

Charles Miller Ltd

Maritime and Scientific Models,  
Instruments & Art  
London

Tuesday 25th April 2023



# Auction Enquiries and Information

Sale Number: 031  
Code name: GLADIATOR

**Enquiries**  
Charles Miller  
Emma Saber  
Clarissa Ward

**Historical Consultant**  
Michael Naxton



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

Tel: +44 (0) 207 806 5530  
Fax: +44 (0) 207 806 5531  
Email: [enquiries@charlesmillerltd.com](mailto:enquiries@charlesmillerltd.com)

Catalogues  
Printed catalogues available in person or by post at £20 (plus postage).  
Additional images, condition reports and a pdf version of the catalogue can be found on our website:  
[www.charlesmillerltd.com/next-auction](http://www.charlesmillerltd.com/next-auction)

Bidding at Auction:

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

1. Absentee bid – you can place a bid through our website: [www.charlesmillerltd.com/next-auction](http://www.charlesmillerltd.com/next-auction) or using the form on page 119 and 120
2. Online via one of the following platforms:

**invaluable**

Invaluable: 5% surcharge



The Saleroom: 5% surcharge

**easyliveAuction.com**

Easylive: 3% surcharge  
or £3 flat fee

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

*We regret we are unable to offer telephone bidding for this sale*

## Important Information for Buyers

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

All book lots are sold not subject to return.

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

A Buyer's Premium of 24% is applicable to all lots in this sale. Excepting lots marked with a VAT symbol (see below and on the inside back cover), lots are offered for sale under the auctioneers' margin scheme, and VAT on the Buyer's Premium at the standard rate (currently 20%) is payable by all buyers.

Lots marked with the symbol † have been imported from outside the UK to be sold at auction under Temporary Import Rules. When released to buyers within the UK, the buyer will become the importer and must pay VAT at the rate of 5% on the hammer price. The Buyer's Premium will be subject to the standard VAT rate at 20%. Buyers outside the UK may be eligible to obtain a refund in respect of VAT, upon receipt of satisfactory documentary evidence of exportation within 30 days. Further information on this matter is available on request.

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

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

## POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1st January 2021 for Margin Scheme lots, VAT on the Buyer's Premium will be refunded by Charles Miller Ltd if valid proof of export of your Lot from the UK is received within 3 months of the sale.

### What else has changed since 1st January 2021 for EU Buyers?

If you buy a Lot in this sale and intend to ship the lot outside the UK, you will need to pay local Import Taxes when you bring your Lot into the country of destination.

Front Cover: lot 138 (detail) Back Cover: 332 (detail)  
Photography: Max Saber Photography



# Charles Miller Ltd

## Maritime and Scientific Models, Instruments & Art

**TO BE SOLD BY LIVE WEBCAST AUCTION**

Tuesday 25th April 2023 at 10am, precisely

### Viewing

**We will be offering viewing by appointment only** from our offices at 6 Imperial Studios, 3-11 Imperial Road, London SW6 2AG during office hours (10am - 5pm) from **Tuesday, 11th April – Monday, 24th April** .

Please call or email to book a slot: Tel: +44 (0)20 7806 5530 | enquiries@charlesmillerltd.com

### Bidding Options

**The auction will run 'live but unattended', so you will not be able to bid in the room.** Webcast bidding options can be found on the page opposite.

*Please note we will not be able to offer telephone bidding for this auction*

### Post Sale Collection

**The office will not be open to the public on sale day for viewing, bidding or collections,** lots may be collected from 10am on Wednesday, **26th April** .

### Order of Sale

<b>Mercantile (Sail &amp; Yachting)</b>	<b>1-75</b>
<b>Mercantile (Steam)</b>	<b>76-132</b>
<b>Naval (Sail)</b>	<b>133-237</b>
<b>Naval (Steam)</b>	<b>238-294</b>
<b>Navigational &amp; Scientific Instruments</b>	<b>295-353</b>



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.

Please note that as of January 2022, the EU has banned the import of any item containing elephant ivory.

Lots which will require CITES licences are denoted by the symbol Ø Lots that include ivory will carry a non transferable Ivory Declaration Number (IDN).



# Mercantile (Sail & Yachting)





1.

**A LARGE GILT MARITIME FRAME**

with rope border and shell corners

Stretcher size: 30¾ x 52¾in.  
(78 x 134cm.)

Overall: 41½ x 63½in. (105.5 x 161cm.)

£400-600

2.

**JOHN SHAPLAND (BRITISH, 1865-1929)**

*View of Salcombe*

Signed 'J. Shapland' (lower right)

Gouache

19½ x 29¼in. (49 x 74cm.)

£200-300



2

1



3

3.

**JAMES WEBB (BRITISH, 1825-1895)**

*Mont Saint-Michel*

Signed and dated 'James Webb 73' (lower right) signed and inscribed with title on the reverse

Oil on panel

9½ x 15¾in. (24 x 40cm.)

£600-800



4. 4

**A FINELY CONSTRUCTED MODEL FOR A THAMES TIMBER BARGE LYDIA, CIRCA 1888**

constructed as in working practice, in contrasting woods with planked and pinned hull and deck with companionway with sliding cover and ladder, hatches covered with individually numbered boards, windlass, deck rings and intermittent gunwales — 6 x 27in. (15 x 68.5cm.)

£600-800

**Provenance:** Richard Martin (1852-1920), a Master Barge Builder who worked at Corey's Barge Builders for over fifty years and who constructed this model in 1888 in celebration of the birth of his daughter, Lydia.



5. 5 (part)

**SIDNEY PAUL GOODWIN (BRITISH, 1867-1944)**

*A quayside scene with a barge and a square rigger*  
Watercolour

14 x 9¼in. (35.5 x 23.5cm.) to be sold with another by the same hand of H.M.S. *Victory* in Portsmouth Harbour (2)

£100-150



6. 6

**ATTRIBUTED TO ALFRED HERBERT (BRITISH, CIRCA 1820-1861)**

*A hay barge in the Thames estuary*

Indistinctly inscribed on stretcher

Oil on canvas

10 x 14in. (25.5 x 35.5cm.)

£400-600



7. 7

**ARTHUR WILDE PARSONS (BRITISH, 1854-1931)**

*Dutch barges in a brisk sea*

Signed and dated 'A Wilde Parsons 85' (lower left)

Watercolour

12 x 16in. (30.5 x 40.5cm.)

£200-400





8

8.  
**ROBERT W. SALMON (BRITISH, 1775-1851)**

*A beached cutter on the Devon coast*

Signed and dated 'R.S. 1823' (lower right)

Oil on panel

8½ x 11in. (21.5 x 28cm.)

£1,000-1,500



9

9.  
**FOLLOWER OF LUNY**

*Off the Devon coast near Teignmouth*

bears signature 'Luny' on driftwood (lower left)

Oil on canvas laid down on panel

8½ x 11¾in. (21.5 x 30cm.)

£250-350



10

10.  
**W \* H \* W \* (BRITISH, 1895)**

*A Maldon fishing smack off the South Coast*

Signed with initials and dated 'W H W 95' (lower right)

Oil on canvas

9¾ x 11½in. (25 x 29cm.)

£150-250



11

11.  
**ATTRIBUTED TO WILLIAM SCOTT (1797-1862)**  
*Entrance to the River Dart with Dartmouth Castle in the foreground*  
 Oil on canvas  
 22½ x 29in. (57 x 74cm.)  
 £700-900

12.  
**SPANISH SCHOOL, 19TH CENTURY**  
*A capriccio harbour scene*  
 Oil on canvas  
 35 x 48½in. (89 x 123cm.)  
 £600-800



12





13

13.  
**JOHN MUNDELL (BRITISH, 1818-1875)**

*Fishing boats off a rocky coast*  
Signed 'J. Mundell' (lower right)

Oil on canvas  
9½ x 17½in. (24 x 44.5cm.)  
£250-350



14

14.  
**EDWARD DUNCAN (BRITISH, 1803-1882)**

*Yarmouth beach*  
Signed and dated 'E.Duncan, 1851' (lower left), inscribed on old label on reverse

Oil on panel  
9½ x 13¾in. (24 x 35cm.)  
£400-600



15

15.  
**ADOLPHUS KNELL (ACTIVE LATE 19TH CENTURY)**

*Fishing boats at dawn; fishing boats at sunset*

Signed 'Adolphus Knell' (lower right)

Oil on canvas  
6 x 12in. (15 x 30.5cm.)  
(2, a pair)  
£500-800



16.

**A 19TH-CENTURY SAILOR'S MODEL OF A THREE-MASTED BARQUE**

the carved 22in. hull with scored deck, simple fittings, including ship's boats, painted masts with yards, standing and running rigging with blocks, mounted in a carved and painted sea, within decorative carved display case with painted backdrop — 28½ x 38 x 14in. (72 x 96.5 x 35.5cm.)

£400-600

This model comes from a Welsh ship-owning family and by tradition has always been known as the 'E. Julian Williams', but no name has been found on the model to support this.



16



17



17 S.V. Norfolk (part)

17.

**AN UNFINISHED SAILOR'S MODEL OF THE S.V. NORFOLK, CIRCA 1900**

the 28in. carved and painted waterline hull together with a quantity of spars, rigging and tools, wrapped in sailcloth, together with a cut-out display base and a quantity of associated ephemera including a deck plan and carved life boats and contemporary cabinet photograph of *Norfolk*; **together with** a contemporary photograph of a sailing ship

(a lot)

£150-250

**Provenance:** Francis Johnson (1853-1915) Master of the S.S. *Kent* (see lot 90), the maker of this model, and thence by descent.

18.

**ENGLISH SCHOOL, CIRCA 1840**

*Portrait of a merchant sea captain*

Oil on panel

8½ x 6¾in. (21.5 x 17cm.)

£200-300



18



19

19.  
**A BUILDER'S HALF-MODEL OF THE IRON SHIP *ANONYMA*, CIRCA 1863**

with 48in. hull carved from half-inch laminated yellow pine with ebonised top sides with boxwood stringing, finely carved female figurehead, cutaway bowsprit and masts and deck housing, mounted on wooden display board with contemporary paper label behind, 13½ x 57in. (34 x 145cm.)

£1,500-2,500

The full-rigged ship *Anonyma* was built in Vernon's yard at Liverpool to the order of Imrie & Co. [also of Liverpool] in 1863. Built of iron and classed A1 by Lloyd's surveyors, she was registered at 848 tons gross and measured 186 feet in length with a 30 foot beam. Although she began her career in the India trade, she changed to the Australia run in 1866 and, by 1869, she was trading to South America. By 1873, she disappears from record and, in the absence of any notification of her being wrecked, it is likely she was sold and renamed thereafter.



19 (detail)



20

20.  
**A LARGE 19TH CENTURY SAILOR'S WOOLWORK PICTURE**

depicting a barque under full sail off a headland with lighthouse — 19¾ x 29¼in. (50.5 x 74.5cm.)

£1,000-1,500



21

21.  
**'A CHART OF THE BRITISH CHANNEL AND THE BAY OF BISCAY...'**

published by W. Faden, London, 1778 after L Abbé Diquemare, sectional copper engraving laid on linen for folding — 20 x 28in. (51 x 71cm.) framed and glazed

£150-250

A mariner's passage planning chart with considerable detail showing principal coastal settlements, depths and shoals etc. Notes to the reverse claim it is named in mss for 'Probert' on the verso.



22.  
**19TH CENTURY COLONIAL SCHOOL**  
*The Cutty Sark lying off Port Jackson, Sydney Bay, with Aborigines in the foreground*  
 Oil on canvas  
 Inscribed with title on stretcher  
 12 x 16in. (30.5 x 40.5cm.)  
 £800-1,200



22



23

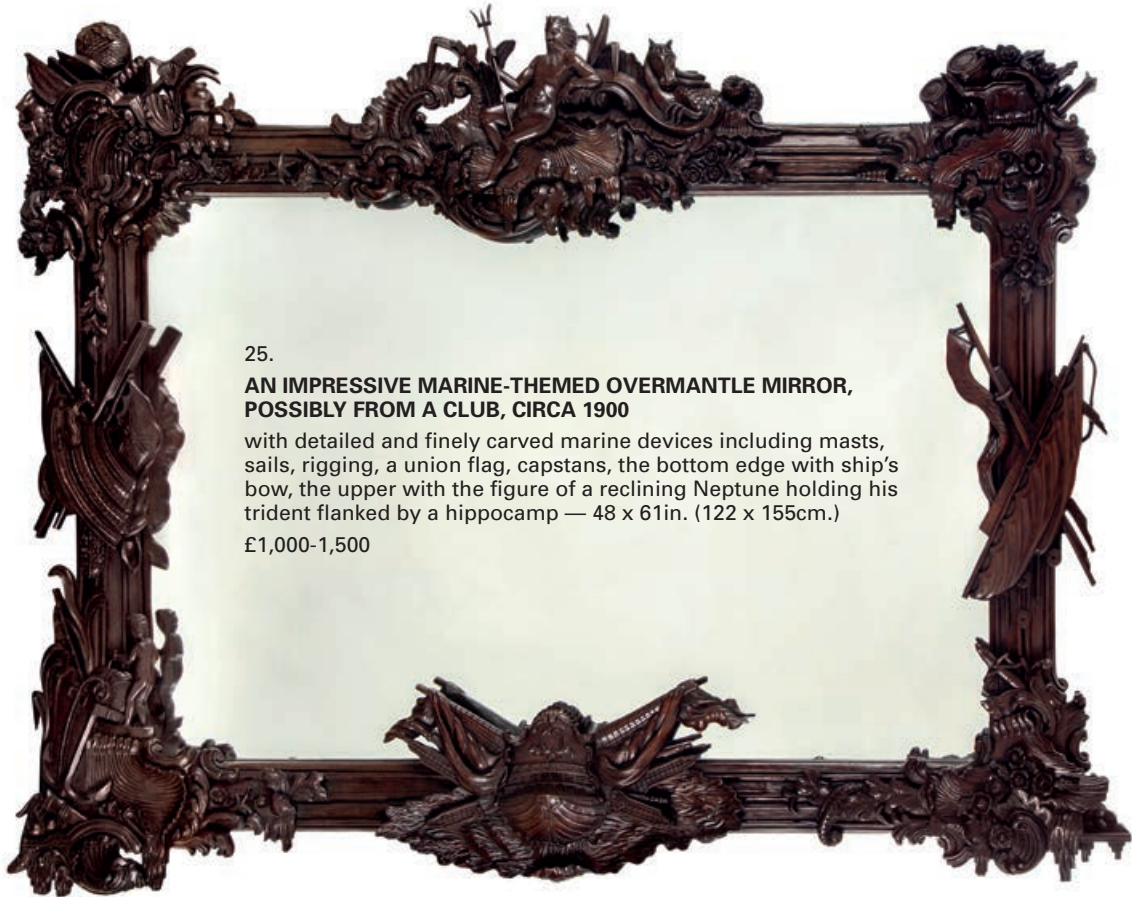
23.  
**HORACE BLADON CAPEL (BRITISH)**  
*A clipper broad reaching*  
 Signed with initials 'HBC' (lower right)  
 Watercolour over pencil  
 8 x 11in. (20 x 28cm.)  
 £100-150



24

24.  
**A QUANTITY OF FLATWARE FROM THE BLACK BALL LINE, CIRCA 1870**  
 comprising five tablespoons, two forks, one dessert spoon and two condiment spoons, each handle engraved *BLACK BALL LINE / OF / AUSTRALIAN PACKETS*  
 (10)  
 £200-300

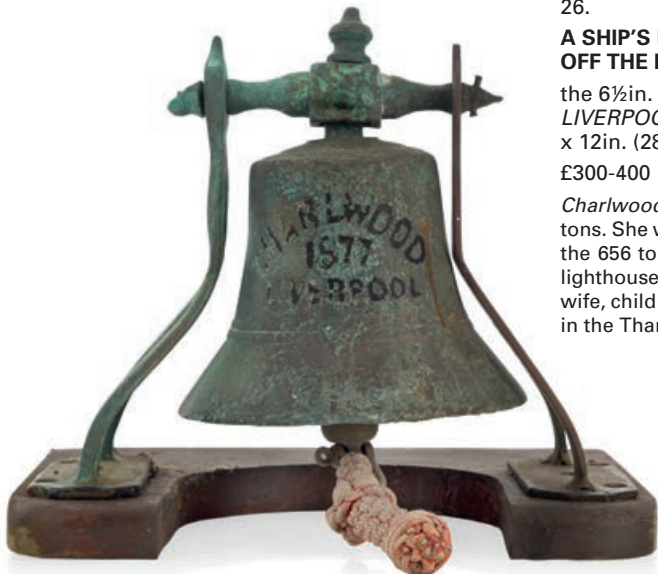




25.  
**AN IMPRESSIVE MARINE-THEMED OVERMANTLE MIRROR,  
 POSSIBLY FROM A CLUB, CIRCA 1900**

with detailed and finely carved marine devices including masts, sails, rigging, a union flag, capstans, the bottom edge with ship's bow, the upper with the figure of a reclining Neptune holding his trident flanked by a hippocamp — 48 x 61in. (122 x 155cm.)  
 £1,000-1,500

25



26

26.  
**A SHIP'S BELL RECOVERED FROM THE BARQUE *CHARLWOOD*, 1877, WRECKED  
 OFF THE EDDYSTONE 1891**

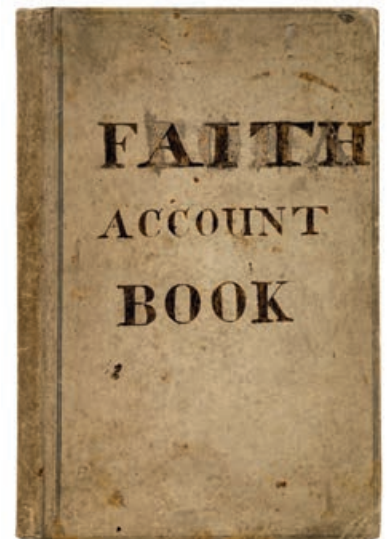
the 6½in. brass bell with moulded rim inscribed to front *CHARLWOOD 1877 LIVERPOOL*, mounted with split pin to original headstock and cut-away stand — 11 x 12in. (28 x 30.5cm.)  
 £300-400

*Charlwood* was an iron barque built by Doxford for G.H. Fletcher & Co and registered 866 tons. She was between Antwerp and Valpariso with a general cargo when she collided with the 656 ton steamer *Boston* at 4am on 26th October 1891 three miles off the Eddystone lighthouse. Five were rescued by a boat from the *Boston*, but fifteen, including the Captain's wife, child and governess, were drowned. The *Boston* was later sunk (23.1.96) in a collision in the Thames estuary.

27.  
**A RARE SET OF MERCHANT-OWNER ACCOUNTS FOR THE TRADING BRIG *FAITH*,  
 CIRCA 1865**

frontispiece inscribed *Bought the brig Faith of London for 1460 pounds sterling on the fifth day of June 1865, Built at Rye January 1856. Owners N. Bugham, W Hoult, C. Humphrey, C. Jutson, W. Andrews, C Waters and T. Chittendon*, 104 pp., plying mostly from Rochester to Sunderland bringing back a cargo of coal, although the *Faith* also took coal to Honfleur and Caen, the volume is essentially an expenses book detailing various costs and disbursements to the owners, contemporary vellum — 12½ x 8in. (32 x 20cm.)

£100-150



27



28 (part)

28.  
**AN OPEN-FRAMED MODEL BELIEVED TO BE FOR THE BRIG *ARETHUSA*, MADE FOR AN ADMIRALTY COURT OF INQUIRY, CIRCA 1854**  
 modelled in stained yellow pine, with open port and framed starboard side with bulwark, removable deck with hatch covers, mounted on a wooden display base, overall measurements — 11¼ x 37 x 9½in. (28.5 x 94 x 24cm.) **together with** historical note  
 (2)  
 £800-1,200

The wooden brig *Arethusa*, 176 tons gross, was built in Aberdeen in 1839 and owned by Newman & Co. of Blyth. On 4th January 1854, whilst on passage from Blyth (her home port) to Honfleur, northern France, in ballast and under the command of Captain J. Wood, she was wrecked on Tynemouth Rocks in a Force 6 gale following a collision with the *Mary* offshore. See Admiralty Wreck Return 1854, p. 7(367).



29

29.  
**A LOG BOOK FOR THE BARQUE *ELIZA CHARLES*, 1855**  
 kept by Edward Lewis, Master, plying from Akyab (Burma) to Falmouth, probably with a cargo of rice, 29 March – 20 September 1855, 99 pp. Most of the log (rather illiterate) concerns itself with weather and the working or not working of the pump, the men are almost exclusively employed repairing sails and 'sundry', although for two days they are scraping and varnishing the lower masts, 5 and 6 April the cargo very heated and from time to time the same until Antwerp, 17 May, man lost overboard, passed by St. Helena and Ascension Island, and arrived at Antwerp 19 September, bound in sail cloth — 11½ x 9½in. (29 x 24cm.)  
 £100-150



30

30.  
**A 19TH CENTURY SAILOR'S CAULKING BOX SEAT**  
 heavily constructed in oak, the shaped lid hinged with leather securing strap and the box with iron securing ring and shaped base — 10¾ x 13 x 5¼in. (27.5 x 33 x 13cm.)  
 £150-250





31

31.  
**JAMES C. HARRIS (BRITISH, ACTIVE 1846-1876)**  
*Mumbles Roadstead in an Easterly gale; In The days of Studding Sails*  
 Signed 'By J.H. Senr.' (under the title of 'Studding Sails')  
 Pencil, on two sides of a single sheet 5½ x 12in. (14 x 30.5cm.) in reverse glazed frame  
 £200-300

32.  
**AN OAK SOLID-SEAT THREE-LEGGED CHAIR, POSSIBLY DUTCH, MID-19TH CENTURY**

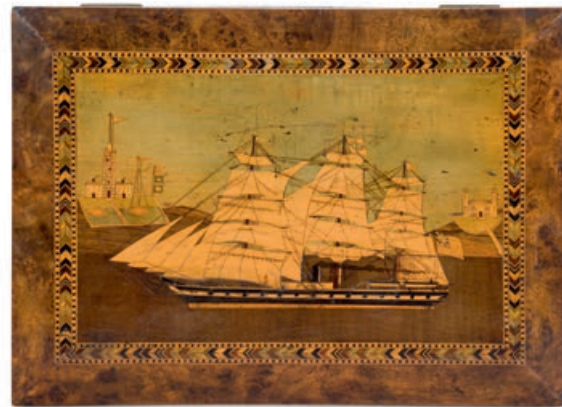
The cartouche-shaped back carved with a coat of arms and lion supporters standing on dolphins, with wide chamfered seat and three turned legs — 35 x 18½ x 14¼in. (89 x 47 x 37.5cm.)  
 £200-300



32



33



33 (detail)

33.  
**A FINE TRINITY HOUSE MARQUETRY INLAID WORK BOX, CIRCA 1870**  
 the lid depicting an auxiliary barque, possibly of the Shaw Savill line, underway off a signal station, the sides also fully decorated with shipping scenes and the work compartment within with signal flags and Tunbridge ware lids around central pin cushion — 5½ x 13½ x 10in. (14 x 34 x 25.5cm.)  
 £600-800



34.

**WILLIAM JOY (BRITISH, 1803-1867)**

*Two-masted vessel in a squall off the coast*

Watercolour heightened with bodycolour

6¾ x 10in. (17 x 25.5cm.)

£400-600

**Provenance:** with Martyn Gregory, London, 1983.



34



35

35.

**A BUILDER'S HALF-BLOCK MODEL FOR AN UNIDENTIFIED BARQUE, CIRCA 1850**

the 30in. hull carved from half-inch laminated yellow pine, ebonised top side with stringing, carved figurehead and cut-away bowsprit, mounted on wooden display board — 9½ x 36½in. (24 x 93cm.)

£400-600

36.

**A TRINITY HOUSE MARQUETRY INLAID WORK BOX, CIRCA 1870**

the lid depicting a pilot cutter approaching a barque, with similar scene to front panel, compartment tray within with pin cushion — 5½ x 13 x 9in. (14 x 33 x 23cm.)

£300-500



36



37.  
**CIRCLE OF HUGH DOUGLAS HAMILTON (BRITISH, 1739-1808)**

*Portrait of Lt. William Jeffrey, circa 1793*  
 Inscribed to panel on reverse with historical details  
 Pastel, oval  
 9½ x 7½in. (24 x 19cm.)  
 £250-350

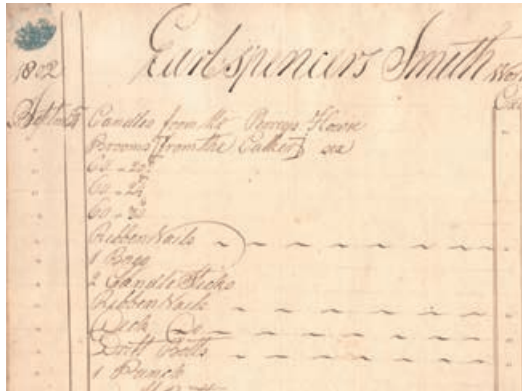


39



40

38.  
**A LOG BOOK FOR THE H.C.S. EARL SPENCER, CIRCA 1803-4**  
 moored at Blackwall, then Gravesend, Portsmouth and thence to Bengal, 25 April 1803-7 February 1804 with a month stop at Rio de Janeiro (18 September – 16 October) for repairs and supplies, 110 pp., most of the entries are standard for this type of log, weather, cleaning the ship, washing clothes, making gaskets and sails, the log finishes abruptly on Thursday 7 February 1804 with *Earl Spencer* still at sea, numerous blank pages at the end, contemporary reverse calf (*slight damage to spine*), folio — 14¾ x 9in. (37 x 23cm.)  
 £200-300



38 (detail)

39.  
**A GOLD DUCAT RECOVERED FROM THE VLIAGENTHART WRECKED OFF THE DUTCH SCHELDT 1735**  
 dated for 1729 and contained in 'Vliegenthart' box with label inside lid and provenance certificate No. 252 — 3.6gr  
 £400-600

40.  
**A GOLD DUCAT RECOVERED FROM THE VLIAGENTHART WRECKED OFF THE DUTCH SCHELDT 1735**  
 dated 1729, with facsimile certificate — 3.6gr  
 £400-600

41. Ø  
**A 19TH CENTURY SAILOR WORK WHALE BONE BELAYING PIN**  
 carved with handle — 11in. (28cm) long;  
**together with** another — 9in. (23cm.)  
 (2)  
 £250-350



42. Ø  
**A 19TH CENTURY WHALEBONE FID**  
 of typical tapering form with facet-cut handle engraved *R.I.* to the top — 14in. (36cm.)  
 £200-300

43. Ø  
**A RARE SAILOR WORK WHALE BONE WHISTLE, CIRCA 1850**  
 turned and carved in bone with wood lip piece and threaded turned lanyard finial — 3½in. (9cm.) long  
 £150-250



43



42





44

44.  
**A COLLECTION OF LIFEBOUY FRAMED SHIPPING PHOTOGRAPHS**  
 comprising 12 frames painted with ships' names and ensigns, with assorted photographs  
 within — mostly 9½in. (24cm.) diameter  
 £150-250



45

45. Ø  
**A NARWHAL TUSK LAMP STAND**  
 with 7in. narwhal tusk section supporting  
 brass lamp fixture on stepped octagonal  
 base with marine ivory feet — 14½in.  
 (37cm.) high  
 £200-300



46

46. Ø  
**A FINE SAILOR'S SCRIMSHAW  
 DECORATED WHALE'S TOOTH, CIRCA 1840**  
 depicting an American whaler flensing a  
 whale; and a sailor's sweetheart — 6in.  
 (15cm.) on wooden base  
 (2)  
 £1,000-1,500



47. Ø

**AN AMERICAN WHALER'S SCRIMSHAW DECORATED WHALE'S TOOTH, CIRCA 1850**

depicting a busy whaling scene with two whalers harpooning whales, a mother ship rendering blubber, the reverse with a bird holding American flags within laurel wreath inscribed *SE* either side, with crossbanded tip — 8in. (20cm.) high

£1,000-1,500

48. Ø

**AN AMERICAN SCRIMSHAW DECORATED WHALE'S TOOTH, CIRCA 1840**

depicting a whaling scene, a sailor's sweetheart and the reverse with a classical scene depicting a six-headed hydra — 6½in. (16.5cm.)

£800-1,200



49. Ø

**A SAILOR WORK WHALE BONE SWAGGER STICK, CIRCA 1860**

the shaft carved with contrasting twists and hatch work with marine ivory clenched fist handle — 33in. (84cm.)

£400-600

50. Ø

**A SAILOR'S WHALE BONE WALKING STICK, CIRCA 1860**

the shaft carved with two entwined serpents meeting, with marine ivory handle and long brass ferrule — 34½in. (87.5cm.)

£500-700

51. Ø

**A 19TH CENTURY WHALE TOOTH MOUNTED 'MURDER' SPIKE**

with 30in. tapering square section spike with whale's tooth handle — 34in. (86.5cm.) overall

£250-350

52.

**A SAILOR WORK CARVED WOODEN SWAGGER STICK, CIRCA 1870**

the shaft carved with simulated twine, cross-hatching and barley twist, with Turk's head grip — 35½in. (90cm.) long

£150-250

53.

**A LATE 19TH CENTURY TELESCOPE WALKING STICK**

the plain tapering wooden shaft with metal ferrule and shagreen-covered three draw telescope with removable cap serving as handle — 37½in. (95cm.) high

£150-250



54.

**DAVID JAMES (1834-1892)**

*Easterly breeze in the Channel*

Signed and dated with heightened signature 'D. James 88' (lower right) bears copied inscription on reverse

Oil on canvas laid down

19½ x 29½in. (49.5 x 75cm.)

£800-1,200



54



55

55.

**HENLEY REGATTA: THE SILVER WHERRY PRIZE, 1845**

realistically modelled as a sculling double with 9in. simulated planked and pinned hull with framing, seats, cross boards, adjustable footboards and row locks, signed on one seat 'Makepeace, Builder' and the hull hallmarked for David Currie. London, 1844, with four sculling blades, loosely mounted on shaped wooden display base — 11 x 9in. (28 x 23cm.)

£400-600

The Henley Regatta was founded in 1839 with the Silver Wherry Prize extant between 1845-49 before being replaced by a silver goblet in 1850. Three other examples (all by Makepeace) are held in the River & Rowing Museum, Henley, each for a differently designed vessel. This would therefore appear to be the first prize awarded which, in 1845 was won by G. Mann and F.M. Arnold of Caius College, Cambridge. In 1851 Prince Albert became the regatta's patron and thereafter the designation 'Royal' was used.



56

56.

**A ½IN:1FT SCALE MODEL OF THE PILOT GIG *SHAH* [1826]**

modelled in fruit woods, fully framed with 14in. clinker-built hull with bottom boards, footrests, thwarts and rowlocks for six oarsmen, finished in blue, white and varnish and mounted on a display base with six oars and brass plate — 7 x 19 x 9½in. (18 x 48 x 24cm.)

£500-700

57.

**A 19TH CENTURY BRASS TILLER YOKE**

cast as two sea serpents with spools inside heads — 23in. (58.5cm.) wide; **together with** a small brass anchor; a defective brass telescope; and the trumpet of a bellows-pattern foghorn (4)

£100-150



57 (part)



60

60.

