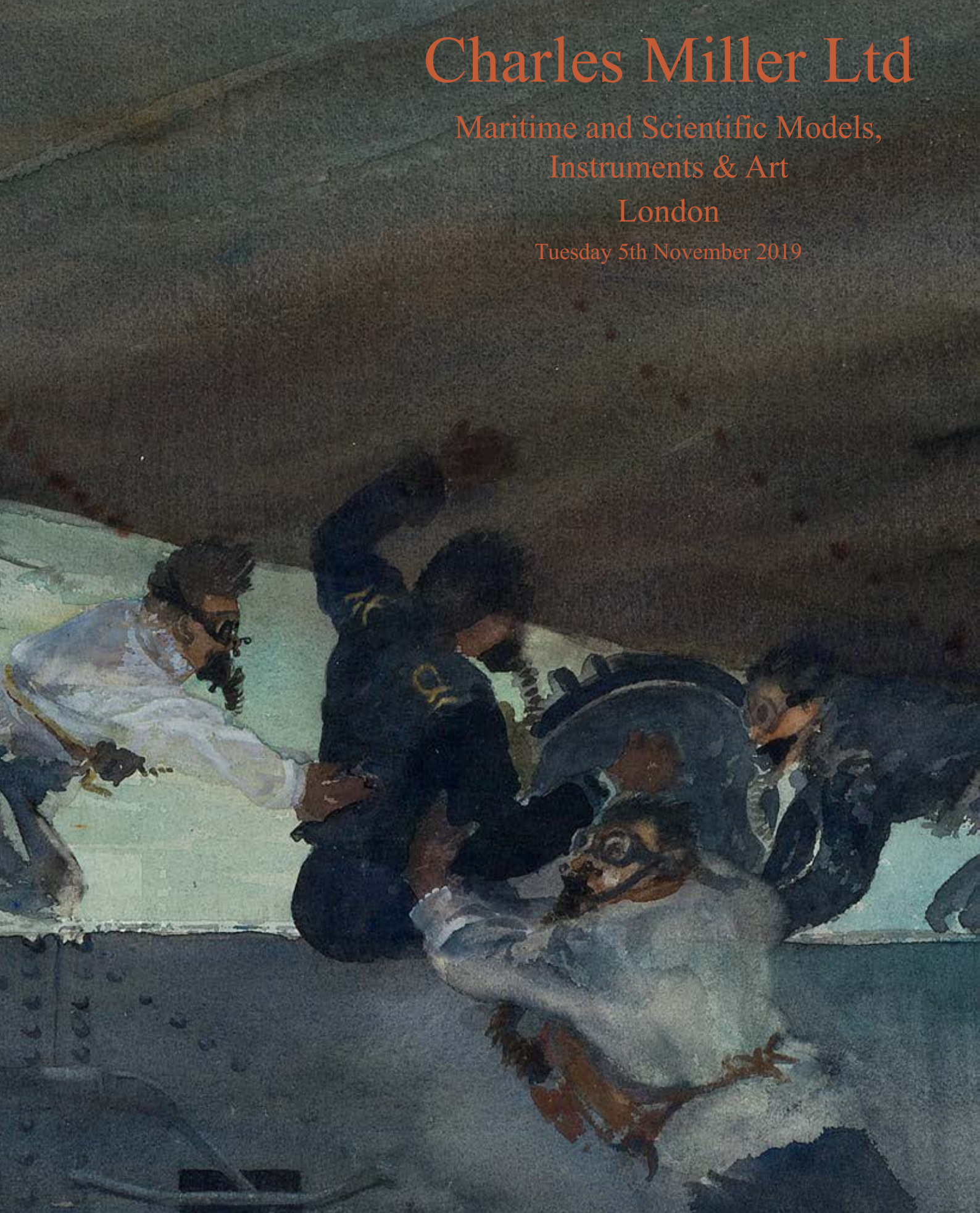


Charles Miller Ltd

Maritime and Scientific Models,
Instruments & Art

London

Tuesday 5th November 2019



Auction Enquiries and Information

Sale Number: 024
Code name: SUPERB

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- + In person, registration required
- + Absentee bid, see form on page 126
- + Telephone, where available, must be booked by 12noon on Monday 4th November.
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Front Cover: lot 112 (detail)
Back Cover: lot 164
Photography: Max Saber Photography

Charles Miller Ltd

Maritime and Scientific Models, Instruments & Art

TO BE SOLD BY AUCTION AT

25 Blythe Road, London, W14 0PD

Tuesday 5th November 2019 at 11am, precisely

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Important Notice: Lots not collected by 5pm on day of sale will be available on
Wednesday 6th November at 2pm from:

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Public Exhibition

Saturday 2nd November 12pm-4pm

Sunday 3rd November 12pm-4pm

Monday 4th November 10am -5pm

Tuesday 5th November 10am-11am
(Limited View Only)

Order of Sale

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Collectables, Books
and Fittings 158-204

Instruments 205-305

Ship Models 306-347

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

Pictures and Naval





1 (part)

1.

WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

Putting to sea

Grey wash

5½ x 12¼in. (14 x 31cm.); **together with** two pencil sketches and one wash sketch of fishing boats by the same hand

(4)

£200-300



2

2.

REV. FREDERICK C. JACKSON (BRITISH, 1825-1898)

Retrieving wreckage on a Cornish beach

Signed and dated 'FC Jackson 1874' (lower right)

Watercolour

17½ x 24in. (44.5 x 61cm.)

£200-300



3 (part)

3. 8

WILLIAM M BALL (BRITISH, 1923-2008)

Tug attending to a Rickmer Line barque

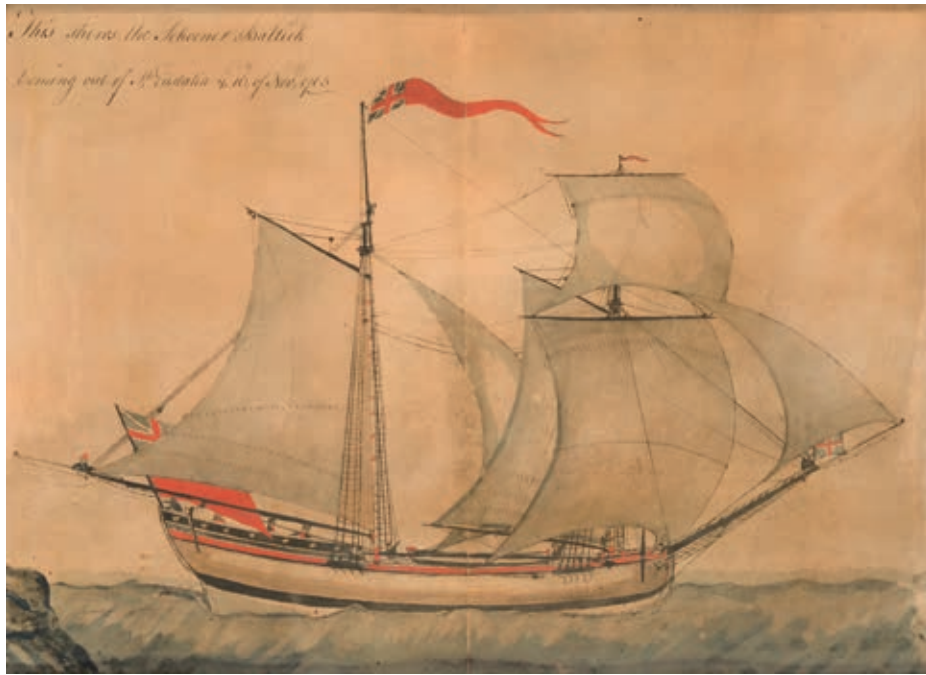
Signed and dated 'William M Ball 88' (lower right)

Watercolour

9¾ x 13in. (24.5 x 33cm.); **together with** another watercolour by the same hand of a Thames barge

(2)

£200-300



4

4.

ENGLISH PRIMITIVE SCHOOL, 18TH CENTURY

The schooner 'Baltick' coming out of St. Eustatia Ye 16th Nov 1765

Inscribed with title (top left)

Watercolour

13 x 18in. (33 x 46cm.)

£400-600

5. 5

JOHN CHARLES ALLCOTT (BRITISH, 1888-1973)

'Mount Stewart'

Signed and dated 'J Allcott 1903' (lower left) and inscribed with title (lower right)

Watercolour

11¾ x 17¾in. (30 x 45cm.)

£250-350

This 1903 ton barque was launched at the Whiteinch yard of Barclay, Curle & Co. in 1891 for D. Rose & Co. and broken up in 1925.



5



6

6.
JOSEPH HONORÉ MAXIME PELLEGRIN (FRENCH, 1793-1869)
'Le Solide', 1862

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

Watercolour

14¼ x 16in. (37.5 x 41cm.)

£400-600

7.
JOSEPH HONORÉ MAXIME PELLEGRIN (FRENCH, 1793-1869)
'L'Union' 1831

Signed, inscribed and dated 'Honore Pellegrin a Marseilles 1831' (lower right)

Watercolour

17½ x 24¾in. (44.5 x 63cm.)

£500-700



7



8

8. 8

JOHN CHANCELLOR (BRITISH, 1925-1984)

A clipper under sail

Signed 'John Chancellor' (lower left)

Watercolour

14 x 20¼in. (35.5 x 51.5cm.)

£300-500

9. 8

JOHN CHANCELLOR (BRITISH, 1925-1984)

The 'Sanspareil' (BM326) passing the Wolf Rock Light

Signed 'John Chancellor' (bottom right) inscribed 'Sanspareil' (middle); and 'Wolf' (lower left) and old artist's label verso with details

Watercolour

14 x 21¼in. (35.5 x 54cm.)

£600-800



9



10

10. 6

ERIC TUFNELL (BRITISH, 1888-1978)

The Clipper 'Rodney'

Signed 'E Tufnell' (lower right) and inscribed 'Rodney' (lower left)

Watercolour

14½ x 20¾in. (37 x 52.5cm.)

£250-350

Built for Devitt & Moore in 1874 by W. Pile as a full rigged ship for the Australian immigrant trade, *Rodney* could carry 60 first class and about 500 steerage passengers. In November 1895, while on passage to Sydney in bad weather, she lost her lion figurehead in the Channel which washed ashore six months later in Whitsand Bay. Sold in 1897 to Boissière of Nantes and renamed *Gipsy*, she was re-rigged as a barque for the nitrate trade for South America. On December 7th, 1901 on voyage from Iquique to Falmouth with a cargo of nitrate, she was wrecked at Downderry, Cornwall. Being a hazard to navigation, she was blown up and her remains are still there at seven metres depth.

11.

LOUIS PAPALUCA (ITALIAN, 1890-1934)

The S.Y. 'Fantôme II'

Signed 'L. Papaluca' (lower right) and inscribed 'Fantôme II R.Y.S.' (lower centre)

Watercolour and gouache

10½ x 15½in. (27 x 39.5cm.); **together with** a white damask tablecloth from the *Fantôme II*

(2)

£400-600

Built by A. Dubigeon at Nantes in 1896 and originally christened *Belem*, the steel barque later known as *Fantôme (II)* began her career as a purely commercial trader owned by Denin Crouan et Fils working out of Nantes. First registered at 546 tons gross (407 net) and measuring 168 feet in length with a 29 foot beam, her working life came to an unexpected end when, shortly before the Great War, she was purchased by the Duke of Westminster for cruising. Presumably laid up for the duration of hostilities, in 1920 the Duke installed two 300 hp diesel engines by Bolinders of Stockholm and enjoyed the use of her until 1922 when he sold her to the Hon. Sir Arthur Guinness. Since her new owner already had a steam yacht called *Fantôme*, he renamed his new acquisition *Fantôme (II)* and sailed her until his death in 1949 when she was sold for use as an Italian sail training ship and re-christened *Giorgio Cini*. Subsequently sold back into French ownership, she resumed her original name of *Belem*, was restored to her original condition and is now a sail training ship.



12



11 (part)

12.

ENGLISH SCHOOL, CIRCA 1900

S.S. 'Wyneric' in a foul sea

Oil on canvas

14 x 22in. (35.5 x 55cm.)

£150-250

Built by Russell & Co., Port Glasgow for William Burrell & Sons in 1899 as the *Strathgarry*, she was registered at 4,992. In 1899 she was briefly owned by the Prince Line who renamed her *Dutch Prince* but they sold her on almost immediately and, in 1900, she was acquired by Andrew Weir being renamed *Wyneric*. On the 10th May 1913, she was on passage between Baltimore and Lota when, after passing Triton Bank (Magellan Strait), she went missing and was never seen again — whether this was connected to her cargo of coal and dynamite is unknown.

13.

HARRY J. JANSEN (BELGIAN/DUTCH, c1895-1930)

S.S. 'Oakmore' of Liverpool

Signed, inscribed and dated 'J Jansen, Antwerp 06' (lower right)

Watercolour

13¼ x 20½in. (33.5 x 52cm.)

£200-300

Built by Richardson Duck in 1897, *Oakmore* registered 4547 tons and was an impressive addition to the Culmore fleet. Sold to Norwegian owners in 1911, she was renamed *Benguela*. On June 14th 1917, she was on a voyage from Avonmouth to Philadelphia in ballast when she was captured by the German submarine U-155 (Karl Meusel). Used for several days as a support vessel, which included capturing another Norwegian ship, the *Siraa* on 29th June, both *Benguela* and *Siraa* were sunk on June 30th off the Azores without loss of life.



13



14.

14

S. DE SIMONE (19-20TH CENTURY)

S.Y. 'Joyeuse'

Signed and dated 'De Simone 1910' (lower right) and inscribed 'S.Y. Joyeuse' (lower left)

Watercolour

17½ x 25½in. (44.5 x 65cm.)

£350-450

Built by Day, Summers & Co, Southampton for Hamilton Fletcher, *Joyeuse* was a steel hulled schooner-rigged steam yacht. Registered at 267 tons and an impressive 153 feet in length, she was also fitted with electric lighting. Latterly she was sold to Greek owners and renamed *Athina* when she was bombed and sunk off Greece in April 1941. Her clock and barometer were sold in these Rooms, 2nd May 2017, lot 209.



15.

15

LUIGI ROBERTO (ITALIAN, 1845-1910)

S.S. 'Uppingham' entering the Bay of Naples, 1886; S.S. 'Uppingham' in a gale in the Bay of Biscay

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)

£500-800

Built in 1881 by Railton, Dixon & Co. for E. Pembroke (later Galbraith, Pembroke & Co.), *Uppingham* was cargo steamer of 2203 tons that ran aground in a violent storm at Longpeak on the 23rd November, 1890 four miles west of Hartland Point when on 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 twenty-eight passengers and crew took to the boats with only ten surviving, the ship was quickly smashed to pieces on the rocks.



16

16.

ENGLISH SCHOOL, CIRCA 1810

The brig 'Mary Bidle' off Dover

Oil on panel

13¾ x 19¼in. (35 x 49cm.) unframed

£200-300

17.

ARTHUR JOSEPH MEADOWS (BRITISH, 1843-1907)

Near Amalfi, Gulf of Salerno, Italy

Signed and dated 'Arthur J Meadows 1877' (lower right)

Oil on canvas

12 x 20in. (30.5 x 50.8cm.)

£800-1,200



17



18

18.

ATTRIBUTED TO GEORGE CHAMBERS, SENIOR (BRITISH, 1803-1840)

The harbour entrance

Bears signature and date 'G. Chambers 1832' (lower right)

Oil on panel

6½ x 9¼in. (16.5 x 25cm.)

£300-500



19

19.
ENGLISH SCHOOL, CIRCA 1870
Studies of barges at sea
 Signed 'J.E.' (lower right)
 Oil on board
 6 x 8¾in. (15 x 22cm.)
 (2, a pair)
 £150-250



20

20.
JOHN FRASER R.A. (BRITISH, 1858-1927)
Off Folkestone
 Signed and dated 'J Fraser 1886' (lower right)
 Oil on canvas
 25 x 49½in. (63.5 x 126cm.)
 £1,000-1,500
Provenance: Exhibited Royal Academy, 1887 No.294 (Gallery III)



21

21. 5

FRANK HENRY MASON R.I. (BRITISH, 1875-1965)

'L'Esperance' RYYC off Spithead

Signed 'Frank H Mason' (lower left) inscribed on old label to reverse

Oil on canvas laid on board

16½ x 23½in. (42 x 60cm.)

£600-800

22. 5

WILLIAM M BALL (BRITISH, 1923-2008)

The barque 'Harbinger' at anchor

Signed and dated 'William M. Ball 98' (lower right)

Oil on canvas board

18 x 26in. (45.5 x 66cm.)

£200-300



22



23

23.

ARTHUR BRISCOE (BRITISH, 1873-1943)

The 'Grace Harwar' under full sail

Signed and dated 'A Briscoe / 40' (lower right)

Oil on canvas

25½ x 36½in. (65 x 93cm.)

£2,500-3,500

Provenance: Alan Villiers and thence by descent; Exhibited at the Fine Arts Society November 1953; and Stacey Marks, October 1960;

Built in 1889 by Hamilton for W. Montgomery, the 1807 ton iron barque *Grace Harwar* was one of the last working tall ships and remained active until sold for breaking in 1935. The photograph albums contained in **lot 189** have many interesting views taken during a typical passage dating from 1929.

24.

CHRISTIAN ECKARDT (DANISH, 1832-1914)

A London hay barge passing Chapman Sands lighthouse, off Canvey Island in company with varied shipping

Signed and dated 'C Eckardt 1881' (lower left)

Oil on canvas

24½ x 39½in. (62 x 100cm.)

£800-1,200

The distinctive lighthouse built on the Chapman Sands was erected in 1851 to a design by James Walker, consultant to Trinity House. A 'pile' type, it had seven iron supports driven forty feet into the sand to ensure it was stable, and living accommodation located in a sort of tank underneath the lamp. Its 8000 candle power lamp was located forty feet above the tide and could be seen for eleven miles. It lasted until 1957 when it was replaced by a bell buoy.



24



25.
CONTINENTAL SCHOOL, 20TH CENTURY
 Studies of vessels comprising: 'Mallard'; 'Ipparco Baccich'; 'Enchantress'; 'Hirondelle II'; 'St. Michaels'; 'Gimcrack'; 'Nave Carboniera'; 'Freelance'

A set of eight, all signed with monogram 'AA'

Oil on board
 11 x 15in. (28 x 38in.)
 (8)
 £400-600

25

26. 6
ARTHUR BURGESS (BRITISH, 1879-1957)

M.V. 'Irish Pine' 1948

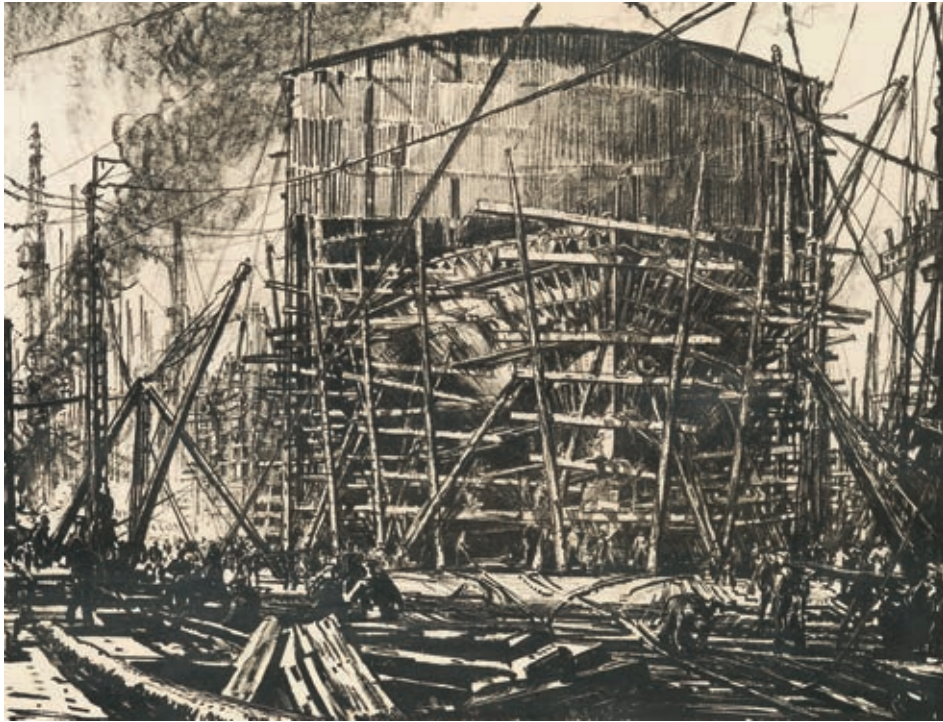
Signed 'Arthur W. Burgess' (lower right)

Oil on canvas
 19 x 29½in. (48 x 75cm.)
 £400-600

Built by Readhead of South Shields for Irish Shipping Ltd, she registered 5048 tons, was 436ft long with a 56ft beam. Renamed *Amazon* (1965) and *Aramon* (1976), she was broken up in 1979 with a solidified bitumen cargo.



26



27 (part)

27. 8

MUIRHEAD BONE (BRITISH, 1876-1953)

Shipbuilding: a pair of lithographs, signed in pencil
'Muirhead Bone' (lower right)

Each 14½ x 18¾in. (37 x 48cm.)

(2, a pair)

£100-150

28.

CONTINENTAL SCHOOL, CIRCA 1928

View of a lighthouse with foghorn and bell

Indistinctly signed and dated '1928' (lower left)

Watercolour

18 x 15in. (46 x 38.5cm.)

£200-400



30. 8

WILLIAM M BALL (BRITISH, 1923-2008)

17th Century Dutch naval vessels

Signed and dated 'William M Ball 87' (lower right)

Watercolour

14 x 20½in. (35.5 x 52cm.); **together with** another 17th Century watercolour naval scene by the same hand, smaller (2)

£200-300



30 (part)



31

31.

'OFFICE OF ORDNANCE, 1745...'

issued by Charles Bush, one page to the *Respective Officers at Portsmouth* charging them with removing the guns and powder from H.M.S. *Portland* and to return them, including a 'Resupply' when the ship is ready to receive them — 11½ x 7½in. (29.5 x 19cm.); Office of the Ordnance, 1st January, 1745; **SUPPLY TO COMPLETE the Penzance** for a voyage to North America & Board's Order 26 [April], 1748 comprising *Round Shot, Paper Cartridges... Spare Slaves, Sheepskins... Aprons of lead, Large and Nails*, London, 28 April 1748; **together with** two other items, all pasted to a black board, framed and glazed — 14½ x 18½in. (36.7 x 47cm.)

£150-250



32 (part)

32.

A MODERN WEDGWOOD JASPERWARE PLAQUE OF CAPTAIN JAMES COOK

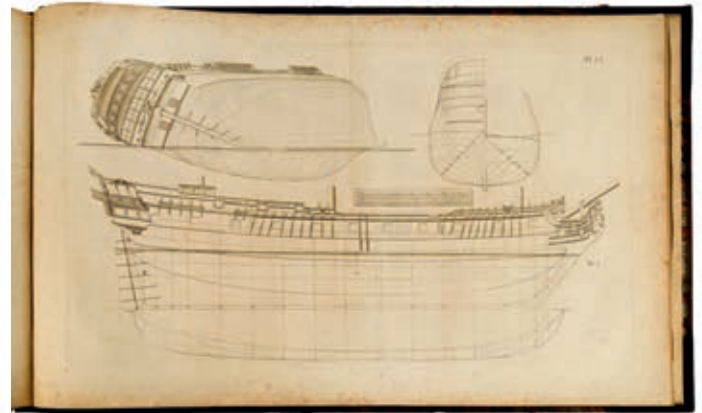
issued by Maggs, 1968, impressed with maker's marks for Wedgwood — 4½in. (11.5cm.) high; **together with** a facsimile set of Admiralty plans from H.M. Barque *Endeavour*, over five sheets (6)

£100-150

33



34



33

33.

'ARCHITECTURA NAVALIS MERCATORIA...'

by Johan Georg Lange, Stockholm, 1768 for Fredrik Henrik Chapman, engraved pictorial title, engraved dedication leaf, one leaf of printed list of contents and 62 plates of naval diagrams, two engraved plates from other works (English and French), 19thC half roan, slightly worn, oblong folio — 23½ x 35in. (59.5 x 89cm.)

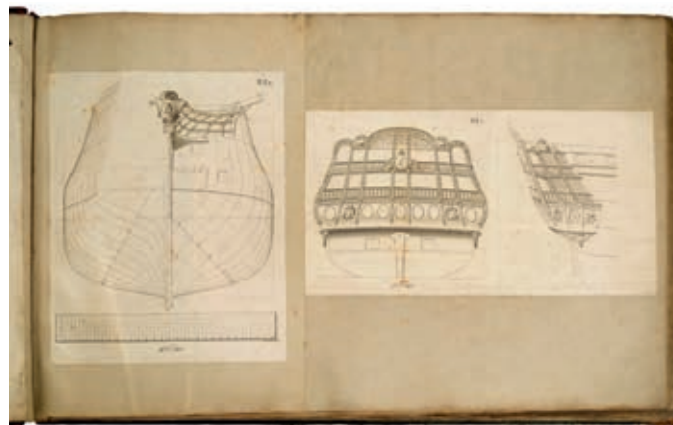
£3,000-5,000

34.

FREDRIK HENRIK CHAPMAN: 'NAVAL ARCHITECTURE — WAR VESSELS', CIRCA 1770

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. (54.5 x 80cm.)

£1,000-1,500



34



35

35.

DANIEL GARDNER (BRITISH, 1750-1805)

Half length portrait of Admiral Keppel in undress uniform, circa 1780

Pastel and bodycolour

9 x 7in. (23 x 18cm.), oval

£2,000-3,000

Augustus Keppel (1725-86) second son of the 2nd Earl of Albermarle. Educated briefly at Westminster, he went to sea aged ten and already had five years afloat when he was appointed to serve with Lord Anson aboard

the *Centurion* (60) with whom he circumnavigated the globe in 1740. Latterly He served under Hawke in the Seven Years' War (1756-63), captured Gorée in 1758, commanded the *Torbay* (74) at the battle of Quiberon Bay in 1759, and the *Valiant* (74) in the capture of Belleisle in 1761, and was second-in-command at the capture of Havana in 1762. In 1778, as commander-in-chief of the grand fleet, he encountered the French fleet off Ushant, but the French escaped. He was tried by court martial for neglect of duty, but was acquitted. He became First Lord of the Admiralty in 1782-83 and was raised to the peerage as 1st Viscount Keppel at the same time. He supported the unpopular Fox-North coalition ministry and with its fall in 1783 he effectively disappeared from public view, dying unmarried on 2nd October, 1886.

36.

A COLLECTION OF ROYAL GEORGE TREEN

comprising a jewellery casket with anchor form lock plate with inscribed provenance; a copy of *True Stories of H.M.Ship Royal George*, published by E. Hartnell, 1841, bound with wooden covers and with lengthy manuscript inscription from the publisher on fly; a snuff box, a book form paperweight; together with a copper ring

(5)

£300-400



36

37.

AN UNUSUAL ARTICULATED FIGURINE CARVED FROM TIMBER RECOVERED FROM H.M.S. ROYAL GEORGE, CIRCA 1842

modelled as an elegantly dressed black man in a top hat with moving arms, decorated in polychrome, mounted to a plinth, the base with sliding panel containing a note inscribed *carved by William Barnes, Portsmouth, Hants in the year 1842 / part of the wreck of the Royal George sunk at Spithead Augst 29 1782 recovered 1840; together with* a naïve portrait of Nelson and a poem about the *Royal George*

£300-500



37

38.

A COLLECTION OF VICTORY COPPER AND TREEN

comprising a model anchor with bound stock, two copper pin dishes, a substantial bolt mounted in wooden base inscribed *Original oak and copper bolt from H.M.S. Victory*, a small section of sheathing with stamp dated 1823, a section of oak, wrapped *Victory* cap tally and bosun call and two sprung letter clamps (a lot)

£200-300

39.

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



39 (part)



40

40. 8

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

'Galatea' & 'Sylph' in company off Belle-Île, August 1796

Signed 'Derek GM Gardner' (lower right)

Oil on board

9 x 15½in. (23 x 39.5cm.)

£800-1,200



41 (part)

41. 8

WILLIAM M BALL (BRITISH, 1923-2008)

The Frigate 'Diana'; Frigates and cormorants in Torbay

Signed and dated 'William M Ball 88' (lower right) the latter with artist's label to reverse

Watercolour

13½ x 20¼in. (34.5 x 52.5cm.)

(2)

£350-450



42

42. 8

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

Cruising off the Cornish coast, circa 1805

Signed and dated 'Derek GM Gardner / 1983' (lower right)

Watercolour

9 x 13in. (23 x 33cm.)

£400-600



43 (part)

43. 8

WILLIAM M BALL (BRITISH, 1923-2008)

Frigates of the Red Squadron

Signed 'William M Ball' (lower right)

Watercolour

14 x 21¼in. (35.5 x 55cm.); **together with** a watercolour panorama of a squadron of the red in the channel by the same hand — 11½ x 28½in. (29 x 72.5cm.)

(2)

£300-500



44

44. 8

WILLIAM M BALL (BRITISH, 1923-2008)

H.M.S. 'Swift' off Gibraltar

Signed and dated 'William M Ball' (lower left) and inscribed in pencil with title to verso

Oil on board

11½ x 15½in. (29 x 39cm.); **together with** another by the same hand

(2)

£200-300



45



45 (detail)

45.

AFTER WILLIAM JOY, EARLY 20TH CENTURY

The Rescue

Watercolour

15 x 21¼in. (38 x 54cm.)

£500-700



46

46.

ATTRIBUTED TO NICHOLAS POCOCK (BRITISH, 1740-1821)

'San Fiorenzo' & La 'Piémontaise' off Ceylon, 1804

Watercolour

6¾ x 10¼in. (17.5 x 26cm.)

