

World War II: The Pacific Theater

Friday February 22, 2013 at 1pm
New York



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Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Saturday February 16, 12pm to 5pm
Sunday February 17, 12pm to 5pm
Monday February 18, no viewing
Tuesday February 19, 10am to 5pm
Wednesday February 20, 10am to 5pm
Thursday February 21, 10am to 5pm
Friday February 22, 10am to 1pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 21082
Lots 1 - 186

Catalog: \$35

Inquiries

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21082

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 163
Session page: Lot 14
Back cover: Lot 16

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. However, if the purchaser pays for all lots purchased by it from the sale in cash or by "cash equivalent" (which term is defined to include cashier's check or money order, approved check, wire transfer or other immediate bank transfer), and makes such payment in full by the payment due date specified in Paragraph 2 below, a discounted buyer's premium rate of 23% will apply to the first \$50,000 of the bid price.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without

limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be

released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following

CONDITIONS OF SALE - CONTINUED

the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price. If you pay for all lots purchased in the auction in cash or cash equivalent (as defined), a reduced premium rate will apply, as set forth in the Conditions of Sale.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday February 28 without penalty. After February 28 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers Collection and Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Thursday, February 28** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9:30am ET on Wednesday, March 6.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (718) 707 2849.

Handling and Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75
Daily storage	\$10
Insurance (on Hammer + Premium +tax)	0.3%

Small Objects

Transfer	\$37.50
Daily storage	\$5
Insurance (on Hammer + Premium +tax)	0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatelineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone 718 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

Please note in particular the following:

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Included Lots

13	52	81	95
24	53	83	99A
25	55	84	100
26	56	86	107
30	58	87	163
38	62	88	172
41	63	89	176
44	76	91	182
50	80	94	183

Shipping and Removal of lot 163:

Please note that lot 163 must be removed from the public atrium at 590 Madison Avenue, New York by 5pm on Thursday, February 28. Please contact Bonhams to arrange assistance with this matter. If the lot is not removed and collected by this date, dismantling, transport and storage fees will be assumed by the buyer of this lot. **Storage of this lot after February 28 will be held with Mariano Brothers Specialty Moving, and can be collected at their location, 5 Paul Street, Bethel, CT 06801 after that date.**

Mariano Brothers
+1 (203) 744 5800
5 Paul Street, Bethel, CT 06801

Introduction

For almost 60 years I have collected art and artifacts concerning our nation's history. I started when I was 11 years old and never stopped. I found that I didn't need a lot of money either – back then time and research was a workable substitute. I used to ring doorbells in my Philadelphia neighborhood and simply ask people if they had any old muskets or swords in their attic and often they would simply give them to me to get them out of the house. If a kid did that today, they would call the cops!

My biggest advantage collecting in those early years was that I was collecting things other folks simply didn't care about at the time – but, I did. World War II collectables simply were not "hot" items in the 1950's and 60's. Decades later the "Greatest Generation" was recognized for what they did. Collecting relics of their courage and sacrifice were my guidepost.

The War Museum was founded in 1983 as a "wholesale" museum, or warehouse lender, of historical collections to "retail" museums who have facilities for public display so they could educate other kids about our nation's history and what the price of freedom really was. It is dedicated to the collection, preservation, and public display of historic military, nautical, aviation, war relics and national treasures in the fields of both art and war. It has a 30-Year history of gifts & loans to numerous museums of historic American artifacts.

The best known of these artifacts is the 10,000 lb. Original 1945 Iwo Jima Monument, which for almost 15 years was a centerpiece of the Intrepid Museum's exhibits and viewed by millions of visitors. In recognition of this the Intrepid Museum issued a CERTIFICATE OF APPRECIATION which read:

"This Certificate of Appreciation is Presented to Rodney Hilton Brown, Military Historian and Collector, For turning his passion for military artifacts into a valuable contribution to the Intrepid Sea, Air & Space Museum and its mission to Honor our heroes, Educate the public and Inspire our youth."

Now the time has come for others to enjoy these relics that have filled my life for so many decades. Many are rare and unique – some are truly national treasures. But it's time to "Let Go."

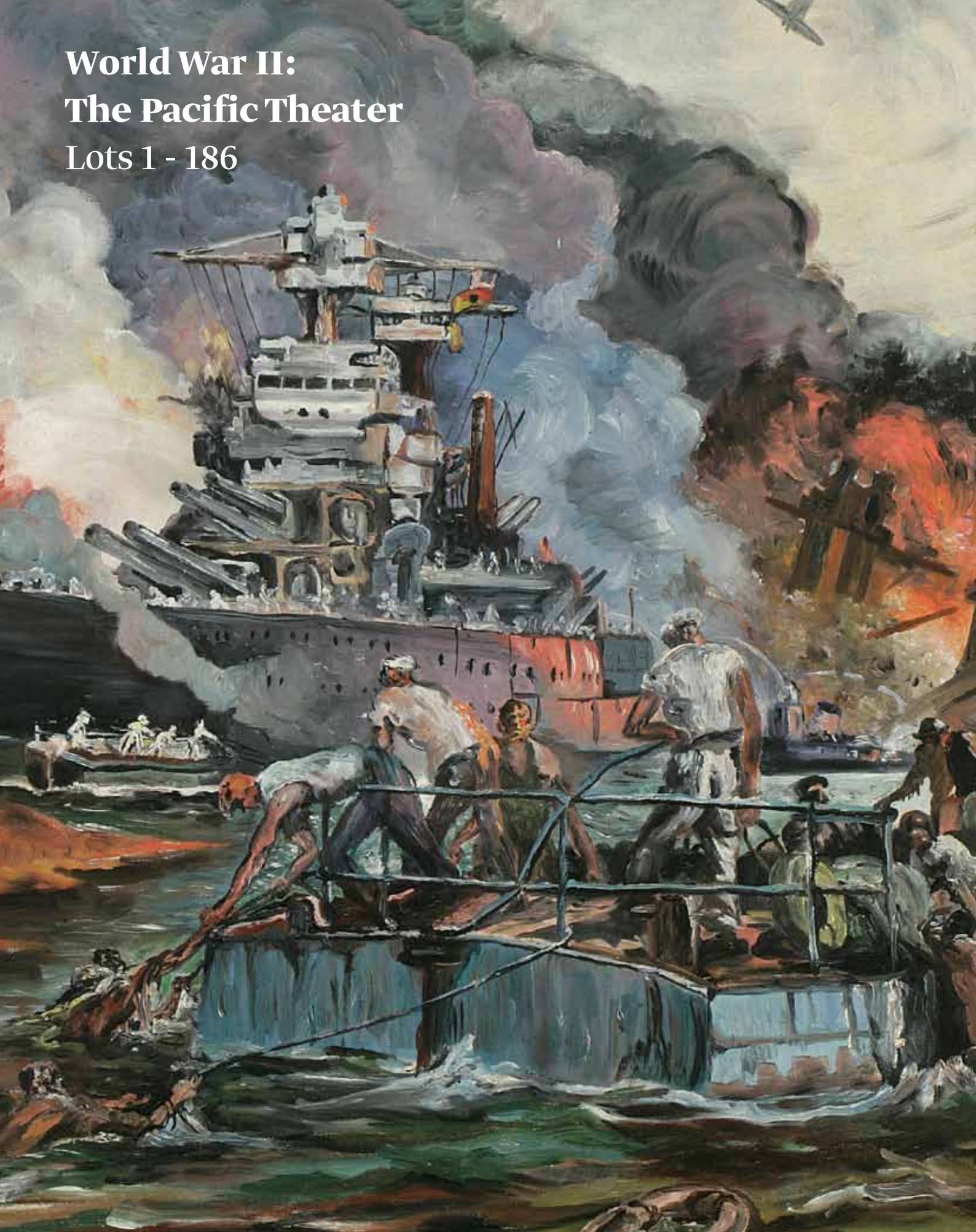
In grateful remembrance of those who have died for our country, I am donating 10% of the auction proceeds to the MARINE CORPS – LAW ENFORCEMENT FOUNDATION, www.mc-lef.org. Malcolm Barber, Group CEO of Bonhams has agreed to do the same from my vendor's commissions. This act of generosity, Bonhams sponsorship of the Marine Corps Navajo Code Talkers in the 2012 Veterans Day Parade and the tireless efforts of Bonhams staff to make this auction a success are the kind of things we never forget. They remind us once again of that momentous struggle a generation ago when Britain and America stood together to face the Axis Powers.