**A 19TH CENTURY FRAME MODEL OF THE HISTORICALLY SIGNIFICANT SQUARE-RIGGED BRIG YACHT WATERWITCH, 1832**

modelled in mahogany, the 24in. hull open-sided with accentuated stringing, head rail, rudder and cut-away bowsprit and masts, mounted to display board with mss paper labels to the front, the reverse with maker's label for 'T.H. Clark.. Cowes' further inscribed in mss *Chorus of Old Song Sung in the early [?] thirties* / "Success to the Waterwitch, she beat the Galatea" / T.H.C. — 9 x 34½in. (23 x 88cm.) overall £3,000-5,000

**The Earl of Belfast, later 3rd Marquess of Donegall (1797-1883)**, was one of the most colourful personalities in the first decade of British competitive yacht racing. After winning a particularly memorable match in 1831 he famously declared "I have proved to the world that I possess the fastest cutter afloat; I will now see what I can do with a square-rigger." Thus were laid the foundations of his flirtation with two square-rigged yachts, the first of which was an outstanding beauty and the second so impressive a sailer that she was coveted by no less an institution than the Royal Navy at the very zenith of its power and prestige. The first of Lord Belfast's two square-riggers was his little brigantine *Emily* but the principal legacy of Lord Belfast's 1831 pledge to 'see what he could do with a square-rigger' was the creation of the celebrated *Waterwitch* and, as the historian Ian Dear has stated, "Being the man he was, Lord Belfast did not satisfy himself with any ordinary square-rigger. Instead, he decided to build a ten-gun brig which would outsail the Navy's latest design of this type."

Built by White's at Cowes, the 334-ton *Waterwitch* measured 90½ feet in length with a 29½ foot beam and was completed in 1832. Rigged as a brig but designed with the lines of a racing thoroughbred, *Waterwitch* joined the Royal Navy's Experimental Squadron off Cork that autumn for her trials and outsailed everything the navy could field against her. So successful was she that the press demanded she be bought for the fleet but the Admiralty stubbornly refused to take up the challenge. The immediate result was that *Waterwitch* spent most of 1833 outsailing every warship which entered the Solent whilst the Admiralty procrastinated and Lord Belfast's patience became exhausted. At the start of the 1834 Season, Belfast had her interior refitted as a yacht and in September challenged Mr. C.R.M. Talbot to a race that would clinch *Waterwitch's* reputation. The race, arguably the first ocean contest anywhere in the world and with a prize of 1,000 guineas, was to be over a 224-mile course from the Nab to the Eddystone Lighthouse and back. Talbot's boat, the 190-ton schooner *Galatea* got away well and rounded the lighthouse ahead of her rival but on the return leg, *Waterwitch* overhauled her and won by twenty-five minutes. It was a remarkable victory for a full-bodied brig with a square rig and the Admiralty made an instant decision they were not to regret. Bought by the Royal Navy in October 1834, H.M.S. *Waterwitch* retained her name in the fleet and proved a model of her kind until sold into retirement in 1861.

The label on the back of this model is for **Thomas Henry Clark (1846-1939)** who was still listed in the 1901 census as living in Granville Road, Cowes. His trade label describes him as a *worker in wood and metals* and *Yacht Models prepared from Gentlemen's Own Lines*.

Image thanks to Rountree Tryon Galleries



'Waterwitch' following 'Galatea' by N.M. Condy



60 (detail)





61

61.  
**NICHOLAS MATTHEW CONDÉ (BRITISH, 1818-1851)**

*The 'Reindeer' racing off Berry Head, Brixham*  
 Signed and dated 'N.M.Condé 1844' (lower right)

Oil on panel  
 13 x 18in. (33 x 45.5cm.)

£2,000-4,000  
*Reindeer* was a 107-ton carvel-built cutter yacht crewed by twelve men and owned by the Earl of Cardigan with her home port registered as Dublin.

62.  
**NICHOLAS MATTHEW CONDÉ (BRITISH, 1818-1851)**

*Racing cutter leaving the Hamoaze, 1837*  
 Signed on reverse 'N. Condé Junr pinxit 1837'

Oil on board  
 12½ x 17½in. (31.5 x 44cm.)

£1,000-1,500



62



63

63.

**A 1:24 SCALE BUILDER'S HALF-BLOCK MODEL FOR THE CUTTER YACHT *VERONICA*, BUILT BY REDWAY OF DARTMOUTH, 1875**

the 34in. hull carved in contrasting laminated woods, with cutaway bowsprit and mast, mounted on wooden display board with name, overall measurements — 10 x 44in. (25.5 x 112cm.)

£600-800



64

64.

**A SEPIA PHOTOGRAPH OF THE EXTREME PLANK ON EDGE CUTTER YACHT *CLARA*, 1885**

trimmed to an oval and framed within one of *Clara's* original mast hoops — 17½ x 15½in. (44.5 x 39.5cm.)

£150-250



65

65.

**A PAIR OF WEIGHTED BRASS YACHT CANDLE STICKS, CIRCA 1900**

heavily constructed in brass with wide drip trays and bases — each 5 x 5½in. (12.5 x 14cm.)

(2, a pair)

£100-150





66

66.  
**JAMES HARRIS OF SWANSEA (BRITISH, 1810-1887)**  
*A schooner of the Royal Yacht Squadron sailing off Swansea*  
 bears heightened signature 'Harris 37' (lower left)  
 Oil on canvas  
 24¾ x 35¾ in. (63 x 91cm.)  
 £3,000-5,000

67.  
**A 19TH CENTURY HALF MODEL, PROBABLY FOR A YACHT**  
 the 21in. hull carved in in. laminated contrasting woods, mounted  
 on a shaped backboard with trefoil suspension hole, overall  
 measurements — 10 x 30in. (25 x 76cm.)  
 £200-300



67



68

68.

**ARTHUR WELLINGTON FOWLES (CIRCA 1815-1883)**

*'Esmeralda' R.V.Y.C in Alderney Roads, off Cap de la Hague*

Signed 'A.W.Fowles (lower right) and indistinctly dated 1861

Oil on canvas

11½ x 17½in. (29 x 44.5cm.)

£1,000-1,500

*Esmeralda* was a 129-ton schooner-rigged yacht of the Royal Victoria Yacht Club. Built for the club's first Commodore, Thomas Willis Fleming who fired a Royal Salute from *Esmeralda* to welcome the club's joint patrons, Queen Victoria and Prince Albert who attended the first meeting in their steam tender *Fairy*, see lot 227.

69.

**BARLOW MOORE (FL. 1834-1897)**

*A Royal Thames Cutter beating for Hurst Castle*

Signed 'Barlow Moore' (lower right)

Oil on canvas

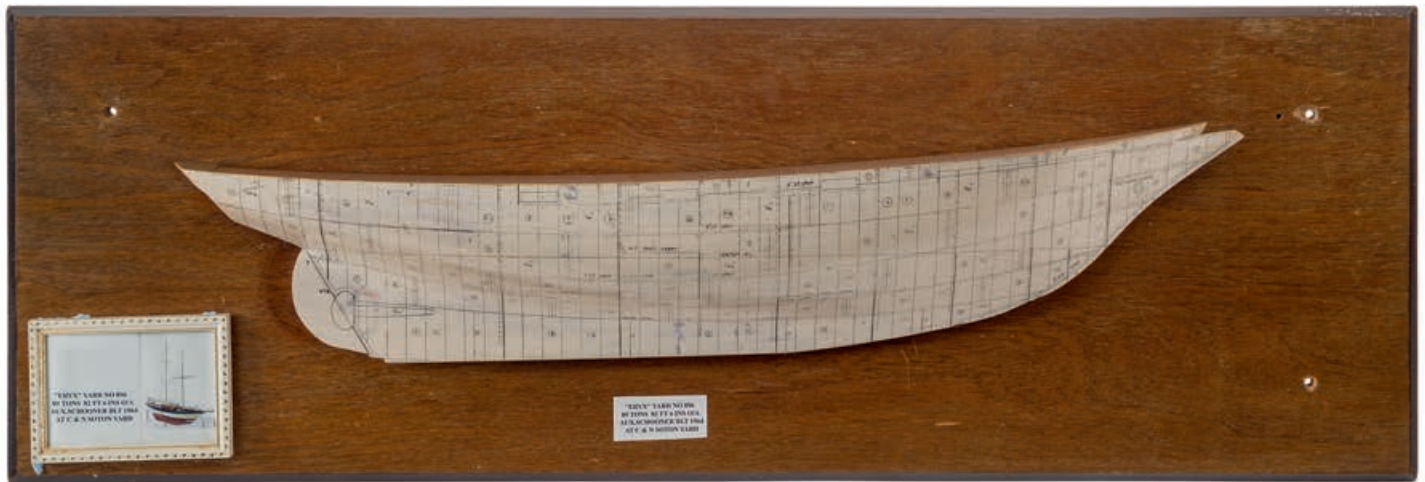
17½ x 25¼in. (44.5 x 64cm.)

£1,000-1,500



69





70

70.

**A BUILDER'S HALF BLOCK PLATING MODEL FOR THE AUXILIARY SCHOONER YACHT *ERYX* // BUILT BY CAMPER & NICHOLSON, SOTON YARD, 1964**

the 31in. laminated and carved hull finished in white with ink plating delineation, mounted on wooden display board with paper label and details, overall measurements — 14 x 40½in. (35.5 x 103cm.)

£200-300



71.

**A SILVER ARGENTINIAN YACHT RACING TROPHY FOR THE CLUB NAUTICO BELGRANO, CIRCA 1922**

comprising a large goblet with victor's laurels around rim and inscribed with winners between 1922-1932 — 11¼in. (32.5cm.); 600gr

£800-1,200

71

72.

**A POND YACHT MODEL OF *BRITANNIA*, CIRCA 1920**

carved hull with scored deck, weighted keel and rudder — 8 x 27in. (20 x 68.5cm.); **together with** a quantity of masts, sails, and rigging (A lot)

£200-300



72 (part)



73

73.

**A 1:32 SCALE BUILDER'S MODEL FOR THE RACING AND CRUISING YACHT *MARY BOWER* BUILT BY SOLENT SHIPYARD LTD., BURSLEDON BRIDGE, 1939**

the 17in. laminated and carved hull with single three-bladed propeller on port side, lined and lacquered deck with silvered and wooden fittings as appropriate, including deck rails, cleats, mirrored deck lights, ventilators, spare booms, range finder, cock-pit with bench seats, binnacle and tiller, mast with boom, spreaders and wire rigging with pulleys, and other details, mounted within original glazed wooden case with nameplate, overall measurements — 33 x 26 x 13in. (84 x 66 x 33cm.)

£3,000-5,000

Designed by Robert Clark and Built at Solent Shipyard Ltd, Bursledon Bridge in 1939, for Major Robert Bryson, the *Mary Bower* was an auxiliary cruising and racing yacht. Built of wood, she displaced twenty tons, she was 41½ft long with an 11ft beam and draught of 7 ft, rigged as a cutter with sails by Ratsey and fitted with a petrol motor by Gray. She enjoyed one brief season before War was declared and she was laid up for the duration. In 1947 she was sold to A.F. Ashley, one of her pre-War crew, but he sold her eighteen months later. By 1957 she was owned and moored in Vancouver and was latterly bought by a chartering company that ran her until 1976 when she disappears from the register.





74

74. δ

**FRANK HENRY MASON (BRITISH, 1876-1965)**

*H.M. Yacht 'Britannia' racing in the Solent in her first Bermudan rig against Mr Davis's schooner 'Westward', 1930*

Signed 'Frank H. Mason' (lower left)

Oil on canvas laid down

18½ x 28in. (47 x 71.5cm.)

£1,000-1,500

75. δ

**JAMES MILLER (BRITISH, B. 1969)**

*'Lulworth', 'Britannia', and 'White Heather II' racing off the Royal Yacht Squadron, Cowes, 1925*

Signed 'J. Miller' (lower left) inscribed with title on stretcher

Oil on canvas

30¼ x 42in. (76.5 x 106.5cm.)

£1,500-2,000



75



76

76.

**DOMENICO MASTROIANNI (1876-1962): A TROPHY FROM THE 1908 MONACO MOTORBOAT MEETING**

*'Le Championnat de la Mer' / 'The Champion of The Sea'*

bronze sculpture cast by 'Ervann Editeur, Paris', circa 1908, by the lost wax process and depicting two early racing motorboats rounding the figure of Victory rising from the sea holding a laurel wreath, signed behind second boat 'D Mastroianni', secured to granite plinth — 12½ x 29 x 9½in. (32 x 73.5 x 24cm.)

£2,000-4,000

This trophy is understood to have been awarded to the Panhard-Levassor team at the 1908 Monaco race meeting. Taking place between 1-13 April, the principal race on the 9th April was a 200km course open to all competitors. In fact there were only four real contenders, two from France comprising Panhard-Levassor and Grand Trefle, the Italian team with a Fiat-Gallinari and the British team with a Wolseley-Siddeley which was tipped as the favourite. In the event, the Wolseley-Siddeley broke down, the Fiat-Gallinari caught fire and the second French team lost control ramming a photographer's boat with the loss of one life, leaving the Panhard-Levassor to complete the course in 3h 45m 2s - over an hour ahead of the next boat. Nevertheless, this splendid art-nouveau sculpture was presented to the winning team and, because it's understood to have been produced using the lost wax process, is considered unique.



77

77.

**AN AMERICAN STERLING SILVER RACING HYDROPLANE TROPHY, 1913**

for the Perry Centennial Regatta, Ohio, awarded to *Hazel II*, and comprising a decorative two-handled hot water urn with spigot and heating chamber, with makers marks for Black, Starr & Frost, New York, inscribed 'Sterling 6429, 20pts' with winner's monogram 'A.E.S.' 'Albert E Smith' above tap — 17½ x 19in. (44.5 x 48cm.); 4400gr

£2,000-3,000



78.

**A ROYAL MOTOR YACHT CLUB TROPHY, 1934**

comprising a nickel plated brass bell, inscribed to front  
*A.H.R.Fedden / 'Dolphin II'* with enamelled club burgee over and  
suspended from wooden stand with silver plate inscribed *R.M.Y.C. /*  
*1934 / Portsmouth - 1 First / 1 Second / Poole - 2 Firsts —* 15½ x  
15½ x 8½in. (39.5 x 39.5 x 21.5cm,)

£500-800



78

79.

**A YACHTING BRACELET**

with eight enamelled signal flags spelling *GOOD LUCK*, with silver  
lifebuoy securing clasps — 7½ (19cm.) long

£150-250



79



80

80.

**SAMUEL H. FYFE (1822-1905)**

*The steam yacht 'Express' steaming off Hunters Quay, Scotland, 1884*

Signed 'S.H.Fyfe' (lower right)

Oil on canvas laid down

9¾ x 19¼in. (25 x 49cm.)

£600-800

*Express* was a 21-ton wooden screw steam yacht designed by G.L. Watson and built at McQuistan's Yard, Largs in 1884. Measuring 53ft with a 9½ft beam, she was powered by a Simpson & Denison double tandem engine and registered in Glasgow. Her first owner was listed as James Coats, Jun., but by 1897 she has transferred to William A. Coats and disappeared from the Register in 1899.

# Mercantile Steam







81

81.  
**WILLIAM HEATH (1795-1840)**

*An early paddle steamer, thought to be the 'Eclipse', circa 1825*  
 Watercolour

11¼ x 17½in. (28.5 x 44.5cm.)

£1,500-2,500

Although this intriguing little watercolour is both undated and untitled, extensive research suggests the steamer is most likely the *Eclipse*, a very early paddler dating to 1821. Built by Robert Steele & Co. in their Rue End yard at Greenock, on the Clyde, she was constructed of wood throughout and measured 104 feet in length with a 16 foot 9 inch beam. Registered at 110 tons gross (88 burthen), her 2-cylinder 60 hp. engine was manufactured by David Napier of Glasgow and seemingly built for that company as a speculation. Launched in July 1821, no details of her career have been located until she was purchased by the General Steam Navigation Company (GSN) in 1825. GSN had been founded in 1824 with two small steamers and rapidly expanded to the extent that it was operating twenty-two vessels by the end of 1825. In June that year, *Eclipse* was purchased to inaugurate the company's new Newhaven-Dieppe service which it continued to operate until the London, Brighton & South Coast Railway Company began its own services to Dieppe in the 1840s. When the L.B. & S.C. railway reached Newhaven in 1847, *Eclipse* found herself superseded by the far more convenient railway steamers and, given her age, she was reportedly broken up in 1849.

Unfortunately, it has not been possible to identify the incident depicted in the work offered here.



82

82.

**A RARE GREAT EASTERN SHARE CERTIFICATE, CIRCA 1859**

a £1 single share certificate numbered 102784 — 5 x 8¼in. (12.5 x 21cm.)

£150-250

83.

**A SOUVENIR STIRRUP CUP FROM THE GREAT EASTERN, CIRCA 1860**

constructed in pewter with embossed profile of the vessel underway and inscribed *PRESENT FROM THE GREAT EASTERN* to other side, with decorative handle — 2in. (7cm.) high; **together with** a serving spoon from the *Great Britain* by Elkington & Co.; and a brass token for the *Great Britain* by J. Gardner

(3)

£150-250

84.

**A SOUVENIR STIRRUP CUP FROM THE GREAT EASTERN, CIRCA 1860**

constructed in pewter with embossed profile of the vessel underway and inscribed *PRESENT FROM THE GREAT EASTERN* to other side, with decorative handle — 3in. (7.7cm.) high; **together with** a cowrie shell carved with the *Great Eastern's* specifications

(2)

£80-120



83

84 (part)

83

83



85

85.

**A RARE CERAMIC TRANSFER PRINT CHAMBER POT FROM THE S.S. GREAT EASTERN, CIRCA 1865**

the front with the insignia for the *Telegraph Construction and Maintenance Company Ltd*, the sides and rim with studded chain decoration — 5½ x 10in. (14 x 25.5cm.)

£500-800

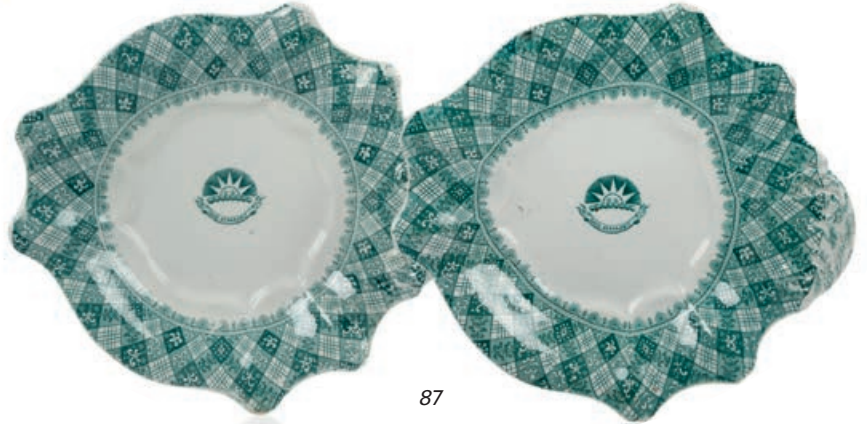


86

86.  
**A RARE SQUASH JUG FOR P&O DESIGNED BY DR DRESSER, CIRCA 1870, AND PRODUCED BY ELKINGTON & CO., 1903**

hinged lid to bulbous body with P&O rising sun device and handle, the base stamped with maker's marks for Elkington — 8in. (20.5cm.) high; **together with** another, similar, the P&O device overstamped for the British India Line

(2)  
 £300-500



87

87.  
**TWO CALEDONIA-PATTERN PLATES FOR P&O, CIRCA 1846**

with green plaid shaped edges and P&O device to centre, reverse with maker's marks for Ridgway, Morley, Wear & Co and diamond registration number for 1846 — 10in. (25.5cm.) diameter

(2)  
 £250-350



88

88.  
**A SET OF 1ST CLASS PLATE EGG CUPS FOR THE STATE LINE, CIRCA 1870**

comprising six egg cups, loosely mounted on pins to circular tray with handles, each marked with the State Line emblem and maker's marks to the underside — 6in. (15cm.)

£250-350



89

89.  
**A SILVER MEDAL FOR THE COMPAGNIE UNIVERSELLE DU CANAL MARITIME DE SUEZ COMMEMORATING THE OPENING OF THE SUEZ CANAL, 1869**

by Oscar Roty, *obverse*, allegorical diaphanous figure of Trade seated on cotton bale, holds aloft the light of Progress to the standing figure of Industry, beyond, a sketched route of the Suez Canal, reverse, legends — 42mm.

£80-120  
**Literature:** Divo, Jean-Paul and Françoise Page-Divo, *Médailles de Napoleon III*, Zürich, 2001, no. 606

The *Compagnie Universelle du Canal Maritime de Suez* was formed in 1858 and the French Empress Eugénie presided over the inauguration ceremony of the canal on the 17th November 1869. She was a cousin of Ferdinand de Lesseps, the builder of the canal, and was considered by him to be "the canal's guardian angel". French private investors were the majority of the shareholders, with Egypt also having a significant stake. However, in 1875, a financial crisis forced Isma'il, Khedive of Egypt, to sell his shares to the British Government for £3,976,582. The company continued to operate the canal until 1956, when it was nationalized by Colonel Nasser.





90 (part)



90 (detail)

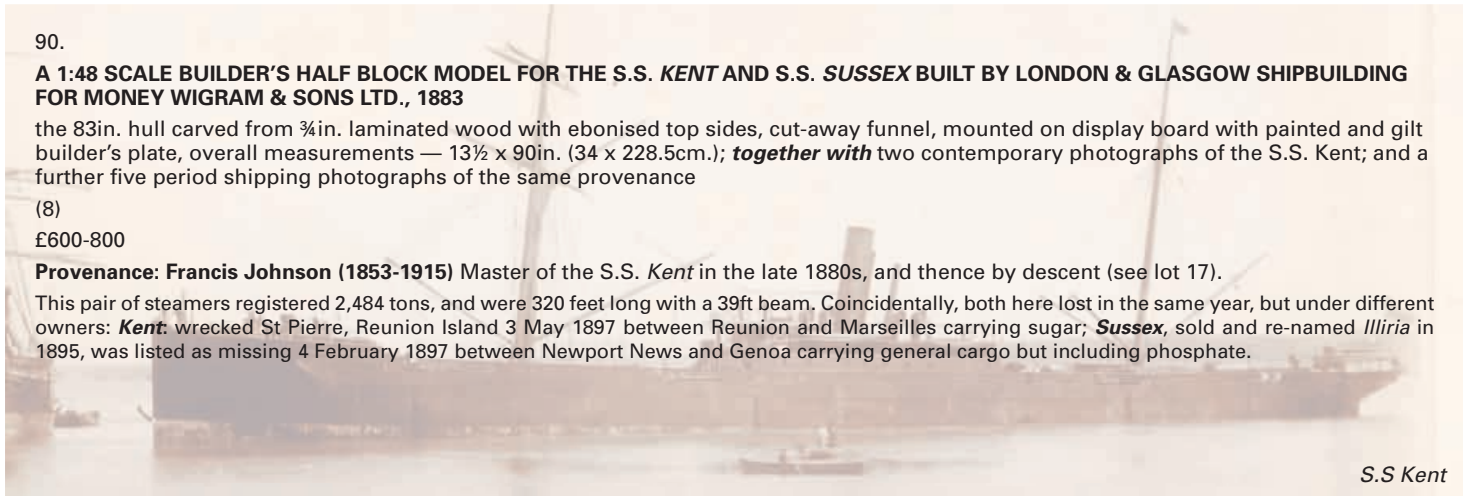
90.  
**A 1:48 SCALE BUILDER'S HALF BLOCK MODEL FOR THE S.S. KENT AND S.S. SUSSEX BUILT BY LONDON & GLASGOW SHIPBUILDING FOR MONEY WIGRAM & SONS LTD., 1883**

the 83in. hull carved from 3/4in. laminated wood with ebonised top sides, cut-away funnel, mounted on display board with painted and gilt builder's plate, overall measurements — 13½ x 90in. (34 x 228.5cm.); **together with** two contemporary photographs of the S.S. Kent; and a further five period shipping photographs of the same provenance

(8)  
 £600-800

**Provenance: Francis Johnson (1853-1915)** Master of the S.S. *Kent* in the late 1880s, and thence by descent (see lot 17).

This pair of steamers registered 2,484 tons, and were 320 feet long with a 39ft beam. Coincidentally, both here lost in the same year, but under different owners: **Kent**: wrecked St Pierre, Reunion Island 3 May 1897 between Reunion and Marseilles carrying sugar; **Sussex**, sold and re-named *Illiria* in 1895, was listed as missing 4 February 1897 between Newport News and Genoa carrying general cargo but including phosphate.



S.S. Kent



91

91.  
**A LAUNCHING Mallet FOR S.S. SORATA BUILT BY JOHN ELDER & CO. FOR THE PACIFIC STEAM NAVIGATION COMPANY, 1872**

the mallet carved in boxwood with name and date of launch, with gilt brass reinforcing rings, contained in fitted plush lined box with engraved silver plate to lid — 13½in. (34cm.) wide; **together with** a waterline model of *Sorata* underway with company colours flying, contained in a bottle mounted on a stand — 12in. (30.5cm) wide

(2)  
 £300-500

Registered at 4,012 tons and measuring 401.3ft with a 42½ft beam, this passenger / cargo ship was broken up at Tranmere in November 1895.



92

92.  
**A LARGE MARINE THEMED OFFICE CLOCK BY L. LE ROY & CIE., PARIS, CIRCA 1880**

with 13in. white glass dial signed as per title and inscribed *Horloger de la Marine / 7, Bd. de la Madeleine PARIS*, black steel hands and winding arbor to going barrel movement with lead weighted pendulum and anchor escapement, countersigned on the backplate and numbered 17878, mounted in ornate ship's wheel carved wooden case with gilt handles and rope work, hinged faceplate and galvanised tin cover to back — 24in.(61cm.) diameter

£500-800



93

93.  
**A WATERLINE PICTURE MODEL OF THE S.S. DUNKELD BY TRIGGS MARITIME ARCHITECTS, CIRCA 1890**

the carved wooden 26in. hull with scored deck and typical fittings including anchor winch, bell, companionways, open bridge, four open boats and davits, stayed funnel with cotton wool 'smoke', mounted on a painted paper waterline base with cotton wool wash, in a glazed display case with scenic painted backdrop with shipping off Whitby — 16½ x 33½ x 8in. (42 x 85 x 20cm.) overall

£400-600

94.  
**A TRADE CATALOGUE FOR THE LAMP MAKER WILLIAM MCGEOCH & CO., GLASGOW, 1900**

approximately 75 pages with engraved illustrations for a wide variety of domestic and marine lighting with accessories including bells, foghorns, ventilators etc. towards the back, bound within embossed card boards — 10 x 15in. (25.5 x 38cm.); **together with** two trade catalogues for Alfred F. Genton, October 1912, containing a wide variety of lighting and marine accessories (*some content missing*)

(3)

£100-150



96

96.  
**A 4TH ORDER FRESNEL LAMP HOUSING, POSSIBLY FRENCH, CIRCA 1880**

heavily constructed in bronze, indistinctly stamped CB4 and numbered 219, with shaped supports and hinged door with securing catch and removable glazed top with lamp chimney — 25 x 24in. (63.5 x 61cm.)

£2,000-3,000

95.  
**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; **together with** a flag chart from the Liverpool Journal of Commerce, mounted on cloth, circa 1930

(2)

£200-300



97

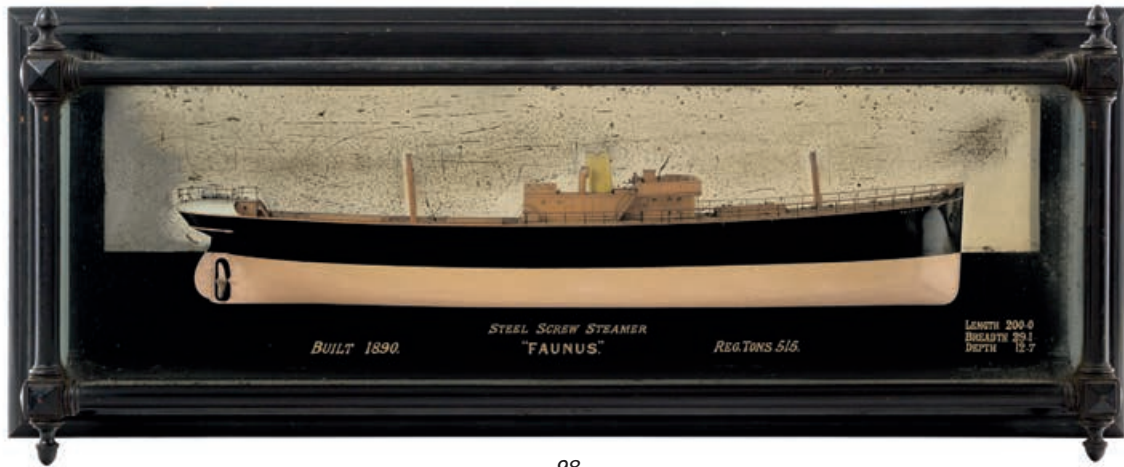
97.  
**J. W. STEWART (BRITISH, FL. 1903)**

*A busy Thames scene with Blackfriars railway bridge beyond*  
 Signed and dated 'James W. Stewart 1903' (lower left)  
 Watercolour heightened with white

9¾ x 12¾in. (25 x 32.5cm.)

£200-300





98

98.  
**A 1:96 SCALE BUILDER'S MIRROR BACKED HALF BLOCK MODEL FOR THE S.S. FAUNUS BUILT BY SOUTHAMPTON NW FOR THE CONCORDIA STEAM SHIP CO. LTD., 1891**

the 24in. laminated and carved hull with ebonized top sides, lined and lacquered decks and superstructure, wood-capped deck rails, cut-away masts and funnels, mounted on front silvered mirror, ebonized below the waterline with details, contained within an ebonized glazed case for wall hanging, overall measurements – 15 x 37½ x 5 ½in. (38 x 95 x 14cm.)

£2,000-3,000

The cargo ship *Faunus* was built by the Southampton Naval Works for the Concordia SS Co. in 1891 but sold to Swedish owners the next year. Registered at 919 tons, she was 200ft long with a 30ft beam. On November 21st, 1916, *Faunus* was in passage between Donsjö and London with a cargo of timber, when she was sunk by a mine laid by UC-17 (Ralph Wenninger), 14 miles southeast of Flamborough Head. There were no casualties.

99.

**A LIGHTHOUSE LAMP, CIRCA 1920**

constructed in hexagonal brass body to lighting chamber with flag, mounted on stepped ebonised base inscribed *DANZIG NEUFAHRWASSER*, with switch beyond — 23in. (58cm.) high

£500-800



99

100.

**A SAILOR'S PICTURE HALF MODEL OF THE WHITE STAR LINER R.M.S. OCEANIC, CIRCA 1900**

the 20in hull carved from the solid, pierced with white-painted portholes, deck and super-structure with naive fittings, including winches, lifeboats and davits, funnels with cotton wool 'smoke', masts and some carved crew, mounted on a painted sky backboard, with painted cotton wool 'sea', framed and glazed in wall hanging case — 19 x 35in. (48 x 89cm.)

£400-600

Designated an Armed Merchant Cruiser and part-funded by the Admiralty, the 17,000-ton liner *Oceanic* was supplied with 4.7in. guns and sent to patrol the Orkneys as soon as War commenced in August 1914. The unsuitability of these vessels for such tasks was quickly revealed when on September 8th, 1914, she ran on the rocks of Foula Island in the Shetlands in a dense fog. The trawler *Glenogil* sighted the *Oceanic* 'as if in dry dock' and came to her assistance, taking off the crew of 400 officers and ratings. She quickly became a complete wreck and, with only half an hour of slack tide a day, was not salvaged until the 1970's.



