of the period of the artist and showing his influence.

"Follower of..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of..."

In our opinion a work executed in the artist's style but of a later date.

"After..."

In our opinion a copy (of any date) of a work of the artist.

"Signed..."

"Dated..."

"Inscribed..."

In our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark (?) adds an element of doubt.

"With signature..."

"With date..."

"With inscription..."

In our opinion the signature/date/inscription/stamp is by a hand other than that of the artist.

Models

"Builder's model..."

In our opinion a model produced in the workshops of the yard.

"Boardroom model..."

A model which has been produced under contract by a professional modelling firm for the yard.

"Builder's/Prisoner-of-War-Style..."

In our opinion a modern model which is built closely conforming to the typical types of examples found within the genre.

"Restored..."

In our opinion an original model which has been to a lesser or greater extent restored in some or all areas. The condition report may attempt to detail more precisely which areas these are.

"Restored overall..."

In our opinion a model or object which has been restored in every context, including fixings and mounts.

Model Scales

Where possible indications are given of model scales, in some instances these are provided by individual modellers, or worked out from measurements.

Measurements

These are provided in order of **Height x Width x Depth**, unless otherwise stated. Where it is not possible to separate the model from the case, overall measurements are taken from the widest point of each surface.

Condition

Condition may be mentioned in italics within brackets at the end of a description; detailed condition reports may be had from CM Ltd. prior to sale and are for reference only. Clients should satisfy themselves in person wherever possible as to the condition of a lot, or ask an agent to inspect it for them. All statements provided by Charles Miller Ltd. are honestly given, however our staff are not trained conservators or restorers and accordingly any statement given will not be exhaustive.

Ø PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES (CITES)

An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood and lignum vitæ etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category – some countries have an absolute ban on the importation of certain materials. For example, the United States Government has banned the import of ivory into the USA and generally prohibits the importation of articles containing species that it has designated endangered or threatened if those articles are less than 100 years of age.

Lots which will require CITES licences are denoted by the symbol Ø

Sail & Steam



Lot 15 (detail)



1

1.

ATTRIBUTED TO DOMINIC SERRES (BRITISH, 1722-1793)

An armed Dutch cutter beating out to sea

Watercolour

3½ x 5¾in. (9 x 14.5cm.)

£250-350



2

2. δ

KENNETH JEPSON (BRITISH, 1932-1998)

'Bounty'; 'Mayflower'

Both signed 'K. Jepson' (lower right)

Oil on canvas, one unframed

20 x 30in. (51 x 76cm.)

(2, a pair)

£200-300



3

3.

CIRCLE OF JOHN CHRISTIAN SCHETKY (BRITISH, 1778-1874)

A cutter yacht of the Royal Thames Yacht Club under reduced sail in a heavy swell

Oil on canvas

15½ x 21¼in. (39 x 55.5cm.)

£500-800



4

4.

ARTHUR CHIDLEY (BRITISH, EARLY 20TH CENTURY)

The Camper & Nicholson yacht 'Candida' circa 1929

Signed 'A. Chidley' (lower right)

Watercolour

12¼ x 19½in. (31 x 50cm.)

£150-250



5

5.

GEORGE SULLIVAN (BRITISH, 19TH CENTURY)

A cutter yacht off Cowes Castle, Isle of Wight

Signed 'Geo Sullivan' (lower right)

Oil on canvas

12½ x 21in. (32 x 53cm.)

£400-600



6

6.

JOSEPH HONORÉ MAXIME PELLEGRIN (FRENCH, 1793-1869)

'L'Union', 1831

Signed, inscribed and dated 'Honoré Pellegrin à Marseilles 1831' (lower right)

Gouache

17½ x 24¼in. (44.5 x 63cm.)

£400-600

7.

JOSEPH HONORÉ MAXIME PELLEGRIN (FRENCH, 1793-1869)

'Le Solide' off Marseilles, 1862

Signed, inscribed and dated 'H Pellegrin à Marseilles 1862' (lower right)

Gouache

14¾ x 16in. (37.5 x 41cm.)

£300-500



7



8

8.

CHARLES DIXON (BRITISH, 1872-1934)

Shipping on the River Thames with the Palace of Westminster and Lambeth Bridge beyond

Signed and dated 'Charles Dixon 96' (lower left)

Watercolour

9¼ x 13¾in. (23.5 x 34.5cm.)

£600-800

9.

THOMAS BUSH HARDY (BRITISH, 1842-1897)

Deal and Calais fishing boats off Calais

Watercolour heightened with bodycolour

Signed and dated 'T.B. Hardy 1896' (lower right)

11¼ x 24¾in. (28.5 x 63cm.)

£300-500



9



10.

NICHOLAS CAMMILLIERI (MALTESE, 1762-1860)

The brig 'Thomas Gowland' of Sunderland, Stephen L. Gordon Master, arriving at Malta 1863

Signed (lower right)

Watercolour

17 x 23in. (43 x 58.5cm.)

£400-600

10



11 (detail)



11

11.

AN HISTORICALLY INTERESTING MODEL OF THE RAMSGATE HOVELLERS' LUGGER *PRINCE OF WALES*, BUILT BY H. TWYMAN AND DISPLAYED AT THE GREAT EXHIBITION, LONDON, 1851

the finely planked hull pinned with copper nails, and complete with bilge keels and rudder with eccentric tiller shaft, with internal fittings with seats with knees, deck with two removable hatches, bilge pump, stove pipe, forward compartment with glazed deck lights, metal anchor with buoy, masts, bow and lug sail booms, signed on plank inside stern *H. Twyman* — 7 x 36 x 11in. (18 x 91.5 x 28cm.) excluding booms and masts; **together with** an exhibitor's medal for the exhibition stamped around the rim: *United Kingdom / Class 8 / No. 148*, contained within original morocco case

(2)

£2,000-3,000

Provenance: H. Twyman and thence by descent.



11 (part)



12

12.

**AN HISTORICALLY INTERESTING LUGGER LIFEBOAT MODEL
BUILT BY H. TWYMAN FOR THE INTERNATIONAL EXHIBITION,
LONDON, 1862**

the planked and pinned hull inscribed to the bow *Sunbeam / Friend to All Nations* with lead keel, bilge keels, wooden rudder with yoke, gesso-coated canvas wales and grab line, fitted internally with forward compartment with stove and glazed deck lights, seats, covered hatches with copper strapping, bilge pump with handle, mast securing points, metal anchor with buoy and other details — 9 x 44 x 15in. (23 x 112 x 38cm.); **together with** a quantity of furled masts and rigging, silk flag etc.; and a small box of accessories £1,500-2,500

Provenance: H. Twyman, designer/modeller, and thence by descent; International Exhibition, London 1862, object no. 2760

The 1862 International Exhibition in London was considered a financial failure in comparison with the inaugural 1851 exhibition which inspired copycat exhibitions around the globe for several decades. Never-the-less it still hosted a fine array of exhibits from 28,000 exhibitors, and enjoyed a footfall of 6.1 million (about the same as that of the 1851 Great Exhibition) but yielded a cleared profit of just £780. As Paxton's innovative 'Crystal Palace' had been removed to the suburbs, the 1862 exhibition was housed on the site of what is now the Natural History Museum. According to the catalogue *The National Life-Boat Institution exhibits some interesting model of boats for improving this humane branch of the naval service* and indeed, the catalogue lists a number of lifeboat models, many with extraordinary claims for being indestructible or unsinkable. The lifeboat was designed by Twyman to have "air-tight compartments" sealed within the structure, these, combined with scupper pipes running through the floor the length of the craft must have meant it was nearly always swamped with water. It would have been a costly alternative to the simpler cork-ended sailing and pulling type selected and used successfully for several decades. The quality of the model provides a tantalising glimpse at what would have been a very interesting stand.



12 (detail)



13

13.

CIRCLE OF JOHN CHRISTIAN SCHETKY (BRITISH, 1778-1874)

The rescue

Oil on canvas

13½ x 24in. (34.5 x 61cm.)

£300-500



14

14. 8

KENNETH JEPSON (BRITISH, 1932-1998)

The Blackwall Frigate 'Renown'; The American Black Ball Packet 'Yorkshire'

Both signed 'K. Jepson' (lower right)

Oil on canvas, one unframed

Larger: 20 x 30in. (51 x 76cm.)

(2, a pair)

£250-350



15

15.

NEAPOLITAN SCHOOL, CIRCA 1860

Fair and foul portraits of the Salcombe fruit schooner 'Arabella', Master John Adams

Oil on canvas in original frames

22½ x 32¾in. (57 x 83cm.)

(2, a pair)

Provenance: Master John Adams and thence by descent (great, great granddaughter)

£1,000-1,500

Arabella was a 130 ton ash-built schooner constructed under special survey at Bonker's Yard, Salcombe, in 1860 for the orange trade between Dartmouth and St. Michaels, Azores. Because of the highly perishable nature of the cargo the Salcombe schooners were fine-lined and extremely fast and, by the mid-19th Century, had turned Salcombe into the 'fruit capital' of the UK. There were five local builders whose craft were prized above all others and who serviced this trade with as much rivalry as the tea clippers which were just beginning the tea races which eclipsed their smaller kin.



16

16. ♂

STUART BECK (BRITISH, 1903-2000)

A break in the clouds

Signed and dated 'Stuart Beck 1974' (lower right); artist's label to verso

Watercolour

14 x 19½in. (35.5 x 49.5cm)

£80-120



17

17.

WILLIAM MINSHALL BIRCHALL (AMERICAN, 1884-1941)

Running into heavy weather

Signed and dated 'W.M. Birchall 1932' and inscribed with title

Watercolour and body colour

10 x 13½in. (25.5 x 34cm.)

£150-250

18.

**A WELL-PRESENTED AND BUILT 1:48
SCALE MODEL OF THE FRENCH AUXILIARY
TRAINING SCHOONER *L'ETOILE* [1932]**

modelled in fruit wood, the planked hull with copper sheathing, planked and pinned deck with details including anchor winch with bound wooden stocks, deck light, water barrels, glazed deck house with bell and ventilator, two fitted dinghies, stove pipe, companionway, gratings and helm, masts with booms and yards, full suit of stitched linen sails, standing and running rigging, mounted within wooden and plexiglass display case, overall measurements — 30 x 38 x 12½in. (76 x 96.5 x 32cm.)

£1,000-1,500

One of a pair (the other being *Belle Poule*) of identical training schooners built for the French Naval Academy in 1932 by the Chantier Naval de Normandie, in Fecamp, they displace 280 tons, measure 123 feet overall with a beam of 24 feet and draft 12 feet and the height of the main mast above the waterline is 107 feet. Based on late 19th Century 'Paimpolaise' fishing schooners, they are crewed by one officer, ten petty officers, five non rated and about twelve trainees who change after a week or two aboard. The 500 square meters of sail is supplemented by a 285hp auxiliary engine. During World War II both schooners were able to decamp to Portsmouth where the Free French continued to use them for training and both are extant to date.



18



19

19. δ

KENNETH JEPSON (BRITISH, 1932-1998)

'Blue Jacket'; The 'Torrens'

Both signed 'K Jepson' (lower right)

Oil on canvas

19½ x 29½in. (49.5 x 75cm.)

(2, a pair)

£300-500



20

20. δ

EDWIN HALL (BRITISH, 20TH CENTURY)

A windjammer off Tenerife

Signed and dated '1971'

Oil on canvas

21 x 35¼in. (53.5 x 89.5cm.)

£200-400



21

21. δ

KENNETH JEPSON (BRITISH, 1932-1998)

The whaler 'Eclipse'

Signed 'K. Jepson' (lower right)

Oil on canvas, unframed

20 x 30in. (51 x 76cm.)

£150-250

This famous Arctic whaler was built by Alexander Hall at Aberdeen in 1867 and operated out of Peterhead well into the 20th century.

22.

A LATE 19TH CENTURY WELL-PRESENTED MODEL OF THE S.S. *MIRANDA*, CHARTERED BY THE CONTROVERSIAL POLAR EXPLORER 'DR' FREDERICK A. COOK, 1894

the carved hull coppered below the waterline with black topsides, carved figurehead with filigree work, anchors in davits, varnished decks with simple wooden fittings, stayed funnel, four lifeboats in davits, saloon lights, capstan and helm, with twin racked masts with standing and running rigging, painted Union Jack, ship's name, mounted in contemporary wooden display case with mirrored back — 18 x 35 x 10½in. (46 x 89 x 27cm.)

£800-1,200



22

Built by Wigham Richardson & Co. in 1884 for C.T. Bowring, *Miranda* was chartered by the controversial self-styled American explorer 'Dr' Fred Cook (1865-1940) for a Polar 'Expedition'. She slipped her moorings in New York on 7th July 1894 with a mixed party of sportsmen, adventurers and academics. After a brief stop in Nova Scotia some of the passengers started to grow restive about the ship's seaworthiness with crew members fuelling their scepticism by telling them that iron ships were no good in very icy waters because the seams leaked if the ship hit ice. In what seemed to be a self-fulfilling prophecy, *Miranda* struck an iceberg on 17th July off Newfoundland, which stove in three bow-plates. Needing emergency repairs, the nearest settlement (the fishing village of Cape St. Charles) was too small and on 29th July, the *Miranda* set off again, now with rather fewer passengers. On 5th August she struck a reef and began leaking badly; at first, the pumps appeared to keep the water levels down, but not for long. Another vessel, the *Rigel*, took the *Miranda* in tow for the return trip to St John's, Newfoundland, however, her luck was about to run out: on 9th August, her ballast tank gave way. Two hours later, and after the remaining passengers had been transferred to the *Rigel*, her tow ropes were cut and she was abandoned to founder, being last seen at 61° latitude, between Greenland and Labrador. 'Dr' Cook continued his extraordinary career, culminating in a fraud trial in 1923 for which he was sentenced to 14 years in prison. President Roosevelt pardoned him in 1940, ten years after his release and just before he died.



23

23. ♂

JOHN BENTHAM DINSDALE (BRITISH, 1927-2008)

'Star of Persia'

Signed 'John Bentham Dinsdale' and inscribed on verso

Oil on canvas

9½ x 11½in. (24 x 29cm.)

£300-500



24

24.

F.R.W. (ENGLISH, 19TH CENTURY)

S.S. 'Connector', a freak ship

Signed with initials and inscribed '1876' (lower left)

Watercolour

8¾ x 11in. (22 x 28cm.)

£100-150

First advertised to investors in 1864 as the 'future' of modern coastal coal haulage, it's unlikely this extraordinary vessel was built beyond a trial model which was reputedly tested in the Thames. Whatever the alleged advantages were, they seem not to have convinced investors or ship builders, although the idea seems to have been around long enough for this watercolour to be produced some ten years later.



25

25.
LUIGI ROBERTO (ITALIAN, 1845-1910)
S.S. 'Uppingham' in a gale in the Bay of Biscay ; S.S. 'Uppingham' entering the Bay of Naples, 1886

Signed, inscribed and dated 'L. Roberto Napoli 1886' (lower left) with titles centre

Watercolour and gouache

16¼ x 24¼in. (41 x 61.5cm.)

(2, a pair)

£400-600

Built in 1881 by Railton, Dixon & Co. for E. Pembroke (later Galbraith, Pembroke & Co.), *Uppingham* was a cargo steamer of 2,203 tons that ran aground in a violent storm at Longpeak on 23rd November, 1890, four miles west of Hartland Point when en route from Cardiff for Port Said with a cargo of coal. The First Mate (T.W. Woolcott) drowned attempting to get a line to shore, the remaining 28 passengers and crew took to the boats with only ten surviving, the ship was quickly smashed to pieces on the rocks.



26



27

26. 5
NORMAN WILKINSON (BRITISH, 1878-1971)
The London Pilot
 Signed 'Norman Wilkinson' (lower right) and inscribed with title (lower left)
 Etching
 Pl. 6 x 9in. (15 x 23cm.)
 £100-150

27.
ENGLISH SCHOOL, CIRCA 1918
The Dalglish S.N. Co's S.S. 'Pennyworth'
 Signed 'W.H.' (lower left) and inscribed with title
 Oil on board
 8¼ x 12in. (21 x 30.5cm.)
 £100-150

Built by Greenock SB Co for the Vale SS Co. in 1916, this 5,388 ton cargo ship was sold to the Dalglish SS Co. in 1918 when her name changed from *Gogovale* to *Pennyworth*. She remained with them until sold to Chantiers in 1935. By 1943 she was in Italian hands and passed to the German Government. She was scuttled on 22 September 1944 whilst in Amsterdam, presumably to prevent her capture by the Allies.



28

28.

K. MILLAR (ENGLISH, 20TH CENTURY)

'Turbinia'

Signed 'K Millar, 20, Greenwich' (lower right) and inscribed 'Parson's Turbine Richardson' (lower left)

Watercolour

6½ x 16¾in. (16.5 x 42.5cm.)

£150-250



29

29.

PAUL VILLARS (FRENCH, 19TH/20TH CENTURY)

Shipping in the Pool of London with St Paul's and London Bridge beyond

Signed 'P. Villars 97' (lower left) and inscribed 'A Vue Prise à London Bridge'

Oil on canvas

17¾ x 23½in. (45 x 59.5cm.)

£300-500



30

30.

AN ELECTRIC DAY CRUISER *IOLANTHE II* BY BASSETT-LOWKE, CIRCA 1935

the 28in. painted wooden hull with maker's transfer label to stern, brass deck fittings, removable superstructure to electric motor to single shaft with propeller (*missing one blade*), friction rudder, contained within cardboard box of issue with maker's label — 7 x 29in. (18 x 74cm.)

£500-800



31

31.

A BUILDER'S MODEL FOR THE M.S. ARABIAN REEFER, BUILT BY AALBORG VÆRFT FOR REDERIET J. LAURITZEN, COPENHAGEN, 1957

the laminated and carved hull with twin four-blade propellers finished in red below the waterline, with white topsides with glazed portholes, painted and lined decks with fittings including gilt brass anchor and chain with winches, bitts, deck rails, companionways, swimming pool, covered hatches, foremast with rigged derricks with winches, superstructure with radar, awning stanchions, liveried funnel, covered boats in davits and other details, mounted in brass bound glazed case with maker's plate, overall measurements — 19½ x 56 x 11in. (49.5 x 142 x 28m.)

£1,500-2,500



32

32.

A BOARDROOM MODEL FOR THE M.V. TREWIDDEN, BUILT BY READHEAD & SONS, SOUTH SHIELDS FOR HAIN STEAMSHIP COMPANY, 1960

modelled by the Sunderland Model Co. Ltd, the carved and laminated hull, boarding companionways, gilt brass propeller, grey painted decks with lined boxwood cargo hatches, gilt brass and painted fittings including deck rails, bitts, anchors with winches, companionways, rigged derricks, superstructure with mirrored windows, awning stations, overbridge with binnacle and rangefinder, stayed liveried funnel, engine room lights with ventilators, radio aerials, covered lifeboats in davits, emergency helm and other details, mounted in glazed brass bound case, with maker's and specification plates — 22 x 67½ x 15in. (56 x 171.5 x 38cm.)

£3,000-4,000



33

33.
A FINE BOARDROOM MODEL FOR THE M.V. *EUGENIE S.E.* BUILT BY HOWALDTSWERKE, HAMBURG FOR LOS SANTOS CIA NAVIERA, PANAMA, 1957

modelled by I.R. Amis Ltd, London, with carved and laminated hull, painted decks with lined hatches and passenger accommodation area, replete with detailed fittings as appropriate including anchors with winches and chains, rigged davits with motors, awning stanchions, liveried funnel, lifeboats in derricks, spare propeller, emergency helm, etc. mounted in original glazed mahogany case with maker's and specification plates — 23½ x 68½ x 17in. (60 x 174 x 43cm.)

£2,500-3,500



34

34.
A WELL-PRESENTED 1:48 SCALE BUILDER'S STYLE MODEL OF THE FAMOUS LIBERTY SHIP *JEREMIAH O'BRIEN* BUILT BY THE NEW ENGLAND SHIPBUILDING CORP., SOUTH PORTLAND, MAINE FOR THE US GOVERNMENT IN 56 DAYS IN 1943

modelled by Norman Hill (admiralty modeller), bespoke pre-formed hull, with bilge keel, brass propeller and rudder, the topsides, deck and fittings finished in battleship grey and including fore and aft 5in./3in. guns with anti-aircraft nests, covered hatches, rigged derricks with lookout, winches, early floats on quick release ramps, bridge with overbridge with binnacle and helm, stayed funnel, ventilators, four covered lifeboats in derricks, and other details; mounted within glazed case with maker's plate, overall measurements — 20 x 60 x 13½in. (51 x 152.5 x 34cm.)

£2,000-3,000

Built in just 56 days in 1943 by the New England Shipbuilding Corporation in Maine, the *Jeremiah O'Brien* (named for a War of Independence hero) was one of 2,719 'Liberty' ships built; took part in the D-Day landings and is now one of just three still operational today. Registered at nearly 16,000 tons, she was 441½ft long with a 57ft beam and drew 27ft 9in, she could steam at 11kts and was armed with 5in and 3in bow-stern guns and eight 20mm anti-aircraft guns. In 1946, she was mothballed in reserve for 33 years, before the idea of preserving unaltered Liberty ships took hold in the 1970s and today she is preserved, in working order, in San Francisco – her engines were used to record the engine room scenes in the 1997 film of *Titanic*.

Naval





35

35. δ

ROWLAND LANGMAID (BRITISH, 1897-1956)

British caravelles in the sunset, circa 1588

Signed and inscribed *To Karl and Joan, Rowland Langmaid 1952*, inscribed to reverse

Oil on canvas

10 x 17in. (25.5 x 43cm.)

£400-600

Provenance: Given to Karl Clopet by the artist and thence by descent



36

36. δ

KENNETH JEPSON (BRITISH, 1932-1998)

Sir Richard Grenville's 'Revenge' in her last fight off the Azores, 31st August 1591.

Signed 'K. Jepson' (lower right)

Oil on canvas

23½ x 33½in. (60 x 85cm.)

£250-350



37 (part)

37.

ENGLISH SCHOOL, 19TH CENTURY

Beach scene with a man-o'-war at anchor

Oil on canvas

12½ x 17½in. (32 x 44.5cm.); **together with** a Dutton print of *America*

(2)

£150-250



38

38.

PETER MONAMY (BRITISH, 1681-1749)

Two Admiralty yachts off a coastal fortress, the 3-master riding at anchor and the cutter heading ashore in the stiff breeze

Oil on canvas

Signed 'P. Monamy' (lower left on log)

28½ x 45¼in. (72 x 115cm.)

£2,000-3,000

39.

FOLLOWER OF SAMUEL SCOTT (BRITISH, 1702-1772)

The evening gun

Oil on canvas

13¾ x 17¼in. (35 x 44cm.)

£500-700

40.

THE LONDON GAZETTE: AN ACCOUNT OF THE ST JAMES'S DAY BATTLE / BATTLE OF ORFORDNESS, 4TH AUGUST 1666

issue no. 75, single sheet printed on both sides with report of the action of 25th July where it was learned that the British ships had not been too badly damaged by the Dutch fleet; the paper concludes with entertaining shipping reports from around the country including West Cowes, July 30th: three French pickaroons about Dartmouth had lately seized upon three small English vessels, and the week's plague report — 11 x 6½in. (28 x 16.5cm.)

£400-600

This newspaper was issued exactly one month before the Great Fire of London.



39



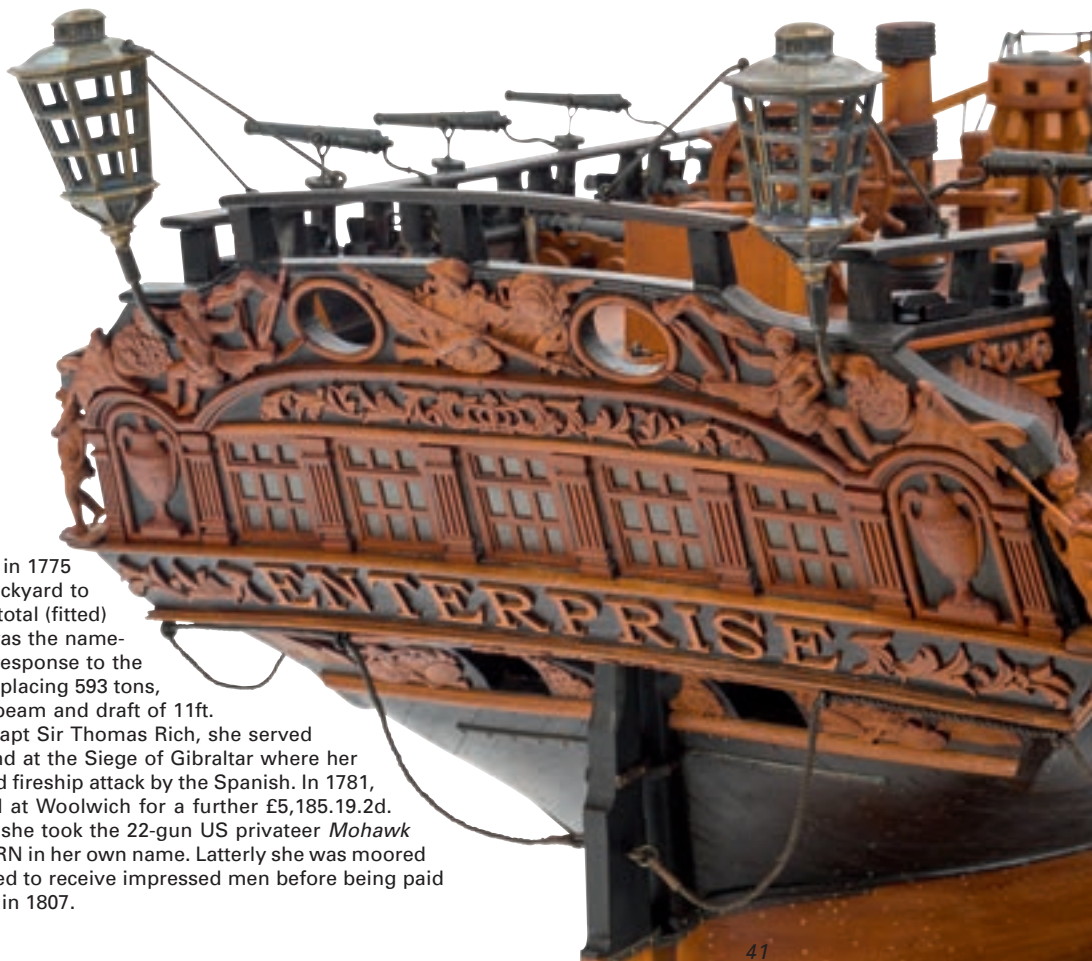
41.

A VERY FINE 1:36 SCALE ADMIRALTY BOARD STYLE MODEL FOR THE SIXTH RATE 28-GUN SHIP *ENTERPRISE* [1774]

modelled in alder wood, fruit wood and ebony, the framed hull planked and pinned, with ebony main wale, gun ports with cast brass guns in trucks with tackle, finely carved figurehead with carved decoration along bulwarks and stern, with trophies of arms, scrollwork, caryatids, glazed stern with ionic pillar supports, oxidised brass stern lights, the deck with details including bitts with belaying pins, gratings, stove pipe, belfry with inscribed and dated bell, well deck with fitted pinnacle over with bottom boards, seats, gratings etc., bound cutaway masts, capstan, double helm with 12 turned spokes, compass box, swivel guns etc., mounted on ebonised cradle stand to wooden display base, overall — 15 x 48in. (38 x 122cm.)