Rodney Hilton Brown - The War Museum, February 2013

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Hiroshima & the Peace	177 - 186

**World War II:
The Pacific Theater**
Lots 1 - 186



Pearl Harbor



1

1
U.S.S. Nevada. Brass Rum Cup
Theater-made, circa 1940-41
 made from the lower part of a shell casing, engraved with an anchor and lettered, 'U.S.S. Nevada'.
2-3/4 x 2-3/4 in. (6.9 x 6.9 cm.) height x diameter.
\$500 - 800

Provenance:
 The War Museum

The U.S.S. *Nevada* was one of the only ships to get under way during the attack on Pearl Harbor, but received hits from a torpedo and 6 bombs, forcing her to beach. She was repaired and went on to serve in the Atlantic on convoy escort duty. She also served as a fire-support ship at Normandy, and in Southern France, Iwo Jima and Okinawa.

2
Arthur Edwayne Beaumont (American, 1890-1978)
 Dry Dock - U.S.S. *Arkansas*, 1933
 signed and dated lower right "Arthur Beaumont, 1933"
 watercolor on paper
11-1/2 x 14-1/2 in. (29.2 x 36.8 cm.)
 (not inspected out of the frame)
\$1,500 - 2,500

3
A pair of rare brass ashtrays for the U.S.S. California
1940s
 made for the Officers Ward Room with the name of the ship and 4 stars the insignia for a full admiral.
6 in. (15.2 cm.) diameter each. (2)
\$1,000 - 1,500

Provenance:
 The War Museum

These ashtrays were made as gifts for visiting dignitaries, and were not officially made for the ship. The U.S.S. *California* was a Tennessee class battleship and served in the Pacific from her launch in 1919 to her sinking at Pearl Harbor on December 7th 1941. She was salvaged and refitted and continued to serve in the Pacific Theater, decommissioned in 1947, she was scrapped in 1959.

4
A launching medal and ward room ashtray for the U.S.S. Arizona
1915
 the launching medal in brass, with the original ribbon and pin, the obverse with a stylistic form of the letters of Arizona, and the reverse with cast letters *U.S.S. Arizona launched June 19. 1915*; together with a brass ward room ashtray, lettered *U.S.S. Arizona W.R.*
6 in. (15.2 cm.) diameter of ashtray and smaller. (2)
\$1,000 - 1,500

Provenance:
 The War Museum

These medals were presented by Mrs. Wm. Hoggan, the sponsor of the U.S.S. *Arizona*, to the official guests at the launching. The medals are made of brass parts recovered from the battleship U.S.S. *Maine*. The U.S.S. *Arizona* was built in Brooklyn and launched in front of some 75,000 people on June 19th 1915. To acknowledge the new prohibition laws, two bottles were used for the launch, a bottle of sparkling wine from Ohio and a bottle of water filled from the Roosevelt Dam. After the launch the new vessel was towed to the Brooklyn Navy Yard for fitting.

5
A group of U.S.S. Arizona relics
 including: a gold pin in the form of a shield with enamel inlay for the U.S.S. *Arizona*; an early 20th century bosun's whistle with one face of the support plate scratched with 'USS Arizona 1931'; a fragment recovered from the forward boathouse section of the U.S.S. *Arizona*, number 284 of 439 fragments (marked on the base).
1 in. (2.5 cm.) the pin (height); 5-1/2 in. (13.9 cm.) length. (3)
\$700 - 1,000

Provenance:
 The War Museum

Retrieved from the boathouse section of the ship which had been moved to land shortly after the attack on 7 December 1941. The fragment comes with accompanying certification signed by Michael Free, Commander, Supply Corps, USN.

6
A pair of fruit bowls from the U.S.S. Arizona
circa 1930
 the rim of each marked U.S.N. and signed on the bottom with the mark of Shenango China, Newcastle, PA, and with blackstamp USS *Arizona* under the glaze. [Some light discoloration]
7 in. (17.8 cm.) diameter of each. (2)
\$700 - 1,000

Provenance:
 The War Museum

7 No lot

8
A sterling silver presentation fruit bowl for the U.S.S. Arizona
International Silver Co. (American 19th & 20th centuries), November 1941
 from the Ward Room, and of typical form, on a circular footed base with reed border, supporting a wide lipped bowl also with reed border. Engraved on the body *E.C.W./from the Wardroom Officers/U.S.S. Arizona*; along with the lot is a file of 8 period photographs of Commander Wadsworth, most in his later naval career, and the Pensacola Naval Air Station.
3-1/2 x 10 in. (8.8 x 25.4 cm.) height x diameter.
\$2,000 - 3,000

Provenance:
 The War Museum

E.C.W. (Ensign Commander Wadsworth) Commander Robert Fitzgerald Wadsworth, served on board the *Arizona* 1939-41, fatefully, being transferred off the *Arizona* in late November 1941 to the US Naval Air Station, Pensacola, Florida. The silver bowl was a parting gift from his fellow officers. Wadsworth was from Rochester, NY and graduated from the U.S. Naval Academy in Annapolis, Maryland in 1939. After WWII he had a distinguished career as an aviation engineer working on atomic bomb delivery systems, the first Apollo launch and with Rockwell International.