100



101

101.

**A BUILDER'S STYLE MODEL FOR THE S.S. BEATUS, BUILT BY ROPNER OF STOCKTON FOR TEMPUS SHIPPING CO. LTD., 1925**

the 50in. laminated and carved hull with lowered companionways, brass portholes, four-bladed propeller, lined wooden decks with moulded and painted fittings including anchors with chains and winches, deck rails, companionways, ventilators, covered hatches, masts rigged with derricks and radio aerial, hosepipes, raised superstructure with glazed bridge with twin binnacles, navigating lamps, stayed funnel, fitted ship's boats in davits, engine room lights, masts with derricks and radio aerial and other details, mounted on brass columns to wooden display base, overall measurements — 23 x 60 x 14½in. (58.5 x 152.5 x 37cm.)

£3,000-5,000

*Beatus* was torpedoed and sunk by U-46 on 18th October 1940 between Three Rivers to the Tyne carrying timber.

The following four lots of paintings by Crane were the subject of an article by Des Pawson entitled *Herbert Henry Crane 1877-1955 The UK's Last Professional Pierhead Painter*, published in *Topmasts* (No.44, November 2022) the newsletter of the Society of Nautical Research.



102 (part)

102.

**HERBERT HENRY CRANE (BRITISH, 1877-1955)**

*Study of the ship 'Langholm'*

Oil on board

5¼ x 11½in. (13.5 x 29cm.); **together with** another by the same hand of the *Banffshire*, watercolour and gouache, 7½ x 14in. (19 x 36cm.)

(2)

£200-300



103

103.

**HERBERT HENRY CRANE (BRITISH, 1877-1955)**

*The S.S. 'Italian Prince'*

Signed 'H.Crane' (lower left),

Watercolour and gouache

7 x 13½in. (18 x 34cm.)

£100-150





104

104.

**A BUILDER'S STYLE MODEL FOR THE S.S. SHIRVAN, 1925**

the 52in. laminated and carved hull with lowered companionways, brass portholes, four-bladed propeller, lined wooden decks with moulded and painted fittings including anchored companionways, brass portholes, four-bladed propeller, lined wooden decks with moulded and painted fittings including anchored companionways, ventilators, covered hatches, masts rigged with derricks and radio aerial, hosepipes, raised superstructure with glazed bridge with twin binnacles, navigating lamps, stayed funnel, fitted ship's boats in davits, engine room lights, masts with derricks and radio aerial and other details, mounted on brass columns to wooden display base, overall measurements — 23 x 60 x 14½in. (58.5 x 152.5 x 37cm.)

£3,000-5,000



105 (part)

105.

**HERBERT HENRY CRANE (BRITISH, 1877-1955)**

Two ships' portraits: 'Winona Park' and 'Appledore Bideford'  
Each signed 'H.Crane, London' (lower left), 'Winona Park' dated 1941

Watercolour and gouache

The largest: 9¼ x 15in. (23.5 x 38cm.)

(2)

£100-150



106 (part)

106.

**HERBERT HENRY CRANE (BRITISH, 1877-1955)**

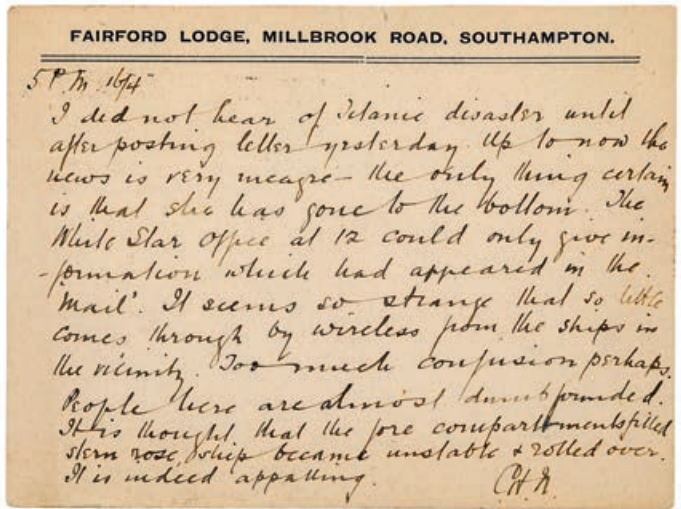
Three ships' portraits: 'Seven Seas Star'; 'Lake Kootenay'; 'Seapool'  
Each signed 'H.Crane, London' (lower left), 'Seapool' dated 1950

Watercolour and gouache

The largest: 12 x 15½in. (30.5 x 39.5cm.)

(3)

£150-250



107 (part)

107.

**A POSTCARD BELIEVED TO BE THE EARLIEST DISCUSSING THE TITANIC DISASTER**

the autograph card written in Southampton at 5 pm and posted at 7 pm on 16th April 1912 to an address in Bedford: 'I did not hear of Titanic disaster until after posting letter yesterday... the only thing certain is that she has gone to the bottom. The White Star office at 12 could only give information that appeared in the "Mail" — 3½ x 4½ (9x 11.5cm.); **together with** an unrelated letter to the same recipient.

(2)

£2,000-3,000

*Titanic* struck the iceberg at 11.40 on Sunday 14th April, sank by 02.20 on Monday 15th April with *Carpathia* arriving just over an hour later, departing with survivors at 08.50; this lot was written therefore only 36 hours after *Titanic* sank.

108.

**A RARE MARINE MASTER CLOCK BY MAGNETA CO., ZURICH, CIRCA 1907 AND AS SUPPLIED TO THE WHITE STAR LINE 'OLYMPIC' CLASS LINERS INCLUDING TITANIC**

the 2½in. silvered master dial signed and inscribed *Made by / Swiss Magneta Zug / Switzerland*, blued steel hands with setting and s/f key-operated controls underneath, mounted on substantial lacquered brass platform frame with 24-hour drive spring, 7in. silvered minute suspension dial with setting arbor, massive electro-magnet drive mechanism to slave dial system, mounted on heavy painted cast-iron frame contained within zinc chest with sealed bevelled glass top, the whole contained within an oak frame with brass carry handles — 10½ x 26½ x 17½in. (27 x 67 x 44.5cm.); **together with** a slave clock with 7½in. painted dial signed *Magneta Electric London* contained in 10½in. brass bulkhead case attached to the master unit by 10ft of electrical wire.

(2)

£3,000-5,000

Capable of running twenty-five secondary or 'slave' units, this system was used mainly by the White Star Line but Cunard also deployed it aboard their 'Atlantic Greyhounds' *Mauretania* and *Lusitania* strongly suggesting that this rare survivor comes from the dispersal sales of either *Mauretania* or *Olympic* as none of their consorts survived. The White Star liners *Olympic* and *Titanic* used a pair of these designated 'Master-A' and 'Master-B', located behind the bridge and each of which operated twenty-four secondary dials grouped fore and aft either side of the third and fourth funnels, giving a total of forty-eight clocks used in both passenger and crew accommodation, including the bridge and engine room and from which all the vessels' official timings were logged. Because the impulse-driven movements advance the minute hand once each minute, the clock will record the same until the 59th second and only then advance the hand. This seems trivial in most contexts but becomes of interest when small anomalies occurred during the sinking of the *Titanic* indicating a small difference between the two Master Clocks. As the hands can only be advanced, to correct the shipboard time on a westbound crossing, the Officer of Watch would suspend the transmission mechanisms at 2 am for 47 minutes, on an eastbound crossing it was possible to simply move the hands forwards to the right time. There is no external power source, the massive springs and magnets contained in each damp-proof case generate the electrical impulse for independent timekeeping, each clock forwarding the electrical charge every minute. The secondary 'slave' clock included with this lot is of the same type as used for the White Star line vessels *Titanic* & *Olympic*.



108



109.

**AN ORIGINAL GERMAN SATIRICAL IRON MEDALLION FOR THE SINKING OF THE R.M.S. LUSITANIA, 1915**

by Karl Goetz, showing the error date of the 5th May: *obverse*, the ship, laden with planes, guns and weaponry, sinking, inscribed *KEINE BANN WARE*, date below *5 MAI*, *reverse*, Death, as the clerk, selling tickets to a crowd that includes a top-hatted Count Johann-Heinrich von Bernstorff, the German Ambassador to the USA, raising a warning finger — 56mm; **together with** an example of the English copy, complete with box and leaflet.

(2)

£300-400

**Literature:**

Fearon, Daniel, *The Lusitania Medal*, Numismatic Circular, April 1965, pp.82-83

Kienast, Günter W., *The Medals of Karl Goetz*, Cleveland, Ohio, 1967, no. 156, pp.13-18

**Karl Goetz (1875-1950)** was a prolific medallist based in Munich and produced a series of satirical medals throughout the First World War and beyond. The sinking of the *Lusitania* had been reported in the Munich newspapers as having occurred on the 5th May and Goetz simply repeated the date on his medal, however later correcting it. This is an original example of the medal showing the uncorrected date of the 5th May. In London examples of the medal with the error date had been seen as obvious evidence of a pre-meditated crime. Gordon Selfridge (of the department store), arranged to have multiple copies made which were sold (for a shilling) to raise money for St. Dunstan's and other war charities. These medals proved a great success and examples were also made and marketed in the USA and Italy.



109



110

110.

**A SOUVENIR PLATE FROM R.M.S. MAURETANIA, CIRCA 1906**

depicting the liner steaming off the Sandyhook lightship, within decorative foliate border with company emblem to top, the reverse with maker's marks for Minton — 9¼in. (23.5cm.) diameter

£200-300

111.

**TRAVEL AGENT'S POSTER FOR THE WHITE STAR LINE MAJESTIC, CIRCA 1932**

after William J. Aylward, published by O. de Rycker, Brussels-Forest, chromolithograph framed and glazed — pl. 29½ x 19in. (75 x 48cm.); **together with** a monochrome lithograph of *Majestic* after Wallace Thomas in travel agent's frame with label — 23 x 29in. (58.5 x 74cm.)

(2)

£600-800

112.

**A RARE HAMBURG-AMERIKA LINE FRENCH TRAVEL AGENT'S ADVERTISING BAROMETER/THERMOMETER/HYGROMETER FOR THE S.S. IMPERATOR, CIRCA 1912**

the gilt-embossed chromolithograph of the ship titled and inscribed *Le paquebot rapide à quatre hélices et à turbines Imperator la plus grande vapeur du monde* set in black glass with bevelled edges secured to wooden back embossed *IMPORTÉ D'ALLEMAGNE* and inset with 6in. aneroid barometer; separate thermometer and hygrometer — 24 x 16½in. (61 x 42cm.)

£800-1,200



111 (part)



112



113



The S.S. 'Dacia' being torpedoed, 3rd December 1916 by U-38

113.

**AN HISTORICALLY INTERESTING TELEGRAPH CABLE DISPLAY FROM THE S.S. DACIA, CIRCA 1915**

with sectional examples, of light, heavy and deep-sea cable, framing a cut-away silver chart with gold and silver wire routes between London and Casablanca, with silver plaque inscribed *TO BERT WORK FROM CHRIS GRAY, AS A SOUVENIR OF OUR MEETING IN PARIS (1915) AND OF WAR WORK DONE BY S.S. 'DACIA'*, with glazed compartment containing two grains of wheat above, with label inscribed *GRAIN OF WHEAT PICKED UP ATTACHED TO CABLE FROM SHIP TORPEDOED BY GERMAN SUBMARINE*, contained within plush-lined glazed case — 16 x 9½ in. (40.5 x 24cm.)

£1,000-1,500

As soon as War was declared in August 1914, the 1,856 ton cable ship *Dacia* was sent to divert German submarine cables for intelligence gathering, a role in which she enjoyed some success. She was the process of diverting the German South American cable towards Brest when she was spotted on 3rd December 1916 by *U-38* lying off Funchal, Madeira, torpedoed and sunk.



114

114.

**A 1ST CLASS TEA AND COFFEE SERVICE FROM THE ROYAL HOLLAND LLOYD LINE BY ELKINGTON & CO., CIRCA 1917**

comprising large and small coffee and teapots and a sugar pot with tongs, each embossed with company logo and the bases with maker's marks — the largest 7¼ in. (18.5cm.) high

(5)

£300-500

115.

**A 1ST CLASS TEA AND COFFEE SERVICE DESIGNED BY CHRISTOFLE FOR THE MESSAGERIES MARITIME LINE, CIRCA 1912**

comprising two pots and a condiment/biscuit bowl with lid, bases with maker's marks for Christofle — the largest 9 in. (23cm.) high

(3)

£300-500

Reference: *Vian Decorative Arts of the Great French Liners*, page 32.



115





116

116.  
**WILLIAM JOHN PATTON MCDOWELL (1888-1950)**  
*R.M.S. 'Queen Mary'*  
 Signed 'William Mcdowell' (lower right)  
 Oil on canvas  
 33 x 63in. (84 x 160cm.)  
 £10,000-15,000

117.  
**A LARGE COMMEMORATIVE BRONZE MEDAL STRUCK BY THE ROYAL MINT**  
**COMMEMORATING THE MAIDEN VOYAGE OF THE R.M.S. QUEEN MARY, 1936**  
 signed by Gilbert Bayes, 1936, *obverse*, starboard view of ship with dolphins in waves, *reverse*, the New York skyline seen through the Old Bargate in Southampton — 70mm., in green leather case of issue and white card protective box; **together with** a small aluminium medal issued by *The Daily Record* commemorates her and shows George V and Queen Mary on the obverse and a ship portrait on the reverse  
 (2)  
 £180-220

**Literature:** Brown, Laurence, *British Historical Medals 1760-1960*, 3 vols., London 1980-1995, nos. 4282 & 4247.



117



118

118.  
**R.M.S. QUEEN MARY: A SOUVENIR TABLE LIGHTER CIRCA 1936**  
 modelled in electroplate with removable middle funnel presenting a permanent match, mounted on an ebonised plinth with side-mounted strike boards, contained within box of issue with oil filling funnel and removable masts — 15in. (38cm.) diameter  
 £600-800



119

119.  
**A LARGE PLATED REPOUSSE BRASS PLAQUE OF R.M.S. QUEEN MARY BY ELKINGTON & CO., CIRCA 1936**

depicted underway with accompanying small craft, her decks lined with passengers and with smoking funnels etc., signed *Elkington & Co. Ltd* lower left — 22 x 38in. (56 x 97cm); later wooden frame  
 £3,000-5,000



120

120.  
**A LARGE SHIP'S WHEEL CLOCK FOR TIFFANY AND CO. NEW YORK, CIRCA 1920**

with 5½ inch steel dial signed as per title and inscribed 'Ship's Bell', S/F lever below '12', winding and strike chain arbors, hinged faceplate, mounted on tapering socle with ship's helm frame and mahogany back and base — 17½ x 12½in. (44.5 x 32cm.)

£1,000-1,500



121

121.  
**AN ART DECO FIRST-CLASS STATEROOM BULKHEAD SLAVE CLOCK FROM R.M.S. QUEEN MARY, CIRCA 1936**

the 4¾in. diameter dial with Arabic numerals, black hands to modern battery-operated quartz (formerly slave) movement contained in nickel-plated case — 5in. (14.8cm.) square  
 £300-500







122

122.  
**AN OPEN ARMCHAIR FROM THE FIRST CLASS LOUNGE OF THE R.M.S. MAURETANIA II, CIRCA 1938**

the beech frame with crossbanding, curved arms, upholstered back panel and sprung seat, standing on square tapering legs — 33 x 22 x 20in. (84 x 56 x 51cm.)

£300-500



124

124.  
**A UNION CASTLE LINE PICKLE JAR STAND, CIRCA 1930**

comprising two facet-cut jars with ground stoppers on plated stand with company devise and maker's marks for Mappin and Webb underneath - 9in. (23cm.) high

£150-250

125.  
**A TURKISH MARITIME LINE DOUBLE CHAMPAGNE BUCKET, CIRCA 1930**

with company device to front and makers' marks for Württ. Metallw. Fabrik Geislingen-Steige — 8½ x 15in. (21.5 x 38cm.)

£200-300

126.  
**A RARE SOUVENIR BRACELET FROM THE M.V. ST. LOUIS, CHARTERED BY THE THIRD REICH FOR STRENGTH THROUGH JOY CRUISES, 1933-1939**

comprising 13 enamelled signal flags spelling *ST LOUIS* flanked by *DH GO* and Swastika and Hamburg Amerika Line house pennant with sprung securing clip — 7¼in. (18.5cm.) long

£300-500



126



123

123.  
**A LARGE ART DECO BRONZE MEDAL COMMEMORATING THE LAUNCH AND MAIDEN VOYAGE OF THE S.S. NORMANDIE, 1935**

by Jean Vernon, for the Compagnie Générale Transatlantique - French Line, *obverse*, a standing diaphanous goddess frees a sea-horse from chains, *reverse*, port-side view of the liner under full steam, inscribed *LE HAVRE - NEW YORK* — 68mm.; **together with** S.S. *FRANCE*, a smaller bronze medal, 1962, by Josette Hébert-Coëffin, also for the Compagnie Générale Transatlantique - French Line — 53mm., in original card box of issue

(2)

£80-120

**Literature:** Maier, Nicolas, *French Medallist Art, 1870-1940*, Munich, 2010, no. 333

The S.S. *Normandie*, built in Saint-Nazaire, entered service in 1935 as the largest and fastest passenger ship afloat, winning the Blue Ribband on her Maiden Voyage. However, her time was limited by the onset of war and, in 1942, she was seized by the Americans only to catch fire whilst she was being converted to a troopship and capsized; The S.S. *France* had a longer career, and in 1979 she was sold to the Norwegian Cruise Line and renamed S.S. *Norway*. She was renamed S.S. *Blue Lady* prior to being sold for scrap in 2005, which was completed in 2008.



125



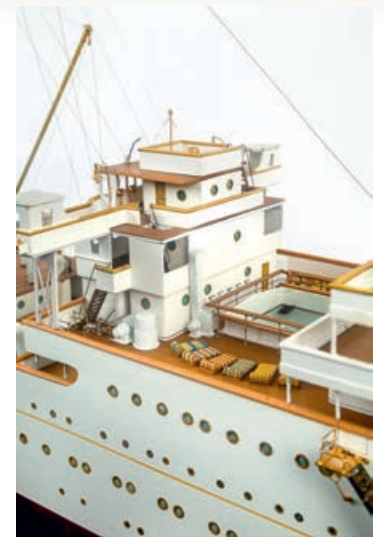
127.

**A FINE BOARDROOM  
MODEL FOR THE  
REFITTED ROYAL MAIL  
LINES CRUISE LINER  
S.S. ATLANTIS, 1929,  
EX-ANDES (1913),  
PROBABLY BY  
BASSETT-LOWKE,  
CIRCA 1929**



the 74in. laminated and carved hull with bilge keels, lowered companionways, port holes and three gilt brass propellers, lined and lacquered decks with painted and gilt brass fittings as appropriate including anchors with silvered studded chain and winches, hatches with lined covers, oxidized brass cranes, masts with rigging, radio aerial and crow's nest, bridge superstructure with lamps, binnacle, telegraph etc. over, swimming pool with sunbeds around, main superstructure with covered lifeboats and motor launches in davits, stayed funnel with hooter and safety valve extension pipes, ventilators, engine room lights, water tanks, deck rails, companionways, emergency helm and other details, mounted on four oxidized brass columns on raised display base with plates, contained in original glazed wooden case loosely mounted on table stand. Overall measurements – 70 x 86 x 24in. (178 x 218.5 x 61cm.); the case 34in. (86.5cm.)

£12,000-18,000



127 (detail)





Intended for the Pacific Steam Navigation Co., ownership was transferred to the Royal Mail Steam Packet Co. on the stocks as thus she was launched as the S.S. *Andes* in 1913 for their Southampton-River Plate service. A handsome vessel registered at 15,620 tons, she was capable of 17kts. During the First World War she was converted to an Armed Merchant Cruiser and was in the action with her sister *Alcantara* against the German raider *Greif* which was sunk, the *Andes* picked up survivors. In 1917 she repatriated British submarine crews stranded in Murmansk as a result of the Russian Revolution and in 1919 resumed her pre-War service. In 1929 *Andes* was given a major refit at Gladstone Dock in Liverpool and was converted into the dedicated cruise liner *Atlantis*. Accommodating 450 First Class only passengers, her bridge was separated from the main superstructure to make way for a swimming pool and she was represented in a fine white livery suitable for the Mediterranean. Serving for ten years in this capacity (and appearing at the 1935 Spithead review), when hostilities broke out in 1939 she was converted to the 400-berth hospital ship No.33 based in Alexandria but was used in the evacuation of Norway in 1940 and was used for repatriating prisoners-of-war and allied servicemen until 1946 by which time she had steamed 280,000 miles carrying 35,000 wounded. From 1948-52 she was chartered to carry emigrants to Australia and New Zealand in a single 3rd Class capacity of 900 and was sold for breaking at Faslane in March 1952.



127 (detail)



128 (part)

128.

**A FINE BUILDER'S WATERLINE MODEL FOR THE M.V. CHULMLEIGH BUILT FOR THE ATLANTIC SHIPPING & TRADING CO. (TATEM SHIPPING LTD) BY WILLIAM DOXFORD & SONS, SUNDERLAND, 1946**

the 55in. laminated and carved hull with lined and lacquered boxwood decks, complete with gold plated fittings as appropriate, including winches, bits, ventilators, deck rails etc., superstructure with helm binnacle, telegraphs and range finder, rigged derricks, stayed funnel with Tatem insignia, engine room lights, four fitted lifeboats in davits and other details, mounted on a moulded and painted seascape within original glazed case with ivory plates — 18 x 63 x 14in. (46 x 160 x 35.5cm.); **together with** an associated later stand — 48in. (122cm.) high

(2)

£2,500-4,500

Launched as *Empire Northfleet*, she was renamed *Chulmleigh* (after the village where James Tatem, founder of the firm, was born in 1868) almost immediately and worked for Tatem Shipping until 1961 when sold and renamed *Rugeley*. In 1964 she was about to be renamed *Madura* but was wrecked by a typhoon at Lanto near Hong Kong on the 28th May. She was raised and broken up at Hong Kong that August.



128 (detail)



129 (detail)

129.

**A 1:100 SCALE MODEL OF THE STEAM TUG CRUISER, ORIGINALLY BUILT BY A. HALL LTD. FOR STEEL & BENNIE LTD., 1953**

modelled by D. M. Bone, circa 2000, with carved 15in. hull with bilge keel, propeller and rudder, painted decks with detailed fittings as appropriate, including open bridge with binnacle, telegraphs, helm and range finder, gratings, companionways, stayed funnel with safety valve extension pipe and hooter, masts with radio aerial and lamps, tow hook, engine room lights and other details, mounted on raised display base with brass plates, and glazed cover — 11½ x 18 x 7in. (29 x 46 x 18cm.)

£500-800





130

130.  
**A BOARDROOM MODEL OF THE BULK CARRIER M.V. HARFLEUR BUILT FOR J & C HARRISON LTD BY SCOTSTOUN MARINE 1974**  
 modelled by Norman Hill Scale Models, with a 68in. carved hull, with green painted decks, moulded grey fittings as appropriate, including covered hatches with rigged cranes, superstructure with bridge and over-bridge, comms mast, liveried funnel, and covered lifeboats and davits, mounted on brass supports within wooden and perspex display case with maker's label and specification plaque  
 case measurements – 22½ x 80 x 20in. (57 x 203 x 51cm.)  
 £1,500-2,500



131

131.  
**A BP ADVERTISING POSTER BY NORMAN WILKINSON, CIRCA 1948**  
 depicting the S.S. *British Progress* underway and with slogan *CARRYING 'BP' PETROL*, chromolithograph — 29 x 44in. (73.5 x 112cm.); framed and glazed  
 £200-300



132 (part)

132.  
**A BRONZE NAME PLAQUE FOR THE BRAZILIAN OCEAN LINER PRINCESA LEOPOLDINA, 1962**  
 cast with a stylised marine crest with ship's name under on recessed bronze with holes for bulkhead attached — 17 x 13½in. (43 x 34cm.); **together with** a bronze plaque dedicated to the T.S. *Arethusa* from L.Loyds 1934, mounted on wood  
 (2)  
 £200-400



133.

**A CABLE AND WIRELESS PHOTO ALBUM COMMEMORATING THE VISIT OF H.R.H DUKE OF EDINBURGH AND PRINCESS MARGARET TO THE CABLE SHIPS *MERCURY* AND *ENTERPRISE*, 1966**

comprising 28 6 x 8in. photographs, 14 for the Duke of Edinburgh's visit to C.S. *Mercury* at Tortola, 23 February 1966, and 14 for Princess Margaret with the Earl of Snowdon visiting C.S. *Enterprise*, Hong Kong, 5th March 1966, each pasted to green card pages and bound within plush boards with gilt titles — 9 x 11in. (23 x 28cm.)

£300-500

133



133 (detail)



133 (detail)



Naval Sail

Southwick

A Journal of  
of his Maj<sup>ty</sup>s said Ship kept by  
Chas. Wager, Beginning  
of April 1696, & Ending  
11. of February 1699





135.

**WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)**

*The Great Harry of 1488; Battle Ship, about 1650*

Signed 'W F Mitchell' (lower right), the latter inscribed '1664 \* 1890'

Watercolour and gouache

9½ x 13¾in. (24 x 35cm.)

(2, a pair)

£250-350

Found in Vol. I of Symons & Mitchell. *Symons and Mitchells' Victorian Naval Miscellany*. (Naval and Military Press, 2022)

135



136 (part)

136.

**AFTER JOHN PINE (1690-1756)**

*The Spanish Armada, plates VI and VII*

Engravings

14¾ x 23¾in. (37.5 x 60.5cm.)

(2)

£200-400



137

137.

**A LOG FROM THE 1664 FOURTH-RATE GREENWICH, KEPT BY CAPTAIN CHARLES WAGER, 1696-1699**

written over forty sides (twenty sheets) with City of London watermark, the fly inscribed *Greenwich / A Journall of ye proceedings of his Majts said Ship kept by me / Cha: Wager, Beginning the 22d: / of April 1696, & Ending the / 1st of February 1699 ~*, routine weather reports and sail activity, and convoy duty: 29th May 1696: *...Came to saile with ye Arundell, Anford & 3 More Shippes for New England, the Loyal Mercht: Prince of Orange, & ...91 Saile of Mercht.men for Virginia with me, at noon we where a Breat Jack of ye Baskett. the next day he is dispatched to Plymouth to escort a delayed merchant; records of storm damage to sails and spars; and some intelligence, 7.8.96: ..I sent my boats ashore who brought off the Surgeon... He informs they were taken by Monsieur Renau's Squadron which Consists of 7 Saile who Cruise off the Havana for the*

*Spanish Flota...; a note mentions the ship being refitted in Henry Johnsons Doack at Blackwall between December and March; with a certificate from previous acting Captain T. Buckhill submitting his journal for the Greenwich between March 1695 and May 1696 to the care of her Lieutenant — 12 x 7¼in. (30.5 x 18.5cm.)*

£350-450

*Greenwich* was part of the 1664 programme approved by the Naval Committee and was built at Woolwich by Christopher Pett. In action more or less continuously from her commission in 1666 and took part in the attack on Camaret Bay (Brest) in 1694 before her next Captain, Richard Finch assumed command but died on 1st May 1694. Her next recorded Captain is Charles Wager, so the inclusion of the dated certificate with this log confirms that Thomas Buckhill was her acting Captain filling a small gap. *Greenwich* was rebuilt at Portsmouth in 1699 again as a fourth rate and served until 1724 when she was broken up at Chatham.



138.

**JAN KAREL DONATUS VAN BEECQ (DUTCH, 1638-1722)**

*Three-quarter stern view of the Fourth Rate 'Woolwich' raising sail*

Signed 'J. van Beecq 1677'  
(lower right)

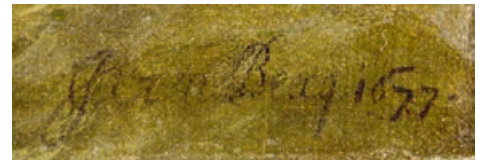
Oil on canvas

39¼ x 34in. (101 x 86.5cm.) in a carved giltwood frame  
£20,000-30,000

Despite the fact that Oliver Cromwell had been a strong supporter of the Royal Navy, the newly restored Charles II was even more so and many new Ships-of-War were added to the fleet throughout his reign. Already numerous due to their general utility, amongst the ships ordered were several batches of ubiquitous fourth rates, including six 'Oxford' class vessels in the 1670 Programme. In the event, only two were completed, the second of which was *Woolwich*. Named for the yard from whence she came, she was built under the direction of Master Shipwright Phineas Pett [grandson of his famous namesake] and was measured at 741 tons. Renowned for the richness of her stern carving and overall decoration, she was 138 feet in length with a 37.5 foot beam and a 15 foot draught. Nominally mounting twenty-two 24pdrs. on her lower deck and twenty-two 8pdrs. on her upper deck, her actual number of guns – including stern chasers – was repeatedly altered during her career and almost every source quotes different numbers at different times. Although ordered in September 1672, she was not launched until 26th August 1675

and was finally commissioned for sea under Captain Sir John Ernle on 9th April 1677. The following year she was sent out to the Mediterranean where she remained, mostly engaged in convoy duties, until paid off in January 1681. Recommissioned later that same year, she then served in the Channel fleet where, as part of Lord Dartmouth's fleet loyal to King James II, she captured two ships in William of Orange's fleet as it made for Brixham and Torbay [where William landed for his attempt to take the English crown] in October 1688. William's success and subsequent accession as King William III provoked yet another war with Louis XIV and *Woolwich* played her part in the significant battles of Bantry Bay (May 1689), Beachy Head (June 1690) and Barfleur (May 1692). In June 1693, she was ordered to join Admiral Rooke's fleet in defence of a valuable Smyrna convoy whilst 1694 saw her cruising off the Orkneys. Battle scarred and eventually laid up after almost twenty years at sea, the decision was taken to rebuild her as her timbers were found to be far too sound to scrap. Returning to the Woolwich yard where she was built, her rebuild was undertaken by Master Shipwright William Lee. Re-launched in January 1702, she was once again employed as a convoy escort working routes to Russia, Newfoundland, Virginia and the Baltic. Stationed off Dunkirk in 1708 to monitor French naval activity, she then served in the Mediterranean in 1711 and the West Indies in 1712. Refitted for the last time at Chatham in 1722, she seems to have remained unemployed thereafter and was finally broken up at Deptford in August 1736.

It is usually extremely difficult to identify any unnamed vessel when its painted image is unscribed but, in this instance, van Beecq's meticulous attention to detail has been of crucial importance. As E.H.H. Archibald wrote of this artist in his seminal *Dictionary of Sea Painters of Europe and America* "...his ships are beautifully crafted; the loving care with which he executed their decorations is reminiscent of the elder van de Velde and has something of Abraham Storck's style....". However, even more crucial in the identification process is the fact that *Woolwich* not only had four lower deck stern ports – a very unusual, if not unique, feature in a 4th rate of her era – but also the four circular and highly distinctive apertures or 'holes' in her stern which, it has been suggested, were additional gunports for use in emergencies. Held in the British Museum's collections (inv. no. SL,5214.14) is a splendid named drawing dated 1676 (unsigned but very possibly a study for this picture by van Beecq) of *Woolwich's* stern which clearly shows all these notable features and thereby corroborates our identification.





139

139.

**AN EARLY 18TH CENTURY COCONUT CUP MOUNTED IN 17TH CENTURY 'PIRATE' SILVER**

the coconut finely carved with three panels depicting a fouled anchor, a Man o'War, the coat of arms of Admiral Sir Chaloner Ogle and mounted within straps of silver with cut-card foliate edging beneath a similarly decorated rim, plain baluster stem and circular foot — 6in. (15cm.) high.