£300-500

Provenance: With Sotheby's

On 6 March 1808, H.M.S. *San Fiorenzo* (38-gun; Capt. George Hardinge) came across three East Indiamen being followed by the 40-gun French frigate *Piémontaise*. He turned to confront the Frenchman, who attempted to escape. *St Fiorenzo* chased the *Piémontaise* for the next several days, with intermittent fighting as the French turned to engage their pursuer, before sailing away again. They were finally brought to a decisive battle on 8 March, where after an hour and twenty minutes of fierce fighting, they surrendered. French losses amounted to 48 dead and 112 wounded, while the British lost 13 dead and 25 wounded. Captain Hardinge was among the dead, killed by grapeshot shortly before the *Piémontaise* surrendered. He was buried at Colombo with full military honours, and monuments to his memory were erected in Bombay and in St Paul's Cathedral.



47 (part)

47. 8

WILLIAM M BALL (BRITISH, 1923-2008)

Studies of Napoleonic frigates

Each signed 'William M Ball' (lower right)

Watercolour

8 x 11½in. (20 x 29cm.)

(2)

£200-300

48.

NAVAL SIGNALS, CIRCA 1800

manuscript on paper, 80 leaves, mostly written on the recto and verso, numerous signals, a few in red or blue, a finely drawn illustration of a windlass on last page, lacks a few leaves, a few tears, very lightly browned, pocket book with contemporary sheep covers (*rather worn*), London, circa 1800 — 4¼ x 3½in. (11 x 9.5cm); **together with** a loosely inserted little signal book containing 114 signals, many in red or blue, a few leaves a little defective, contemporary marbled wrappers

(2)

£400-600

According to an inserted note, this signal book was used aboard H.M.S. *Foudroyant*, commanded for a while from 1798 by Lord Nelson.



48

49.

A 19TH CENTURY MEZZOTINT OF JACK CRAWFORD NAILING THE COLOURS TO THE VENERABLE'S MAST DURING THE BATTLE OF CAMPERDOWN

framed with presentation plate — 21¼ x 16¾in. (55.5 x 42.5cm.)

£250-350



49

50. Ø

A RARE SAILOR'S BOARD GAME, PROBABLY FIRST HALF 19TH CENTURY

comprising a painted sailcloth 'board' equally divided between card suits with a crown and foul anchor to the centre; **together with** four ivory dice each reflecting the six graphics, a stitched leather shaker and four counters — the 'board' 14½ x 17in. (37 x 43cm.)

(a lot)

£200-400



50



51

51.

NELSON & THE BATTLE OF THE NILE, 1798

a commemorative paper fan titled *Glorious Victory of the Nile, 1st August 1798*, the vane printed in monochrome with central portrait of Nelson surrounded by flags and trophies, and flanked by two large ovals containing patriotic verse, top edge bound with silvered paper (*tarnished*) and with bone lower sticks, some old repairs to the vane but nevertheless a very rare survival, extreme width — 17½in. (44.5cm.)

£600-800

Literature: *Nelson, An Illustrated History*, National Maritime Museum, 1995, p.95, illustrated.

All fans which commemorate the British naval victories of the French Revolutionary and Napoleonic Wars are considered rare and most of the few examples recorded celebrate Nelson's final and greatest triumph at Trafalgar. Those for his other victories, including the Nile, are even rarer.

52.

DAVIDSON'S NILE MEDAL, 1798

in bronze gilt by Conrad Küchler the edge inscribed *A tribute of regard from Alex Davison Esq., St. James's Square* — 1¾in. (4.7cm.) diam

£200-300



53 (part)

53.

THREE 18TH CENTURY PRINTS OF THE BATTLE OF THE NILE BY ROBERT DODD

engraved by the artist and with his titles along lower edge, with views of the action at sunset, 10 o'clock and midnight — Pl. 19 x 27½in (48 x 70cm.)

(3)

£200-400

54.

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

£250-350



54



55

55.

NELSON & THE BATTLE OF THE NILE, 1798

an entertaining paper fan titled *Nelson Victory*, the vane printed in monochrome, the upper section listing the ships and their numbers of guns in the English and French lines of battle, and the main body announcing the names and steps of "18 new Country Dances for 1799" mostly relating to naval themes, top edge bound with golden paper (tarnished) and with boxwood lower sticks, minor foxing but another very rare and apparently unrecorded survival, extreme width 18½in. (47cm.)

£600-800

Exhibited: *The Trafalgar Bicentenary Exhibition, 2005, Fan Museum, Greenwich, no. 25 (with exhibition label).*



56

56.

ORME'S NAVAL VICTORIES, CIRCA 1817

hand-coloured and untrimmed, contained within matching set of near contemporary chiselled gilt brass frames — each 3¾in. (9.5cm.) square

(12)

£200-300



57

57.

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

£400-600



58

58.

JOHN CLEVELEY THE YOUNGER (BRITISH, 1747-1786)

H.M.S. 'Carcass' in company with H.M.S. 'Racehorse' in search of the North West Passage

Watercolour over pen and ink

6½ x 10¼in. (16.5 x 26cm.)

£1,500-2,500

One of seven 'Infernal' class bomb-ketches ordered in 1758, *Carcass* measured 309 tons and was just 91 feet long with a beam of 28 feet. The sturdy construction necessary for bomb-ketches made her an ideal candidate to convert for Arctic exploration. Capt. Constantine Phipps commanded the 1773 expedition from the *Racehorse* (another converted bomb-ketch) which left the Nore in June 1773. By the end of July both ships were icebound and were fortunate that a change in the weather allowed them to escape back to Britain — luckily preserving the young Horatio Nelson. As a fifteen-year-old midshipman on *Carcass*, this adventure was to be his first significant brush with danger and included his famous encounter with a polar bear. The *Carcass* was sold out of the service in 1784.



59

59.

AFTER CLARKSON FREDRICK STANFIELD RA (BRITISH, 1793-1867)

'Victory' approaching Gibraltar under tow from 'Neptune' after the Battle of Trafalgar

Engraving

Pl 22½ x 30in. (57 x 76cm.) in ornate gilt 'Trafalgar' frame

£300-500



60

60.

W.H. BRICE (EARLY 20TH CENTURY)

Study of a two-decker, possibly H.M.S. 'Neptune'

Signed and dated 'W.H. Brice 1910' (lower right)

Watercolour

8½ x 12in. (21.5 x 30.5cm.)

£80-120

61.

ATTRIBUTED TO HENRY EDRIDGE (BRITISH, 1768-1821)

Nelson as Victor of Copenhagen, circa 1801

Pencil and grey wash

14¼ x 7in. (36 x 17.8cm.)

£3,000-5,000

This interesting view of Nelson was recently discovered amongst a large quantity of assorted prints. A heroic view of Nelson, he is depicted with Copenhagen and its distinctive warehouses ablaze behind him whilst, at his feet, Marianne of France – recognisable by the *sans-culottes* cap and shattered Fasces (the Roman emblem of power) – lies prone at his feet with his sword tip resting upon her throat. Whilst it serves as a potent image of the Danes defeat and thereby a major blow to France and her ambitions in the Baltic (and by extension, Russia), it was probably deemed ungallant as the vanquished girl at his feet is presented as a fragile beauty and perhaps more magnanimity should be shown in victory, so it is likely a rejected print design, but one that happens to show a radiant and handsome Nelson. Although Nelson was supposed to be subordinate to Admiral Hyde Parker at the Battle of Copenhagen, his famous audacity in raising his telescope to his blind eye when ordered to withdraw, commenting “I really do not see the signal” has become one of the most iconic moments in naval history and the idiom of ‘turning a blind eye’ to ignore undesirable information has entered the English, if not global dialect. Edridge produced two or three full length views of Nelson – a signed example ascribed to 1802 may be viewed at the National Museum of the Royal Navy, Portsmouth, also in undress uniform, but hatless. The hat on this example sports a finely detailed view of his famous Chelengk, awarded after the Battle of the Nile by Sultan Selim III in 1798, it appears to conform closely to the re-constituted version recently researched, produced and written about by Nelson authority Martyn Downer in *Nelson’s Lost Jewel* (published by The History Press, London 2017) suggesting Edridge may have had a first-hand view of this unique decoration.



61



61 (detail)



62 (part)

63

62.

A COPPER BUST OF NELSON FOR THE BRITISH AND FOREIGN SAILORS' SOCIETY, CIRCA 1905

modelled after John Flaxman, inscribed on the base with usual inscriptions stating that the copper is from *Victory*, mounted on an ebonised plinth — the bust: 5in. (13cm.) high; **together with** four other items of *Victory* copper; a *Victory* treen barrel, a base metal Boulton medal for Trafalgar and late 19thC miniature of Nelson (8)

£200-300

63.

A 19TH CENTURY PARIANWARE BUST OF NELSON BY ROBINSON & LEADBEATER

the back impressed *Nelson* together with maker's mark — 7½in. (19cm.) high; **together with** salt-glaze portrait jug of Nelson by Doulton & Watts, Lambeth — 6¼in. (16cm.) high; and a late 19thC Staffordshire character jug

(3)

£250-350

64.

A 19TH CENTURY POTTERY CHARACTER JUG OF LORD NELSON

depicted half-length with orders and decorations, his hat serving as a spout — 8in. (20.5cm.) high

£200-300



65



64

65.

A 20TH CENTURY MODEL DIORAMA FOR A NAVAL 24LB GUN POSITION OF CIRCA 1805

the 9¼in., 11 bore five-stage tapering barrel with 'GR' cypher, crown and proof marks, brass and steel firing mechanism to touch hole and looped cascabel, mounted on a stepped naval type carriage with wooden trucks, rigged with blocks and tackle to a planked and pinned deck, flanked with gunner's tools in racks with simulated wooden shot in racks, mounted on ebonised display base with perspex cover — overall 16 x 14 x 10in. (41 x 35.5 x 25.5cm.)

£400-600

66.

A 19TH CENTURY NAVAL CROWN CONSTRUCTED FROM TREEN AND COPPER RECOVERED FROM H.M.S. VICTORY

carved in black oak and lighter wood and secured to a fret-cut template of copper sheathing scratch inscribed *Victory copper and wood* — 8 x 11in. (20.5 x 28cm.)

£500-800

The use of black oak indicates very old, possibly original wood from H.M.S. *Victory* was used, having been removed in one of the many 19th century refits.



66



67

67.

A WOODEN SERVING Mallet FROM H.M.S. *LION*, CIRCA 1809

the head inscribed *Joseph Miller 1809*, the turned handle terminating with a carved seated lion holding a shield inscribed *H.M.S. Lion* — 11½in. (29cm.) long

£200-400



68

68.

AN EARLY 19TH CENTURY TREE BOSUN'S STARTER

with turned handle, leather joint to bulbous head — 16in. (40.5cm.) long

£150-250

68A.

A PAIR OF 19TH CENTURY ½IN. BORE SIGNAL GUNS

the tapering five-stage barrels with touch hole and acorn cascabel, mounted to iron stirrup with support spur and swivel mounted to 6in. square wooden base with metal lined socket (*one seized*) — 9 x 9in. (23 x 23cm.)

(2)

£500-800

69. Ø

AN ATTRACTIVE MIDSHIPMAN'S DIRK, CIRCA 1780

the 10½in. curved and blued etched steel blade, gilt brass acorn leaf quillons, ivory handle with cross banded grip and lion's mane back plate; *together with* leather and gilt-brass scabbard of issue (*parted in middle*) — 14in (35.5cm.) long overall

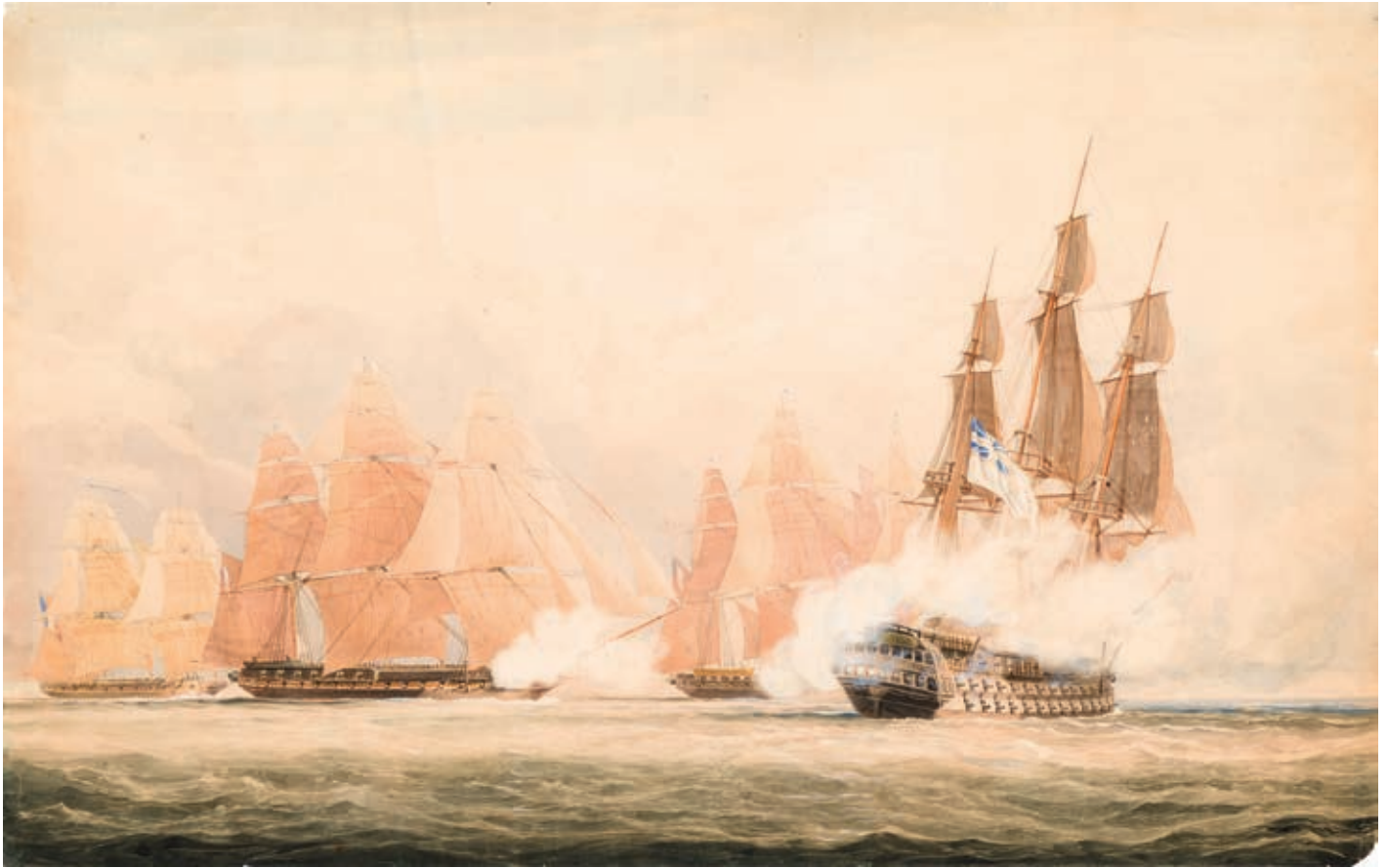
£800-1,200



68A



69



70

70.

NICHOLAS POCOCK (BRITISH, 1740-1821)

The engagement between H.M.S. 'Northumberland' and a French squadron

Watercolour on wove paper

18¼ x 28¼ in. (46.5 x 72cm.)

(2, a pair)

£2,000-3,000

Early in 1812, Rear-Admiral Sir Harry Neale, commanding the Channel Fleet, found himself facing the problem of a small but powerful French squadron, under Commodore Martin le Foretier and consisting of two 40-gun frigates, *Arienne* and *Andromaque*, in company with the 16-gun brig *Mamelouck*, loose on the open sea having broken the blockade and come out of Nantes under orders to disrupt British and other shipping in the Western Approaches.

The 74-gun HMS *Northumberland* (Captain Hotham) was ordered to cruise off Lorient and await the three French vessels which were expected there. On 22nd May, the enemy vessels were spotted off the Ile de Groix and Hotham ordered the 12-gun brig *Growler*, which was fortunately close by, to chase them while he sailed around the island to cut off their approach to Lorient. Realising that his original direct approach had been cut off, the French Commodore decided to run between *Northumberland* and the rocky shore, under the protection of the friendly shore batteries, and thereby attempt to reach his destination. Considering it unsafe to stand his own ship that close to the shore given her size, Hotham followed a parallel course to the French and prepared to engage them with broadside fire from a range of about 400 yards. Hotham and his Sailing Master, Hugh Stewart, had already hatched a daring plan in which they would sail as close as they dared to the Graul Rock, knowing that the French would have to sail between it and their ship, and then destroy them with massive broadsides. Unfortunately there was insufficient depth of water to allow them to pass between the rock and the mainland and any manoeuvring was made more difficult by the fact that the clouds of powder smoke were obscuring the rock from sight. Receiving fire from shore batteries and from the powerful French frigates, *Northumberland* passed within 200 feet of the rock and the French, as expected, tried to pass inside, between the rock and the mainland.



70

At 15.45, both frigates ran aground and at 15.50, the brig followed. With her sails and rigging damaged, *Northumberland* was forced to retire out of range to effect repairs to her sails and rigging, leaving the three French vessels stranded by the falling tide. At 16.22, *Northumberland* returned to the scene to find the three French vessels now hard aground and heeling over. At 16.48, the *Mamelouck* cut away her mainmast in an attempt to lighten ship and try to escape. At 17.00, *Growler* arrived on the scene and, being much smaller, closed the range and opened fire with her 18-pdr. carronades. At 17.23, the *Arienne's* mainmast was shot away by *Growler's* fire and at 17.28 *Northumberland* anchored in six and a half fathoms of water and opened fire on the three French vessels with her starboard broadside. Hotham had chosen his position well: his ship was out of range of all but one of the shore batteries and the enemy vessels were helpless. At 17.55, the *Andromaque* caught fire and five minutes later, her fore-topmast fell and her crew were seen to abandon ship in the boats. By now the flames were spreading fast and at 18.45, the *Andromaque's* main and mizzen masts fell. At 18.49, the tide was fully out, the *Andromaque* was completely engulfed in flames and the other ship's bottoms were so badly damaged that they would fill with water when the tide came in. Captain Hotham decided that the time had come to leave the scene, so *Northumberland* got under way and moved out of range of one shore battery which could fire on her. All the while, *Northumberland* had been coming under fire from this shore battery and it had done some damage and caused casualties aboard her. Four of her seamen and one of her Royal Marines had been killed and Lieutenant William Fletcher, three Petty Officers, 19 seamen and five Royal Marines had been wounded. When *Northumberland* ceased fire, *Growler* closed the range again and opened fire in order to prevent the French crews from returning to their vessels. At 20.00, the *Andromaque* blew up and was totally destroyed. At 22.00, the *Arienne* was seen to be on fire and by 23.30 was engulfed in flames. *Mamelouck* by this time was lying on her side and was also on fire. At 02.30 the following day, *Arienne* blew up and later that day, *Mamelouck* was also destroyed by an explosion.

The first painting depicts H.M.S. *Northumberland* at the beginning of the engagement, intercepting the French frigates *Arienne* and *Andromaque* and the brig *Mamelouck* as they tried to cut between the *Northumberland* and the rocky shore with *Northumberland* opening up broadsides against the French vessels.

The second painting shows the engagement at about 16.30. The three French vessels have run aground on Gaul Rock. *Arienne's* mainmast has been shot away (far left), and the brig *Mamelouck* (center) is lying on her side. *Northumberland* has returned from making repairs and is shown at anchor whilst firing her starboard broadsides.



71

71.

ATTRIBUTED WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

A Napoleonic naval engagement

Watercolour

11 x 18in. (28 x 45.5cm.)

£400-600



72 (part)

72.

**AFTER JAMES C. SCHETKY: A SERIES OF FOUR VIEWS OF THE
CHESAPEAKE AND SHANNON, CIRCA 1830**

coloured lithographs by Haghe, published by Smith & Elder and
contained with original wrapper, plate size — 15 x 18½in. (38 x
47cm.)

(4)

£300-500



73

73.

TOMMASO DE SIMONE (ITALIAN, c1805-1888)

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

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

Oil on board

17½ x 25½in. (44.5 x 64.5cm.)

£3,000-5,000

74.

A 19TH CENTURY ½IN. BORE MODEL OF A MUZZLE-LOADING NAVAL GUN OF CIRCA 1880

the 10in. three-stage barrel with touch hole and possible proof marks, loosely mounted on a wooden naval type carriage with wood trucks — 7 x 11in. (18 x 28cm.)

£300-500

75.

A 19TH CENTURY ½IN. BORE MODEL FOR A MUZZLE-LOADING NAVAL GUN OF CIRCA 1880

the 9¼in. three-stage barrel with touch hole, mounted on stepped wooden carriage with brass trucks — 6 x 11in. (15 x 28cm.)

£250-350

76.

A WOOD AND BRASS MODEL OF A ROYAL NAVY 32LB MUZZLE-LOADING GUN, CIRCA 1880

the 5½in. four-stage barrel with cascabel and trunnions secured to stepped wooden naval type stand with brass wheels and lashing rings and elevation chock — overall measurements 3½ x 7in. (9 x 18cm.)

£150-250



74

75

76



77

77.

WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)

H.M.S. 'Challenger' on Expedition 1872-76

Signed 'W.F. Mitchell' (lower right)

Watercolour heightened with bodycolour

5 x 8¼ in. (12.5 x 21cm.)

£250-350

Challenger was built at Woolwich in 1858. Classed as a screw corvette and ship-rigged on three masts, she displaced 2,306 tons. Originally armed with twenty 8in. guns and two huge 68-pounders, she pursued an active naval career for fourteen years before being converted into a survey ship in 1872. The largest vessel ever supplied for an oceanographic expedition up to that date, *Challenger* was placed under the command of Captain George Nares. Sailing from Sheerness on 7th December 1872 and carrying a team of six distinguished civilian scientists, the first ten months of the voyage were spent in the Atlantic which the ship crossed three times. After a seven-week stay at Cape Town, *Challenger* departed for the Southern Ocean on 17th December 1872 and, shortly after Christmas, made a brief stopover at Kerguelen Island, roughly midway between South Africa and Australia although much nearer the Antarctic Continent in latitude 50°S. When the ship finally dropped anchor at Spithead on 24th May 1876, she had travelled an extraordinary 68,890 miles. The information gathered during the three-and-a-half year expedition, particularly from the deep soundings of the ocean floors, was of immense importance and, once the multi-volumed report was published, both ship and her commander achieved considerable acclaim. She was retired in 1880 and relegated to a harbour hulk at Chatham where she remained useful until finally sold out of the Service in 1921.



79



78.

'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 4¼ in. (17 x 10.5cm.)

£200-300

79.

WILLIAM HENRY KEARNEY (BRITISH, 1800-1858)

Studies of Greenwich Pensioners circa 1820

Signed 'WH Kearney' (lower left)

Coloured chalks

11 x 8 in. (28 x 20.5cm.)

(2, a pair)

£200-300



80 Monarch



80 Temeraire

80.

WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)

H.M. Ships 'Monarch' (1885-1891); 'Temeraire'; and 'Neptune' (1879-1888)

Watercolour

Each signed 'W.F. Mitchell', and two dated as per title

The largest 6 x 9¼in. (15 x 23.5cm.)

(3)

£250-350

81.

A VICTORIAN SILVER BOSUN'S CALL

of typical form with wriggle work keel inscribed one side *To G. Trice from H.M.S. Temeraire from 84 to 87*, with Birmingham hallmarks for Hilliard & Thomason, 1883 — 4½in. (11.5cm.) long

£200-300



81

82. 6

ERIC TUFNELL (BRITISH, 1888-1978)

H.M. Training Ship 'Worcester' at anchor, Greenhithe

Signed 'E.Tufnell' (lower right) and inscribed 'Worcester at Greenhithe' (lower left)

Watercolour

7 x 10¼in. (18 x 26cm.)

£150-250



80 Neptune



82



83

83.

ROBERT CHARLES GUSTAVE LAURENS MOLS (DUTCH, 1848-1903)

Portsmouth

Inscribed on artist's label on reverse

Oil on panel

8 x 12½in. (20.5 x 32cm.)

£800-1,200

Provenance: With N.R. Omell



84

84.

A 'GREEN' PATTERN TASSE DE GLACE FROM THE R.Y. VICTORIA & ALBERT III

made by Spode for T. Goode & Co., London, with alternating emblems for the royal yacht and Edward VII — 3in. (7.5cm.) high overall

£250-350



85

85.

A DECORATIVE LAMP BASE BELIEVED TO BE FROM THE R.Y. VICTORIA & ALBERT III

constructed in nickel-plated brass in the form of a dolphin with rock and shell form hexagonal base, the tail supporting a bayonet electric light fitting, with key turn on/off switch — 14½in. (37cm.) high

£250-350



86

86.

GEORGE MEARS (BRITISH, 1826-1906)

The Royal Yacht 'Victoria & Albert II' in the Solent

Signed and dated 'G Mears 1873' (lower right)

Oil on canvas

17½ x 35in. (44.5 x 89.5cm.)

£3,000-5,000

The second royal steam yacht to be named *Victoria & Albert* was built at Pembroke Dock and launched on 16th January 1855. Displacing 2,470 tons she was the largest royal yacht of the Victorian era and remained in service until the very end of the Queen's long life. So successful was the yacht that, almost immediately, she became a much-loved floating home to Queen Victoria and Prince Albert with the result that, after the Prince Consort's untimely death in 1861, the Queen would neither allow anything on board to be changed nor even contemplate the idea of a modern screw-powered replacement until compelled to do so by the yacht's increasing obsolescence in the mid-1890s. The old paddle yacht's last official voyage was to carry the Queen to and from her visit to Ireland in April 1900, by which time a new yacht was fitting out to replace her. In the event, Queen Victoria died before the third *Victoria & Albert* could be commissioned and the Queen was spared the sadness of watching her favourite yacht going to the breakers in 1904.



87.

A COLLECTION OF ASSORTED ROYAL YACHT DINING WARE

comprising a porcelain soup tureen, cover and stand; a shaped vegetable side plate; a bowl; a copper covered cooking pot and spoon; **together with** a manuscript menu from the R.Y. *Osborne* dated 19th May 1899; a piece of treen from the first *Victoria & Albert* in the form of a book

(7)

£400-600

87



88

88.

WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)

H.M. Ships 'Canopus' and 'Exmouth'

Signed and dated 'W. Fred Mitchell' '1905' & '1906' (lower right) and numbered (lower left) '2486' and '2487'

5 x 7in. (12.5 x 18cm.)

(2, a pair)

£300-500



89

89.

CHARLES DIXON (BRITISH, 1872-1934)

Awaiting the President

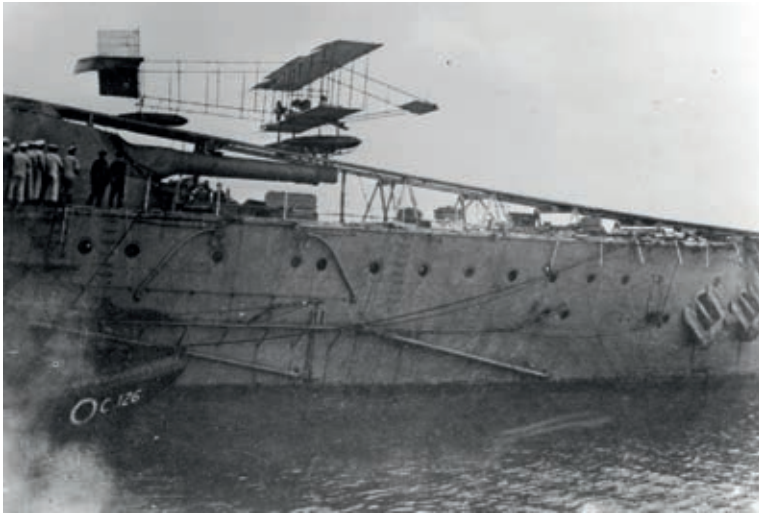
Signed, inscribed and dated 'Charles Dixon / Awaiting the President / 1913' (lower left)

Watercolour heightened with bodycolour

5 x 14¼in. (12.5 x 37.5cm.)

£500-800

This view shows the British fleet awaiting the arrival of Raymond Poincare, the French President. Poincare, having negotiated the Entente Cordiale of 1904 was keen to strengthen British relations with France's key ally, Russia which he believed was a vital counter-balance to German aggression. Britain was equally keen to preserve her 'Imperial Isolation' and regarded the Entente somewhat less strategically than the emphasis France wished it to imply. This state visit took place on 14th June 1913 – almost exactly one year before the Sarajevo assassinations which catapulted Europe into World War One.



Charles Samson just prior to takeoff on H.M.S. Africa

90.

THE SHIP'S BELL FROM H.M.S. AFRICA (1905) THE FIRST BRITISH SHIP FROM WHICH AN AIRCRAFT WAS FLOWN, 10TH JANUARY, 1912

cast in brass with red-filled lettering inscribed *H.M.S. AFRICA* and loop suspension (*suspension adapted from crown type; clapper later*) — 13 x 12½in. (33 x 32cm.); **together with** iron bracket for wall suspension

£1,000-1,500

The first powered flight from a ship was achieved by the American **Eugene Ely (1886-1911)** on 14th November, 1910. It wasn't long before the Royal Navy saw the benefit of using planes at sea and began their own experiments. These culminated in success when **Lt Charles Samson (1883-1931)** climbed into the cockpit of a Gnome-engined Short Improved S.27 pusher seaplane and, on 10th January 1912, took off from H.M.S. *Africa* (moored in the Medway, Kent) from a runway mounted over her 12in. gun barrels. The aircraft moved quickly down the runway, dipped slightly after leaving it, but then pulled up and climbed easily. Samson circled *Africa* several times to the cheers of the crew and, after a few minutes, landed safely at an airfield ashore.