2



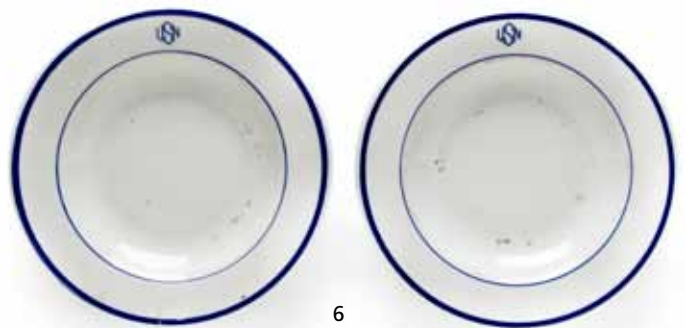
3



4



5



6



8

9

**A Neptune's certificate given on board U.S.S. *Arizona*
May 1936**

Domain of Neptunus Rex - Ruler of the Raging Main

the certificate form printed in various colors and decorated with Neptune and various images of marine life, awarded on 20th May 1936 to Stanley S. Robinson, and signed by various officers.

[not examined out of the frame]

14-1/4 x 19-1/4 in. (36.1 x 48.8 cm.) sight.

\$400 - 600

Provenance:

The War Museum

10

**A collection of memorabilia and letters from Andrew and John Allison, fireman on the U.S.S. *Arizona*
1936-41**

the two brothers killed in action on December 7th 1941, including: a U.S.S. *Arizona* miniature life ring, sent to his family in Steele Missouri in early 1941 by one of the Allison brothers, the life ring marked in gold *USS Ariz*, and with the years '36 '37 '38 '39 '40 '41. (3) autograph letters signed from Andrew Allison to family members; dated Norfolk Va, April 24th 1936, 1 pg; Washington State, Nov 12 1940 1 pg unsigned; Nov 25 1940 a.l.s. 2 pp.

(3) autograph letters signed from John Allison to family members, in ink and pencil, all Pearl Harbor, May 16th, May 26th and Oct 28th 1941, 3 pp, 1 pg, 2,pg. (3) U.S.S. *Arizona* menus for the 4th July Dinner, 1937, Thanksgiving 1937, and 4th July Dinner, 1938.

(4) presidential citations to Andrew and John Allison with facsimile signatures of Presidents Johnson and Nixon; together with xeroxes of the telegraph messages that the family received, the medal applications, and the Purple Heart Citations.

6 in. (15.2 cm.) diameter of the life ring. (14)

\$1,200 - 1,800

The Allison brothers were both Fireman First Class on the *Arizona*. They were born in Savannah Tennessee, but in the 1940's, the family was living in Steele, Missouri. The letters are chatty but short and give little away about life on board apart from their sicknesses.

Provenance:

The War Museum

11

A commemorative ring for the U.S.S. *Arizona*.

Theater-made, 1941

in aluminum, and marked on upper face *Dec 7 '41 USS Arizona*, a personal keepsake made for a surviving seaman at the Pearl Harbor Naval Shipyard from aircraft aluminum.

Ring size 11.

\$800 - 1,200

Provenance:

The War Museum

The U.S.S. *Arizona* was a Pennsylvania-class battleship launched in 1915. In April 1940 she and the rest of the Pacific fleet were sent to Pearl Harbor to deter any Japanese aggression. In the attack on Pearl Harbor on the morning of the 7th December 1941, the ship took several direct hits to the bridge and to the forward magazine which blew the vessel apart. Casualties were severe and 1,177 crewmen of the 1,512 crew were killed, half the casualties in the attack. The ship was not salvageable, and in 1962 the National Memorial was built across her hull.

12

**Four commemorative ashtrays and a gold plated pin
Pearl Harbor, US Naval Shipyard; 1941-1945**

a brass ashtray, lettered in casting *Pearl Harbor Dec 7 1941*; an aluminum ashtray with a cast image of a ship and a winged eagle lettered *Navy Day 1945* with motto above, *We keep them fit to serve* and a *Pearl Harbor Navy Yard*; a gold-plated sterling silver and enamel lapel pin; A US Submarine Base P.H.T.H. aluminum ashtray; a USNAS Pearl Harbor aluminum ashtray; along with a photo of the U.S. Naval Air Station at Pearl harbor under attack in a common frame with a U.S. Naval Air Station hat band.

6-1/2 in. (15.8 cm.) diameter of the largest (7)

\$700 - 1,000

Provenance:

The War Museum



9



10



10



11



12



12



13

13

An exhibition standard model of the American battleship U.S.S. *Colorado*

T. Sypher (American, 20th century), Modern

the hull of the model built up in wood, cut, sanded and faired to shape with a painted red bottom, applied black waterline and gray topsides, the decks are of veneer with the planking lines drawn on, and detailed with jackstaff, chocks, railings, anchor windlasses, bollards, armed with eight 16-inch guns, twelve 5-inch guns, eight 3-inch guns, two 21-inch torpedo tubes; built up deck structures, bridge, search lights, flag halyards, rafts, a float plane on a catapult, deck boxes, gangway, flagstaff and numerous other details. Displayed on a pair of pedestals within a simple wood framed plexiglass case.

70-3/4 x 18-3/4 x 28 in. (179.7 x 47.6 x 71.1 cm.) cased.

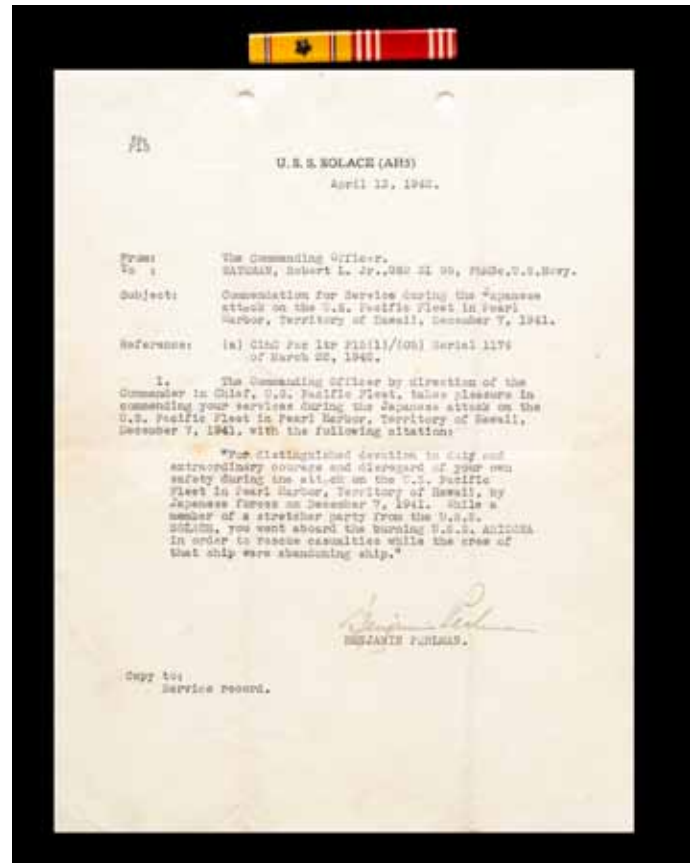
\$6,000 - 8,000



14

14
Anonymous, (American, 20th century)
The bombing of the U.S.S. Arizona
signed lower left "F. Klotz"
oil on canvas
30 x 24 in. (76.2 x 60.9 cm.)
\$4,000 - 6,000