£4,000-6,000

**Sir Chaloner Ogle (1680/1-1750)** had a long and distinguished career in the Royal Navy, seeing service in the War of the Spanish Succession and rising to be Admiral of the Fleet. However, his most celebrated exploit was hunting down and killing the notorious pirate **Bartholomew Roberts (1682-1722)** in a sharp action off the coast of Gabon, West Africa. In a spectacular career raiding shipping off the Americas and West Africa, 'Black Bart' had taken some 400 prizes, developed his own pirate code and adopted the iconic skull and crossbones flag. In 1721, having wrought havoc in the Caribbean and bringing shipping there to a near standstill, Roberts in *Royal Fortune* with some 250 pirates, made for West Africa. After taking French prizes off the Guinea coast, Roberts headed for Sierra Leone and then, in January 1722, into the slave-trading port of Ouidah (now Republic of Benin) where, a Royal African Company sloop, *Whydah*, having refused to surrender like the other shipping at anchor there, Roberts's pirates set it alight, killing its chained cargo of eighty slaves. Those that escaped the inferno were devoured by the encircling sharks. Roberts then led his men away to rest, carouse and count their earnings.



Admiral Sir Chaloner Ogle



139 (detail)



Having heard reports of pirate degradations on the African coast and witnessing the aftermath of the tragedy at Ouidah, Chaloner Ogle, in command of *Swallow*, forty guns, had gone looking for Roberts and his pirate crew. On 5 February he found them at anchor under Cape Lopez, with most of the pirates drunk. Believing *Swallow* to be a merchantman, one of the pirate ships had given chase and out of sight of the others, was promptly taken. Ogle then returned to Cape Lopez under French colours where he was attacked by *Royal Fortune* with Roberts on deck: *dressed in a rich crimson damask waistcoat and breeches, a red feather in his hat, a gold chain round his neck, with a diamond cross hanging to it, a sword in his hand, and two pairs of pistols slung over his shoulders.*

Hauling down his false colours and raising his ensign, Ogle engaged the enemy and brought a broadside to bear which raked *Royal Fortune*, mortally wounding Roberts whose throat was torn away by grape shot. To deny Ogle his trophy, the pirate crew straightaway wrapped Roberts body, still armed and dressed in all his finery, into a sail and committed it to the sea. They then fought on until *Royal Fortune's* mainmast fell and they asked for quarter. Of the 272 pirates captured by Ogle: 52 were hanged (18 of the bodies being tarred and put in gibbets), 65 were sold back into slavery, 20 were taken into the service of the Royal African Company and the remainder sent back to prison in London.

The death of 'Black Bart' was a sensation. Known as *The Great Pyrate* in the "Golden Age" of Piracy, he captured the public imagination and 'Black Bart' was the most important figure in Captain Johnson's *General History of the Pirates* (1724), more so even than Blackbeard or Captain Kidd. In the years since, Roberts' celebrity has only grown, with frequent mentions of his career in popular culture: from Robert Louis Stevenson's *Treasure Island* to the film franchise *Pirates of the Caribbean*.

Chaloner Ogle, Black Bart's nemesis, garnered no such posthumous fame but he did reap all the financial benefits of his exploit during his lifetime. On his return to England, he was knighted and awarded, by special permission of the King, all of the pirates' captured ships and their treasure, estimated at £10,000. The windfall oiled Ogle's path to the heights of the Royal Navy.

***Of unknown origin, and possibly decorated by a member of Ogle's crew, this coconut cup may represent one small surviving fragment of the countless jewels, chains and baubles discovered by Ogle in Black Bart's treasure chests.***



139 (detail)



Bartholomew 'Black Bart' Roberts

140.

**WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)**

*A 42-Gun Frigate, about 1780; A 38-Gun Frigate, about 1770*

Signed 'W F Mitchell' (lower right), the latter dated '1890'

Watercolour and gouache

9½ x 13¾in. (24 x 35cm.)

(2)

£500-700

Found in Vols. I & II of Symons & Mitchell. *Symons and Mitchells' Victorian Naval Miscellany*. (Naval and Military Press, 2022)



140

141.

**BRONZE MEDALS COMMEMORATING PRINCE EDWARD AND ADMIRAL KEPPEL**

the first commemorating Prince Edward's short-lived appointment *unsigned*, inscribed *APPOINTMENT AS GOVERNOR OF GIBRALTAR*, bronze medal, 1802, *obverse*, his bust facing left, in uniform, *reverse*, North view panorama of the rock of Gibraltar with the harbour — 3.85mm.; Admiral Keppel, The Battle of Ushant, a bronze medal, 1778, signed 'I.H.', *obverse*, his bust in uniform three-quarters facing right, *reverse*, legend within a wreath inscribed *JUDICIOUS BRAVE AND GALLANT* — 4.05mm.; Keppel acquitted by Courts Martial, a bronze medal, 1779, *unsigned*, *obverse*, bust three-quarters facing right, *reverse*, figure of Justice tramples on envy inscribed *JUSTICE TRIUMPHANT - MALICE DEFEATED* — 3.45mm.

(3)

£150-200

**Literature:** Brown, Laurence, *British Historical Medals 1760-1960*, 3 vols., London 1980-1995, nos. 531, 214, 221.

**Prince Edward, Duke of Kent and Strathearn (1767-1820)** was appointed Governor of Gibraltar in March 1802 to restore discipline but the garrison mutinied against him. Three ringleaders were shot and another flogged to death. He was recalled in May 1803; **Augustus Keppel (1725-1786)** had a long naval career and was also a Member of Parliament (1775-1782). He saw action in the War of the Austrian Succession. He was Commodore on the North American Station and then, during the Seven Years' War, Commander-in-Chief, Jamaica. He was appointed a Senior Naval Lord then C-in-C of the Channel Fleet. His conduct at the Battle of Ushant, during the American Revolutionary War, led to the Court Martial, but both he and his accuser, **Sir Hugh Palliser**, were acquitted. By the end of the War he achieved his final post, the First Lord of the Admiralty.



141

142.

**A PAIR OF PINCHBECK-BRONZE MEDALS FOR RODNEY'S CAPTURE OF ST. EUSTATIUS, 1781**

*unsigned*, *obverse* with uniformed bust of Rodney right, in tricorne hat, *reverse* with Rodney's flagship attacking a Dutch ship which is on fire and inscribed *RODNEY FOR EVER*, pierced — 33mm; the second smaller, *obverse*, uniformed bust of Rodney in tricorne hat, *reverse*, H.M.S. *Sandwich* in full sail to left, inscribed *SANDWICH* above — 2.45mm.

(2)

£100-150

**Literature:** Brown, Laurence, *British Historical Medals 1760-1960*, 3 vols., London 1980-1995, nos. 233, 237.

St. Eustatius was the centre for Dutch trade in the West Indies and whilst the harbour was protected by three Dutch warships, it sheltered more than a hundred merchant vessels, many of which traded munitions and other merchandise with the United States. H.M.S. *Sandwich* was Rodney's flagship.

143.

**AN EXCESSIVELY RARE SMALL BRONZE MEDAL COMMEMORATING COMMODORE RICHARD HOWE AND WILLIAM PITT THE ELDER, CIRCA 1758-60**

the *obverse*, uniformed half-length bust of Howe, holding baton, inscribed *THE RIGHT HONOE COMMODORE HOWE*, *reverse*, uniformed half-length bust of William Pitt, inscribed *THE RIGHT HONOE WILLIAM PITT* — 24mm.

£100-200

**Literature:** Brown, Laurence, *British Historical Medals 1760-1960*, 3 vols., London 1980-1995, no. 5, where given the highest rarity 'RRRR'.

When, in 1756, the Seven Years' War broke out, William Pitt was Secretary of State with sole charge of the direction of the war and foreign affairs and it was he who chose the Commanders. By late in 1758 the tide turned in England's favour and 1759 was the "Year of Victories". Howe had commanded the attacks on St. Malo and Cherbourg. Betts, however, dates the medal to 1773, which seems unlikely.



142



143





144.  
**WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)**  
*A 74-Gun Ship-of-the-line, about 1794; Battle Ship, about 1760*

Signed and dated 'W F Mitchell' (lower right/lower left), the latter inscribed '1665\*'  
 Watercolour and gouache  
 9½ x 13¾in. (24 x 35cm.)

(2)  
 £500-700  
 Found in Vols. I & III of Symons & Mitchell. *Symons and Mitchells' Victorian Naval Miscellany*. (Naval and Military Press, 2022)

144



145.  
**A COLLECTION OF ROYAL GEORGE TREEN**  
 comprising a 3in. table snuff box with copper provenance roundel to centre; a knife and fork with treen handles (fork deteriorated); and three different editions of *The Loss of The Royal George* each with wooden covers  
 (6)  
 £250-350

145 (part)



146

146.  
**AN EXHIBITION STANDARD 1:48 SCALE MODEL OF A SHALLOW DRAFT GUN BOAT OF CIRCA 1782**

built by P. Danks with inboard buoyancy compartments, seats for twelve oarsmen, planked fore and aft decking, and slide-mounted long gun with tackle and appropriate tools and twenty oars, finished in black, Venetian red and varnish and mounted on two slender columns, display base and wood framed perspex case — 5¾ x 14¾in. (14.5 x 37.5cm.)

£250-350  
**Provenance:** Christie's South Kensington, Maritime Sale, 11th May 2000, lot 250.



147.

147

**THOMAS BUTTERS WORTH (1768-1842)**

*The Spanish prizes taken at the Battle of Cape St. Vincent, 1797*

Signed and dated 'T Buttersworth 97' (lower left)

Pen and grey ink and watercolour

15 x 20in. (38 x 50.8cm.)

£800-1,200

**Provenance:** Christie's South Kensington, Maritime, 11 November 1999, lot 355.

**Exhibited:** Sotheby's, *Rule Britannia*, 1986, p. 78, no. 92.

The battle fought off Cape St. Vincent (southern Portugal) on 14th February 1797 was not only a notable victory for the British fleet under the command of Admiral Sir John Jervis, but also the first naval engagement to bring Horatio Nelson to public attention. His considerable daring, in throwing his ship H.M.S. *Captain* across the path of the leading Spanish men-o'-war, came at a critical moment and enabled Jervis to close up and bring the full weight of his guns upon the enemy. It was a brilliant ploy by Nelson and resulted in a shattering defeat for Spain made worse by the capture, as prizes-of-war, of four of her best vessels, *San Josef* and *Salvador del Mundo*, both 112 guns, *San Nicholas* - 80 guns, and *San Ysidro* - 74 guns.



148 (detail)



148



148.

**ADMIRAL LORD POPHAM'S FOB SEAL, CIRCA 1790**

finely carved 1½in. matrix carved in light red onyx and set in gold fob mount — 1¾in.

(4.5cm) high

£1,500-2,500

**Rear Admiral Sir Home Popham (1762-1820)** was, by the end of his career, one of the navy's more controversial characters and the coterie of Admirals that came to loathe him included Lord St. Vincent. He is principally remembered today for introducing an ingenious signal code that allowed for complex signals to be displayed quickly and with relatively few flags. It was the system Nelson used at Trafalgar but it wasn't until 1812 the Royal Navy - ever suspicious of clever men - formally introduced it with the definitive edition produced by Popham in 1816.

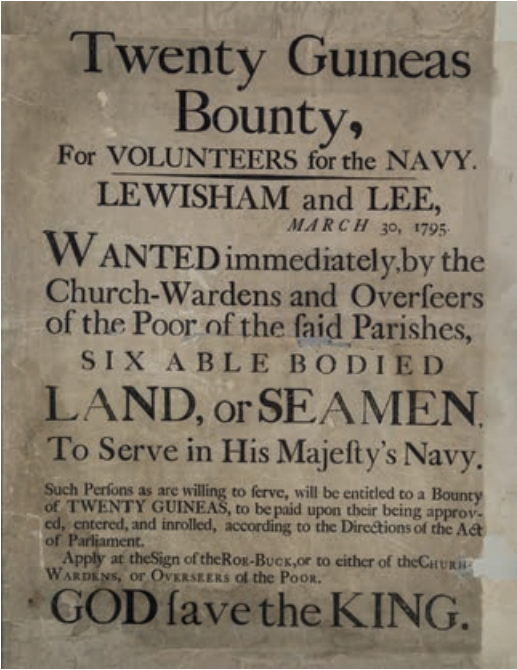


149.

**A RARE NAVAL RECRUITING BROADSIDE, 1795**

for the parishes of Lewisham and Lee, offering a 20 guineas bounty to new recruits, printed on wove paper now backed — 22 x 17½in. (56 x 44.5cm.)

£1,000-1,500



149

150.

**A VERY RARE SENNIT HAT TALLY COMMEMORATING LORD DUNCAN, CIRCA 1797**

woven in contrasting silver thread and embroidered in blue silk *KING & CONSTIN. / LORD DUNCAN & / BRITISH NAVY / FOR EVER*, mounted in a later glazed wooden case, the tally — 2 x 24in. (5 x 61cm.); case 7½ x 31½ (19 x 80cm.)

£600-800

Whilst naval uniform for flag rank had been introduced in the RN since 1747, the crews took rather longer and traditionally the purser had a mixed supply of 'slops' which sailors could improve to their taste. Wealthy captains and admirals who chose to could fit their regular barge crews with privately designed and issued uniforms. A typical barge might have a dozen or so crew and it's possible one of the better-off Captain's from Duncan's famous victory at Camperdown wanted to mark his attendance to the Admiral's flagship in a way guaranteed to attract attention. No other example has been identified suggesting this could be a unique survivor. The embroidered inscription has been done by hand (the Jacquard loom was still forty years away) to a very high professional standard.



150



151

151.

**A BLACK BASALT PLAQUETTE FOR ADAM DUNCAN, 1ST VISCOUNT DUNCAN (1731-1804), THE VICTOR OF CAMPERDOWN,**

probably Leeds, uniformed bust three-quarters left, after the portrait by John Hoppner — 9.45 x 7.55mm.; *together with* a second plaquette, cast in iron, after John de Vaere's portrait for Wedgwood, uniformed bust l., wearing periwig — 9.95 x 80mm., (*pierced, through 'D' of DUNCAN*); and a good, though modern, black basalt plaque of Lord Nelson, finely detailed impression, after John de Vaere and Wedgwood - 8.95 x 72mm.

(3)

£80-120



152

152. Ø

**A FINE MARINE CAPRICCIO BY STEPHANY & DRESCH, CIRCA 1800**

exquisitely carved in semi-translucent ivory and depicting a stern view of a man o'war and other shipping off a classical Mediterranean harbour, signed in the wall *Stephany & Dresch*, glazed oval with laid paper lining within original gilt mount and frame, the oval 5in. (13cm.); the frame — 8¼ x 9¾in. (22 x 25cm.), IDN: F215CTXF

£2,000-3,000



153

153.

**WILLIAM LIONEL WYLLIE (BRITISH 1851-1931)**

*Diamond Rock*

Signed and inscribed 'W.L.Wyllie - Diamond Rock' (lower right)

Watercolour

5¼ x 10¼in. (13.5 x 26cm.)

£200-300

Located off Martinique, Diamond Rock was fought over by the French and British and changed hands several times. In 1803 Admiral Sir Samuel Hood captured it and designated it as H.M.S. *Diamond Rock* - a stone frigate which therefore required the saluting rights of passing naval vessels. Admiral Villeneuve was ordered by Napoleon to recapture the rock which, after a blockade, he achieved in June 1805.



154 (part)

154.

**A BLACK OAK SNUFF BOX MADE FROM TIMBER RECOVERED FROM H.M.S. BOYNE, SUNK 1795, RAISED 1833**

turned lid and base, the lid with printed description of *Boyne's* careers and sinking — 3in. (7.5cm.) diameter; **together with** a painted tortoiseshell snuff box with the lid lined with copper and inscribed with provenance to a gunner on *Victory* at Trafalgar — 2¾in (7cm.) diameter

(2)

£250-350



155 (part)

155.

**A 19TH CENTURY POWDER HORN**

inscribed *SUCCESS TO THE BRITISH [SIC] ARMS* in a banner round centre, wooden bung with threaded stopper and lanyard — 16in. (41cm.); **together with** a horn snuffbox inscribed *SACRED TO NELSON / TRAFALGAR 1805* to lid — 3¾in. (9.5m)

(2)

£200-300

**Provenance:** With brass label reading: Charles Stanley Jacob collection of Powder Shot and Containers, item 120.





156

157

156.

**AN EARLY 19TH CENTURY NAPOLEONIC FRENCH PRISONER OF WAR BONE SHIP MODEL**

with 6½in. planked and pinned hull, red painted gun ports with brass guns and red-painted lids, carved figurehead and head rails, plain decks with simple fittings, masts with standing and running rigging, set within plush topped display base with wooden name plates, within brass-bound display case — 14 x 15½ x 7in. (35.5 x 39 x 18cm.)

£2,000-3,000

**Provenance:** with The Parker Gallery, London; Bonhams 14th January 1999, lot 107.

157.

**AN EARLY 19TH-CENTURY NAPOLEONIC FRENCH PRISONER OF WAR BONE SHIP MODEL**

with a 4½in. planked and pinned hull, gun ports with brass guns and painted lids, polychrome warrior figurehead, carved stern and quarter galleries, plain decks with simple fittings, bound masts with yards, standing and running rigging with blocks and tackle, mounted on straw work base with out-rigged boats and wooden details plate, contained within glazed domed cover — 9½ x 10in. (24 x 25cm.)

£1,500-2,500

**Provenance:** with The Parker Gallery, London.



158

158.

**A 19TH CENTURY ROUND OF GRAPESHOT**

comprising nine 2in. rounds, bound in cloth and twine, mounted on a iron plate and painted red — 6½in. (16.5cm) high

£250-350



159

159.

**A CAST IRON MODEL FOR A NAVAL GUN, CIRCA 1850**

with 15in. four stage tapering barrel, with touch hole, mounted on stepped wooden naval type carriage with brass rings and wooden trucks — 9 x 16in. (23 x 41cm.)

£300-500



160

160. Ø  
**A FIVE-BALL PATTERN HANGER FOR THE ROYAL NAVY BY S. BRUNN, LONDON, CIRCA 1790**

with 32in. straight steel blade blued and gilt with royal arms, Britannia and 'GR' cypher and swags of arms, a straight stirrup hilt, with five-ball guard with fouled anchor device, chamfered ivory grip with inset fouled anchor device and crown and brass cushion pommel, complete with scabbard of issue signed by Brunn — 38½in. (98cm.) long overall, IDN: 8F59FK1Y

please see illustration on page 77

£800-1,200

161. Ø

**A FINE MIDSHIPMAN'S DIRK, CIRCA 1790**

*unsigned*, with 8in. blued and gilt etched blade, plain quillons, tapering cross-hatched ivory handle, contained in wood lined gilt brass scabbard of issue with frog loops — 13in. (33cm.) overall, IDN: X9WTC412

£300-500

162.

**AN 1845 PATTERN CUTLASS FOR THE ROYAL NAVY**

with 25½in. straight steel blade impressed *10/81* and with government broad arrow and war department mark, full basket hilt with ribbed grip — 31½in. (80cm.) overall

£150-200



161

163.

**AN EARLY 19TH CENTURY NAVAL BOARDING AXE BY GILPIN**

the head stamped *GILPIN, 18..*, the reverse with broad arrow mark and further impressed *B6*, attached to wooden handle — 23in. (58.5cm.)

£600-800

164.

**A NAVAL LEAF-PATTERN BOARDING PIKE, PROBABLY BRITISH, CIRCA 1800**

with 9½in. flat shaped head attached to a tapering langet pinned to wooden shaft — 53in. (152.5cm.)

£600-800

Similar to the example ascribed to H.M.S. *Victory* - Gilkerson W: *Boarders Away*, Vol. 1, 1991, page 59

165.

**A 1900 PATTERN CUTLASS FOR THE ROYAL NAVY**

with 28in. steel fullered blade, stamped with government mark and inscribed *EFD*, full basket black painted hilt with plain grip — 33in. (84cm.) overall

£150-200







166

166.  
**A FINE AND HIGHLY ORIGINAL FULLY RIGGED FRENCH NAPOLEONIC PRISONER OF WAR MINIATURE SHIP MODEL FOR A FIRST-RATE SHIP OF THE LINE**

the 3½in. hull carved from shin bone and pierced for three decks of brass guns with red-painted port lids, carved head and stern galleries, plain decks with simple fittings, bound masts with yards, original standing and running rigging with full suit of lined paper sails, mounted on bone display base with penwork decoration within straw work case with pink silk 'curtains', back and end mirrors, drop glazed front enclosed with straw work doors, the top with carved bone finials, knobs and feet. Overall — 7¼ x 8½ x 4in. (18.5 x 21.5 x 10cm.)  
 £4,000-6,000

167.  
**'THE WRECK OF H.M.S. LUTINE..' CIRCA 1897**

a manuscript book outlining her history and of the various attempts to salvage the *Lutine* over seventy-five pages and including hand-drawn charts, drawings, annotated sepia-toned photographs, several pages of press clippings regarding the salvage operations, with a letter of provenance dated 1897 pasted inside front cover from the "Lutine Syndicate" with details of the author, a Mr Fletcher, and another dated 1952 presenting the volume to an association, bound oak boards (the front inset with copper roundel) salvaged from the wreck — 9¾ x 6¼in. (25 x 16cm.)  
 £400-600

Of the four French ships called *La Lutine* captured or surrendered over a thirteen-year period at the end of the eighteenth century, only the second became H.M.S. *Lutine* and it is her bell which hangs in Lloyds. Originally a frigate of 36 guns, she was launched at Toulon in 1785 and was one of a number surrendered to Admiral Lord Hood in 1793 by French Royalists keen not to let them fall into the hands of the revolutionaries. After a refit in Gibraltar, she returned to England under the command of William Haggitt and entered the Navy List as H.M.S. *Lutine*. Four years later and now under the command of Captain Lancelot Skynner, she sailed from the Yarmouth Roads laden with £1.5m of merchant's gold and coin for payment of British troops in Holland. Setting sail on the 8th of October, a strong gale whipped up after midnight and she struck a sandbank between Terschelling and Vlieland and sank immediately with all hands lost, save two who died shortly afterwards. Salvage attempts began almost immediately with perhaps £100,000 being raised by the end of the century. The famous bell now hangs in Lloyds and from 1859 until recently when a crack was discovered, was sounded every time one of their underwritten ships' foundered.



167



168 (part)

168.

**A 19TH CENTURY GILT BRONZE BUST OF NELSON**

after Lawrence Gahagan 1804, mounted on oxidised brass socle with leather pad under — 5½in. (14cm.); **together with** a small full-length statuette of Nelson; and a box set of 2005 commemorative coins

(3)

£400-600

170.

**A GROUP OF LONDON CHRONICLES CONTAINING THE FIRST REPORTAGE OF THE BATTLE OF THE NILE, 1798**

previously bound, comprising nine complete and original issues numbered 6172; 6175-6182 inc. printed on laid paper with red tax stamps spanning 20 September - 16th October 1798 with full and detailed coverage of the battle and its aftermath, with related reports on the action and Nelson and including a curious report of the messenger carrying Nelson's dispatches to the King being held up by a highwayman and who, on understanding the importance of the contents of his bag returned the papers to him, but took eight guineas, and accounts of how the news arrived in Paris etc., fuller details available via department, each — 11½ x 8½in. (29 x 21.5cm.)

(9)

£500-800

171.

**ATTRIBUTED TO WILLIAM ANDERSON (BRITISH, 1757-1837)**

*H.M.S. 'Vanguard'* flying Rear Admiral Nelson's flag  
Watercolour on laid paper

8 x 11¼in. (20.3 x 30cm.); **together with** a small watercolour — 5 x 7in. (12.5 x 18cm.); a stipple engraving; and an anchor form pipe rack.

(4)

£300-500



169

169.

**BARON NELSON OF THE NILE**

after Captain J. B. Savage, engraved by Burke and published by John Brydon, 1st August 1800  
engraving

15 x 10 1/2in. (38 x 27cm.)

£250-350



171 (part)





172

172.

**ATTRIBUTED TO ROBERT CLEVELEY (BRITISH, 1747-1809)**

*The morning after the victory of the Nile, 1798*

Watercolour over pen and ink

3¼ x 10½in. (8.5 x 26.5cm.)

£600-800

**Provenance:** Christie's, Trafalgar Bicentenary, 19th November 2005, lot 193.



173 (part)

173.

**JOHN AUGUSTUS ATKINSON O.W.S. (BRITISH, 1775-1833)**

Original artwork for the design: *Sailors at prayers on board Lord Nelson's ship after the Battle of the Nile*

Watercolour in verre eglomise mount

7¼ x 10¾in. (19.5 x 27.5cm.); **together with** an aquatint of this design published by Clark & Duborg

(2)

£1,000-1,500

Engraved in Orme's *Navel and Military Anecdotes*, 1798



174

174.

**MATTHEW H. KEYMER (1764-1816) AFTER LEONARDO GUZZARDI (ACTIVE 1799)**

*Portrait of Admiral Lord Nelson, circa 1800*

Oil on canvas

29 x 24in. (74 x 61cm.)

£6,000-8,000

**Literature:** Walker, R., *The Nelson Portraits*, Royal Naval Museum Publications, 1998, p. 84-5

According to Richard Walkers' book, Guzzardi was probably a handy local artist commissioned by Nelson at some point in 1799 to produce a reciprocal gift to the Turkish Sultan in what would prove to be Guzzardi's main testimonial as little more is known of or by him. Several copies were made with Nelson and the Hamilton's securing the first of them before Sir William's full-length example began its long journey by land to the United Kingdom arriving at Yarmouth on 6th November, 1800. It was here that local artist, Matthew Keymer, was instructed to make a copy for a Lady Wright, the version comprising this lot. Keymer engraved this copy and published it that December with the lettering *Painted by M.H. Keymer, Yarmouth, from a Portrait by a Celebrated Artist at Palermo..* As Walker notes, this painting features the Chelengk following Guzzardi's pattern but lacking the star of the Crescent and has only one Naval gold medal indicating that it was made from a very early version of Guzzardi's, probably intended for William Hamilton and which now hangs in the Admiralty Board Room, London.

175.

**A GROUP OF MORNING HERALDS CONTAINING REPORTS OF THE FIRST AND SECOND BATTLES OF ALGECIRAS, 1801**

previously bound, comprising four complete and original issues numbered 6496; 6500; 6504 and 6505, printed on laid paper with red duty stamps spanning 24th July - 4th August 1801 including Nelson's address to the Baltic Fleet, Saumarez's reports from London Gazette detailing the actions, a letter on the merits of British naval officers: *By endeavouring apparent impossibilities, our navy has arrived at its present situation of mighty pre-eminence..*, plus other reports and commentary — 19¼ x 13¼in. (48.5 x 33.5cm.)

(4)

£250-350

64

additional images online at [www.charlesmillerltd.com](http://www.charlesmillerltd.com)



176.

**A RUN OF MORNING HERALDS REPORTING NELSON'S SECOND ATTACK ON BOULOGNE, 1801**

bound, comprising ten complete and original issues numbered 6517-6526 inc., printed on laid paper with red duty stamps spanning 18th August - 28th August 1801 with detailed accounts of the preparation, attack and aftermath — 19¼ x 13¼in. (49 x 33.5cm.)

(10)

£400-600

177.

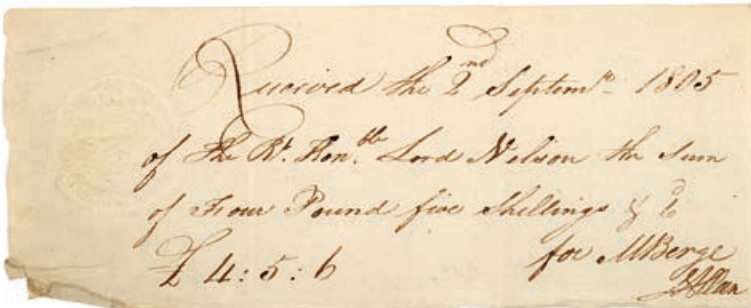
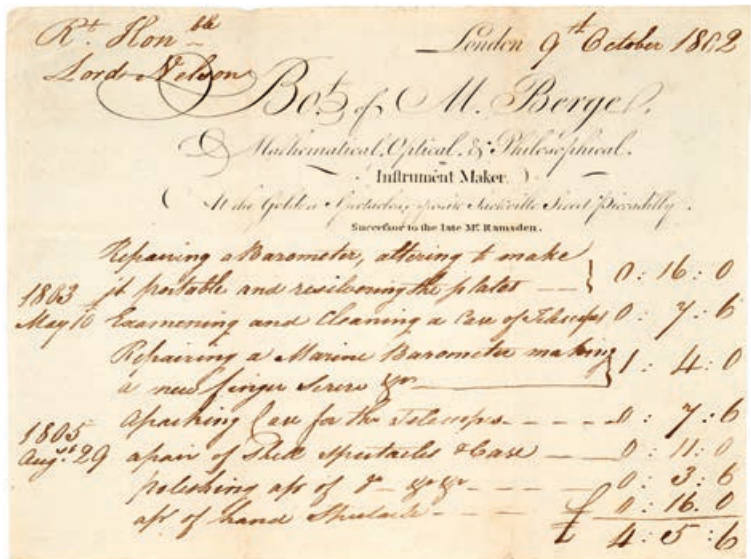
**A RARE AND HISTORICALLY INTERESTING ACCOUNT FROM MATTHEW BERGE FOR LORD NELSON, 1802**

laid paper impressed with headed copperplate business details, completed in manuscript dated 9th October 1802 with list of articles and services including *Repairing a Barometer, altering to make it portable and resilvering the plates; Examining and cleaning a case of Telescopes; Repairing a Marine Barometer making a new finger screw &; A packing Case for the telescopes; a pair of shell spectacles & case; a pr of hand spectacles...* with additional dates in the margins for May 10th 1803 and August 29th 1805 — 6 x 8in. (15 x 20.5cm.); **together with** a receipt for this account blind stamped for a two-pence tax and inscribed *Recieved the 2nd Septemr. 1805 of The Rt. Honble. Lord Nelson the sum of Four Pounds five Shillings & 6d / £4:5:6 for MBerge / S.Allan*

(2)

£1,000-1,500

Nelson's life and works have been exhaustively researched and evaluated since the day he died. Hundreds of books about him or aspects of his career have been produced, the earliest dating from 1805. Despite this scrutiny, the apparently innocuous document offered in this lot reveals a hitherto unknown detail – that Nelson wore and used glasses. No image of his was ever produced with him using them and no reference in either his letters or other people's memoirs or diaries has been found to record this detail. It should come as no surprise as Nelson was almost blind in one eye and the other was fading rapidly – the 'hand spectacles or quizzing glasses are further testament to his failing sight, although neither pair seem to have survived. He seems to have opened an account with Matthew Berge in 1802. Berge had inherited the premises and workshops of the late Jesse Ramsden, perhaps London's foremost instrument maker at the time of his death in 1800. Ramsden was also son-in-law to the great optician Peter Dollond and Dollonds is thought likely to have provided the optics for Ramsden/Berge products. The list includes a case of telescopes for cleaning, these were possibly Dollond products and a similar-sounding set were sold by these Rooms (30.4.14 lot 229) – as telescopes associated with Nelson frequently surface with spurious attribution, it is pleasing to find confirmation he used one of London's top makers for his own use.