£15,000-25,000

Ordered in 1771 and completed in 1775 by Adam Hayes of Deptford Dockyard to designs by John Williams for a total (fitted) cost of £14,715.08, *Enterprise* was the name-ship for a class of five built in response to the Falkland Islands emergency. Displacing 593 tons, she was 120ft long with a 33ft beam and draft of 11ft. Commissioned in 1775 under Capt Sir Thomas Rich, she served initially in the Mediterranean and at the Siege of Gibraltar where her crew bravely saw off a concerted fireship attack by the Spanish. In 1781, she was re-fitted and coppered at Woolwich for a further £5,185.19.2d. Sailing to the Leeward Islands, she took the 22-gun US privateer *Mohawk* later in 1782, which entered the RN in her own name. Latterly she was moored by the Tower of London and used to receive impressed men before being paid off, and was broken at Deptford in 1807.





42

42.

FREDERICK CHAPMAN: 'ARCHITECTURA NAVALIS MERCATORIA...'

Stockholm [no publisher], 1768, First Edition, engraved throughout, double page pictorial title by Arre, double-page dedication and 62 double-page plates, bound in a good copy of 19thC half roan, slightly worn, oblong folio — 23¾ x 18¼in. (60.5 x 46.5cm.); **together with** *War Vessels*, circa 1770, assumed to be Chapman, 50 engraved plates of various sizes depicting naval diagrams (numbered I-XXVI), four signed *F. Ringheim* and one each by *E. Henning* and *K.R.*, many folding, contemporary half calf (*some wear*) — 20½ x 31½in. (52 x 80cm.)

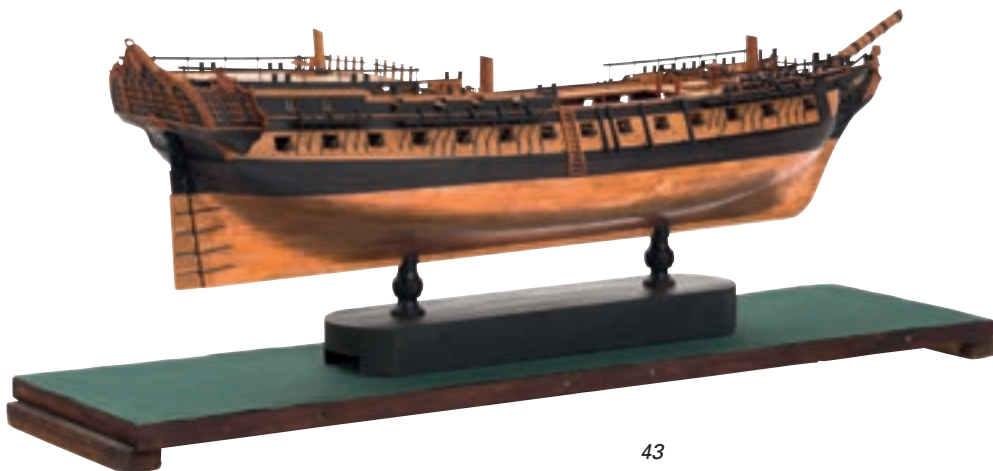
(2)

£2,500-3,500



42 (details)

This splendid and impressively-sized production represents the most important work of naval architecture of the 18th century, surpassing Jombert, Duchamel du Monceau among other works. An Englishman, **Frederick Henry Chapman (1721-1808)** was manager of the shipyard at Karlskrona and, under the direction of Gustav III, was the founder of the modern Swedish navy. This first edition (there were several printed later) is rare, partly owing to its practical use in shipyards of the period.



43



43.

A FINELY BUILT AND CARVED 1:72 SCALE NAVY BOARD STYLE MODEL OF 40-GUN SWEDISH HEAVY FRIGATE *VENUS* [1783] BUILT TO THE PLANS OF FREDRIK HENRIK CHAPMAN

constructed in fruit wood and ebony, the 28in. hull with copper sheathing below the main wale, planked over with gun ports, with oxidised brass cannon on wooden trucks with shot racks, finely carved figurehead of Venus, planked with gratings, belaying rails with pins, capstan, gratings, companionways, well deck with ship's boat, cutaway masts, double helm under poop, finely carved and decorated stern and quarter lights, mounted on turned wooden mounts to lined display base, overall measurements — 13 x 33½in. (33 x 85cm.)

£2,000-3,000

Designed by Frederick Chapman as a heavy frigate, *Venus* was launched in 1783 at Karlskrona and joined the Gothenburg Squadron commanded by A.F. Rosensvärd in 1789 and almost immediately captured by the Russians. Their claim that their tiny cutter *Merkurii* had achieved this feat by herself was hotly disputed by Sweden who pointed to the fact that the action was attended by two ships of the line, two frigates — *and* the cutter *Merkurii*. Whatever the circumstances, the winner writes history and the subject became a favourite with Russian artists. The Russians even disputed her scantlings and where Chapman had decreed them as 156 x 40 x 17½ft, the Russians claimed they were 151½ x 38 x 15¼ft. As part of the Russian fleet she enjoyed a busy and varied career, capturing several of her former fleet comrades and making herself very useful. In 1799 she visited England and her lines were taken at Sheerness Dockyard. Latterly she was involved in Admiral Senyavin's capture of the Island Tenedos in 1807, and was lead ship in the pursuit of a Turkish squadron where she took on a Turkish line of battle ships. Damaged, she was repaired at Palermo, which was blockaded by the British. To avoid bloodshed, she was placed in Neapolitan custody and her crew evacuated to Trieste, her ultimate fate unknown.

44.

A FULL SCALE REPLICA OF THE *LUTINE* BELL, PROBABLY 19TH CENTURY AFTER THE ORIGINAL OF 1779 RECOVERED IN 1858 AND NOW HANGING IN LLOYD'S OF LONDON

heavily cast in bell metal with original French inscription reading *Saint Jean 1779*, with crucifix and fleur-de-lys device, moulded rim and shoulder complete with suspension crown and clapper — 20 x 18in. (51 x 46cm); **together with** associated wood, metal and twine stand — 51in. (129.5cm) high

(2)

£3,000-5,000

Built at Toulon in 1779, *La Lutine* was a 36-gun frigate of 950 tons and was one of a number surrendered to Admiral Lord Hood in 1793 by French Royalists keen not to let them fall into the hands of the revolutionaries. After a refit in Gibraltar, she returned to England under the command of William Haggit and entered the Navy List as the 5th Rate H.M.S. *Lutine*. Four years later and now under the command of Captain Lancelot Skynner, she sailed from the Yarmouth Roads laden with merchant's gold and coin for payment of British troops in Holland. Setting sail from Woolwich on 8th October 1799, a strong gale whipped up from the NNW after midnight and she struck a sandbank between Terschelling and Vlieland sinking immediately with the loss of all hands save two who were plucked from the sea the next morning by the *Espiegle* cutter, but one died soon after. Salvage attempts began almost immediately with a fortune of over £55,000 being recovered over the next two years by local fisherman and boatman. Her bell was found tangled in her steering chains and recovered on 17th July, 1858. It was donated to the famous insurance underwriters Lloyd's of London and hangs in the underwriters' room to this day. Traditionally the bell was sounded to ensure that all brokers and underwriters were made aware of news simultaneously: once for the loss of a ship, and twice for her return. The bell has since developed a crack and the traditional practice of ringing news has sadly ended: the last time it was rung to tell of a lost ship was in 1979 and the last time it was rung to herald the return of an overdue ship was in 1989.



HMS 'Lutine' foundering



45.

**A FINELY DETAILED 1:48 SCALE
MODEL OF THE 40-GUN SPANISH
FRIGATE *SANTA LEOCADIA*,
ORIGINALLY BUILT 1777**

modelled by D. Prior with planked and framed hull, painted white below the waterline and ebonised main wale and ochre topsides, carved and gilt figurehead and stern and quarter lights, planked decks with details including anchors with bound stocks, belaying rails with pins, deck rings, capstan, stove pipe, metal guns in stepped wooden carriages, swivel guns, belfry and brass bell, well deck with fitted boats over, double helm, bound masts with yards and stuns'l booms, standing and running rigging with sheathed blocks, yard foot ropes, and much other details; mounted on cradle stand with brass legend, overall measurements — 43 x 58 x 23½in. (109 x 147 x 60cm.)

£1,500-2,500

Built at Ferrol for the Armada Real, *Santa Leocadia* was a 951 ton frigate measuring 144ft 10in with a 38ft beam crewed by complement of 240. Captured by H.M.S. *Canada* in the Bay of Biscay in 1781, she was absorbed into the Royal Navy as the 36-gun H.M.S. *Leocadia*. She was found to have copper sheathed undersides - the first Spanish ship believed to be thus fitted. Commanded by Charles Hope, she went on to capture the American privateers *Viper*, *Lexington* and *Junius Brutus* until payed off in the peace with America. She was finally sold for £940 and broken at Woolwich.



45



46

46. 5

KENNETH JEPSON (BRITISH, 1932-1998)

'Mayflower'; 'Bounty'

Both signed 'K Jepson' lower right

Oil on canvas

Each 20 x 30in. (51 x 76cm.)

(2, pair)

£200-300

47.

THE STAR: ACCOUNTS OF CAPTAIN BLIGH, 1793

contained in 10 broadsheet issues between February 26th and September 4th, 1793, each containing short accounts mentioning Capt. Bligh, in complete issues with tax stamps as appropriate — 18½ x 12in. (47 x 30.5cm.)

(10)

£300-500

48.

**A FINELY DETAILED 1:48 SCALE
MODEL OF THE 54-GUN PORTLAND
CLASS FRIGATE *LEOPARD*,
ORIGINALLY BUILT SHEERNESS, 1790**

modelled by D. Prior with planked and framed hull, copper-sheathed below the waterline and ebonised main wale and ochre topsides, carved polychrome figurehead and stern and quarter lights, planked decks with details including anchors with bound stocks, belaying rails with pins, deck rings, stove pipe, metal guns in stepped wooden carriages, belfry and brass bell, well deck with fitted boats over, double helm, binnacle box, bound masts with yards and stunsil booms, standing and running rigging with sheathed blocks, yard foot ropes, and much other detail; mounted on cradle stand with brass legend, overall measurements — 46 x 64 x 22½in. (117 x 162.5 x 57cm.)

£1,500-2,500

H.M.S. *Leopard* was a 'Portland' Class Fourth Rate of 1,055 tons ordered in 1785, but only completed in 1790. She enjoyed a busy and quite illustrious career and served as a flag ship on three occasions, the last to Vice Admiral Sir George Berkley on the Halifax Station during which time she captured - and released - the U.S.S. *Chesapeake* in June 1807. Re-fitted in 1811 as a 26-gun troopship, she was wrecked without loss of life in the Gulf of St. Lawrence in 1814.



48

49.

**AN ATTRACTIVE LATE 18TH/EARLY 19TH CENTURY
SAILING MODEL OF A CUTTER**

the 20in. hull carved from the solid and hollowed out, with a lead keel, scored deck with access hatch, simple fittings, raked masts with yards, booms, standing and running rigging and stitched linen sails with reefing points, mounted on a later cradle stand — overall 36 x 36in. (91.5 x 91.5cm.)

£400-600



49



50

50.

LAURENCE J. COSSÉ (GERMAN/BRITISH, ACT. 1784-1837)

A Battle of the Nile veteran begging with his model of Nelson's flagship, 'Vanguard'

Signed 'L Cossé' (lower left)

Oil on canvas

20 x 24in. (51 x 61cm.)

£18,000-25,000

Exhibited: London, Royal Academy, 1804, no. 282.



51.

E.H. DYASON (BRITISH, FL. 1885-1886)

The Glorious First of June, 1794: H.M.S. 'Brunswick' duelling with 'Le Vengeur du Peuple' and 'Achille'

Signed with initials 'EHD' (lower left)

Oil on canvas

29½ x 51½in. (75 x 131cm.)

£4,000-6,000

51

Fought on 1st June [1794], the opening battle of the War was also its first fleet action and was the result of Howe's encounter with a French fleet, under Admiral Villaret-Joyeuse, which itself had been sent out to escort the grain convoy safely home. Howe had already spent several fruitless weeks at sea searching for both the convoy and its escort when he finally sighted both on 28th May. A running fight lasting three days ensued, with the French having the advantage of heavy weather. Early on 1st June, with the weather much improved and the two fleets about four miles apart, Lord Howe seized the weather gage and attacked. His strategy was not entirely successful but nevertheless, six French ships-of-the-line were taken as prizes and a seventh, *Le Vengeur du Peuple*, was sunk after a tremendous duel with H.M.S. *Brunswick*. The French flagship *Montagne* was severely damaged, suffering 300 men killed and yet, despite these losses, the convoy of merchantmen escaped Howe's clutches whilst the fleets were engaged and managed to reach the French mainland safely.



52

52.

A BROADSIDE: 'EARL HOWE'S DECISIVE VICTORY OVER THE FRENCH FLEET ON THE 1ST JUNE, 1794'

published 24th June 1795 by I. Evans, conjoined sheets with hand colouring (*distressed condition*) — 23 x 44in. (58.5 x 112cm.)

£300-500



53

53. Ø

AN EARLY 19TH CENTURY IVORY AND TORTOISESHELL SNUFF BOX COMMEMORATING THE GLORIOUS 1ST OF JUNE, 1794

the lid with scrimshawed depiction of two first rates firing broadsides, with title inscribed *The Glorious First of June, Admiral Earl Howe, 1794*, with tortoiseshell lining — 2¼in. (5.5cm.) diam

£500-800



54

54.

NAVAL SCHOOL, CIRCA 1795

'Censeur' and 'Ça Ira' taken by 'Illustrious' and 'Courageux' in Lord Hotham's action off Spezia, 14th March 1795

Watercolour

13½ x 23½in. (34.5 x 59.5cm.)

£350-450

Known to history as "Hotham's Action", the battle was an inconclusive encounter with a French fleet S.W. of Genoa, although two enemy vessels were captured (as above) after a very spirited fight.



55 (part)

55.

CIRCLE OF NICHOLAS POCOCK (BRITISH, 1740-1821)

After the Battle of Camperdown, October 1797

Watercolour, varnished

5½ x 7in. (14 x 18cm.); **together with** a midshipman's pen and ink drawing of a first rate after the frontispiece in the *Practical Navigator*

(2)

£150-250

56.

THE LONDON CHRONICLE: ACCOUNTS OF THE BATTLE OF CAPE ST. VINCENT, 1797

comprising five issues covering 2nd March to 21st March 1797, including a copy of a letter from Nelson to Admiral Jervis, lists of killed and wounded, report from the House of Commons vote on thanks to Thompson, Parker and Nelson, full official report from Admiral Jervis; also a letter from Haverford West concerning the French 'invasion' of Fishguard and other items of naval interest, in complete issues with tax stamps — 11½ x 9in. (29 x 23cm.)

(5)

£400-600



57

57.

SCHOOL OF THOMAS BUTTERSWORTH (BRITISH, 1768-1842)

An Anglo-French action involving brigs and armed luggers

Oil on canvas

16½ x 24½in. (42 x 62.5cm.)

£300-500

58.

THE LONDON CHRONICLE: ACCOUNTS OF THE BATTLE OF SANTA CRUZ DE TENERIFE, 1797

comprising three complete issues from 2nd and 5th September and 4th October, with account of Nelson's defeat and wounding (loss of arm), accounts of Spanish magnanimity to the British and their return to Spithead and a Spanish account of the attack taken from a French newspaper — 11½ x 9in. (29 x 23cm.)

(3)

£350-450

59.

THE LONDON CHRONICLE: ACCOUNTS OF THE BATTLE OF CAMPERDOWN, 1797

comprising four complete issues from 17th October to 28th October 1797 and including first official reports of Duncan's victory, lists of killed and wounded, various letters reporting the victory, Duncan's speech to his crew at the time of the (Nore) mutiny, statement of Duncan's fleet and prizes, Dutch account of the battle from the *Hague Courant* including a letter from Admiral De Winter — 11½ x 8½in. (29 x 21cm.)

(4)

£350-450



60

60. 6

GEOFF HUNT R.M.S. (BRITISH, B. 1948)

Before Trafalgar; Eurylus patrolling off Cape St Vincent

Signed and dated 'C.W.G. Hunt RMS 04' (lower left)

Oil on panel

3¼ x 5¼ (8.5 x 13.5cm.)

£80-120



61

61.

ROBERT CLEVELEY (BRITISH, 1747-1809)

The Battle of Cape St Vincent:

His Majesty's Ship 'Victory', on the 14th of February, 1797, engaging the Spanish Ship, 'Prince of Asturias', and passing through the Enemy's Line; The defeat of the Spanish Fleet on the evening of the 14th of February, 1797, at the time His Majesty's Ship 'Victory' is making the signal for the British fleet to close and cover the prizes

Watercolour over pen and ink

4¼ x 8½in. (10.5 x 21.5cm.)

(2, a pair)

£800-1,200

Provenance: With Agnews; believed exhibited at the 1798 R.A. Exhibition, catalogue no. 321

Despite some early successes, notably the battle of the Glorious First of June (1794), the war with Revolutionary France and her allies was not going well for Great Britain as 1796 drew to a close. A Franco-Spanish expedition to Ireland was being prepared and the large but undermanned Spanish fleet was ordered to join its French counterpart already making for Brest. The Spaniards, under Admiral de Cordova, put to sea from Cartagena with 27 ships-of-the-line in company with 12 frigates only to find Admiral Sir John Jervis lying in wait for them off Cape St. Vincent. On 13th February, Jervis was joined by Commodore Nelson's squadron and, the following day, he brought the enemy to action in what proved a landmark victory despite the numerical superiority of Cordova's fleet. Aided by Nelson's tactical brilliance at a crucial moment in the battle, Jervis decimated the Spanish fleet and forced the remnants to withdraw to Cadiz.

Nelson, recently promoted Commodore and given his own, albeit small, squadron, was flying his flag in the 74-gun H.M.S. *Captain* when he rendezvoused with Jervis in advance of the major engagement the next day. On the morning of the battle, Jervis ordered his two columns of ships into a single line-of-battle but the procedure proved painfully slow and Nelson soon realized that, unless he broke formation, the bulk of the Spanish fleet was liable to get away and run for Cadiz. Without a moment's hesitation, he took H.M.S. *Captain* out of station closely followed by Collingwood in *Excellent* and Troubridge in *Culloden*, whereupon a furious action commenced at the head of the Spanish line. In the confusion, two enemy ships, the 80-gun *San Nicolas* and the 114-gun *San Josef*, collided with each other and Nelson seized his opportunity. Laying the already damaged *Captain* alongside the *San Nicolas*, he personally led the boarding party which, having captured her, crossed her decks and then took the even larger *San Josef* immediately afterwards. The men of the fleet dubbed the feat 'Nelson's patent bridge for boarding First Rates', an accolade which delighted Nelson and cemented his growing bond with Jervis. It was, without doubt, a triumph of dash and daring and although Nelson had technically broken his orders to achieve it, he emerged from the battle with his reputation made. Promotion to Rear-Admiral of the Blue and a Knighthood of the Bath followed swiftly, together with a recognition by the British public that they had discovered a new hero to win the War for them.



61



62

62.

JOHN WILSON CARMICHAEL (BRITISH, 1800-1868)

The capture of 'El Gamo' (32) by H.M.S. 'Speedy' (14) under the command of Thomas, Lord Cochrane, 6th May 1801

Signed 'J.W. Carmichael' (lower right)

Watercolour heightened with scratching out

7 ¼ x 9 ½ in. (18 x 24cm.)

£500-700

One of the most audacious bluffs in the history of fighting sail, Lord Thomas Cochrane in his tiny 14-gun brig *Speedy* (with a reduced crew of just 54) was sighted by the 32-gun Spanish frigate *El Gamo* and, instead of fleeing, Cochrane closed on her. At 9.30am, the *Gamo* fired a gun and hoisted Spanish colours, in return Cochrane hoisted American colours and the Spanish hesitated, allowing Cochrane to get closer, hoist British colours, and evade the first broadside. *Gamo* fired another, which Cochrane again evaded, holding his fire until *Speedy* ran alongside and locked yards. *Gamo* attempted to fire upon her smaller opponent, but her guns were mounted too high and could not be depressed sufficiently, causing their shot to pass through *Speedy*'s sails and rigging. Cochrane

then opened fire with his 4-pounders double- and treble-shotted, their shots passing up through the sides and decks, the first broadside killing the Spanish captain and boatswain. Seeing their disadvantage the Spanish second-in-command assembled a boarding party, at which Cochrane drew off, pounded their massed ranks with shot and musket fire, before drawing in close again. Having had their attempts to board frustrated three times, the Spanish returned to their guns. Cochrane then decided to board the *Gamo*, and assembled his entire crew into two parties, leaving only the ship's doctor to command and crew *Speedy* and rushed the *Gamo*, boarding from bow and waist, the boarders at the bow had their faces blackened to look like pirates. The Spanish faltered at this, and were then set-upon by the party that had boarded from the waist. There was a hard-fought battle between the two crews, until Cochrane called down to the doctor, at the time the only person on *Speedy*, ordering him to send the rest of the men over. At the same time he ordered the Spanish colours to be torn down. Thinking that their officers had surrendered the ship, the remaining Spanish seamen stopped fighting. The incident inspired Patrick O'Brien's book 'Master & Commander'.



63

63.

A BILSTONWARE PATCH BOX CELEBRATING THE PEACE OF AMIENS, CIRCA 1803

the lid with two allegories of *Fame and Plenty* inscribed *Fame proclaiming her Hero's Peace with Plenty*, her trumpet inscribed within a swag *Duncan; Jervis; Abercrombie; Nelson & Howe*, the lid with internal mirror hinged to blue enamel body — 2in. (5cm.) diam

£250-350



64

64. 5

ROWLAND LANGMAID (BRITISH, 1897-1956)

Opening of Trafalgar. Victory leading the Van 1805

signed 'Rowland Langmaid' lower right and inscribed with title

28 x 46in. (71 x 117cm.)

£1,500-2,000

Provenance: Clopet Family and thence by descent.



65

65.

ATTRIBUTED TO LT. PAUL HARRIS NICHOLAS (BRITISH, 1790-1860)

'Belleisle' in tow of the 'Naiad' off Gibraltar, 23rd of October 1805

Watercolour

4 x 6½in. (10 x 16.5cm.)

£200-300

Ref: For a similar example by this artist see National Maritime Museum object no. PAD8605.



66

66.

A 19TH CENTURY SAMPSON WARE PLATE AFTER THE BALTIC SERVICE

the oak leaf rim with swags inscribed *Nelson San Josef 22nd April, the centre with coat of arms for Nelson (worn)* — 9¼in. (23.5cm.) diam

£150-250



67

67. 6

ROWLAND LANGMAID (BRITISH, 1897-1956)

'Foudroyant' and 'Victory' in the Straits

Signed and dated 'Rowland Langmaid 1951' (lower right)

Oil on canvas

21 x 38in. (53.5 x 96.5cm.)

£1,500-2,000

Provenance: Clopet Family and thence by descent.



68

68.

**A COMMEMORATIVE GILT BRASS TONDO FOR LORD NELSON
AFTER PETER WYON, CIRCA 1806**

the left facing bust inscribed *Admiral Lord Nelson* over and initialled under shoulder *P.W.F.* (Peter Wyon Fecit), with acorn and oak leaf border contained within wooden frame with bowed glass — 5½in. (14cm.)

£300-500



69



69 (detail)

69.

A SNUFF BOX MADE FROM VICTORY OAK, CIRCA 1810

the lid with inset glazed gilt brass tondo of Nelson after Peter Wyon and inscribed in ink to reverse *Cap J. Walker Fecit 1st / 32nd Guards Killed at Talavera made from the plank on which Lord Nelson fell when he was shot — 2¾in. (6.5cm.) diam*

£400-600



70

70.

A LOCK OF LADY EMMA HAMILTON'S HAIR

a brown clipping bound in silk approx. 5in. long and contained in envelope inscribed *Emma Lady Hamilton / Lock of her Hair / Purchased Messrs. Sotheby, Dec 1917; together with* a photocopy of the sale catalogue for the 'Historical Manuscripts of Alfred Morrison Font Hill Abbey', 10th-14th December 1917

£500-700

This large sale of property dispersed in 1917 does not specifically mention individual locks of hair, however, lot 771 contained over 1,000 letters and other effects from Sir William and Lady Hamilton's estate and it seems likely this lot formed part of it.

71.

**AN EARLY 19TH CENTURY
NAPOLEONIC PRISONER-OF-WAR
SIX CHARACTER BONE SPINNING
JENNY**

of typical form with decorative fret-cut cog mechanism with crank handle to upper platform with characters taking tea, dancing a jig, nursing a baby and spinning yarn — 5½in. (14cm.) high

£2,000-3,000



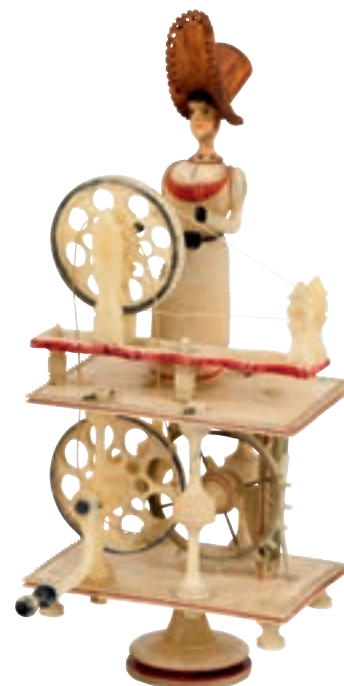
71

72.

**AN EARLY 19TH CENTURY
NAPOLEONIC PRISONER-OF-WAR
SINGLE CHARACTER BONE
SPINNING JENNY**

with simple cog mechanism to upper platform with polychrome Jenny with articulated arms and legs — 5in. (12.5cm.) high

£250-350



72

73.

A NAPOLEONIC FRENCH PRISONER-OF-WAR BONE MODEL FOR THE 74-GUN THIRD RATE *ILLUSTRIOUS*, CIRCA 1810

the 5½in. planked and pinned hull with polychrome warrior figurehead, finely carved stern with polychrome royal arms and quarter galleries, three rows of guns with painted port lids, plain deck with simple fittings, bound masts with standing and running rigging, yards and stunsil booms, blocks and tackle, ship's boat suspended over well deck and stern, fighting tops with red screens, mounted on inlaid wooden base with bone urn corner finials and feet, to light green plush base with legend and glass dome cover, model overall — 8 x 9in. (20.5 x 23cm.); dome 11½ x 12in. (29 x 30.5cm.)

£4,000-6,000

Provenance: Parker Gallery



73



73 (detail)



74

74.

AN EARLY 19TH CENTURY NAPOLEONIC PRISONER-OF-WAR POLYCHROME BONE CRUCIFIXION

containing a vivo of Christ attended by his mother and Mary Magdalene, a monstrance, candlesticks, painted in polychrome and contained within a glazed straw work case — 10½ x 7in. (27 x 18cm.)

£1,000-1,500



75

75. δ

KENNETH JEPSON (BRITISH, 1932-1998)

War of 1812: Frigate Actions: 'Druid' & 'Raleigh' and 'Oxford' & 'Cruizer'

Both signed 'K. Jepson' (lower right)

Oil on canvas, both unsigned

20 x 30in. (51 x 76cm.)