Provenance:
The War Museum



15

15
A commendation to Medic 3rd class Robert L. Bateman Jr.
dated April 13, 1942
for his valor rescuing sailors from the burning U.S.S. Arizona; a carbon
copy on headed U.S.S. Solace (AH5) notepaper, dated April 13th 1942,
and signed by Benjamin Perlman; together with a bar for the American
Defense Medal; together with a Bronze Star Medal group for Burt F
Wood, 24th Infantry, a Pearl Harbor attack survivor, stationed at Schofield
Barracks, Honolulu, the group issued in 1995, with the Bronze star, Army
Conduct Medal, WWII Victory Medal, American Defense Medal, Asiatic
Pacific medal, Combat Infantry Badge, the set of medals with related
memorabilia; a Christmas dinner menu for Schofield barracks for 1941,
the collection in a binder. (4)
\$1,000 - 1,500

Provenance:
The War Museum

The commendation awarded to Bateman for service during the Japanese
attack on the U.S. Pacific Fleet in Pearl Harbor, has the following citation
*for distinguished devotion to duty and extraordinary courage and
disregard of your own safety during the attack on the U.S. Pacific Fleet in
Pearl Harbor...by Japanese forces on December 7, 1941. While a member
of a stretcher party from the U.S.S. Solace, you went aboard the burning
U.S.S. Arizona in order to rescue casualties while the crew of that ship
were abandoning ship.*



16

16

**A 48-star American flag recovered from onboard the U.S.S. *Arizona*
Pearl Harbor, 1941**

of typical form and in cotton, in red, white and blue, with losses to the stars, and some separations at the seams of the stripes and stained with oil and sea water. Stenciled along the hoist *U.S.S. Arizona*. Along with a code flag "Bravo", also from the U.S.S. *Arizona*, the same as above, and also stenciled in the same manner on the hoist.

55 x 95 in. (139.7 x 241.3 cm.) the American flag,

46 x 63 in. (116.8 x 160 cm.) the "B" flag. (2)

\$60,000 - 80,000

Provenance:

- U.S.S. *Arizona*, recovered from the submerged flag locker or other area of the ship after the attack and sinking.
- Mrs. Isaac Kidd [Inez Nellie Gilmore Kidd (1888-1978)], wife of Rear Admiral Isaac Kidd, presented to her at the time of his funeral
- An estate clearance of the contents of Mrs. Isaac Kidd's home, circa 1978
- Steve Slaght, militaria collector
- The War Museum

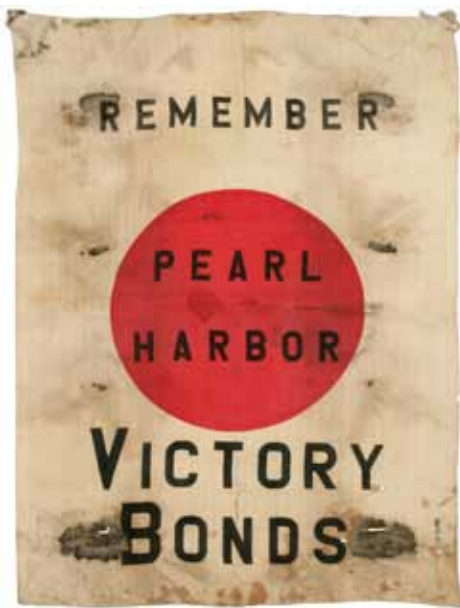
Isaac Campbell Kidd (March 26, 1884 – December 7, 1941) was a Rear Admiral in the United States Navy who was killed on the bridge of the U.S.S. *Arizona* during the Japanese attack on Pearl Harbor. He was a posthumous recipient of this nation's highest military honor — the Medal of Honor. The highest ranking casualty at Pearl Harbor, he became the first U.S. Navy flag officer killed in action in World War II as well as the first killed in action against any foreign enemy. This flag accompanied the casket of Rear Admiral Isaac C. Kidd back to Annapolis, MD and was presented to his widow.



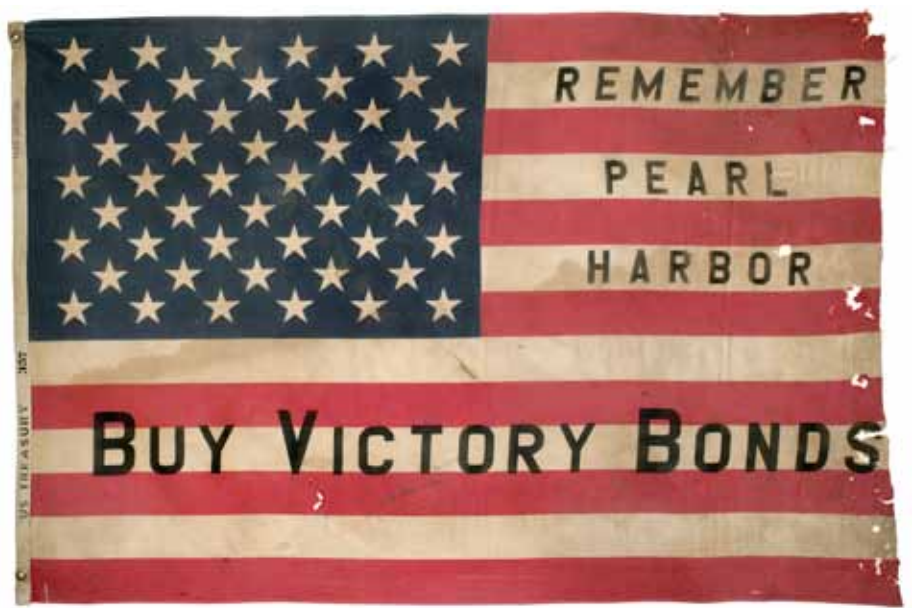
16



16 (detail)



17



17



18



19



17

A pair of Victory Bond banners *Remember Pearl Harbor* circa 1942

in the form of a 48-star American flag, and printed on red, white and blue cotton with *Remember/Pearl Harbor/Buy Victory Bonds* [not inspected out of the frame]
 35-1/2 x 51-1/2 in. (90.1 x 130.8 cm.) sight.
 the second, in the form of a Japanese flag, and printed on white and red cotton with *Remember/Pearl Harbor/Victory/Bonds*, with corner ties at the top.