91

91.

GILBERT E WILKINSON, EARLY 20TH CENTURY NAVAL SCHOOL

Silhouettes of H.M. Ships 'Queen Mary' and 'Repulse' circa 1916

Watercolour and bodycolour

12 x 25in. (30.5 x 63.5cm.)

(2, a pair)

£300-500



92

92.

WILLIAM LIONEL WYLLIE, RA (BRITISH, 1851-1931)

H.M.S. 'Southampton' in action at Jutland, 31st May 1916

Signed and dated 'W.L. Wyllie 1919' (lower left)

Watercolour

10 x 16¼in. (25.5 x 41cm.)

£500-800

Provenance: Original illustration used in the *More Sea Fights of the Great War including the Battle of Jutland* by Wyllie, Owen and Kirkpatrick, published Cassell & Co., London, 1919, p121



93.

ARTHUR BRISCOE (BRITISH, 1873-1943)

The destroyer H.M.S. 'Ursula' (F01) at speed

Signed and dated in pencil 'A Briscoe / 19' (lower right)

Watercolour

19½ x 13¾in. (49.5 x 34.5cm.)

£500-700

93

94.

A 12IN. GUN TAMPION FROM H.M.A.S. AUSTRALIA, CIRCA 1913

the 15in. tampion cast in brass with ship's motto *ENDEAVOUR*, now mounted on wooden display board — 16½in. (42cm.) overall
£1,500-2,500

H.M.A.S. *Australia* was one of three 'Indefatigable' class battlecruisers and the only capital ship to serve in the Royal Australian Navy. Ordered in 1909, she was launched in 1911, and commissioned as flagship of the fledgling Royal Australian Navy (R.A.N.) in 1913. On the outbreak of War, she was ordered to neutralise the German East Asia Squadron (forcing its withdrawal from the Pacific) but several distractions meant the job was done without her support. Assigned to the Grand Fleet thereafter, she was involved in early naval aviation experiments, and eleven of her crew participated in the Zeebrugge Raid of April 1918. On her return to Australia in 1919, several sailors mutinied after being denied an extra day's leave. Placed in reserve, she was broken up in 1924 to comply with the Treaty of Washington.

95.

AN ARMCHAIR MADE FROM THE WOOD OF H.M.S. VINDICTIVE, 1918

the back carved with naval crown and inscribed as per title — 40½ x 25½in. (103 x 64.7cm.)
£150-250

Provenance: Southampton Master Mariners Association

An 'Arrogant' class cruiser built at Chatham in 1897, she was obsolete by the start of hostilities in 1914 but in fact proved her worth with noble service in the Zeebrugge Raid of April 1918. With most of her guns replaced with howitzers, flame-throwers and mortars and under heavy fire, she managed to lay alongside the mole and embark Marine gunners and a large raiding party. Her upperworks were heavily damaged and her captain, Alfred Carpenter, was awarded the Victoria Cross. Sunk as a blockship during the second Ostend Raid on May 10th that year, she was raised in 1920 and her bow section is preserved in Ostend harbour as a memorial to the twenty-eight men lost in the raid.



95



94

96.

A SOUVENIR DINNER GONG CARVED FROM WOOD AND BRASS SHELL CASES RECOVERED FROM H.M.S. BACCHANTE, GALLIPOLI, 1915

of shield form with ship's badge and naval crown inscribed to front 'C.J.B. Gallipoli 1915', with hooks supporting three brass shell casings and leather bound striker, assembled dimensions — 33 x 19in. (84 x 48cm.)

£400-600

Bacchante was a 12,000 ton 'Cressy' class cruiser of 1901. Obsolete by the Great War, she was sent, along with several other pre-Dreadnoughts, to support the Gallipoli landings at Anzac Cove on the 25th April 1915. Armed with 2-9.2in. breach loaders and 12-6in guns (along with 12-quick firing guns and 2-18in. submerged torpedoe tubes) she suppressed the Turkish guns by actually touching her bow to the beach to get a better position. She remained for several months and was particularly effective during the Third Attack on Anzac Cove on 19th May where she and three other pre-Dreadnoughts again suppressed Turkish artillery with good effect. Her commander, Algernon Boyle, latterly supervised the evacuation of Anzac Cove, but *Bacchante* was not present having been sent to the Mediterranean, and then as flagship to Sierra Leone for the last year of the War. Paid off, she was broken up in 1920.



96



98

97.

A BELL MADE FROM METAL OF H.M.S. TIGER (1914), CIRCA 1932

the 6in. bell mounted on stand with horseshoe base — 18in. (46cm.) high
£200-400

Please see illustration on page 71

98.

A BELL FROM THE IMPERIAL GERMAN SUBMARINE U.B.44, 1916

cast in brass with impressed lettering inscribed *U.B. 44*, the inside inscribed in raised lettering *15 C*, complete with clapper, now mounted on wood stand, the bell — 6 x 6in. (15 x 15cm.); stand 15in. (38cm.) high
£2,000-3,000

One of a class of six, *UB-44* was built by AG Weser, Bremen, shipped in sections to Pola and assembled (with her sisters) by Weser engineers, being launched in April 1916. She measured 121 feet with a 14ft 4in. beam, and her Daimler diesels provided a range of 6,840 miles at nearly 9 knots on the surface and 4 knots submerged with a range of 45 miles on batteries. She was armed with two 19.7in. bow torpedo tubes and could carry four torpedoes. Additionally, she was also armed with a single 3.5in. deck gun. She was commissioned on 11 May 1916 and ordered to the Austro-Hungarian base at Cattaro, near the Mediterranean. On 30th June she torpedoed and sank the S.S. *Moeris* on passage between Glasgow and Alexandria with the loss of three men and her only 'kill'; Her fate is unknown, but anecdotal evidence suggests she may have been sunk with a lance bomb off Paxoi in early August. How her bell survived is unclear, however her unusual construction and early demise suggests that it had yet to be fitted.



99

99.

AN HISTORICALLY INTERESTING MAKER'S PLATE REMOVED FROM ONE OF THE GUNS FROM KAISER WILHELM II WHEN REMOVED TO LIBAU, RUSSIA, 29TH DECEMBER 1918

inscribed for Krupp of Essen and with brass plate inscribed with naval punches *TAKEN OFF NO. 4-10 IN GUNS OF S.M.S. KAISER WILHELM II WHICH HAD BEEN PLACED IN A FORT AT LIBAU, RUSSIA 29-12-18*, now riveted in oak display board with singed edges and inscribed in ink to reverse *Given by Sgt #21366 A.H. Hand, R.F.C. France 1917 - 10 1/4 x 5 1/4 in. (26 x 14.5cm.)*
£300-500

100.

AN HISTORICALLY INTERESTING PAIR OF SHIPS IN BOTTLES MODELLLED BY A GERMAN PRISONER ON THE ISLE OF MAN, 1917

the first depicting a five-masted barque attended by a steam tug, with the waterfront of Douglas behind and one building dated 1917 and a two-funnel steamer in neck of bottle; the other depicting a warship steaming off a fortified headland and lighthouse inscribed under light *P. O. W. Camp 1917*, with smaller warships steaming neck and inscribed in ballast underneath *J.G. 14730 I.O. Mann 1917 - 12in. (30.5cm.) long*
£150-250



100



101.

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
£3,000-5,000

Provenance: Lt. Sinclair and thence by descent.

Germany's formal surrender of 8th 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.



102



101



102.

A THIRD REICH KRIEGSMARINE SUBMARINE STAR GLOBE PUBLISHED BY ERNST SCHOTTE & CO.

the 6in. globe with white gores with blue stars and zodiac, with black titles and signed as per title in cartouche and mounted in enamelled brass stand with polished steel meridian and horizon rings, inscribed in white filled letters *Nautische Werkstätten / Se:ku.Co.G.m.b.H 1338*, and Kriegsmarine emblem inscribed 114 (lacking cover) — 8½ x 10½in. (21.5 x 26.5cm.)
£500-800

103.

AN IMPROVISED RADIO SILENCE DUTCH BULK-HEAD CLOCK, CIRCA 1940

the 5in. painted brass dial with pencil shading and red blocking at '9' and '3', signed *N.V. Observator Rotterdam* above winding arbour, black spade hands and slow/fast arbour, contained within a chrome plated bulk-head case, scratch engraved to reverse 854 — 7in. (18cm.) diam; contained within associated wooden case: **together with** a letter of provenance dated 1978 stating that this clock was liberated from a naval officer's house in Germany in 1945 where they discovered the clocks from all the vessels sunk by his e-boat, and took this example as a souvenir

(2)

£250-350



103



105 (part)

104.

A THIRD REICH KRIEGSMARINE DIRK

the 9¼in. blade stamped WKC by hilt with spring catch, ivory handle with wire-bound ivory grip with brass eagle terminal, contained within brass scabbard of issue with belt rings — 16½in. (42cm.) long overall; **together with** another similar example mounted in base metal for military use

(2)

£250-350

See illustration on page 48

105. 6

ERIC TUFNELL (BRITISH, 1888-1978)

Studies of R.N. Ships 'Boxer'; 'Cornwall' (1904-1920); 'Sirius'; 'Daring'; 'Narvik'; 'Resource'; 'Oakley'; 'Superb'; 'Fleetwood'; SAS 'Windhoek'

Each signed and inscribed

The largest 7¼ x 10½in. (18 x 26.5cm.); **together with** another attributed to Kenneth Alington Yockney of a carrier, possibly *Ark Royal*

(11)

£500-800

Provenance: From Gieves & Hawkes, Portsmouth



106

106. 6

ERIC TUFNELL (BRITISH, 1888-1978)

H.M.S. 'King George V' lying at Faslane

Signed 'E Tufnell' (lower right) and inscribed H.M.S. 'King George V Faslane Port, 20th/9/57' (lower left)

Watercolour

7½ x 12¼in. (19 x 31cm.)

£150-250

107. 6

FRED J. GIRLING (BRITISH, 1900-1982)

A hospital ship 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)

£400-600



107 (part)

108. ♂

DOUGLAS H. CHAFFEY
(BRITISH, B. 1924)

*The Invasion of Sicily with
'Rodney' in the foreground,
1942*

Signed 'Douglas H. Chaffey'
(lower left) and inscribed
'Invasion 1942' (lower middle)

Oil on canvas

19¼ x 35¼in. (49 x 89.5cm.)

£300-500



108

109. ♂

RICHARD WILLIS (BRITISH, B. 1924)

MTB 758 at speed

Signed and dated 'Richard Willis 1988'

Oil on canvas laid on board

16½ x 23¾in. (42 x 60.5cm.)

£300-500

Provenance: Believed commissioned by Edward DuCann M.P.

MTB 758 was a 'Fairmile D' class torpedo boat built by Alex Robertson & Sons Ltd. Ordered in 1942, it was commissioned in October 1944 and sold from the service in 1956. **Edward DuCann (1924-2017)** was commissioned as an officer in the Royal Navy in World War II serving as a Lieutenant in motor torpedo boats. Based in East Anglia he patrolled the North Sea and served alongside both Owen Aisher (later a yachtsman and entrepreneur) and David Wickins. In 1956, he was elected MP for Taunton in a by-election and became Chairman of the Conservative Party 1965-67. It was at DuCann's home that the 1922 Committee met and dropped Edward Heath in favour of Margaret Thatcher in 1974.



109

110. ♂

AFTER BARNETT FREEDMAN (BRITISH, 1901-1958)

15-inch gun turret, HMS 'Repulse', 1941

Coloured lithograph, published by the National Gallery, printed at the Baynard Press

29 x 39½in. (74 x 100.5cm.)

£200-400

Barnett Freedman was one of the first artists to be commissioned by the War Artists' Advisory Committee at the start of the Second World War. In July 1941, he was sent to work for the Admiralty, and specifically on H.M.S. *Repulse*.



110

111. 6

CAVENDISH MORTON (BRITISH, 1911-2010)

H.M.S. 'Hood' being refitted before her action with 'Bismarck'

Signed 'Cavendish Morton' (lower left)

Oil on canvas

17½ x 27½in. (44.5 x 70cm.)

£400-600

An unusual view of this famous battlecruiser; H.M.S. *Woolston* can be seen to the left.



111

112. 6

FRANCIS RUSSELL FLINT (BRITISH, 1915-1977)

Above us the waves

Signed 'Francis R Flint' (lower left)

Watercolour

14½ x 21in. (37 x 53.5cm.); **together with** six black and white stills from the set of *Above Us the Waves* and a program from the premiere in 1955

(8)

£800-1,200

Provenance: Painted on the set of the 1955 film '*Above us the Waves*' for William MacQuitty (Producer) and thence by descent.

The film from which this scene is taken regards the various attempts to sink the powerful 'pocket' battleship *Tirpitz* before it had a chance to wreak havoc on shipping in the Atlantic. The first attempt was made using six midget submarines – X Craft. Towed by conventional 'mother' submarines to within striking distance, they carried a crew of four and a pair of two-ton mines. Small enough to go under the defensive nets, two made it through and laid their mines. Whilst substantial damage was caused, the ship remained afloat and successive operations resorted to the Fleet Air Arm. The film was made using real equipment and the actors had to learn how to use re-breather equipment (pre-aqualung, they made no tell-tale trail of bubbles) and was directed in a similar manner with MacQuitty himself donning the gear and signalling directions under water.



112 (part)



113

113.

FOLLOWER OF TERANCE CUNEO (BRITISH, 1907-1996)

Captain 'Johnnie' Walker R.N. studying charts during the Battle of the Atlantic

Oil on canvas

19 x 29in. (48 x 74cm.)

£300-500

Frederick John Walker, CB, DSO & Three Bars (1896-1944) was noted for his exploits during World War II. He was the most successful anti-submarine warfare commander during the Battle of the Atlantic and was known more popularly as 'Johnnie' Walker after the brand of whisky. He died from a cerebral thrombosis thought to have been brought on by exhaustion and over work.



114 (part)

114.

A US NAVY MARK I DECK CLOCK BY SETH THOMAS, CIRCA 1941

the 5½in. black dial with Arabic numbers and luminous hands, signed as per title and numbered 27436, contained with black Bakelite bulkhead case with pin-hinged access to winding arbours and adjustment hatches with shutters, mounted on a wooden stand — 8½ x 12in. (21.5 x 30.5cm.); **together with** a desk plate for Squadron Commander A.J. Villiers R.N.V.R.; and a British military issue hand-bearing compass

(3)

£200-300

Provenance: Alan Villiers collection. During WWII, Villiers was on secondment to the US Navy.



115

115.

A PAIR OF ADMIRALTY PATTERN BINOCULARS, CIRCA 1940

unmarked, with leatherette covered tubes, adjustable eye-pieces and straps, one eye-piece E=13 3 X G. — 9¼in. (25cm.) high; **together with** modern micrometer sextant by Heath & Co. contained in box with test certificate for 26th July 1957; and a range-finder by E.E. Watts & Son

(3)

£150-250

Provenance: Alan Villiers and thence by descent.

HUMMER CIRCUITS I.B. 10		
HUMMER NO.	FROM	TO
17	WARDROOM & ANTE ROOM	WARD ROOM PANTRY.
40	WARDROOM FOOD LIFT (TOP)	WARD RM FOOD LIFT (BOTTOM)
101	A.A.D.G. SIGHT POSITION	AFTER COMING POSITION.
RM1	KING'S SLEEPING CABIN DAY CABIN & BATHROOM	VALETS & PAGE'S GUT ROOM KING'S VALET'S CABIN & ROYAL RETINUE MESS
RM3	KING'S SLEEPING CABIN & BATHROOM	KEEPER OF ROYAL APARTMENTS
RM9	QUEEN'S APARTMENTS.	QUEEN'S MAIDS' ROOM & LOBBY TO MAIDS' QUARTERS
RM 12	QUEEN'S DAY CABIN.	QUEEN'S PRIVATE SECRETARY
RM 13	PRINCESS MARGARET'S CABIN & BATHROOM	PRINCESS'S MAIDS' ROOM & LOBBY TO MAIDS' QUARTERS
RM 14	LADY-IN-WAITING'S CABIN & BATHROOM	PRINCESS'S MAIDS' ROOM & LOBBY TO MAIDS' QUARTERS
RM 15	LADIES-IN-WAITING SITTING ROOM & BATHROOMS	LOBBY TO MAIDS' QUARTERS
RM 16	MAIDS' DINING CABIN.	MAIDS' PANTRY.
RM 19	ROYAL PANTRY & DINING CABIN.	ROYAL SALLET & FOOD LIFT.
RM 20	COMMANDER'S CABIN	QUARTERMASTERS LOBBY.
RM 23	KING'S DOCTOR.	ORDERLY TO ROYAL ENTOURAGE.
RM 24	KING'S PRIVATE SECRETARY.	
RM 27	ASSISTANT PRIVATE SECRETARY	
RM 28	STAFF SMOKING ROOM.	
RM 29	KING'S PRIVATE SECRETARY.	CLERK'S OFFICE.
RM 30	ASSISTANT PRIVATE SECRETARY	
RM 32	STAFF SMOKING ROOM.	ROYAL PANTRY.
RM 33	QUARTERMASTERS LOBBY.	WARD ROOM ANTE ROOM.
34	ROYAL PANTRY.	NAVAL RETINUE MESS.
RM 37	CAPTAIN'S DAY CABIN.	QUARTERMASTERS LOBBY.

116

116.

A TELEPHONE CIRCUIT PLATE FROM 'H.M. YACHT VANGUARD', CIRCA 1947

cast in aluminium and engraved with the numbers, locations and names or the royal party and staff, with screw holes to corners — 9 x 6½ (23 x 16cm.)

£150-250

The battle ship *Vanguard* was requisitioned for use as a royal yacht during the Royal tour to and from Australia in 1947 and for the sole purpose of which this operator reference board was created.

117. 5

ERIC TUFNELL (BRITISH, 1888-1978)

H.M.S. 'Vanguard' in Portsmouth Harbour

Signed 'E. Tufnell' (lower left)

Watercolour heightened with bodycolour

7¾ x 11½in. (19.5 x 29cm.)

£150-250

Provenance: Gieves & Hawkes, Portsmouth

118.

A WELL-PRESENTED MODEL FOR A CONTACT TORPEDO, CIRCA 1940

constructed in nickel-plated brass with threaded nose and tail sections with static contra-rotating propellers and veins, mounted to ebonised supports secured to nickel-brass display base to shells supporting chain surround — 13¾in. (35cm.) wide

£700-900



118



117

119.

A MIDSHIPMAN'S DIRK OF THE ROYAL NAVY, CIRCA 1910

with 18in. etched steel blade, brass quillons with acorn finials, wire-bound fishskin grip with lion's head and mane pommel, contained within brass-mounted leather scabbard engraved *K. Mc/W* — 21in. (53.5cm.) overall

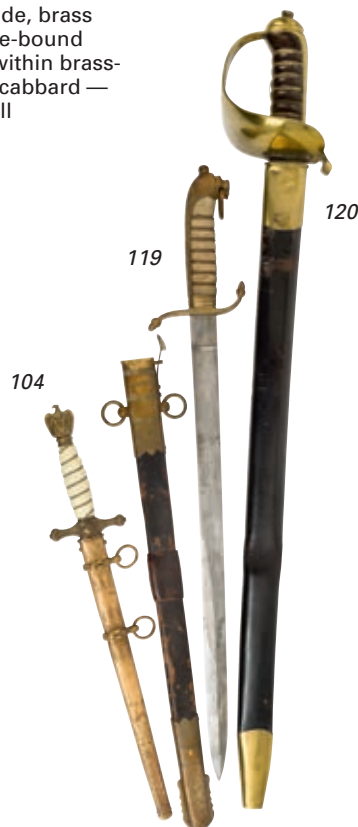
£200-300

120.

A LATE 19TH CENTURY NAVAL CUTLASS

with 24in. plain steel blade, brass half-basket hilt, with wire-bound leather grip, contained within brass-mounted black leather scabbard — 30in. (76cm.) long overall

£150-250



119

120

104

121.

A COLLECTION OF INFORMAL PRESS PHOTOGRAPHS INCLUDING LORD LOUIS MOUNTBATTEN, CIRCA 1961

taken by Sporting Press at the retirement party of Captain Percy Cooper with 4 x 6in. and 6 x 8in. black and white prints annotated with reference numbers in blue, fixed to card sheets with press stamp, 13 of the larger with views of Mountbatten socialising and presenting Capt. Cooper with a certificate, each card sheet — 25 x 20½in. (63.5 x 52cm.); **together with** a framed 7½ x 5½in. sepia-toned photograph of Admiral Jellicoe when elected 'stowaway' (member) of the Southampton Master Mariners' Association in 1929

(a lot)

£200-300

Provenance: Southampton Master Mariners' Association



121 (part)

122.

A ROYAL NAVY RUM PUMP, PROBABLY GEORGE VI

constructed in copper with zinc lining and wooden-handled pump with perforated brass foot — 41in. (104cm.) high

£200-300

123.

AN AUTOGRAPHED PHOTOGRAPH OF PRINCE PHILIP, CIRCA 1951

signed 'Baron' in Indian ink (lower right) and signed on mount slip *Philip 1951* — 13 x 9½in. (33 x 24cm.); **together with** a photograph of the R.Y. *Britannia* signed and inscribed *Patrick Morgan / Flag Officer Royal Yachts*; and a letter from Buckingham Palace accepting the offer from Southampton Master Mariners to make the Duke of Edinburgh a 'Stowaway' of the Club.

(3)

£150-250

Provenance: Southampton Master Mariners' Association



122



123

124.

A BOTTLE OF ALFRED LAMB'S SPECIAL RESERVE RUM, 1939

the manuscript label inscribed as per title and numbered 21 of 60, *bottled at Dumbarton 6th June 1939*, retaining lead foil and seal to neck, contained within fitted pine box with securing clasp — box: 9½in. (24cm.) high

£150-250

125.

BRITISH WARSHIPS: BATTLESHIPS 1886-1946

privately produced and comprising 134 mounted plates of chronological views of battleships mostly taken from magazines and showing various views including launches and sinkings, each framed within ruled borders with captions, six hand-coloured double-page mss plans, divided into two parts, pre-Dreadnoughts and Dreadnoughts, card pages with original cloth-backed boards — 9¼ x 12in. (23.5 x 30.5cm.)

£150-250



124

126.

AN AUTOGRAPHED PHOTOGRAPH OF PRINCE PHILIP, CIRCA 1957

taken aboard the R.Y. *Britannia*, seated with principal guests and officers on deck, signed *Philip 1957*, mounted on card — the photograph 8 x 9½in. (20.5 x 24cm.)

£150-250



126

127.

A SHIPWRIGHT'S DRILL FROM CHATHAM DOCKYARD, CIRCA 1900

heavily constructed in wood and iron, the 'seat' with hinged drill section with two locating arcs and opposing handle action on down-shaft with securing clamp — assembled 25 x 29in. (63.5 x 73.5cm.); **together with** a selection of drill bits; and **together with** a small iron bound water costrell with legs, handle and threaded plug

(2)

£400-600

Provenance: Mr. Beard (Snr), Chatham Dockyard, circa 1900 to Charles Beard to Edmund Andrew 'Bunny' Birthright (1931-2019) and thence by descent

127 (part)



201



128

202

128.

A WOOD AND BRASS BARREL, POSSIBLY A RUM CASK, FROM H.M.S. IRON DUKE

now converted to a stick stand with tray and base and removable T-section divider with provenance plate — 26 x 14in. (66 x 35.5cm.)

£300-400

129.

A PAIR OF 10 X 60 JAPANESE IMPERIAL NAVY BINOCULARS BY TOKO, CIRCA 1940

constructed in polished aluminium with brass adjustable eyepieces and splash cuffs, signed on the back plate *Toko No. 355*, with folding sight mounted on U-shaped bracket — 12in. (30.5cm.) long; **together with** an associated tripod stand by Manfrotto

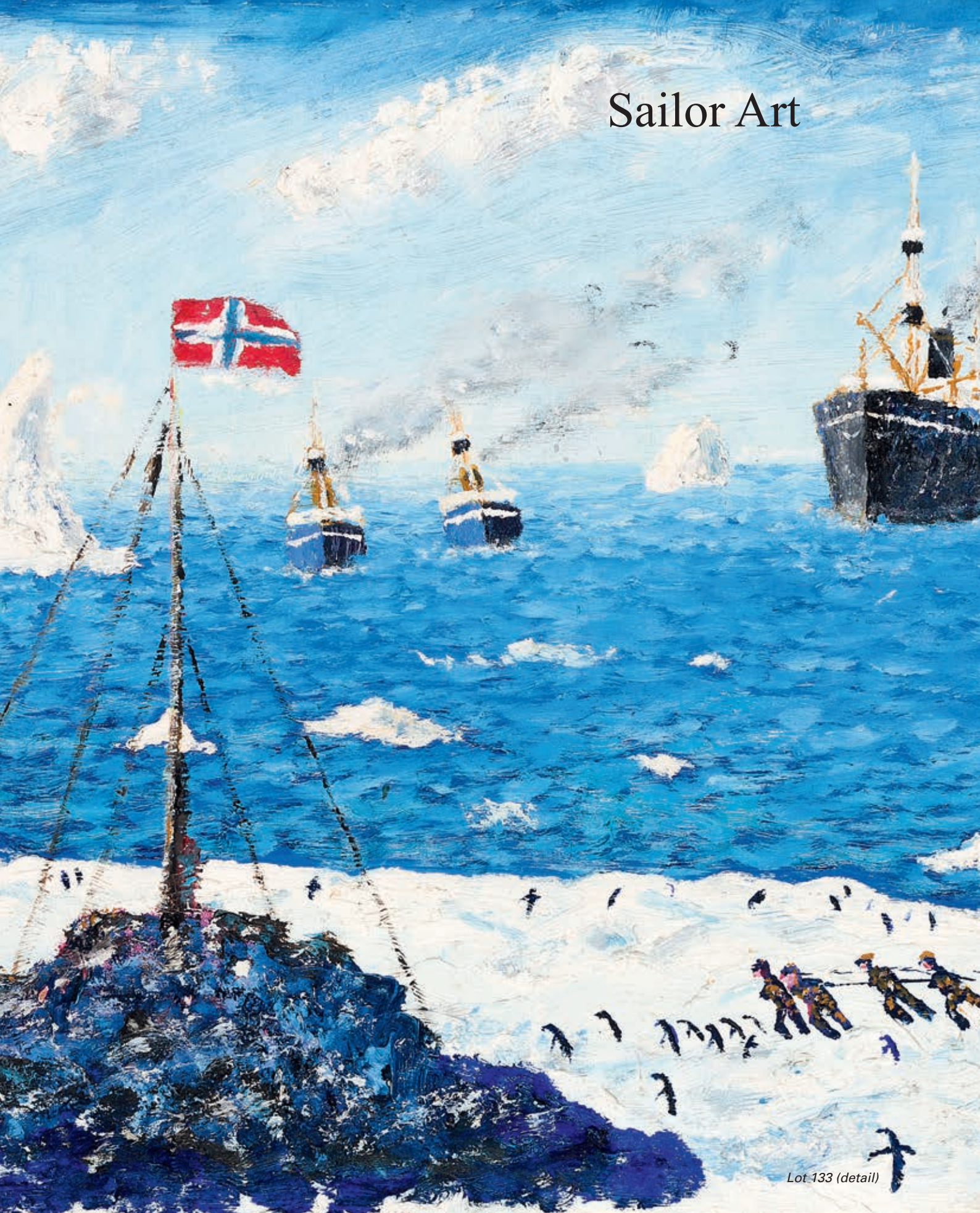
(2)

£4,000-6,000



129

Sailor Art





132

132.
**A LATE 19TH/EARLY 20TH CENTURY SAILOR'S WOOLWORK
PICTURE OF THE STEAM SHIP R. LILY**

depicted in profile flying company and name flags on a stylised sea within barley-twist wool frame — 12 x 20in. (30.5 x 51cm.); framed and glazed

£250-350



133

133.
TASMAN YOUNG, (AUSTRALIAN, EARLY 20TH CENTURY)

The Antarctic Whaling Fleet from the icepack, with a coal cairn in foreground

Signed 'Tas Young' (lower right) and provenance on separate sheet dated 1923-24 (*torn and fragile*)

Oil on hardboard

10 x 19in. (25.5 x 48cm.)

(2)

£100-150

Provenance: Alan Villiers collection and thence by descent

The note accompanying this lot, written by Villiers, reads: *This is the effort of a Tasmanian seaman named Tasman Young who was one of the whalemens in the Sandefjord whaling fleet to the Ross Sea in 1923-24, when I was there, having found joined with 10/12 others at Hobart, where the ship touched to take more bunkers and 10/12 men... Here with ships people have set up a refuge with some coal etc for one of the small chasers, missing at the time: the depot was at Discovery Inlet: See my Whaling in the Frozen South / Bobbs Merrill U.S. 1925/31 Geoffrey Bles(?) Hurst and Blackett Lon 1925.*



134

134. Ø

AN AMERICAN SCRIMSHAW DECORATED MARINE IVORY VESTA

inscribed overall with a profile of a whaler under way; and an American eagle with patriotic symbols, the edge titled J.W.S. Boston, with hinged ends with strikes — 2½in. (6.5cm.) wide

£150-250

135. Ø

AN EARLY 19TH CENTURY SAILORWORK CARVED COCONUT

the body carved in the round with foliage, the 'face' with glass eyes, thick set eyebrows and moustache — 4in. (10cm.) wide; **together with** a similar miniature example with finely observed floral and musical motives in cartouche with white metal stopper and suspension chain — 1¼in. (3cm.); and a whale bone cribbage board — 7½in. (19cm.) long

(3)

£250-350



135



136

136.