(2, a pair)

£400-600



76

76. δ

KENNETH JEPSON (BRITISH, 1932-1998)

The Channel Squadron; U.S.S. 'Essex' and H.M.S. 'Alert'

Both signed 'K. Jepson' (lower right)

Oil on canvas, both unsigned

20 x 30in. (51 x 76cm.)

(2)

£300-500



77

77. Ø

A LATE 18TH / EARLY 19TH CENTURY MIDSHIPMAN'S HANGER

unsigned, with 12in. curved steel blade to decorative brass quillons, ivory handle with carved grip (lacking chain and scabbard) — 17in. (43cm.) long

£200-300

78.

OFFICER SCHOOL, EARLY 19TH CENTURY

H.M.S. 'Echo' chasing two French privateers off Dieppe, 1812

Label to verso 'Painted by T.H. Cocks surgeon aboard H.M.S. *Echo* 1811-1813'

Watercolour

4¾ x 5¾in. (12 x 14.5cm.); **together with** another two: English School circa 1850: Study of immigrant ship 'Duchess of Northumberland'; naval frigates off a headland

(3)

£150-250



78 (part)



79

79.

**JOHN CANTILLOE JOY
(BRITISH, 1806-1866)**

The Rescue

Watercolour

15 x 21¼in. (38 x 54cm.)

£600-800

This design either closely imitates, or was imitated by, his brother, William Joy (1803-1867). Please refer to Bonhams, 18th April 2018, lot 39 where an example, signed by William Joy and dated for 1857, may be seen.



80

80.

ATTRIBUTED TO JOHN CHRISTIAN SCHETKY (BRITISH, 1778-1874)

H.M.S. 'Serpent' dismantled in a violent squall off Spithead, 1st December 1836

Oil on canvas

11¾ x 17¾in. (30 x 45cm.)

£1,000-1,500



81

81.

WILLIAM THOMAS NICHOL BOYCE (BRITISH, 1857-1911)

Frigate of the Royal Navy; Shipping scene

Watercolour

11½ x 17½in. (29 x 44.5cm.)

(2, a pair)

£300-500



81A.

'RECORDS OF A VOYAGE TO THE WESTERN COAST OF AFRICA, IN HIS MAJESTY'S SHIP DRYAD, AND OF THE SERVICE ON THAT STATION FOR THE SUPPRESSION OF THE SLAVE TRADE IN THE YEARS 1830, 1831, AND 1832.'

Peter Leonard for William Tait, Edinburgh, 1833, small 8vo. 3-page list of vessels engaged in the slave trade at end, contemporary calf-backed marbled boards — 6¾ x 4¼in. (17 x 10.5cm.)

£200-300



82

82.

JOSEPH WALTER (BRITISH, 1783–1856)

Ships of the Royal Navy off Portsmouth

Signed 'J Walter' with incised signature (lower right)

Oil on panel

13½ x 17½in. (34.5 x 45cm.)

£2,000-3,000



83

83.

ATTRIBUTED TO NICHOLAS CONDLY (BRITISH, 1793-1857)

The royal yacht 'Royal George' hove-to in Plymouth Sound to take George IV aboard soon after the king's return from Scotland in August 1822

Watercolour heightened with gouache

4¼ x 6in. (10.5 x 15.5cm.)

£300-500

additional images online at www.charlesmillerltd.com



84

84.

ATTRIBUTED TO WILLIAM CALCOTT KNEEL (BRITISH, 1830–1880)

Second Rates of the Royal Navy off Portsmouth

Watercolour

8 x 11½in. (20 x 29cm.)

£400-600



85

One of four 'Agamemnon' Class 91-gun ships, she was launched in 1850 and named in honour of the inventor of the modern steam engine, the *James Watt* was also the only R.N. ship to be named after a civilian. Built at Pembroke Dockyard with 600hp 4-cylinder horizontal single expansion engines by Boulton & Watt, she was 230 x 55 x 24½ft for a cost of £149,455 of which £43,875 was for her machinery. Completed in March 1854, she was initially commissioned at Plymouth but sent to the Baltic for the Russian war where the large sailing first rates were being hauled into line of action by steam tenders. After a period with the Channel Squadron, she was sent to the Mediterranean between 1859 and June 1862 when this charming painting was made. Paid off after this service, she was sold to Castles for break up at Charlton in 1875. The maquette for her figurehead by Hellyer, which was displayed at the Great Exhibition of 1851, is also listed in this sale as lot 87.

85.

TOMMASO DE SIMONE (ITALIAN, c1805-1888)

H.M.S. 'James Watt' at gunnery practise in the Bay of Naples

Signed and dated 'De Simone 1861' (lower right)

Oil on board

17½ x 25½in. (44.5 x 64.5cm.)

£2,500-3,500



86

86.

AN ADMIRALTY DOCKYARD APPRENTICE PROFILE PLAN FOR THE FIRST RATE BATTLESHIP *DUKE OF WELLINGTON*, LAUNCHED 1852, CIRCA 1890

with profile and stern views finely worked in black and red ink with watercolour shading with the principal dimensions lower left and *G.J. Parks* — 28 x 90in. (71 x 228.5cm); **together with** a certificate confirming this to be the work of George John Parks, fifth year shipwright's apprentice

(2)

£400-600

42

additional images online at www.charlesmillerltd.com



Hellyer Design (National Archives)



87

87.

A PORTRAIT MAQUETTE OF THE FIGUREHEAD FOR H.M.S. JAMES WATT BY HELLYER & SONS, PORTSMOUTH, CIRCA 1847 AND BELIEVED DISPLAYED AT THE GREAT EXHIBITION OF 1851

of bust height and depicting Watt as a Roman in gilt-edged toga with shoulder pin, scrolled support, mounted to display base (*conserved and refinished*) — 29in. (74cm.) high
£12,000-18,000



87 (detail)

Hellyer & Son were the principal naval - and mercantile - carvers and designers of the 19th century producing the figureheads for some of the greatest ships of the age including HMS *Warrior* and *Cutty Sark*. The designs for HMS *James Watt* survive in the National Collection and closely ape this maquette. The firm displayed some seventeen carvings at the Great Exhibition of 1851 and, although no list has survived (the catalogue entry merely stating the number), the 91-gun *James Watt* had been re-named on the stocks in 1847 (from *Audacious*) in the inventor's honour and it is unthinkable that such a significant and recent commission wouldn't have been present. Displayed in the 'Designers' section, this is believed to be the only Hellyer carving to survive from the Great Exhibition to date. For a history of the H.M.S. *James Watt* please see lot 85, which is a picture by De Simone of her lying in the Bay of Naples exercising her guns.



88 (part)



89 (part)

88.

A UNION FLAG FROM IRON PADDLE SLOOP H.M.S. *OBERON*, CIRCA 1866

stitched bunting with sailor's silk cap tally inscribed *Oberon* sewn to lower left quadrant, the sleeve inscribed *No. 1R J 30 £1.4 — 40 x 53in. (102 x 134cm.)*; **together with** a lock plate inscribed to *E.H. Verney Claydon Bucks*, and a gilt brass star inscribed to *H.M.S. 'Growler' 1870-1873*

(3)

£200-400

This iron sloop was originally built in 1847. **Lt. Cdr. Edmund Hope Verney (1838-1910)** took command on probable anti-slavery patrol off the West Coast of Africa between November 1865 to November 1866. He commanded H.M.S. *Growler* from 1870 to 1873.

89.

FOLLOWER OF OSWALD WALTERS BRIERLY (BRITISH, 1817-1894)

A British squadron off Gibraltar

Watercolour

9¾ x 20¾in. (25 x 52.5cm.); **together with** another of a man-o'-war at anchor by H.C. Howard

(2)

£150-250



90

90.

A FINELY CARVED PRESENTATION TILLER FOR HMS *RATTLESNAKE*, CIRCA 1870

carved in the round in the form of a rattlesnake entwined with oak leaves and acorns with banner inscription: *To Captain MEAD R.N. from C. BELL 4.6.70*

£600-800

H.M.S. *Rattlesnake* was a 21-gun 'Jason' class corvette launched in 1861 at Chatham Dockyard and broken up in 1882. This was presumably a parting gift to Capt. Mead as during her third commission from 1871-1873, thereafter she was the flagship of Commodore John Edmund Commerell V.C.



90 (detail)



91

91.

ENGLISH SCHOOL, 19TH CENTURY

Osborne Bay, August 7th, 1889; the Royal Yacht 'Victoria & Albert II' reviewing the German Fleet

Watercolour with ship names annotated in artist's hand under

2¾ x 9¼in. (7 x 23.5cm.)

£200-400

This interesting picture records the visit of Kaiser Wilhelm II (with Admiral von Tirpitz) in 1889. Despite this show of strength, the Kaiser felt his fleet lacked the strength compared to that of the Royal Navy's and, within a few years under the direction of von Tirpitz, the Germans had increased their Naval Estimates (spending) to such an extent that Admiral 'Jackie' Fisher predicted in 1902 that the 'War of Armageddon' would commence by October 1914 — he was out by two months.

92.

A DECORATIVE ADMIRALTY PATTERN FULL DOLPHIN BARGE DECORATION, PROBABLY 19TH CENTURY

hollow cast in brass with threaded top support — 21in. (53cm.) high

£500-800

93.

A PAIR OF ADMIRALTY PATTERN DECORATIVE BRASS DOLPHINS FOR A BARGE OR PINNACE, PROBABLY 20TH CENTURY

hollow cast in left/right opposition and now secured to decorative iron bases - 12 x 10in. (30.5 x 25.5cm.)

(2, a pair)

£250-350



93

92

93



94

94.

ATTRIBUTED TO WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

Queen Victoria's last journey: H.M.Y. 'Alberta' crossing the Solent, 4:20pm, 2nd February 1901

Watercolour

3½ x 10¼in. (9 x 26cm.)

£200-400



95

95.
THOMAS BUSH HARDY (BRITISH, 1842-1897)
The Indian troopship 'Jumna' leaving Portsmouth
 Signed, inscribed and dated '1894' (lower left)
 Watercolour heightened with body colour
 17 x 26½in. (43 x 67cm.)
 £1,000-1,500

96.
WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)
Hulks and other shipping off Portsmouth
 Signed 'W.L. Wyllie' (lower right)
 Watercolour
 4 x 13in. (10 x 33cm.)
 £80-120



97 (part)



98

97.
FRED T. JANE (BRITISH, 1865-1916)
Torpedo boat 65 and H.M.S. 'Sans Pareil'
 Signed Fred T. Jane (lower right)
 En grisaille
 9½ x 15½in. (24 x 39.5cm.); **together with** another three by the same hand: *A sketch on Bay of Biscay; A torpedo boat jumping a boom; Warship 'Leonpus' Peter the Great*, all signed and inscribed; and a chromolithographic print by T.B. Hardy
 (5)
 £800-1,200

98.
E. ROBINS (BRITISH, ACT. 1882-1902)
H.M.S. 'Dreadnought' passing the 'Duke of Wellington' off Portsmouth, circa 1884
 Signed 'E. Robins' (lower left)
 Oil on canvas
 13¾ x 23½in. (35.5 x 59.5cm.)
 £250-350



99.
CHARLES DIXON (BRITISH, 1872-1934)
H.M.S. 'Good Hope' passing the Victory at Portsmouth
 Signed and dated 'Charles Dixon '02' (lower left)
 En grisaille
 14 x 19in. (35.5 x 48cm.)
 £600-800

99

Good Hope was a 14,000 ton 'Drake' Class armoured cruiser launched by Fairfield SB in 1901. By World War One she was obsolete, but recommissioned from reserve as flagship for Rear Admiral Christopher Craddock's 4th Cruiser Squadron. Steaming off South America looking for German commerce raiders on 1st November, 1914, they encountered a modern squadron lead by Graf Spee. Hopelessly outclassed, Craddock threw everything he had at the Germans, and closed at speed, hoping to at least ram *Scharnhorst*, Graf Spee's flagship. In the event, he lost power and his magazine blew up sending all 926 officers and crew to their deaths. Graf Spee thought *Scharnhorst* had scored about 35 hits, whereas *Good Hope* had only managed two, with minimal damage and no injury. The Battle of Coronel provoked Churchill to issue a 'hunt and kill' order on Graf Spee which resulted in his demise at the Battle of the Falkland Islands on 8th December that same year.

100.

W.A. RICHARDS (BRITISH, ACT. 1898-1903)

H.M. Torpedo Boat 'Express'

Signed and dated 'W.A. Richards '97' (lower right)

Watercolour heightened with bodycolour

7¾ x 12¼in. (19.5 x 30.5cm.);

together with another by Lt. D.S. Brooke of H.M.S. *Poppy* K-213

(2)

£200-400

H.M.S. *Express* was a B-Class torpedo boat destroyer by Laird, Son & Company, Birkenhead. Launched in 1896, she was broken up in 1920.



100 (part)



101

101.

DE SIMONE (ITALIAN, 19TH/20TH-CENTURY)

R.Y. 'Victoria & Albert III' with Edward VII on board

Signed and dated 'De Simone 1909' (lower right) and inscribed (lower left)

Gouache

18 x 26in. (46 x 66cm.)

£1,000-1,500

After much persuasion Queen Victoria finally consented to the replacement of her beloved *Victoria & Albert (III)* in 1897, following the Diamond Jubilee Review of the Fleet which had drawn attention to the old yacht's shortcomings. Built at Pembroke Dock and launched by H.R.H. The Duchess of York (later Queen Mary) on 9th May 1899, the new yacht was a screw-powered vessel of 5,500 tons capable of 20 knots at full speed. Designed with the raked funnels and elegant clipper bow of her immediate predecessor, *Victoria & Albert (III)* proved a triumph when she entered service in 1901 shortly after Queen Victoria's death, and she remained in constant use throughout the reign of King Edward VII as well as in the early years of that of King George V. A particularly frequent visitor to the Mediterranean for summer cruises, she also carried the two kings to innumerable state visits within Western European waters until being laid up in 1914 for the duration of the Great War. Recommissioned in 1919, she was thereafter used less often due to the prevailing economic conditions although she continued to make her annual appearance at Cowes Week until King George V's death in 1936. Her final official outing was at the Coronation Fleet Review in 1937 after which she was more or less permanently laid up until she was scrapped in 1954 following the completion of her successor.

102.

THE MAIN FOREMAST BELL FROM H.M. ROYAL YACHT ALEXANDRA, 1907

cast in bell bronze and nickel plated overall, inscribed *ALEXANDRA* in an arc, moulded rim and shoulder, the crown inset into integral suspension with shaped free-standing bracket mount inset into later wooden base support. The bell — 18 x 15in. (46 x 38cm.); 24in. (61cm.) high overall

£6,000-8,000

By 1906 the *R.Y. Osborne II* was forty years old and, as a paddler, looking distinctly obsolete. The need for a new consort yacht for the huge *Victoria & Albert III* was pressing as, at 5,500 tons, it was too large to make the short, quick trips made by their Majesties to Europe. The *Alexandra*, designed by Sir Philip Watts along the lines of the *V&A/III* and named after the Queen, was laid down in A. & J. Ingis' shipyard in March 1906 and launched by the Duchess of Argyll on 30th May, 1907. Registered at 2050 tons, she was about one third the size of the *V&A/III*, measuring 275 feet with a breadth of 40 feet and draught of 13 feet, her twin Parsons turbines, powered by three Yarrow boilers, could develop 18.8kts. After a year of fitting out, she was commissioned at Portsmouth in time for the hugely important state visit of King Edward VII to Tsar Nicholas II at Reval (now Tallin). This was the first time a British monarch had visited Russia and the vast suite accompanying the King needed the additional yacht to accommodate it all. After the Great War it was deemed extravagant to have two Royal yachts and she was laid up from 1922. In 1925 she was sold to the Norwegian firm *Det Nordenfjeldske*, renamed *Prins Olav* and began a career of Fjord pleasure cruising. In 1937 she had a major refit including new engines, but was caught up in the Norwegian Campaign of 1940. On 9th June, whilst attempting to join a convoy to steam back to the UK, she was spotted by six Heinkel HE 111 bombers. She dodged 15 bombs, but a near-miss left her dead in the water and the crew abandoned her whilst being strafed. Shortly afterwards two bombs hit and she caught fire before sinking with the loss of one crewman and four wounded. Although 36 survived, it was a sad end for such a popular and graceful yacht.

The bell offered would have been removed at the renaming in 1925 and was discovered by a private collector, unidentified, in the cellar of a Belgium antique shop some fifty years ago. There are many vessels named 'Alexandra' in service around the turn of the century, however most are merchants or small craft. The size, high quality of finish and distinctive mounting bracket set this bell apart as superior, and this is confirmed in the ship's plans which shows the bell on such a bracket, mounted on the foremast. The plans show that this was the only bell fitted.

Ref: RMG Plan: NPA5233

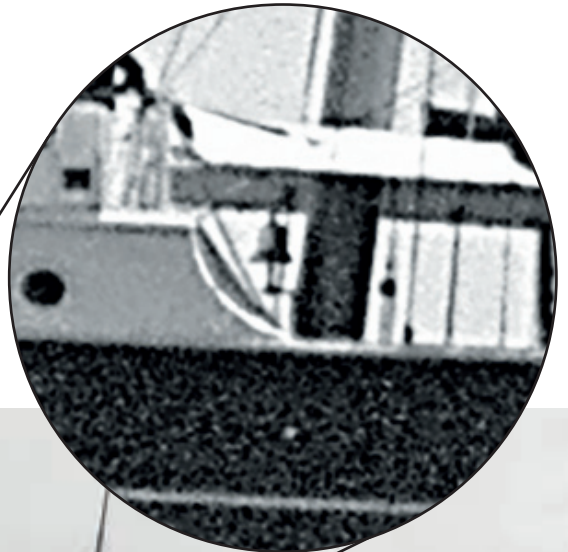


102

NMM plan number NPA5233



Detail from Builders Plan



R.Y. Alexandra



103 (part)

103.

F.L. BLANCHARD (BRITISH, 19TH/20TH CENTURY)

The Russian fleet, 2nd June, 1905

Signed and dated 'F.L. Blanchard 1905' (lower left) and inscribed 'Russian Fleet, 2nd June 1905 'Graphic'

Pen and ink heightened with watercolour

11 x 17¼in. (28 x 43.5cm.); **together with** another by the same hand of a barque, and an oil by P. Hinchliffe of a Topaz class cruiser, dated 1916

(3)

£200-400



104 (part)

104.

F.L. BLANCHARD (BRITISH, 19TH/20TH CENTURY)

U.S.S. 'Vermont' and U.S.S. 'Minnesota' off Gravesend, 1910

Signed and dated 'F.L. Blanchard 1910' (lower left)

Watercolour

6½ x 9¼in. (16.5 x 23.5cm.); **together with** another two watercolours by the same hand: H.M.S. *Calcutta*; H.M.S. *Leonidas* (3)

£400-600



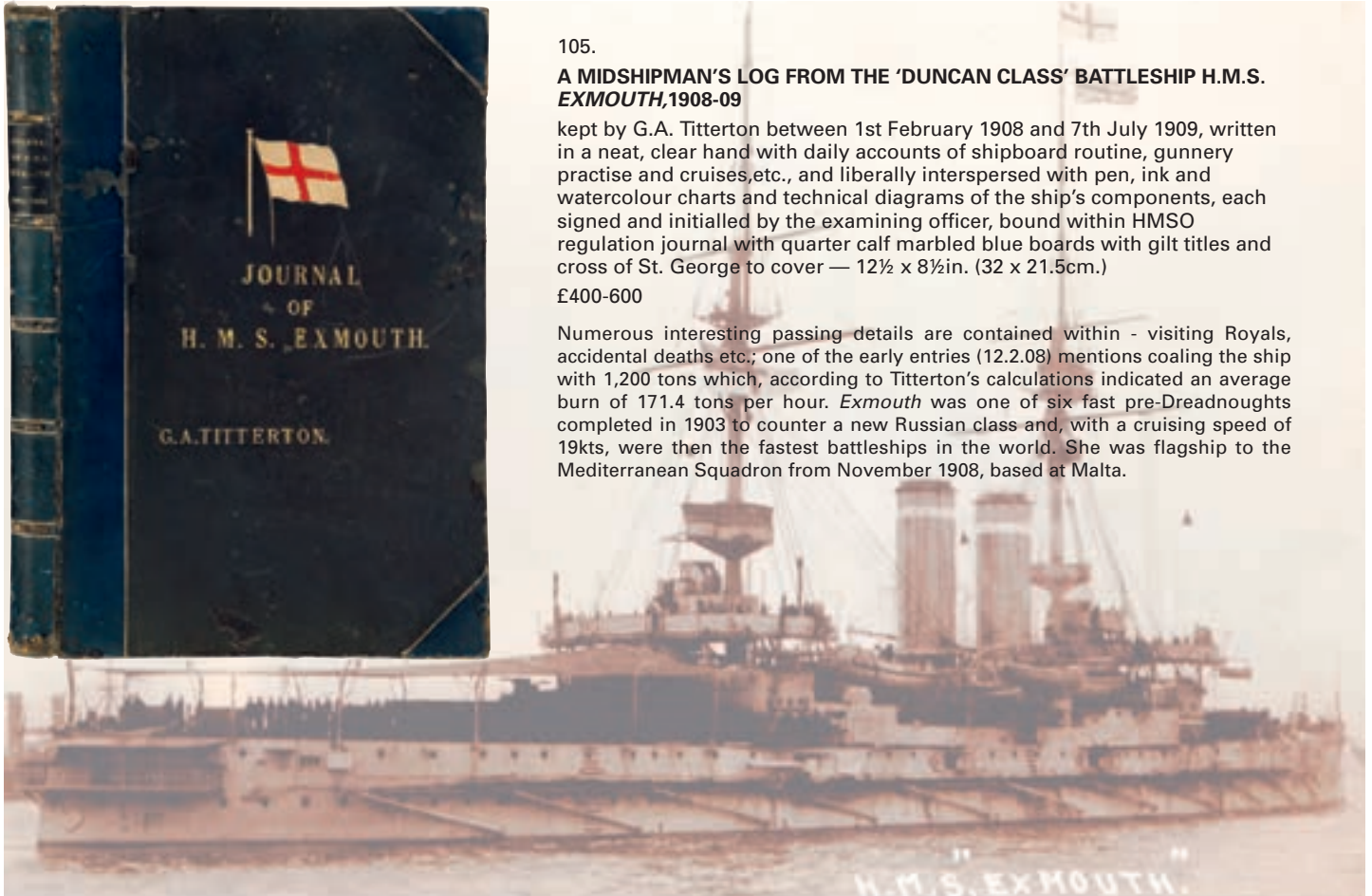
105.

A MIDSHIPMAN'S LOG FROM THE 'DUNCAN CLASS' BATTLESHIP H.M.S. EXMOUTH, 1908-09

kept by G.A. Titterton between 1st February 1908 and 7th July 1909, written in a neat, clear hand with daily accounts of shipboard routine, gunnery practise and cruises, etc., and liberally interspersed with pen, ink and watercolour charts and technical diagrams of the ship's components, each signed and initialled by the examining officer, bound within HMSO regulation journal with quarter calf marbled blue boards with gilt titles and cross of St. George to cover — 12½ x 8½in. (32 x 21.5cm.)

£400-600

Numerous interesting passing details are contained within - visiting Royals, accidental deaths etc.; one of the early entries (12.2.08) mentions coaling the ship with 1,200 tons which, according to Titterton's calculations indicated an average burn of 171.4 tons per hour. *Exmouth* was one of six fast pre-Dreadnoughts completed in 1903 to counter a new Russian class and, with a cruising speed of 19kts, were then the fastest battleships in the world. She was flagship to the Mediterranean Squadron from November 1908, based at Malta.





106, 107

106.

A REGULATION ROYAL NAVY BI-CORN HAT AND EPAULETTES, CIRCA 1920

each signed for *E. Walton of Gosport* and contained within plush lined tôleware box of issue with belting, brass plate engraved to lid *L.J. Pitcairn-Jones RN* — 18½in. (47cm.) wide

£400-600

107.

A REGULATION NAVAL BI-CORN AND EPAULETTES FOR THE RANK OF LIEUTENANT COMMANDER BY GIEVES LTD, LONDON, CIRCA 1928

contained in regulation tôleware box of issue with epaulettes, belting and leather puttees, the lid inscribed *J.O.B. Milner-Barry* — 18½in. (47cm.) wide

£400-600



108.

H.L. JOHNSON (BRITISH, 20TH CENTURY)

R.R.S. 'Discovery' frozen in for the winter off Hut Point, McMurdo Sound, 1904

Signed 'H.L. Johnson 17.7.16'

Oil on panel

15½ x 20½in. (39.5 x 52cm.)

£800-1,200

108



109

109. 8

NORMAN WILKINSON (BRITISH, 1878-1971)

Airship SS7 R.N.A.S.; torpedo boat CMB; short sea plane 1918

Signed and dated Norman Wilkinson '18 (lower right)

Watercolour heightened with gouache

8½ x 10½in. (21.5 x 27cm.)

£400-600



110

110. 6

NORMAN WILKINSON (BRITISH, 1878-1971)

R.N.A.S. Bat sea plane, Dover

Signed and dated 'Norman Wilkinson 17' (lower right)

Watercolour and gouache

10½ x 14¾in. (26.5 x 37.5cm.)

£400-600



111

111.

A 1:100 SCALE BUILDER'S STYLE MODEL OF INSECT CLASS RIVER GUNBOAT H.M.S. LADYBIRD, ORIGINALLY BUILT BY LOBNITZ & CO., 1916

the carved hull with planked decks fitted with polished brass wood and painted fittings as appropriate and including anchors with chains and capstan, ventilators, main and secondary armament, deck rails, bitts, searchlight on platform, twin port and starboard stayed funnels, radio house, two fitted boats in davits, mast with halyards, crow's nest and aerials and other details, mounted within glazed wooden case — 15 x 35 x 10in. (38 x 89 x 25.5cm.)

£2,000-3,000

This 'Insect' Class of 12 gunboats were built by five yards around the UK to a 1915 Yarrow design and were intended to match the Austro-Hungarian Danube Flotilla. In practice, this never happened and they were diverted to other theatres of war in China, the Tigris and Euphrates. At 625 tons, they had such a shallow draft the propellers were in tunnels and were the only gunboats with distinctive port and starboard twin funnels. They were designed to make 14kts but easily made 18kts on trial, and carried a complement of 55. Many were adapted to minesweepers when Japan and China commenced hostilities in 1932 where, armed with 2 x 6in; 2 x 3in. and ten machine guns, they were supplemented with bullet proof sniper shields. *Ladybird* was bombed and sunk by Italian aircraft off Tobruk on 12th May 1941.



112 (part)

112.

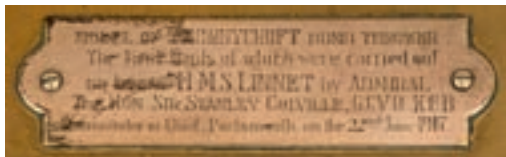
TWENTY ONE 3IN. BRASS SHELL CASES RECOVERED FROM THE WRECK OF H.M.S. *MOLDAVIA*, 1918

each now polished, the bases stamped as appropriate and dated for 1917 — 11½in. high; **together with** 12 threaded fuse heads; and six painted Formica ship badges

(39)

£400-600

Built for P. & O.'s England-Australia route by J. Caird & Co. in 1903, R.M.S. *Moldavia* registered 9,500 tons and measured 520 x 58.3 x 24.8ft and could cruise at 18.5kts. Fitted as an armed merchant cruiser in World War One, she was used for troop carrying and was carrying a number of U.S. soldiers when she was torpedoed by U-57 on 23rd May 1918 in the English Channel. She attempted to carry on but fifteen minutes later it was realised she was fatally wounded and the troops and crew transferred to destroyer escorts, however 56 US troops died in the initial explosion and inrush of water. Her wreck site was declared a War Grave in 2017, long after these shell cases had been recovered.