[not inspected out of the frame]
 39 x 29-1/4 in. (99 x 74.2 cm.) sight. (2)
\$1,200 - 1,800

Provenance:
 The War Museum

Exhibited:
 The Intrepid Sea, Air and Space Museum,
 New York

These banners were used for the 2nd or 3rd war bond drive and hung over lower Broadway in New York City.

18

Allen Saalburg (American, 1899-1987)

Remember Dec. 7th!
 , issued by the Office of War Information,
 Washington, D.C., 1942
 in remembrance of the Japanese attack on Pearl Harbor on 7 December 1941. The poster cites a quotation from Abraham Lincoln's Gettysburg Address: "... we here highly resolve that these dead shall not have died in vain ...".
 [not examined out of the frame]
 40 x 28 in. (101.6 x 71.1 cm.)
\$500 - 800

Provenance:
 The War Museum

19

A collection of Pearl Harbor and war-time pieces after December 1941

including a plaster figure of Uncle Sam rolling up his sleeves for a fight [some small chips]; a backed-silk banner with Uncle Sam and the American Eagle advancing, sleeve rolled. a box containing a miniature pair of silk ladies panties marked *You take care of the home front Remember Pearl Harbor don't get caught with your pants down*; a Pearl Harbor badge [without pin]; a Remember Pearl Harbor patriotic coin; and a small license plate *Remember Pearl Harbor* 16-1/2 in. (41.9 cm.) height of Uncle Sam, the largest. (6)
\$600 - 800

Provenance:
 The War Museum

20[□]

Anonymous

High School Grad's/Fly with the NAVY
 depicting Lt. Comdr. O'Hare, USN, and touting *High School Grad's 18 thru 26 Fly with the Navy, Go to Your Nearest Recruiting Station, Win your Navy Wings Be a Flying Officer*
 chromolithograph on paper
 42 x 28 in. (106.6 x 71.1 cm.)
\$400 - 600

21[□]

Anonymous, circa 1943

The Five Sullivan Brothers
 "Missing in Action" off the Solomons, They Did Their Part
 A black & white inset photograph of the five Sullivan brothers in U.S. Navy uniforms, standing behind a bulkhead door, with blue service stars above each head. Red border. From left to right: Joseph Eugene Sullivan, Francis Henry Sullivan, Albert Leo Sullivan, Madison Abel Sullivan, and George Thomas Sullivan.
 chromolithograph on paper
 40 x 28-1/2 in. (101.6 x 72.3 cm.)
\$400 - 600

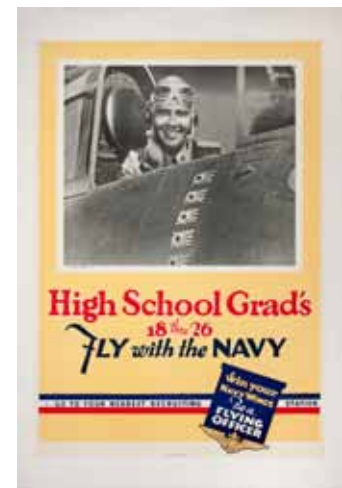
22[□]

Anonymous

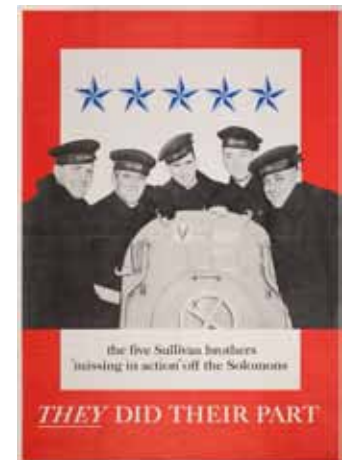
Ouch!
 A U.S. Navy recruitment poster:
The Japs don't like mosquitoes especially the PT variety with men like Lieutenant Bulkeley at the wheel and a picked crew shooting "stingers" into the sides of their warships and merchantmen. If you like to be where the attack starts--there's a place for you right now in the U. S. Navy. Go to your nearest Navy Recruiting Station Today!
 chromolithograph on paper
 17 x 14 in. (43.1 x 35.5 cm.)
\$400 - 600

23[□]

WE HAVE JUST BEGUN TO FIGHT!
 circa 1943
 a Marine carrying gun with bayonet, facing left with one arm in the air. Caption below the bayonet on the right side of the poster reads: *Pearl Harbor, Bataan, Coral Sea, Midway, Guadalcanal, New Guinea, Bismarck Sea, Casablanca, Algiers, Tunisia*
 Office of War Information, United States (on lower margin)
 chromolithograph on paper
 40 x 28-1/2 in. (101.6 x 72.3 cm.)
\$500 - 800



20



21



22



23



24



25



26

The War at Sea

24

A well detailed model of the U.S. destroyer U.S.S. *Bernadou* (DD-153) circa 1945

the hull built up in wood, and painted with a green bottom, black and blue waterline, and grey topsides and deck structures and fitting. Detailed with chocks, bollards, deck railings, deck guns, bridge [some old damage], main mast, life rafts, torpedo tubes, depth charges and other details. Displayed in a glass case with mahogany base.

35-1/2 x 7-1/4 x 14 in. (90.1 x 18.4 x 35.5 cm.) cased.

\$1,000 - 1,500

Provenance:

The War Museum

25

A sailor-made model of the U.S.S. *Indianapolis* before July 1945

built up in wood, with a full hull, painted and detailed with gun turrets, deck structures, masts, funnels, hoisting cranes, the name painted on the stern and other details. Displayed on a simple wood base.

12-1/2 x 5 in. (31.7 x 12.7 cm.) length x height on stand.

\$600 - 800

On July 30, 1945, the U.S.S. *Indianapolis* was torpedoed by a Japanese submarine in the Philippine Sea and sank in 12 minutes. Of 1,196 men on board, approximately 300 went down with the ship. The remainder, about 900 men, were left floating in shark-infested waters with no lifeboats and most with no food or water. The ship was never missed, and by the time the survivors were spotted by accident four days later only 316 men were still alive. The U.S.S. *Indianapolis* was the last capital ship lost by the U.S. Navy during WW II.

Provenance:

The War Museum

26

A well detailed full hull model of the battleship U.S.S. *North Carolina* American, after 1945

the hull built up in wood, with painted hull in red and grey, the deck finished in grey and detailed with anchors, bollards, chocks, deck railings, anti-aircraft guns, main gun turrets, main superstructure, fire control platform, port holes, funnels, masts, search lights, and other details. Displayed on a pair of mahogany cradles within mahogany and glass display case.