AN UNUSUAL SCRIMSHAW DECORATED COW HORN BY CHARLES WOOD, CIRCA 1860

signed and inscribed by root *Engd. with a penknife by C. Wood*, and engraved over one side and depicting the Royal Arms countersigned underneath and titled ship profiles for the *Great Eastern*, the *Great Britain*, H.M.S. *Warrior*, a royal steam yacht and four others — 43½in. (110.5cm.) long

£400-600

137. Ø

A 19TH CENTURY GOLD-MOUNTED NARWHAL TUSK WALKING STICK

with brass ferrule and strap plates, terminating in gold cap — 34½in. (87.5cm.) long

£2,000-3,000

137



138

138.

A SCRIMSHAW DECORATED HORN, BRASS AND STEEL FOLDING KNIFE, CIRCA 1840

the handle inscribed *Grampus A. Litt, Master*, obverse depicting a harpooned whale spouting and dated 1840, the 5½in. steel blade with suspension loop — 7in. (18cm.) closed

£500-800

139. Ø

AN HISTORICALLY INTERESTING WHALE BONE 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



139



140

140.

A SCRIMSHAW DECORATED POWDER HORN, PROBABLY 19TH CENTURY

the cow horn inscribed in the round with pre-Revolutionary patriotic designs loyal to the Crown and depicting bird's eye plans inscribed *Barracks burnt Louisbourg, Goat Island and Battery, Rochfort Point* etc. with depictions of men-o'-war and landing craft and a soldier seated on a drum pointing his pipe at an encampment, with threaded wooden plug with sprung powder dispenser — 14in. (35.5cm.) wide

£350-450

141. Ø

A 19TH CENTURY SAILOR DECORATED SCRIMSHAW WHALE'S TOOTH

incised with a whaler, indistinctly dated 1800, the reverse inscribed *Chs. Ladd* — 6in. (15cm.) long; 214g

£200-300



141

142. Ø

A SMALL 19TH CENTURY WHALE BONE FID

of typical tapering form, drilled for a thong handle — 6½in. (16.5cm.) high; **together with** a sailor's wooden stay busk carved over one side with geometric designs — 16½in. (42cm.) long; and a sailor-work brass snuff box in the form of a book punched *H.M.S. Ocean China 1871 R. Stevenart* and the spine marked *Past Time Vol 3* — 3¼in. (8cm.) high

(3)

£200-300

143. Ø

AN EARLY 19TH CENTURY IVORY AND BONE GAMBLING TOP/TEETOTUM

the octagonal shaped top with consecutive numbers 1–8, with threaded bone spindle — 2¾in. (7cm.) high; **together with** ivory-handled French sweetheart's seal, matrix depicting a square rigged ship with a French motto over

(2)

£200-400



142 (part)

143



142 (part)



144

144. Ø

A MID-19TH CENTURY SAILOR DECORATED SCRIMSHAW WHALE'S TOOTH

incised with a whaler with house flag of a five-pointed star with two boats harpooning a whale and a third being lowered, with two sets of indistinct initials to the side, the reverse with a set of royal arms — 7¼in. (18.5cm.) long; 570g
£600-800

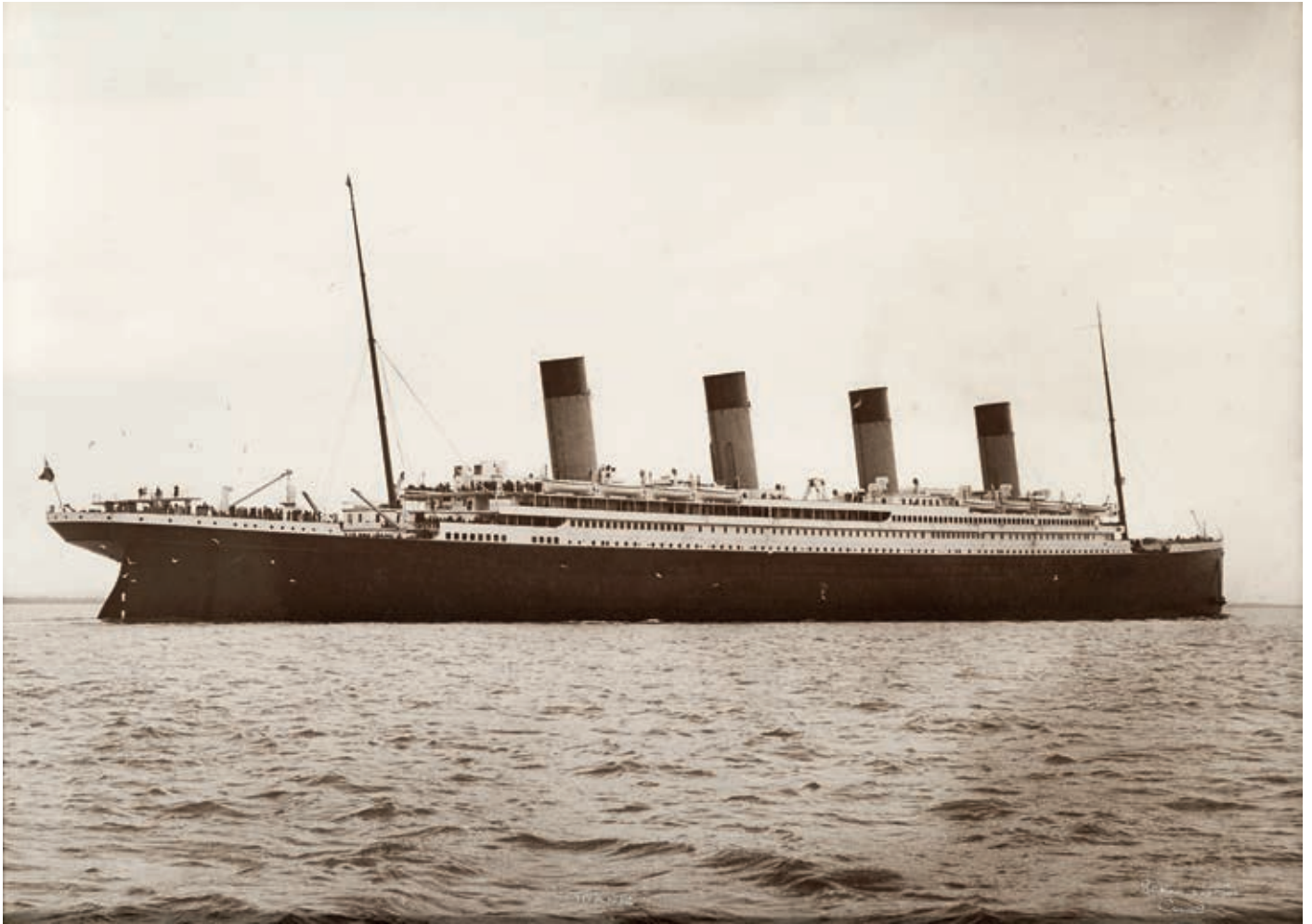


145

145. Ø

A 19TH CENTURY SAILOR DECORATED SCRIMSHAW WHALE'S TOOTH

incised on one side and depicting a two-masted brig sailing off a headland with lighthouse, the root with silver-plated cap — 6½in (16.5cm.); 195g
£150-250



146

146.

A LARGE PHOTOGRAPH OF R.M.S. *TITANIC* BY BEKEN OF COWES

printed in sepia tone, inscribed and signed in Indian ink to lower middle and right "*TITANIC*" / *Beken & Sons, Cowes* — 22½ x 31½in. (57 x 80cm.) Framed and glazed

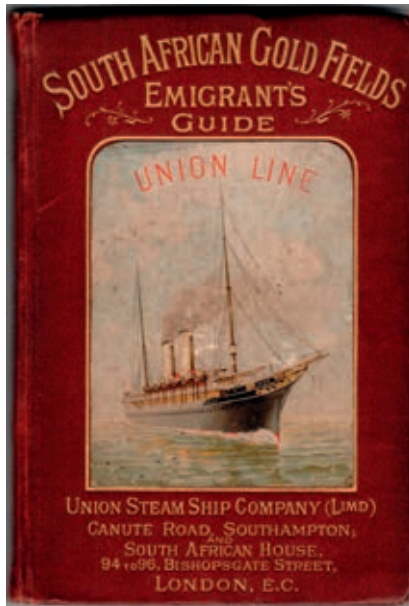
£400-600

147.

***TITANIC* INQUIRY REPORT, 1912**

London and Liverpool, 1912, second edition *The Journal of Commerce, Report of the "Titanic" Inquiry*, illustration of the *Titanic* and several portraits and plates, with advertisements and an account towards the end of *The Loss of the S.S. Titanic* by Lawrence Beesley, B.A. (one of the survivors), (*lacking cover*) — 9½ x 6in. (24 x 15cm.)

£150-250



148 (part)

148.

P&O MAIL CONTRACT, 1879

Peninsular and Oriental Steam Navigation...New Mail Services (East India and China Mails), London, 23 December, 1879; Australian Contract, 22 August, 1879; Italian contract, 5 October, 1879... Convention with the Peninsular and Oriental Steam Navigation Company for a Regular Service between Venice and Brindisi, in correspondence with their Line to Alexandria and Ports beyond Suez, three parts in one volume, blue cloth dated 1880; together with The Emigrant's Guide to South Africa, seventh edition (Revised and Enlarged), ten illustrations, one folding, original pictorial cloth, London, A. White, 1891; and The Letter-Bag of the Great Western; or Life in a Steamer by Charles Haliburton, New York, Colyer, 1840, original cloth-backed boards (some foxing throughout) with an entertaining account of a voyage to New York on the two year old Great Western

(3)

£150-250

148A.

UNION-CASTLE SHIPPING LINE, A HISTORY IN POSTCARDS

a very comprehensive collection of approximately 550 postcards, used and unused, coloured and monochrome, illustrating the many vessels of the Union-Castle fleet from the formation of the line in 1900 until its demise in 1982, and also including vintage views of the ports of Capetown, Durban, Port Elizabeth and East London, each of which the company served, all contained in two large postcard albums; together with an index, numerous duplicate cards and sundry items of Union-Castle ephemera, a significant archive

(a lot)

£400-600



149

149.

WILLIAM MINSHALL BIRCHALL (BRITISH, 1884-1941)

The P&O Liner 'Arabia'

Signed and dated in pencil 'WM Birchall 35' (lower right) and inscribed 'Arabia P. and O.'

Watercolour

5 x 7½in. (12.5 x 19cm.)

£150-250

150.

A 19TH CENTURY P&O LINE OFFICER'S DRESS SWORD

the 31in. steel blade etched with P&O rising sun motif over fouled anchor, signed and inscribed by hilt *Firmin & Sons, 153 Strand & 13 Conduit St, London*, gilt brass half-basket hilt with P&O anchor device, hinged thumb-plate and wire-bound fish-skin grip with lion's head and mane pommel, contained within counter-signed brass mounted scabbard (parted) — 37in. (94cm.) long overall

£250-350



148a



150



151

151.

R.M.S. LUSITANIA, 1915

Programme of Entertainment in aid of Seamen's Charities at Liverpool and New York, Held in third class dining saloon Thursday, May 6, 1915 at 7.30pm, with full page illustration of the Lusitania (old tape staining to edges) — 9 x 6in. (23 x 15cm.); together with a letter of provenance

(2)

£200-400

Provenance: Recovered from the sea by John Schofield Hulme, a Queenstown trawlerman who, having received the liner's distress call, was allegedly first to attend the scene on 7th May 1915.

A poignant item, given that the *Lusitania* was sunk the following day at 2.10 pm, eleven miles off the Old Head of Kinsale when the liner crossed in front of the U-Boat U-20 and was sunk by one torpedo. Out of 1,962 crew and passengers 1,198 perished.

152.

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

A Cunarder embarking

Signed and dated 'Charles Dixon '94' (lower left)

Watercolour

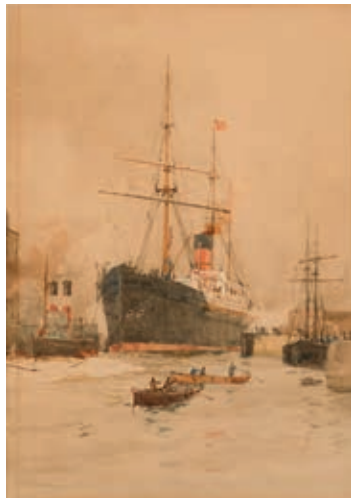
13¼ x 9½in. (33.5 x 24cm.)

£400-600

A note to the reverse attributes the vessel as either *Cephalonia* or *Pavonia*, which, although not sisters, were close cousins dating from the mid-1880's.



154 (part)



152



153

153. Ø

A SOUVENIR SILVER AND TORTOISESHELL TRINKET BOX FROM R.M.S. AQUITANIA, CIRCA 1920

the hinged lid with inset silver profile of the ship, the body with London hallmarks for 1921, supported on four feet — 3½in. (9cm.) wide

£150-250

154.

R. MILSOM (20TH CENTURY)

Union Castle Liners from Mayflower Park

Signed 'R. Milson' (lower right) and inscribed as per title (lower left)

Watercolour

6½ x 10in. (16.5 x 25.5cm.); together with photographs of *Bremen* and *Aquitania* in dry dock, the later dated '1940'; and two aerial views of QE2

(5)

£100-150

155.

A RARE GUION LINE PORCELAIN VEGETABLE PLATE, CIRCA 1878

the green transfer-decorated flora and fauna rim with crossed UK/US flags to centre over line's name in banner, the reverse with maker's marks for Thomas Hughes, Burslem, registration mark for 1878 — 11¼in. (28.5cm.) wide

£250-350



155



The Liner China Sale 2

*Online bidding only via
charlesmillerltd.com/next-auction*

*Catalogue only at
the-saleroom.com/charlesmillerltd*

*Viewing: Imperial Road
by appointment*

*Running from
1st-11th December 2019*

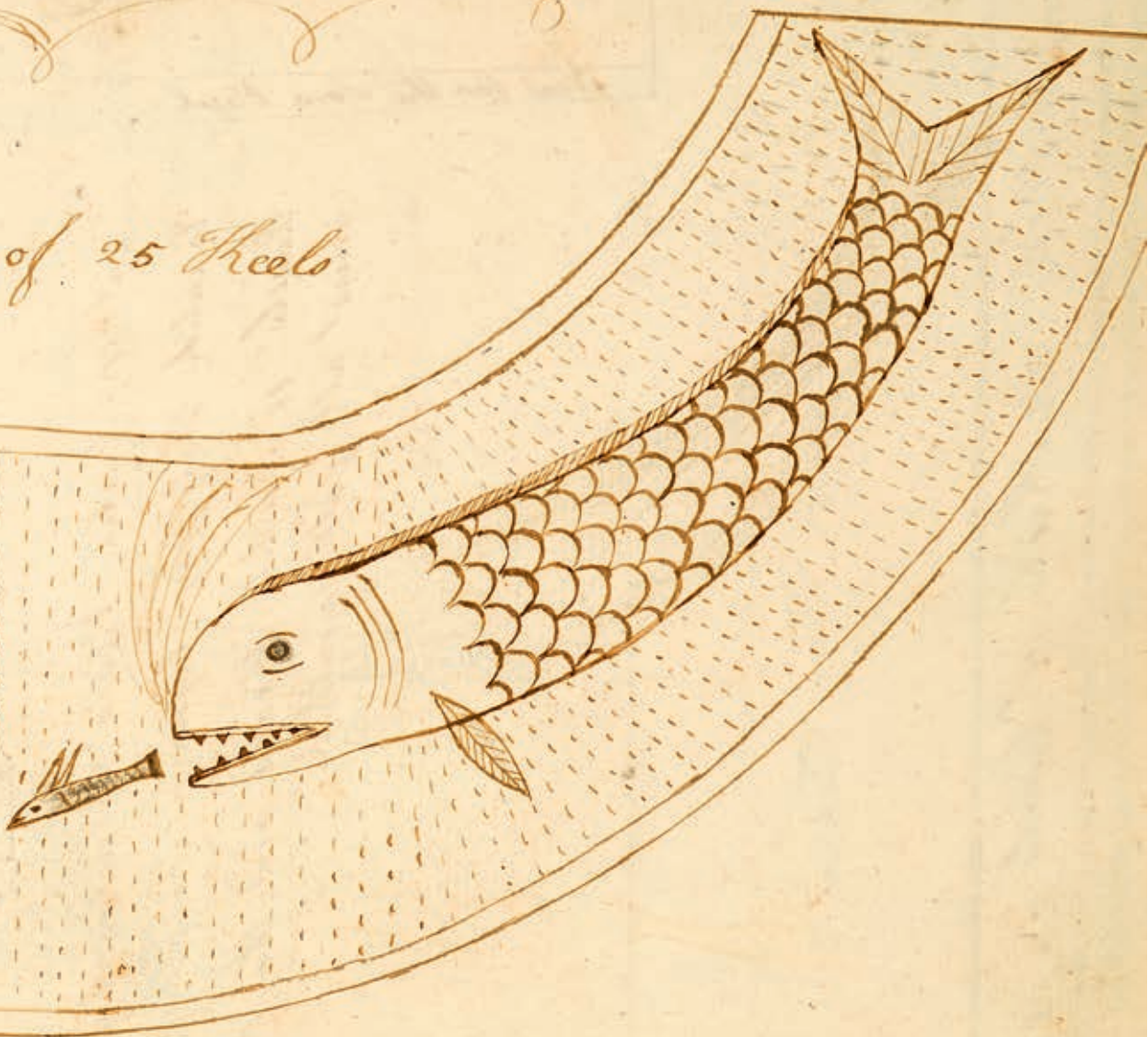
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Collectables, Books and Fittings

For a Ship of 25 Keels



round and beaded



158

158.

A SILKWORK PICTURE BY THOMAS WILLIS (AMERICAN, 1850-1925), NEW YORK, CIRCA 1875

depicting the S.S. *Gilsland* under sail and steam off a headland and inscribed *Gilsland, London, J. Ratter commander* — 19 x 28in. (48 x 71cm.)

£300-500

A 1639 ton cargo ship built by Cole in 1874, in 1895 she was sold to Japanese owners and re-named *Shikishima Maru* but was broken up two years later.

159.

MARITIME CATALOGUES

approximately 160 comprising Bonhams: 1992-2008 (74); Charles Miller Ltd 2008-2016 (17); Christie's: 1991-2014 (46) and Sotheby's 1991-2010 (24), with a few others containing relevant content, detailed list available on request via email

(a lot)

£150-250

This lot will be available for viewing at Imperial Road.

160.

'CYCLOPEDIA OF MACHINERY' CIRCA 1850

by William Mackenzie, Glasgow, Edinburgh & London, 97 finely engraved plates, mostly double-page and folding, contemporary blue calf-backed marble boards — 15 x 12in. (38 x 30.5cm.)

Sold not subject to return

£200-300

161.

'THE MODERN SYSTEM OF NAVAL ARCHITECTURE' CIRCA 1865

by Day & Son, London, (1865) for J. Scott Russell, comprising three volumes, 84 engraved plates (of 165), mostly double-page and folding, leaves of text and plates original printed boards with ties; and 98 plates from two other works — 27½ x 17in. (70 x 43cm.)

(a lot)

£200-400

Sold not subject to return.

This lot will be available for viewing at Imperial Road.

162.

'A REPORT ON THE BUILDING OF IRON VESSELS', CIRCA 1842

by Dupuy De Lome, England, 1842, manuscript on paper, 76ff. written on both sides of the paper without 'A Book of Drawings on a Large Scale' called for the introduction, contemporary half sheep, (*very rubbed*), bookplate of the Institution of Naval Architects, Scott Library Collection — 12¾ x 8¾in. (32.5 x 21cm.)

£300-500

An interesting manuscript, curiously written in English, in two parts, *The first part presents the general consideration which they have adopted and employed in building Iron Vessels* and the second part *combines all the information necessary for their construction*. The author visited Bristol, Liverpool and Glasgow several times and mentions often those cities' ship builders. Although he alludes quite often to the S.S. *Great Western*, there is never a mention of Brunel. He describes several vessels containing parts to make further ships which was done in dockyards in the Seine, but dedicates his manuscript to those who can make ships from scratch.

163.

A FINELY CONSTRUCTED MINIATURE GILT-BRASS STATIONARY ENGINE OF CIRCA 1820

modelled A.M. Tyrer, 1974, the bedplate mounted to slate block with maker's engraved *Anthony M. Tyrer, Model Engineer, Hastings 1974*, black filled tapering columns and beam with finely detailed steel crank shaft, the cylinder with air inlet exiting via slate display base with secured brass-bound cover — overall measurements 5¾ x 7 x 4in. (14.5 x 18 x 10cm.)

£1,000-1,500



163



164

164.

AN EARLY TELEGRAPH MESSAGE, RECEIVED AT VALENTIA ISLAND, IRELAND, SEPTEMBER 1858

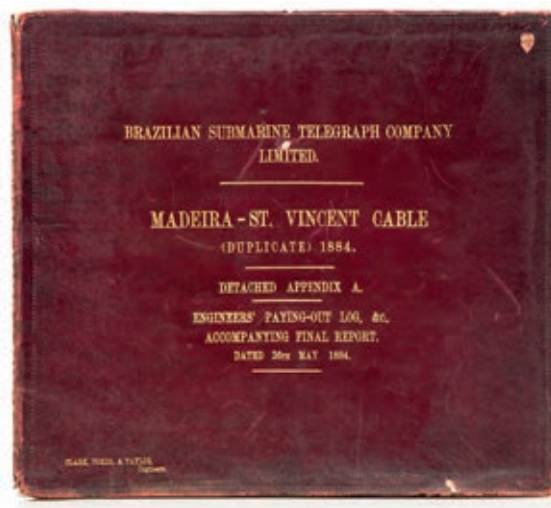
comprising a 71in. length of paper tape inscribed *Call Signal* in pencil under printed Morse code with letters delineated under, contained in a paper wrapper inscribed *Telegraph message written at Valentia by Professor Thompson for J. Eccles 2 Mrs J. Corby [Electrician] Valentia Sep. 24th / 58* — 3in. (7.5cm.) wide

£150-250

The message, as transcribed, appears to read "SCNTTO MRS RENCH B S PROFESSOR" - presumably 'scntto' was the call sign. The first Trans Atlantic telegraph message was transmitted, after several delays, in August 1858 with the service lasting a few weeks before breaking down to universal outrage. A British Committee of Inquiry launched an investigation which blamed Edward Whitehouse, the projects Chief Electrician, for using too much current and compromising the cables gutta-percha covering. It was to be eight years before the link was restored and the world reconnected. Valentia Island was then the most westerly point of the United Kingdom with Porthcurno in Cornwall being used from 1870.



168 (part)



165 (part)

165.

BRAZILIAN SUBMARINE TELEGRAPHIC CO., CIRCA 1884

Engineers' Paying Out Log, from March 10 th to 31 st , signed by Clark, Forde and Taylor, engineers, manuscript 27 leaves and a blank, each leaf contains printed 'Remarks', the name of the ship (S.S. Scotia) and other printed data, written in a fine legible hand, original black roan, title in gilt on front cover including 'Madeira-St. Vincent Cable (duplicate) 1884, oblong folio 13 7/8 x 15in. (35 x 38cm.), 1884; **together with AZORES CABLE**, *Engineers' Paying Out Log*, August 13-September 3 1893, signed by Clark, Forde and Taylor, manuscript 20 leaves, layout as above, the ship (S.S. Seine), written in a fine legible hand, original black roan, title in gilt on front cover, (*head of title defective*) — 13 3/8 x 15 1/2 in (33.5 x 39.5cm.), 1893

(2)

£200-300

166.

CLAN LINE: A FINANCIAL LOG FOR THE S.S. CLAN CHISHOLM, CIRCA 1956

listing all the financial outgoings of the S.S. *Clan Chisholm*, manuscript on paper, 23 leaves, 16 May-28 September 1956, calling at inter-alia, Cape Town, Port Elizabeth, East London, Cochin, Tuticorin, Port Said and Immingham, original grained calf — 12 3/4 x 15 1/2 in. (32.5 x 40.5cm.)

£200-300

167.

RIGGING

a collection of six glass negatives, probably by F.C. Gould, five 3 1/2 x 4 1/2 in. (9 x 11.5cm.) and one 4 1/2 x 6 1/4 in. (11.5 x 17cm.); **together with** a collection of ephemera including 32 illustrations of ships (mostly postcards) and a photograph of Queen Elizabeth (as Duchess of York) launching the *Duchess of York*

(a lot)

£80-120

168.

VOLCANIC SAMPLES FROM THE VESUVIAN ERUPTION OF 1906

each contained within a labelled tube for the six strata conjoined in date order between 7th and 15th of April and containing pumice and sand, with sealed wax ends and contained within a card tube with maker's labels for Orrtanio — 9 1/2 in. (24cm.); **together with** a seaweed sample in bottle; and a ship in a bottle

(3)

£80-120



169

169.

AN EAST INDIA COMPANY LOG BOOK FOR THE E.I.C. PRINCE REGENT, 1828

A Journal of the Proceedings... from the Port of London to Madras and Bengal commanded by Henry Hosmer commencing May 13th 1828, ending June 10th 1829, Rept by J.G. Hopkins Midsh, manuscript on paper, 66 leaves (including two blanks), lists of crew and passengers, bound in contemporary reverse calf with Hopkins' book-label and large engraved armorial bookplate — 15 x 9⁹/₁₆in. (38 x 24.5cm.)

£600-800

On the way out, the *Prince Regent* passed by Madeira before docking at Madras (9 September 1828). Presumably it continued to Bengal although the log is silent about it. On the return, the ship stopped at St Helena and passed by Ascension Island.

170. †

A DUTCH EAST INDIA COMPANY (V.O.C.) SILVER INGOT SALVAGED FROM THE ROOSWIJK CARGO, CIRCA 1739

stamped with the mark of the Amsterdam Chamber of the V.O.C., with rampant goat assay master's mark, stamped 'A' above 'VOC' conjoined

6¹/₂in. (16.5cm.) long; 63.08 ozt. 1261.60 dwt. (1,962 gr.)

£3,000-5,000

Provenance: *Rooswijk* recovery team - certificate of authenticity Bar Cat. No. RK05 A

The 850 ton Dutch East Indiaman (V.O.C.) *Rooswijk* was on her second outbound voyage to Batavia, when she foundered on the 9th January, 1740 in a storm passing the notorious Goodwin Sands off the Kentish coast with the loss of all 200 souls on board. She also contained a valuable cargo of Mexican silver which had just been smelted in Amsterdam and which comprised some thirty chests containing 1,000 bars and at least 36,000 silver Reale coins. The only evidence of the disaster appeared the next day when locals found letters washed ashore at Deal. The sands kept their secret until by chance, in December 2004, they parted and allowed an amateur diver to retrieve two complete chests and hundreds of silver bars. The salvage team, operating in secrecy, continued throughout 2005 by agreement of the Dutch and British Governments.



170

171

171. †

A DUTCH EAST INDIA COMPANY (V.O.C.) SILVER INGOT SALVAGED FROM THE ROOSWIJK CARGO, CIRCA 1739

indistinctly stamped with the mark of the Amsterdam Chamber of the V.O.C., with rampant goat assay master's mark, stamped 'A' above 'VOC' conjoined — 6¹/₂in. (16.5cm.) long; 61.86 ozt.; 1237.16 dwt. (1,924 gr.)

Provenance: *Rooswijk* recovery team, with recovery item number RK05A 11054 tag.

£2,500-3,500

172.

AN EARLY VICTORIAN CHINESE EXPORT ARMORIAL PLATTER FOR THE HONOURABLE EAST INDIA COMPANY

the oval platter decorated with painted border and polychrome and gilt armorial company crest to centre — 17¹/₂in. (44cm.) wide overall

£250-350

173.

AN EARLY VICTORIAN CHINESE EXPORT ARMORIAL CHAFING DISH FOR THE HONOURABLE EAST INDIA COMPANY

the oval platter with hot water inset and outlet spouts, decorated painted border and polychrome and gilt armorial company crest to centre — 15¹/₂in. (39.5cm) wide overall

£250-350

This service is thought to have been used by senior Company officials in Bombay and Madras. It seems that some Governors returned with a small 'souvenir' to England when they completed their term of office. A similar dish is held by the V&A as object number No 335J-1898.



172

173



174



177 (part)

174. †

A PEWTER WINE FUNNEL RECOVERED FROM THE ASSOCIATION, WRECKED OFF THE ISLES OF SCILLY IN 1707

the bowl with turned decoration and loop handle — 4¼in. (11cm.) high

£300-500

Provenance: Recovered by Roland Morris and sold by David Lay, Penzance, 25th/26th January 1990, lot 337

175.

A WRECK-RECOVERED MEDIEVAL THAI SAWANKHALOK JARLET

finished in pale glaze with lug handle and partially concreted with oyster shells — 3in. (7.5cm.) high; **together with** a copy of Christie's catalogue 'The Ceramic Cargo of a Medieval South Asian Trading Vessel', 11th December 1989

(2)

£50-80

176.

A QUANTITY OF SILVER RUPEES RECOVERED FROM THE 'TAJ MAHAL' WRECK, CEYLON, BY ARTHUR C. CLARKE, 1963

comprising a concreted group of seven with another seven loose examples, all dating from 1702-3; **together with** seven black and white photographs of artefacts recovered and a press cutting describing the haul

(a lot)

£150-250

Provenance: William MacQuitty and thence by descent.

Arthur C. Clarke (1917-2008) the famous science fiction author was a keen amateur diver and friend of film producer **William MacQuitty (1905-2004)** to whom he gave this small haul of specie. At the time he suggested the wreck might be of H.M.S. *Bedford* but this was quickly dismissed in favour of an Indian trader now known as the 'Taj Mahal' wreck as the coins were minted during the reign of the Mogul Emperor Aurangzeb, builder of the famous monument to his wife. Clarke, who had moved to Ceylon for the climate, discovered 1000's of rupees scattered over the Great Basses Reef, some still in the form of the bags they had been contained in with some being donated to the Smithsonian.