114 (detail)

114.

A PRESENTATION MODEL DEPTH CHARGE LAUNCHER FOR H.M.S. *LINNET* BY THORNYCROFT, CIRCA 1917

constructed in lacquered brass with wire winch mechanism and accurately modelled depth charge, stamped Thornycroft Patent to left side with crown device opposite, mounted on a bedplate with silvered plaque inscribed *model of Thornycroft bomb thrower, the first trials of which were carried out onboard H.M.S. LINNET by Admiral the Hon. Sir Stanley Colville, GCMG, KCB, commander in chief, Portsmouth on 22nd June 1917* — 12 x 10in. (30.5 x 25.5cm.)

£1,000-1,500



114



113

113.

PETER ANDREWS (BRITISH, 20TH CENTURY)

A destroyer in dazzle camouflage

Signed 'Peter Andrews' (lower left)

Watercolour and gouache

10½ x 14½in. (26.5 x 37cm.)

£150-250



115



The S.S. Warilda

115.

A BRASS TREADPLATE RECOVERED FROM THE WRECK OF THE HOSPITAL SHIP H.M.H.S. WARILDA

heavily cast in brass with lattice work tread around ship's name and folding arms each end — 17 x 38½in. (43 x 98cm.)

£1,000-1,500

Provenance: Recovered from the wreck in 1992. Droit No. A/2415.

Built by Wm Beardmore for the Adelaide SS Co. service between Australia and New Zealand in 1912, *Warilda* registered over 7700 tons and could cruise at fifteen knots. When war was declared she was initially used as a troop ship, but was soon converted to a hospital ship. Her white livery with huge red crosses along her sides were not enough to save her when she crossed the sights of U-49 in the English Channel and she was torpedoed and sunk on 3 August 1918 carrying 700 wounded men, 123 of whom perished.



116 (part)

116. δ

FRED J. GIRLING (BRITISH, 1900-1982)

H.M. Hospital Ship No.56 in dock

Signed and dated 'Fred J. Girling / 46'

Watercolour heightened with white

14¾ x 10¾in. (37.5 x 27.5cm.); **together with** a watercolour of H.M.S. *Sheffield* initialled 'CFM' (lower right); 7¼ x 11¼in. (18.5 x 28.5cm.)

(2)

£250-350

HMHS No. 56 (formerly the LMS Railway steamer *Duke of Lancaster*), built 1928 for the Heysham – Belfast ferry service; scrapped 1956.



117

117.

A FASCINATING MEMENTO OF THE GREAT WAR'S FIRST HOSPITAL SHIP

a silver vesta case, hallmarked Birmingham, 1912-13, the front bearing crossed enamelled flags of St George and the Royal Fleet Auxiliary, and engraved J.G. from G.H.H., 1914-15, H.M.H.S. 'Oxfordshire'

£300-400

Oxfordshire was built in 1912 for the Bibby Line's Rangoon Service by Harland & Wolff. In World War One she enjoyed the distinction of being the very first British merchant ship to be requisitioned. On passage from Liverpool to London on 2nd August 1914, she was off the Isle of Wight when she received orders to proceed to Tilbury where she was rapidly converted into Naval Hospital Ship No. 1 and commissioned a mere nine days later. Surviving the War, she was released back to her owners and refitted for peacetime. In all, she made 235 voyages and carried some 50,000 wounded (the highest of any hospital ship in the Great War), and steamed a total of 172,000 miles without a single mechanical problem. History repeated itself twenty years later when, on 3rd September 1939, she was again taken up for War Service and refitted this time as Hospital Ship No. 6. Used for trooping and refugee duties, her role extended long past the Wars end. She was finally broken up at Karachi in 1958 after what one source describes as "46 years of impeccable service".



118.

A CHAIR FROM THE ADMIRAL'S DINING CABIN FROM H.M.S. *QUEEN ELIZABETH*, BELIEVED TO HAVE BEEN USED AT THE SURRENDER OF THE GERMAN HIGH SEAS FLEET AT SCAPA FLOW, NOVEMBER 1918

heavily constructed in oak with muled back slats, turned legs with stretcher and green leather seat pad, with brass provenance plaque underneath — 35½ x 19 x 23in. (90 x 48 x 58cm.)

£400-600

Ref: A similar example is held by the Imperial War Museum, object MAR 1272



Admiral Beatty's dining room at the surrender of the High Seas Fleet, November 1918

118

119. 5

LESLIE CARR (BRITISH, 1891-1961)

Original artwork for Warship Week advertising Navy Week, circa 1937

Pastel

10 x 16in. (25.5 x 40.5cm.); **together with** a facsimile of the poster

(2)

£400-600

This depicts the battleship *Renown* during her major refit of 1936-1939.



119 (part)



120

120.

A DETAILED 1:85 SCALE MODEL OF THE EXPERIMENTAL CRUISER-COMMERCE RAIDER SUBMARINE H.M.S. X.1 [1923]

modelled from his own researches by M. Butler and comprising a carved 48in. hull with brass planes, anchors and propellers, closed torpedo tubes and water inlets, jack staff, deck rails, fire direction, twin guns in casemates, conning tower with raised radio aerial, range finder, snorkel and periscope and other details, mounted on polished brass rests to oak display base with plaque and plexiglass cover. Overall measurements — 17 x 61 x 14in. (43 x 155 x 35.5cm.)

£2,500-3,500

At 363ft long, *X.1* was, for a time, the largest submarine in the world. Built at Chatham Dockyard and displacing nearly 2800 tons, she could make 19.5kts surfaced and about 9kts submerged using two salvaged German 1200hp diesel engines from U-126 for battery charging, and two Admiralty 3000hp designs. Although fitted with six torpedo tubes in her bows, she was intended to tackle her targets using her twin pairs of 5.2in. quick-firing guns mounted in turrets fore and aft of her conning tower. Based on the late WWI German design for submarine cruisers she was laid down in November 1921 but her intended role as a commerce raider was made illegal by the 1922 Treaty of Washington and so she was completed in great secrecy and declared to be a submersible 'cruiser' capable of hunting destroyers. Manned by 100 crew with 11 officers, she was double hulled and her 1in. thick pressure hull had a designed diving depth of 350 feet but, in fact, never went below 200 feet. She proved a stable gun platform and handled well, however she was beset by mechanical problems from the outset and never achieved her full potential. She was laid up in 1933 and finally broken up in 1937 -- the only R.N. vessel built after World War I to be broken before the onset of World War II.

121.

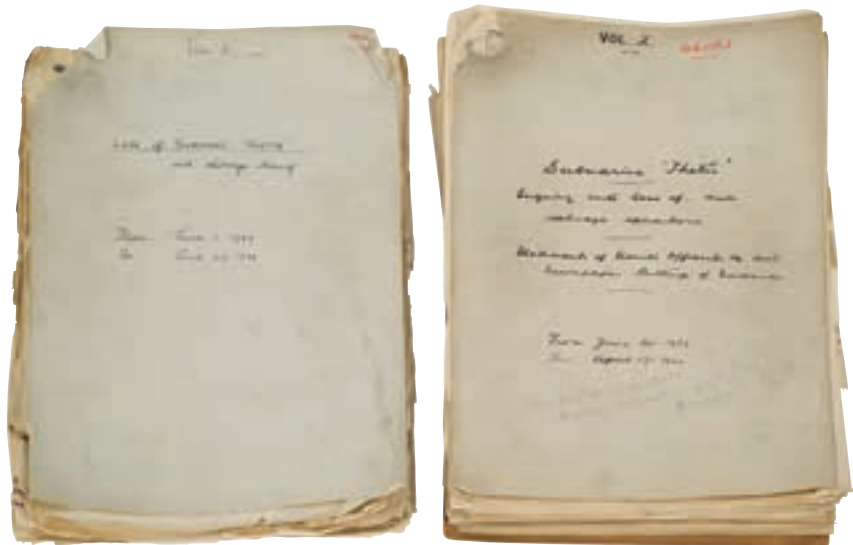
AN ARCHIVE OF DOCUMENTS REGARDING THE LOSS AND SALVAGE OF H.M. SUBMARINE *THETIS*, JUNE 1939

comprising approximately 400 assorted documents circulated between the Admiralty; HMS 'Dolphin'; Cammel Laird (*Thetis*'s builders); Mersey Harbour Board; Trinity House and others, and containing official reports, evidence, telegrams, letters, invoices, etc., each autographed, stamped and liberally annotated throughout, many marked *Secret* or *Confidential* and pinned in two volumes, various sizes, the outer paper sheets — 13¼ x 8in. (33.7 x 20.3cm.)

(A lot)

£300-500

Provenance: Believed to have come from the Mersey Harbour Board archives, dispersed 2006.



121

The loss of the 275ft *Thetis* whilst on her final diving trials in Liverpool Bay is still controversial. A confusing layout of valves and test cocks blocked with enamel paint had led to the bow flooding and resting on the seabed 150ft below

leaving 59 crew, together with 25 staff from Cammell Laird and a host of senior naval observers, bringing the total to 103 men stranded in the aft compartments. Four men managed to successfully deploy the escape hatch, however the fifth panicked and drowned in the hatch with the external door open, condemning the remainder to death by carbon monoxide poisoning. At the Board of Enquiry, the Navy invoked Crown Privilege to suppress evidence regarding the hull and machinery and the case is one of interest in English law, as the judges accepted the Admiralty's claim at face value with no scrutiny. *Thetis* was subsequently raised, refitted and re-named *Thunderbolt* and had a successful wartime career until sunk on 14 March 1943 by the Italian corvette *Cicinga* off Sicily with all hands in 4,430ft of water, the only RN vessel to be sunk with her crew twice.



122 (part)

122.

BLACK TOT DAY SOUVENIRS

comprising a Victualling Daily State dated for 31st July 1970, a rum card, a caricature of an engineer carrying a ration, press clipping showing the last issue, a certificate stamped and dated for H.M.S. *Victory* and a typed historical note, laminated and framed as one — 21½ x 28¾in. (54.5 x 73cm.); **together with** an early 20thC Old Navy Rum advert showing the ration being issued

(2)

£80-120

123.

A ROYAL NAVY GROG CASK PATTERN ICE BUCKET, SECOND-HALF 20TH CENTURY

modelled in oak after the traditional form with brass binding and lettering inscribed THE QUEEN GOD BLESS HER with internal liner for ice and loose wooden lid with acorn finial — 14in. (35.5cm.) high

£350-450

124.

A COMPLETE SET OF ROYAL NAVY COPPER RUM/GROG MEASURES, 20TH CENTURY

for 1 gallon, ½ gallon, quart, 1 pint, ½ pint, 1½ gill, 1 gill and ½ gill, variously stamped for GR VI or ER II, zinc-lined, the largest — 7½in. (19cm.) high including handle

(8)

£600-800



124



125

125.

A ROYAL NAVY RUM PUMP, PROBABLY GEORGE VI

constructed in copper with zinc lining and wooden-handled pump with perforated brass nozzle — 41in. (104cm.) high; **together with** three measures for ½ gill, 1 gill and 1½ gill

(4)

£400-600



126 (part) SMS Bismarck firing



126 (part) SMS Tirpitz at sea



126 (part) Prinz Eugen head on

THE FOLLOWING THREE LOTS SPAN A PERIOD OF APPROX. 60 YEARS FROM 1900 TO 1960

126.

AN ARCHIVE OF KRIEGSMARINE AND IMPERIAL JAPANESE NAVY PHOTOGRAPHS

comprising 20 black and white photographs for various vessels issued to the press corps with titles and stamps to reverse including three of the incomplete Nazi aircraft carrier *Graf Zeppelin*; **together with** 65 other images of various sizes, contained within A4 folder

(Approx. 85, a lot)

£100-150



127 (part) USS Purdy



127 (part) HMS Valiant fires broadside



127 (part) HMS Minerva- Tideflow- Hermes- Reliant- Galatea and Retainer

127.

AN ARCHIVE OF US AND ROYAL NAVY PHOTOGRAPHS

comprising 58 black and white photographs for various vessels issued to the press corps with titles and stamps to reverse; **together with** 29 other images of various sizes, contained within A4 folder

(Approx. 87, a lot)

£100-150



128 (part) Beached Sub



128 (part) Sub with landing early Sea Plane



128 (part) USS Holland about 1901 - First US Sub

128.

AN ARCHIVE OF SUBMARINE PHOTOGRAPHS

comprising 18 black and white photographs for various navies and issued to the press corps with titles and stamps to reverse; **together with** 26 other images of various sizes, contained within A4 folder

(Approx. 44, a lot)

£100-150

129.

A COLLECTION OF BASSETT-LOWKE RECOGNITION MODELS FOR THE AXIS POWERS, PRE-1945

comprising 36 Bassett-Lowke examples from the navies of Germany, Italy and Japan; *together with* a further 26 by other hands, each example tethered in associated card box labelled to top, a full list of model names available on request

(Approx. 62, a lot)

£1,500-2,500



129 (part)



130 (part)

130.

A COLLECTION OF BASSETT-LOWKE RECOGNITION MODELS FOR THE ROYAL NAVY, PRE-1945

comprising 11 Bassett-Lowke examples; *together with* a further 50 by other hands, each example tethered in associated card box labelled to top, a full list of model names is available on request

(Approx. 61, a lot)

£1,500-2,500

131.

A COLLECTION OF BASSETT-LOWKE RECOGNITION MODELS FOR THE ALLIED FORCES, PRE-1945

comprising 20 Bassett-Lowke examples from the navies of France, USA, Russia and other Commonwealth countries; *together with* a further 26 by other hands, each example tethered in associated card box labelled to top, as full list of model names is available on request

(Approx. 46, a lot)

£1,000-1,500



131 (part)



132

132.

A FINELY DETAILED 1:192 SCALE WATERLINE MODEL FOR THE DIDO-CLASS CRUISER H.M.S. ARGONAUT AS FITTED IN 1941

modelled by John R. Haynes, with carved and painted hull with lined decks and painted fore deck complete with anchors, studded chains and winches, main and secondary armament, deck rails, detailed superstructure, bridge and open bridge with binnacle, two compasses with voice pipes, comms mast with aerials, mast with fire director, raked funnels with cowls, search lights, fitted boats with cross boards and oars in davits, torpedo tubes in turn tables, early floats and much other fine detailing, depicted under way in a painted green sea and contained within glazed wooden case with legend — 10½ x 38 x 7¾in. (27 x 96.5 x 19.5cm.)

£2,500-3,500

One of 11 'Dido' Class anti-aircraft cruisers, *Argonaut* was built by Cammell Laird, displaced 5500 tons and was armed with ten 5½in. semi-automatic guns on power-loaded mountings allowing 70° elevation with 3in. side armour over the machinery spaces. She saw service in Operation Torch in November 1942 and was then based in Gibraltar to defend against possible attack or landings from Italian or Vichy French forces before attachment to Force Q with the mission of disrupting German-Italian convoys on the Tunisian coast. On 1st December, *Argonaut* and the other ships in Force Q took part in the Battle of Skerki Bank, attacking and largely destroying an Italian convoy. While the Axis forces lost four troop ships and a destroyer, the Allies emerged intact. A year later she was nearly sunk when two (of a spread of four) torpedoes almost detached her bow and stern sections - the Germans believed she must have foundered, but she limped to Algiers for repairs, followed by a seven month reconstruction in a U.S. yard later and was in time to take part in the D-Day bombardment supporting the Allied landings in Southern France. She finished her War sweeping the Aegean Sea, sinking a number of small Axis craft before joining the Pacific Fleet. Laid up in 1946, she was not recommissioned and was broken in 1955.

133.

THE SHIP'S BELL FOR H.M.S MALCOLM, 1957

cast in nickel-plated brass with ebonised crown suspension, moulded rim, with red-filled name to front — 13 x 12in. (33 x 30.5cm.); complete with clapper and sally; **together with** a later wooden stand with photograph and vessel specifications — 37½ x 20in. (95 x 51cm.)

(2)

£1,500-2,500

One of 12 'Blackwood' Class Type 14 frigates, they were intended to match the 'Whitby' Class, but at half of their £3.5m cost. Ultimately so many sacrifices in machinery and utility were made (their crews referring to them as 'Futility' Frigates!), that they became single purpose vessels and weren't ideal for peacetime roles. Never-the-less, they all served out their careers, with the last examples being broken in 1985 (and one, *Hardy*, sunk as a target in 1983). *Malcolm* herself was built by Yarrow, sold from the service in 1973 and broken by Wards in 1978.



133

134

134.

THE SHIP'S BELL FROM THE TORPEDO AND SUBMARINE TENDER H.M.S. ELFIN, 1933

cast in brass with crown top, moulded rim and shoulder, inscribed *Elfin* in an arc to front and government broad arrow mark to rear, complete with clapper — 11 x 11in. (28 x 28cm.)

£600-800

Built by J. Samuel White & Co. Ltd of Cowes, *Elfin* (and her sister *Redwing*) displaced 222 tons, measured 112 x 25 x 6 ft, had a pair of reciprocating engines developing 9.5kts and had a compliment of 12. They served as tenders to the Torpedo School, Devonport, and the Submarine Depot, Portland. During the war, *Elfin* was assigned to the 6th Submarine Flotilla at Blyth, and later in 1941 re-named H.M.S. *Nettle* and worked on the Clyde with the Pennant No. T94. After the war, she returned to Portland, was sold from the service in 1957 and is now a preserved ship in Holland.



135

135. δ

ARTHUR BOND (BRITISH, 1888-1958)

Patrol

Signed 'Arthur Bond' (lower left), label to verso

Watercolour heightened in body colour

9 x 13¼in. (23 x 33.5cm.)

£100-150

Provenance: Exhibited Society of Marine Artists



136

136. δ

JOSEPH GALEA (MALTESE, 1904-1985)

Attack on H.M.S. 'Illustrious', Grand Harbour, Valletta, 16th January 1941

Signed *Jos Galea Malta 1941* (lower left)

Watercolour heightened with body colour

11½ x 17¼in. (29 x 33.5cm.)

£600-800

137. δ

ROLAND OXFORD DAVIES (BRITISH, 1904-1993)

A landing crew receiving a plane on an escort aircraft carrier in a heavy swell

En grisaille

15¼ x 20½in. (38.5 x 52cm.)

£200-300

138. δ

ROLAND OXFORD DAVIES (BRITISH, 1904-1993)

Liberator's raids, Japanese sea and airbase off Macassar

Signed 'Roland Davies' (lower left)

En grisaille

14½ x 20½in. (37 x 52cm.)

£300-500



137



138

139.

A FINE, POSSIBLY UNISSUED, PAIR OF 8 X 60 KRIEGSMARINE U-BOAT BINOCULARS BY ZEISS, JENA, 1942

the crackle finish tubes stamped on the backplates *blc 8 x 60* with Kriegsmarine mark and *M.S.S.452* with rubber eye caps, contained within fitted box of issue with counter stamps, contents list, brush and photograph inside lid — 5 x 13¼ x 11in. (12.5 x 35 x 28cm.)

£4,000-6,000

Provenance: Bruce Lackland, R.N. and thence by descent; Lackland is understood by family lore to have been the first R.N. Officer inside the Hamburg U-Boat pens in 1945 where these pristine, possibly unissued, binoculars were liberated as a souvenir.



140



140 (detail)

140.

AN HISTORICALLY INTERESTING TWO-DAY MARINE CHRONOMETER BY TH. KNOBLICH, HAMBURG, CIRCA 1900, RECOVERED FROM AND USED AS A WARD ROOM CLOCK AT H.M.S. ROYAL RUPERT, WILHELMSHAVEN, GERMANY, APRIL 1945

the 4in. silvered dial signed, inscribed and numbered *Th Knoblich. Inhab: A. Meier Hamburg Früher Altona 2465*, with gold main and blued secondary hands, fusee movement with Earnshaw's escapement, standard balance with plain steel helical balance spring, spotted plates, contained within gimbal-mounted brass bowl stamped in the bottom 5715, the reverse with German national symbol 1939-1945 and *M948* by winding hole, contained within two-tier glazed box with tipsy key and locking arm, with silver plate to front engraved with the naval crown and inscribed *H.M.S. Royal Rupert Naval Party 1735 Wilhelmshaven, Germany, April 1945*, approximately — 7in. (17.5cm.) square £2,500-3,500

Provenance: Lt. Sinclair and thence by descent.

Germany's formal surrender of 7th May 1945 had been long anticipated before Hitler's suicide on 30th April. All that remained of the Kriegsmarine were two cruisers and a dozen or so destroyers, and many submarines and small craft. With German matelots wandering freely in increasing numbers, the allies sent in forces to maintain order. So, in April 1945, British Naval Party 1735 was sent in convoy to occupy Wilhelmshaven naval base ahead of the formal Kriegsmarine surrender. They re-named their section of it H.M.S. *Royal Rupert* for the duration of about two years. Ultimately some 200 vessels were crammed into the base and this chronometer is believed to have been recovered from one of the many U-boats. It served as the wardroom 'clock' and returned to Britain as a War souvenir in 1947. The Royal Navy has had several ships named 'Rupert' but *Royal Rupert* is unique and is presumably a nod to the friendlier Germany associated with the 17th Century Prince Rupert of the Rhine, son of Frederick V, Elector Palatine and nephew of Charles I.



140 (detail)



141 (part)

141.

A 6IN. GUN TOMPION FOR H.M.S. *NEWCASTLE*, 1934

heavily cast in brass, the reverse with threaded plug connecting point — 9in. (23cm.) overall; **together with** an officer's cabin shaving mirror and shelf from the *Newcastle*; and a heel indicator from battleship H.M.S. *King George V* comprising an arrow and scale

(3)

£300-400

Provenance: Ex. Thomas Ward's.



142

142. ♂

BRIAN EATON (BRITISH, 20TH CENTURY)

A Sunderland flying boat, flying past H.M.S. 'King George V'

Signed and dated 'Brian Eaton 1986' (lower right)

Watercolour and gouache

17 x 25in. (43 x 63.5cm.)

£100-150



143

143.

"ENGLISH CHANNEL HANDBOOK", CIRCA 1944

issued by the Hydrography Dept. to 'duck' landing craft, comprising surveys and headland photographs for the south coast of England with typed navigable distances to European destinations, the typed local intelligence for hazards and tides, the charts corrected for 1943/1944, contained in ring binder inscribed *Black Duck* on the inside; **together with** another similar for the north coast of France and the Channel Islands

(2)

£80-120



144

144. ♂

BRIAN WITHAMS (BRITISH, BORN 1932)

Spitfires on patrol

Signed and dated 'Withams Mar 1972' (lower right)

Oil on canvas laid down

26½ x 35in. (67.5 x 89cm.)

£300-500

145.

A 1:96 SCALE STATIC DISPLAY MODEL OF H.M.S. HESPERUS [1939]

modelled by Norman Hill (admiralty modeller), with bespoke pre-formed hull with dazzle finish, bilge keels, twin three-bladed propellers, grey painted decks with details including anchors and chains, deck rails, hedgehog, main and secondary armament and torpedo tubes, armoured bridge with open overbridge with controls, searchlights, twin stayed funnels, with safety valve extensions, motor launch and ship's boat in davits, early floats on quick release ramps, depth charge racks with depth charges and launchers and stern release racks with charges, racked masts with radio aerials and range finder, plus other details, contained in brass bound glazed case with maker's plate, overall measurements — 16½ x 46 x 9in. (42 x 117 x 23cm.)

£2,000-3,000

Built by Thornycroft for the Brazilian Navy, the 1,350 ton *Herperus* was launched in August 1939 and purchased by the Royal Navy under compulsory order on 5th September. She enjoyed a full, and very active, war which started with the Norwegian Campaign, included escorting Winston Churchill aboard the *Prince of Wales* to his 1941 meeting with Roosevelt at Placentia Bay, and the sinking or capture of several German submarines and finally took the exiled Norwegian Government back to Norway in a voyage that seemed to perfectly complete her illustrious but short career. Worn out she was sold for scrapping in 1946.



145



147

147. ♂

KENNETH ALLINGTON YOCKNEY (BRITISH, 1881-1965)

Royal Cowes week: HM the Queen and Prince Philip approaching the R.Y. 'Britannia', 1960

Signed 'K. Yockney' (lower right)

Oil on canvas laid down

19 x 37in (48 x 94cm.)

£600-800

Provenance: Commissioned by the Glanville twins seen sailing in the yachts K52 and K21.

148.

A PAIR OF ADMIRALTY WARD ROOM ELECTRIC CANDELABRA, 20TH CENTURY

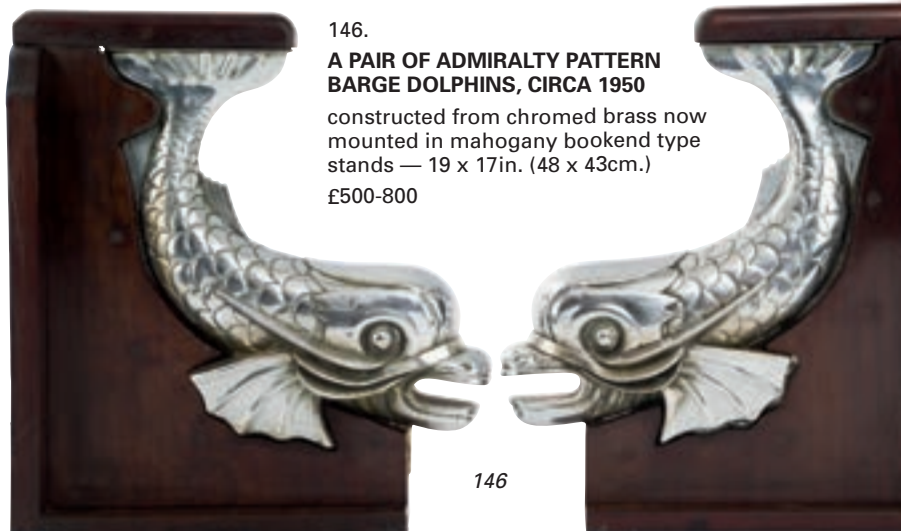
constructed in nickle-plated brass with weighted bases, fluted column to twin branches with bayonet fittings, with fouled anchor device between — 12½in. (31.5cm.) high

(2)

£400-600

This pattern was used aboard H.M.Y. *Britannia* and in naval officer ward rooms.

64



146.

A PAIR OF ADMIRALTY PATTERN BARGE DOLPHINS, CIRCA 1950

constructed from chromed brass now mounted in mahogany bookend type stands — 19 x 17in. (48 x 43cm.)

£500-800

146



148





150

150.

AN ATTRACTIVE SAILORWORK MODEL OF THE FAMOUS SIX-MASTED SCHOONER WYOMING, EARLY 20TH CENTURY

the 38in. carved hull with simulated scored planking, varnished decks with carved wooden fittings, masts with standing and running rigging and full suit of waxed vellum sails, mounted on a wooden cradle stand — 27 x 50in. (68.5 x 127cm.)