177

178. Ø

**A COMMEMORATIVE MINIATURE OF LORD NELSON**

oil on ivory after Daniel Orme with gilt work border, mounted in gold locket with ropework rim, the reverse with lock of hair engraved around the mount *Earl Nelson, Duke of Bronte, Nelson of The Nile, Copenhagen, Trafalgar / Obt at the moment of Victory, Oct 21st 1805 — 2½ x 2¼in. (6.5 x 6cm.)* overall, IDN: QLM5FQBZ; **together with** a Bonhams catalogue of 18th March 1998

(2)

£2,500-3,500

**Provenance:** Bonhams Knightsbridge *Relics, Scientific Instruments and Barometers, Mechanical Music, Cameras and Photographs*, 18th March 1998 Lot 1, where it is suggested that the locket was the private property of Horatia, Nelson's daughter by Lady Hamilton, and left to Greenwich on her death in 1881.



178 (part)



179

179. δ

**JAMES MILLER (BRITISH, B. 1969)**

*Victory under heavy fire, approaching the line, Trafalgar*

Signed 'J. Miller' (lower left) inscribed with title on stretcher

Oil on canvas

30¼ x 42in. (76.5 x 106.5cm.)

£600-800



180

180.

**WILLIAM FREDERICK MITCHELL (BRITISH, 1845-1914)**

*The Victory (Launched 1765)*

Signed and dated 'W F Mitchell 1890' (lower right)

Watercolour and gouache

9½ x 13¾in. (24 x 35cm.)

£400-600

Found in Vol. III of Symons & Mitchell. *Symons and Mitchells' Victorian Naval Miscellany*. (Naval and Military Press, 2022)

181.

**A GROUP OF MORNING HERALDS REPORTING NELSON'S FINAL ORDERS AND LAST MOMENTS, 1805-6**

previously bound and comprising four complete and original issues on laid paper with red duty stamps dated 30th December 1805; 1st and 16th January 1806 and 9th December 1806 and including detailed accounts of Nelson's last moments including his being against Collingwood assuming command; his injury with lance and piece of coat attached to removed ball by Beatty who had it mounted in a case and who in a later issue is reported to have declined a thousand guineas for it, and numerous other anecdotes and reports, more details available on request — 19¼ x 13¼in. (49 x 33.5cm.)

(4)

£300-400

182.

**AN UNUSUAL AND WELL-PRESENTED 1:200 SCALE WATERLINE MODEL OF H.M.S. VICTORY, JURY-RIGGED AFTER THE BATTLE OF TRAFALGAR**

modelled by D. Ewart from contemporary accounts and pictures, with details including a carved hull down at the bow and 'peppered' with shot marks, planked decks with 'damaged' fittings, shot-away masts, the main and fore with linen sails, some rigging and other details. Mounted on a light green baize base with engraved brass plaque within a wood-bound glazed case. Measurements overall — 13¾ x 20½ x 8½in. (35 x 52 x 21.5cm.) historical details pasted underneath

**Provenance:** Christie's South Kensington, 16th November 2005 lot 329



182



183.

**A SECTION OF H.M.S. VICTORY'S HULL PLANKING. PROBABLY 18TH CENTURY AND REMOVED DURING HER REFIT, 1923**

the front with inset ship's copper plate stamped with ship's punches and reading *H.M.S. VICTORY 1765 HULL PLANKING 1923 SAVE THE VICTORY*, the edges inscribed *TRAFALGAR 1805* and *CAPE ST. VINCENT 1797*, the reverse with much old wear/loss through rot, now stabilised — 9 x 19in. (23 x 48cm.); **together with** a copper ball paperweight with broad arrow stamp, reputedly cast from copper from H.M.S. *Victory*

(2)

£400-600

**Provenance:** Cranmer House Sale, Notts, circa 1980's, and believed to have been bought from H.M.S. *Victory* c.1923.



183 (part)

184 (part)

184.

**A 32LB CANNON BALL UNDERSTOOD TO BE FROM H.M.S. VICTORY**

6in. diameter cast iron ball mounted on oak display base with punched brass plate to front — overall 7½in. (19cm.); **together with** an associated 32lb shot also believed to be from *Victory* on later wooden display base; and a modern model of a typical cannon — 10in. (25.5cm.) wide

(3)

£300-500

**Provenance:** Cranmer House Sale, Notts, circa 1980's, and believed to have been bought from H.M.S. *Victory* c.1923.

185.

**A SECTION OF COPPER SHEATHING FROM H.M.S VICTORY**

with old wear and securing holes, now mounted to display board with sections of rope, oak and a large copper thole pin with broad arrow marks — 28 x 14½in. (71 x 37cm.) display; **together with** a gilt embossed book cover of *Victory* in frame

(2)

£150-250

186.

**AN EARLY 19TH-CENTURY COMMEMORATIVE NELSON REVERSE-GLASS ALLEGORICAL PICTURE**

the title reading 'Admiral Lord Nelson the Hero of the Nile, of the Battle of Copenhagen, falling into the Arms of Victory...', published 20th January 1806 by W.B. Walker, Fox & Knot, London, contained in original frame — 12 x 16in. (30.5 x 41cm.) including frame

£300-500

**Literature:** Le Quesne, L.P. *Nelson Commemorated in Glass Pictures*, Antique Collectors Club, 2001, p. 75 no. 55.

187.

**A GROUP OF PERIOD REPORTS FOR LORD NELSON'S FUNERAL, 1805-6**

previously bound, comprising seven original broadsheet issues of *The Times* or *Morning Herald* spanning 2-11th January 1806, printed on laid paper with red duty stamps, and containing a plethora of reports and accounts connected to the preparations and activities at Greenwich and St. Paul's including river procession, music and tributes, more details available on request — 19¼ x 13¼in. (49 x 33.5cm.)

(7)

£400-600



186



188

188.

**A LLOYD'S PATRIOTIC FUND HURT TICKET FOR TRAFALGAR**

addressed to Robert Taylor, Marine from H.M.S. *Minotaur*, on decorative printed certificate engraved by E. Scriven — 14½ x 10½in. (37 x 27cm.)

£600-800



189

189.

**A VICTORIAN SCRIMSHAW DECORATED POWDER HORN COMMEMORATING TRAFALGAR**

incised in the round with the death of Nelson at the height of battle and with bannered titles reading *Rule Britannia / God Save the Queen / Peace and Plenty* etc., wood bung to root and fluted powder spout — 17in. (43cm.)

£300-500

190.

**A COMMEMORATIVE NELSON SEAL RING, CIRCA 1810**

paste intaglio with right facing profile of Nelson on plain silver gilt ring

£150-250

191.

**TWO GOLD FOB SEALS COMMEMORATING NELSON, CIRCA 1810**

depicting Nelson's profile in Tassie's white compound; the other depicting *Victory* at sea in green onyx, in decorative gold fob mounts on ring

(2)

£400-600

190



191



192

192.

**A FOB SEAL COMMEMORATING NELSON, CIRCA 1810**

Nelson's profile carved in green Bloodstone facing left in decorative gilt mount; **together with** a red Bloodstone fob seal of the Admiralty's fouled anchor device

(2)

£300-500



193.  
**PHILIP JOHN OULESS (BRITISH,  
 1817-1885)**

*H.M.S. 'Victory' Lying at Anchor  
 Off Portsmouth at Sunset*

Signed with monogram and  
 dated '1869'

Oil on canvas, painted oval

25 x 31½in. (63.5 x 80cm.)

£3,000-5,000

**Provenance:** Royal Naval Club &  
 Royal Albert Yacht Club,  
 Portsmouth; Presented by  
 Commander the Lord Walter Kerr,  
 1870



Charles Miller  
 PRESENTED BY  
 Commander the Lord Walter Kerr  
 1870

193



194

194.  
**A 'VICTORY OAK' SNUFF BOX, CIRCA 1820**

the lid inset with gold plate inscribed *Victory* surrounded by  
*England Expects...* — 3¾in. (9.5cm.)

£800-1,200

195.  
**A 1905 CENTENARY COPPER PORTRAIT PLAQUE OF NELSON BY  
 L.F. VON ROSELIEB**

with three-quarter shoulder-length profile of Nelson in full-dress  
 hat with chelengk, uniform with decorations and inscribed  
 HORATIO NELSON / 1805 · THE TRAFALGAR CENTENARY · 1905,  
 mounted on plush backing within oak frame; **together with** an  
 associated collection of items including a *Victory* copper topped  
 swagger stick; an engraved *Foudroyant* copper tray; a small *Victory*  
 oak box; a brass snuff box with Nelson's portrait; a brass Nelson's  
 seal; a steel Nelson thumbscrew; scrimshaw commemorative  
 bones; two brass fish; fid block etc.

(A lot)

£250-350



195 (part)



196

196.  
**A PAIR OF SILVER COMMEMORATIVE CAKE SLICES FOR NELSON AND WELLINGTON, 19/20TH CENTURY**

shield-shaped with handles modelled as Admiral Lord Nelson and Wellington standing on column plinths, with maker's marks for B. Neresheimer & Soehne., Hanau, import marked for Berthold Mueller, Chester, dated 1897 and 1905 — 10¼in. (26cm.); **together with** a silver spoon, the handle modelled as Nelson's column with maker's marks for John Millward Banks of Birmingham, Chester, 1905

(3)

£400-600



197

197.  
**A CAST IRON 'NELSON' STICK STAND, CIRCA 1884**

the Admiral depicted full length and finished in polychrome, on hippocamp base inscribed *NELSON*, removable drip tray, and stamped variously *RD114928* — 31in. (79cm.)

£200-300



198

198.  
**A COLLECTION OF NELSON RELATED MAGIC LANTERN SLIDES**

comprising approximately 55 3¼in. square glass slides, some numbered and depicting portraits, ephemera, and locations relating to Nelson and the navy and contained within wooden slide box — 13½in. (34.5cm.)

£100-150



199

199.  
**SIR THOMAS GRAVES'S COMMISSION APPOINTING HIM VICE-ADMIRAL OF THE BLUE, 4TH NOVEMBER 1805**

printed in copperplate and annotated where appropriate, appointment signatures including J. Gambier — 10 x 12in. (25.5 x 30.5cm.); framed and glazed

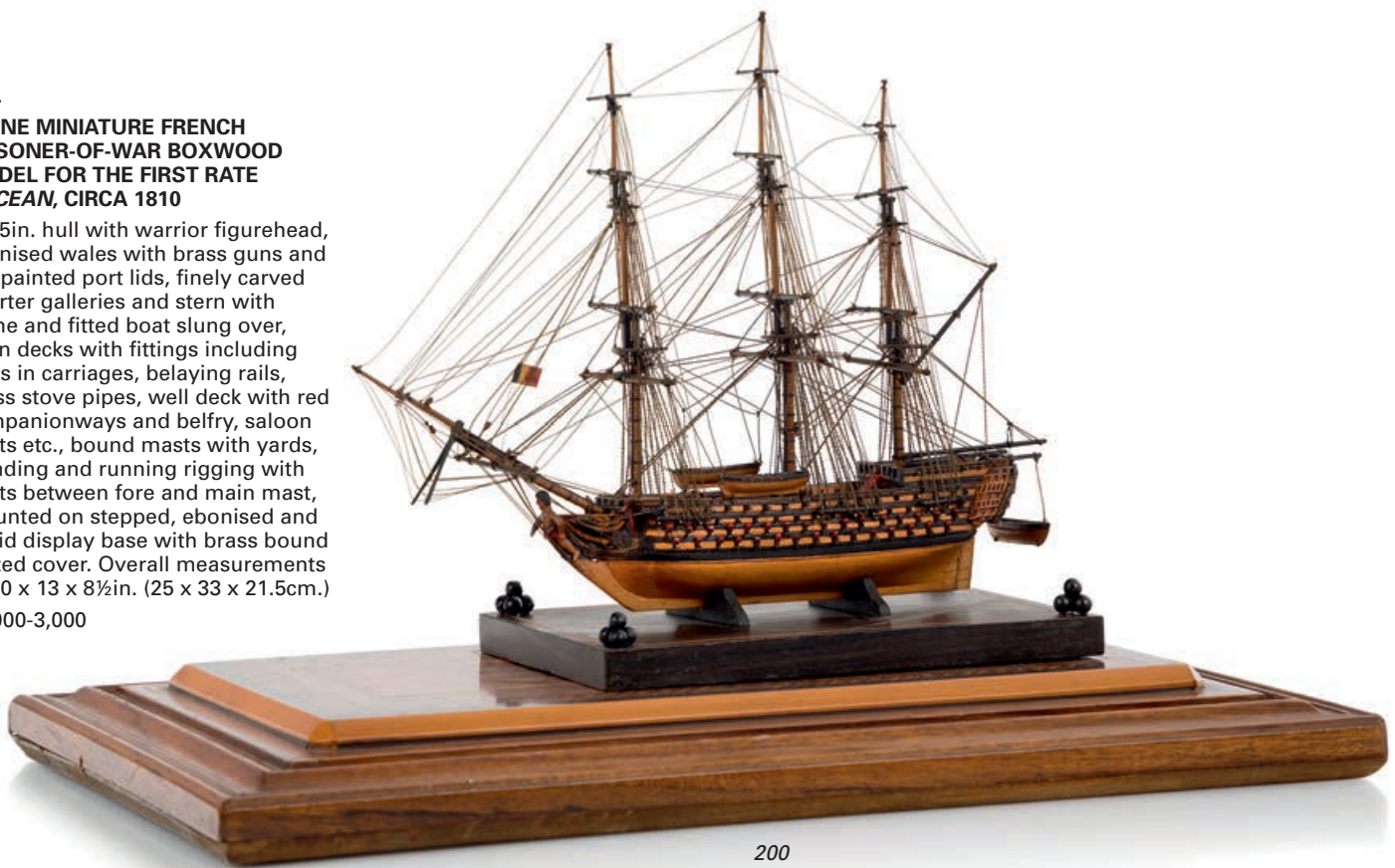
£200-300



200.

**A FINE MINIATURE FRENCH PRISONER-OF-WAR BOXWOOD MODEL FOR THE FIRST RATE L'OCEAN, CIRCA 1810**

the 5in. hull with warrior figurehead, ebonised wales with brass guns and red painted port lids, finely carved quarter galleries and stern with name and fitted boat slung over, plain decks with fittings including guns in carriages, belaying rails, brass stove pipes, well deck with red companionways and belfry, saloon lights etc., bound masts with yards, standing and running rigging with boats between fore and main mast, mounted on stepped, ebonised and inlaid display base with brass bound glazed cover. Overall measurements — 10 x 13 x 8½in. (25 x 33 x 21.5cm.)  
£2,000-3,000



200

201.

**AN EARLY 20TH CENTURY 'SAILOR'S FRIEND'** of plaited and knotted twine with lead shot weighted end and loop handle — 15in. (38cm.); **together with** a small leather cosh; and a weighted wood and twine cosh with retractable steel blade to base

(3)  
£300-500



201

**AN EARLY 19TH CENTURY 'SAILOR'S FRIEND'** of plaited and knotted twine with lead shot weighted end and loop handle — 17in. (43cm.) long; **together with** a woven twine 'flay'

202.

**AN EARLY 19TH CENTURY 'SAILOR'S FRIEND'**

of plaited and knotted twine with lead shot weighted end and loop handle — 17in. (43cm.) long; **together with** a woven twine 'flay'

(2)  
£300-500



202

203.

**A GUNNER'S POWDER HORN FROM H.M.S. CUMBERLAND, CIRCA 1809**

the body with scrimshaw profile of *Cumberland*, inscribed around the rim *THOMAS CRYER H.M.S CUMBERLAND NOVBR 1ST 1809*, with copper cap worked with depiction of Jack and his girl with ship beyond and inscribed around the edge *This Horn & Friend I Do Intend For My Own Use And Not To Lend T.H. Cryer H.M.S. Cumberland Jan 1st 1809*, with two suspension loops — 19in. (48cm.)

£300-400



203



204

204.

**A WELL RESTORED EARLY 19TH CENTURY FRENCH NAPOLEONIC PRISONER-OF-WAR WOOD MODEL FOR A 74-GUN SHIP**

the 9in. hull coppered below the waterline, ebonised wales with protruding guns with port lids over, warrior figurehead, scored deck with simple fittings including capstan, belaying rails, well deck with ship's boat, hammock racks, water casks, companionway etc., bound masts with yards, st'un'sl booms, standing and running rigging with blocks, main mast streamer, union jack and white ensign, mounted on cradle stand to inlaid base. Overall measurements — 13 x 15in. (33 x 38cm.)  
Travel display case  
£1,500-2,500

205.

**HAROLD WYLLIE (BRITISH, 1880-1973)**

*The 'Victory' and 'St Vincent' in the Portsmouth Harbour*

Signed 'Harold Wyllie' (lower left)

Oil on canvas laid to board, with artist's titles to reverse

9¼ x 15¼in. (23.5 x 38.5cm.)

£100-150

206.

**AN 'ORDERS GIVEN / ORDERS RECEIVED' BOOK FROM H.M.S. PELICAN, 1806-8**

kept by Captain William Ward, transcriptions of various orders received by Captain Ward from Vice-Admiral of the White, Richard Dacres, and others between 15 June 1806 - 20 November 1808, 26 pp. the first ordering Ward to the Bay of Honduras, others include *You are required to receive on board twelve invalids and twelve French prisoners of war*, 13 January 1807: *Whereas we think that a stop should be put to the infliction of the punishment of running the gauntlet on board His Majesty's ships, you are therefore hereby required and directed to take especial care that such punishment be not, upon any occasion whatsoever, permitted*, 20 April 1806: *You are to report to me ... a state of the case of Wm. Fawcett, an American, on board His Majesty's sloop under your command; and if he has been impressed, when, where, by whom and from what vessel ... or is married in the United Kingdoms*, 23 May 1807, orders not bound in chronological order, the vast majority of the volume consisting of blank paper, contemporary reverse calf, signs of wear in spine, 4to — 7¾ x 6½in. (19.5 x 16.5cm.)

£150-250

The sloop *Pelican* was originally a French brig called *Voltigeur* launched in 1804. The British captured her and renamed her and she participated in the capture of Copenhagen.



206



207 (part)

207.

**AN EARLY 19TH CENTURY FRENCH NAPOLEONIC PRISONER OF WAR SPINNING JENNY**

modelled in bone and comprising two seated ladies wearing bonnets on typical mechanical platform, 5½in. (14cm.) high; **together with** an opaque white glass 14in. Nailsea salt dated 1859 (2)

£600-800





208 (part)

208.

**A COLLECTION OF TREEN**

comprising three 19th Century serving mallets; a 30-second pulse timer with turned endpieces and old paper label (bulb later); a square wooden trencher with government broad arrow mark to reverse; and a brass counterweight with turned handle, stamped *WD* by broad arrow mark

(6)

£200-300



209

209.

**ENGLISH PRIMITIVE SCHOOL CIRCA 1812**

*THE VICTORY IN CHASE OF THE AMERICAN FLEET, TO RETARE ONE OF OUR BRITISH SHIPS OF WAR*

watercolour

inscribed with title

16¼ x 23in. (41 x 58.5cm.)

£300-500



210

211

210.

**A NAPOLEONIC PRISONER OF WAR STRAW WORK BOX**

of typical form, the removable lid to internal compartment with a further six boxes with coloured lids and base with finger hole — 4½ x 13 x 11in. (11.5 x 33 x 28cm.)

£200-300

211.

**AN EARLY 19TH CENTURY PRISONER OF WAR COTTON SEWING BOX**

with decorative straw exterior, the interior with compartments for cotton spools with bone outlets and second compartment for needles and scissors etc. — 7in. (18cm.) wide

£80-120



212

212.

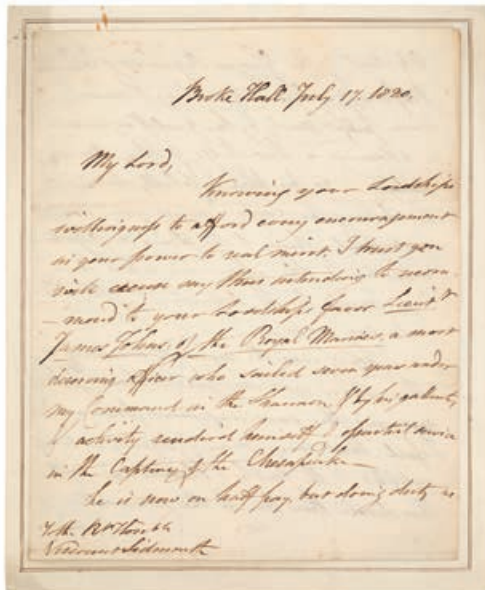
**THOMAS LUNY (1759-1837)**

*A frigate entering Plymouth Sound*  
signed and dated 'Luny 1817' (on driftwood lower left)

oil on canvas

16½ x 23½in. (42 x 59cm.)

£2,500-3,500



213

213.

**AN AUTOGRAPH LETTER FROM CAPTAIN BROKE, CIRCA 1820**

written in a clear hand on wove paper watermarked for 1815 and addressed *Broke Hall, July 17 1820*, to Viscount Sidmouth, recommending Lieutenant James Johns of the Royal Marines for service as a veteran and crewmate of his from the *Shannon*, where he states that Johns *rendered himself of 'particular service of the capture of the Chesapeake..'*; single folded sheet, written entirely in Broke's own hand — 9½ x 7½in. (24 x 19cm.) folded

£800-1,200

214.

**TWO WELL PRESENTED 1:16 SCALE MODEL SHIP'S 18PDR CANNON OF 1850**

modelled by C. Rains with 4in. polished brass four stage tapering barrels with raised and stepped mouldings, cascabel buttons and trunnions, on two oak stepped, four wheel carriage with brass wheels and ram rods with sponges, loosely mounted on a green baize base with shot rack, bucket, push rods, blocks and tackle on a stepped wooden base with wood framed plexiglass cover — 8in. (20.3cm.) wide

(2)

£300-500



214





215

215.

**ATTRIBUTED TO THOMAS BUTTERSWORTH (1768-1842)**

*Frigate entering Portsmouth with a customs officer intercepting a small craft*

Oil on canvas

17¾ x 23¾in. (45 x 60cm.)

£1,500-2,500

**Provenance:** With N. R. Omell Gallery, London.



216

216.

**A BAS-RELIEF PORTRAIT MEDALLION OF ADMIRAL SIR WILLIAM SYDNEY SMITH, CIRCA 1834**

the hero of the defence of Acre, his head right with thick, curled hair, his name behind in facsimile signature, signed and dated "David 1834" below truncation — 6¾in. (16cm.) diameter, mounted on board

£250-350

**Literature:** J. G. Reinis, *The Portrait Medallions of David d'Angers*, New York, 1999, No. 441; Chesneau, *Les oeuvres de David d'Angers, sculpteur d'histoire et mémorialiste*, Angers, 1934, No. 842

**Provenance:** Ex. Collection Ralph Holland (1917-2012), Art Historian.

**William Sidney Smith (1764-1840)** joined the navy aged 11, and for his bravery at the battle of Cape St Vincent in 1780 he was appointed Lieutenant, unprecedented to one so young. He saw action in the American War of Independence and served in the Swedish navy (he was knighted for his bravery). In the Napoleonic Wars he was captured at Le Havre, but later escaped from the Temple prison in Paris and got back to England. Helped by Turkish forces he orchestrated the heroic defence of Acre against Napoleon. He received his British knighthood for his services to Wellington following Waterloo. He died in Paris and his tomb in the Père Lachaise Cemetery reproduces the David medal in marble.



217

217.

**A PAIR OF 19TH CENTURY CAST BRASS DOLPHIN BOOK ENDS**

comprising two opposing dolphins mounted on oblong bases — 8in. (20.5cm.) high

£200-300



218 (part)



219 (part)

218.  
**AFTER THOMAS SERRES, EARLY 19TH CENTURY**

*A frigate lying at anchor, reefing its sail*

Watercolour

3¼ x 4in. (8 x 10cm.); **together with** wax profiles of Nelson, Ducan and Howe; a small oil on board of Nelson's final departure; and a mezzotint by Laurie & Whittle *Portraits of Five Noble Admirals* published 1799

(6)

£150-250

219.  
**JOHN J. SHORT (BRITISH, 19TH CENTURY)**

*H.M.S. 'Agamemnon'*

Signed 'John J. Short' and dated 'Sept 8 1858' (lower right)

Pen, ink and watercolour

11 x 14in. (28 x 35.5cm.); **together with** *Study of the trading brig 'Friend-ship'* by the same hand, dated 1859, 10 x 13in. (25.5 x 33cm.)

(2)

£300-500



220



221 (part)

220.  
**MICHAEL ANGELO ROOKER, A.R.A. (BRITISH, 1746-1801)**

*Design for a stage set: the galleryed stern of a ship in dry dock*

Pen, ink and wash: squared in pencil for transfer

8 x 7½in. (20 x 19cm.)

£250-350

221.  
**THE REV. RICHARD CALVERT JONES (BRITISH, 1804-1877)**

*Man-o-war; a yawl; a beached brigantine; a brigantine*

All dated 'September 19th 1870', 'September 21st 1870', 'September 22nd 1870' and 'September 20th 1870'

watercolour, pencil and heightened with white

each 6¾ x 9½in. (17 x 24cm.)

(4)

£600-800





222 (part)

222.  
**A MODERN MODEL GARRISON 64PDR GUN OF CIRCA 1850**  
 with 7in turned brass barrel, mounted on stepped wooden carriage with wooden trucks — 4 x 9in. (10 x 23cm.); **together with** a boxed set of accessories for same — 11 x 6in. (28 x 15cm.); and a modern 10in. model of a naval gun  
 (3)  
 £150-250



223

225.  
**AN EAST INDIA COMPANY SWORD, CIRCA 1830**  
 with 32in. etched pipe backed blade, half basket hilt with hinged thumb piece and company device, wire bound leather handle with stepped pommel, contained in metal scabbard with belt loops — 39in. (99cm.) overall  
 £300-500

223.  
**A SAILOR'S SCRIMSHAW DECORATED PAN BONE SECTION, CIRCA 1830**  
 depicting a naval hunting party pursuing a stag with hounds — 5½ x 7in. (14 x 18cm.) wooden frame  
 £400-600

224.  
**AN 1827-PATTERN NAVAL SWORD BY ELLIOTT, PORTSEA**  
 the 30in. steel blade etched with foul anchor, crown, Royal arms and signed as per title, gilt brass half-backed hilt with hinged thumbpiece, frog eyelet, wire-bound fishskin grip and well-chased lion's head pommel with half mane (*lacks scabbard*) — 36in. (91.5cm.) overall  
 £400-600





226

226.

**A FINE CASED DOLLOND ACHROMATIC TELESCOPE, PRESENTED BY KING GEORGE IV TO CMDR. SIR CHARLES PAGET WHEN HE ASSUMED COMMAND OF THE ROYAL YACHT ROYAL GEORGE, 1821**

with 2in. objective lens, silver plated fittings and interchangeable draw tubes signed Dollond London, each further engraved *Commodore the Honble. Sir Charles Paget K.C.H.* from his esteemed & beloved Sovereign George 4th, On Board the Royal George Yacht, Cowes Roads, Augst. 4th, 1821, contained within fitted mahogany box of issue - 40¼in. (102cm.) diameter

£4,000-6,000

**Sir Charles Paget (1778-1839)** entered the navy in 1790 under the patronage of Sir Andrew Snape Douglas. He enjoyed rapid promotion and on 30th March 1803 he commissioned the large frigate *Endymion*, and commanded her for the next two years, cruising in the channel, the Bay of Biscay, and on the coast of Spain or Portugal. In 1804 he captured four Spanish treasure ships from South America, gaining £26,000 prize money, much of which he spent on a country seat and a wife. Afterwards, he commanded various frigates or ships of the line in the channel, and from 1812 to 1814 the *Superb* (74 guns), in the Bay of Biscay and on the coast of North America. Between 1817 and 1819 he was in command of the Royal Yacht *Royal George* in attendance on the Prince Regent and was made a KCH on 19th October 1819. He continued his rise through the ranks until 10th January 1837 when he was made vice-admiral, and commanded on the North America and West Indies station until his death from yellow fever at St Thomas, Jamaica, on 27th January 1839.



226 (detail)



Sir Charles Paget



227 (part)

227.

**ENGLISH SCHOOL (CIRCA 1863)**

*H.M. Royal yacht 'Fairy'*

watercolour with scratching out

6¼ x 11¾in. (16 x 29.5cm.)

to be sold with another by the same hand of H.M.S. *Serpent* being demasted in a squall, by Lt. C. P. Williams, signed with initials 'C.P.W.' (lower right) watercolour heightened with bodycolour 6¼ x 11¾in. (16 x 30cm.)

(2)

£200-300



228

228.

**PEWTER CONDIMENTS POTS FROM A ROYAL YACHT, CIRCA 1830**

comprising a mustard pot with hinged lid and handle and two jam bowls?, each inscribed *Royal Yacht*, punched underneath '63/85992' — 3½in. (9cm.)

(3)

£200-300





229

229.  
**A LARGE SAILOR'S WOOLWORK PICTURE, CIRCA 1870**  
 depicting Eddystone Lighthouse with warship at anchor on a calm blue sea bordered by national flags, surmounted by a crown, proscenium curtains and entitled *OFF THE EDDYSTONE* — 20 x 27¾in. (51 x 70.5cm.)  
 £1,500-2,500

230.  
**A LARGE SAILOR'S WOOLWORK PICTURE, CIRCA 1860**  
 depicting a man o' war in full sail flying the white ensign, an auxiliary frigate and further ships with a lighthouse in the foreground — 15½ x 25in. (39.5 x 63.5cm.); framed and glazed  
 £1,000-1,500



230



231

231.  
**A 19TH CENTURY SAILOR'S SILKWORK PICTURE**

depicting a fully rigged frigate with red ensign sailing off a headland with lighthouse — 11½ x 14in. (29 x 35.5cm.); framed and glazed

£500-700



232

232.  
**A 19TH CENTURY SAILOR'S WOOLWORK PICTURE**

depicting a fully rigged frigate under full sail with red ensign flying on a calm sea — 9¼ x 10¼in. (23.5 x 26cm.); framed and glazed

£300-500



233

233. δ  
**COLIN M. BAXTER (B. 1963)**

*H.M. Royal Yacht 'Victoria and Albert III', with the King aboard, in the Solent*

Signed 'Colin M. Baxter' (lower left)

Watercolour and gouache, painted on original gilt embossed menu card from the Royal yacht Victoria and Albert

6 x 4in. (15 x 10cm.) overall

£80-120

234.  
**MIDSHIPMAN'S LOG BOOKS FOR H.M. SHIPS VICTORY AND VICTORIA, 1864-5**

kept by W.C.H. Domville, the *Victory* between September 29 – November 16 1864, 12 pp, moored in Portsmouth Harbour, describing mostly the various drills the cadets had to practise (rifle, cutlass etc.) followed by the log of H.M.S. *Victoria*, 129 pp, November 16 1864-December 18 1865, voyaging from Spithead to Gibraltar, Valetta, Barcelona, Rosas, Genoa, Spezia, Leghorn (Livorno), Castellamare, Naples, Valetta, 6 pen and ink maps and plans of varying sizes and 10 illustrations of varying sizes, 2 full-page and with hand colouring, describing mostly washing the ship and clothes, overseeing 'young gentlemen' at cutlass drill, trimming sails, dealing with the engine, etc., 2 logs in one volume, half roan, gilt anchor in panels of spine, leather label gilt on front cover, a few signs of wear, 12¾ x 8in. (32 x 20cm.); **together with** H.M.S. *Victoria*, 130 pp., December 19 1865 – May 23 1867, from Malta to Patras, Argostoli, Zante (Zakynthos), Cephalonia, Ionian Islands to Syracuse, Augusta, Cagliari, Port Mahon, Farignano and Valetta, 2 pen and ink drawings and 7 pen and wash maps, the daily remarks very similar to preceding item, binding and sizes identical with preceding item

(2)

£300-500



234





235

H.M.S. *Britannia*, a large first-rate of 120 guns and one of the biggest ships of her day, was begun in 1813 but not completed until 1820 by which time the need for capital ships had been greatly reduced by the ending of the Napoleonic Wars. Measured at 2,616 tons, she was first commissioned in 1823 and, after several spells with the Mediterranean Fleet, served as flagship to Vice-Admiral Dundas in the Black Sea during the Crimean War (1854-56). Laid up thereafter, in 1859 she became the first training ship exclusively for naval cadets based at Portsmouth but was moved to a permanent home at Dartmouth in 1863. Although broken up in 1869, she was replaced by another vessel and then by buildings ashore, all of which took her name to perpetuate the tradition, see lot 237

235.