59-1/2 x 14 x 21 in. (151.1 x 35.5 x 53.3 cm.) cased.

\$2,500 - 3,500

The first of ten fast battleships built by the United States that saw service in World War II, *North Carolina* set a standard for new shipbuilding technology that combined high speed with powerful armament. Her superior performance during the Battle of the Eastern Solomons in August 1942 established the primary role of the fast battleship as a protector of the aircraft carrier. Her resiliency to battle damage was proven just a month later in the same area when *North Carolina* sustained a hit from a Japanese torpedo. Despite an 18 by 32 foot hole in her side, and following a short period to counterflood, she resumed a speed of 25 knots to regain position to protect her assigned aircraft carrier. *North Carolina* is the most decorated U.S. battleship of World War II with 15 battle stars, having participated in every major naval offensive in the Pacific from Guadalcanal to Tokyo Bay. She is also credited with kills of 24 aircraft, a merchantman and the bombardment of nine Imperial Japanese strongholds.

Provenance:

The War Museum



27



27



28



29

27

After Arthur Edwaine Beaumont, circa 1944

Sea Terrier and *Task Force*

a pair of color prints, *Sea Terrier* with the sub-title *Destroyer Escort* and *Task Force* with the sub-title *U.S.S. Cleveland*, each inscribed and signed outside the margin *To Conan Peyden with best regards Arthur Beaumont* each signed on the plate, and inscribed and signed in grease pencil outside the margin "Arthur Beaumont"

chromolithograph on paper

9 x 12 in. (22.8 x 30.4 cm.) sight, each. (2)

[not examined out of the frame]

\$500 - 800

Provenance:

The War Museum

28

Anonymous, (American, circa 1950),

The U.S.S. *Portland* at sea

signed lower left "Oliver Houston" and inscribed lower right "USS Portland"

oil on artist board

11-1/2 x 17-1/2 in. (29.2 x 44.4 cm.) sight.

\$800 - 1,200

Provenance:

The War Museum

29

Anonymous, (American, circa 1950)

Patrol Torpedo Boat 117 at full speed

depicting PT-117 at sea.

signed lower right "Harry Hansen"

oil on canvas

14 x 22 in. (35.5 x 55.8 cm.)

\$800 - 1,200

Provenance:

The War Museum



30

30
A cast bronze bas-relief of an American cruiser
circa 1944

in solid bronze, a bas-relief of a Pensacola class heavy cruiser, shown in profile, flying American flag.

11 x 48 in. (27.9 x 121.9 cm.)

\$800 - 1,200

Provenance:
The War Museum

31
A collection of three naval gun turret models and a pair of deck gun models
circa 1944 and later

including: a large steel double barreled gun turret with removable top, a hammered steel double barreled gun turret with removable top, a brass circular double on-top-of double gun turret, a brass, copper and steel deck gun and a blackened steel deck gun.

11 x 18-1/4 in. (27.9 x 46.3 cm.) height x length the largest. (5)

\$700 - 1,000

Provenance:
The War Museum

32
A World War II mahogany hat and glove box

belonging to Lt. Richard H. Wagner, USN, inlaid with an image of a submarine on the hinged top, within the box are two white Navy visor caps, both with Wagner's name inside; an olive drab cloth rain cover for a visor cap, a pair of grey suede dress gloves and two flat wool campaign hats, one black and one grey.

12 x 12 x 6 in. (30.5 x 30.5 x 15.2 cm.) (7)

\$400 - 600

Provenance:
The War Museum

33[□]

A pair of U.S. Navy ship badges

a cast metal and painted plaque for the cruiser and destroyer service during WWII *Cruisers - Destroyers - Pacific*; and a cast aluminum plaque with the U.S. Navy "fouled anchor".

10-1/4 x 7-3/4 in. (26 x 19.6 cm.) the larger. (2)

\$300 - 500

Provenance:
The War Museum

34
An 8-1/2 inch bulkhead clock and a desktop clock
Schäffer & Budenberg Gauge Co.; Brooklyn, NY
circa 1944

the bulkhead clock with a white enamel face, Roman numerals, a subsidiary seconds hand above the center [lacking hand], the key wind below the center, signed on the face, within a chrome plated brass case; an 8-day desktop clock with a 3-inch face, subsidiary seconds dial above the center and marked "8 Days", and signed on the face below the center "Waltham - USA" in the form of a spoked ship's wheel within a chrome plated casement and stand.

7-3/4 x 9-1/2 in. (19.6 x 24.1 cm.) clock on stand. (2)

\$800 - 1,200

Provenance:
The War Museum

35 - 36 No lots

37
A display standard model of the destroyer U.S.S. *Hobby*
circa 1945

built up in wood, and painted with a red bottom and grey topsides, fitted with deck railings, gun turrets, bridge and main mast, radar, anti-aircraft guns, funnels, torpedo tubes, depth charges and other details. Displayed within a glass case and mahogany base.

16 in. (40.6 cm.) length of model

\$800 - 1,200

Provenance:
The War Museum



31



33



34



32



38



39



39



39



39



41

38

**A collection of U.S. Navy waterline recognition models
Comet Metal Products Company (American, 20th century), circa
1942 and later**

ships of the British, German and U.S. navies, including the H.M.S. *King George V*, S.M.S. *Scharnhorst*, U.S.S. *Baltimore*, modeled in 1:500 scale, each modeled in cast metal with basic details. Eleven in all.
19 in. (48.2 cm.), the longest. (11)

\$1,000 - 1,500

Exhibited:

The Intrepid Sea, Air and Space Museum; New York, NY 1995-2007

Provenance:

The War Museum

39

**A collection of U.S. Navy warship images and post cards
Various, circa 1942 and later**

including: a b&w photo of the U.S.S. *South Dakota* anchored off Savo Island, November 1942, and inscribed by the commander; (3) other images of battleships and an aircraft carrier; (2) images of President Truman; (7) hand-tinted over-size photos of various U.S. Navy ships (post-war), (5) postcards of the U.S.S. *Arizona* and (3) postcards of Japanese carriers and a commemorative U.S.S. *Arizona* penny card. 11 x 14 in. (27.9 x 35.5 cm.) the largest image. (22)

\$800 - 1,200

40

**A collection of ship and aircraft identification material
circa 1943**

including: a Pictorial Manual of Naval Vessels. Bureau of Aeronautics, Navy Dept, Washington D.C., 1943, oblong 8vo, card covers, original paper sleeve; Oni 209 a Manual of Merchant ships. Washington D.C.: 1943. 4to, original card covers; a Recognition Training U.S. Navy 1943. A file of 60 slides of ships and a few planes, bound in a leather 3 ring binder; together with a German book on the Japanese navy *Die Japanische Kriegsmarine* Berlin: 1943. 8vo, original wrappers; together with 6 wartime aircraft manuals and identification books. (10)

\$600 - 800

Provenance:

The War Museum

41

**A rare Imperial Japanese Navy identification model of the
battleship *Nagato*
Japanese, before 1941**

in wood, in 1/500 scale, painted and detailed with deck turrets, bridge and deck structures, funnel, aircraft on catapults, maker's plaques in Japanese, and other details. Displayed on small turned aluminum pedestals on a simple wood base.