£400-600

Built by Percy & Small at Bath, Maine, *Wyoming* was long out-dated by the time she was launched in 1909. Described then as *The largest wooden sailing vessel in the world* and nicknamed "The Mighty Wyoming", her overall length (including jib-boom) was 450 feet. Her six schooner-rigged masts held 6,000 square feet of canvas and were controlled by a crew of just twelve. Capable of carrying 6,000 tons of coal, she traded successfully for eight years before several changes of ownership. On the 8th March 1924, she anchored to ride out a storm off the Pollock Rip lightship, was sighted on the 12th in a pause, then the weather worsened. The following day wreckage washed up at Nantucket Island confirmed her fate, but there were no survivors.



151

151. Ø

A 19TH CENTURY COROMANDEL AND MARINE IVORY SWEETHEART OR DITTY BOX

the lid with relief carving of a stylised fish, the sides inset with decorative roundels and initialled M.J. / J.M. to the front and back — 5 x 12½ x 7½in. (12.5 x 32 x 18.5cm.)

£800-1,200



152 (part)

152. Ø

A SET OF MARINE IVORY WHALING GAME COUNTERS

comprising whale profiles numbered 1-10 on ebonised wooden plaques, most approx. — 2¼in. (5.5cm.) wide; **together with** a steel knife with bone handle and metal mounted sheath — 9in. (23cm.) long; and a screwdriver with knotwork handle

(A lot)

£100-150



153

153.

A LARGE AND EXCEPTIONALLY FINE SAILOR'S WOOLWORK PICTURE, CIRCA 1880

depicting a full rigged ship passing a signal station, each displaying a hoist of Marryat signal flags, with pilot cutters approaching – 24 x 41in. (61 x 104cm.); framed and glazed.

£1,500-2,500



154

154.

A NEW ZEALAND KAURI WOOD DITTY BOX FROM THE SHAW, SAVILL & CO. NEW ZEALAND IMMIGRANT SHIP S.V. *LADY JOCELYN*, 1878

attractively carved in the round with local flora and fauna and geometric shapes, inscribed to one side *Lady Jocelyn* 1878 with sliding lid — 6 x 12 x 6½in. (15 x 30.5 x 16.5cm.)

£800-1,200

Built by C.J. Mare of Blackwall in 1852 for the General Screw S.S. Co.'s East Indies trade, the *Lady Jocelyn* was an auxiliary barque registered at 2138 tonnes. Bought by Shaw, Savill & Co. in 1866, they removed her engines to make space for service as an emigrant ship and gave her a lavish refit. She became a famous and popular vessel on the New Zealand run and made several voyages to Auckland, Wellington, and Lyttelton, and two voyages to Port Chalmers. Until 1878 she was the biggest emigrant ship trading to New Zealand and was also the first emigrant ship to arrive in Tauranga. In 1882 she was sold and converted to a refrigerated ship until hulked in 1899 in London. She was broken in Holland in 1922.

155.

A RELIEF-CARVED WALKING STICK, CIRCA 1840

carved overall and possibly depicting a sequence of Alexander Selkirk ("Robinson Crusoe") comprising a shipwrecked man sitting under a palm tree, building a settlement, cultivation, discovery, a horse, a mermaid, the handle carved with a dog inscribed Mr Russell to the other side and ?maker's mark for *W. Collett* stamped in two places — 32½in. (82.5cm.) long

£200-300



155

156. Ø
AN HISTORICALLY INTERESTING WHALE BONE BAND CONDUCTOR'S BATON FOR THE ROYAL ENGINEERS, CIRCA 1880

the tapering baton carved overall in sections with white metal cuff engraved *W. Collins, Band Master R.E. from Lieut. R. H. Williams, R.E.,* with plated metal finial — 21¾in. (55.5cm.) long
 £300-400



157, 158

157.

A COCO DE MER, SEYCHELLES, 20TH CENTURY

polished, the nut carefully removed and retaining husk — 9½in. (24cm.) high
 £300-500

158.

A COCO DE MER, SEYCHELLES, 20TH CENTURY

polished, the nut carefully removed and retaining husk — 9½in. (24cm.) high
 £300-500



161, 160, 159

159.

AN EARLY 19TH CENTURY CARVED COCONUT BUGBEAR POWDER FLASK

elaborately carved in the round, with a Roman emperor's head, an eagle and a winged Victory blowing a trumpet, the mouth with brass nozzle and carved above nose, brass eyes with beads, moustache etc., blank cartouche under — 5½in. (14cm.) high
 £350-450

160.

AN EARLY 19TH CENTURY CARVED COCONUT BUGBEAR

carved and incised in the round with a homestead in woods, a man-o-war and a lugger entering a harbour, the base with compass rose and inscribed *B. Littleton* under 'mouth' — 4½in. (11.5cm.) high
 £300-500

161. Ø

AN EARLY 19TH CENTURY CARVED COCONUT BUGBEAR POWDER FLASK

the polished nut with horn spout with threaded wooden plug, flanked by two marine ivory suspension rings — 6¼in. (16cm.)
 £100-150



162

162. Ø

AN EARLY 19TH CENTURY MARINE IVORY TEETOTUM GAMBLING BALL

unsigned and comprising 32 numbered surfaces with black filling — 1¾in. (4.5cm.) diam

£500-800



163



164



165

164. Ø

A 19TH CENTURY WHALE BONE SEAM RUBBER

incised to the handle with a spouting whale, with indistinct initials to head — 6½in. (16.5cm.) high

£250-350

165. Ø

A FIJIAN TABUA, 19TH CENTURY

incised with a primitive depiction of a three-masted ship — 6in. (15cm.) high

£600-800

163. Ø

A LARGE SCRIMSHAW DECORATED WHALE'S TOOTH, CIRCA 1890

incised with a British whaler harpooning a whale, the reverse with Britannia-like figure disembarking at a quayside — 7¼in. (18.5cm.) high

£1,200-1,500



166

166.

AN EARLY 19TH CENTURY NAPOLEONIC PRISONER-OF-WAR STRAW WORK JEWELLERY BOX

the lid with ship sailing off a French townscape, lid with inset mirror and lidded compartment to striped interior — 8¼in. (22cm.) wide

£250-350



167.
A SCRIMSHAW DECORATED COW'S HORN COMMEMORATING TRAFALGAR AND ATTRIBUTED TO CHARLES WOOD, CIRCA 1860
 incised over one side with patriot symbols including Prince of Wales feathers, crown, St George and the dragon interspersed by text and prose commemorating Nelson, highlighted with gold leaf — 21in. (53cm.) high
 £600-800

168.
A SCRIMSHAW DECORATED COW'S HORN
 worked over one surface and depicting a whaling scene and with a leather worked cuff around root — 20in. (51cm.) long
 £400-600



170

169.
A COW'S HORN SCRIMSHAW DECORATED WITH S.S. *GREAT BRITAIN*, 19TH CENTURY
 depicting the vessel under sail and steam, the reverse with depiction of Brunel in front of the Great Eastern's chains — 14in. (35.5cm.) long
 £1,000-1,500

170. Ø
A MID-19TH CENTURY SOUTH AMERICAN RIVER TURTLE [PODOCNEMIS EXPANSA] CARAPACE
 with mellowed overall tone, drilled for suspension loop — 11 x 9¼in. (28 x 23.5cm.) long
 £250-350

171.
A FACSIMILE NARWHAL TUSK, MODERN
 realistically modelled in resin — 49½in. (125.5cm.) high
 £200-300



Lots 181 and 182 (details)

Liner



175

175.

A 1:48 SCALE BUILDER'S STYLE MODEL OF THE AUSTRALIA-NEW ZEALAND PASSENGER/CARGO SHIP S.S. MAHENO [1905]

with laminated and carved hull, planked decks, with details including wood-capped deck rails, anchor winches with chains, companionways, polished brass ventilators and other metal work, derricks, two covered, and nine fitted lifeboats in davits, stayed funnels, raked masts with standing and running rigging and other details, mounted on a light wooden base with specification plate, overall measurements — 26 x 63in. (66 x 160cm.)

£2,000-3,000

Built by Denny Bros. for the Union S.S. Co. of New Zealand, *Maheno* was a 5200 ton passenger / cargo ship measuring 400 x 50 x 23ft with three shaft turbines delivering a cruising speed of just over 16kts. Entering service in 1905, she was employed on routes between Sydney and Melbourne via ports in New Zealand and Hobart, Tasmania and also made regular voyages between Sydney and Vancouver. In World War One she was converted to a hospital ship and saw service at Anzac Cove in the Gallipoli Campaign. She resumed her commercial role after 1918 and was under tow to Japan for breaking in 1935 when the line snapped and she was wrecked on the beach at Fraser Island. Despite being used as a target for aerial bombing, she remained largely complete and became something of a tourist attraction with aspects still visible to date.



176

176.

A RARE STONEWARE PLATE FROM THE LIVERPOOL-AUSTRALIA BLACK BALL LINE, CIRCA 1860

the rim with transfer-printed knotted rope design, company transfer to centre *Liverpool Black Ball Australian Packets*, the back with impressed and printed marks for Davenport — 9in. (23cm.) diam

£300-500



177

177.

A COMMEMORATIVE BELL FROM THE CUNARD LINER S.S. CARMANIA, 1905-1932

cast in brass with moulded rim and shoulder, inscribed to front *Carmania 1905-32*, mounted on a wooden frame to a section of deck rail from the ship, overall measurements — 11 x 9½in. (28 x 24cm.)

£150-250

The Cunarder *Carmania* was arguably the most famous of all the Great War armed merchant cruisers following her remarkable duel with the German A.M.C. *Cap Trafalgar* off Trinidad on 14th September 1914 during which, despite being hit 79 times, *Carmania* sank her opponent and achieved instant celebrity.



178

178.

A TRAVEL AGENT'S MODEL BY BASSETT-LOWKE FOR R.M.S. QUEEN MARY, CIRCA 1960

the carved waterline hull finished in Cunard livery with white painted superstructure and simple fittings, including lifeboats in davits, masts and funnels, contained within a plexiglass temple top case inscribed to both sides *Queen Mary 18,237-tons Cunard to U.S.A. and Canada*, maker's plate to end panel — 7 x 25in. (18 x 63.5cm.)

£800-1,200



179

179.

A TRAVEL AGENT'S MODEL BY BASSETT-LOWKE FOR R.M.S. QUEEN ELIZABETH, CIRCA 1960

the carved waterline hull finished in Cunard livery with white painted superstructure and simple fittings, including lifeboats in davits, masts and funnels, contained within a plexiglass temple top case inscribed to both sides *Queen Elizabeth 83,673-tons World's Largest Liner Cunard to U.S.A. and Canada*, maker's plate to end panel — 7 1/4 x 25in. (18.5 x 63.5cm.)

£800-1,200



180 (part)

180.

A COLLECTION OF 1:1200 SCALE BASSETT-LOWKE MODELS FOR MERCHANT VESSELS

comprising 14 Bassett-Lowke examples; **together with** a further 67 by other hands, each example tethered in associated card box labelled to top, a full list of model names is available on request (Approx. 81, a lot)

£1,200-1,800

181.

AN EXCEEDINGLY RARE THIRD CLASS *TITANIC* PROMOTIONAL BROCHURE

a multi-page oblong format promotional brochure, both colour-printed covers featuring an 'Olympic' class liner steaming into New York and passing the Statue of Liberty, the text highlighting "The Largest Steamers in the World" and with the tag line "**Third Class Accommodation**", title page with brief details of the two liners followed by five colour plates of *A Third Class Dining Room*, *The Third Class General Room*, *A Third Class Two-Berth Cabin*, *The Third Class Smoke Room* and *A Third Class Four-Berth Cabin* interspersed with seven black and white photographic plates showing various aspects of the building and launching of the *Olympic*, most with explanatory notes, 4 x 6in. (10 x 15cm.)

£4,000-6,000

A remarkable survival of the highest rarity, this example the only one so far traced in commerce, and no others found in U.K. museum collections (including the two *Titanic* repositories in Belfast)

The story of the creation and subsequent loss of R.M.S. *Titanic* is too well-known to require repeating here. However, it should not be forgotten or overlooked that *Titanic* and her sister *Olympic* were never built to challenge for the 'Blue Riband' of the North Atlantic. The White Star Line was well aware that their new ships could never match – let alone exceed – the speeds of Cunard's turbine-powered *Lusitania* and *Mauritania*, so decided upon sheer luxury instead. Outclassing the Cunarders' appointments in every respect, the accommodation and public rooms for all three classes of passengers were far superior to anything seen before in any previous steamers. Although the precise purpose of these brochures (see following lot also) is unconfirmed, it would seem highly likely that they were produced for ships' ticket agencies and perhaps the few specialist travel agencies then existing. Whatever the actual purpose, however, the Third Class brochure offered here is the only known example and a significant recent discovery.



181



182

182.

A RARE FIRST CLASS *TITANIC* PROMOTIONAL BROCHURE

a similar brochure to the last but for First & Second Class accommodation and of slightly larger format, more pages (32) and more lavish production, with red silk binding tied in a bow, textual title page and double-width fold-out coloured frontispiece of the [1st Class] *Dining Saloon*, together with a page of structural dimensions followed by fifteen full colour illustrations comprising *Reception Room*, *Reading and Writing Room*, *Smoke Room*, *Restaurant*, *Main Staircase*, *Verandah Café*, *Turkish Bath* (Cooling Room), *Swimming Bath*, *Deck State Room*, *Single Berth State Room*, *Sitting Room of Parlour Suite*, *Second Class Dining Saloon*, *Second Class Library*, *Second Class State Room* and *Second Class Promenade Deck*, all with explanatory text — 4.5 x 6¼in. (11.5 x 17cm.)

£2,500-3,500

Another very rare survival of which only a handful of other examples are recorded



181 (detail)



182 (detail)



183.

TITANIC MEMORIAL MUSIC

two pieces, comprising "The Wreck of the *Titanic*", 7-page piano sketch, by Haydon Augarde, and "Be British", 3-page song & recitation, by Paul Pelham & Lawrence Wright

(2)

£100-150

184.

TITANIC MEMORIAL POSTCARDS

a complete set of six black and white Bamforth cards, all different but featuring the hymn "Nearer my God to thee..." reputedly sung just before *Titanic* foundered, five unused as issued, the other written but unstamped; **together with** "The Deathless Story of the *Titanic*", Lloyd's Weekly News, 2nd edition, pictorial paper covers, illustrated throughout

(7)

£80-120

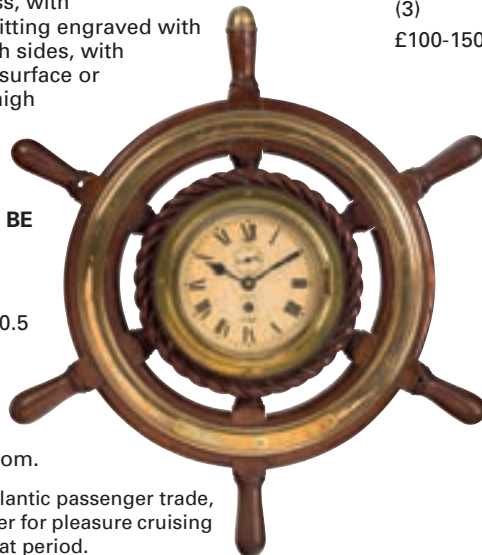
Lloyd's Weekly News produced one of the first special publications immediately following the loss of the *Titanic* in April 1912. An instant best seller, it ran to several editions in quick succession.

185.

A WHITE STAR LINE GIMBALLED BULKHEAD LAMP, CIRCA 1910

constructed in nickel-plated brass, with counterweighted bayonet light fitting engraved with WSL swallowtail pennant to both sides, with weighted base with wall lug for surface or bulkhead use — 13½in (34cm.) high

£400-600



186.

A WOODEN SIGN BELIEVED TO BE FROM R.M.S. MAURETANIA, PROBABLY CIRCA 1930

inscribed in white paint *Tourist Passengers Only* — 12 x 15in. (30.5 x 38cm.)

£150-250

Provenance: T.W. Ward Ship Breakers, Inverkeithing, believed found within a boardroom.

After 15 years serving the trans-Atlantic passenger trade, the first *Mauretania* was turned over for pleasure cruising suggesting this sign dates from that period.



186

187.

A BULKHEAD SHIP'S CLOCK, BELIEVED TO BE FROM R.M.S. MAURETANIA (1906) AND PRESENTED 1950

the eight day Sestral clock by F. Smith & Sons, with going barrel movement, set in brass bulkhead case now attached to rope-bordered plate and mounted to six-spoke helm with brass plate inscribed *Mauretania I Built Swan Hunter 1907 Ended Service 1935*, the reverse with additional inscription reading *Presented to Edward Ellis Esq. OBE, by His Colleagues at John Thorneycroft & Co. Ltd Southampton Docks, on his Retirement July 1950* — 24in. (61cm.) diam

£400-600

188.

A CUNARD CRUET SET BY ELKINGTON PLATE, CIRCA 1919

embossed on the mustard pot with the company device and maker's marks under the salt numbered 14244 and date letter 'H' — 2½in. (6.5cm.) high; **together with** a Cunard Club Member's silver gilt lapel pin by Tiffany & Co. and a souvenir propelling pencil from the *Queen Elizabeth*

(3)

£100-150



188 (part)

187



189

189.
A BASSETT-LOWKE ELECTRIC POWERED MODEL OF THE R.M.S. ASTURIAS, CIRCA 1930

the 40in. hull carved from the solid, with maker's plate pinned aft, and containing electric motor, driving single shaft and battery compartments, removable funnel section with lined boxwood decks, painted fittings including lifeboats in davits, over bridge with silvered binnacle; rigged masts, davits, deck rails, anchor chains, capstan, friction rudder, etc., loosely mounted in wooden cradle stand with glazed case — 16 x 41 x 8½in. (40.5 x 104 x 21cm.)

£1,000-1,500

190.

THE BRIDGE BELL FROM THE HOLLAND-AMERIKA LINER S.S. NIEUW AMSTERDAM, 1937

cast in brass with moulded rim, inscribed in an arc to front *Nieuw Amsterdam, Rotterdam* — 9½ x 9¼in. (24 x 23cm.)

£2,000-3,000

Originally intended as the *Prinsendam* but re-named on the stocks to commemorate the original Dutch settlement that is now New York, when launched by Queen Wilhelmina on 10th April 1937, the ship was Holland's largest at 36,287 tons. Designed as a luxury passenger 'ship of peace' without reference for potential conversion to War work, however a little over two years after her Maiden Voyage in May 1938, she was indeed converted into a troopship. Over the course of the war she carried some 378,000 troops and required an 18-month and hugely expensive refit on her return to civilian service (most of her elegant interiors had been stored in Los Angeles and had rotted), returning to passenger service in October 1947. Famous for her cuisine and fine interiors, all her First and many Cabin Class rooms were *en suite*. By 1967 she had severe boiler trouble and that, combined with the advent of the jet age, sealed her fate. Laid up, she was broken at Kaohsiung in 1974.

191.

CHRISTIE'S MARITIME CATALOGUES

spanning October 1987 to November 2003, bound in blue quarter calf with gilt titles and dates on spine in 13 volumes — 10½ x 8in. (27 x 20.5cm.)

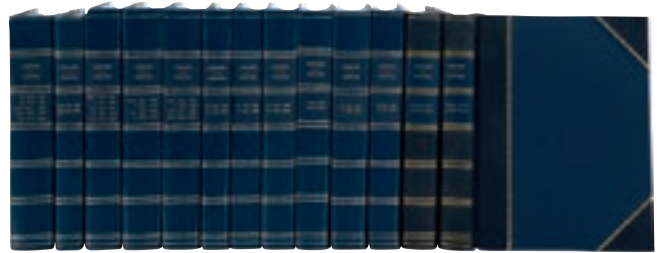
(13)

£800-1,200

192.



190



191

AN INTERESTING SHIP'S LOG FOR THE S.V. ESKDALE, 1883-84

possibly kept by a Mate with entries between Sunday, 21st October 1883 and Thursday, 6th March 1884 between Liverpool and Portland, written in a clear copperplate hand in a conversational manner, littered with anecdotes about shipboard incidences and trivia, along with usual weather reports, occasional sextant sightings, course, and longitude/latitude notes; Thursday 13th December: *The hands employed drawing yarns, picking oakum and chipping the [fore]peak. My old complaint the toothache has been giving me fits today, I've been stuffing my mouth with tobacco*; 31st January: *...The mate and 3rd are both in the black books, I'm not at all surprised at the 3rd, he's the most devil-me-care fellow ever I came across...*; 20th February: *Somebody spit into the old man's port last night. A gob of tobacco juice that would almost fill a tea cup, couldn't blame me for that as I never chew. The mate and he had a row about it.* Occasional notes in the top margins - *Thursday Cook ham - Friday Mackral*; written in an 'off the shelf' log book retailed by William Gerrard with period adverts and lifesaving advice to front, blue card boards with pasted label inscribed *Eskdale Liverpool* — 13½ x 11¼in. (34.3 x 28.5cm.)

£200-300

Sadly the ship's data and keeper of this log are not recorded in the front, however there is a loose period calling card for one Mr C.D. Mackenzie inside the fly; of the three "Eskdales" extant at this time, only one is a sailing vessel, that of the 1313 ton iron barque built at Whitehaven in 1873 for J.D. Newton & Co. Lloyd's Register for 1883 records the Master as being G. Currie, with a home port of Liverpool. In 1904 she was bought by S. Naess, and renamed *Eline*. She was wrecked near Skjelanger (Norway) on 31st January, 1912.

193.

A COLLECTION OF BASSETT-LOWKE SHIP MODEL CATALOGUES

comprising November 1917 (abridged); March 1923; March 1925; February 1930; March 1933; February 1936; 1938 (no month); March 1939; **together with** Head, D. *Waterline Ship Models*, Golden Age Editions 1996; and a catalogue of Underhill drawings (10)

£80-120

194.

FLAGS OF THE BRITISH MERCANTILE MARINE

published by The Journal of Commerce and Shipping Telegraph, Liverpool, late 19thC and illustrating coloured representations for principal steamers, funnel and flag colours, **together with** flags for the international code, sailing vessels, government and international mercantile flags — 22 x 32in. (56 x 81cm.), linen-backed and contained within card binding with gilt title, embossed flags of merchant shipping by the Journal of Commerce — closed 8 x 4½in. (20 x 11.5cm.)

£200-250



195

195.

A FINE STERN BOARD/SEAT BACK COMMEMORATING THE 1856 GRAVESEND AND MILTON REGATTA

decorated in polychrome and gilt and depicting a busy regatta with paddle-steamers and square-rigged ships in attendance off Gravesend, flanked by the Kent Invictar and Sussex arms with hops and seashells, and inscribed in banner titles, *Success to the Subscribers of Gravesend and Milton Regatta, July 28th 1856, Kent and Sussex* the top with two suspension loops — 18½ x 59in. (47 x 150cm.)

£800-1,200

Although it has ancient antecedence, this regatta was incorporated in 1846 suggesting that this splendid stern board was produced to commemorate the 10th anniversary, presumably for a boat containing the civic dignitaries or judges for the regatta, and was probably displayed facing out over the water. It was discovered recently in a local attic where it is thought to have lain for over a century.



192



196



197

196.

A SUNDERLAND GLASS RUMMER, CIRCA 1800

finely etched overall and depicting a brig sailing under the iron bridge inscribed *Sunderland Bridge over the river Wear*, the reverse with *J / HN* flanked by wheat and hops — 6in. (15cm.) high
£150-250

197.

A WATERCOLOUR SET BY W. REEVES & SON, CIRCA 1790

containing numerous embossed cakes of watercolour paint, brushes etc., the lid with finely engraved label signed in manuscript *W. J. Reeves Hon.*, top right — 3 x 9 x 6¼in. (7.5 x 23 x 17cm.)

£100-150



198

198.
A SEPIA PHOTOGRAPH OF H.M. RACING YACHT *BRITANNIA* BY BEKEN OF COWES

depicting sailing off the Isle of Wight, inscribed *Britannia*, numbered 10796 lower left and blindstamped lower right — 10¾ x 9in. (27.5 x 23cm.)

£150-250



199

199.
A SIGNAL HOIST BROOCH BY BENZIE OF COWES, CIRCA 1935

constructed in 9ct gold with four enamelled signal flags spelling from top MARY; stamped with maker's marks to reverse — 1½in. (4cm.) high; **together with** two sterling silver yacht club burgees by Benzie and H. Aase

(3)

£100-150



200

200.
A 2IN. SINGLE DRAW TELESCOPE FROM THE FAMOUS S.Y. *VALHALLA* R.Y.S., BY ROSS, LONDON, CIRCA 1890

the tapering main tube with black leather covering, signed on the single draw Ross, London, No. 23376, splash cuff with lens cap, inscribed under the splash VALHALLA R.Y.S. — 25in. (63.5cm.) long; **together with** associated stand

£300-500

Valhalla, 1,218 tons gross, was the only British steam yacht to have a full ship rig and is believed by many to have been the finest example of a steam auxiliary ever built. Designed by W.C. Storey and built for Captain J.F. Laycock by Ramage & Ferguson in 1892, she is best known for her achievement of third place in the Kaiser's famous Trans-Atlantic Race of 1905 despite the competition afforded by the much faster schooners taking part. She had several owners, most notably the Earl of Crawford & Balcarres from 1902 to 1908 under whose tenure she featured in the book by M.J. Nicoll *Three Voyages of a Naturalist: Being an Account of Many Little-Known Islands in Three Oceans Visited by the 'Valhalla' R.Y.S.*, published by Whitherby & Co. in 1908. She also did war service with the Royal Navy including a period at Limnos - in the Aegean - during the Gallipoli campaign. After the war she became a Spanish-owned fruit carrier but she was wrecked and sunk off Cape St Vincent in 1922.



201

201.

A LARGE 19TH CENTURY YACHT TILLER

carved in stained oak with brass cuff terminating in a Turk's head knot — 102in. (259cm.) long

£600-800

Provenance: Discovered on the Isle of Wight.



202.

A LIMEWOOD FIGUREHEAD, POSSIBLY NORTHERN EUROPEAN, EARLY 19TH CENTURY

carved in the form of a warrior maiden holding a dagger in her right hand and clasping a bird in her left, an axe in her belt and a billowing cloak held with a chain around her neck and her hair secured with a torque, terminating in scrollwork and secured to a large section of timber — 44in. (112cm.) high (including timber mount)

£3,500-4,500

202



203

203.

A PAIR OF ARMORIAL PLATES FOR THE DICK-CONYNGHAM FAMILY, BY FLIGHT, BARR & BARR, WORCESTER, CIRCA 1800

with family coat of arms to centre inscribed *Spes Infracta* [*But Hope is Unbroken*] in banner over, with gilt highlighted foliate border and gadrooned rim, the reverse with printed and impressed FBB crown mark (*both restored*) — 8¾in. (22.5cm.) diam

(2)

£80-120



204

204.

A FOLK ART CARVING OF ENTWINED DOLPHINS, POSSIBLY DUTCH, 19TH CENTURY

depicted with crossed tails with ?spigot hole between — 7 x 16½in. (18 x 42cm.)

£200-300



205.

THE SHIP'S BELL FROM THE LONDON & NORTH WESTERN RAILWAY FERRY T.S.S. CAMBRIA, 1897

cast in brass with punched L. & N.W.R. to top, the name inscribed with black filled lettering in an arc to front, complete with clapper — 12 x 12in. (30.5 x 30.5cm.)