175

176

177.

A BRONZE MEDAL COMMEMORATING THE LOSS OF THE EAST INDIAMAN KENT BY T. HALLIDAY, 1ST MARCH 1825

48mm diam; in protective case; **together with** six prints of East Indiaman wrecks including the *Essex* (2), the *Kent*, the *Isis* and *Nuestra Senora* (1746)

(7)

£100-150

Sold as viewed

178.

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. (36cm.) long

£200-300

179.

AN ADMIRALTY PATTERN DIVER'S TORCH BY SIEBE HEINKE, CIRCA 1967

heavily constructed in brass, signed as per title and inscribed and dated *A.P. No. 0563/202927 1967*, threaded battery compartment and suspension loop — 11in. (28cm.) long

£250-350



179

178

180.

A SILVER GELATINE PHOTOGRAPH OF THE R.Y. BRITANNIA BY WEST & SON, SOUTHSEA, CIRCA 1895

depicting in full sail heeling on a starboard reach and flying the Prince of Wales' colours, with studio blind stamp lower right — 13¾ x 10½in. (35 x 26.5cm.); **together with** two further examples by West & Son of Big Class yachts racing, circa 1894-5; another of *Britannia* by Adamson, Rothesay, blindstamped; another, unsigned, depicting the Great Yachting Disaster of August 1896 and featuring *Meteor*, *Britannia*, *Isode* and *Saint* immediately after multiple collisions and one death; and another unframed, probably of *Britannia* at anchor

(6)

£800-1,200

Provenance: Britannia Inn, Isle of Wight.



180 (part)

181.

FIRST EUROPEAN INTERNATIONAL [YACHTING] REGATTA, 1911

Official Sailing Instructions and Programme, lavishly printed on high grade paper, 23pp., with index, with fold-out plate of coloured racing flags, and eight fold-out coloured maps of the various competition courses, original blue calf, skilfully rebacked, the upper board with gold-blocked lettering and a circular medallion featuring *The Sovereign of the Seas*, 1637

£100-150

Under the patronage of King George V, himself an enthusiastic yachtsman, this regatta – staged in George's Coronation Year – was a genuine attempt by the King to improve international relations during the period of increasing tensions across Europe prior to the Great War.

182.

YACHT DESIGNS BY FREDERICK SHEPHERD

spanning approximately 1910-64 and comprising a large collection of manuscript yacht designs, pen and ink and pencil designs for yachts including *Veleda ex Ella*, Mr Gray's 17ton cutter, *Thalia*, 11 ton cutter, 11 ton cutter, 25 ton motor yacht, 54 ton schooner, 9 ton ketch, 50 ton ketch, *Arminel*, *Wayward III*, *Regina*, 9 ton cutter, *Eila* and 32 ton ketch and others, contained in 12 cloth boxes, (*very worn and defective*) — 70 7/8 x 3 3/4in. (180 x 9.5cm.)

(a lot)

£200-400

Sold not subject to return.

A celebrated yacht designer **Frederick Shepherd (1869-1969)** who, at the same time, also acted as a marine surveyor, ran a fashionable practice from Piccadilly during the great era of gentlemen's yachting.

This lot will be available for viewing at Imperial Road.

183.

BASIL LUBBOCK

The Last of the Windjammers, two volumes, plates, original blue cloth, dust-jackets (very torn), 8vo, Glasgow, 1948; **together with** *The Colonial Clippers*, plates and plans, original blue cloth, *ibid.*, 1921; *The Blackwall Frigates*, plates and plans, original green cloth, *ibid.*, 1922; and ten other similar, two by Lubbock

(13)

£100-150

additional images online at www.charlesmillerltd.com

184.

WALKER'S SIGNAL CODE, 1841

Walker (Bethune James), *A Code of Signals for the Use of the Mercantile Navy*, first part only [but complete in itself]. 1st edition, William H. Allen & Co., 1841, xxxii + 491pp., three double-page wood-engraved plates including frontispiece (one hand-coloured), one further plate ('The Homograph, a Substitute for the Semaphore'), wood-engravings in the text, 4 pp. of advertisements to rear, presentation inscription *Presented by the author to the Royal Victoria Yacht Club, May 10th 1841[5?]*, related library plate and ink-stamp to front pastedown, original cloth, rebacked retaining part of original spine, corners worn, large 8vo

£200-300

A very rare proposal for a new Signal Code for the Merchant Marine in which the author, a former Royal Navy officer who had served during the Napoleonic Wars, proposed the adoption of a homograph method of signalling as a cheaper alternative to semaphore. A homograph was a hand-held device resembling an over-large cricket bat.

185.

LLOYD'S BOOK OF HOUSE FLAGS & FUNNELS, 1912

published at Lloyd's [Register of Shipping], London, revised edition, 1912, 136pp. of chromolithographed shipping company flags and funnels, all in colour, in conjunction with national flags, international code flags and others, comprehensive indexes, original blue cloth with gold-blocked upper cover, professionally rebacked; **together with** *Brown's Flags & Funnels*, 6th edition, 1958

(2)

£200-300

186.

WELIN DAVIT & ENGINEERING COMPANY

second edition, 174 plates and plans, eight folding, original cloth gilt, oblong, folio, London, 1914

£150-250

Illustrating all-known davits up until 1914, the company renamed Welin Lambie, still possesses a near monopoly, even furnishing NASA with various pieces of equipment.



187.

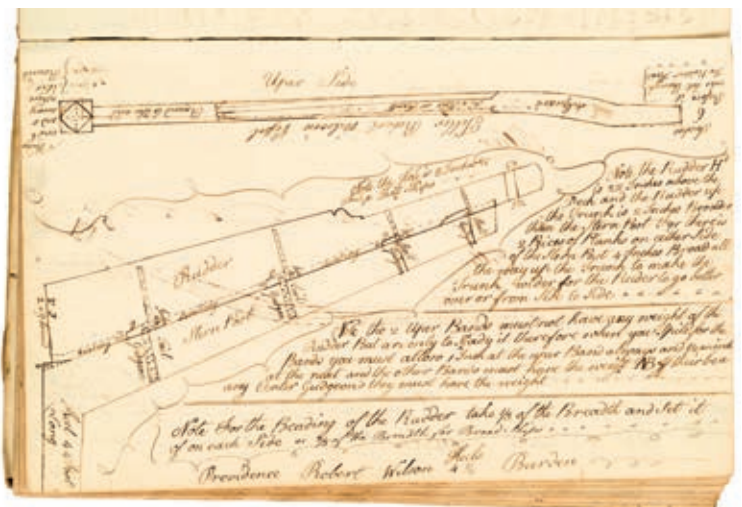
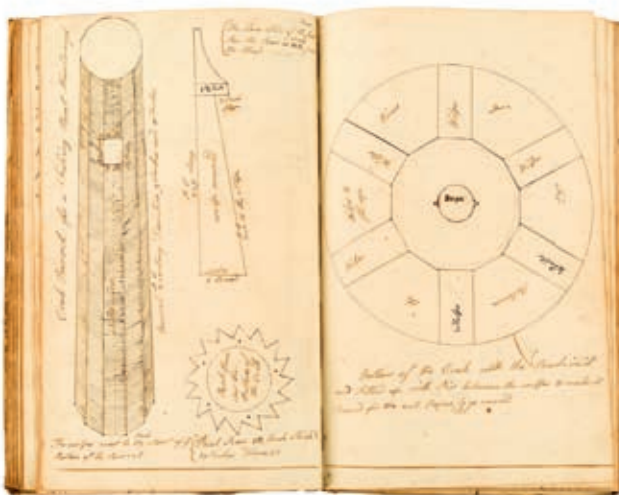
A MERCHANT SHIPBUILDER'S MANUSCRIPT DESIGN BOOK, CIRCA 1785

a comprehensive manual to ship building by James Maw, 114 ff., written in a large legible hand, numerous diagrams, many full page, a fish and some other ornaments coloured grey, contemporary vellum, ownership inscriptions of Maw down to his great great grandson, D.B. Ramsbottom, s.n., 1783-85; **together with** another volume

(2)

£1,000-1,500

An extremely rare late 18th century manuscript guide to shipbuilding, describing (inter alia) 'of measuring boards or planks', 'timber', 'masts', 'windlass', 'tonnage of ships', 'cleats', 'bitts and cheeks' and 'Haruschole' and numerous other aspects of ship building. Despite the dates given above, the last page (illustrating a crane) reads, in Maw's hand, 'Scarborough July 27th, Friday 1804, this crane was first used for lifting Oak Timber at Mr John Tindall's, Ship Builder'. Also, in the volume, are several names of ships and their captains.





188 (part)



188 (part) The Bellatrix

188.

A TROPHY FROM THE FIRST TALL SHIPS RACE PRESENTED TO PED PEREIRA BY AUGA GOODSON, 1956

comprising a two-handled silver rose bowl with Birmingham hallmarks for 1934, with enamelled plaque of yacht racing and removable frog loosely mounted on an ebonised plinth with presentation plate inscribed *The best performance by a boat built before 1935 Bellatrix* — 11 x 13½ in. (28 x 34.5cm.) including handle weight 1.56kgs; **together with** an autographed photograph of Pereira inscribed to Alan Villiers to the reverse, a Beken photograph of the *Bellatrix* and a copy of the souvenir magazine for the race

(4)

£1,000-1,500

Provenance: Alan Villiers and thence by descent



189.

THREE PHOTOGRAPH ALBUMS

Voyage of the Finnish full-rigged ship *Grace Harwar* from Wallaroo (S. Australia) to Queenstown (Cobh) Ireland, 100 actual photographs mounted, April-September 1929; The last sailing ship race round Cape Horn by *Herzogin Cecilie*, *Beatrice* and *C.B. Pedersen*, 149 actual photographs mounted, January-March 1928, the race won by *Herzogin Cecilie*; Whalers of the Frozen North and Whalers of the Midnight Sun, 126 actual photographs mounted, mostly overwritten with biro, 1923-24; three volumes in total, cloth, mostly rather worn

(3)

£600-800

Provenance: Alan J. Villiers, television presenter and trustee of the National Maritime Museum (now the Royal Museum of Greenwich); and thence by descent.

A fascinating collection of 375 photographs of barques and other sailing ships, the last volume of steam ships. They illustrate, inter alia, Cape Horn, the Antarctic, Wallaroo, the catchers in the Ross Sea, penguins, albatrosses, Hobart and numerous photographs of various crews.

Please see **lot 23** for a painting of the *Grace Harwar*.

additional images online at www.charlesmillerltd.com

189



190

190.
A COMMEMORATIVE HOUSE FOURS RUDDER FOR THE HENLEY ROYAL REGATTA OF 1932

with brass binding and wooden yoke, painted on one side with crew names, weights and crests — 10 x 19in. (25.5 x 48cm.); **together with** another similar for 1934

(2)
£150-250



191

194.
A DECORATIVE MARINE THEMED CAST IRON STICK STAND, POSSIBLY COLEBROOKDALE, CIRCA 1890

with a fouled anchor back with tridents and spears etc., supporting ropework dividers, 'seabed' base with removable shell form tray — 30 x 18in. (76 x 46cm.)

£400-600

191.
A BELLOWS PATTERN FOGHORN, CIRCA 1900

of typical construction with spring leather bellows with wooden plates and tapering brass threaded horn, the brass nozzle inscribed *TRITON*, one plate indistinctly inscribed, possibly in Welsh — 34in. (86cm.) high

£250-350

192.
AN ATTRACTIVELY CARVED WOODEN TILLER

with fluted rudder section, tapering scaled squared section shaft with acanthus leaf grip — 22½in. (57cm.) long

£250-350

By tradition, this served aboard a Bristol pilot cutter.

193.
A CARVED OAK TILLER, CIRCA 1900

with simulated rope shaft terminating in Turk's head knot — 44in. (112cm.) long

£200-300



194

192



193



195

195. Ø

**A LAUNCHING HATCHET FOR THE PORTUGUESE GUN BOAT
MANDOVI, 1879**

the silver head hallmarked for London 1873 with inset blade, fluted ivory shaft terminating ivory handle inscribed *H.F.M.S. "Mandovi" launched 16 August 1879 / Birkenhead Ironworks* - 8in. (20.5cm.) long

£350-450

One of a pair built by Laird of Birkenhead (the other being named *Benjo*). They displaced 455tons and were 125ft 4in. long, and their 400hp engines could develop 10.5kt. Armed with one 6in. and two 4.5in. guns, they were part of the fifteen gunboats expected to protect Portugal's African possessions.

196.

**A MODERN SILVER MODEL OF A 19TH CENTURY KETCH OF CIRCA
1850**

the 7in. hull with scored planking, covered hold, ventilator, companionway, anchor winch, hallmarked rudder, and mast with silver sails, simulated stitching and crease marks, with standing and running riggings, mounted on a mahogany display base with both anchors dropped and towing a dinghy, with inset plaque and plexiglass cover — 10 x 12in. (25.5 x 30.5cm.)

£300-500



196

197.

A QUANTITY OF NOVELTY CUFFLINKS AND TIE-PINS, ETC.

comprising two pairs of novelty cufflinks in the form of ship's wheels and shackles; a tie-pin of a liner, one of a tall ship and three other assorted pairs variously marked *Sterling* or as appropriate (a lot)

£300-400

198.

A 19TH CENTURY PROBABLY SALESMAN'S MODEL CAPSTAN

constructed as in working practice in wood with removable brass drum head with ratchets to centre and sides revealing internal gears, complete with eight bars — 7 $\frac{1}{4}$ in. (19.5cm.) high

£400-600

When properly aligned this model functions correctly with ratchets and gearing ensuring constant direction, if the bars are contra-rotated, additional leverage is applied at approximately four times the standard rate.



197 (part)



198 (detail)



198



199

199.

A PAIR OF 19TH CENTURY SUNDERLAND PEARL WARE SAILOR'S 'DEPARTURE' AND 'RETURN' GROUPS

possibly by Dixon, Austin & Co., finished in polychrome and inscribed to base with titles — 8in. (20cm.) high; **together with** a paste pot with 'Mending the Nets' lid, No. 54 from the Pegwell Bay Series

(3)

£100-150

200. Ø

A COROMANDEL WOOD PROFILE PORTRAIT OF SIR MARC ISAMBARD BRUNEL

facing left and inscribed Sir Isambart [sic] Marc Brunel, FRS&C within engine-turned frame — 3½in. (9cm.) diam

£150-250



200

201.

AN EIGHT-SPOKE WOOD AND BRASS HELM FROM THE THAMES TUG *TUDOR ROSE*, CIRCA 1938

the brass hub with turned spokes to brass inlaid rim, one with plugged spike and handles — 60in. (152.5cm.) diameter £400-600

This tug was operated by Flower & Everett from 1938 until she retired c.1985.

This lot will be available for viewing at Imperial Road.

202.

A 19TH CENTURY SEAMAN'S CHEST

with carved handle bracket, the lid painted with a lively shipping scene with unusual carved banner inscribed E.J. ONLEY, with internal compartment and dividers, complete with lock and key — 15 x 38 x 16in. (38 x 96.5 x 40.5cm.)

£300-500



201

128

202



203

203.

**A SET OF SIX GIMBAL-MOUNTED SPRUNG CANDLE LAMPS,
CIRCA 1890**

heavily constructed in nickel-plated brass with threaded tops, the candle and shade securing, each with gimballed bracket with socket attachment and socket plate and heat guard on adjustable rod — 7in. (18cm.) high (excluding guard); 5in. (12.5cm.) deep

(6)

£1,000-1,500

204.

A BELL FOR THE *GOLDEN STAR*, 1948

inscribed to the front as per title and now forming part of a wood and brass standard lamp base — base 18 x 15in. (46 x 38cm.)

£250-350



97

204

Instruments



Lot 211 (detail)



205 (detail)

205.

A TWO-DAY MARINE CHRONOMETER BY PARKINSON & FRODSHAM, CIRCA 1830

with 3in. polished brass dial, signed as per title with blued hands, counter-signed openwork platform plate with Earnshaw's escapement, balance with Poole's auxiliary, blued balance horizontal spring, sprung dust cover, contained within gimbal-mounted brass bowl, with curved glass cover within three-tier brass bound box with tipsy key and drop handles — approx. 6½in. (16.5cm.) cubed

£1,800-2,500



205



206. Ø

A TWO-DAY MARINE CHRONOMETER BY JAMES SWEETMAN EIFFE, LONDON, CIRCA 1841

the 3in. silvered dial signed, numbered and inscribed *Eiffe, 48 Lombard St., South Crest, London, City and Bedford Sq., 482* and Airy's supplementary compensation arm, with government broad arrow mark, black-filled Roman numerals, blued steel hands, with seconds dial and up/down dial, the movement with spring dust cover, plain plates with broad arrow mark, Earnshaw's escapement, Airy's bar balance, contained within gimbal-mounted brass bowl, within three-tier wooden box with tipsy key, locking arm, drop handles, ivory maker's plate signed and numbered with broad arrow and inset brass plate to lid inscribed *Bright Spring*, with bun feet, contained within outer travel case — approx 9½in. (24cm.) square

£2,500-3,500

Eiffe is unusual in naming his chronometers as well as numbering them, although it's not clear why he pursued this unique practice.



206 (detail)



207 (detail)

207



207.

A TWO-DAY MARINE CHRONOMETER BY PARKINSON & FRODSHAM, CHANGE ALLEY, LONDON, CIRCA 1830

the 3in. silvered dial signed as per title and numbered 1301, blued steel hands, counter signed back plate with Earnshaw's escapement, balance with Poole's auxiliary and blued helical balance spring, dust cover, contained within gimbal-mounted brass bowl, within three-tier wooden case with recessed handles (*top lid replaced*) — 7½in. (19cm.) cubed.

£1,500-2,500



208

208.

A TWO-DAY MARINE CHRONOMETER BY JOHN PARKES & SONS, LIVERPOOL, CIRCA 1900

the 4in. silvered dial signed as per title and inscribed 43 & 44 *Canning Place, 6525*, with government broad arrow mark, gold main and blued secondary hands, counter stamped on the back of dial, spotted plates with Earnshaw's standard balance, with blued helical balance spring, contained in gimbal-mounted brass bowl counter-numbered inside, and inscribed *H.S. 1* with arrow mark near winding hole, gimbal-mounted within three-tier wooden box with tippy key and inset drop handles — approx. 7½in. (19cm.) cubed

£1,500-2,000



209

209.

AN EIGHT-DAY DECK WATCH BY WALTHAM WATCH CO., MASS., CIRCA 1919

the 2½in. silvered dial signed as per title with subsidiary seconds and up/down dial, the platform lever escapement numbered 22115699, with fob wind, gimbal-mounted with lock arm in three-tier mahogany box with company label inside lid (*missing glass to middle section*) — 5in. (12.5cm.) cubed

£400-600

210.

A TWO-DAY MARINE CHRONOMETER BY JOHN HUTTON, LONDON, CIRCA 1865

the 4in. silvered dial signed as per title and numbered 715, gold hands with blued secondaries, spotted plates containing movement with Earnshaw's escapement, bi-metallic balance with Poole's auxiliary, blued helical balance spring with jewelled detent, contained within counter-numbered gimballed bowl, within cut-down box with lid — 5½ x 7in. (14 x 18cm.)

£800-1,200

211.

A RARE BINNACLE TIMEPIECE BY MORRIS TOBIAS, LONDON, CIRCA 1800

the 4½in. enamelled dial with half-hour outer ring, middle watch ring running 1–8–1–8–1 and inner hour ring signed at centre *Morris Tobias London Patentee* 359, contained within brass drum case with brass hinged glazed viewing port and hinged back with sprung winder arbour to verge with counter-signed back plate, slow/fast lever and decorative fret-cut balance cock cover inscribed *PATENTEE*, contained within later wooden case with winding key — 9½in (24cm.) wide

£1,000-1,500

212.

A FINE 24-HOUR DECK WATCH BY THOMAS MERCER, ST ALBANS FOR THE CRUISING YACHT *PIGTAIL*, 1927

the 2in. enamelled dial with blued hands, fob wind to counter-signed gilt brass back plate numbered 950, bi-metallic balance, jewelled pivot and compensated escape wheel, contained within nickel-plated case with threaded back, located in brass-lined deck box with threaded bezel signed as per title, with plush-lined pin hinged lid with inset ivorine plate inscribed *Pigtail / J.T. Hunt* — 2½ x 3¼ x 4¼in. (6.5 x 9.5 x 12cm.)

£1,800-2,500

Pigtail was originally fitted with a paraffin engine which, judging from her almost annual sale to a new owner was clearly not a success. Finally fitted with a diesel, she is still believed to be afloat and in France.



210



211



211 (detail)



212



212 (detail)



213



214

213.

A FINE SILVER BUTTERFIELD DIAL, CIRCA 1720

the main plate for four chapter rings, signed by finely engraved folding bird gnomon *Butterfield a 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

£2,500-3,500

214.

A BRASS BUTTERFIELD TYPE DIAL BY NICHOLAS BION, CIRCA 1720

plate engraved with four chapter rings, signed by gnomon *N. Bion a Paris*, the reverse engraved with European city latitudes, contained within original case — 3½in. (9cm.) wide

£800-1,200



213 (reverse)



214 (reverse)

215.

A 2½IN. COMPASS SUNDIAL BY ELLIOTT BROS, STRAND, LONDON, CIRCA 1850

the chapter ring signed as per title with black-filled Roman numerals, mounted to bedplate with two bubble levels and folding latitude arm, contained within original box with plush-lined lid and priced 74/- with pasted monthly correction label — 5 x 5in. (12.5 x 12.5cm.)

£300-500



215



216

216.

A 18TH CENTURY POCKET COMPASS SUNDIAL BY T. MASON, ESSEX BRIDGE

the 2½in. silvered dial with blued steel needle on jewelled pivot, silvered chapter ring signed as per title with fret-cut folding lacquered brass gnomon and lid monogrammed *C.F.*; **together with** another by the same maker with paper dial, steel needle with steel chapter ring engraved *Mason Fecit* and green painted brass case

(2)

£200-300

217.

A POCKET COMPASS SUNDIAL BY WILLIAM SIMMS, BIRMINGHAM/LONDON, CIRCA 1800

the 2in. paper dial signed *W. Simms*, on outer edge (*trimmed*), blued steel needle with clamp, contained within loosely fitting chapter ring with folding gnomon, contained within wooden pocket case — 3in. (7.5cm.) square

£150-250



217



218 (part)

218.

A UNIVERSAL SURVEYING INSTRUMENT COMPENDIUM RETAILED BY FLAVELLE & ROBERTS, SYDNEY & BRISBANE, CIRCA 1890

comprising 2½in. Singer-patent mother-of-pearl compass signed as per title and inset into folding wooden pocket case with levels, sights and inclinometer — 3½in. (9cm.) square; **together with** a surveyor's cross scratched engraved with a menorah flanked S.L., contained in fitted box — 3½in. (9cm.)

(2)

£150-250

Another example has been signed Hennessey, Swan Street, Swansea.



219

219.

A MID-18TH CENTURY SAND GLASS

the bulbs containing volcanic sand and conjoined with resin-covered twine and contained within four pillar stand with end plates — 9¾in. (24.5cm.) high

£400-600



220 (part)

220.

AN 18TH CENTURY NOCTURNAL

constructed in fruitwood of typical form, inscribed *Boath Bears* by handle — 9¾in. (25cm.) high; **together with** a liquid filled gimbal-mounted compass in box and a sighting tube

(3)

£600-800



221

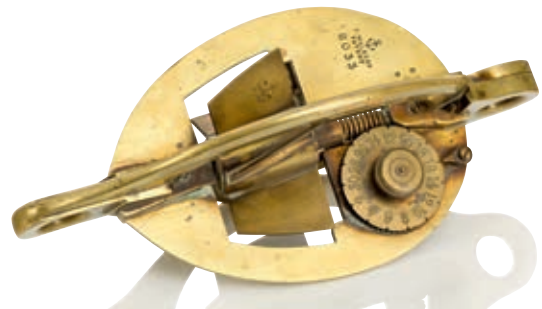
221.

A PATENT DEPTH SOUNDER BY T. WALKER

constructed in brass and signed as per title and numbered 8033 — 10in. (25.5cm.) high; **together with** a wooden reel log with turned end plates and wooden handles with metal connecting rod — 27in. (69cm.) long approx.

(2)

£200-300





222

223

222.

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

£600-800

223.

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

£500-800

224.

A NEW YACHT LOG BY EDWD MASSEY, PATENTEE, LONDON, CIRCA 1875

the fins each stamped with trademark, enamelled triple dial plate signed and inscribed as per title with rotating brass cuff cover counter-inscribed with maker's name and numbered 15481, now mounted on a wooden board for wall hanging — 17½in. (44.5cm.)

£400-600

225.

AN A1 PATTERN SHIP'S LOG BY T. WALKER, CIRCA 1880

constructed in brass, the rotating fin with trademark stamped blades and white enamel triple dial plate signed as per title — 21in. (53.5cm.)

£250-350

226.

A 'PATENT 62' TORPEDO LOG BY T. WALKER'S, CIRCA 1890

the polished brass triple dial plate inscribed *T. Walker's Patent 62*, with rotating cuff cover, red painted five-fin rotator and tail section, now mounted on wooden display base for wall hanging — 21in. (53cm.) wide

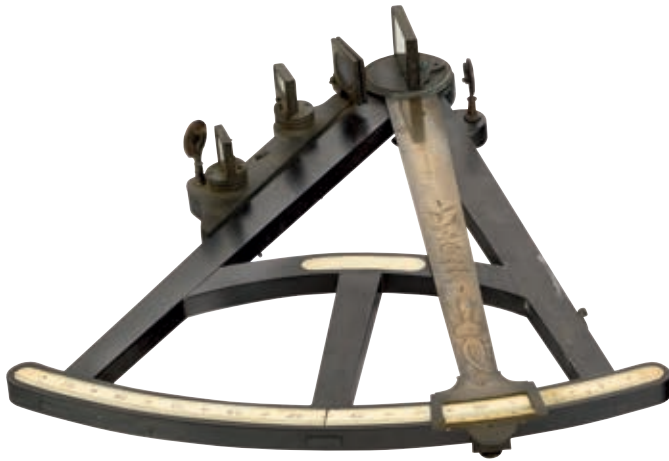
£400-600



224

225

226



227

227. Ø

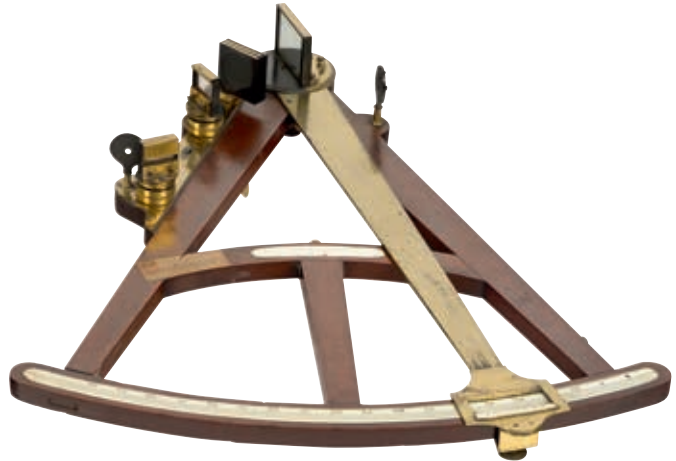
A 15IN. RADIUS EBONY AND BRASS OCTANT BY CHRISTOPHER STEDMAN, LONDON, CIRCA 1785

the inset ivory scale divided to 95°, finely engraved brass index arm signed *C. Stedman, London*, double pinhole sight with shade, mirrors, removable twin shades and reverse pinhole sights, reverse with three feet and arm stop, contained within fitted stepped keystone case of issue — 19½in. (49.5cm.) wide
£800-1,200

228. 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
£800-1,000



228

229. Ø

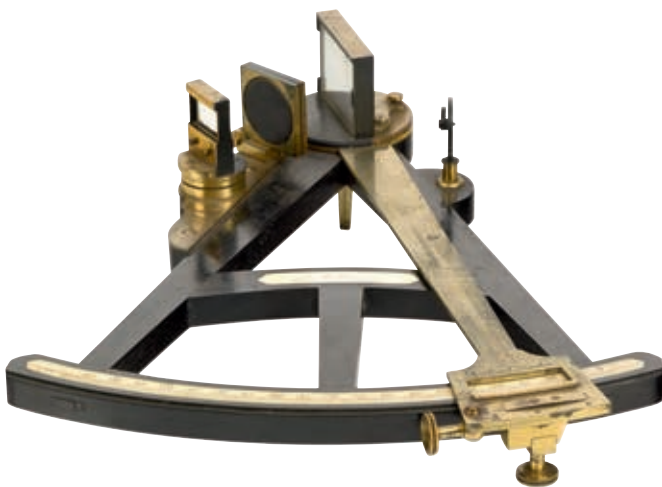
A 9¼IN. RADIUS VERNIER OCTANT BY DOLLOND, LONDON, CIRCA 1800

signed as per title on the lacquered brass index arm, inset ivory scale divided to 95°, owner's plate with remnant inscription, oxidised brass double pinhole sight with swivelling shade, mirrors, two shades, note plate to reverse, three pin feet, contained within fitted stepped keystone box with securing hook — 13in. (33cm.) wide
£400-600

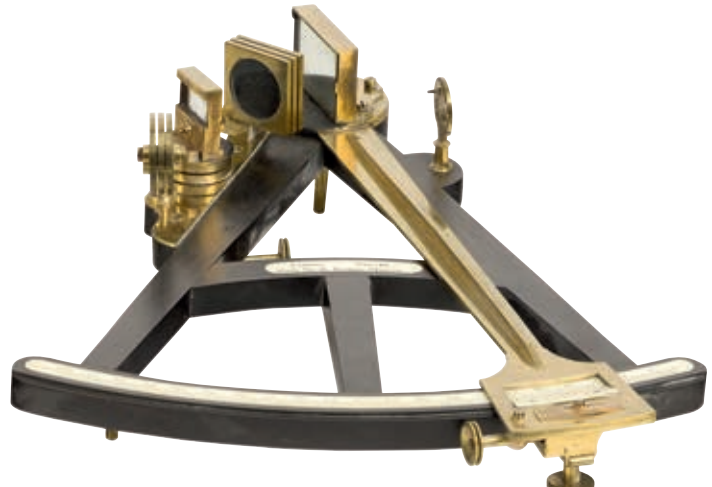
230. Ø

A 10½IN. RADIUS VERNIER OCTANT BY CRICHTON [SIC], LONDON FOR A. DOBBIE, GLASGOW, CIRCA 1850

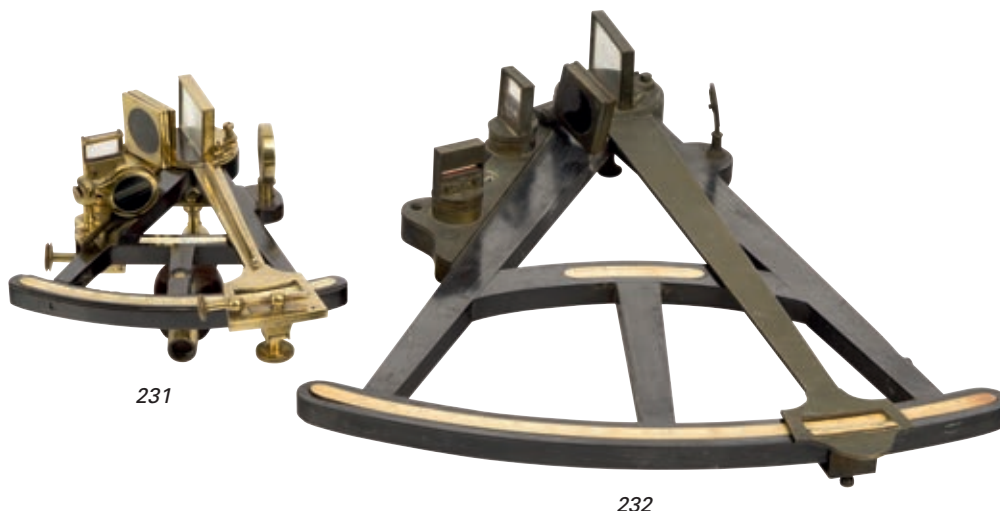
the ebony T-frame with inset ivory maker's plate signed for Crichton as per title, with ivory scale divided to 100°, braced brass index arm, pin hole sight, mirrors, shade and pin feet, contained within stepped keystone case — 14in. (35.5cm.) wide
£250-350



229



230



231

232

231. Ø

A MINIATURE 5 $\frac{3}{4}$ IN. RADIUS VERNIER OCTANT BY JOHN GRAY, LIVERPOOL, CIRCA 1810

the ebony T-frame signed on the cross bar as per title, with ivory scale divided on Ramsden's division engine to 95°, with Ramsden mark by 50°, braced index arm with vernier scale, pinhole sight with tube thread, mirrors, six shades, wooden handle — 7 $\frac{1}{2}$ in. (19cm.) high overall

£400-600

232. Ø

A 13 $\frac{3}{4}$ IN. RADIUS VERNIER SEXTANT BY SPENCER, BROWNING & RUST, LONDON, CIRCA 1800

the ebony T-frame with inset maker's label signed as per title, and ivory scale divided to 95° with SBR mark by 50°, plain index arm with vernier, pinhole sights, interchangeable shades and brass feet — 16in. (40.5cm.) high overall

£250-350

233.