**ATTRIBUTED TO NICHOLAS MATTHEW CONDY (BRITISH, 1816-1851)**

*H.M.S 'Britannia' going out of the Hamoaze*

with presentation inscription re-pasted to the reverse from James Slaughter to his friend Lieutenant Edw. Biffin R.N., dated 'Plymouth, Aug 27th 1840'

oil on canvas laid down on panel

11 x 15in. (28 x 38cm.)

£1,000-1,500

236.

**CLAUDE STANSFIELD-MOORE (BRITISH, 1853-1901)**

*H.M.S. 'Britannia' firing a salute at sunset*

signed 'Claude T. S. Moore, 79' (lower left)

oil on canvas

19 1/2 x 29 1/4in. (49.5 x 74cm.)

£3,000-5,000



236



237.

**W. J. SUTTON (CIRCA 1900)**

*H.M.S. 'Britannia' as a training ship*

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

Watercolour heightened with white

4 x 7in. (10 x 18cm.)

£100-150

237

238.

**A MARINE THEMED GILT-METAL DESK SET BY PAGE, KEEN & PAGE, PLYMOUTH, CIRCA 1900**

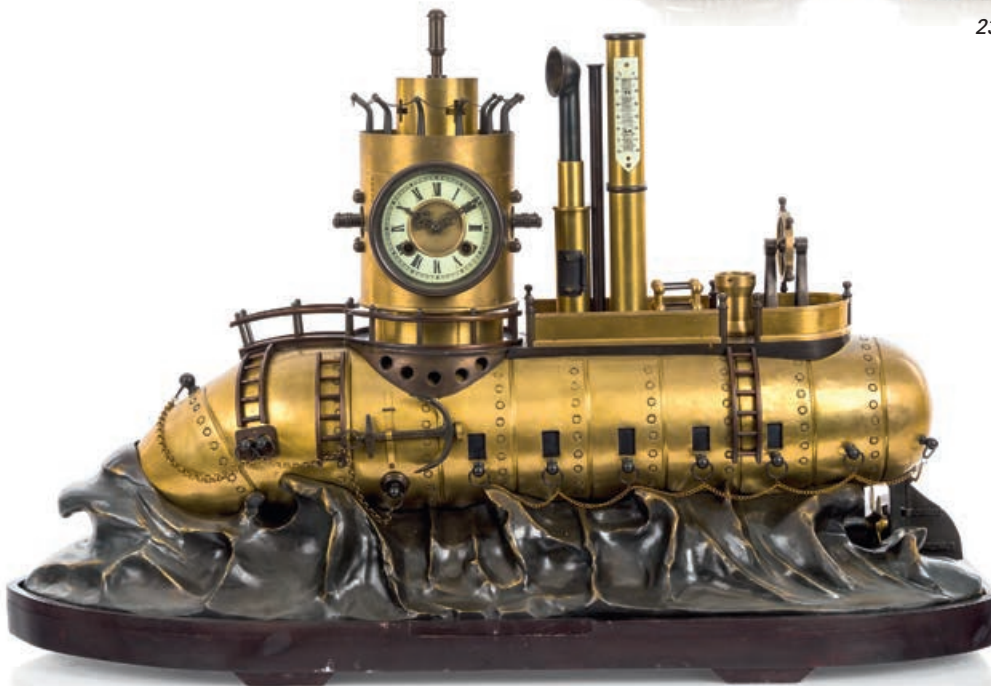
constructed of gilt-metal and comprising a large spherical inkwell, signed on the reservoir as per title and mounted on three stylized dolphins on base with rope border, together with a pair of matching candlesticks, 9¾in. (25cm.) high

(3)

£300-500



238



239

239.

**A LARGE BRASS NOVELTY CENTREPIECE CLOCK IN THE MANNER OF ANDRE GUILMET, 20TH CENTURY**

in the form of a stylised waterline submarine with 8-day chiming clock with modern Franz Hermle movement in a revolvable conning tower with barometer dial in opposition, ventilators with thermometer plates, helm, the hull with closed 'gun ports', ladders, anchor, grab chain and rudder, mounted in an oxidised brass sea with wooden base — 23 x 35 x 14in. (58.5 x 89 x 35.5cm.)

£1,000-1,500



# Naval Steam







240 (detail)



240

240.

**A FINELY DETAILED AND PRESENTED 1:75 SCALE MODEL OF THE ARCTIC AND POLAR EXPLORATION VESSEL FRAM [1892]**

the 20in. hull planked over a former with retractable propeller and rudder with reinforced bow and stern, planked decks with details including capstan, winches, ventilators, anchors, deck lights, bilge pumps, companionways, retractable funnel with hooter, four covered lifeboats and davits, binnacle, helm on steering gear with chains, masts with standing and running rigging, yards and lightning conductors, ship's bell, mounted on ebonized cradle stand within the glazed case — 28 x 34½ x 13in. (71 x 87.5 x 33cm.) overall £3,000-5,000

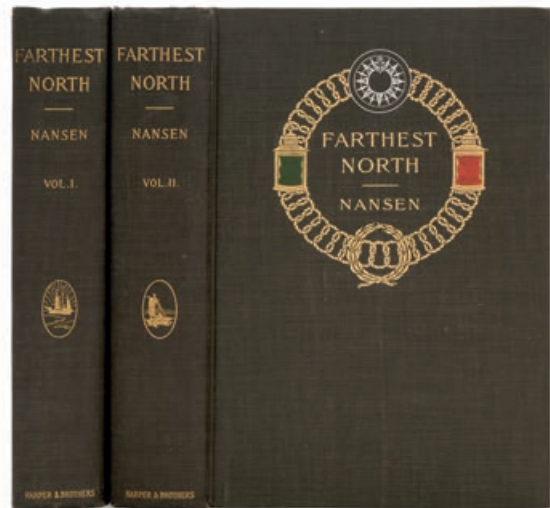
*Fram* ("Forward"), built in 1892, was designed by **Colin Archer (1832-1921)** a Norwegian naval architect born to Scottish émigré parents to the express order of **Fridtjof Nansen (1861-1930)**, the 'grandfather' of Norwegian polar exploration, for his 1893-96 polar expedition. Learning from previous failed attempts, Nansen instructed Archer to create a vessel like no other: *I propose to have a ship built as small and as strong as possible - just big enough to contain supplies.. for twelve men for five years.. The main point is that it be built on such principles as to enable it to withstand the pressure of ice... Instead of nipping the ship, the ice must raise it up out of the water.* Massively built, smooth-sided and double-ended, without a keel or garboard strakes, the stem was 4ft thick, the frames 21in. wide and planked in 30-year-old 13in. oak. She measured just 127ft with a 34ft beam and 15ft draft displacing 402 tons. Rigged as a schooner but fitted with an auxiliary engine with enough coal for four months steaming, she was mainly used with sails and, whilst sea-worthy, the absence of a keel allowed her to corkscrew and roll nearly all the time, and she was undoubtedly slow. She was in her true element when icebound and Nansen, and later **Roald Amundsen (1872-1928)** who brought *Fram* out of retirement in 1910 both returned home happy, healthy and triumphant from their respective expeditions. *Fram* has been preserved since 1936 at Bygdøy, Oslo, Norway.

241.

**DR FRIDTJOF NANSEN: 'FARTHEST NORTH BEING THE RECORD OF A VOYAGE OF EXPLORATION OF THE SHIP "FRAM" 1893-96'** numerous portraits and plates, many in colour, folding map in colour in front pocket and 3 folding maps in colour, one large, in back pocket, original pictorial cloth t.e.g., others uncut, New York, Harper and Brothers, 1897, FIRST ENGLISH EDITION — 9½ x 6in. (24 x 15cm.)

(2)

£150-200



241

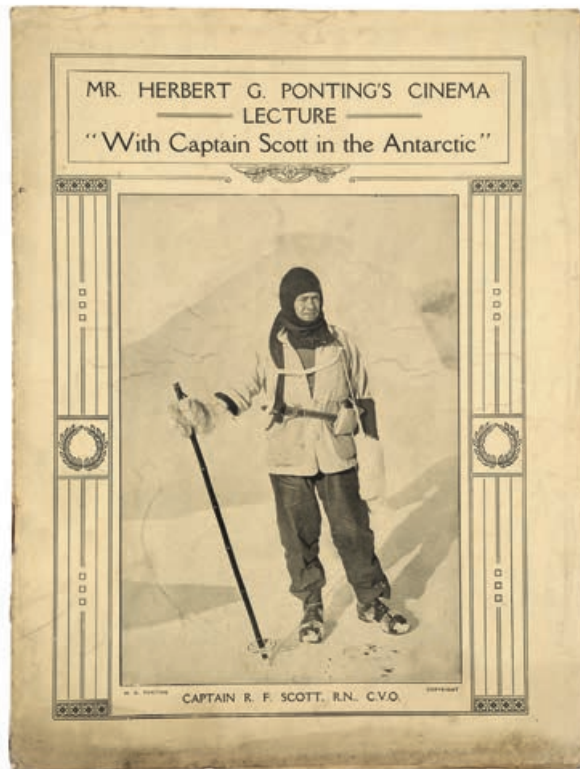




242

242.  
**A RARE LAPEL PIN FOR THE 1875 DISCOVERY ARCTIC EXPEDITION**

depicting *Discovery* overwintering off the icepack inscribed *H.M.S. Discovery*, mounted on lapel pin and contained within shaped box with retailer's label for Williamson Jeweller — 4in. (10cm.) box  
 £250-350



243

243.  
**'WITH CAPTAIN SCOTT IN THE ANTARCTIC': AN ORIGINAL LECTURE PROGRAMME BY HERBERT PONTING, CIRCA 1913**

with yellow photographic covers and two stapled pages with synopsis to centre, flanked by expedition photographs and inset sheet detailing Ponting's selling exhibition — 10 x 7½in. (25.5 x 19cm.)  
 £150-250

244.  
**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Battleship and submarine in Portsmouth Harbour*  
 signed, 'W.L.Wyllie' in pencil (lower left)  
 etching

3½ x 7¼in. (9 x 18.5cm.)

**together with:** two watercolours by Fred Stafford and Favrias  
 (3)

£100-150



244 (part)



245

245.

**A BUILDER'S HALF-BLOCK MODEL FOR THE H.M. DISPATCH VESSELS/GUNBOATS *FLY* AND *FLAMER*, BUILT BY FLETCHER FEARNALL, LIMEHOUSE, 1856**

with 45in. hull carved from the solid, with ebonised top sides, with pierced gun ports and chain plates, mounted on display board with launching cradle and nameplate, overall measurements — 10½ x 60in. (27 x 152.5cm.)

£800-1,200

During the Crimean War (1854-56), the Royal Navy's capital ships were faced with the Russian fleet's repeated refusal to emerge from their safe harbours and give battle in both the Baltic and the Black Seas. Accordingly, the Admiralty embarked upon a massive programme – known as the 'Great Armament' – to build a large flotilla of small wooden craft designed to operate in very shallow waters and comprising 156 screw gunboats, 56 sail-powered mortar vessels and 50 non-self-propelled mortar floats, i.e. floating batteries. The Admiralty also required this huge project to be complete by 1st March 1856, with the result that the orders were spread between practically every shipyard on the Thames, including some which had never before built ships for the fleet. However, the various contractors were only required to build the bare hulls by the deadline; the machinery was then installed by the engine-builders, and the boats were finally taken to a new specialist Gunboat Yard which had been constructed at Haslar Creek, Gosport, where they were coppered, armed and stored ready for use.

*Flamer* and *Fly* were built by Fletcher & Fearnall at Limehouse and engined by John Penn & Sons. Constructed to the standard specification of W.H. Walker, they were 106 feet long with a 22 foot beam and an 8 foot draught. Measured at 284 tons displacement, they were armed with a single 68pdr. on a pivot aft and one 32pdr. forward. Each was screw powered by a single expansion engine and could make 7.5 knots. *Flamer's* keel was laid in November 1855 and *Fly's* the next month, with both launched in April 1856. *Fly* was completed first, in July 1856, but seems to have seen very little service and was broken up in 1862. *Flamer* however, was left unfinished until 1859, but thereafter employed in coastal defence (1868) and as a hospital ship in 1871. Blown ashore in a typhoon at Hong Kong in September 1871, she was wrecked beyond repair and sold for breaking.



246.

**A BRIDGE BELL FROM THE FRENCH TORPEDO BOAT *AQUILON*, 1895**

cast in brass with moulded rim and shoulder and inscribed to front in shadow lettering *AQUILON / 1895 / AUGUSTIN NORMAND & Cie*, complete with clapper and mounted on associated dolphin suspension arm, the bell — 8 x 7in. (20.3 x 18cm.)

£400-600

*Aquilon* was one of three 123-ton 'Filibustier' Class torpedo boats ordered in 1892 and all built by Normand. The first pair - *Ariel* and *Filibustier* achieved 25½kts on trials and were superb seacraft. *Aquilon* was ordered a year later in order to test new-type Normand boilers and achieved a splendid 26.16kts on her trials - and was able to maintain this speed as late as 1905. She was sold in 1919.

246





247

247.  
**A FINE 1:48 SCALE BUILDER'S-STYLE MODEL FOR THE 30-KNOT TORPEDO BOAT DESTROYER *WHITING* BUILT BY PALMER'S YARD, JARROW [1896]**  
 the carved 52in. hull with moulded and brass fittings including twin propellers on A-brackets, rudder and boarding companionways on crane, scored deck with moulded metal and wooden fittings as appropriate including anchors with capstan winches, quick-firing guns, helm, ventilators, stayed funnels with safety valve extension pipes, raised compass binnacle, torpedo tubes on turntables, engine room lights, three fitted boats in davits and other details, mounted on cradle stand within glazed wooden case — 19½ x 64 x 14½in. (49.5 x 162.5 x 37cm.)  
 £4,000-6,000



248

248.  
**A LARGE ALBUM OF ROYAL NAVY PHOTOGRAPHS, SPANNING APPROXIMATELY 1880-1935**  
 comprising approximately 70 original black and white images, mostly with names and titles, some annotated to the reverse and including *Duke of Wellington* and *Britannia* as training ships, Submarine *M.2*, *Good Hope*, *Hood*, *Renown* (as royal yacht), *Royal Oak*, *Dreadnought*, and others, mostly large format photographs from various sources, mounted to card pages with index to front, full calf boards — 15 x 21½in. (38 x 55cm.)  
 £200-300



249 (part)

249.  
**A COLLECTION OF NAVAL PHOTOGRAPHS**  
 approximately 60 images in sepia tone or black and white, various sizes, some modern, mounted on card pages with titles and names, including several from the late Victorian battle fleet and also the action with *Bismarck*; **together with** approximately 80 mostly vintage photographs of yachting, yachtsmen and coastal scenes; a framed modern panoramic photograph of a pre-war German fleet review; a bronze plaquet from the D'anvers chamber of commerce 1913; and a framed photograph of the U.S.S. *Nautilus* signed by a member of the crew, 1957  
 (A lot)  
 £100-150

250.

**AN ADMIRALTY BLOCKADE AND PATROL CHART FOR H.M.S. HYACINTH CRUISING OFF SOUTH AFRICA, CIRCA 1914**

for the Atlantic, India and west portion of the Pacific Oceans, corrected to October 1913 with coastal soundings in fathoms, the coast of South Africa with two areas of blockade and a patrol area coloured and lined in yellow with pencilled routes, key in margin, and a large mss cartouche inscribed *TABLE OF DISTANCES in nautical miles CAPE STATIONS / H.M.S. HYACINTH* the tables lined in red ink, inscribed in red ink 'Cancelled' in the lower right corner, linen backed — 28 x 58in. (71 x 147.5cm.); **together with** a detailed admiralty chart of Simons Bay, corrected to 1910 with magnetic variation to 1913 with some light annotations in red and yellow ink, linen backed — 28 x 34in. (71 x 86.5cm.)

(2)

£150-250

Just before War broke out in August 1914, *Hyacinth* and her consort *Hermes* were sent to shadow S.M.S. *Königsburg* in German East Africa. In the event *Königsburg's* 24kts easily outpaced the old protected cruisers' maximum 20kts, so they escorted troopships from Cape Colony to the Atlantic. From January 1915 she was blockading *Königsburg* in the Rufigi Delta as detailed on this chart and intercepted the captured S.S. *Reubens*, forcing her to beach and in April 1916 sank the S.S. *Tabora*. From January 1917 she was stationed off Tanganyika, where she served as the depot ship for the Royal Naval Air Service and was paid off in August 1919, scrapped 1923.



250 (part)

251.

**A SOUVENIR RECOVERED FROM THE PROTECTED CRUISER H.M.S. GLADIATOR SUNK OFF THE ISLE OF WIGHT, 25 APRIL 1908**

comprising a brass label inscribed *H.M.S. GLADIATOR AFT SEARCHLIGHT PROJECTOR*, secured to wooden display base with associated pen rack — 5 x 6in. (13 x 15cm.)

£80-120

252.

**A 12IN. TOMPION CREST FROM H.M.S. RESOLUTION, CIRCA 1915**

depicting a lancer on horseback and mounted to a later wooden display board — 11½ x 14in. (29 x 35.5cm.); **together with** another tompion crest from H.M.S. *Furious*; and a repoussé copper crest from H.M.S. *Champion*

(3)

£200-300

253.

**A WELL-PRESENTED AND DETAILED 1:192 SCALE WATERLINE MODEL OF THE 'C' CLASS LIGHT CRUISER H.M.S. CAROLINE, AS FITTED FOR THE BATTLE OF JUTLAND IN 1916**

with 16in. laminated and carved hull plated in card, detailed deck fittings as appropriate and including the open bridge, tripod masts with signal lanyards with flags, radio aeriels, stayed funnels with pipework and wire tops, fitted boats in davits, searchlights and other fine detailing, main and secondary armaments, depicted underway on a calm sea display base, with brass plate, contained within perspex case — 7 x 21½ x 8in. (18 x 55 x 20.5cm.)

£400-600



252



253





254

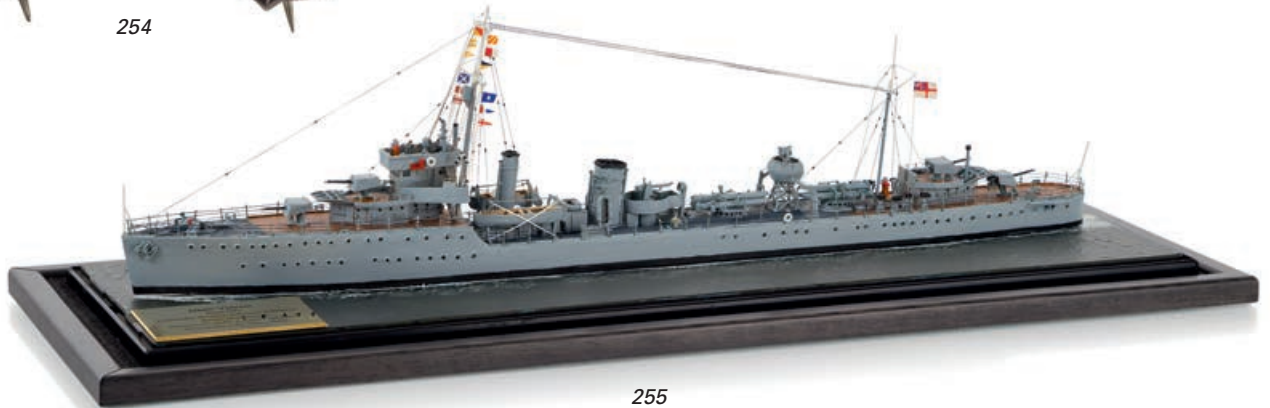
254.

**A PAIR OF SILVER GREAT WAR NAVAL SWEETHEART BROOCHES** each in the form of a fouled anchor, the first with naval crown and shield engraved, *VANGUARD BATTLE OF JUTLAND MAY 31ST 1916*, Birmingham Hallmark; second with band attached, *H.M.S. ARROGANT*, Birmingham Hallmark, 1917, both by maker Frank Henry Manno — 1½in. (4cm.) high.

(2)

£60-80

HMS *Vanguard* (1909), a battleship, commanded by Captain James Dick at Jutland. On 9th July 1917 she blew up at Scapa Flow killing 843 men, all but 2 of her entire crew; HMS *Arrogant* (1896), a cruiser, served as a depot ship for submarines during the Great War.



255

255.

**A WELL-PRESENTED AND DETAILED 1:192 SCALE WATERLINE MODEL OF THE 'V' CLASS DESTROYER H.M.S. VIDETTE [1918]**

with 18in. laminated and carved hull plated in card, detailed deck fittings as appropriate and including open bridge, masts with signal lanyards with flags, radio aeriels, funnels with pipework and wire tops, fitted boats in davits, searchlights and other fine detailing, main and secondary armaments complete with torpedo tubes, depicted underway on a calm sea display base, with brass plate, contained within perspex case — 7 x 21½ x 8in. (18 x 55 x 20.5cm.)

£400-600

Built by Alexander Stephens & Sons in 1918, *Vidette* was one of twenty-five V-Class destroyers forming part of the Emergency War Programme. Sent to Gibraltar for the first three years of WW2 for routine escort duties, in 1942 she was re-fitted as a Long Range Escort and assigned to the Western Approaches Command for North Atlantic operations. It was here she came into her own under Cmr (later Vice Admiral) Peter Gretton (1912-1992) and by the Wars end had sunk seven U-Boats. She was scrapped in 1947.

256.

**A 12IN. TOMPION FROM H.M.S. HAMPSHIRE, 1903**

heavily cast in two-toned metal and depicting a Hampshire rose in ropework border, the reverse with hooks and securing points — 12½in. (32cm.)

£400-600

A 10, 850-ton armoured cruiser of 1903, *Hampshire* was sunk by mine on 5th June 1916 with the loss including Lord Kitchener who was on a secret mission to Tsarist Russia.



256

257.

**AN OFFICER OF THE WATCH PATTERN TELESCOPE FOR THE HON. WALTER HOOD R.N., CIRCA 1900**

1¼in. single draw telescope retailed by E.A. Seagrove, Portsea, signed by the eyepiece with dust slide and owner's name, leather-covered main tube and splash cuff — 17½in. (44.5cm.)

£80-120



257



258

258.

**AN AIR MINISTRY RAF SCRAMBLE BELL, 1937**

cast in silvered bell metal with moulded rim and shoulder, inscribed to front *A.M. 1937* with gold-painted crown suspension, complete with clapper — 10½ x 10¾in. (27 x 27.5cm.)

£1,500-2,000



259

259. 8

**FRANK HENRY MASON (BRITISH, 1876-1965)**

*Smelting aluminium for aircraft production, 1944*

Oil on canvas

Signed 'Frank H. Mason' (lower right)

20½ x 15½in. (52 x 39cm.)

£400-600



260

260.

**A 3½IN. RADIUS AVIATION SEXTANT BY HENRY HUGHES & SONS LTD FOR THE AIR MINISTRY, CIRCA 1946**

with crackle-finish T-frame, the inset scale divided to 120°, the arc numbered 36794, index arm with micrometer adjustment, stamped with Air Ministry mark and numbered 6B/177, sighting tube with rubber eyepiece, seven shades, Bakelite handle and pin feet, contained within fitted composition box of issue with maker's label dated 23-2-46 — 8in. (20.5cm.) diameter

£350-450



261

261.

**NAVAL METEOROLOGICAL SERVICE CLOUD ATLAS, 1918**

Prepared by Hydrographic Department, Admiralty, 29pp, 14 colour illustrations by G.A. Clarke, Kings College Observatory, Aberdeen, viz., Cirrus, Cirro-Stratus, Cirro-Cumulus, Alto-Stratus, Alto-Cumulus, Strato-Cumulus, Strato-Cumulus (Lenticularis) Cululus, Cumulo-Nimbus – Snow Cloud, Cumulo-Nimbus – The Thundercloud, Nimbus, Stratus, Line Squall Front; original cloth, gilt lettering on front cover, Ordnance Survey 1918 — 19¼ x 15½in. (49 x 39.5cm.)

£80-120





262

262.

**TINPLATE MODEL DIVER BY FLEISCHMANN, CIRCA 1920**

depicted with hatchet and lamp, finished in polychrome and mounted on wooden base with 'air tube' wire to battery compartment operating lamp — 9in. (23cm.)

£800-1,200



263

263.

**A SIX-BOLT ADMIRALTY-PATTERN COPPER AND BRASS DIVING HELMET BY SIEBE GORMAN & CO LTD LONDON**

the bonnet numbered 19179, the face plate numbered 15840, left-mounted spitcock, weight hooks, air inlet, telephone port and adjustable exhaust valve, the corselet numbered 12264 with maker's plate, front and back weight studs and full set of brasses with bolts — 19in. (48cm.); **together with** a bolt key

(2)

£2,000-3,000



264

264.

**A SHALLOW DIVING TWIN CYLINDER AIR PUMP BY GLEASON-PETERS AIR PUMP CO., BKLYN N.Y. U.S.A, CIRCA 1900**

the cast iron frame marked 'No. 62' and signed on the brass cylinder as per title, and acting on two polished brass cylinders with air exhaust — 15in. (38cm.) high

£300-400

264A.

**A PAIR OF BRASS AND LEATHER DIVING BOOTS BY SIEBE GORMAN & CO. LTD.**

complete with buckles, strapping and thick lead soles – 14in. (35.5cm)

(2, a pair)

£250-350



264A

265.

**A ROYAL NAVY RUM PUMP, 20TH CENTURY**

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

£250-350



265



266

266.  
**A U-BOAT ALARM BELL FOR SUBMARINE U-17, PROBABLY CIRCA 1935**

cast in brass with moulded rim, with black filled lettering on shoulder inscribed *U/17*, complete with iron clapper and refinished in gold paint — 8½ x 8½in. (21.5 x 21.5cm.)

£1,000-1,500

Built by Germaniawerft, Kiel in 1935, this submarine sank three small vessels in the early part of WW2 before becoming a training submarine. As such *U-17* survived the War but was scuttled in shallow water at Wilhelmshaven on 5th May 1945 as the allies consolidated their occupation of the base.



267

267.  
**A KRIEGSMARINE U-BOAT CLOCK**

the 6¼in. silvered dial marked with Kriegsmarine device, black spade hands with sweep seconds and slow/fast [V / N] lever by '2', winding arbor to going barrel 8-day movement, hinged glazed faceplate with locking arbor numbered '93', bulkhead case with three suspension points — 8in. (20.5cm.) diam. overall; with associated winding key

£1,000-1,500



268

268.  
**A PAIR OF 7 X 50 FIXED FOCUS U-BOAT BINOCULARS BY CARL ZEISS, JENA, CIRCA 1940**

stamped with maker's code 'blc' and numbered 52927, with thick rubber insulators and eye-pieces, finished in green — 8in. (20.5cm.) high

£600-800

**Provenance:** W.E. CRUMP RNVR



269

269.  
**DEUTSCHE SEEWARTE, ATLAS DER GEZEITENSTRÖME FÜR DAS GEBIET DER NORDSEE, DES KANALS UND DER BRITISCHEN GEWÄSSER**

E.S. Mittler & Sohn, 1936, 14 maps of northern Europe (Great Britain featuring in all of them), the land depicted in light green, lower fore-corners dogeared and with some tears, original printed wrappers, library stamp on title of a department of the Kriegsmarine — 18½ x 20¼in. (47 x 51.5cm)

£600-800





270

270.

**A RECOVERED TORPEDO GYROSCOPE, PROBABLY BY WHITEHEAD, CIRCA 1900**

heavily constructed in brass with spinner (*detached*) — 6½in. (16.5cm.) high

£300-500

**Provenance:** Recovered approximately three miles off Lulworth Cove, Dorset, in 1983 by scallop divers from the *Happy Return* (ex-*Britannia*, Little Ship)

271.

**A BRASS DESK MODEL FOR AN EARLY TORPEDO, POSSIBLY WHITEHEAD, CIRCA 1884**

constructed in four sections with guiding fins and two propellers, loosely mounted on wood base — 15in. (38cm.) long

£400-600

This model conforms closely to a profile listed in the *Naval Encyclopedia* which lists Whiteheads' various models, this one is distinct for having contra-rotating propellers *behind* the rudders and vanes, and also enjoys the distinct tapering 'cigar' format. Named 'Woolwich', it apparently had a range of 600 yards at 24kts and carried a 70lb warhead.



271



272

272.

**UNOFFICIAL SUBMARINE BADGES FOR M2 AND M3**

heavily cast in brass and depicting a bird on a dolphin's back; and an armed hippo on a caterpillar track, mounted on wood — largest 12in. (30.5cm.)

(2)

£250-350



273

273.

**A RARE ALL BRASS 'FAITHFUL FREDDIE' SUBMARINE BINNACLE BY KELVIN BOTTOMLEY & BAIRD LTD., CIRCA 1912**

with glazed hood, two correction spheres and 3in. compass card signed as per title and gimbal mounted in brass bowl with top and bottom glasses, locking arm and prismatic Azimuth ring with bubble level and shades within brass binnacle with maker's plate inscribed *Pattern 185 Binnacle No. 17* with retractable shade and lower compartment with electric bulb socket — 13½in. (34cm.) high

£700-900

274.

**A POLISHED ALUMINIUM PRESENTATION DESK MODEL OF A SUBMARINE, CIRCA 1930**

modelled at the waterline and mounted on an ebony display base — 10½in. (27cm.) long  
£500-800



274

275.

**A POCKET TORCH RECOVERED FROM H.M. SUBMARINE THETIS, 1939**

constructed in aluminium with threaded battery and bull's eye lens, the side with soldered brass plaque inscribed *HMS THETIS 1939* — 5½in. (14cm.); **together with** an account signed by Maurice Pattison and copy diary entries

(2)

£200-300

**Provenance:** Maurice Pattison (b.1920)

Maurice Pattison, now aged 103, was working in Liverpool for Shell in 1939 when the *Thetis* disaster occurred. He was able to visit *Thetis* and this pocket torch was salvaged from debris removed in the clean-up and deposited on the quayside, it had already had the copper plate and date soldered to the side. The 275ft *Thetis* was lost whilst on her final diving trials in Liverpool Bay. A confusing layout of valves and test cocks blocked with enamel paint had led to the bow flooding and resting on the seabed 150ft below leaving 59 crew, together with 25 staff from Cammell Laird and a host of senior naval observers, bringing the total to 103 men stranded in the aft compartments. Four men managed to successfully deploy the escape hatch, however the fifth panicked and drowned in the hatch with the external door open, condemning the remainder to death by carbon monoxide poisoning.



275 (part)

276.