£700-900

Built by Denny Bros. in 1897 at a cost of £84,250 for the London & North Western Railway's Holyhead-Dublin service, she registered just over 10,000 tons and had berths for 223 1st, 770 3rd Class passengers. It was essential that the ship should have ample stability without being unnecessarily stiff, be practically free from vibration and with a draught not exceeding 11½ft. Furthermore, to accommodate a new express railway service between Euston and Holyhead, the steamer was to make two runs of 100 nautical miles at not less than 21 knots - all of which were achieved at her trial runs in November 1897 after a build time of nine months. In 1919 she was renamed *Avonia* to make way for her successor whose keel was laid that November - it being understood this bell was re-used on the vessel. Sold to the London, Midland & Scottish Railway in 1923, she was sold and broken in 1925.



190

206

206.

THE SHIP'S BELL FOR THE TANKER S.S. CASSIS, 1914

cast in brass with black filled name inscribed over an arc, plain shoulder and mounting lug, complete with clapper and sally — 12 x 12in. (30.5 x 30.5cm.)

£600-800

207.

THE SHIP'S BELL FROM THE CHEMICAL TANKER S.S. SILVERKESTREL, 1965

cast in brass with moulded rim, mounting lug with suspension bracket, inscribed with black-filled lettering to front as per title, complete with clapper — 12 x 12½in. (30.5 x 32cm.)

£200-400

208.

AN EIGHT-DAY SHIP'S BELL CLOCK BY THE CHELSEA CLOCK CO., BOSTON, U.S.A., CIRCA 1920

the 5in. silvered dial signed as per title and inscribed *Automatic Ship's Bell*, ebonised steel hands and twin arbours to going barrel movement with ship strike mechanism, contained within a heavy brass bulkhead case with threaded face plate and aluminium moisture guard — 7¼in. (18.5cm.) diam

£200-300



208



209

209.

A PICTURE HALF MODEL OF THE BOOTH LINE'S PASSENGER/CARGO R.M.S. ANSELM, 1905

the carved hull with detailed fittings and superstructure, complete with lifeboats in davits, depicted steaming in a calm painted paper 'sea' with cotton wool 'smoke', signed and inscribed *E.C. Valle / Leixoes* lower left, contained with a glazed framed case for wall hanging (*loose rigging, one lifeboat detached*). Overall measurements — 26¼ x 52in. (66.5 x 132cm.)

£400-600

Built by Workman Clark & Co, Belfast, *Anselm*, at 5,442 tons, was regarded as the new flagship for their South American passenger/cargo run. Before troop-ing duties in the Great War she was mainly concerned with the lucrative rubber trade between Liverpool and the Amazon ports in Brazil. When the boom ended in 1922 she was sold to Argentine owners for a New York run under the name *Comodoro Rivadavia*. Taken over by the Argentine Government in 1942, she was in service until a boiler explosion in 1952 killed six engineers and permanently disabled her, she was finally broken at Buenos Aires in 1961.



210

210.

A NORWEGIAN PATTERN FOGHORN, CIRCA 1920

the wooden case with pasted directions to top, the side stencilled as per title with rotary handle and copper trumpet — 15 x 21½in. (38 x 55cm.)

£150-250



211

211.

AN 1851 MODEL 38-BORE NAVY REVOLVER BY COLT

the steel frame signed *Colt Patent* and numbered *H 628*, and inscribed to top of hexagonal barrel *Address. Col. Colt. London*, the chamber numbered *10622*, contained within fitted display case for wall hanging, case — 16in. (40.5cm.) wide

£600-800



212.

**A FINE AND LARGE FIGUREHEAD MAQUETTE,
POSSIBLY DANISH, CIRCA 1880**

finely carved in giltwood in the form of a full-length maiden clad in wind-swept billowing gown with detachable arms, one raised, and standing on a sandy base with seashells and limpets, mounted on a later green-painted stand — 54in. (137cm.) high

£4,000-6,000

Lit: Poulsen, H., *Figureheads and Ornaments on Danish Ships and in Danish Collections*, Rhodos, Copenhagen, 1977

212



213

213.

THE STERN BOARD FROM THE FOUR-MASTED DANISH SCHOONER *SVANEN* OF COPENHAGEN, 1920

carved in three conjoined sections with scrollwork edges, gilt-filled name inscribed *SVANEN* / *KØBENHAVN* below a swag of Danish flags and the Royal Arms finished in polychrome as appropriate — 34 x 77in. (86.5 x 195.5cm.)

£1,000-1,500

Built by Øxenbjerg Skibsværft at their Svendborg yard in 1920, *Svanen* (ex-*Sigrid*) was a four-masted auxiliary wooden schooner registered at 361 tons and measured 135 ft long with a 30.7ft beam and draft of 12.5ft. On November 15th, 1933, she was in passage from Riga to Wexford with timber when she was wrecked near Wexford and declared a total loss in early 1934 - it was, however, possible to salvage elements of her, including her attractive stern board.



214

214.

A SET OF COPPER AND BRASS MARINE NAVIGATION LAMPS, CIRCA 1950

for port, starboard and masthead, maker's label for *Meteorite*, sliding back covers to compartment with oil burner, red / green filters as appropriate, Fresnel type glass lenses, hinged handles to top — 22in. (56cm.) high

(3)

£500-800



215

215.

A PAIR OF BREAK ARCH SALOON DOORS, PROBABLY FROM A PRIVATE STEAM YACHT, CIRCA 1890

constructed in oak, with shaped mirror top section, the bottom sections carved on one side with relief carving of navigation instruments, charts and a globe, each — 63½in. (161.5cm.) high; 22½in. (57cm.) wide

£300-400



216.
TWO ADMIRALTY PATTERN DIVER'S TORCHES BY SIEBE GORMAN & CO. LTD
 each signed and numbered as appropriate, one with leather strap, tallest — 11in. (28cm.) high
 (2)
 £200-300

217.
TWO DIVING TORCHES
 one signed for Siebe Gorman & Co. Ltd, numbered and dated for 1968; **together with** another painted black and apparently unsigned, marked AP4456 by the bull's eye lens, complete with leather carry strap — 11in. (28cm.)
 (2)
 £150-250

218.
AN ADMIRALTY PATTERN DIVER'S TORCH BY SIEBE GORMAN & CO. LTD, LONDON
 heavily constructed in nickel-plated brass with bull's-eye lens and rotating switch, signed on the trunk as per title and inscribed AP 8965 — 13in. (33cm.) long
 £150-250

219.
A DIVER'S KNIFE BY SIEBE GORMAN & CO. LTD
unsigned, but the scabbard inscribed SG117 *non-magnetic*; **together with** another with wooden handle and black-painted aluminium sheath — 14in. (35.5cm.) long
 (2)
 £250-350

220.
TWO PUMP PLATES BY SIEBE GORMAN & CO. LTD
 with black filled lettering and decorative arms, now mounted to display bases — 7½in. (19cm.) wide
 £100-150



221

221.

A TWO-DIVER AIR CONTROL JUNCTION BOX BY SIEBE GORMAN & CO. LTD, CIRCA 1920

comprising three pressure dials, two counter-signed as per title, connected to red painted pipework with tapes, contained within green painted transit box with brass plates inscribed for divers no. 1 and no. 2 and with removable front panel, side carry handles, numbered 2 to top — 14 x 21 x 9½in. (35.5 x 53 x 24cm.)

£250-350

222.

DIVER'S WEIGHTS AND BOOTS

two associated diver's boots with painted caps and lead soles; **together with** a front weight signed *Siebe Gorman & Co. Ltd* and two unmarked back weights

(5)

£200-300

223.

DIVER'S WEIGHTS AND BOOTS

comprising a matched pair of diver's boots with black-painted brass toe caps and smooth lead soles; **together with** a pair of front weights each signed *Siebe Gorman & Co. Ltd*

(4)

£300-500

224.

DIVER'S WEIGHTS AND BOOTS

two associated diver's boots with painted caps and lead soles; **together with** a front weight signed *Siebe Gorman & Co. Ltd* and two unmarked back weights

(5)

£200-300

225.

A 12-BOLT CANVAS AND RUBBER DIVER'S SUIT, PROBABLY BY SIEBE GORMAN & CO. LTD

together with a leather diver's knife belt and a small quantity of promotional material for Siebe Gorman and Heinke

(a lot)

£100-150



226

226.

A RARE WALKER'S 'ROCKET' LOG, CIRCA 1880

signed on the enamelled plate *Walker's Rocket Ship-Log, Birmingham (Patented)*, with 1, 10 and 100 mile dials, contained in brass case with lugs for line attachment — 12in. (30.5cm.) long
£250-350



228 (detail)



227 & 228

227.

A RARE HARPOON LOG BY W. PILLEY JR & CO. MAKERS, BIRMINGHAM, CIRCA 1880

constructed in brass and closely following Walker's A1 pattern, the guide fin stamped as per title, the enamelled triple dial plate unmarked, mounted on wooden display board for wall hanging — 22½in. (57cm.) long including board
£400-600

228.

AN ANCHOR SHIP LOG NO. 2 BY EDWARD MASSEY, CIRCA 1875

the white enamelled triple dial inscribed *Massey's Anchor Ship Log No. 2 E.M.P.*, the nose ring with twine bound rope, contained within original box of issue with maker's label pasted into lid — 22in. (56cm.) wide
£400-600



229 (detail)

229.

A SOUNDING MACHINE BY BALLAUF, WASHINGTON D.C., CIRCA 1902

heavily constructed in polished brass with top clamp and dial inscribed *The Tanner, Navigational Sounding Machine Pat. June 17, 1902, D. Ballauf, Washington D.C.*, the dial inscribed to 320 fathoms — 16in. (41cm.) high; now mounted on later ebonised stand with sounding lead weight — overall 56½in. (143.5cm.) high £250-350



231

231.

A FAITHFUL FREDDIE COMPASS AND STAND, CIRCA 1910

constructed in wood and brass, with 3½in. compass card in liquid-filled gimbal bowl, numbered 1980KS, the front with retailer's plate for Cooke's of Hull, mounted on teak and brass drum base for deck attachment — 32in. (81.5cm.) high £700-900



230

230.

A DENT-PATTERN 182 BOAT COMPASS, BY WHITE THOMPSON & CO., GLASGOW, CIRCA 1910

signed on the card as per title, mounted within temple-top binnacle with cover stamped *Patt 182 No. 494*, top handle and side securing rings — 13in. (33cm.) high £600-800



232 (detail)



232

232. Ø

A LIFEBOAT STATION BAROMETER BY T.B. WINTER, NEWCASTLE UPON TYNE, FOR WHITBURN LIFEBOAT STATION, CIRCA 1870

signed on the ivory scales as per title, with 'Yesterday' and 'Today' scales with wooden key knobs, mercury tube, contained within Gothic Revival oak case, with Fahrenheit and Réaumur scale to front — 40in. (101.5cm.) high

£400-600

Navigational & Scientific Instruments



Ramsden London



235

235.

A FINE 4IN. RADIUS SEXTANT BY RAMSDEN, LONDON, CIRCA 1795

constructed from lacquered brass, signed on the T-frame as per title, the arc divided to 140° , vernier with magnifier, secondary mirror adjustment switch, index mirror and two shades, brass pin feet, contained within fitted keystone box with detachable lid and containing two sighting tubes — 7in. (18cm.) wide
£1,500-2,500

237.

AN 8IN. RADIUS DOUBLE-FRAMED VERNIER SEXTANT BY GILBERT, LONDON, CIRCA 1820

with oxidised brass frame, brass arc signed as per title, silvered scale divided to 145° , braced index arm with vernier and magnifier, shades, mirrors, wooden handle, contained within keystone box with three sighting tubes — 14in. (35.5cm.) wide
£350-450



237

Berge London



236

236.

A 7 1/2IN. VERNIER BRIDGE-FRAME SEXTANT BY BERGE, LATE RAMSDEN, LONDON, CIRCA 1800

with oxidised brass lattice frame, polished arc signed as per title, inset silvered scale divided to 150° , vernier with magnifier on threaded bridge, two mirrors, seven shades, contained within fitted box with three sighting tubes (*box later*) — 12 1/2in. (32cm.) wide
£800-1,200

238.

A 7 1/2IN. VERNIER OCTANT, CIRCA 1890

unsigned, oxidised brass tulip frame with polished arc and inset silvered scale divided to 120° , vernier with magnifier with six shades, two mirrors and handle, contained within fitted keystone case with accessories and retailer's label for Andrew Christie, Glasgow — 12in. (30.5cm.) wide
£200-300



238



239



240

239.

A FINE 5½in. RADIUS LADDER FRAME SEXTANT BY E. SMITH, LONDON, CIRCA 1875

with oxidised brass lattice frame, polished brass arc signed and inscribed *E. Smith Maker to the Royal College Greenwich, 11 American Sqr, London*, with silvered scale divided to 150°, lacquered brass vernier with magnifier, seven shades, two mirrors and wooden handle, inscribed on the index arm *C. Taylor, RN*, contained within fitted box with accessories with owner's plate inscribed *C. Taylor, RN* — 9 x 9in. (23 x 23cm.)

£300-400

240.

A 6½in. RADIUS VERNIER SEXTANT BY HEATH & CO., LONDON, CIRCA 1943

with oxidised brass three-circle frame, polished brass arcs signed as per title and numbered *JJ446*, vernier with quick release clamp and magnifier, seven shades, two mirrors and wooden handle, contained within fitted box of issue with three sighting tubes, two filters and 'O' rated test certificate for 1943, box — 11in. (28cm.) square

£100-150

241. Ø

A 15½in. RADIUS VERNIER OCTANT BY GILBERT & WRIGHT, LONDON, CIRCA 1790

the mahogany T-frame with inset ivory scale divided to 90°, plain lacquered brass vernier, signed as per title, double pinhole sights, interchangeable shades, mirrors, pencil, note plate and feet — 18in. (45.5cm.) high overall

£500-800



241

242.

AN ARTIFICIAL HORIZON BY TROUGHTON & SIMMS, LONDON, CIRCA 1890

constructed in oxidised brass, signed on the back as per title, the black glass plate with three levelling feet and bubble level contained in brass tube, within fitted wooden box — 5½in. (14cm.) square; **together with** another, circular, contained within leather box, and a drum sextant, *unsigned*, in leather case

(3)

£150-250



242 (part)



243

243.

A FINE SILVER BUTTERFIELD DIAL, CIRCA 1720

the main plate for four chapter rings, signed by finely engraved folding bird gnomon *Butterfield à Paris*, blued steel needle and reverse engraved with latitudes for various European cities, contained within original plush-lined leather box of issue with silver hooks and securing catch — 3½in. (9cm.) wide
£2,200-2,800



244

244.

A LATE 19TH CENTURY POCKET COMPASS SUNDIAL

unsigned, with 1in. compass with jewelled pivot, set in lacquered brass bedplate with chapter ring and latitude arm, the lid with tripod plummet — 7in. (18cm.) wide (open)
£150-250

245.

A GUNNER'S LEVEL BY J.H. STEWARD, LONDON, CIRCA 1890

constructed in oxidised brass, signed on the silvered arc as per title, tangent screw with vernier scale, telescope sighting, cross-hairs and mirror, contained within fitted plush lined box of issue — 4½in. (11.5cm.) wide
£100-150



245

246.

A POCKET COMPASS BY LEVY BROTHERS, LONDON, CIRCA 1870

the *unsigned* 2in. printed paper dial with jewelled pivot contained within plush lined green leather pocket case with locking mechanism, the lid inscribed *Levy Bros., 12 Houndsditch, London*; **together with** a small square wooden pocket compass, early 19th century
(2)
£80-120



246 (part)



247

247.

A FINE EIGHT-DAY CHRONOMETER BY JOHN CARTER, LONDON, CIRCA 1860

the 4½in. silvered dial signed *John Carter, maker to the Royal Navy, Cornhill London* and numbered 668, with up/down and subsidiary seconds dials, gold spade hands, the movement with countersigned and numbered backplate, Earnshaw escapement, standard balance, contained within counter-numbered gimbal-mounted bowl, within three-tier box of issue with maker's plate and drop handles, with tipsy key — 8 x 8 x 8in. (20 x 20 x 20cm.)

£4,000-6,000



248

248.

A TWO-DAY MARINE CHRONOMETER BY VEB GLASHÜTTER UHRENBETRIEBE, GERMANY, PROBABLY 1950s

with 4in. matte silvered dial signed as per title and numbered 4506, with up/down and subsidiary seconds dials, gold spade hands, fusee with Guillaume balance with blued helical spring and jewelled detent between counter-numbered spotted plates, contained within counter-numbered gimballed bowl in two-tier wooden box, tipsy key, maker's label, bevelled glass top and drop handles — 7½in. (19cm.) (cubed)

£800-1,200



249

249.

A TWO-DAY MARINE CHRONOMETER BY CHRONOMETERWERKE GmbH, HAMBURG, 1916

the 4in. silvered dial signed as per title and numbered 808, with gold spade hands and up/down arc dial and subsidiary seconds, the fusee movement mounted between spotted plates and Earnshaw escapement to standard balance with silvered helical spring with jewelled detent, mounted in weighted, counter-numbered gimballed bowl inscribed 104/P within two-tier case with glazed port and tipsy key, supplied by Anglital (Shipping) Ltd — 7½in. (19cm.) cubed

£1,000-1,500



250.

A TWO-DAY MARINE CHRONOMETER BY E.J. DENT, LONDON, CIRCA 1850

the 3½in. silvered dial signed *Dent, London* and numbered 2318 and inscribed *A. 158*, the fusee movement mounted between plain plates with Earnshaw escapement bimetallic standard balance with blued helical spring and jewelled detent, contained within signed and counter-punched bowl, with domed glass cover, gimbal-mounted within later three-tier box with ivory label with locking arm and tipsy key — 7½in. (19cm.) (cubed)
£1,500-2,500



250

251.

A TWO-DAY MARINE CHRONOMETER BY KELVIN WILFRID O. WHITE & CO. LTD, BOSTON & NEW YORK, CIRCA 1938

the 4in. silvered dial signed as per title and numbered 15540, blued steel hands, movement with spotted plates, standard balance with Earnshaw escapement, silvered helical spring, counter-numbered on back of spring and inside bowl, gimbal-mounted within two-tier case with tipsy key and maker's plates — 7½in. (19cm.) (cubed)
£1,000-1,500



251

252.

A TWO-DAY HAMILTON MODEL 21 MARINE CHRONOMETER, MID-20TH-CENTURY

with 4in. silvered dial 48-hour, signed as per title *Hamilton, Lancaster, PA U.S.A.* and numbered *N968/1941*, up/down and subsidiary seconds dials, black steel hands, chain fusee with Earnshaw escapement, with silvered balance with helical spring, within counter-signed and numbered lined plates, contained within gimbal-mounted brass bowl, within three-tier wooden box with maker's labels and drop handles — approx. 7½in. (19cm.) square
£1,000-1,500



252



253

253.

A RARE HAMILTON MODEL 221 4-ORBIT TWO-DAY MARINE CHRONOMETER, 1944

the 4in. silvered dial signed outside minute ring *Hamilton / Lancaster, P.A., U.S.A.* and numbered in middle dials '4E006 1944', outer minute dial with 24-hour dial, seconds, days of the week and up/down dials within, black steel hands to fully counter-signed and numbered 14 jewel movement with silvered line-finished plates, Earnshaw-type escapement with uncut stainless steel balance, Invar cross-arm and Elinvar helical balance spring, spring detent with jewelled locking stone, contained in a brass gimbal-mounted bowl within three-tier mahogany box with tipsy key, maker's plate and corking instructions and outer guard case — approx. 10in. (25.5cm.) square

£3,000-5,000

254.

AN EIGHT-DAY DECK WATCH BY WALTHAM WATCH CO., MASS., CIRCA 1943

the 2½in. silvered dial signed as per title with subsidiary seconds and up/down dial, the platform lever escapement numbered 30475363, with fob wind, gimbal-mounted with lock arm in three-tier wooden box with company label inside lid — 6in. (15cm.) cubed

£400-600

255.

A HAMILTON MODEL 22 TWO-DAY DECK WATCH, CIRCA 1941

the 2¼in. coated steel dial signed as per title, up/down dial, subsidiary seconds, black steel hands, contained within gimbal-mounted brass bowl inscribed *BUREAU OF SHIPS US NAVY N. 7822-1941*, chronometer watch with fob wind and adjustment, mounted within three-tier mahogany box of issue with gimballed and locking arm, with glazed viewing port and maker's instructions — 5¾in. (14.5cm.) diam

£300-500



254



255

256.

A TWO-DAY MARINE CHRONOMETER BY ULYSSES NARDIN, SWITZERLAND, 1940

the 4in. silvered dial signed as per title, numbered 3923 and inscribed *A. Cairelli, Roma*, black spade hands, fusee movement mounted in plain matte plates, counter-numbered and stamped with maker's mark, Earnshaw escapement to Guillaume balance, with silvered helical spring, contained within gimballed bowl with internal sprung arm within three-tier wooden box with tipsy key, drop handles and instrument number — 7½in. (19cm.) cubed £1,000-1,500



256

257.

A TWO DAY MARINE CHRONOMETER BY LANGE & SÖHNE, DRESDEN, CIRCA 1944

the 4in. composition dial signed as per title and numbered 5439, with brass spade hands, chain fusee movement with Earnshaw escapement to Guillaume balance, with blued helical balance spring and jewelled detent, mounted in plain plates counter-numbered and stamped with maker's mark, aluminium dial block number 439, contained within later nickel-plated brass bowl, mounted in gimbal ring inscribed in Cyrillic and dated 17-07-74, mounted within two-tier wooden box with glass viewing port, wooden handles and maker's label numbered 855 — 7½in. (19cm.) (cubed) £800-1,200

It is common for late war productions from this company to incorporate unmatched parts. Often they are seen with bakelite bowls which can warp and become dysfunctional so it would appear that this example had its bowl replaced, perhaps in 1974, as per the date of the inscription.



257

258.

A TWO DAY MARINE CHRONOMETER BY J.E.A. UHRIG, LONDON, CIRCA 1891

the 4in. silvered dial signed as per title and numbered 525, with up/down and subsidiary second dial, blued steel hands and broad arrow mark, the fusee movement mounted between countersigned and numbered spotted plates, Earnshaw escapement to Uhrig balance with silver helical spring and jewelled detent, contained within counter-numbered bowl, gimbal-mounted in later three-tier box with locking arm and tipsy key — 7½in. (19cm.) cubed £1,000-1,500



258



259



259.

A TWO-DAY MARINE CHRONOMETER BY THOMAS MERCER, LONDON & ST ALBANS, CIRCA 1921

with 4in. silvered dial signed as per title and numbered 12162 and inscribed *Maker to the Admiralty, the Indian, Colonial and USA Governments*, fusee movement between spotted plates with standard balance, Earnshaw escapement, silvered helical spring, counter-numbered on back of spring and inside gimbal bowl, mounted in two-tier wooden box with bevelled glass lid, locking arm and tipsy key numbered 2254 — 7½in. (19cm.) cubed

£800-1,200

260.

A ONE-DAY ADMIRALTY DECK WATCH, CIRCA 1944

unsigned, the 2in. enamel dial with blued steel hands and sweep seconds, fob wind, stamped to the inside threaded backplate *Swizz Agier Inoxydable* numbered 99721, bi-metallic balance with heat compensation weights, in steel case with broad arrow mark, contained in fitted box with aperture and H.M. Chronometer Depot issue label for 18th February 1944 and loss/gain certificate — 4 x 5½in. (10 x 14cm.)

£350-450

261.

A HAMILTON MODEL 22 TWO-DAY DECK WATCH, CIRCA 1943

the 2¼in. coated steel dial signed *Hamilton Lancaster, PA, U.S.A.*, up/down dial, subsidiary seconds, black steel hands, in brushed steel fob case with dust cover to signed and inscribed movement numbered 2F25469, threaded back and faceplate, contained within plush-lined wooden box of issue with glazed viewing port and instructions, with outer guard box — 7 x 5in. (18 x 13cm.) overall

£400-600



260



261



262 (detail)



262

262.

A VERY FINE 3 1/4IN. REFRACTING TELESCOPE BY UTZSCHNEIDER UND FRAUNHOFER, MÜNCHEN, CIRCA 1825

the 45in. green painted main tube with lacquered brass components including objective and star finder, signed on the backplate as per title, rack-and-pinion fine focus, contained within fitted case of issue with apparently complete set of components and accessories including substantial tripod table stand with telescopic stabilizing, alternate tubes with four further eyepieces and solar filter, and tripod stand mounting attachment — 27in. (65cm.) high, cased dimensions 6 1/2 x 54 x 14in. (16.5 x 137 x 35.5cm.) overall; **together with** two wooden tripod stands with lacquered brass mounting plates, one with pointed and one with flat feet

(3)

£1,000-1,500

The equatorial mount in lot 267 by S. & B. Solomons is compatible with the telescope.

263.

A FINE 1 1/4IN. SILVER-MOUNTED SINGLE-DRAW SHAGREEN POCKET TELESCOPE BY ÉTIENNE-FRANÇOIS GEORGE, PARIS, CIRCA 1750

the shagreen covered card tubes with focus lines, signed on the eyepiece *GEORGE Opticien de L'Académie Royale des Sciences a Paris quay de Conty*, with filter switch and dust cap numbered 1/2 with threaded silver dust cap to objective — 4 1/2in. (11.5cm.) long; **together with** an associated chamois leather cover

£500-800



263



263 (detail)



264

264.

A 1 1/2 IN. MONOCULAR BY DUDLEY ADAMS, LONDON, CIRCA 1800

constructed in nickel-plated brass with ebonised main tube, with four draws, signed by the eyepiece *ADAMS Fleet-Street LONDON*, contained within original red morocco leather case — 2in. (5cm.) high

£150-250

266.

A 2 1/2 IN. REFLECTING TELESCOPE BY JOHN CUTHBERT, LONDON, CIRCA 1852

signed on the backplate as per title and complete with main and secondary mirrors, fine focus adjustment, star finder with cross-hairs, black filter to eyepiece, end cap, mounted to folding tripod stand — 9 x 11in. (23 x 28cm.); **together with** an associated box of spare eyepieces for a refracting instrument

(2)

£250-350



266 (part)



265

265.

AN EARLY 19TH CENTURY 1 1/2 IN. ADAMS-PATENT MONOCULAR

unsigned, the main tube with Greek-key decoration, four draws and wooden eyepiece; **together with** two spy glasses, one set with semi-precious stones

(3)

£150-250

267.

A FINE COUNTER-WEIGHTED EQUATORIAL MOUNT BY S. & B. SOLOMONS, LONDON, CIRCA 1840

constructed in lacquered brass and signed on the bed-plate as per title, radial arc with vernier scale, horizontal and vertical 360 scales, telescope plate with 5 1/2 in. lug holes, approx 15 x 15in. (38 x 38cm.); 15kg

£500-800

This lot is compatible with the telescope offered in lot 262.



267



268.

A FINE 2IN. REFRACTING LIBRARY TELESCOPE BY W. & S. JONES, LONDON, CIRCA 1820

the 28in. tapering main tube with lens cap, fine focus adjustment, 12in. eyepiece extension signed as per title, mounted on a folding brass tripod stand with rack-and-pinion astronomical/terrestrial stabiliser, turntable mount with securing/release catch and steering rod with universal joint, contained within fitted wooden box — 31in. (79cm.) wide
£300-500

268

269.

A SMALL 1¼IN. REFRACTING TABLE TELESCOPE BY G. & C. DIXEY, LONDON, CIRCA 1835

the 9in. main tube with final focus adjustment to 4in. eyepiece extension, signed as per title and inscribed *Makers to the King*, lens cap, mounted to folding tripod stand — 9 x 13½in. (23 x 34cm.)