19-1/2 x 2-3/4 x 5 in. (49.5 x 6.9 x 12.7 cm.) model on base.

\$1,000 - 1,500

Exhibited:

The Intrepid Sea, Air and Space Museum, 1995-2007

Provenance:

The War Museum

The *Nagato* (Japanese: 長門, named after Nagato province) was the lead ship of her class, and the first battleship in the world to mount 16 inch (410 mm) guns, her armor protection and speed made her one of the most powerful capital ships at the time of her commissioning. She was the flagship of Admiral Isoroku Yamamoto at the time of the attack on Pearl Harbor. She participated in a number of naval actions, but fired her main armament against enemy surface vessels only once, during the Battle of Leyte Gulf. She survived the war and was sunk by the underwater nuclear test BAKER at Bikini Atoll in 1946.



42



44



43



45

42
A commemorative aluminum ashtray for the U.S.S. *Wasp*
Bethlehem Steel Co., 1939 or 1942
An aluminum Officers ward room ashtray for the carrier USS *Wasp*, marked B.S.Co. and *Wasp W.R. Mess*, for either the first, CV-7 (1939-42) which was sunk in the Battle of Guadalcanal, or its namesake CV-18 (1943-72), and probably produced on the occasion of the launching of the vessel in April 1939 or August 1943 by the Bethlehem Steel Co. shipyard, in Quincy Mass where both ships were made. Together with 2 postcards of the CV-7.
7-1/2 in. (19 cm.) diameter. (3)
\$500 - 800

Provenance:
The War Museum

43
A Neptune's certificate given on board U.S.S. *Saratoga*
May 1936
Domain of Neptunus Rex - Ruler of the Raging Main
the certificate form printed in various colors and decorated with Neptune and images of marine life, awarded on 20th May 1936 to Paul K. Wellington, and signed by various officers. [not examined out of the frame]
13-1/2 x 21-1/4 in. (34.2 x 53.9 cm.) sight.
\$400 - 600

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
The War Museum

44
A sailor-made model of the U.S.S. *Lexington* before 1941
made from a piece of wood from the flight deck of the U.S.S. *Intrepid*. Along with another piece of wood from the flight deck.
21 in. (53.3 cm.) length. (2)
\$400 - 600

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
The War Museum

The U.S.S. *Lexington* (CV-2), nicknamed "Lady Lex" was an early aircraft carrier, and the lead ship of the Lexington Class. She was sunk during the battle of Coral Sea on May 8th 1942.

45

Arthur Edwaine Beaumont (American, 1890-1978), circa 1942

U.S.S. *Lexington* at sunset
signed lower right in gouache, "Arthur Beaumont
watercolor on paper
10-1/2 x 16-1/2 in. (26.6 x 41.9 cm.) sight.
(not inspected out of the frame)
\$2,500 - 3,500

46

S. Kawamura (Japanese)

A bronze bust of Admiral J.J.(Jocko) Clark, U.S.N
life-sized, with its original patina, the bust marked
on reverse 'Vice Admiral J.J.Clark U.S. Navy
January 1953'; together with a wartime period
photograph of Clarke in battle dress, framed.
signed on the side 'Mrs S Kawamura Sc, Mar
1953, Yokosuma'
cast bronze
24 in. (60.9 cm.) height.
\$1,000 - 1,500

Provenance:

Felix de Weldon

The War Museum

Modeled from life in Felix de Weldon's
studio in March 1953, this attractive bust
of Clarke conjures the force of the man.
Clark (1893-1971) had an impressive naval
career, he was a native of Oklahoma and a
member of the Cherokee tribe, the first native
American to graduate from the United States
Naval Academy in 1917. During WWII he
commanded the carriers *Suwannee* and the
Yorktown, and on promotion to Rear Admiral
given Task Force 58 during the Marianas
Campaign. His flag ship was the U.S.S. *Hornet*
during the Battle of the Philippine Sea.



46

47

The U.S. Naval sword of Captain Robert Dexter Conrad

A U.S.Navy regulation sword with a steel blade
chased and decorated incorporating the name
Robert Dexter Conrad, the shagreen pommel
with its original silk tassel, slightly worn, the brass
and leather scabbard, with engraved initials
RDC, damaged with the tip missing.
34-1/2 in. (87.7 cm.) length.
\$400 - 600

Provenance:

The War Museum

Captain Robert Dexter Conrad (1905-1949)
graduated the U.S. Naval Academy in 1927,
and after service in the U.S.S. *Florida*, earned a
Masters degree in Naval Architecture at M.I.T.
in 1932. He retired in 1947 and died two years
later. The top scientific award in the Navy is
named after him recognizing the individual
making an outstanding contribution in naval
research. A naval research vessel the USNS
Robert D. Conrad was also named after him.



47



48

48

Anonymous, circa 1950

The U.S.S. *Midway* at sea
signed lower right "L. Papaluca"
oil on canvas

20 x 37 in. (50.8 x 93.9 cm.)

\$1,500 - 2,500

Provenance:

The War Museum

49

A recognition model of a U.S.S. *Essex* class carrier

May 1945

in wood and painted grey, detailed with
superstructure, deck guns and hanger deck cut-
outs, in a waterline presentation, for the U.S. Navy.
21 in. (53.3 cm.) length.

\$400 - 600

Exhibited:

The Intrepid Sea, Air and Space Museum, New
York, 1995-2007

Provenance:

The War Museum

49



50

A rare waterline Imperial Japanese recognition ship model of the U.S.S. *Enterprise* Japanese, before 1941

in wood, in 1/500 scale, painted and detailed with flight deck, bridge and deck structures, funnel,
hull cut-outs, and other details.

17-1/2 in. (44.4 cm.) length.

\$600 - 800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

USS *Enterprise* (CV-6), referred to as the "Big E," was the sixth aircraft carrier of the United States Navy and the seventh U.S. Navy ship to bear the name. Launched in 1936, she was a ship of the Yorktown class, and one of only three American carriers commissioned prior to World War II to survive the war (the others being *Saratoga* and *Ranger*). She participated in more major actions of the war against Japan than did any other US ship. These actions included the Battle of Midway, the Battle of the Eastern Solomons, the Battle of the Santa Cruz Islands, various other air-sea engagements during the Guadalcanal campaign, the Battle of the Philippine Sea, and the Battle of Leyte Gulf. On three separate occasions during the Pacific War, the Japanese announced that she had been sunk in battle, earning her the name "The Grey Ghost". *Enterprise* earned 20 battle stars, the most for any U.S. warship in World War II.