A FINE 4IN. RADIUS SEXTANT BY TROUGHTON & SIMMS, PRESENTED TO GENTLEMAN CADET WILLIAM E. WARRAND BY THE EAST INDIA COMPANY, JUNE 1849

the lacquered brass diamond-pattern frame signed on the arc as per title and the inset silvered scale divided to 160°, vernier with magnifier, mirrors, four shades, threaded ebony handle, contained within fitted keystone box of issue with tubes and filters, the lid with presentation plate inscribed to Warrand, from the Court of Directors for the East India Company — 8 $\frac{1}{4}$ in. (21cm.) diam

£1,500-2,500

234.

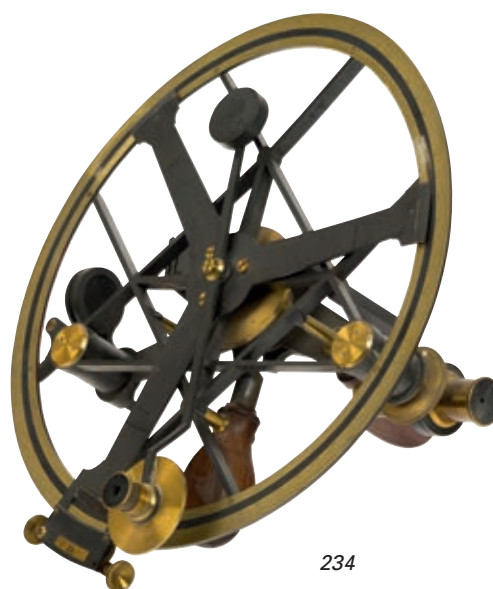
A 10IN. RADIUS REFLECTING CIRCLE BY TROUGHTON & SIMMS, LONDON, CIRCA 1820

constructed in oxidised brass with silver scale, signed on the cross arms as per title and numbered 281, with telescope, shades and removable handle — 6 $\frac{1}{2}$ in. (16.5cm.) high; contained within associated later baize-lined box — 13in. (33cm.) wide

£400-600

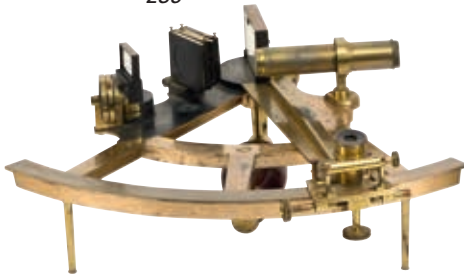


233



234

235



235.

AN EXCEPTIONAL 8IN. RADIUS VERNIER SEXTANT BY WILLIAM DOLLOND, LONDON, CIRCA 1860

the lacquered brass and partially oxidised T-frame retaining most of its original finish, the arc signed *Dollond London* and inscribed *Silver* above '70' with inset scale divided to 145°, vernier with magnifier on horizontal tangent screw adjustment, and glass light diffuser, braced index arm, mirrors and seven shades on oxidised frame section, handle with stand clamp accessory and three pin feet, contained within fitted keystone box of issue with complete accessories including five eyepieces, filter and pin, with maker's label inside lid, and securing hook — 14in. (36cm.) diameter

£700-900

236.

A 6¾IN. RADIUS BELL-FRAMED SEXTANT BY HEATH & CO., LONDON, CIRCA 1912

with oxidised brass frame, brass arc numbered *J240* and signed as per title with inset silvered case, vernier with quick release clamp and bubble level, mirrors, shades, wooden handle with stand recess, contained within original fitted box with accessories and test certificate dated August 1912 inside lid — 11in. (28cm.) wide; the lid with owner's plate inscribed R.H.T.

£300-500

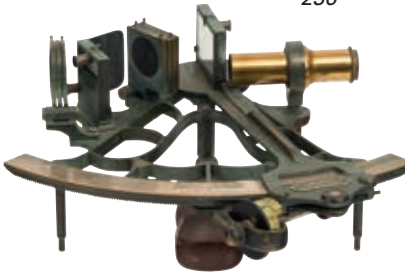
237.

AN 8IN. RADIUS PLATINUM SCALED DOUBLE-FRAMED SEXTANT BY THOMAS JONES LONDON, CIRCA 1820

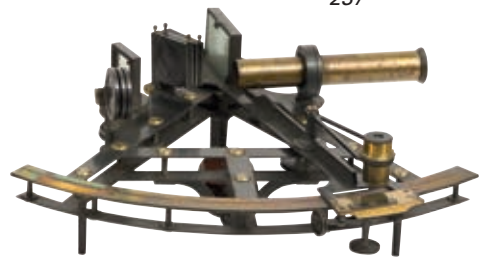
the oxidised brass T-frame numbered *D125* with brass arc faintly signed *Thomas Jones, 62 Charing Cross London* and inscribed *Platinum* above '0', inset platinum scale divided to 140°, vernier with clamp and magnifier, braced index arm, adjustable threaded sighting tube mount, mirrors and seven shades, the reverse with wooden handle with mounting lug, contained within fitted keystone case with four tubes and four tube filters, test certificate dated 1913 in lid, the lid inscribed *H.O. D125* and retailer plate for the Miscellaneous Disposals Syndicate Ltd — the box 13¾in. (35cm.) diam

£600-800

236



237



238.

A 7¾IN. RADIUS DOUBLE-FRAMED VERNIER SEXTANT, CIRCA 1840

unsigned, oxidised brass T-frame with arc numbered 4227, inset silvered scale to 140°, vernier with magnifier, mirrors, shades, contained within keystone box with two sighting tubes — 13in. (33cm.) wide

£400-600

239.

A 7IN. RADIUS MICROMETER SEXTANT BY HEATH & CO., LONDON, CIRCA 1933

the oxidised brass bell-frame with polished arc signed as per title and numbered B365 with scale divided to 130°, braced index arm with quick release clamp and micrometer, shades, mirrors and wooden handle with stand recess, contained within fitted box and complete with binoculars, brush, screw driver and three sighting tubes, the lid with test certificate for 1933 — 11½in. (29cm.) wide

£250-350

240.

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

£500-800

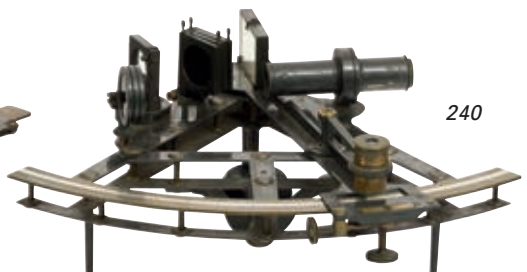
238

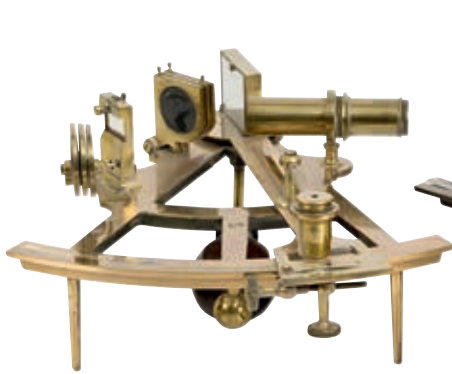


239



240





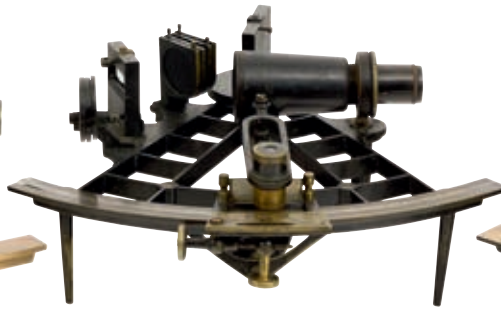
241

241.

A 7 1/4 IN. RADIUS VERNIER OCTANT BY WILSON & GILLIE, NORTH SHIELDS, CIRCA 1890

with polished brass T-frame, signed on the arc as per title, with inset silvered scale divided 120°, braced index arm with magnifier, mirrors, seven shades, wooden handle and pinned feet, contained in fitted box with two sighting tubes — 11in. (28cm.) wide

£150-250



242

242.

A 7 1/4 IN. RADIUS VERNIER SEXTANT BY KEEN & FRODSHAM, LIVERPOOL, CIRCA 1880

with oxidised brass ladder frame, arc signed as per title, scale divided to 145°, braced index arm with vernier and magnifier, mirrors, shades, wooden handle, contained within wooden box with five sighting tubes and maker's label, the lid for owner's plate for H.E. Watson — 11in. (28cm.) wide

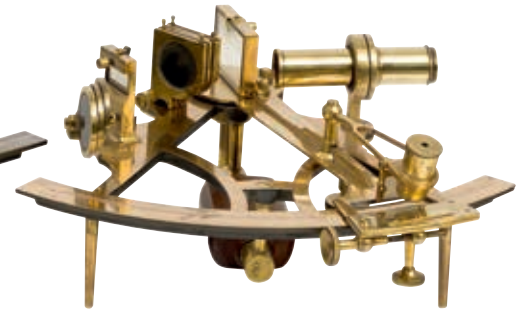
£150-250

243.

A 7 IN. RADIUS VERNIER SEXTANT, PROBABLY FRENCH, CIRCA 1900

unsigned, polished brass curved bar frame, silvered scale divided to 150°, braced index arm with vernier, mirrors, shades, wooden handles, contained within fitted case with sighting tubes and accessories, with retailer's label for J. Sewell — 11in. (28cm.) wide

£200-300



243

244.

A 6 1/4 IN. RADIUS MICROMETER SEXTANT BY C. PLATH, HAMBURG FOR THE KRIEGSMARINE, CIRCA 1941

the ebonised aluminium ladder frame with polished arc numbered 14424, with Plath trademark and ?owner's initials DS, index arm with vestigial Kriegsmarine emblem, inscribed M129 C. Plath, Hamburg, shades, mirrors, sighting tube assembly, contained within fitted box of issue, with maker's plate and stamped test 6th Oktbr 1941 — 12in. (30.5cm) wide

£400-600

245.

A RARE 3 1/4 IN. RADIUS FLYING BOAT MICROMETER SEXTANT BY HENRY HUGHES & SONS, LONDON, CIRCA 1941

the black crackle frame with brass arc scale divided to 120°, micrometer vernier adjustment, eye-piece with rubber cap, seven shades, mirrors and wooden handle, contained within fitted box of issue with test certificate dated 26.11.41 — box 8 3/4 in. (22cm.) wide

£250-350

246.

A DRUM SEXTANT BY DUNN, EDINBURGH, CIRCA 1880

constructed in lacquered brass with silvered scale divided to 150°, signed as per title, with two shades behind hinged shutter and threaded cover — 3 1/4 in. (8cm.) diam; **together with** a small compass sundial by Elliott Bros. (*lacking latitude arm and case*); and a military fob-type compass

(3)

£250-350



244



245

247



247.

A TYCOS CYCLO-STORMOGRAPH BY F. SMITH & SON, SOUTHAMPTON, CIRCA 1935

the gilt brass movement and plate signed as per title and numbered L331, mounted on wooden base with silvered plate inscribed *WEATHER FORECAST / Approximate Weather Readings as Indicated by Various Sections / of the SM Tycos CYCLO-STORMOGRAPH CHART* with list for sections above and below the line, clockwork recording drum and pen arm with separator, glazed wooden cover and presentation plaque to front from the maker's dated 1935 — 14½in. (37cm.) wide; **together with** a part box of standard barograph paper blanks

(2)

£300-500

248.

AN EIGHT-DAY RECORDING BAROGRAPH BY J.H. STEWARD, WON AS A PRIZE IN THE 1903 PLYMOUTH REGATTA

the drum with clockwork motor secured to lacquered brass bedplate with seven atmosphere movement, ink bottle and maker's plate, the hinged bevelled glaze cover to light oak base with brass plate inscribed *Won by Hoopoe 9 tons, Plymouth Regatta 1903*, with two-compartment chart drawer under — 8½ x 14in. (21.5 x 35.5cm.)

£250-350

248



249



249.

A WEATHER STATION BY CALLAGHAN, LONDON, CIRCA 1890

the clock signed as per title (*now with quartz movement*), recording barograph drum, thermometer and aneroid barometer, contained in glazed drop-front oak case — 13½ x 22in. (34 x 56cm.)

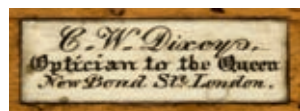
£300-500

250. Ø

AN ANEROID DESK BAROMETER BY C.W. DIXEY, LONDON, CIRCA 1850

the 4in. silvered dial with blued indicator and gilt recorder needles, divided to 32 millibars, with curved bar Fahrenheit thermometer around the edge, contained within gilt brass case engraved behind *Sold by C.W. Dixey, Optician to the Queen, New Bond St, London*, contained within plush-lined display case with circular viewing port and the top with inset counter-signed label — 5 x 7 x 6½in. (12.5 x 18 x 16.5cm.)

£250-350



250 (detail)



250

251.

A PORTABLE ANEROID BAROMETER BY F. BARKER & SON, LONDON, CIRCA 1900

the 3¼in. silvered dial divided to 10,000, signed as per title and inscribed *Sole Agents F. Davidson & O. Regenstreif, Cairo*, with blued indicator needle and oxidised brass case with suspension ring — 4in. (10cm.) diam overall; **together with** another example retailed in France with 2¼in. dial divided to 8,000 feet complete with curved bar thermometer and suspension loop, contained in lined leather case — 3¼in. (8cm.) diam

(2)

£250-350

251





252



253



254



255



256

252. Ø

AN ATTRACTIVE MARINE BAROMETER BY MELLING & PAYNE, LIVERPOOL, CIRCA 1850

with ivory plates signed as per title, plain wooden case with ebonised Gothic arch thermometer to front, lacquered brass reservoir and weight with adjusting screw — 37in. (94cm.) high
£400-600

253. Ø

A MID-19TH CENTURY MARINE SYMPIESOMETER BY GRAHAM, WAPPING & LIVERPOOL, OWNED BY WALTER GOODSALL, NAVIGATION OFFICER ABOARD THE S.S. *GREAT EASTERN* CIRCA 1865

the ivory plates signed as per title and enclosed behind bevelled glass and mounted in carved mahogany case, the front with silvered compartment containing thermometer, barometer etc., inscribed *IMPROVED SYMPIESOMETER*, lacquered brass weight mounted within gimbal rings with plate for wall mounting — 38in. (96.5cm.) high
£1,500-2,500

Provenance: Walter Goodsall to Captain Inch via auction.

Walter Goodsall, Master Mariner (1848-c.1900) was Third Navigating Officer aboard the *Great Eastern* from late in 1873, working on the cable from Valentia-Newfoundland. He went on to command other cable ships, including the *Chiltern* when it was deployed in the Red Sea between 1883-84. His papers are divided between Greenwich and the Public Records Office, Kew.

254. 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
£600-800

255.

A SYMPIESOMETER BY J. POOLE, LONDON, CIRCA 1855

the silvered back plate with scales for thermometer and barometer, signed as per title and inscribed *57 Fenchurch Street*, and numbered *2961*, contained within a glass fronted wooden case — 23¼ x 3½in. (59 x 9cm.)
£800-1,200

256.

A FORTIN-TYPE BAROMETER BY PHILIP HARRIS LTD, BIRMINGHAM, CIRCA 1950

with black enamelled brass shaft with silvered scales and glass reservoir, contained within glazed wooden observation case with maker's label to door — 53 x 8½ x 6¼in. (134.5 x 21.5 x 16cm.)
£200-300

257



257. Ø

A LATE 19TH/EARLY 20TH CENTURY PATTERN 20 PORTABLE BOAT COMPASS BY DENT

the 4in. compass card contained within liquid-filled bowl, the rim signed *E.Dent & Co., London* inscribed *Boat Compass* and numbered 43130 with Dent trade marks, contained within wood and brass binnacle, the reverse branded with the government broad arrow mark, numbered 2401 and *Patt. 20 O.T.*, with wooden securing arm, the counter-numbered hinged door with pasted instructions dated 16.1.06, sliding oil lamp with hinged handle (*lacking burner*), shade plate and turned ebony handle — 14 x 8¾in. (35.5 x 22cm.) including handle

£1,000-1,500

258.

A GOOD 'FAITHFUL FREDDIE' TYPE SUBMARINE COMPASS, CIRCA 1910

the 3in. card signed and inscribed *Dobby McInnes Ltd, Capt. Chetwynd's Patent, No. 25965/06, Glasgow & London*, contained in a liquid-filled bowl with counter-weights, brass azimuth circle numbered 7573, gimbal-mounted with wood and brass binnacle stand with correction spheres, electric light contact and sliding panel to lower magnet chamber with lugs for deck securing and double hinged brass cowl with handle and viewing ports — 18in. (46cm.) high x 16½in. (42cm.) wide

£800-1,200

258



259.

A BRASS STATION POINTER BY W. LUDOLPH, BREMERHAVEN, CIRCA 1920

the 5½in. brass arc etched with scale, with removable vernier and magnifiers and sprung locating pin, braced arms with extensions in lid, contained within baise-lined fitted wooden box — box 21in. (53.5cm.) wide; **together with** a brass roller rule in box, unsigned

(2)

£150-250

Provenance: Southampton Master Mariners; donated by a former Chief Marine Superintendent stating it was used by the Union-Castle Line.

260.

A BRASS STATION POINTER, CIRCA 1950

unsigned, constructed in lacquered brass and contained within fitted box with arm extensions — 19½in. (45.5cm.) wide

£100-150

261



261.

A DECORATIVE BRASS AND WOOD DESK COMPASS

unsigned, the 5in. card with steel bars and jewelled pivot, contained within white painted brass bowl supported on gimbal-mounted in wooden display base — 9½in. (24cm.) high

£100-150

262.

A SHIP'S COURSE CORRECTOR BY BAIN & AINSLEY, CARDIFF, CIRCA 1880

the polished steel plate with rotating lugs, signed as per title and numbered 3260, gimbal-mounted within wooden box with position arrest function, and folding sight in lid with pasted instruction — 8½ x 10½in. (21.5 x 26.5cm.)

£200-300



262

263.

AN EARLY 19TH CENTURY SURVEYOR'S COMPASS

unsigned, with 7½in. manuscript and hand-coloured card and jewelled pivot, contained within wooden case with 8in. folding lacquered brass sight, hinged lid with securing hooks — 9¾in. (25cm.) wide

£150-250



263



264 (part)

264.

A PLANE TABLE SURVEYING COMPASS BY GEORGE ADAMS, LONDON, CIRCA 1740

the 4in. paper dial signed *Made by G. Adams in Fleet Street, London* with steel needle, stepped brass chapter ring, inset into mahogany case with moulded lid and securing hook — 6in. (15cm.) square; **together with** a period set of instructions in poor condition and an associated brass eyepiece for a reflecting telescope, also signed by G. Adams

(2)

£200-400

265.

AN 18TH CENTURY POCKET COMPASS SUNDIAL

unsigned, with 2in. polychromed paper dial, blued steel needle, apparently original glass, brass chapter ring and folding gnomon, and threaded lid — 2¼in. (5.5cm) overall; **together with** two 19thC pocket compasses, with jewelled pivots and one with arsenic green card

(3)

£150-250



265



266.

AN EARLY 18TH CENTURY ARTICULATED IRON TELESCOPE STAND

the cradle supported by wire frame with elevation and side adjustment, on decorative pillar support with four shaped legs — 16in. (40.5cm.) high

£200-300

268.

A 2IN. FOUR-DRAW WOOD AND BRASS TELESCOPE BY JEREMIAH WATKINS, LONDON, CIRCA 1800

the eyepiece with threaded shade, signed *Watkins, Charing Cross, London*, wooden tube with lens cap — 12in. (30.5cm.) long (closed); **together with** an associated brass table stand with folding legs and telescope box with spare eyepieces for another instrument

£150-250

269.

A 1½IN. SINGLE DRAW ACHROMATIC MARINE TELESCOPE BY DOLLOND, CIRCA 1830

signed and inscribed by eyepiece with dust slide *Dollond London Achromatic Night*, the leather-covered metal tube with splash cuff — 26in (66cm.) long (closed)

£150-250

270.

A 2IN. MARINE TELESCOPE BY DOLLOND, CIRCA 1790

the tapering wooded tube with remnant painted finish, signed on the single draw tube as per title with tapering eye cup, dust slide and splash cuff — 38½in. (97cm.) closed

£100-150

271.

A 2IN. MARINE PATTERN TELESCOPE, CIRCA 1790

unsigned, tapering wooden tube with brass eye cup with dust slide — 38½in. (98cm.) closed

£150-250



267 (detail)

267.

A 1½IN. THREE-DRAW WOOD AND BRASS MARINE TELESCOPE BY J. CULMER, LONDON, CIRCA 1802

signed and inscribed by the eyepiece *Made by J. Culmer, 126 Wapping New Stairs, London, For Chas. Mitton, Gravesend, 1802* complete with dust slide and lens cap — 9¾in. (25cm.) long (closed)

£250-350

272.

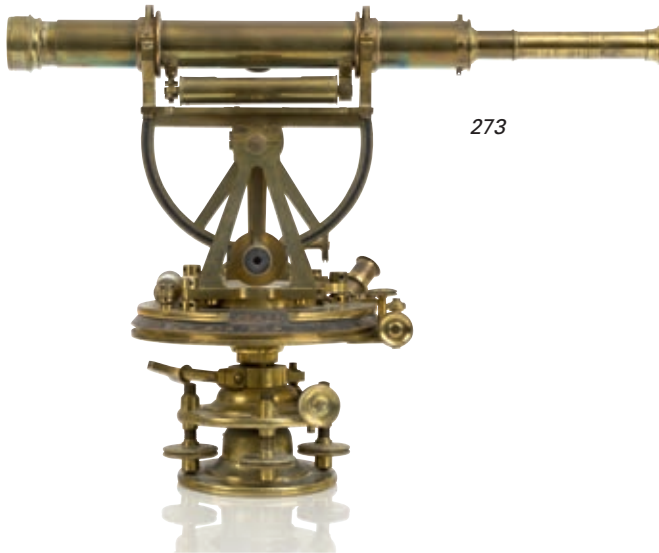
A RARE PLANE TABLE 4½IN. RADIUS QUADRANT BY W. & S. JONES, LONDON, CIRCA 1800

constructed in fruit wood and divided to 90°, signed as per title and addressed for Holborn, brass sights (*one missing*) and adjusting handle, mounted to a platform stand divided from 0–90–0–90, with three brass levelling screws, (*lacking plummet*) — 8¼in. (20.5cm.) high overall

£600-800



272



273

273.

A SURVEYING THEODOLITE BY TROUGHTON & SIMMS, LONDON, CIRCA 1820

with 1in. telescope and bubble level, over 5½in. arc with silvered scale, 3in. silvered compass with needle clamp, mounted on bed plate signed as per title with silvered scales on adjustable stand and contained within original fitted case with plummet and sighting tube — box 13½in. (34cm.) wide

£350-450

274.

A FINE AND ORIGINAL LATE 18TH CENTURY THEODOLITE BY W. & S. JONES, HOLBORN, LONDON

constructed in lacquered brass, the 13in. telescope with bubble level under, mounted to arc on A-frame over 3¼in. silvered compass, on rotating bedplate signed as per title and contained within original fitted mahogany box with drop-handles and later retail label for Stanley dated for 1923 — box 10 x 13¼in. (25.5 x 35cm.); **together with** original wooden tripod of issue — 53in. (134.5cm.) high

(2)

£1,000-1,500



274



275

275. 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.)

£200-300



276

276. Ø

A 11IN. MONOCULAR BY DOLLOND, LONDON, CIRCA 1790

the tortoiseshell body with silver mounts and draw tube signed as per title with focus lines numbered 1 and 2 — 2¼in. (5.5cm.) closed £200-300

277.

A RARE AUTOGRAPHED RECEIPT BY P. & J. DOLLOND, 1777

on headed laid paper addressed for 59 The North Side of St Paul's Churchyard, inscribed to *His Grace the Duke of Norfolk* and autographed lower right — 6¾ x 8¼in. (17 x 21cm.) £100-150

278.

A RARE AUTOGRAPHED BILL OF SALE BY JESSE RAMSDEN, 1772

on headed laid paper with address at the *Golden Spectacles, Ye Haymarket*, the reverse with doodle calculation, watermark for Pro Patria, a full receipt written and costed and signed *J. Ramsden* lower right — 6½ x 8½in. (16.5 x 21.5cm.) £150-250



277

279.

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)

£150-250



278



279



280

280.
"JOHN MARSHALL'S NEW INVENTED DOUBLE MICROSCOPE ..."
 engraved pictorial advert from the *Lexicon Technicon* circa 1704,
 with printer's instruction *place this under ye word microscope* top
 right — 15½ x 10½in. (39.5 x 26.6cm.); framed and glazed
 £80-120

281. Ø
**AN IVORY 'ACORN' FLEAGLASS POCKET MICROSCOPE, CIRCA
 1790**

unsigned, with threaded lid, top section and base, the platform
 with specimen pin and lens, the body containing ebonised ivory
 monocular and lens in base — 2in. (5cm.) high
 £600-800

282.
**A CUFF TYPE COMPASS MICROSCOPE, PROBABLY 19TH
 CENTURY**

constructed in brass with adjustable specimen arm and threaded
 fruit wood handle — 12½in. (31.5cm.) high; contained in associated
 wood box
 £200-300



281



282

283.
**AN EARLY ANDREW PRITCHARD COMPOUND MONOCULAR
 MICROSCOPE, ENGLISH 1835-1838**

signed on the tube and foot *Andrew Pritchard 263 Strand London*,
 with pinion focussing to the racked column of triangular section,
 mounted in a trunnion above adjustable column and shaped tripod
 base, in mahogany case with ocular, mechanical stage, objective,
 Lieberkühn and live box — 20in. (51cm.) high
 £500-800

For a similar Pritchard microscope, see Sotheby's London, lot 294, 14th
 December 2004.

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.)
 £800-1,200



283



284 (detail)



284



285

285.