**A NOVELTY DESK LAMP, CIRCA 1950**

modelled in steel as a stylised submarine with brass propeller, attached to a wooden base with ebonised scrolls — 16 x 19in. (40.5 x 48cm.)

£300-500



276



277

277.

**A WORKING SCALE MODEL OF A DESTROYER BY BASSETT-LOWKE LTD. CIRCA 1936**

the hull carved from the solid, finished in grey and numbered *F7*, with satinwood decks with painted metal fittings including main and secondary armament, deck rails, bitts, masts, removable funnel and torpedo section to battery and motor compartment, makers label to stern — 12 x 39in. (30.5 x 99cm.)

£800-1,200

This model was listed in the October 1936 Bassett Lowke Ltd. catalogue, priced 12 guineas.





278

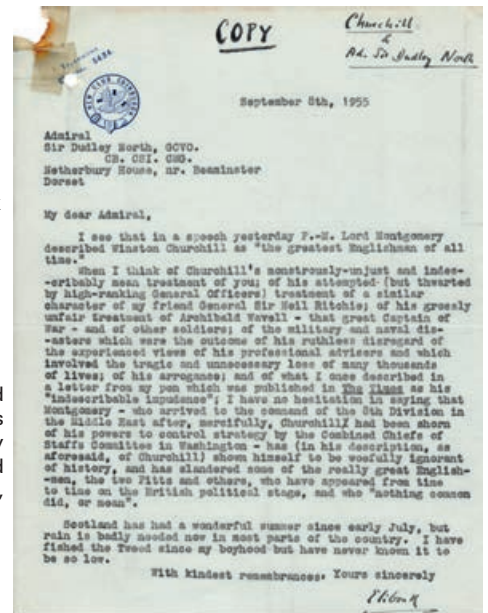
278.  
**A COLLECTION OF NAVAL LAPEL PINS**  
 comprising 36 examples in enamelled brass, each depicting the ship's badge and naval crown, including naval ships *Kelly, Daring, Warwick* and others, mounted in a box frame for wall hanging — 14in. (35cm.) square  
 £250-350



279

279.  
**A CAPTAIN'S FULL DRESS UNIFORM FOR THE ROYAL NAVY**  
 supplied by Gieves, Matthews & Seagrove Ltd and comprising full dress coat; a pair of epaulettes; sword belt and frogging, and shoulder aigillette, epaulettes and belting contained within fitted Toleware tin; **together with** an associated bicorne hat for the Royal Marines in shaped toleware tin  
 (3)  
 £300-500

279A.  
**A SMALL ARCHIVE OF CORRESPONDENCE FROM ADMIRAL DUDLEY NORTH TO LORD ELIBANK, AND VICE VERSA, 1954-5**  
 written mainly on blue stationery (one on ex-RY V&A) from Beaminster in reply to Elibank with one copy of Elibank to North, often railing against key figures of the wartime government, notably Churchill: *When I think of Churchill's monstrously-unjust and indescribably mean treatment of you...and provoked by Montgomery stating on the wireless that Churchill was 'the greatest Englishman of all time'*  
 (8)  
 £80-120  
**Admiral Dudley North (1881-1961)** was appointed Flag Officer Commanding Gibraltar and Mediterranean Approaches in November 1939 and was promoted Admiral on 8 May 1940. He was relieved of his command in December 1940 on the grounds of his failure to challenge a Vichy French naval squadron some three months previously. He was later exonerated of blame and Ludovic Kennedy considered the failure to challenge the squadron the fault of people in London, a view heavily emphasised in this group of letters.



279A (part)

280.  
**LT CMDR CHARLES GOODEVE'S ROYAL NAVY DRESS SWORD**  
 the half basket hilt inscribed on the thumb piece *C.F. GOODEVE R.N.V.R.*, 31in. etched regulation blade, scabbard and chamois-lined travel case — 39in. (99cm.) overall  
 Please see illustration on page 77  
 £400-600  
**Sir Charles Frederick Goodeve O.B.E. (1904-1980)** was a research chemist born in Canada but won a scholarship to study at UCL in 1927. An active member of the R.N.V.R., he was promoted to Lt Cmdr in 1936 and began turning his attention to naval issues. When war broke out he was transferred to the navy's gunnery and mine research establishment H.M.S. *Vernon* where he developed the principal method to counter the threat of magnetic mines and which essentially girdled a ship's hull with electrical pulses in opposition to their natural field, effectively cancelling it out - he called it 'degaussing' after the German scientist, whose name was used for a unit of magnetism, and the name stuck. It was used on over 10,000 allied ships during the war but was expensive and he developed a cheaper method called 'wiping' in which ships trailed magnetised cables - the British 'wiped' 400 ships in four days before D-Day alone. He was then transferred to the Department of Miscellaneous Weapon Development (DMWD) where he devised plastic armour and the 'hedgehog', a forward-thrown anti-submarine weapon for which he was appointed his O.B.E. By 1942 he was running the Navy's research and development strategy and created a special branch for India to deal with specialised problems faced in the East. In 1946 he was knighted and awarded the U.S. Medal of Freedom with Silver Palm.



281

281.  
**MIDSHIPMAN'S LOG BOOKS FROM H.M.S. *RENOWN*, CIRCA 1941**

kept by W.D.G. Montag, over two volumes between 3 May 1940 (H.M.S. *Wolsey*, 18 August – 9 November) – 29 November 1941, 305 pp Firth of Forth, Scapa Flow, Iceland, Gibraltar, at sea, action off Skerki Bank between Italian and British Forces, remarking on Churchill's speech on 23 December 1940, raid of the Tirso Dam 3 February 1941, Bombardment of Genoa 9 February 1941, Description of German prisoners 20 March 1941 ('an ugly looking lot') and the information from the same prisoners at Gibraltar, Battle in the Mediterranean 31 March (allied victory with many Italian and German survivors and honourable mention of a few Yugoslav ships), concern about German invasion of the Balkans 4 April, Satisfactory evacuation of Benghazi 9 April, detailing the bombing of various cities (Salonika, Sofia, Coventry etc.) 8 May 1941, Operation Tiger (a successful air-sea operation) 20 May, Operation Split (a less successful operation) 24-27 May, A REMARKABLY DETAILED ACCOUNT OF THE SINKING OF THE *BISMARCK* ('she deserves a high place in the history of this war'). 4 pen and ink drawings, 4 with hand colouring and 7 maps and plans, one double-page, one hand-coloured and one coloured in outline, 2 sheets tipped in (Examination of Midshipmen) original buckram, paper label on front covers, very rubbed — 13 x 8in. (33 x 20cm.)

(2)

£200-300



283

284.  
**AN ADMIRALTY PATTERN WING LANTERN BY BULPITT & SONS, BIRMINGHAM, CIRCA 1900**

heavily constructed in brass with maker's stamp to front, fitted internally for candle sconce with reflector, adjustable exhaust and carry handle — 14in. (36cm.) high  
 £200-300

285.  
**A 19TH CENTURY ROUND CARGO LAMP**

heavily constructed in brass with removable base to sprung candle socket, hexagonal glazed windows with guard wires and retractable exhaust and suspension handle — 14in. (36cm.) high  
 £200-300



282

282.  
**A PAIR OF BANDMASTER'S MUSIC STAND FINIALS FROM H.M.S. *HOOD*, CIRCA 1920**

modelled as the ship's badge, a Cornish crow holding an anchor, and standing atop a demi globe, mounted to later display base — 5 x 7in. (12.5 x 18cm.) overall  
 £200-300

283.  
**THE JACK STAFF CROWN FROM THE C-CLASS DESTROYER *H.M.S. CAVALIER*, 1944**

cast in alloy and finished in polychrome, mounted on wooden base with lanyard spools — 9in. (23cm.) high  
 £200-300

*Cavalier* was decommissioned in 1972, sold in 1977 and has been preserved as a museum ship at The Historic Dockyard Chatham since 1998. On 14 November 2007, *Cavalier* was officially designated as a war memorial to the 142 Royal Navy destroyers sunk during World War II and the 11,000 men killed on those ships.



284

285





286

286.

**A FINELY DETAILED 1:96 SCALE BUILDER'S STYLE MODEL OF H.M.S. *JERVIS BAY* [1922]**

the laminated and carved 64in. hull with bilge keels, rudder, propellers and boarding companionways, planked decks, moulded brass and wood fittings as appropriate including anchors with crane and winches, ventilators, deck rails, davits on rests, water tanks, deck lights, superstructure with bridge and over-bridge, boarding stanchions, stayed funnel with safety valve extension pipe and hooter, fitted lifeboats in davits, and other details, mounted on four turned brass columns, on display base with glass cover, overall measurement — 26 x 69½ x 12in. (66 x 77 x 30.5cm.)

£6,000-8,000

When the Second World War began in September 1939, the British public had never heard of an otherwise undistinguished liner named *Jervis Bay* whereas, in barely a year, she had become a 'household name' and her gallant fight against overwhelming odds had become synonymous with Churchill's indomitable spirit to win the War whatever the cost.

Ordered by the Commonwealth Line for their Australian immigrant trade, she was built by Vickers at Barrow and launched on 17th January 1922. Registered in Sydney [Australia] at 13,839 tons gross, she measured 530.5 feet in length with a 68-foot beam and her twin screws were driven by four Parsons' double-reduction turbines giving a cruising speed of 15 knots. With accommodation for 12 first-class (*government berths*) and 712 third-class passengers, she was manned by a crew of 216 and had 360,000 cubic feet of cargo space. In 1928, financial problems for the company resulted in the sale of the Commonwealth Line to the White Star Line and, in 1931, she was converted to accommodate 542 tourist class passengers. In April 1933, *Jervis Bay* and her four essentially identical sisters passed into the newly established Aberdeen and Commonwealth Line and she sailed under their colours for a further six years.

Anticipating events, the British government requisitioned *Jervis Bay* in August 1939 and she was rapidly converted into an Armed Merchant Cruiser mounting 8 [1898-vintage] 6in.guns and two QF 3in. guns for anti-aircraft defence and placed on convoy protection duties. On 5th November 1940, she was escorting an eastbound convoy of 37 ships when, a little after 1700hrs., the convoy was spotted by the German heavy cruiser *Admiral Scheer* which opened fire with her six 11-in. guns and much else. As the convoy scattered under smoke, *Jervis Bay*, under the command of Captain Fogarty Fegan, RN, turned to face the enemy and steamed towards the *Scheer* at full speed to divert attention from the convoy. Almost immediately, a barrage of German shells fell upon *Jervis Bay* before her own guns could be brought into range and, within fifteen minutes, *Scheer* had pounded her adversary to a stop. Aboard *Jervis Bay* there was carnage and, at 2000hrs., she began to sink although *Scheer* continued to shell her for a further thirty minutes before she foundered taking her captain and another 189 men to their deaths. In the event, Captain Fogarty Fegan's sacrifice saved thirty-one ships out of the 37 in the convoy and, for his gallantry in the face of insuperable odds, Fegan received one of the Second World War's most famous and well-deserved posthumous Victoria Crosses.



287 (part)

287.

**A 1:192 SCALE STATIC DISPLAY MODEL OF THE ITALIAN BATTLESHIP R.N. ROMA [1940] BY FINE ART MODELS**

from a limited edition of five examples made, circa 2013, with moulded 48in. hull, the deck with finely detailed photo-etched brass superstructure and fittings, mounted on launching chocks to wooden display base with maker's plate, overall measurements — 16½ x 65 x 12in. (42 x 165 x 30.5cm.); **together with** two aircraft designed to be fitted onto the model, supplied separately in wooden box

(2)

£1,000-1,500

One of four Littorio Class battleships built to counter the French Strasbourg Class, *Roma*, like her sisters, carried a formidable armament which comprised of seventy-seven guns of various calibres headed by 9 x 15in., in addition to thick armour belting and four steam turbines developing 30kts she had a catapult for her three spotter float planes. Her full load was in excess of 45,000 - ten thousand over the limits set by the Treaty of Washington. Completed in June 1942, she was sunk by the Luftwaffe in September 1943 to prevent defection to the allies with the loss of over 1,200 souls.



288.

**AN ITALIAN NAVAL WARDROOM FRUIT COMPOTE BY BROGGI, 1936**

with detachable bowl with maker's marks dated 1936 — 6¼ x 10in. (16 x 25.5cm.)

£150-250

288





289

289.

**A 1:192 SCALE STATIC DISPLAY MODEL OF S.M.S. TIRPITZ [1939] BY FINE ART MODELS**

from a limited edition of ten examples made, circa 2002, with moulded 50in. camouflaged hull, the deck with finely detailed photo-etched brass superstructure and fittings, mounted on launching chocks to wooden display base with maker's plate, overall measurements — 15 x 58 x 12in. (38 x 147.5 x 30.5cm.)

£1,000-1,500

Launched 1st April 1939, *Tirpitz* had a maximum displacement of 56,600 tons - greatly in excess of the Treaty of Washington, and, like *Roma*, could develop just over 30kts. Commissioned 25th February 1941 she served in Norway where she was repeatedly targeted by various allied strategies including mines laid by miniature submarines X6 and X7 (developed especially for the purpose), damaged by bombs and finally sunk on the 12 November 1944 capsizing close to Tromsø after being by six massive 5½ ton bombs delivered by Lancasters with the loss of 1204 men.



290

290.

**A WELL-PRESENTED 1:192 SCALE WATERLINE MODEL OF THE LIBERTY SHIP S.S. RICHARD MONTGOMERY [1943]**

with 26in. laminated and carved hull finished in grey with fittings as appropriate including, quick-firing guns, anti-aircraft guns, covered hatches, masts with derricks, covered and fitted lifeboats, signal mast with flags, ventilators, winches and other details, depicted underway on a moulded and painted sea, with brass plate and perspex cover — 7 x 38 x 8in. (18 x 96.5 x 20cm.)

£600-800

A liberty ship of nearly 11,000 tons, the *Richard Montgomery* was laid down at the St. Johns River Shipbuilding Company, Jacksonville, Florida on the 15th March 1943, launched exactly twelve weeks later on 15th June and was completed by the end of July. In August 1944 she was loaded with 6,127 tons of munitions for the Allied war effort and sent to Sheerness, Kent where she was assigned an anchorage off the Nore on 20th August. She dragged anchor however and was stranded over a sand bar. When the tide went out she broke her back and became a total loss. Too dangerous to attempt salvage, her wreck, complete with contents, is still visible.



291



292 (part)

291.  
**A 1:600 SCALE PROPOSAL DESK MODEL FOR THE RFA SHIP KING-20/20 BY BRITISH SHIP BUILDERS, CIRCA 1986**

with 13in. metal hull with twin prop shafts and rudders, deck with fittings as appropriate, including cranes, deck rails, superstructure with covered lifeboats, two Sea King helicopters and other details, mounted on wooden display base with brass plate, and perspex cover — 7 x 16 x 4in. (18 x 40.5 x 10cm.)

£200-300

292.  
**ERIC TUFNELL (BRITISH, 1888-1978)**  
*H.M.S. 'Berwick'*

signed 'E.E.Tufnell' (in pencil lower right), inscribed with title lower left

watercolour

10 x 14½in. (25.5 x 37cm.) **together with** another by the same hand of '*H.M.S. Aisne*' off Malta and a log book of *H.M.S. Aisne*, 1964-1965 sailing to Malta, Hong Kong, Singapore, and Chatham

(3)

£150-250



293

293.

**A PAIR OF BRASS ADMIRALTY PATTERN MINESWEEPER ANCHORS**

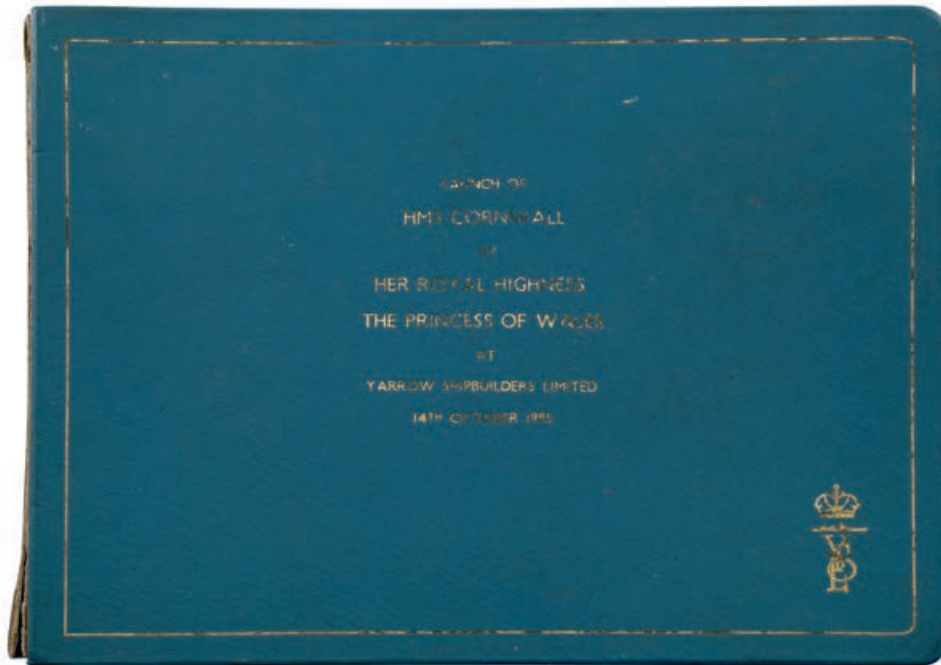
heavily cast in brass, one inscribed *NON-MAGNETIC CERT NO. S9339A*, with folding stocks, hinged securing rings and short lengths of studded cable, the links inscribed *PC CO* — each 23 x 14in. (58.5 x 36cm.)

(2)

£1,000-1,500







294

294.

**A COMMEMORATIVE PHOTOGRAPH ALBUM FOR H.M.S. CORNWALL, LAUNCHED AT YARROW SHIPBUILDERS LTD BY DIANA, PRINCESS OF WALES, 1985**

comprising thirty-two colour and six b/w photographs, each approximately 10 x 12in. laid on to right-hand card pages bound within blue cloth boards, the front with gilt embossed titles reading *LAUNCH OF / HMS CORNWALL / BY / HER ROYAL HIGHNESS / THE PRINCESS OF WALES / AT / YARROW SHIPBUILDERS LIMITED / 14TH OCTOBER 1985* — 12¼ x 16½in. (31 x 42cm.)

£500-800

H.M.S. *Cornwall* was a 5,300-ton Type 22 frigate. Issued to the pennant number F99, she was affectionately known as the 'Fighting Icecream' and enjoyed a busy career around the globe where she performed both ceremonial duties and enforced international law. She returned to Plymouth for the final time on 26th April 2011 and was decommissioned on the 30th June. Sold (along with her sisters *Cumberland*, *Campbeltown* and *Chatham*), she was towed to Swansea for breaking on 24th October 2014. This album is presumed to be one of a very small number produced and distributed to high-ranking official guests, although another example has yet to be identified. Most of the images are unpublished and are unusually large views, most including Diana looking happy, relaxed and naturally radiant.



294 (part)

# Navigational & Scientific Instruments





295. Ø

**A TWO-DAY MARINE CHRONOMETER BY A. JOHANSEN & CO., LONDON, 1899**

the 4in. silvered dial signed as per title and numbered 4656, spotted plates, auxiliary compensation balance with Earnshaw escapement and silvered helical spring, jewelled detent, contained within counter-punched bowl numbered 3656 in three-tier wooden box with numbered tipsy key and inset drop handles, with numbered ivory plate to front — approximately 7in. (18cm.) cubed, IDN: 8F43RFGW; **together with** photocopied career details  
£1,200-1,500



295

296

296.

**A TWO-DAY MARINE CHRONOMETER BY THOMAS MERCER, ST. ALBANS, 1973**

the 4in. silvered dial signed as per title and numbered 28226, blued-steel hands to fusée movement with spot-finished plates, Earnshaw escapement and Mercer's standard balance with steeled spring and jewelled detent, contained within a gimballed bowl set within two-tier wooden box, locking arm and tipsy key, with retail label for Lilley & Gillie, North Shields — approximately 7½in. (19cm.) cubed; **together with** a guard box  
£300-500



297

297.

**A 12IN. BRASS SUNDIAL BY CARY, LONDON, CIRCA 1800**

signed as per title and mounted on pad feet — 8in. (20cm.) high  
£300-500



298

298.

**A STAR GLOBE BY KELVIN & HUGHES LTD FOR EPOCH, 1975**

the 7in. globe with metal core, white gores printed with star systems, signed in cartouche *Kelvin & Hughes Ltd*, signed as per title and inscribed *printed by George Phillip & Son Ltd*, mounted within lacquered brass horizon ring with serial numbers and removable meridians, contained within fitted box of issue with instructions pasted inside lid, indicators, securing hooks and carry handle, approximately — 10½in. (26.5cm.) square  
£300-500



299 (part)

299. Ø

**A 17½IN RADIUS VERNIER OCTANT, DUTCH, CIRCA 1755**

the mahogany 'T' frame with arc sandwiched between brass plates, the front divided to 90°, brass index arm, vernier scale with central '0', arm stop, fore and aft pinhole sights, mirrors and two pad rests — 20in. (51cm.) high overall; **together with** a 13½in. radius example in ebony signed *Heather London (old losses and wear overall)*, IDN: MJLVS1NJ

(2)

£500-800



300 (part)

300. Ø

**AN 11½IN. RADIUS VERNIER OCTANT BY SPENCER, BROWNING & RUST, LONDON, CIRCA 1840**

the ebony 'T' frame with inset ivory maker's plate and scale marked 'SBR' to centre, brass index arm, pinhole sights and shades, contained within stepped keystone case with decorative lock plate — 13½in. (34.5cm.) wide, IDN: YH9XLF88; **together with** a surveying level for the Board of Ordinance; and a telemeter in a leather case

(3)

£200-300



301

301. Ø

**A 9½IN. VERNIER OCTANT BY HORNE & THORNTWHAITE, LONDON, CIRCA 1850**

with ebony pi frame with inset ivory scale and maker's plate, lacquered brass fittings including shades, mirrors, index arms, contained in keystone case with sighting tubes and maker's label — 12in. (30.5cm.) wide, IDN: EAEKSYAL

£400-600



302 (part)

302. Ø

**A 9½IN. RADIUS VERNIER OCTANT BY KEEN AND FRODSHAM, LIVERPOOL, CIRCA 1840**

ebony 'T' with inset ivory maker's plate and scales, braced index arm, pinhole sights, contained in keystone box with trade label for Janet Taylor & Co. — 13in. (33cm.), IDN: V7MRVJWZ; **together with** a 1in. three draw wood and brass telescope in card tube, and a 4in. aneroid barometer

(3)

£200-300





303 (part)

303.

**A 7IN. RADIUS VERNIER SEXTANT BY HEATH AND CO., LONDON, CIRCA 1894**

with oxidised brass bell frame, signed on the arc as per title and numbered 23414, with fruitwood handle, contained in fitted box with press button release mechanism and lacquered brass sighting tubes and original test certificate inside lid — 10½in. (26.5cm.) wide; **together with** a brass station pointer in box

(2)

£300-500



304

304.

**A 6IN. RADIUS VERNIER SEXTANT BY CRICHTON, LONDON, 1890**

with oxidised brass three circle frame, polished arc signed as per title and numbered 3117, with wooden handle, contained in fitted box with lacquered brass sighting tubes and owner's plate to lid for *H.E. O'Neill R.N.* — 9in. (23cm.) wide

£250-350



305

305.

**A 7IN. RADIUS BELL-FRAMED MICROMETER SEXTANT BY HEATH & CO LTD, LONDON, CIRCA 1950**

the ebonised-brass bell frame with polished brass arc, signed and inscribed as per title and numbered T470, scale divided to 130°, contained within original fitted case, complete with accessories including sighting tubes etc., test certificate for 1972, further contained within canvas outer case — 11½in. (29cm.)

£300-500

306. Ø

**A COLLECTION OF NAVIGATIONAL INSTRUMENTS**

comprising a brass sextant by Griffin in keystone box; a heart pattern sextant; ebony octant, with later scale; two roller rules; a parallel rule; and a station pointer, IDN: TC9GV9U8

(a lot)

£100-150

307.

**A RARE EARLY 19TH CENTURY ARTIFICIAL HORIZON BY MATTHEW BERGE, LONDON, CIRCA 1810**

finely constructed in lacquered brass with black glass plate, three levelling feet and independent bubble level, contained in fitted wooden case of issue with maker's label in removable lid — 4 x 3in. (11 x 8cm.)

£250-350



307

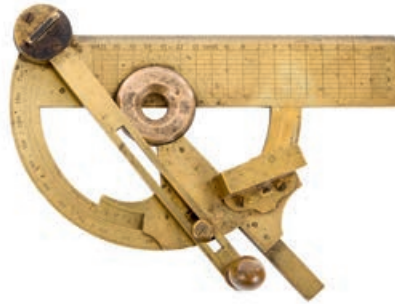


308

308.  
**A DRY CARD COMPASS BY SPENCER, BROWNING AND RUST,  
 LONDON, CIRCA 1840**

the 5½in. diameter card signed as per title and laid to mica disc with newspaper lining with wax balancing and steel bar secured with brass pivot, mounted in hand peened brass bowl with lead ballast and gimbal mounted within wooden box with sliding lid — 9in. (23cm.) wide

£400-600



309

309.  
**A RARE EXAMPLE OF 'CAPTAIN DOUGLASS'S REFLECTING  
 PROTRACTOR' BY CHISLETT, LONDON, CIRCA 1850**

constructed in lacquered brass, the arc divided 0-140° — 5½in. (14cm.) diameter  
 £150-250

This is a protractor with a Vernier and arm carrying a pair of reflectors similar to the sextant. This instrument can be held in the hand, and true angles taken as with the sextant, and the angles can be at once drawn by the instrument. It is very accurate for sketching upon the ground.

Ref: W.F. Stanley: Mathematical Drawing Instruments W. E. & F. Spon, London 1878 p.232-3



310

310.  
**A CIRCULAR PROTRACTOR BY BATE, LONDON, CIRCA 1820**

constructed in lacquered brass with glazed crosshair to centre, signed as per title on limb and contained in fitted box — 6¼in. (16cm.)

£150-250



311

311.  
**A CIRCULAR PROTRACTOR BY F. ROBSON & CO.,  
 NEWCASTLE ON TYNE, CIRCA 1900**

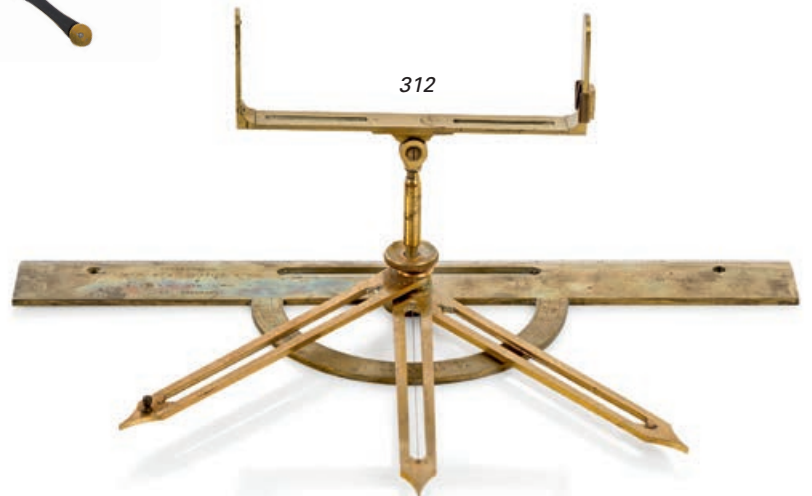
the 8½in. protractor constructed in lacquered brass with inset silvered scale, signed on the clamping arm as per title, opposing vernier arms with folding extensions, contained in plush-lined box of issue — 10in. (25.5cm.) wide

£150-250

312.  
**A COURSE INDICATOR BY J.R. STEBBING,  
 SOUTHAMPTON, CIRCA 1862**

constructed in lacquered brass, signed and inscribed *Invented by Comr. Hay, R.N. & J.R. Stebbing F.R.A.S. Southampton No.649*; together with diamond registration mark for 1862 and Stebbing monogram, and comprising a 12in. rule with cut-away section, twin scaled circumferentor, three indicators with wire sights and a swivelling sight with sliding shade, contained in fitted case with accessories, the case — 13¼in. (33.5cm.) wide

£250-350



312



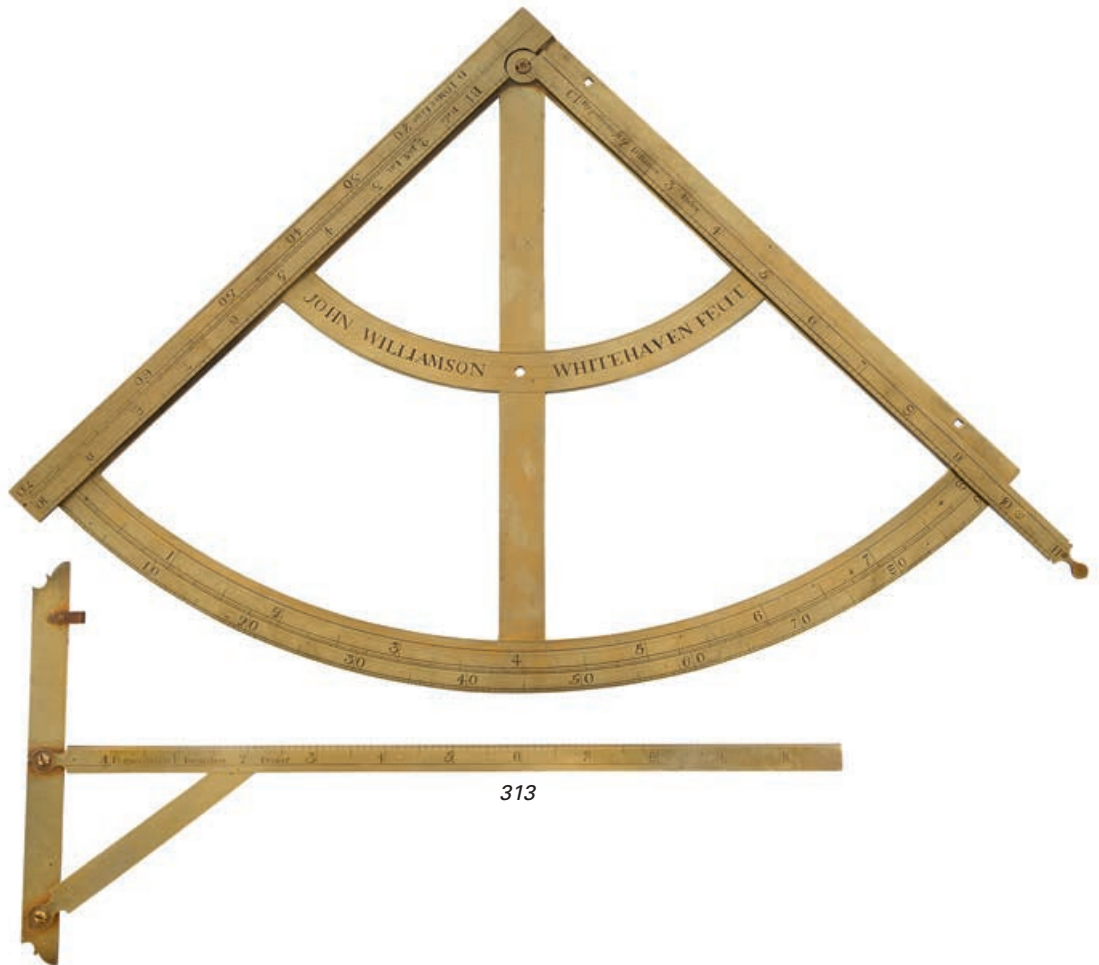
313.