£150-250

270.

A 1½IN. REFRACTING TABLE TELESCOPE

unsigned, constructed in lacquered brass with lens cap, mounted on brass tripod stand with stabiliser — 13 x 20½in. (33 x 52cm.); **together with** another similar signed *Dollond, London* (*defective*) (2)

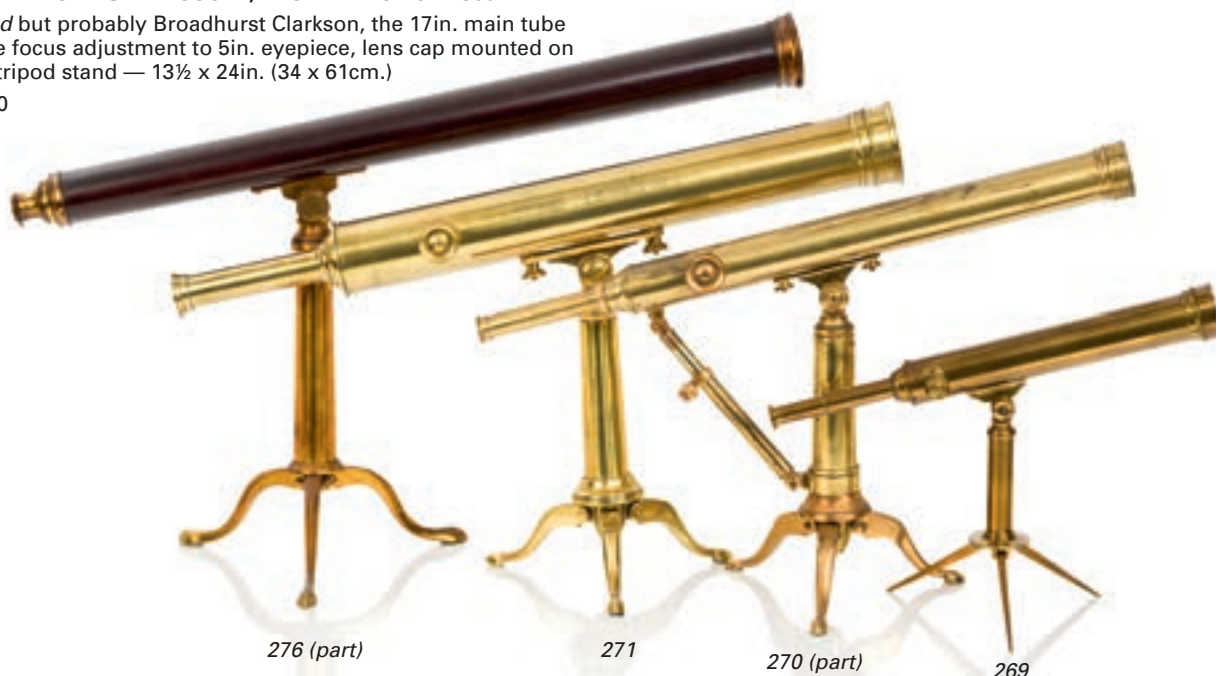
£200-300

271.

A 2IN. REFRACTING TELESCOPE, PROBABLY CIRCA 1960

unsigned but probably Broadhurst Clarkson, the 17in. main tube with fine focus adjustment to 5in. eyepiece, lens cap mounted on folding tripod stand — 13½ x 24in. (34 x 61cm.)

£100-150



276 (part)

271

270 (part)

269



272

272.

A 5IN. REFLECTING TELESCOPE BY JOHN BROWNING, LONDON, CIRCA 1930

the 33in. main tube with trunions, counter-weight, star spotter, end cap, with maker's plate signed as per title and inscribed sold by Broadhurst Clarkson & Co. — 38in. (96.5cm) long overall

£150-250

273
(part)



274
(part)



276
(part)



276
(part)



275
(part)



273
(part)



273
(part)



273.

THREE 19TH CENTURY MARINE TELESCOPES

by J. Harris & Son; Spencer Browning & Co. and Dollond; **together with** another (defective), longest — 20½in. (52cm.) (closed)

(4)

£200-300

Sold as viewed.

274.

A 1½IN. SINGLE-DRAW MARINE TELESCOPE, CIRCA 1800

unsigned, with 23½in. tapering tube with tapered eyepiece and moulded objective lens assembly with dust slide, contained within an associated extended wooden box, the lid with plaque inscribed *H.M.S. 'Foudroyant', Formally (sic) The 'Trincomalee' purchased by G.W. Cobb 1898*, box — 27in. (68.5cm.) wide overall; **together with** a quantity of press cuttings relating to *Foudroyant / Trincomalee*
£100-150

275.

A 2½IN. REFRACTING TELESCOPE BY BROADHURST CLARKSON & CO., LONDON, CIRCA 1960

the 30in. black lacquered tube with fine focus adjustment, signed on the backplate as per title, tripod mounting points; **together with** a box containing three spare eyepieces

(2)

£150-250

Provenance: Ex. Broadhurst Clarkson Works, presumed unsold stock.

276.

A 1¼IN. MARINE TELESCOPE, CIRCA 1760

unsigned, 35in. decagonal wooden tube, single draw with tapered eyepiece, main lens with dust slide — 37½in. (95cm.) overall; **together with** 1½in. plain tapering example of circa 1790, now mounted to associated Broadhurst Clarkson brass table stand; and an 18thC style decagonal wooden example using modern parts

(3)

£150-250



277 (part)

279.

A COLLECTION OF 18TH/19TH CENTURY SPECTACLES

comprising: a pair of silver spectacles, circa 1820, *unmarked*, with hinged arms contained in associated frog-mouth case; **together with** two pairs of Georgian steel wig spectacles, three pairs with green/blue tinted lenses, a steel pair of circa 1860, a 20thC pair with octagonal open lenses and rolled gold arms with ear hooks,

(8)

£100-150



279



281 (part)

277.

A 3IN. REFRACTING TELESCOPE BY HORNE & THORNTHWAITE, LONDON, CIRCA 1850

the 41½in. tube with lens cap, fine focus and star finder, with mounting lugs to fit table or tripod stand, contained in wooden case with accessories including painted iron tripod stand, telescopic stabiliser and alternative eyepiece — 44in. (112cm) wide; **together with** wooden tripod stand with tapered feet

(2)

£300-500

278.

A LARGE QUANTITY OF SPARES AND ACCESSORIES, LARGELY FROM THE WORKS OF BROADHURST CLARKSON LTD, LONDON

comprising numerous lenses, mountings, casting moulds etc

£200-400

Sold as seen, not subject to return

280. Ø

A PAIR OF SILVER SPECTACLES, 1821-22

the double-hinged arms with London marks for 1821-22, contained within a flip-top tortoiseshell case with silver trim — 5¼in. (13.5cm.)

£100-150



280

281.

A CASED SET OF OPTICAL ACCESSORIES BY ROBINSON, LONDON, CIRCA 1840

constructed from lacquered brass and probably for a telescope or theodolite, one example signed *Robinson, 38 Devonshire Street, Portland Place, London*, with diagonal eyepieces and differently powered eyepieces ranging for 120 to 430 with solar caps, contained in fitted wooden box — 12in. (30.5cm.) wide; **together with** a bag containing several loose optical accessories including microscope components; two bull's eye lenses and microscope on stand

(A lot)

£150-250



282

282.

MICROSCOPE SLIDES FROM THE PERSONAL COLLECTION OF FRED ENOCK (1845-1916)

comprising approximately 136 slides prepared by Enock including *The Net-wing fly first discovered as a British insect by Fredc. Enock Aug 30th 1878*; *Larva of Vapourer Moth*; and *the Oak Bug*; *the Colorado Potato Beetle*; *the Marsh Fly*; *the Grass Spider*; and *the Indian Tortoise Beetle*; and a further 162 by other makers including T.E. Doeg; Watson & Son; C.M. Topping (*Gold Dust*); Norman (*Silver*); Charles Elcock and others, and including several possible Enock rejects, contained in assorted slide boxes, one inscribed *F Enock* inside lid

(A lot)

£15,000-20,000

Provenance: Fred Enock and thence by descent.

Frederick Enock (1845-1916), a supplier of microscope preparations and naturalist known for the superlative quality of his entomological slide mounts as well as his 30 year study on the *British Myrmarida* or the Fairy Fly. Despite entering the industry when competition was at its highest his pressure free fluid mounting technique (see examples with dark rings), allowing him to maintain the 3D structural integrity of the samples, and his slides high standards in accuracy and breadth of the information have meant that even to this day his work is highly regarded. The fact that the secrets to most of his methods were not passed on makes his surviving works all the more fascinating.



282 (detail)



Fred Enock circa 1910



283

283.

THE HISTORY OF THE MICROSCOPE IN GLASS SLIDES

nine black and white glass slides by Clay & Court, circa 1982, of historical microscopes by Adams, Hook, Marshall, Culpeper etc., now mounted with mirrored back in ebonised frame for wall hanging — 12 x 12in. (30.5 x 30.5cm.)

£100-150

285.

A CULPEPER-TYPE MICROSCOPE BY E.J. ELLIOTT, LONDON, 19TH CENTURY

constructed in lacquered brass, signed on the bedplate as per title, mounted on wooden base with drawer containing eyepiece and platform pinchers — 14¼in. (36cm.) overall

£250-350



285



284

284.

A COMPOUND MONOCULAR MICROSCOPE BY NEWTON & CO., LONDON, CIRCA 1865

the 8½in. main tube with swivelling nose pieces, adjustable platform, plano-convex mirror, signed to back of foot *Newton & Co. Fleet Street, Temple Bar, London*, contained within fitted box with tray of slides, bull's-eye lens, alternate eye-pieces, etc. — box 19 x 9¼in. (48 x 23.5cm.)

£600-800

286.

A BOTANIST'S MONOCULAR MICROSCOPE, CIRCA 1850

unsigned, constructed in lacquered brass, with 5in. tube threaded by nose to platform with rack-and-pinion adjustment, mirror, contained in box with plush lined lid and four cell bone slide with specimens — 6¼in. (16cm.) wide; **together with** a simple microscope with sprung slide clamp

(2)

£100-150



287

287.

A MONOCULAR MICROSCOPE BY M. PILLISCHER, LONDON, CIRCA 1870

constructed in lacquered brass with maker's label behind, stamped 3224, platform with slide clamps and pincers and sub-stage convex and concave mirror — 10½in. (27cm.) high; **together with** a monocular by *F.L. West, 31 Cockspur Street, Charing Cross London* and a green leather box containing five nose pieces, numbered 12023 inside

(3)

£150-250



288

288.

A COLLECTION OF MICROSCOPE SLIDES

some professionally prepared and including W. Watson & Sons, John Browning, Hensoldt, Clarke & Page, C. Baker and others by an amateur hand, mainly chemical and petrological subjects, contained in 16 two-section drawers within glazed cabinet with accessory compartment to top — 13½ x 11 x 10in. (34 x 28 x 25.5cm.)

£200-300



289

290

291

289.

A 12IN. TERRESTRIAL GLOBE BY CRUTCHLEY'S LATE CARY'S, LONDON, CIRCA 1854

the plaster globe with 12 pairs of printed gores, maker's cartouche signed as per title and inscribed *additions to January 1st 1854*, equation of time, equinoctial and ecliptic lines, various expeditions circa 1840-41, Tasmania as Van Diemen's Land, New Zealand as New Munster (South) New Ulster (North), mounted in turned wood stand **with** meridian ring and turned supports with plain brass horizon ring — 17 x 17in. (43 x 43cm.)

£400-600

291.

A 10IN. TERRESTRIAL GLOBE BY C. SMITH & SON, LONDON. CIRCA 1890

12 polychrome gores with maker's cartouche signed as per title, empires, countries and continents outlined in various colours, equations of time, ecliptic and equatorial lines and world currents, mounted on calibrated meridian support to turned wood stand to tripod base — 17in. (43cm.) high

£150-250

290.

A 14IN. TERRESTRIAL GLOBE BY PHILIPS, LONDON, CIRCA 1960

the printed polychrome gores with maker's cartouche, ecliptics and meridian lines and showing the principal shipping lanes and distances, mounted on a turned wooden stand — 20in. (51cm.) high

£150-250



292

292.

A RARE PILOT BALLOON SLIDE RULE BY STANLEY, CIRCA 1910

constructed from wood sandwiched between ivorine plates, with lacquered brass glazed sliding windows inscribed and signed as per title and divided for cosign, sign tangent and time scales, contained in plush-lined leather case of issue — 25¼in. (65.5cm.) long overall

£200-400



293

293.

A SET OF DRAWING INSTRUMENTS BY GEORGE ADAMS, LONDON, CIRCA 1750

constructed in brass and signed on dividers and sector *Improved and Made by G. Adams in Fleet Street London*, contained in fitted, plush-lined case with shagreen cover (*lid detached and missing left-hand side*) — 2 x 7½in. (5 x 19cm.)

£2,000-3,000

294.

A CIRCULAR PROTRACTOR BY TROUGHTON & SIMMS, LONDON, CIRCA 1840

constructed in lacquered brass with inset silvered scale, signed on the clamping arm as per title, opposing vernier arms with folding extensions, contained in plush-lined box of issue — 8in (20.5cm.) wide

£150-250

295.

A FINE EXTENDED ARM PROTRACTOR BY J.D. POTTER, LONDON, CIRCA 1830

constructed in oxidised brass with lacquered brass arc with inset silvered scale, signed on the cross bar, *Potter, Poultry, London*, index arm with vernier and clamp, arm extension, contained in fitted box of issue — 10¼ (26cm.) wide; **together with** horn magnifying glass

(2)

£100-200

296.

A STATION POINTER BY T.K.S., CIRCA 1940

constructed in oxidised brass with polished scales, with verniers and clamps, stamped to centre *T.K.S. No. 1924*, contained within fitted wood box with securing hooks — 20½in. (52cm.) wide

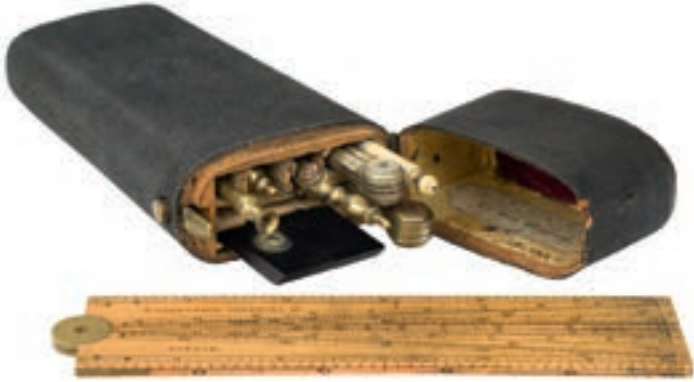
£80-120



294



295 (part)

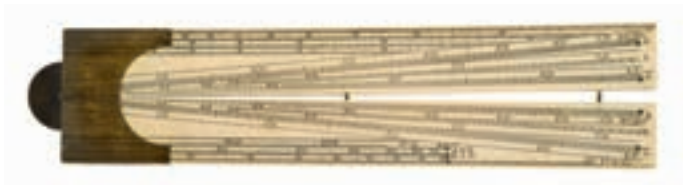


297

297.
A DRAWING SET ETUI BY THOMAS RUBERGALL, LONDON, CIRCA 1850

complete wood and brass instruments, the sector signed *T. Rubergall, 24 Coventry Street, London*, black shagreen case with maker's label inside lid — 6¾in. (17.5cm) high
£200-400

299. Ø
A FOLDING IVORY AND BRASS SECTOR BY ADAMS, LONDON, CIRCA 1790
inscribed on both sides and signed by the hinge as per title — 6in. (15.5cm.) long; **together with** four 18thC brass protractors (5)
£100-150



299 (part)

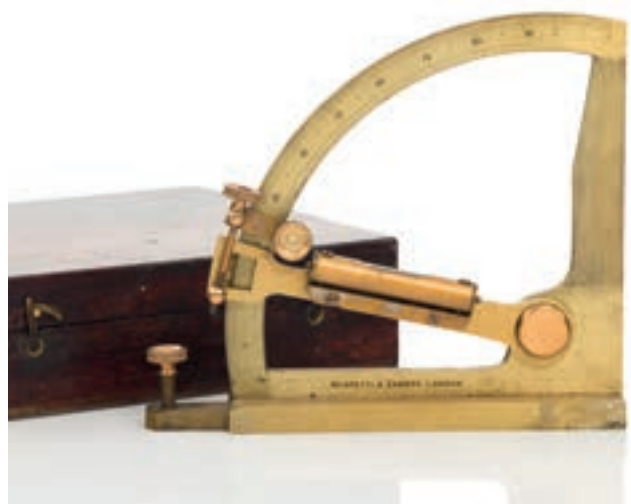


298

298. Ø
AN EARLY 19TH CENTURY POCKET DRAWING SET ETUI

unsigned, apparently complete with ivory rules, brass compasses, pencil etc., contained within shagreen case with securing catch — 6¾in. (17cm.) high; **together with** another similar with replaced leather hinge (2)
£250-350

300.
A FINE 6IN. RADIUS GUNNER'S LEVEL BY NEGRETTI & ZAMBRA, LONDON, CIRCA 1890
heavily constructed in lacquered brass and signed as per title, the arc divided to 90°, the index arm with bubble level and vernier scale, contained within box of issue — 10 x 9in. (25.5 x 23cm.)
£300-500



300



301

301.

A 2IN . ACHROMATIC MARINE TELESCOPE BY GILBERT & SON, LONDON, CIRCA 1810

the 36in. tapering wooden tube with single draw signed as per title, and alternative eyepiece assemblies, contained within brass-bound box of issue with maker's instruction label inside base, the box — 42½in. (108cm.) wide

£250-350



302

302.

AN EARLY 19TH CENTURY THEODOLITE BY JOHN CORLESS, LONDON, CIRCA 1815

the ½in. telescope with 9in. tube, objective focus with cross hairs, bubble level, mounted on rack-and-pinion arc to bedplate with 2in. silvered compass signed *Corless, London*, contained within original fitted box with accessories and some sightings dated 1866 — 6½ x 10 x 5½in. (16.5 x 25.5 x 14cm.)

£400-600



303

303.

A 1½IN. SURVEYOR'S LEVEL BY TROUGHTON & SIMMS, LONDON, CIRCA 1830

constructed in lacquered brass with 18in. telescope, with massive bubble level over, and 3½in. silvered compass signed as per title with adjustable glass securing clamp, inscribed to side *Dudley Timperley's*, rack-and-pinion focus with diagonal eyepiece and removable lens cap with dust cover, contained within original box of issue with securing hooks — 27in. (68.5cm.) wide

£200-300



304

304.

AN 18TH CENTURY CIRCUMFERENTOR

unsigned, with 5in. silvered compass with engraved boss and jewelled pivot, mounted on lacquered brass circle with mounted lugs for theodolite — 12in. (30.5cm.) diam overall

£200-300

305.

A TWO-DAY HYDROGRAPHIC SURVEY CHRONOMETER BY THOMAS MERCER, ST ALBANS, 1925

the 4in. silvered 24hr dial signed as per title and inscribed *Group Prize Neuchatel 1927*, with up/down and exposed subsidiary seconds dials and numbered on up/down dial 12779, blued steel hands and hinged cover to front winder arbour, mounted within aluminium drum case with start/stop lever and microphone contact points, lid inscribed *survey chronometer* and leather travel case with tipsy key — 6½in. (16.5cm.) diam

£300-500

306.

A ¾IN. THEODOLITE BY BATE, LONDON, CIRCA 1810

with 10in. telescope mounted to A-frame with rack-and-pinion arc, mounted on bedplate signed *Bate London* with 2in. compass, on adjustable base now on a wooden display base — 10in. (25.5cm.) high

£200-300



305

307.

A 11IN. THEODOLITE BY ADIE & WEDDERBURN, EDINBURGH, CIRCA 1890

the 10in. telescope with bubble level and radial arc with vernier scales and magnifiers, mounted to oxidised brass A-frame stand, the bedplate with 3in. silvered compass signed as per title, silvered scale with magnifiers and clamp, contained within fitted box with accessories, service label for Cooke, Troughton & Simms dated 1947 inside lid, leather strap — 7½ x 13in. (19 x 33cm.)

£300-500

308.

A THEODOLITE BY TROUGHTON & SIMMS, LONDON, CIRCA 1920

constructed in lacquered brass with bubble levels, signed on the bedplate as per title, contained within fitted box with accessories including compass and admiralty service label for 1935 in lid; **together with** a telescope in separate box —

(2)

£250-350

Provenance: Admiralty Hydrographic Survey No. 56 & 79. Thought to have been used aboard *Black Duck* Hydrographic Survey Ship.



307



306



308



309

309.

A NEGRETTI & ZAMBRA 1915 PATENT WEATHER FORECASTER

constructed in lacquered brass with volvelles, impressed instructions with suspension / folding table stand behind, contained within original canvas case with further N&Z instructions — 4¾in. (12cm.) diam; apparently unused

£80-120



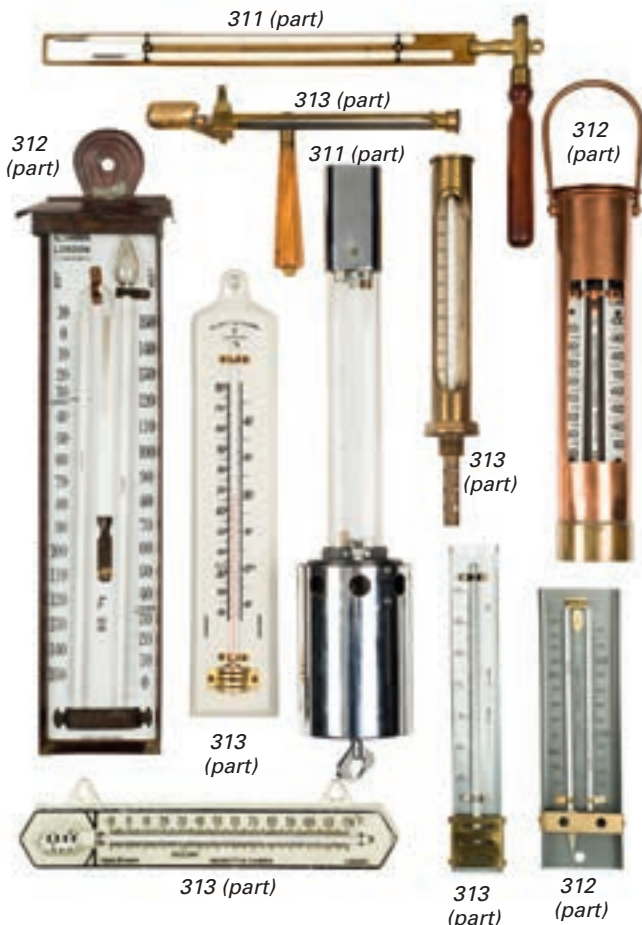
310

310.

A FINE WATKIN PATENT EXTENDED SCALE BAROMETER/ALTIMETER, BY J. HICKS, LONDON, CIRCA 1889

with 4in. dial signed as per title and numbered 804 and divided to 10,000ft, with blued steel needle in aluminium drum case with bevelled setting and suspension loop, contained in original plush lined morocco case — 5½in. (14cm.)

£200-300



311.

AN ASSMANN TYPE WET/DRY BULB HYGROMETER, NEGRETTI & ZAMBRA, LONDON, CIRCA 1930

constructed with nickel-plated clockwork-driven fan, and twin tubes with connector contained within box of issue — 23in. (58.5cm.) wide; **together with** a precision whirling hygrometer, constructed in lacquered brass with a wooden handle, twin tubes mounted to brass signed plate

(2)

£150-250

Provenance: Ex. Negretti & Zambra

312.

THREE MAX/MIN THERMOMETERS BY NEGRETTI & ZAMBRA, LONDON

comprising a deep sea example in copper case and two wall-mounting examples, one with white glass scale, largest — 19in. (48cm.) long

(3)

£300-400

Provenance: Ex. Negretti & Zambra works.

313.

A COLLECTION OF THERMOMETERS BY NEGRETTI & ZAMBRA, LONDON, VARIOUS DATES

including a railway track testing surface thermometer, a protected example in lacquered brass case with threaded base; and three standard wall-mounting types in porcelain, aluminium and painted alloy, largest — 14in. (35.5cm.) high

(5)

£100-150



314

315 (part)

314.

A MODERN BAROGRAPH BY B. COOKE & SONS LTD, HULL

signed on the bedplate as per title, lacquered brass movements and cells, clockwork motor, hinged glazed cover, base with pen drawer — 8½ x 12¼in. (21 x 31cm.)

£150-250

315.

AN EIGHT-DAY BAROGRAPH, CIRCA 1930

unsigned, with lacquered brass movement with pressure cells contained within base, recording drum with clockwork drive, glazed wooden case — 7½ x 12½ x 6¾in. (19 x 31.5 x 17.5cm.); **together with** a monocular microscope by W. Watson & Sons Ltd, London, with black lacquered frame and brass main tube, signed as per title and numbered 23232 and inscribed with model name *Bactil*, in fitted case with accessories including a Zeiss nose piece — 15in. (38cm.) high

(2)

£200-300

316.

A POCKET HYGROMETER BY NEGRETTI & ZAMBRA, LONDON, CIRCA 1890

the silver bedplate signed as per title, with mercury tubes, one with cloth-covered bulb, contained in fitted case with glass reservoir and threaded base and oxidised glass support — 7in. (18cm.) wide

£150-250



316

317.

A TEST BAROMETER BY NEGRETTI & ZAMBRA, LONDON, CIRCA 1950

the mercury tube with aluminium case divided to 1000ft with adjustable scales and side mounted thermometer, bedplate with bubble level, threaded feet, cast iron cistern and rubber connecting tube, the maker's plate signed as per title and numbered 85823 — 43in. (109cm.) high

£200-400

Provenance: Ex. Negretti & Zambra works.

This barometer was for precision testing the calibration of aneroid barometers. They were supplied to the Air Ministry at an original cost of £54.

318.

A MODERN BRASS MARINE BAROMETER BY ABANTIQUO, LONDON

constructed in lacquered brass with mercury scale and gimballed wall mount — 36in. (91.5cm.) high

£80-120



317

319.

A SET OF COURTAULD ATOMIC MODELS BY GRIFFIN & GEORGE LTD, LONDON, CIRCA 1966

comprising a chest with tray containing numerous nylon molecular shapes, some still in original polythene bags, together with a quantity of spacing collars and connecting rings in boxes, contained within wooden box of issue with maker's label, contents maker's label pasted inside lid and a descriptive text book — 7k x 17 x 14½in. (19 x 43 x 36.5cm.)

£400-600



319

320.

A GEOMETRIC SOLID BY G. CUSSONS LTD, MANCHESTER, 20TH CENTURY

of conical form, constructed in four sections in contrasting woods, with ivory maker's label to front, stamped on the underside

£200-300



320

322.

TWO 19TH CENTURY REFRACTING GLASS BALLS

each with striations, air bubbles and imperfections, mounted to turned wooden stands, largest — 12in. (30.5cm.) high; the ball 4in. (10cm.) diam

(2)

£100-150

323.

A LUNAR STEREOCARD BY C. BIERSTADT, NIAGARA FALLS, NY, PROBABLY CIRCA 1890

inscribed *From the negatives taken by Prof. H. Draper with his silvered glass telescope*, mounted on card with publisher's details and retailer's name for Underwood & Underwood — 3½ x 7in. (9 x 18cm.); **together with** another similar

(2)

£100-150



322



324

324.