A COLOURED FRONTISPIECE FROM MERCATOR & HONDIUS'S ATLAS OF 1604

depicting the authors studying the globes and surrounded by instruments of science — 14¾ x 17in. (37.5 x 44.5cm.)

£150-250



286

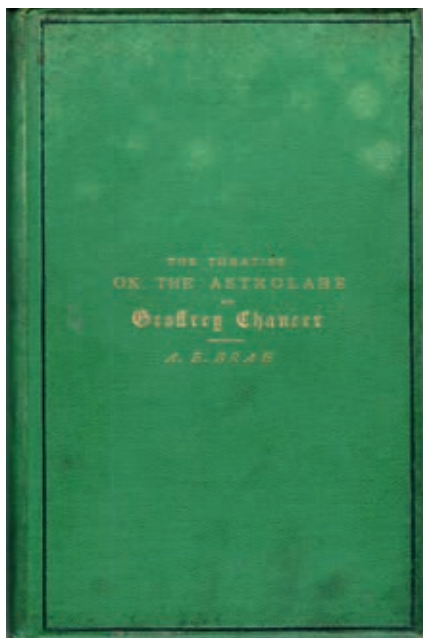
286.

AN EARLY 18TH CENTURY GERMAN BOOKPLATE OF A GENTLEMAN'S CABINET

by J.U. Kruf for Conrad Zacharias von Uffenbach, with finely worked copper engraving depicting a library with instruments and globes, etc., and owner's armorial left and right and inscribed in cartouche *Ex libris bibliothecæ D. Zach. Conrad. von Uffenbach* — 5 x 6in. (12.5 x 15cm.); **together with** essay about von Uffenbach

(2)

£40-60



287

287.

'THE TREATISE ON THE ASTROLABE BY GEOFFREY CHAUCER'

by Andrew Brae and published by John Russell Smith, London, 1870, 108pp, with errata and illustrations as appropriate, bound in green cloth boards with gilt titles — 9 x 6in. (23 x 15cm.)

£80-120

288.

'ASTRONOMY EXPLAINED UPON SIR ISAAC NEWTON'S PRINCIPALS...'

London for W. Strahan and others, 1778, sixth edition, 18 folding engraved plates, fore-margin of plate 16 slightly defective, last two leaves detached, modern old-style calf — 8¾ x 5½in. (22 x 14cm.)

£120-180



289

289.

"A NEW MAP OF THE WORLD WITH ALL THE NEW DISCOVERIES BY CAPT. COOK AND OTHER NAVIGATORS ..."

copper plate engraving by G. Thompson, London, published 1st January, 1798, hand-coloured cartouche, two conjoined sheets, some outlining to countries, the border with phases of the moon, the sun and planets — 25 x 38in. (63.5 x 96.5cm.); framed and glazed

£300-500

290.

AN 18IN. SMITH'S TERRESTRIAL GLOBE BY GEORGE PHILLIP & SON LTD, LONDON, CIRCA 1890

the coloured gores signed and inscribed *Smith's Terrestrial Globe Containing All The Latest Discoveries*, London, George Phillips, 52 Fleet Street, EC, as per title, with countries outlined in red with green showing trade winds, equator and equatorial lines, numerous place names etc., with brass polar ring fixed to plated brass horizon ring mounted on green-painted tripod stand with meridian ring, central foot and Oriental foliage decoration to each leg — 27in. (69cm.) high

£2,000-3,000

291.

A 4IN. TERRESTRIAL DESK GLOBE BY E. BERTAUX, PARIS, CIRCA 1890

the gores with continents demarcated in alternating colours, ecliptic and equator lines, Antarctic calottes, mounted on calibrated brass horizon to marble base — 8in. (20.5cm) high

£150-250



290

292.

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.)

£2,500-3,500



292

293. 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)

£300-500



293



294

294.

A FINE PROPORTIONAL DIVIDER BY GILKERSON AND MCALL, TOWER HILL, LONDON, CIRCA 1830

signed as per title, with longitudinal and latitudinal securing
clamps, with steel points contained within original red Morocco
leather case of issue — 11in. (28cm.) wide

£150-250



295

295. Ø

AN 18TH CENTURY 6IN. RECTANGULAR PROTRACTOR BY ADAMS, LONDON

constructed from ivory, engraved on both sides and signed *Adams, London*; **together with** a folding sector by Stanley and two others
unsigned, and a Fuller's Spiral slide rule with bakelite handle
(lacking case) — 17½in. (44cm)

(5)

£200-300



296

296. Ø

A FINE MILITARY PATTERN SURGEON'S SET BY S. MOOR, SON & THOMPSON, LONDON, CIRCA 1840

the set complete, the instruments with ebony handles, signed steel blades, and including scarifier, tourniquet, bullet extractor and bone saw, contained within fitted, plush-lined brass bound box — 16in. (40.5cm.) wide

£2,000-3,000



297



298

297.

A 19TH CENTURY MEDICAL STUDENT'S DIDACTIC HUMAN SKULL

the crown now cut away and secured with hooks and the jaw now articulated with springs — 7 x 8in. (18 x 20.5cm.)

£300-500

298. Ø

A SURGEON'S SAW BY LAUNDY, CIRCA 1790

the steel blade with brass clamp signed *LAUNDY* by a coronet, with shaped ivory handle secured with two brass screws — 14½in. (37cm.) wide

£350-450



299

299. Ø

AN EARLY 19TH CENTURY WOODEN STETHOSCOPE

unsigned, constructed in ebony with threaded contact plate — 7in. (18cm.) high; **together with** another in fruitwood

(2)

£250-350

300. Ø

A CAUTERISING SET BY DOWN BROTHERS, BOROUGH, CIRCA 1895

signed *Down Bros, Borough* on ebony and steel universal handle, contained in case with four different shaped instruments showing signs of heavy use, contained in plush-lined leather case of issue — 9¼in. (25cm.) wide

£80-120



301

301.

THREE 18TH CENTURY FLEAMS BY W. ENGLISH, GREAVES & NEWTON AND PROCTOR

each comprising signed steel blades in folding cases, two of horn, one of brass

(3)

£200-300

302.

A SET OF STANDARD APOTHECARY MEASURES BY DE GRAVE, SHORT & CO., LONDON, 1879

comprising eight cast brass Imperial measures for 4floz; 3floz; 2floz; 1floz; 4fldr; 3fldr; 2fldr and 1fldr signed and dated as per title and inscribed *West Riding of Yorkshire, 62F*, and stamped with the Crown VR marks etc. to top and bottom, contained within a fitted wooden box with glass disc covers of reciprocating sizes and glass liquid dipper, the lid with maker's plate — 10¼in. (26cm.) wide

£500-800



302

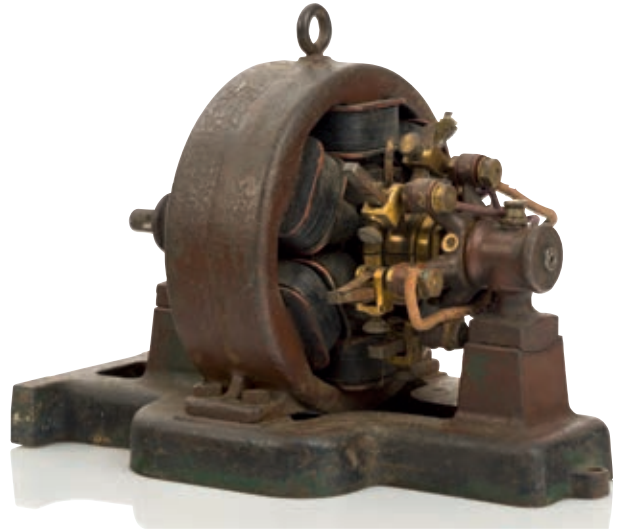
303.

AN AC ELECTRIC MOTOR, PROBABLY BY NIKOLAS TESLA, CIRCA 1895

in heavily constructed iron frame with six coils around central access with silk covered wiring and contact points — 8 x 10in. (20.5 x 25.5cm.); 10kg

£800-1,200

This example has a close similarity to a verified example held in the Henry Ford Museum, Dearborn, Michigan, USA, Object ID No. 29.1333.171



303

304. Ø

A LATE 18TH/EARLY 19TH CENTURY PURSER'S POCKET BALANCE

constructed of brass and contained within ebonised oak box, the lid impressed with fouled anchor and broad arrow mark — 6in. (15cm.); **together with** a folding guinea balance by Wilkinson, Kirkby nr Liverpool with pasted instructions and removable inset ivory rule to one side and other

(3)

£200-300



304

305.

A RARE LATE 19TH/EARLY 20TH CENTURY DELZEEN CIRCLE BY ELLIOTT BROTHERS

constructed in lacquered brass and wood, signed on the side plate as per title and inset owner's ivory plate for the Electrical Standardizing, Testing and Training Institution, London, the rotating mirror with handle — the base 18in. (45.5cm.) wide

£200-300



305

FOR SALE BY PRIVATE TREATY



A 1:48 scale Admiralty 'Pull-Apart' model for the First Rate ship of the Line *Britannia* as built to the 1719 Establishment, circa 1716-20; 18 x 48 x 8in.



Contact: enquiries@charlesmillerltd.com | +44(0)20 7806 5530

Ship Models



306.

**A FINELY CARVED BOXWOOD TAFFRAIL CARVING BELIEVED
REMOVED FROM AN ADMIRALTY BOARD MODEL, CIRCA
1720**

with bust length depiction of George I to centre, flanked by
allegories of Time and Neptune, with dolphin and swag of
arms, now mounted to green baize, framed and glazed —
carving: 4¾in. (12cm.) wide; overall measurements: 6½ x 8in.
(16.5 x 20.5cm.)

£600-800



306

307.

**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, racked
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.)

£600-800

**This lot will be available for viewing at
Imperial Road.**



307



308

308.

AN EARLY 19TH CENTURY FRENCH NAPOLEONIC PRISONER-OF-WAR WOOD AND BONE SHIP MODEL FOR A 74-GUN FRIGATE

unrigged, the 10in. planked and pinned hull with removable deck revealing sprung mechanism to operate broadside from stern cords, carved headrail and stove pipe (*missing figurehead and quarter lights*), mounted on two turned bone supports to wooden base with carved bone trim, contained within later plexiglass case — 7 x 15 x 7in. (18 x 38 x 18cm.) £800-1,200

This interesting model lacks chain-plates and mast steps and so is presumed to have been left unrigged for some reason.



308 (detail)

309.

AN ATTRACTIVE LATE 19TH CENTURY SMALL POND YACHT HULL

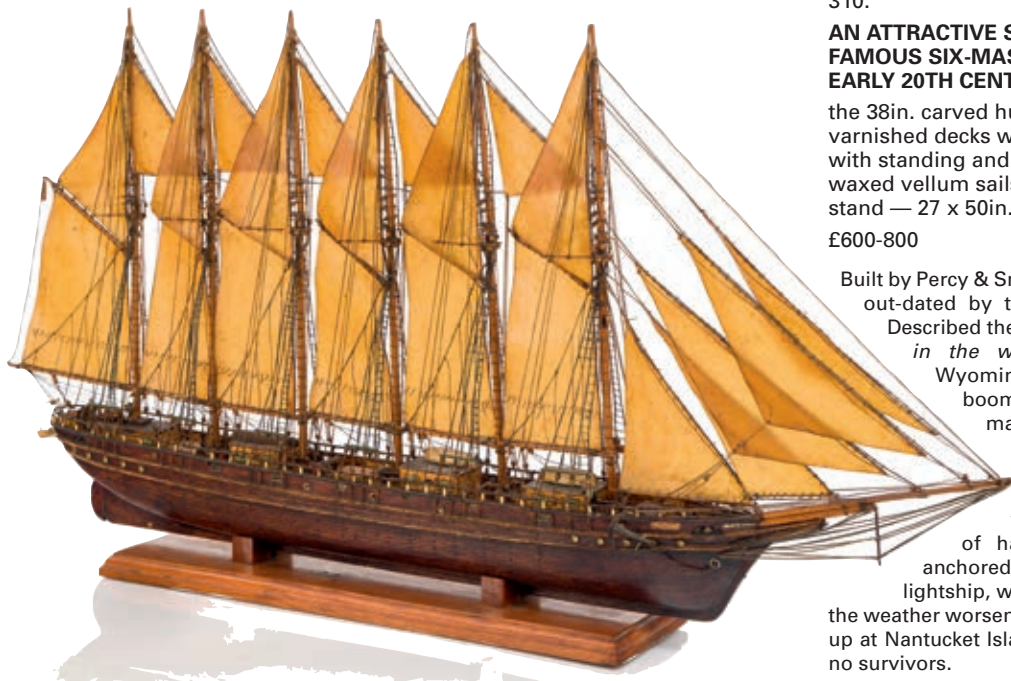
carved from the solid from yellow pine with ebonised topsides, scored deck with cutaway masts with bowsprit and brass keel, mounted on cradle stand — 13in. (33cm.) wide; **together with** another small static display model with ebonised hull, simple deck fittings and cutaway mast — 6in. (15cm.) wide; and two small open boat models

(4)

£250-350



309 (part)



310

310.

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 fitting, 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.)

£600-800

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 hand. 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.

This lot will be available for viewing at Imperial Road.

311.

A STATIC DISPLAY MODEL FOR THE S.V. *MAIN*, ORIGINALLY BUILT BY RUSSELL OF GREENOCK FOR J. NOURSE, 1884

unsigned, circa 1980, the 15in. carved hull plated with paper and painted, the varnished decks with painted fittings, deck house and covered boats on chocks, painted masts with standing and running rigging and yards, mounted within glazed case — 14½ x 24 x 7¼in. (37 x 61 x 18.5cm.)

£250-350



311

312.

AN HISTORICALLY INTERESTING LATE 19TH CENTURY MODEL OF THE *TYNE* LIFEBOAT OF 1833

the 17in. hull carved from the solid with simulated clinker hull, the interior with benches, bosun's recess, towing ring and complement of carved wooden oars, mounted on a carriage with fixed wheels and plate inscribed *Made by Thomas Young, Pilot, March 16th, 1898* and loosely contained within a glazed case — overall 9½ x 18 x 10in. (24 x 46 x 25cm.)

£300-500

The *Tyne* lifeboat is the world's second oldest. Built in 1833 it was put on display in 1884 to commemorate the bravery of all lifeboat crews. Despite bomb damage in the War, it has been fully restored and is still on public display.



312



313

313.

AN ATTRACTIVE AND CONTEMPORARY WATERLINE MODEL OF THE HULL TRAWLER *AUSTRALIA* (H.1328), CIRCA 1892

possibly modelled by Triggs Maritime Architects, the 20in. carved and painted hull with scored decks with painted wood and metal fittings as appropriate including a seated crewman smoking a church warden pipe, an open bridge with captain and crewman, funnel with cotton wool 'smoke', mounted on a painted paper sea with cotton wool 'clouds', with mirrored side and back panels and painted top — overall measurement: 16¼ x 37½ x 8in. (41 x 95 x 20cm.)

£350-450

314.

A 19TH CENTURY MUSICAL ROCKING SHIP AUTOMATON

the 7in. wood and card model of the paddle steamer *Victoria* with rotating paddles, twin funnels with cotton wool smoke, paper sails with standing and running rigging, set in a waterline painted paper sea in wooden base with single turn musical movement and stop/start levers for the action with pull-cord winding – 16 x 19 x 8in. (40.5 x 48 x 20cm.); **together with** an associated glass dome £200-300



314



315

315.

AN EXCEPTIONALLY FINE 1:96 SCALE STATIC DISPLAY MODEL OF THE FAMOUS COMPOSITE TEA CLIPPER *ARIEL*, ORIGINALLY BUILT BY ROBERT STEELE & CO., 1865

modelled by I.W. Marsh circa 1957, with 24in. carved hull copper sheathed below the waterline and ebonised and scored above with port holes, boarding companionway with gratings, sponson boom, carved bone figurehead with scrollwork, finely planked decks with fittings including green painted capstan and anchor winch, with studded chain and metal anchors, companionway with brass ship's bell, covered hatches, belaying rails and pins, carved ship's boats, one lashed over a chicken coop, deck house with chimney and fire buckets, signalling guns, brass binnacle and helm with steering gear revealed under hinged lid, painted and lined bulwarks, masts with painted lower sections and yards, with standing and running riggings with blocks and tackle and suspension chains, yards with foot ropes and stuns'l booms, mounted on two turned brass supports within glazed oak display case with historical data on printed card — cased dimensions 25 x 51 x 18in. (63.5 x 129.5 x 46cm.)

£6,000-8,000



Provenance: 1956 Model Engineer Exhibition (awarded Silver in Sailing Category); 1957 boarded *Mayflower II* and exhibited in United States; **Alan Villiers collection**; I on loan to National Maritime Museum, Greenwich 1982-1992, Ref No. NMM1865-17 / SLR0977; and thence by descent.

Models by the renowned modeller Ike W. Marsh are exceptionally rare with most examples now in museum collections - three are stored at Chatham as part of the national collection at Greenwich where this lot was formerly on loan. The attention to detail that Marsh provides is remarkable and that, combined with his instinct for good presentation ensure his models are highly prized on the rare occasion they come to open market. Marsh met Villiers when he was taken on as a rigger during the filming of the Gregory Peck movie *Moby Dick*. As a consequence, Peck commissioned a model from Marsh which is presumably now in America, but Marsh was latterly hired by Villiers as bosun aboard the *Mayflower II* for her trip to America in 1957 when he took this model with him for a loan exhibition, selling it to Villiers shortly thereafter. His full hull models always have similar characteristics with singular sheathing, painted yards reefed round, boats stowed upside down, fiendishly detailed and accurate silk rigging (he was a rigger by trade); ornate turned brass supports and roomy airtight cases which are often signed alongside a glass panel within.

Of all the magnificent tea clippers of the 1860's, *Ariel* proved one of the fastest and certainly one of the best known after her performance in the Tea Race of 1866. Built at Greenock by Robert Steele in 1865, *Ariel* had been ordered for Shaw, Lowther & Maxton of London for their prestigious China fleet and no expense was spared in her construction. Registered at 852 tons net, she measured 197½ feet in length with a 33¼ foot beam, and proved capable of a remarkable 16 knots when coaxed by the right captain in optimum conditions. In fact, she made her name for speed from the start when, leaving Foochow loaded with the new season's tea on May 28th, 1866, she began her epic run home in company with *Taeping* and three other famous clippers. Dashing across the world's oceans, passing and re-passing each other continuously, *Ariel* and *Taeping* raced neck and neck up the English Channel and finally docked in London within half-an-hour of each other on the evening of September 6th after the most spectacular race in the history of the tea trade. Equally good passages followed almost every year until she retired from the tea route in 1871 after which she switched to the Australia run. On January 31st, 1872, she cleared London for Sydney but was never heard of again nor was any trace of her ever found, a tragic end for such a legendary flyer.

This lot will be available for viewing at Imperial Road.

316.

AN HISTORICALLY INTERESTING SAILOR'S WATERLINE MODEL OF THE SAIL TRAINING SHIP *JOSEPH CONRAD*, MODELLED DURING HER CIRCUMNAVIGATION, CIRCA 1935

constructed by Knut Wilhelms with 11in. carved and painted hull, wooden deck with fittings including deck rails, capstan, ventilators, companionways, deck houses, covered boats in davits, binnacle, helm with steering gear, masts with standing and running rigging with blocks and tackle and other details, mounted in a moulded painted green sea and contained within glazed wooden case with remnant provenance label to top autographed by Alan Villiers. Overall measurements — 10½ x 21½ x 8½in. (26.5 x 54.5 x 21.5cm.); **together with** a quantity of associated ephemera including original ship's manifest signed by the crew; model plans; contact prints from the circumnavigation; a quantity of contemporary press clippings and other material.

(a lot)

£300-500

Provenance: Alan Villiers and thence by descent.

A note contained amongst the ephemera states that the provenance label signed by Villiers attached to the top of the case and which claims that the carpenter, Uske Osterman, made the model is incorrect and that the steward, 20 year old Knut Wilhelms was in fact responsible. Launched in 1882 as the Danish training ship *Georg Stage*, she was saved from the scrap yard by the Australian sailor Alan Villiers who fitted her as private yacht and, with a young crew of trainee sailors, circumnavigated the world between October 1934-36 sailing some 57,000 nautical miles. The trip bankrupted Villiers and he sold it to Huntington Hartford who added an engine and used it as yacht until he donated to the United States coast guard as a training ship in 1942. After the war in 1947 she was in turn handed over the Mystic Seaport Museum where she is still preserved as a floating museum ship.



317.

A 1:24 SCALE MODEL OF A NORTHUMBERLAND COBLE

the clinker hull with stringers, seats, masts and furled sale, rudder with detachable tiller and oars, mounted on a wooden display base — 7 x 29in (18 x 73.5cm.)

£250-350



317



318

318.

A BUILDER'S HALF MODEL FOR *RIVER BOAT NO. 64*, CIRCA 1910

carved from the solid with painted topsides and deck with deck house and funnel, mounted on a two-tone waterline display board with lug for wall hanging — 10¾ x 53¾in. (27.5 x 136.5cm.)

£80-120

319.

A WELL PRESENTED ¼IN. TO THE 1FT SCALE HALF-MODEL OF THE YACHT *SUMURUN*, DESIGNED BY WILLIAM FIFE & SON, 1895

modelled by P. Ward, with laminated carved hull with painted top sides, deck fittings including deck lights, companionways, helm, etc. and cutaway masts with booms, mounted on a wooden display board with engraved brass plate — overall dimensions: 9½ x 31½in. (24 x 80cm.)

£250-350



319



320



320 (detail)

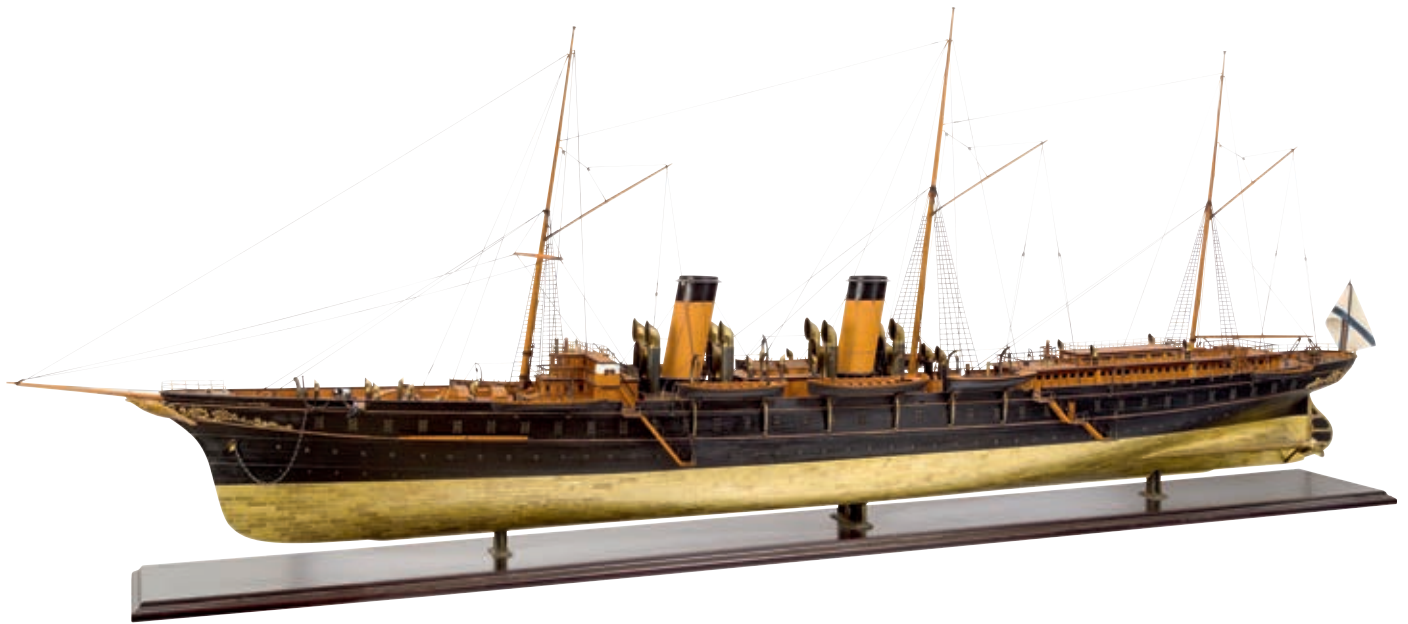
320.

A WELL PRESENTED AND FINELY DETAILED 1:192 SCALE WATERLINE MODEL OF THE LIGHT CRUISER H.M.S. *ACHILLES* AS FITTED IN 1939

modelled by John R. Haynes with 34in. laminated carved hull with port holes with rigoles, boarding ladders and armour plating, lined wooden decks with detailed fittings as appropriate including anchors with studded chains, deck rails, main and secondary armament, search lights, torpedo tubes, Supermarine Walrus biplane on catapult with crane, suite of fitted launches and boats and much other fine detailing, mounted on a green painted sea base with name plate and contained within glazed wooden display case — overall measurements 11½ x 41in. (29 x 104cm.)

£3,000-5,000

In December 1939, three British cruisers - *Ajax*, *Achilles* and *Exeter* - under the command of Commodore Henry Harwood formed one of various task forces searching the South Atlantic for the German pocket-battleship *Graf Spee* which had been preying on the Allied merchant shipping since soon after the War began. Harwood believed *Graf Spee* would be attracted to the busy shipping lanes off the estuary of the River Plate and his intuition proved uncannily accurate when he sighted his adversary on 13 December. Splitting his force to sail either side of *Graf Spee*, Harwood went into action immediately. Within half-an hour, all three of his cruisers had been damaged, with *Exeter* and *Ajax* so severely mauled that Harwood was forced to retire. Instead of pursuing his quarry when he was in a position either to defeat them or to escape, Captain Langsdorff took *Graf Spee* into the neutral port of Montevideo where he was allowed to remain for a few days. Believing that he was boxed in by a superior force which was growing by the day, Langsdorff took his ship out into the Plate estuary on 17 December and scuttled her. A somewhat hollow victory for the Royal Navy, the three cruisers had nevertheless fought valiantly against a much more powerful enemy whose sinking provided a sorely-needed boost to British morale as the War gathered momentum.



321

321.

AN IMPRESSIVE AND FINELY DETAILED 1:48 STATIC DISPLAY MODEL OF THE IMPERIAL RUSSIAN STEAM YACHT *STANDART*, ORIGINALLY BUILT BY BURMEISTER & WAIN, COPENHAGEN, 1895

modelled by A. Baranov and Y. Vladimirovich, in alder, pear and black hornbeam, the planked hull sheathed below the waterline with twin three-blade brass propellers, brass and wood rudder, finely chased brass stern decoration with Imperial crest, carved double-headed eagle figurehead, port holes, brass rope bulwarks, boarding companionways with gratings, handrails and panelled doors, metal anchors with studded chain, planked decks with fittings including deck rails, bollards, polished brass ventilators, capstan, companionways with brass hinges and port holes, eight signalling guns, raised superstructure with glazed panelling with overbridge, telegraphs, binnacle and double helm, stayed funnels, engine room lights, six finely observed launches in davits, with an additional three finely fitted steam launches, state dining salon, gratings, three racked masts with standing and running rigging and other fine detail, mounted on brass supports to ebonised display base — overall measurements: 42 x 110in. (107 x 279.5cm.)

£10,000-15,000

Tsar Nicholas II of Russia continued the tradition started by his father Alexander III and each summer, to escape the stifling protocol of the Imperial Court but also the ever-present fear of assassination in the deteriorating political climate, took his family on an extended cruise in the Baltic. The Tsar, Tsarina and their children went to Nicholas' new yacht *Standart*. Built by Burmeister & Wain in Copenhagen in 1895, she registered 4334 tons, was 420 feet in length with a 50½ft beam, could steam at 18 knots and was the largest and most impressive royal yacht in Europe until King Edward VII's *Victoria & Albert III* came into service in 1902. Laid up after the revolution, in 1936 the Soviet Navy changed her name to *Marti* and used her as a mine-layer until scrapped in 1963.

This lot will be available for viewing at Imperial Road.



321 (detail)



322

322.

A 1:65 SCALE STATIC DISPLAY MODEL FOR THE IMPERIAL RUSSIAN HARBOUR PATROL SHIP *COMMANDER BERING* [1905]

modelled by G. Cheikhet, the carved and painted hull with brass strap-work, planked decks crowded with detailed polished brass and wood fittings, including anchors with chains and winches, deck rails, Nordenfeldt-type machine guns, companionways, ventilators, sail winches, pipework, racked masts with stitched linen sails with rigging, wheelhouse with binnacle and searchlight over, fitted boats in davits, funnels with safety valve extension pipe, engine room lights, saloon, emergency helm and other details, mounted on turned brass columns to display base within glazed wooden case — 20 x 37 x 9½in. (51 x 94 x 24cm.)

£1,500-2,500

This lot will be available for viewing at Imperial Road

The patrol ship *Commander Bering* was, with her sister the *Lieutenant Dydymov*, built at the Nickolayevsky Shipyard in Nikolaev at a cost of 90,000 roubles each. They were intended to guard fishing waters in the Far East, to which Russia had claims, but doubts were expressed as to whether they were stable enough to safely make their intended base at Vladivostok and it seems they were used for harbour defence and coastal patrol work in and around St. Petersburg instead. Their fates have yet to be established.

323.

A 1:50 SCALE STATIC DISPLAY MODEL FOR A NAVAL SAILING AND PULLING DINGY OF CIRCA 1750

modelled by G. Cheikhet in pearwood, redwood and oak, the 9in. framed and planked hull with crossboards, thwarts and oars, rudder attached with brass pintles and keel, rigged mast with stitched linen sails, mounted on brass pedestals in glazed wooden case — 14 x 18 x 7in. (35.5 x 45.5 x 18cm.)