**A SURVEYING  
QUADRANT BY JOHN  
WILLIAMSON,  
WHITEHAVEN, CIRCA  
1775**

signed on the arc as per  
title, the vertical radius  
inscribed for baseline and  
differential latitude, the  
index arm inscribed  
*Hypothenuse Distance  
Index*, the upper limb  
with two holes to locate a  
sight — 14¼in. (36cm.)  
overall; **together with** a  
brass 'T' square,  
apparently by the same  
hand — 14in. (35.5cm.)

(2)

£800-1,000



314.

**A SURVEYING LEVEL BY  
BLEULER, LONDON, CIRCA  
1820**

16in. sighting tube with  
crosshairs and bubble level  
under, secured to platform  
signed as per title and  
contained within fitted box  
with securing hooks —  
17in.(43cm.); **together with** a  
Marratt compass, with fixed  
threaded sights, 4in. silver  
dial signed as per title,  
contained in box of issue —  
7½in. (19cm.)

(2)

£250-350

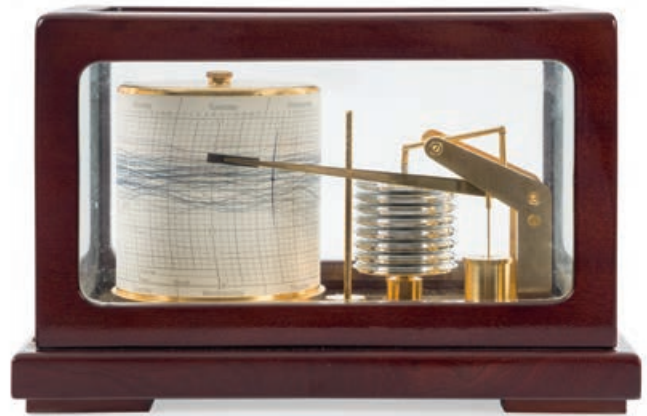




315 (part)

315.  
**A THERMO-BAROGRAPH BY NEGRETTI & ZAMBRA, LONDON, CIRCA 1960**  
 signed on lacquered brass plate as per title, dual arms inscribed *Thermograph / Barograph*, recording drum with clockwork motor, mounted within light oak case with chart drawer and bevelled glass cover — 14½in. (37cm.) diameter; **together with** a 6½in. radius sextant by E. R. Watts & Son, London, No. 172, with green painted brass frame, contained in box with accessories — 10½in. (27cm.)

(2)  
 £300-500



316

316.  
**A MODERN BAROGRAPH BY KELVIN HUGHES**  
 gilt brass movement with eight cell pressure drum, recording drum with electric movement and battery compartment, mounted on a bedplate signed *Kelvin Hughes* contained within hinged glazed box with securing catch — 7 x 10½in. (18 x 26.5cm.)  
 £200-300



317

317.  
**A SILVER POCKET BAROMETER BY AITCHESON & CO., CIRCA 1884**  
 silvered dial calibrated for up to 10,000 Ft, London hallmarks for 1884 to fob ring, contained in fitted plush lined case with Aitchison's details in lid — 2½in. (6.5cm) diameter  
 £150-250

318

318.  
**A POCKET BAROMETER BY NEGRETTI AND ZAMBRA, CIRCA 1900**  
 the silvered dial signed as per title and numbered *4055*, the outer ring calibrated for up to 10,000 Ft — 2in. (5cm.) diameter; **together with** another example, *unsigned*, calibrated to 10,000 Ft and contained in leather case

(2)  
 £150-250

319

319

319.  
**A POCKET BAROMETER BY NEGRETTI AND ZAMBRA, CIRCA 1900**  
 the silvered dial signed as per title and numbered *3556*, the outer ring calibrated for up to 10,000 Ft, contained in fitted leather case — 2¼in. (6cm.) diameter; **together with** an enamelled example, *unsigned*

(2)  
 £150-250





320

320. Ø  
**A MARINE BAROMETER BY J.T. BARRY, CARDIFF, CIRCA 1860**

the ivory scale signed as per title with single adjustable scale, inset brass-framed mercury thermometer to front, lacquered brass reservoir, suspension loop — 37in. (94cm.) high, IDN: 1NQPAWLA

£300-500



321

321.  
**A STORMOGUIDE BY SHORT & MASON, CIRCA 1932**

the 12in. silvered dial signed *S&M* and numbered 407451, with outer black and inner red indications, black steel indicator and rising/falling aperture, mounted in a hexagonal Art Deco case numbered to the back '2550' with instruction plate to front — 14¾ x 18in. (37.5 x 45.5cm.)

£400-600

322. Ø  
**A MARINE BAROMETER BY H. HUGHES, LONDON, CIRCA 1850**

the ivory scale signed as per title and addressed 59 Fenchurch Street, with single adjustable scale, inset mercury thermometer to front, lacquered brass reservoir, suspension loop, gimbal ring and bracket — 37in. (94cm.) high, IDN: ZEP2UGP8

£600-800



322

323.  
**A PAIR OF 12IN. MALBY LIBRARY GLOBES**

published 1st November, 1843, with brass meridians, mounted in later stained wood stands with decorative carved fronts — 22in. (56cm.) high

(2)

£1,000-1,500



323

323 (detail)



324

324. Ø  
**A DRAWING SET BY BAKER, LONDON, CIRCA 1892**

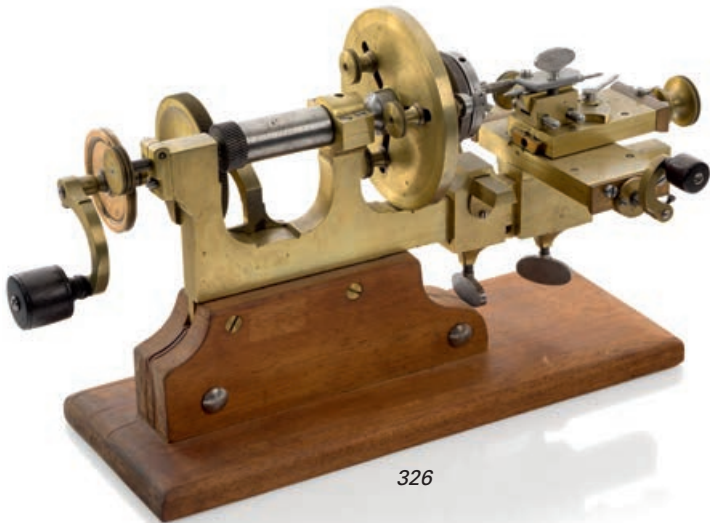
comprising two removable trays complete with plated metal ivory and boxwood compass, rules etc., the lower compartment with recesses for paint and brushes etc., contained within plush-lined box of issue with brass corners and presentation plate to *R Leventhorpe ESQ. 1892* — 4 x 14 x 6in. (10 x 35.5 x 15cm.), IDN: V721JDYC  
 £250-350



325

325.  
**A 19TH CENTURY CORN BALANCE BY BRIAN CORCORAN, LONDON**

the balance arm calibrated from 0-70 and inscribed *Brian Corcoran, 31 Mark Lane, London*, constructed in lacquered brass and steel and contained in fitted wooden box with accessories and maker's instructions inside lid — 12in. (30.5cm.) diameter  
 £100-150



326

326.  
**A 19TH-CENTURY HAND-OPERATED SWISS MANDREL / WATCHMAKER'S LATHE**

heavily constructed in brass and steel with geared hand spindle, slide rest, hand rest, three-jaw faceplate and three-jaw chuck, mounted on wooden base — 10 x 20in. (25.5 x 51cm.)  
 £400-600

327.  
**A 19TH CENTURY SURGEON'S TRAVELLING CHEST**

containing a quantity of steel medical instruments and several wooden handled surgical instruments including trepans, cauterising irons etc. contained in five drawer chest with folding compartment inside lid with owner's name inscribed *A.J. Lavelle* — 11 x 12 x 9in. (28 x 30.5 x 23cm.)  
 £200-300



327





328

328.

**A COLLECTION OF MECHANICAL ASTRONOMICAL MAGIC LANTERN SLIDES**

constructed in wood, brass and glass, each with brass and wood operating handle, and comprising a rare orrery slide with maker's label inscribed *The Solar System shewing the Revolution of all the Planets with their Satellites round the sun*; **together with** five examples signed W. Atkins & Hill, the titles reading *ROTUNDITY OF THE EARTH, The Planet of Venus Shewing Its Retrograde Motion as Viewed from The Earth*; *ECLIPSE OF THE SUN, Partial and Annular, with The Transit of Venus Across the Sun Disk*; *ANNUAL AND DIURNAL MOTION OF THE EARTH, With the Moon Moving Round the Earth*; *DAY AND NIGHT, Produced by The Diurnal Motion of The Earth on Its Axis* — each 4 x 7in. (10 x 18cm.).

(6)

£600-800



195 (part)

329

329.

**A GERMAN COIN BALANCE BY J.C. MITTELSTENSCHIED, CIRCA 1800**

the case carved from the solid and contains punched brass weights for ducats, franks, severs etc., iron balance with brass pans in recess, lid with maker's label and securing hooks — 7½in. (19cm.)

£150-250



330

330.

**BETTS'S PORTABLE GLOBE, CIRCA 1870**

published by John Betts, London, with eight hand-coloured gores with red twine, bone and wooden draw handles, contained in box with hand-painted eclipse cards and 17 page descriptive leaflet — 5 x 8½in. (12.5 x 21.5cm.)

£300-400



331

331.

**A RARE AND DECORATIVE SET OF DIAMOND SCALES, PROBABLY FRENCH, CIRCA 1775 FROM THE PALAIS ROYALE**

comprising a gilt brass column topped by an armillary sphere with silvered hour ring, and supporting a gilt brass and steel balance on secondary columns, with classical mask to front, with miniature pans, operated by a front-mounted drawstring pull, the base with verge escapement watch movement by Gossier a Rouen, for armillary sphere, with front wind, cased measurements — 17¼ x 12¾ x 7¾in. (44 x 32.5 x 20cm.)

£400-600



332

332.

**A PEEP SHOW FROM THE GREAT EXHIBITION, 1851**

with five part hand-painted concertinaed view within the Crystal Palace, contained in original hand-painted box — 6½ x 6in. (16.5 x 15cm.)

See back cover

£300-400



333

333.

**A FINE 1½IN. EIGHT DRAW TELESCOPE BY BATE, LONDON, CIRCA 1800**

constructed in gilt brass, signed as per title by the eyepiece and inscribed *To adjust by Sliding in the Second Draw.*, shagreen covered body tube with lens cap and dust slide, contained in morocco covered wooden case — 6¼in. (16cm.) closed

£400-600

334.

**A PAIR OF 1IN. HANDHELD DAY AND NIGHT REFLECTING TELESCOPES, CIRCA 1850**

*unsigned*, constructed in lacquered brass with 5¼in. tubes with primary and secondary mirrors with threaded adjustment and 2in. eyepieces, one with black glass shade, contained within plush lined fitted wooden box — 8in. (20.4cm.) diameter

£300-500



334



335.

**A 1¾IN. ACHROMATIC THREE-DRAW TELESCOPE BY TROUGHTON & SIMMS, LONDON, CIRCA 1850**

signed on the third draw as per title, the leather-covered main tube with lens cap and inscribed on the brass cuff with owner's name *JOHN MACKRORY, LITTLE HALES, NEWPORT, SALOP*, in fitted leather case — 11in. (28cm.) cased

£150-250

336.

**A 1½IN. SINGLE DRAW ACHROMATIC MARINE TELESCOPE BY PETER DOLLOND, LONDON, 1775**

with slight tapering decagonal tube, single draw signed *DOLLOND, LONDON*, eyepiece with dust slide, objective with lens cap — 37½in. (95cm.)

£500-700

337.

**A 1½IN. SINGLE DRAW ACHROMATIC MARINE TELESCOPE BY DOLLOND, LONDON, CIRCA 1820**

signed by the eyepiece with dust slide, as per title and initialled *J.A.A.*, tapering leather covered wooden tube with hand painted flag signal code covered in horn to centre — 25½in. (65cm.)

£200-300



338.

**A 1IN. SIX DRAW POCKET TELESCOPE BY LEE & SON, BELFAST, CIRCA 1850**

the 2½in. main tube covered in baleen, signed by the eye cap, with dust slide, as per title and contained within fitted plush lined morocco leather box of issue with maker's marks embossed to top and with alternate power eyepiece and window casement support — 4½in. (11.5cm.)

£150-250

339.

**A VERY LARGE 2IN. SINGLE DRAW WOOD AND BRASS TELESCOPE BY J. GILBERT, LUDGATE STREET, LONDON, CIRCA 1778**

signed on the drawer as per title, bulbous eyepiece with dust slide, the main tube with heavily cast threaded section at centre — 75½in. (192cm.) long (assembled)

£1,000-1,500



339 (detail)



339



341

340.  
**A 3IN. REFRACTING LIBRARY TELESCOPE BY S & B SOLOMONS, LONDON, CIRCA 1850**

44in. main tube with threaded stand securing points, rack and pinion focus wheel and eyepiece — 52in. (132cm.) overall; **together with** an associated early 19th Century folding stand for a reflecting telescope

(2)  
 £150-250

341.  
**AN ELLIS-TYPE AQUATIC MICROSCOPE ATTRIBUTED TO PETER DOLLOND, LONDON, CIRCA 1770**

*unsigned*, with lacquered brass pillar thread-mounted into lid boss with concave mirror plate, circular specimen stage, three threaded eye-pieces, support arm, contained within green plush-lined pocket case with screw-barrel microscope covered in black fishskin with securing hooks — 1½ x 6½ x 4½in. (4 x 16.5 x 11.5cm.)

£500-800

342.  
**A BOTANIST'S MICROSCOPE BY BATE, LONDON, CIRCA 1820**

of typical form, signed on the rack-and-pinion mounting post *Bate, London*, contained within fitted plush lined box with accessories including three nose-pieces, platform, magnifier and concave mirror and securing hooks — 5in. (13cm.) wide

£300-500

345.  
**A MINERAL, FOSSIL AND ROCK COMPENDIUM BY JAMES TENNANT, CIRCA 1858**

comprising approximately 150 numbered specimens contained within five trays, housed within original mahogany box of issue with label pasted inside lid and compartment for a printed catalogue by Tennant, published 1858, with annotations and additions from 1880 bound in red cloth boards — 8 x 15 x 10in. (20.2 x 38 x 25.5cm.)

£600-800



342

343.  
**A COLLECTION OF MICROPHOTOGRAPHS BY J.B. DANCER**

comprising 'Kings and Queens (101)', 'The Queen (7)', 'Prince Albert (37)', 'Alton Towers (22)', 'Conference of Engineers (52)', 'A Twenty Pound Note (84)', 'Napoleon III', 'Empress Eugénie (10)', 'The Farm Yard (88)', 'Wellington', 'The Lord's Prayer (51)', 'Nelson Praying (49)', 'The Lord's Prayer (27)', mostly with yellow labels signed 'J.B.D.' lower right and contained in wooden slide case — 6¼in. (16cm.) diameter

£400-600

344.  
**A 19TH CENTURY CAMERA LUCIDA**

*unsigned*, constructed in lacquered brass with two-stage telescopic arm with prism and table clamp, contained in black fish skin box of issue — 9½in. (24cm.) wide

£200-300



345





346 (part)

346.

**A PAIR OF CZECH MILITARY SURPLUS 10 X 80 ANTI-AIRCRAFT BINOCULARS BY TZK, CIRCA 1957**

apparently unissued and complete with accessories in painted tin chest with log book, instructions and contents manifest pasted on inside of lid, securing catches and carry handles — 12 x 21½ x 21½in. (30.5 x 54.5 x 54.5cm.); **together with** associated wooden tripod stand

(2)

£800-1,200

Reference: Seeger, H *Military Binoculars and Telescopes...* Hamburg, 1995, page 245



347

347.

**A PAIR OF 1¼IN. TELESCOPE BINOCULARS BY E. DAVIDSON & CO. LONDON, CIRCA 1900**

the 12in. oxidised brass tubes signed as per title and inscribed with patent number 251-12, contained in fitted leather case of issue with alternate strength eyepieces in lid, complete with carry strap — 14½in. (37cm)

£300-500



348 (detail)

348.

**AN 18TH CENTURY PEDOMETER BY SPENCER & PERKINS, LONDON**

the 2in. enamelled dial signed as per title and divided 1-100 steps around perimeter with subsidiary dials for single miles and twelve miles, black steel hands, green fish skin case with domed glass cover and original waistband hook mechanism drive — 7in. (18cm.) high overall

£400-600



349

349.

**A SET OF HYDROSTATIC GLASS BUBBLES BY WILLIAM TWADDELL, GLASGOW, 1800**

comprising a complete set of 12 numbered bubbles contained in fitted turned box of issue, the lid with maker's label surrounded by scale to indicate the specific gravity of spirit — 3¼in. (8cm.) diameter

£100-150



350

350.  
**A FULLER CALCULATOR MODEL 1 BY W.F. STANLEY & CO LTD, LONDON, CIRCA 1950**  
 of typical construction, with inner and outer cylinders mounted to a mahogany handle with calibrated brass readers, contained in fitted box with brass mounting bracket and maker's label - 18in. (46cm.) diameter  
 £150-250



351

351.  
**FULLER'S COMPUTING TELEGRAPH, 1868**  
 the cloth binding with debossed title *FULLER'S COMPUTING TELEGRAPH*, inside cover with printed title and 22pp. instruction manual, rear cover with large folding engraved plate *ANALYTICAL TABLE OF MECHANICAL MOVEMENTS* illustrating classification of 178 mechanisms, loosely inserted is the two sided, steel engraved, square with rotating disc to each side, cartouches *PALMER'S COMPUTING SCALE IMPROVED BY FULLER.* and *FULLER'S TIME TELEGRAPH.* — 11 x 11in. (28 x 28cm.)  
 £150-250



352

352.  
**AN EARLY 20TH CENTURY HANNINGTON PATTERN GRID-IRON SLIDE RULE BY ASTON AND MANDER, LONDON**  
 with fifteen boxwood scales secured to removable ebonised base and eight interchangeable sliding scales inscribed on the back  
*Designed by Major General Hannington, Aston and Mander & Co., London* — 33 x 9in. (84 x 23cm.)  
 £800-1,200

353.  
**A 19TH CENTURY VETERINARY ENEMA BY S. MAW & SON, LONDON**  
 constructed in lacquered brass with *lignum vitae* and steel attachments, in plush lined fitted box complete with hose, carry handle and securing hooks — 17½in. (44.5cm.) diameter  
 £100-150



353

**END OF SALE**



## Ship Name Index

Ship	Lot	Artist	Lot
Agamemnon, H.M.S.	219	L' Ocean	200
Andes, S.S.	127	Lulworth	75
Anonyma, S.V.	19	Lusitania, R.M.S.	109
Appledore Bideford	105	Lutine, H.M.S.	167
Aquilon	246	M2, H.M.S.	272
Arethusa, S.V.	28	M3, H.M.S.	272
Arrogant, H.M.S.	254	Majestic, R.M.S.	111
Atlantis, S.S.	127	Mary Bower	73
Berwick, H.M.S.	292	Mauretania II, R.M.S.	122
Boyne, H.M.S.	154	Mauretania, R.M.S.	108, 110
Britannia, H.M.S.	235, 236, 237	Mercury, C.S.	133
Britannia, R.Y.	72, 74, 75	Norfolk, S.V.	17
British Progress, S.S.	131	Normandie, S.S.	123
Caroline, H.M.S.	253	Oceanic, R.M.S.	100
Cavalier, H.M.S.	283	Pelican, H.M.S.	206
Charlwood, S.V.	26	Princesa Leopoldina, M.V.	132
Chulmleigh, M.V.	128	Queen Mary, R.M.S.	116, 117, 118, 121
Clara	64	Reindeer	61
Cornwall, H.M.S.	294	Renown, H.M.S.	281
Cruiser, S.T.	129	Resolution, H.M.S.	252
Cumberland, H.M.S.	203	Richard Montgomery, S.S.	290
Cutty Sark, S.V.	22	Roma, R.N.	287
Dacia, S.S.	113	Royal George	145
Discovery, H.M.S. (1875)	242	Royal George, R.Y.	226
Dunkeld, S.S.	93	Shah	56
Earl Spencer, H.C.S.	38	Shannon, H.M.S.	213
Eclipse, P.S.	81	Shirvan, S.S.	104
Eliza Charles, S.V.	29	Sorata, S.S.	91
Enterprise, C.S.	133	St. Louis, M.V.	126
Eryx	70	St. Vincent, H.M.S.	205
Esmeralda, R.V.Y.C.	68	Sussex, S.S.	90
Express, S.Y.	80	Thetis, H.M.S.	275
Fairy, R.Y.	227	Titanic, R.M.S.	107, 108
Faith, S.V.	27	Turpitz, S.M.S.	289
Flamer, H.M.S.	245	Vanguard, H.M.S.	171
Fly, H.M.S.	245	Vanguard, H.M.S. (1916)	254
Fram	240, 241	Veronica	63
Gladiator, H.M.S.	251	Victoria & Albert III, R.Y.	233
Great Eastern, S.S.	82, 83, 84, 85	Victoria, H.M.S.	234
Great Harry	135	Victory, H.M.S.	179, 180, 182, 183, 184, 185, 193, 194, 205, 234
Greenwich	137	Vidette, H.M.S.	255
Hampshire, H.M.S.	256	Vliegenthart, V.O.C.	39, 40
Hood, H.M.S.	282	Waterwitch, R.Y.S.	60
Hyacinth, H.M.S.	250	White Heather II	75
Imperator, S.S.	112	Whiting, H.M.S.	247
Italian Prince, S.S.	103	Winona Park	105
Jervis Bay, H.M.S.	286	Woolwich	138
Kent, S.S.	90		

## Artists and Makers' Index

Artist/Maker	Lot	Artist/Maker	Lot
Aitcheson & Co.	317	Jones, R. C.	221
Anderson, W.	171	Joy, W.	34
Aston & Mander	352	Keen & Frodsham	302
Atkinson, J. A.	173	Kelvin & Hughes Ltd.	298, 316
Aylward, W. J.	111	Kelvin Bottomly & Baird Ltd.	273
Baker	324	Keymer, M. H.	174
Barry, J. T.	320	Knell, A.	15
Bassett-Lowke	127, 277	Le Roy & Cie., L.	92
Bate	310, 333, 342	Lee & Son	338
Baxter, C. M.	233	Luny, T	9, 212
Bayes, G.	117	Magneta & Co.	108
Beech van, J.K.D.	138	Malby	323
Berge, M.	177, 307	Martin, R	4
Betts, J.	330	Mason, F. H.	74, 259
Bleuler	314	Mastroiamni, D.	76
Bone, D.M.	129	Maw & Son, S.	353
Broggi	288	McDowell, W.J.P.	116
Broke, P.	213	McGeoch & Co., W	94
Brunn, S.	160	Mercer, T.	296
Bulpitt & Sons	284	Miller, J.	75, 179
Buttersworth, T.	147, 215	Mitchell, W. F.	135, 140, 144, 180
Camper & Nicholson	70	Mittelstenscheid, J. C.	329
Capel, H. B.	23	Mittler & Sohn, E. S.	269
Cary	297	Moore, B.	69
Chislett	309	Mundell, J.	13
Christoffle	115	Nagretti & Zambra	315, 318, 319
Cleverly, R.	172	Orme, D.	178
Condy, M. N.	61, 62, 235	Oules, E. J.	193
Corcoran, B.	325	Page, Keen & Page	238
Crane, H. H.	102, 103, 105, 106	Pine, J.	136
Crichton	304	Robson & Co., F.	311
Dancer, J. B.	343	Rooker, M.A.	220
Danks, P.	146	Roselieb, von, L. F.	195
David	216	Roty, O	89
Davidson & Co., E.	347	Salmon, R. W.	8
Dollond	226, 336, 337, 341	Scott, W.	11
Dresser, C.	86	Serres, T.	218
Duncan, E.	14	Shaplund, J	2
Elkington	114, 119	Short & Mason	321
Ewart, D.	182	Short, J. J.	219
Faden, W.	21	Siebe Gorman & Co. Ltd.	263
Fine Art Models	287, 289	Solomons, S & B	340
Fleischmann	262	Spencer & Perkins	348
Fowles, A.W.	68	Spencer Browning & Rust	300, 308
Fuller	351	Stanley & Co. Ltd., W. F.	350
Fyfe, S.H.	80	Stansfield-Moore, C.	236
Gieves	279	Stebbing, J. R.	312
Gilbert, J.	339	Stephany & Dresch	152
Gleason-Peters	264	Stewart, J. W.	97
Goetz, K.	109	Sutton, W. J.	237
Goodwin, S	5	Tennant, J.	345
Griffin	306	Tiffany & Co.	120
Guzzardi, L.	174	Troughton & Simms	335
Hamilton, H. D.	37	Tuffnell, E.	292
Harris, J.	66	Twaddell, W.	349
Harris, J. C.	31	TZK	346
Heath & Co.	303, 305	Vernon, J.	123
Heath, W.	81	Walker, W. B.	186
Herbert, A	6	Watts & Son, E. R.	315
Horne & Thornthwaite	301	Webb, J	3
Hughes & Sons Ltd, H.	260	Wilkinson, N.	131
Hughes, H.	322	Williamson, J.	313
James, D.	54	Württ	125
Johansen & Co., A.	295	Wyllie, H.	205
		Wyllie, W.L.	153, 244
		Zeiss, C.	268



**Sale Title:** Maritime & Scientific Models, Instruments & Art

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

**Date:** 25th April 2023 **Code:** GLADIATOR

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

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

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

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

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

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

Lot No.	Description	£Bid Price

**Methods of Payment**

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

**Credit/Debit Card**

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

**Sterling Bankers Draft**

Must be drawn on a recognised UK bank.

**Sterling Cash or Cheque**

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

**Wire transfer to our Bank**

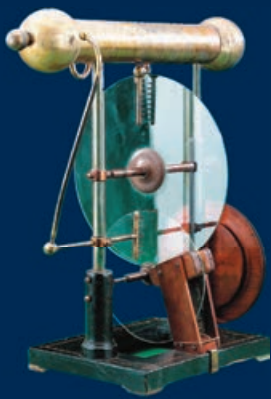
This is our preferred method of payment and payments over £2,000 must be made by this method.

Electronic transfers may be sent directly to our Bank:

HSBC Bank Plc  
38 High Street Dartford  
Kent DA1 1DG  
IBAN No.: GB47MIDL40190401754750  
BIC.: HBUKGB4128K  
Swift Code: HBUKGB4B  
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*

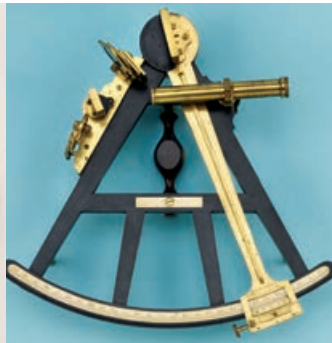




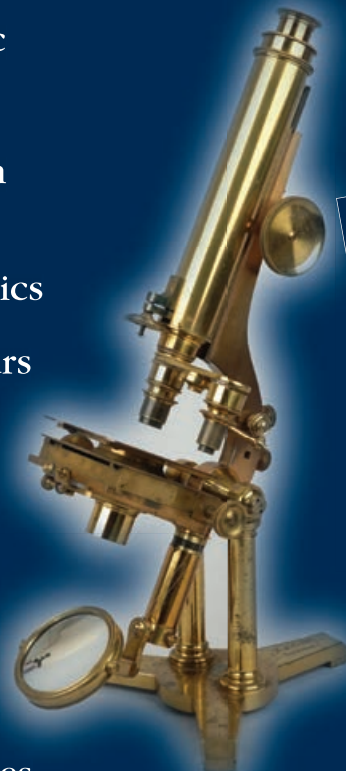


# Scientific Instrument Society

[www.scientificinstrumentsociety.org](http://www.scientificinstrumentsociety.org)



- A Society that embraces all scientific instrumentation
- Open to anybody with an interest in scientific instruments
  - Collectors • Dealers • Academics
- National and international study tours
- Visits and talks
- Worldwide membership
- An active committee that welcomes help from all the membership
- Encourages and supports members wishing to publish pamphlets, articles and books relating to scientific instrumentation



## Quarterly Journal

- SIS Bulletin is sent free to members
- Members articles regularly published



To join the Society email [sis@sisoffice.org.uk](mailto:sis@sisoffice.org.uk) or visit [www.scientificinstrumentsociety.org](http://www.scientificinstrumentsociety.org)

Visit our website benefits of membership and for latest news, collections and advertising

Registered Charity No. 326733

# Charles Miller Ltd

## Catalogue Subscription Form

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

Name (Block Capitals) .....

Address .....

.....

.....

Post/Zip Code .....

Telephone Number .....

Signature .....

Date .....

E-mail .....

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

### **SUBSCRIPTION COSTS (including postage)**

UK £40

Europe £45

Rest of the world £50

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

### Credit/Debit Card Information

Mastercard

Visa

Debit/Switch

Card Number .....

Expiry Date .....

3-digit Security Code .....

Please debit my card for the amount shown above

**SIGNED** .....

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

Email:

Post:



# Conditions of Business for Buyers

## 1. Introduction

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

## 2. Definitions

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

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

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

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

**"Buyer's Expenses"** are any costs or expenses due to Charles Miller Ltd. from the Buyer;

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

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

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

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

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

## 3. Examination of Lots

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

## 4. Exclusions and limitations of liability to Buyers

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

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

## 5. Bidding at Auction

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

## 6. Import, Export and Copyright Restrictions

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

## 7. Conduct of the Auction

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

## 8. Payment and Collection

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

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

**10. Failure to collect purchases**

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

**11. Data Protection**

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

**12. Miscellaneous**

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

## Charles Miller Ltd's Authenticity Guarantee

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

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

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

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

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

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

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

To claim under this guarantee the Buyer must:-

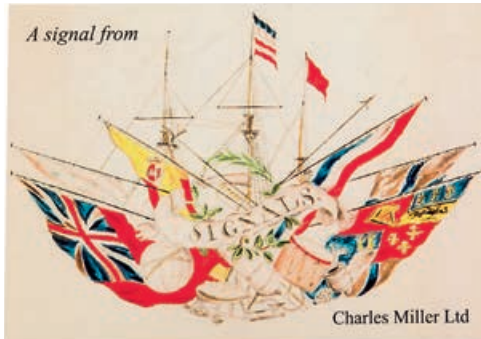
- (i) notify Charles Miller Ltd. in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit;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

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

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

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





Occasionally we have placed a 4 x 6in. post-card next to a lot when we feel the scale may be open to misinterpretation.

Tube: *Fulham Broadway*

Overground: *Imperial Wharf*



Bike Bank



Bus



Camera trap - local traffic only



Please note the office must be approached via Bagley's Lane from the New Kings Road only.

## 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: HBUKGB4B

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.

### THE FOLLOWING VAT SYMBOLS ARE USED:-

#### For lots imported from outside the UK:-

- ‡ 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 UK:-

- † If the client is VAT registered and not using the Auctioneers' Special Scheme, full VAT at 20% is levied on the hammer price and premium.

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

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

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

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

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



## Charles Miller Ltd

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

Tel: +44 (0) 207 806 5530 • Fax: +44 (0) 207 806 5531 • Email: [enquiries@charlesmillerltd.com](mailto:enquiries@charlesmillerltd.com)  
[www.charlesmillerltd.com](http://www.charlesmillerltd.com)