A 19TH CENTURY ELECTRIC CHRONOGRAPH

the lacquered-brass mechanism with spool, coils, recording needles and switches, mounted on a mahogany plinth base, with label engraved *ELECTRIC CHRONOGRAPH H.L. No. 5. INVENTED & MADE BY WM LINDQVIST, LONDON*, contained in three-part mahogany case with glazed panel, maker's label, cover — 10in. (25.4cm.) high

£250-350

Provenance: *Black Duck* Hydrographic Survey Ship

325.

A RARE DR HEARDER'S PATENT GALVANIC MACHINE, CIRCA 1875

constructed in wood and brass and contained within fitted wooden box with wet cells and accessories, the lid with maker's label — 6½ x 6½in. (16.5 x 16.5cm.); **together with** a copy of Dr Hearder's *Treatise on the Cure of Diseases by Electricity*

(2)

£200-300



327



325

326

326. Ø

A RARE EXAMPLE OF GRIGG'S CONIC ELECTRO-MAGNETIC MACHINE, CIRCA 1873

constructed in wood and lacquered brass with bound magnet and removable iron core with ivory insulated handle, with signed maker's plate signed as per title and inscribed *Maker J.R. Chislett, Plymouth*, contained within fitted box of issue inscribed number 3 and with label pasted inside — 8½ x 8½ x 8½in. (21.5 x 21.5 x 21.5cm.)

£250-350

For a similar example, see Science Museum, London object no. A233915.

327.

AN EARLY 19TH CENTURY BRASS AND STEEL SCARIFIER BY JOHN & EDWARD WOOD, MANCHESTER

of typical form with steel trigger and press-button release, signed to one side *John & Edward Wood, 71 King Street Manchester* — 2in. (cm.) wide

£100-150

328.

TWO TELEPHONE EARPIECES BY J. BERLINER OF HANOVER, CIRCA 1910

constructed in wood, metal and Bakelite, the handle comprising a large magnet connected to silk covered wires, stamped around earpiece as per title, with nickel suspension hooks — 8in. (20cm.) high

(2)

£150-250



328



329

329.

**THE FOLLOWING LOT IS SOLD AS SEEN
A COLLECTION OF GEISSLER TUBES**

approximately 10 glass tubes of various shapes, clamped within baise-lined case, one liquid filled and another with rubber air ball attachment (solidified), box — 19in. (48cm.) wide
£500-800

330.

A REPLICA 'EDISON INCANDESCENT LIGHTBULB EVIDENCE SET'

comprising 21 assorted lightbulbs of various types and dates, contained within fitted box with catches and handles — 27½in. (70cm.) wide
£400-600

The early development of the incandescent light bulb was beset by many inventors claiming rights to similar ideas. One of the most notable was the case of Swan v Edison over the patents for a vacuum electric bulb. In the event, Edison lost the case and, whilst they merged with Swan in the UK (the new company being called Ediswan, later Thorn), Edison bought Swan's rights anyway. At the case, held in 1879, sets of bulbs were presented to demonstrate the various developments each party had made.

331.

A COLLECTION OF ANTIQUE AND NOVELTY LIGHTBULBS

comprising a 1500 watt example from the Start Point lighthouse, an Ediswan 200 watt bulb, a Robertson cylinder bulb, a Philips gas-filled 1000 watt bulb, approx. 13 bulbs, **together with** a ship in a lightbulb
£200-400



331



330

332.

A RARE DUPLEX VACUUM INCANDESCENT LIGHTBULB PUMP BY GRIFFIN OF LONDON, CIRCA 1880

heavily constructed with lacquered brass cylinders, copper piping, and iron pillar supports, handle and bedplate with maker's label — 24in. (61cm.) high; 12½in. (32cm.) wide
£200-400

Used at a time when the nascent incandescent light bulb industry was in its infancy, this high-vacuum pump can efficiently remove the air from bulbs on an individual basis, so production is still limited to the skill of the operator to perhaps a few dozen per hour.

END OF SALE



332

Ship Name Index

Ship	Lot	Ship	Lot	Ship	Lot
Aboukir, H.M.S.	77	Eugenie, M.V.	33	Prince of Wales	11
Alberta, H.M.Y.	94	Euraylus, H.M.S.	60	Queen Elizabeth, H.M.S.	118
Alert, H.M.S.	76	Exmouth, H.M.S.	105	Queen Elizabeth, R.M.S.	179
Alexandra, R.Y.	102	Express, H.M.T.B.	100	Queen Mary, R.M.S.	178
America	37	Foudroyant, H.M.S.	67	Raleigh	75
Anselm, R.M.S.	209	Good Hope, H.M.S.	99	Rattlesnake, H.M.S.	90
Arabian Reefer, M.S.	31	Great Britain, S.S.	169	Renown, H.M.S.	119
Argonaut, H.M.S.	122	Hesperus, H.M.S.	145	Renown, S.V.	14
Asturias, R.M.S.	189	Illustrious	54, 73	Revenge	36
Belleisle, H.M.S.	65	Illustrious, H.M.S.	136	Royal George, R.Y.	83
Blue Jacket S.V.	19	Iolanthe II	30	Royal Rupert, H.M.S.	140
Bounty	2, 46, 47	James Watt, H.M.S.	85, 87	San Pareil, H.M.S.	97
Britannia, R.S.Y.	198	Jeremiah O'Brien, S.S.	34	Santa Leocadia	45
Britannia, R.Y.	147	Lady Jocelyn, S.V.	154	Serpent, H.M.S.	80
Çalra	54	Leonidas, H.M.S.	104	Sheffield, H.M.S.	116
Cambria, T.S.S.	205	Leopard, H.M.S.	48	Speedy, H.M.S.	62
Candida	4	L'Etoile, M.V.	18	Star of Persia, S.V.	23
Carmania, S.S.	177	Linnet, H.M.S.	114	Sunbeam / Friend of all Nations	12
Cassis, S.S.	206	L'Solide	7	Svanen, S.V.	213
Censeur	54	L'Union	6	Thetis	121
Connector, S.S.	24	Lutine, H.M.S.	44	Thomas Gowland, S.V.	10
Courageux	54	Maheno, S.S.	175	Titanic, R.M.S.	181, 182, 183, 184
Cruizer	75	Malcolm, H.M.S.	133	Torrens, S.V.	19
Discovery, R.R.S.	108	Mauretanis, R.M.S.	186, 187	Trewidden, M.V.	32
Dreadnought, H.M.S.	98	Mayflower	2, 46	Turbinia, S.Y.	28
Druid	75	Minnesota, U.S.S.	104	Uppingham, S.S.	25
Dryad, H.M.S.	81A	Miranda, S.S.	22	Valhalla, S.Y.	200
Duke of Wellington, H.M.S.	86	Moldavia, H.M.T.	112	Vanguard, H.M.S.	50
Echo, H.M.S.	78	Newcastle, H.M.S.	141	Venus	43
Eclipse, M.V.	21	Niad, H.M.S.	65	Vermont, U.S.S.	104
El Gamo	62	Nieuw Amsterdam, S.S.	190	Victoria & Albert II, R.Y.	91
Elfin, H.M.S.	134	Oxford	75	Victoria & Albert III, R.Y.	101
Enterprise	41	Oxfordshire, H.M.H.S.	117	Victory, H.M.S.	61, 64, 67, 68, 98
Eskdale, S.V.	192	Pennyworth, S.S.	27	Warilda, H.M.A.T.	115
Essex, U.S.S.	76	Poppy, H.M.S.	100	X-1	120
		Prince of Asturias	61	Yorkshire, S.V.	14

Artists Index

Artist	Lot	Artist	Lot
Andrews, P.	113	Hall, E.	20
Beck, S.	16	Hardy, T.B.	9, 95
Birchall, W.M.	17	Harris, P.	65
Blanchard, F.L.	103, 104	Howard, H.C.	89
Bond, A.	135	Hunt, G.	60
Boyce, W.T.N.	81	Jane, F.T.	97
Brierley, O.W.	89	Jepson, K.	2, 14, 19, 21, 36, 46, 75, 76
Buttersworth, T.	57	Johnson, H.L.	108
Cammillieri, N.	10	Joy, J.C.	79
Carmichael, J.W.	62	Knell, W.C.	84
Carr, L.	119	Langmaid, R.	35, 64, 67
Chidley, A.	4	Millar, K.	28
Cleveley, R.	61	Neapolitan School	15
Condy, N.	83	Pellegrin, J.H.M.	6, 7
Cossé, L.J.	50	Pocock, N.	55
Davies, R.O.	137, 138	Richards, W.A.	100
De Simone	101	Roberto, L.	25
De Simone, T.	85	Robins, E.	98
Dinsdale, J.B.	23	Schetky, J.C.	3, 13, 80
Dixon, C.E.	8, 99	Scott, S.	39
Dyason, E.H.	51	Serres, D.	1
English Naval School	54, 78	Sullivan, G.	5
English Pierhead School	27	Villars, P.	29
English School	37, 91	Wilkinson, N.	26, 109, 110
F.R.W.	24	Withams, B.	144
Galea, J.	136	Wyllie, W.L.	94, 96
Girling, F.J.	116	Yockney, K.A.	147

Makers' Index

Maker	Lot	Maker	Lot
Adams	299	I.R. Amis Ltd	33
Adams, D.	264, 265	J. Harris & Son	273
Adams, G.	293	Jones, W & S.	268
Adie & Wedderburn	307	Kelvin, Wilfrid O. White & Co. Ltd	251
Ballauf	229	Knoblich, T.	140
Bassett-Lowke	30, 129, 130, 131, 178, 179, 180, 189, 193	Lange & Sohn	257
Bate	306	Levy Brothers	246
Beard & Tatlock	321	Lindqvist, W.M.	324
Beken	198	Massey, E.	228
Benzie of Cowes	199	Mercer, T.	305
Berge, M.	236	Negretti & Zambra	300, 309, 311, 312, 313, 316, 317
Bierstadt, C.	323	Newton & Co.	284
Broadhurst Clarkson	271, 275, 278	Parks, G.F.	86
Browning, J.	272	Philips	290
Butterfield	243	Pillischer, M.	287
Carter, J.	247	Potter, J.D.	295
Chapman, F.H.	42	Prior, D.	45, 48
Chelsea Clock Co.	208	Ramsden, J.	235
Chislett, J.R.	326	Robinson	281
Christie's	191	Ross	200
Chronometerwerke GmbH	249	Rubergall, T.	297
Colt	211	Sampson	66
Cooke & Sons Ltd	314	Siebie Gorman & Co. Ltd	216, 217, 218, 219, 220, 221, 222, 223, 224, 225
Cookes of Hull	231	Smith & Son, C.	291
Crutchley	289	Smith, E.	239
Cussons Ltd	320	Solomons, S & B	267
Cuthbert, J.	266	Stanley	292
Dent, E.J.	250	Steward, J.H.	245
Dixey, G. & C.	269	Sunderland Model Co.	32
Dollond	270	T.K.S.	296
Elkington Plate	188	Thornycroft	114
Elliott, E. J.	285	Thornton Ltd, A.G.	321
Enock, F.	282	Troughton & Simms	242, 294, 303, 308
F. Smith & Sons	187	Tyman, H.	11, 12
Flight, Barr & Barr	203	Uhrig, J.E.A.	258
George, E.-F.	263	Ulysses Nardin	256
Gieves Ltd	107	Utzschneider Und Fraunhofer	262
Gilbert	237	W. Pilley, J.R. & Co.	227
Gilbert & Son	301	Walker's	226
Gilbert & Wright	241	Waltham Watch Co.	254
Glashutter	248	Walton, E.	106
Griffin	332	Watson & Sons Ltd	315
Grigg	326	White, Thompson & Co.	230
Hamilton	252, 253, 255, 261	Winter, T.B.	232
Haynes, J.R.	132	Wood, C.	167
Heath & Co.	240	Wood, J.E.	327
Hellyer & Sons	87	Wyon, P.	68, 69
Hicks, J.	310	Zeiss	139
Hill, N.	34, 145		
Horne & Thornthwaite	277		

Charles Miller Ltd

Catalogue Subscription Form

In order to avoid missing a sale why not subscribe and receive the catalogue directly from the printer's mailing house. Subscribers receive at least two catalogues per annum and are kept up-to-date with sale-related events at Charles Miller Ltd.

Name (Block Capitals)

Address

Post/Zip Code

Telephone Number

Signature

Date

E-mail

By completing your email details, you agree to receive Charles Miller Ltd e-mailings

SUBSCRIPTION COSTS (including postage)

UK £40 ☐

Europe £45 ☐

Rest of the world £50 ☐

Please make cheques payable to **CHARLES MILLER LTD** and send to Charles Miller Ltd, 6 Imperial Studios, 3/11 Imperial Road, London SW6 2AG, United Kingdom, or alternatively fax your details to us on +44 (0) 207 806 5531

Credit/Debit Card Information

Mastercard ☐

Visa ☐

Debit/Switch ☐

Card Number

Expiry Date

3-digit Security Code

Please debit my card for the amount shown above

SIGNED

If you would like to receive sales notifications and alerts from us, please select one or both of the options below; Or email enquiries@charlesmillerltd.com

Email: ☐

Post: ☐

Conditions of Business for Buyers

1. Introduction

- (a) The contractual relationship of Charles Miller Ltd. and Sellers with prospective Buyers is governed by:-
 - (i) these Conditions of Business for Buyers;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and available from Charles Miller Ltd.;
 - (iii) Charles Miller Ltd.'s Authenticity Guarantee;
 - (iv) Any additional notices and terms printed in the sale catalogue, in each case as amended by any saleroom notice or auctioneer's announcement.
 - (v) As auctioneer, Charles Miller Ltd. acts as agent for the Seller. Occasionally, Charles Miller Ltd. may own or have a financial interest in a lot.

2. Definitions

"Bidder" is any person making, attempting or considering making a bid, including Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, including a Buyer's principal when bidding as agent;

"Seller" is the person offering a lot for sale, including their agent or executors;

"CM" means Charles Miller Ltd., Auctioneers, 6 Imperial Studios, 3/11 Imperial Road, London SW6 2AG, company number 6282355.

"Buyer's Expenses" are any costs or expenses due to Charles

Miller Ltd. from the Buyer;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

"Hammer Price" is the highest bid for the property accepted by the auctioneer at the auction or the post auction sale price;

"Purchase Price" is the Hammer Price plus applicable Buyer's Premium and Buyer's Expenses;

"Reserve Price" (where applicable) is the minimum Hammer Price at which the Seller has agreed to sell the lot.

The Buyer's Premium, Buyer's Expenses and Hammer Price are subject to VAT, where applicable.

3. Examination of Lots

- (a) CM's knowledge of lots is partly dependent on information provided by the Seller and CM is unable to exercise exhaustive due diligence on each lot. Each lot is available for examination before sale. Bidders are responsible for carrying out examinations and research before sale to satisfy themselves over the condition of lots and accuracy of descriptions.
- (b) All oral and/or written information provided to Bidders relating to lots, including descriptions in the catalogue, condition reports or elsewhere are statements of CM's opinion and not representations of fact. Estimates 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 at CM's absolute discretion.

4. Exclusions and limitations of liability to Buyers

- (a) CM shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a counterfeit, subject to the terms of CM's Authenticity Guarantee.
- (b) Subject to Condition 4(a), neither CM nor the Seller:-
 - (i) is liable for any errors or omissions in any oral or written information provided to Bidders by CM, whether negligent or otherwise;
 - (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations can not be excluded by English law), other than the express warranties given by the Seller to the Buyer (for which the Seller is solely responsible) under the Conditions of Business for Sellers;

- (iii) accepts responsibility to Bidders for acts or omissions (whether negligent or otherwise) by CM in connection with the conduct of auctions or for any matter relating to the sale of any lot.
- (c) Without prejudice to Condition 4(b), any claim against CM and/ or the Seller by a Bidder is limited to the Purchase Price for the relevant lot. Neither CM nor the Seller shall be liable for any indirect or consequential losses.
- (d) Nothing in Condition 4 shall exclude or limit the liability of CM or the Seller for death or personal injury caused by the negligent acts or omissions of CM or the Seller.

5. Bidding at Auction

- (a) CM has absolute discretion to refuse admission to the auction. Before sale, Bidders must complete a Registration Form and supply such information and references as CM requires. Bidders are personally liable for their bid and are jointly and severally liable with their principal, if bidding as agent (in which case CM's prior and express consent must be obtained).
- (b) CM advises Bidders to attend the auction, but CM will endeavour to execute absentee written bids provided that they are, in CM's opinion, received in sufficient time and in legible form.
- (c) When available, written and telephone bidding is offered as a free service at the Bidder's risk and subject to CM's other commitments; CM is therefore not liable for failure to execute such bids. Telephone bidding may be recorded.

6. Import, Export and Copyright Restrictions

CM and the Seller make no representations or warranties as to whether any lot is subject to import, export or copyright restrictions. It is the Buyer's sole responsibility to obtain any copyright clearance or any necessary import, export or other licence required by law, including licences required under the Convention on the International Trade in Endangered Species (CITES).

7. Conduct of the Auction

- (a) The auctioneer has discretion to refuse bids, withdraw or re-offer lots for sale (including after the fall of the hammer) if (s)he believes that there may be an error or dispute, and may also take such other action as (s)he reasonably deems necessary.
- (b) The auctioneer will commence and advance the bidding in such increments as (s)he considers appropriate and is entitled to place bids on the Seller's behalf up to the Reserve Price for the lot, where applicable.
- (c) Subject to Condition 7(a), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer.
- (d) Any post-auction sale of lots shall incorporate these Conditions of Business.

8. Payment and Collection

- (a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").
- (b) Title in a lot will not pass to the Buyer until CM has received the Purchase Price in cleared funds. CM will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.
- (c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).
- (d) The buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, CM will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. CM's assumption of risk is subjected to the exclusions detailed in Condition 5(d) of the Conditions of Business Sellers.

- (e) All packing and handling of lots is at the Buyer's risk. CM will not be liable for any acts or omissions of third party packers or shippers.
- 9. Remedies for non-payment**
Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, CM may in its sole discretion exercise 1 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 CM against any amounts owed to CM by the Buyer for the lot;
 - (d) Reject future bids from the Buyer;
 - (e) Charge interest at 4% per annum above HSBC Bank Plc base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;
 - (f) Re-sell the lot by auction or privately, with estimates and reserves at CM's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;
 - (g) Exercise a lien over any Buyer's Property in CM's possession, applying the sale proceeds to any amounts owed by the Buyer to CM. CM shall give the Buyer 14 days written notice before exercising such lien;
 - (h) Commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;
 - (i) Disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

10. Failure to collect purchases

- (a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the buyer's expense and risk at CM's premises or in independent storage.
- (b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the buyer, CM will re-sell the lot by auction or privately, with estimates and reserves at CM's discretion. The sale proceeds, less all CM's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

11. Data Protection

- (a) CM will use information supplied by bidders or otherwise obtained lawfully by CM for the provision of auction related services, client administration, marketing and as otherwise required by law.
- (b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purpose outlined in Condition 11(a) and to Sellers as per Condition 9(i).

12. Miscellaneous

- (a) All images of lots, catalogue descriptions and all other materials produced by CM are the copyright of CM.
- (b) These Conditions of Business are not assignable by any Buyer without CM's prior consent, but are binding on Bidders' successors, assignees and representatives.
- (c) The materials listed in Condition 1(a) set out the entire agreement between the parties.
- (d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.
- (e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of CM.

Charles Miller Ltd's Authenticity Guarantee

If Charles Miller Ltd sells an item of Property which is later shown to be a "counterfeit", subject to the terms below Charles Miller Ltd. will rescind the sale and return the Buyer the total amount paid by the Buyer to Charles Miller Ltd. for that Property, up to a maximum of the Purchase Price.

The guarantee lasts for one (1) year after the date of the relevant auction, is for the benefit of the Buyer only and is non-transferable.*

"Counterfeit" means an item of Property that in Charles Miller Ltd.'s reasonable opinion is an imitation created with the intent to deceive over the authorship, origin, date, age, period, culture or source, where the correct description of such matters is not included in the catalogue description for the Property.

Property shall not be considered Counterfeit solely because of any damage and/or restoration and/or modification work (including, but not limited to, recolouring, tooling or repainting).

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

- (i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in Charles Miller Ltd.'s reasonable opinion); or

- (iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description.

To claim under this guarantee the Buyer must:-

- (i) notify Charles Miller Ltd. in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and
- (ii) return the Property to Charles Miller Ltd. in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

Charles Miller Ltd. has discretion to waive any of the above requirements. Charles Miller Ltd. may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to Charles Miller Ltd.

Charles Miller Ltd. shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Charles Miller Ltd. decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by Charles Miller Ltd.

*This excludes books and prints which are sold not subject to return.

(Please print or type)

Sale Title: Maritime & Scientific Models, Instruments & Art

Date: 7th July 2020 **Code:** UNSHAKEN

Send to: 6 Imperial Studios, 3-11 Imperial Road, London SW6 2AG

enquiries@charlesmillerltd.com | Fax: +44 (0)20 7806 5531

Name	
Address	
Post Code	
Tel/Mobile	
Email	
Signed	Date
If you would like to receive sales notifications and alerts from us, please select one or both of these options: Email: <input type="checkbox"/> Post: <input type="checkbox"/>	

Card Number	
Cardholder Name	
Card type (Visa/Mastercard/Debit)	
Expiry Date	3 digit security code
Billing address (if different from above)	
Cardholder Signature	

We reserve the right to use these details if prompt payment is not received

IMPORTANT: Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. 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 responsive or consecutive bids for a lot.

I agree to be bound by Charles Miller Ltd.'s Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Lot No.	Description	£Bid Price

Methods of Payment

Charles Miller Ltd welcomes the following forms of payment, most of which will facilitate immediate release of your purchases.

Credit/Debit Card

There is no surcharge for payment by debit or credit card; however there is a limit of **£2,000** on debit cards and **£300** on credit cards. By signing this form you are authorising payment for this sale.

Sterling Bankers Draft

Must be drawn on a recognised UK bank.

Sterling Cash or Cheque

Cheques must be drawn on a recognised UK bank. We require five working days to clear a cheque without a letter of guarantee from your bank. Cash payments above £6,000 will not be accepted without prior arrangement.

Wire transfer to our Bank

This is our preferred method of payment and payments over £2,000 must be made by this method.

Electronic transfers may be sent directly to our Bank:

HSBC Bank Plc
 38 High Street Dartford
 Kent DA1 1DG
 IBAN No.: GB47MIDL40190401754750
 BIC.: MIDLGB2128K
 Sort Code: 40-19-04
 Account No.: 01754750
 Account Name: Charles Miller Ltd
Please ensure all bank charges are met so that we receive the total invoiced amount

Charles Miller Ltd Est. 2007

SPECIALIST MARITIME & SCIENTIFIC AUCTIONEERS

*It needn't cost an
arm (or a leg) to
sell at auction...*

*Favourable
terms for great
collections!*



Detail: Attributed to Henry Edridge (British, 1768-1821)
Nelson as Victor of Copenhagen, circa 1801. Sold for £15,000, November 2019

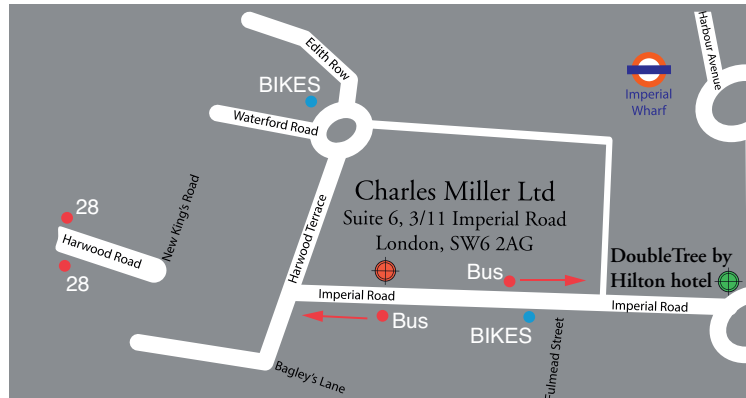
FINE ART | SHIP MODELS | INSTRUMENTS | OBJECTS

6 Imperial Studios,
3-11 Imperial Road
London SW6 2AG

There's more to navigate at
charlesmillerltd.com

Tel: +44 (0)20 7806 5530
Fax: +44 (0)20 7806 5531
enquiries@charlesmillerltd.com

● **Bike Bank** ● **Bus 28 / 391**
Tube: *Fulham Broadway – Kensington Olympia (limited service)*
Overground: *Imperial Wharf – Kensington Olympia (approx. every 15 mins)*



Office, Post-Sale Collection and Viewing by Appointment:
 6 Imperial Studios, London SW6 2AG

Payment

Payment is due in sterling at the conclusion of the sale and before purchases can be released. Our preferred method of payment is by electronic bank transfer and amounts over £2,000 must be made by this method.

Electronic transfers may be sent directly to our Bank (please add any additional bank charges ensuring we receive the full receipted amount):

HSBC Bank Plc	Account Name: Charles Miller Ltd
38 High Street	Account Number: 01754750
Dartford	Sort Code: 40-19-04
Kent	IBAN Number: GB84HBUK40190401754750
DA1 1DG	BIC.: HBUKGB4128K
	Swift Code: MIDLGB22

We are pleased to accept major credit and debit cards (regrettably we are unable to accept American Express), for which there is no surcharge. There is a limit of £2,000 on debit cards and £300 on credit cards. Cash payments above £6,000 will not be accepted without prior arrangement. Please note that we require five working days to clear sterling cheques unless special arrangements have been made in advance of the sale.

Storage

On receipt of cleared funds, lots can be collected from Charles Miller Ltd.'s premises at 6 Imperial Studios, 3/11 Imperial Road, London SW6 2AG. Please note that collection is **BY APPOINTMENT** on +44 (0) 207 806 5530. **All lots should be cleared within a month of the auction date**, after which they will be transferred to a third party for storage. A transfer fee of £10 per lot plus all incurred transfer and storage costs due to the third party will be payable prior to release.

Post Sale Collection

If a lot is robust enough to be posted at the buyer's risk, we will do our best to oblige for a modest admin charge. We are not professional packers and will only use what second-hand materials are to hand and cannot accept responsibility for lots which are lost or damaged in transit. We strongly suggest that complex/fragile/large lots are referred to a shipper for quotation purposes before the sale - please ask for details.

For lots imported from outside the EU, the following VAT symbols are used:-

- | | |
|---|---|
| ‡ | For items over 100 years old: import VAT of 5% payable on whole hammer price, less premium (a further 20% is payable on the premium.) |
| Ω | For items under 100 years old: import VAT of 20% payable on whole hammer price, less premium (a further 20% is payable on the premium.) |
| † | For lots sold from within the EU, if the client is VAT registered and not using the Auctioneers' Special Scheme, full VAT at 20% is levied on the hammer price and premium. |

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol δ next to the lot number. The buyer agrees to pay to Charles Miller an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale. Since 1st January 2012 Droit de Suite extends to the estates of artists deceased for up to 70 years.



Charles Miller Ltd

6 Imperial Studios, 341 Imperial Road, London, SW6 2AG

14 (0) 207 806 5530 • Fax: +44 (0) 207 806 5531 • Email: enquiries@charlesmillerltd.com

www.charlesmillerltd.com