£400-600

324.

A PAIR OF 1:50 SCALE STATIC DISPLAY MODELS FOR A NAVAL GUN BOAT AND A LAUNCH OF CIRCA 1800

modelled by G. Cheikhet with planked and framed hulls with fine brass work strapping, each containing furled masts and oars, the gun boat containing two swivel mounted carronades mounted at bow and stern, each mounted on brass pedestals in glazed display cases — 17¼ x 13 x 7in. (45 x 33 x 18cm.)

£600-800



323

324

324



325.

AN EXHIBITION STANDARD 1:32 SCALE STATIC DISPLAY MODEL OF THE RUSSIAN IMPERIAL YACHT *QUEEN VICTORIA*, ORIGINALLY BUILT BY J. SAMUEL WHITE AT EAST COWES, 1846

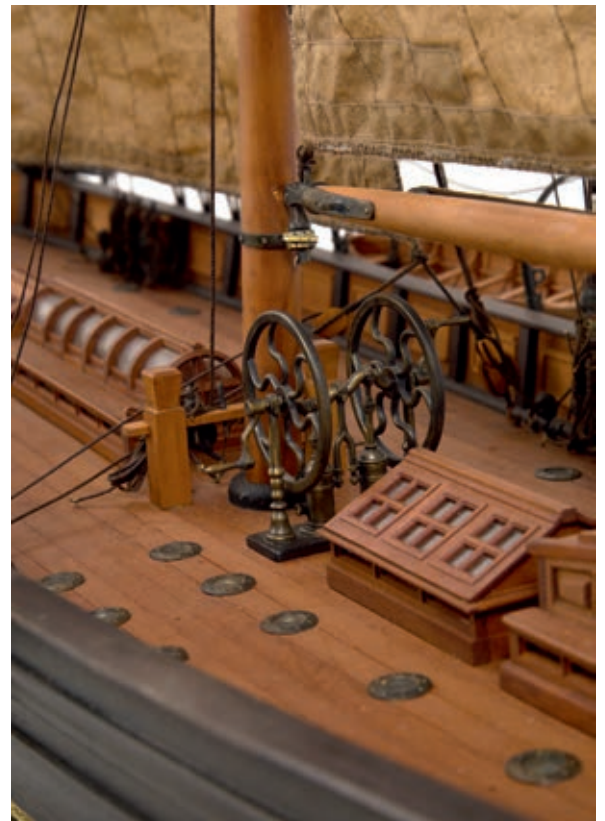
modelled by A. Baranov from his own researches, in alder, pear and black hornbeam woods, the hull sheathed below the waterline with ebonised topsides and finely chased brass bow and stern decoration and finely carved figurehead of the queen, the planked decks with treenails and fittings including metal anchors with bound wooden stocks, anchor winch with hawse pipes, belaying rails and pins, deck and saloon lights with glazing, metal bilge pump with eccentric crank shaft, covered companionways with panelled sides and seats, brass binnacle and helm, two finely constructed lifeboats swung-out in davits, racked masts with standing and running rigging with bound blocks and tackle, and full suit of stitched linen sails, mounted on two brass supports to ebonised display base — overall measurements 43 x 54in. (109 x 137cm.)

£4,000-6,000

Provenance: This model was awarded gold at the All Russian Shipmodelling Competition Championship, 2017; and silver in the Ukrainian Shipmodelling Championship, 2012

This lot will be available for viewing at Imperial Road

With 'Russophobia' on the rise since 1820 over tensions with India and elsewhere, the British Government, capitalising on the new Queen's youth and in an attempt to break with the past, presented this yacht as a diplomatic gift to Tsar Nicholas I. Built by Joseph White of Cowes and registered at 95ft long with a 22ft beam, it was supposed to be launched at midday 10th June 1846 in the presence of the Grand Duke Constantine and Queen Victoria, but as it turned out, the *Victoria & Albert* aboard which they were travelling was delayed and so in the event the Russian consul smashed a bottle of *Lacryma Christi* over the bow and launched her. The I.Y. *Queen Victoria* was indeed splendidly appointed with ceremonial cabins decorated with rosewood and maple with a bird's-eye texture and a gilt full length figurehead of the Queen herself and became the first yacht of the St. Petersburg Yacht Club, founded by Nicholas on the 1st May the same year. A great success, she raced for many seasons and her life was extended by a substantial refit, but by 1884 she was worn out and had to be broken up.



325 (detail)

326.

A MODEL MOTOR YACHT NO. 3 BY BASSETT LOWKE, CIRCA 1940

the 30in. carved and painted hull with lined boxwood deck with wooden, silvered and painted fittings including gun to foredeck, with removable superstructure to electric motor, contained within original hinged box of issue — 12 x 32in. (30.5 x 81cm.); with facsimile 1932 publicity advertising the model at £9.9.0 £1,000-1,500

The addition of a gun to the foredeck suggests this model post-dates the Dunkirk evacuation and represents a 'little ship'.



326



327

327.

A BASSETT LOWKE MODEL S.S. EXPLORER, CIRCA 1935

the 29in. carved hull with electric motor, lined decks with carved wood and metal fittings as appropriate, harpooning gun to foc'sle, maker's label on stern deck house, masts with standing and running rigging, removable superstructure with bridge and stayed funnel to engine compartment, now mounted to black plexiglass display base with perspex cover — overall measurements: 17½ x 37½ x 7in. (44.5 x 95 x 18cm.)

£500-800

328.

A TIN-PLATE MODEL OF A TRIBAL CLASS DESTROYER BY BASSETT LOWKE, CIRCA 1937

the hull with designation number L03 (*Cossack*), with maker's label and removable superstructure, the interior containing electric motor and spare components — 13 x 39in. (33 x 99cm.); contained within later fitted box £1,000-1,500

The model contains an associated electric motor and spare components suggesting it is an incomplete restoration project.



328



329.

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.)

£800-1,200

330.

A CLOCKWORK LAUNCH *MERCURY* BY BASSETT LOWKE LTD, CIRCA 1925

the painted hull with transfer maker's label to stern, cabin with screen, wheel and seat, rudder with spring return and plugged keyhole to clockwork motor — overall measurements 5 x 25in. (13 x 63.5cm.)

£150-250

331.

A LIVE STEAM LAUNCH BY BASSETT LOWKE, CIRCA 1930

the hull carved from the solid with varnished deck with maker's label containing spirit fired steam motor to single propeller, with counter-signed pressure gauge, removable forward cover — 9 x 39in. (23 x 99cm.); contained within associated wooden box with cradle stand

£600-800

332.

AN ELECTRIC CRUISING YACHT BY BASSETT LOWKE, CIRCA 1930

the hull with electric motor to single propeller, carved base and laminated sides, lined pine deck with maker's label, simple fittings and removable superstructure — 14 x 33in. (35.5 x 84cm.); contained within associated wooden case

£400-600





333

333.

A SCALE WATERLINE MODEL OF THE THAMES TUG *SUN XVI*, ORIGINALLY BUILT BY A. HALL, ABERDEEN, 1946 FOR THE PORT OF LONDON AUTHORITY

modelled by J.W Stanford, the 25in. carved and painted hull with fittings as appropriate, mounted on moulded and painted base signed *J.W. Stanford 21-12-95*, contained within glazed case with painted backdrop of the Thames estuary — overall measurements 15½ x 35¼ x 12½in. (39 x 89.5 x 31.5cm.)

£400-600



334

334.

A WELL PRESENTED WATERLINE MODEL FOR THE TUG *RUMANIA*, ORIGINALLY BUILT BY CLELEND'S SUCCESSORS FOR WILLIAM WATKINS LTD, 1944

modelled by J. W. Stanford, the 22in. carved and painted hull complete with carved and painted fittings as appropriate, mounted in a moulded and painted sea within glazed case with painted backdrop of the White Cliffs of Dover, signed on the back and dated 1992 — 13½ x 30¼ x 12½in. (34 x 77 x 31.5cm.)

£400-600



335

335.

A SCALE WATERLINE MODEL OF THE TUG *TURMOIL*, PROBABLY BUILT FOR THE ADMIRALTY IN 1945

modelled by J.W. Stanford, with 27in. carved painted hull, with red decks complete with fittings and superstructure as appropriate, mounted in a moulded painted sea with maker's plate dated 25-2003, contained within glazed case with painted backdrop of a Scottish cargo ship in distress — overall measurements 13¾ x 36½ x 12½in. (35 x 93 x 32cm.)

£400-600



336 (part)

336.

A WELL PRESENTED SCALE WATERLINE MODEL OF THE THAMES TUG *SUN XVIII*

modelled by J.W. Stanford, with 12in. carved hull, with detailed painted fittings and superstructure as appropriate, mounted to a moulded river base with maker's label dated 21-05, with painted backdrop of Royal Hospital Greenwich beyond — 7 x 17 x 7½in. (18 x 43 19cm.); **together with** a 14in. model of the *Sun XXI*, with painted backdrop of Thames estuary by the same hand; and a 13in. waterline model of *Orcades*

(3)

£350-550

337.

AN ATTRACTIVE PROBABLY DOCKYARD APPRENTICE 1:12 SCALE MODEL FOR AN EIGHT-MAN CUTTER OF CIRCA 1850

the hull carved from the solid with contrasting topsides, painted interior with lined ribs, seats, crutches, and stern seat with tiller rudder, mounted on a cradle stand, together with two oars, the model — 25in. (63.5cm.) wide

£600-800

338.

A MODERN ½IN. TO 1FT HALF-BLOCK MODEL FOR A SADLER 29

modelled by P. Ward with a carved and painted hull, cutaway mast and boom, mounted in a display board with legend — 9 x 18in. (23 x 45.5cm.); **together with** another for a Sadler 34 9½ x 23½in. (24 x 59.5cm.)

(2)

£150-250



337



339

339.

A BUILDER'S MODEL FOR THE CARGO SHIP M.V. SENIORITY, BUILT BY THE GOOLE SHIPBUILDING & REPAIRING CO. FOR F.T. EVERARD & SONS LTD, 1951

built by Sinclair Model Engineering Co., the laminated and carved hull finished in green below the waterline and cream above, with silvered decks with green covered hatches, with silvered and painted fittings as appropriate, including anchors with winches, deck-rails, bitts, companionways, fitted glazed bridge with binnacle and helm and binnacle over, stove pipe, single lanyards and wireless aerial, mast with navigation lights, the aft with livered funnel, covered boats in davits, lifebuoys and other details, mounted on four turned gilt brass columns to raised display base with maker's plate and engraved plexiglass builder's plate within original glazed wooden case with feet — overall measurements: 34 x 68 x 18½in. (86.5 x 173 x 47cm.)

£1,500-2,500

Provenance: Everard's employee Edmund "Bunny" Birthright (1931-2019), and thence by descent

This lot will be available for viewing at Imperial Road



340.

A FINE BUILDER'S MODEL FOR THE TANKER M.T. FERNICOURT, BUILT BY ERIKSBERG MV, GÖTEBORG FOR FERNLEY & EAGER, OSLO, 1955

the laminated and carved hull finished in two-tone red with black topsides, dark grey decks with painted and gilt brass fittings as appropriate, including winches, companionways, deck-rails, superstructure with comms mast, pipework, gantries, funnel with engine room lights, covered boats in davits and other details, mounted on four silvered tapering columns to display base with laminated builder's plate and glazed wooden display case — overall measurements: 19 x 81 x 14½in. (48 x 206 x 37cm.)

£2,000-3,000

Provenance: With Langford's Marine Antiques

This lot will be available for viewing at Imperial Road



340



341

341.

A BUILDER'S MODEL FOR THE TANKER S.S. VACUUM PIONEER, BUILT BY THE GRANGEMOUTH DOCKYARD COMPANY LTD FOR THE VACUUM OIL COMPANY LTD, 1953

the 30in. laminated and carved hull finished in red below the waterline with black topsides, plimsoll marks and black painted deck with detailed painted metal fittings including anchors, winches, deck rails, companionways, covered hatches, rigged masts and derrick, superstructure and fire buckets over, engine-room ventilators, gangways, stayed funnel with livery and other details, mounted on two brass columns within glazed wooden case (*stern panel cracked*) with maker's plate and tapering legs on casters — overall measurements: 43¾ x 37½ x 12in. (111 x 90.5 x 30.5cm.); **together with** a framed menu and photograph from the launching ceremony of *Vacuum Pioneer* and a certificate of authenticity from Langford's Marine Antiques, dated 1982

£1,500-2,500

This lot will be available for viewing at Imperial Road

Vacuum Pioneer was the last British steam powered coastal tanker to be built. Completed for the Vacuum Oil Company (later Mobil Oil) in 1953, she registered 1650 tons, was 245ft in length with a 40ft beam. On 13th October 1970, she collided with the collier *Worthing* (ex-*Dulwich*) and declared a total loss being broken up at Blythe eleven days later.



342

342.

A BUILDER'S MODEL OF THE M.V. COUNTY CLARE, BUILT FOR SATURN SHIPPING BY AUSTIN & PICKERSGILL LTD, SUNDERLAND, 1970

the carved and laminated hull finished in red and black, with bilge keels, gilt metal four-bladed propeller and rudder, with white topsides and painted deck with details including deck rails, anchor winches, companionways, covered hatches, raised derricks with winches and rigging, aft superstructure with bridge and wing bridges, communications mast, liveried funnel, lifeboats in davits, spare propeller etc., contained within glazed case with maker's label for the Sunderland Model Making Co. Ltd. and specification plate. Overall measurements — 25¼ x 87 x 19in. (64 x 221 x 48.2cm.)

£1,500-2,000

This lot will be available for viewing at Imperial Road

Renamed *Al-Taha* (1974) and broken up at Alang in March 1987.



343

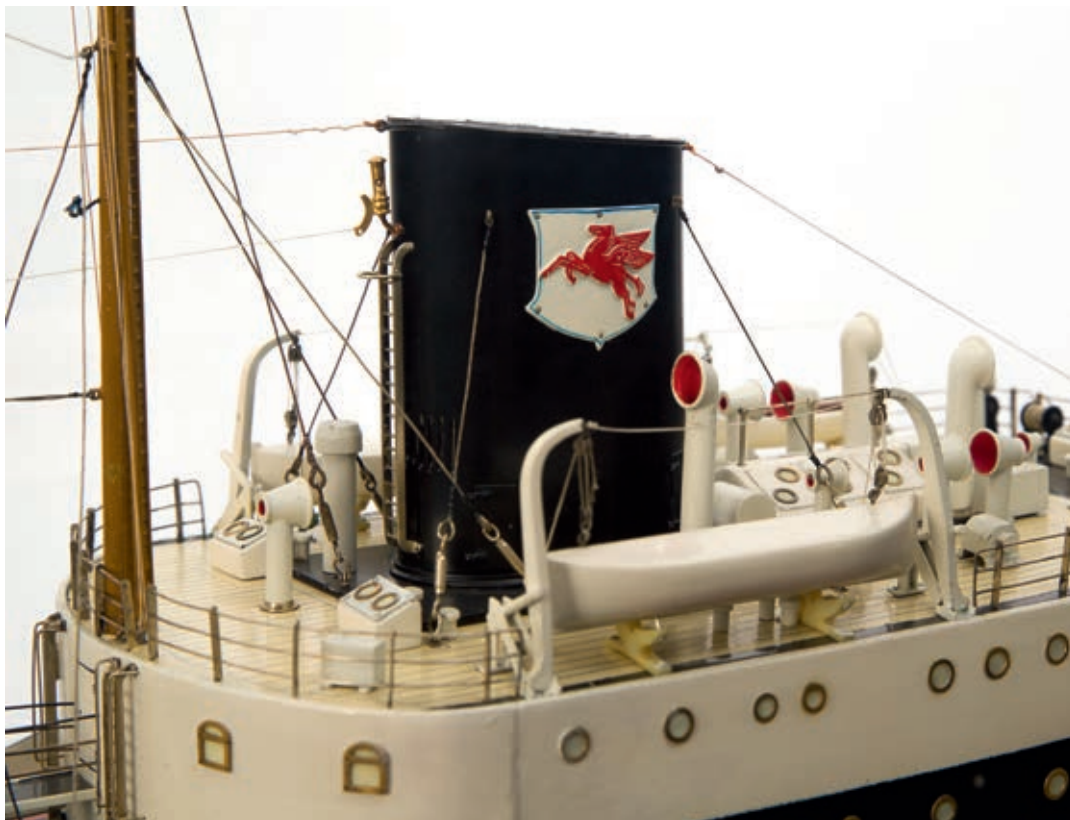
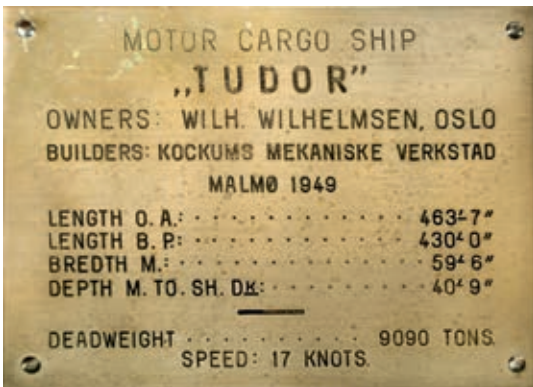
343.

A BUILDER'S MODEL OF THE CARGO SHIP M.V. TUDOR, BUILT BY KOCKUMS, MALMO FOR WILH. WILHELMSSEN, OSLO, 1949

modelled by Magnus Pedersen, Oslo, 1949, the laminated and carved hull finished red below the waterline and black with plimsoll marks and white boot top, black painted decks with painted, metal and wooden fittings including anchors with winches, ventilators, bitts, covered hatches, masts with davits, companionways, deck rails, superstructure with green glass windows, overbridge with binnacle and rangefinder, funnel with safety valve extension pipe, engine-room lights, awning stanchions, five fitted boats in davits and other details, mounted in two chromed supports within glazed wooden case with engraved metal builder's plate and maker's plate — overall measurements: 19 x 61 x 13½in. (48 x 155 x 34cm.)

£3,000-4,000

This lot will be available for viewing at Imperial Road



343 (detail)



344

R.F.A. "EAGLESDALE"		
<u>DIMENSIONS</u>		<u>BUILDERS</u>
LENGTH B.P.	460'-0"	FURNESS SHIPBUILDING CO. LTD.
BREADTH	61'-0"	HAVERTON HILL - ON - TEES.
DEPTH	33'-3"	OWNERS
DRAUGHT	27'-1"	THE MINISTRY OF SHIPPING
	D.W. 12,100 TONS	LONDON.
LAUNCHED, 18 TH NOV. 1941. BY THE MINISTER OF LABOUR THE RT. HON. ERNEST BEVIN M.P.		

344.

AN HISTORICALLY INTERESTING BUILDER'S MODEL FOR THE ROYAL FLEET AUXILIARY TANKER *EAGLESDALE*, BUILT BY FURNESS SHIPBUILDING FOR THE MINISTRY OF SHIPPING, 1941, AND PRESENTED TO ERNEST BEVIN, MINISTER OF LABOUR, WHO LAUNCHED THE SHIP

the 28in. carved hull with grey painted topsides and deck, with detailed metal fittings as appropriate including anchor winches, deck rails, companionways, superstructure with anti-aircraft guns over, rangefinder, signal lanyard and radio aerial, pipework, aft funnel with ladder, stays and safety valve extension pipe, covered boats in davits, and other details, mounted in two brass columns on original glazed display case with builder's plate, secured to a stepped Art Deco table stand — overall measurements including stand: 45 x 40½ x 15in. (114 x 103 x 38cm.)

£3,000-5,000

Provenance: Presented by shipbuilder to Ernest Bevin 1941; gifted to Vincent Tewson (General Secretary of the T.U.C.), and thence by descent.

This lot will be available for viewing at Imperial Road

Concerned at the age of the R.F.A. fleet, an emergency War programme was commenced and *Eaglesdale* was one of an intended nineteen 'Dale' Class freighters hastily laid down in December 1940 and launched eleven months later. The class was never completed and ultimately comprised a mish-mash of acquisitions and referrals, but the overall objective of refreshing the fleet was more-or-less achieved. *Eaglesdale* registered a little over 8,000 tons and was 479ft long with a 61ft beam with a useful carrying capacity of 580,273 cubic feet. She served successfully throughout the War supplying many RN warships with essential fuel oil whilst on tour, and is listed on the Merchant Marine Memorial for the repatriation in 1942 of eight crew lost on the S.S. *Mendoza* which was torpedoed in the Indian Ocean by U-178. In 1959 the Admiralty listed her for sale, but with no commercial takers, German breakers bought her for £65,000 and she was sent to Hamburg for breaking.



344 (detail)



345



345.

A DETAILED BUILDER'S MODEL FOR THE CARGO SHIPS *TOTTENHAM*, *TWICKENHAM* AND *TEDDINGTON*, BUILT BY THE CALEDON SHIPBUILDING CO. FOR THE BRITISH STEAMSHIP CO., 1940-41

the laminated and carved hull finished in red below the waterline, lavender grey above with plimsoll marks and bilge keels, the red painted decks with details, silvered fittings throughout including anchors and winches, bitts, ventilators, masts with derricks and winches, superstructure with lined boxwood decks, water tanks, covered holds, stayed funnel with ladder and safety valve extension pipe, safety pipes, four covered boats in davits and other fine detailing, contained within original glazed wooden case with bronzed builder's plate with white filled lettering (*stained lower right*) — overall measurements: 20 x 64½ x 17½in. (51 x 164 x 45cm.)

£6,000-8,000

This lot will be available for viewing at Imperial Road

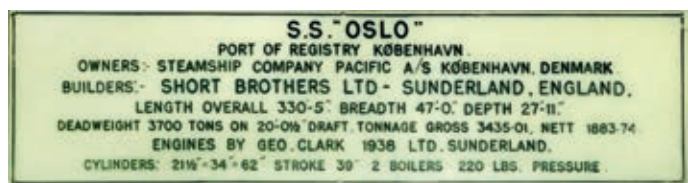
Completed between March 1940 and June 1941, these ships were registered at 4,762 tons, were 417½ft long with a 56½ft beam. ***Tottenham*** had joined the 41-ship Convoy OB-327 departing Liverpool 28th May 1941. The convoy dispersed on the 4th June and *Tottenham* proceeded towards Suez. On 17th June she was spotted by a seaplane from the German commerce raider *Atlantis* which was steaming disguised as the Norwegian *Tamesis*. Ignoring a warning shot, *Tottenham* got a distress message away and opened fire. *Atlantis*'s 3in. shells proved superior and *Tottenham*'s crew scuttled the ship, which was carrying munitions and war materials, and took to the boats. *Atlantis* picked up one boat but refused to look for the second which was found eleven days later by the S.S. *Mahronda* which passed them to a PoW camp in Norway; ***Teddington*** was between London and Durban when, on 17th September 1941, she was cornered off Cromer by a German *schnelboot* which failed to sink her but left her without power. Put under tow, she grounded, caught fire and was bombed by the Luftwaffe which broke her back, whilst partially salvaged, she was finally removed with explosives in 1954. ***Twickenham*** was the only one of this trio to survive unscathed, and apart from changing her name to *Jag Mata* in 1958, she was broken up in 1963.



345 (detail)



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346.

A FINE BUILDER'S MODEL FOR THE S.S. OSLO, BUILT BY SHORT BROTHERS, SUNDERLAND FOR THE STEAM SHIP CO. PACIFIC, A/S, COPENHAGEN, 1949

the laminated and carved hull finished in two-tone red with grey topsides and lacquered boxwood decks, lined decks and hatch covers, complete with detailed gold-plated fittings as appropriate including winches, companionways, ventilators, masts rigged with derricks, overbridge with awning stanchion, binnacle, rangefinder, fire buckets, stayed livered funnel, fitted boats in davits, emergency helm and much other fine detailing, mounted on four gilt brass columns within original glazed mahogany case with pair of builder's ivory plates — overall measurements 19 x 49 x 14in. (48 x 124.5 x 35.5cm.)

£5,500-6,500

This lot will be available for viewing at Imperial Road



346 (detail)



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347.

AN HISTORICALLY INTERESTING BUILDER'S MODEL OF THE JAPANESE MAIL STEAMERS YAMASHIRO MARU AND OMI MARU, BUILT BY SIR W.G. ARMSTRONG, MITCHELL & CO. FOR THE NIPPON YUSEN LINE, 1884

the laminated and carved hull painted pink below waterline with black topside, white boot top and decorative gilt dragons to bow, boarding companionway, white lined decks, with silvered, oxidised and wooden fittings including anchors with studded chains and winch, wood capped deck rails, forward bridge with navigation lights, binnacle and telegraph, companionways, ventilators, cutaway masts, belaying rails and pins, main bridge with helm, stayed funnel with insignia, engine-room lights, six fitted boats in davits, saloon lights, deck house, emergency helm, coal chute covers, and other details, mounted on turned gilt brass column in mahogany glazed display case with ivoryine builder's plate — overall measurements 25½ x 87 x 21½in. (65 x 221 x 54.5cm.)



This lot will be available for viewing at Imperial Road



Designed as a pair of essentially identical sisters, *Omi Maru* and *Yamashiro Maru* were built in Sir William Armstrong, Mitchell & Co.'s 'Low Water' Yard, on the Tyne, in 1884. Ordered by the recently established Japan Mail Steamship Company or Kyodo Unyu Kaisha (KUK), they were constructed of iron throughout, measured 301 feet in length with a 37.5 foot beam, and were powered to 14 knots by 2-cylinder surface-condensing compound engines by the Wallsend Slipway Company of Newcastle-upon-Tyne. *Omi Maru* (Yard no. 468) was launched first, on 27th March 1884, and registered at 2,473 tons gross (1,533 net); *Yamashiro Maru* (Yard no. 467) followed soon after and was registered at 2,528 tons gross (1,567 net). In addition to useful cargo space, each vessel had ample and well-appointed passenger accommodation in three classes and both entered service together. KUK had been established in 1882 and, from the outset, had received a state-subsidised mail contract. However, just as the two new steamers were nearing completion, the Japanese government came to the decision that it was uneconomic to continue subsidising two rival companies, with the result that KUK was amalgamated with its slightly older competitor Mitsubishi Shokai (founded 1875), to form the new company of Nippon Yusen Kaisha (NYK). Thus, both *Omi Maru* and *Yamashiro Maru* began their successful twenty-five year careers working for what would, in the future, become one of the world's greatest shipping conglomerates, and with one of them, *Yamashiro Maru*, achieving significant individual celebrity.

Between 1885 and 1892, *Yamashiro Maru* ran a pioneering transport service from Yokohama to Honolulu for impoverished Japanese emigrants, docking in Honolulu with her first 'cargo' of 978 labourers on 17th June, 1885. Over the next few years, she carried some 10,000 migrant workers to Hawaii until, in 1894, she and her sister *Omi Maru* were commandeered by the Japanese government for active service as "torpedo ships" following the outbreak of war with China. So successful were the sisters in this role - and so easy had they been to adapt for it - that Armstrong, Mitchell, their builders, received considerable acclaim in Japan which soon resulted in new orders for a number of expensive purpose-built warships. Released from war service towards the end of 1895, *Yamashiro Maru* was then selected as the flagship to inaugurate NYK's new Yokohama-Melbourne service in 1896, with *Omi Maru* and a third ship joining the route soon afterwards. On her maiden run, *Yamashiro*

Maru left Yokohama on 3rd October and proceeded to Hong Kong via Kobe and Nagasaki. Clearing Hong Kong on 17th October having loaded additional cargo, she was in Australian waters on the 27th and was greeted in Brisbane, her first call, by a huge crowd and a civic reception. The enterprise proved an instant success and the name of *Yamashiro Maru* immediately became synonymous with the new service from Japan.

In 1904, Japan found herself at war again, this time with Russia, and *Yamashiro Maru* was once more pressed into service, on this occasion as a hospital ship. Released at the end of 1905, she returned to her popular Australia run for four more years until laid up, with her sister *Omi Maru*, when the company decided that the sisters had become obsolete. Sold for scrapping, the pair remained together till the last and were broken up alongside each other at Osaka in March 1910. Without doubt, the sisters, most especially *Yamashiro Maru*, were the pride of the Japanese Merchant Marine in their day and it seems a pity that their names are not better known.

£10,000-15,000

END OF SALE

Next Sale: 28th April 2020 closing 28th February ~ Entries Now Invited.

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- (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.

BIDDING REQUEST FORM

(Please print or type)

Sale Title: Maritime & Scientific Models, Instruments & Art

Date: 5th November 2019 **Code:** SUPERB

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 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 opening 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.

TELEPHONE BID REQUESTS MUST BE RECEIVED BY 12NOON ON THE DAY PRIOR TO THE SALE

Lot No.	Description	£Bid Price or "Tel" for phone bid	Covering Bid*

Preferred number(s) for telephone bidding including country codes	Contact:
1st:	2nd:

**This will only be executed if we are unable to reach you for a confirmed telephone bid or if the connection is lost during bidding*

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

OLYMPIA auctions



BRITISH & CONTINENTAL PICTURES & PRINTS

23rd October 2019
&
6th May 2020



MARITIME AND SCIENTIFIC MODELS, INSTRUMENTS, OBJECTS AND FINE ART

5th November 2019
&
28th April 2020



EUROPEAN & ASIAN WORKS OF ART

20th November 2019
&
20th May 2020



ANTIQUE ARMS, ARMOUR & MILITARIA

4th December 2019
&
24th June 2020



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34-35 New Bond Street
London**

Preview at Sotheby's

**Tuesday 10th Dec 9am to 4.30pm
Wednesday 11th Dec 9am to 1pm
Auction at 2pm**

Catalogue £17 by post

**Tel 01798 875300
www.gavingardiner.com**



Sale Venue and Main View:
25 Blythe Road, London W14 0PD

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. |

● **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 Large Object View:
6 Imperial Studios, London SW6 2AG

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.



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