51
A collection of U.S.N. china and flatware
Various makers, early 20th century
 including: (1) dessert plate, (2) saucers, (4) soup bowls, (3) bread plates, (7) cereal/fruit bowls, and (12) dinner plates, each in white with a double blue border and a fouled anchor insignia; a mahogany flatware case containing: forks, knives, teaspoons, and soup spoons, (6) of each with foliate and scallop shell decorated handles by the International Silver Co. Along with another knife marked 'U.S.N.', a commemorative silk for the U.S.S. *North Dakota*, a knit American flag placemat, and a silk and cotton hand-made 'Victory' bag.
 17-1/2 x 11-1/2 x 7 in. (44.4 x 29.2 x 17.7 cm.) the flatware case and smaller. (58)
\$1,000 - 1,500

Provenance:
 The War Museum

52
A half-model of the U.S.S. *Yorktown*
Sailor-made, circa 1945
 made from wood of the flight-deck, detailed with hull, flight deck, superstructure and other details. Displayed on a mahogany plaque with a label identifying the ship and scale of the model. Along with shipyard made launching models (ashtrays) for the U.S.S. *Enterprise*, the U.S.S. *Midway*, and the U.S.S. *Yorktown*.
 6 x 16-1/4 in. (15.2 x 41.2 cm.) the half-model and smaller. (4)
\$600 - 800

Provenance:
 The War Museum

53
A collection of nine Essex Class aircraft carrier shipyard launching ashtrays
1943 and later
 in aluminum, and including the ships: U.S.S. *Ticonderoga*, U.S.S. *Philippine Sea*, U.S.S. *Tarawa*, U.S.S. *Randolph*, U.S.S. *Bennington*, U.S.S. *Leyte*, U.S.S. *Valley Forge*, together with a circular ashtray for the U.S.S. *Ranger* and a model deck gun for U.S.S. *Lexington*.
 [NOT ILLUSTRATED]
 13 in. (33 cm.) the length of the largest. (9)
\$600 - 800

Exhibited:
 The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
 The War Museum



54

54

After Charles Dixon, RN (circa 1945)

The H.M.A.S. *Australia* at sea

unsigned

oil on canvas

20-1/4 x 32 in. (51.4 x 81.2 cm.)

\$1,500 - 2,500

Provenance:

The War Museum

55

A waterline model of the British cruiser H.M.S. *Exeter* British, before March 1942

sailor made, and well detailed with gun turrets, deck structures, railings, masts, aials, funnels, crane, seaplane and other details. Displayed on a molded and carved sea on a wood board.

26-1/4 x 3 x 7 in. (66.6 x 7.6 x 17.7 cm.) length on base board.

\$500 - 800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

56

A group of four rare Imperial Japanese waterline recognition ship models of Royal Navy ships and a Japanese destroyer Japanese, before 1941

in wood, and in 1/500 scale, painted and detailed with deck turrets, bridge and deck structures, funnels, the decks finished bright, and other details. The ships include H.M.S. *Malaya*, H.M.S. *Warspite*, H.M.S. *Revenge* and an unidentified British destroyer.

15-1/2 in. (39.3 cm.) length of the largest. (4)

\$700 - 1,000

Exhibited:

The Intrepid Sea, Air and Space Museum, 1995-2007

Provenance:

The War Museum



55



56



57



59



58

57

**A PT-boat commemorative tie clasp and bracelet
circa 1944 and later**

the tie clasp, marked 'sterling', and copyrighted by the Elco Naval Division, showing a PT-boat with bow wave; the bracelet, of aircraft aluminum, and hand engraved with the names 'Estelle' and 'Norman', a pair of the U.S.N. 'fouled anchors,' and a bow view of a PT-boat, possibly PT-109.

2-1/2 in. (6.3 cm.) the length of the clasp. (2)

\$300 - 500

Provenance:

The War Museum

58

**A group of PT-boat models and silhouettes
circa 1944 and later**

including a pair of PT-boat silhouettes in aluminum and brass; a waterline model of a PT-boat fitted with guns and torpedoes, and a simple, small brass waterline model. Along with a theater made PT-109 (or 169) aluminum wrist band and an Elco sterling silver tie clasp.

15 x 4-1/2 in. (38.1 x 11.4 cm.) length x height the largest. (6)

\$700 - 1,000

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

59

**A group of three sub-tender ashtrays
after 1942**

including: a bronze ashtray made aboard the U.S.S. *Hundley* with the Marine Corps emblem at the center; a bronze ashtray made aboard the U.S.S. *Hundley* for the officer's wardroom; a bronze ashtray made aboard the U.S.S. *Fulton* for the officer's wardroom. Along with a bronze plaque made aboard the U.S.S. *Hundley* for a member of the Marine Corps detachment on board the ship.

9 in. (22.8 cm.) the largest. (4)

\$400 - 600

Provenance:

The War Museum



60

60

**A U.S. Navy Flag Group from the U.S.S. *Enterprise* (CV-6)
1936-46**

an American Flag flown from the *Enterprise* (with typed note stapled to the flag attesting to the fact), the hoist stenciled 'US No 10 MI 44'; a white admiral's absentee flag flown from the U.S.S. *Enterprise*, a typed note stapled to the flag, *This Admiral's pennant was flown from the yardarm of USS Enterprise CV6, a nickel alloy launching ashtray for the U.S.S. Enterprise, made in 1936, and stamped 'Newport News Shipbuilding and dry Dock Co. Builder'; a U.S.S. Enterprise Veterans Association Certificate for Ernest B. Turp who served as Quartermaster 3rd Class, June 1945 to June 1946. dated Sept 16 1984; together with Turp's personal ship's knife in its leather scabbard, inked with his serial no. 7249. 34 x 68 in. (86.3 x 172.7 cm.) the American flag; 35 x 40 in. (88.9 x 101.6 cm.) the absentee flag; and smaller. (5)*

\$1,000 - 1,500

The U.S.S. *Enterprise* was the third Yorktown-class aircraft carrier to be built (and only the 6th carrier that the US built), and was launched in Newport News in 1936. The vessel was the most decorated carrier of the Pacific campaign, serving in over 20 of the 22 battles in the Pacific Theater (the next carrier served in 13 battles), constantly on station and in action. She was one of only 3 pre-war carriers to serve the entire war, and was decommissioned in 1947.

Provenance:
The War Museum

61

**An 18-foot 48-star American battle ensign
Valley Forge Flag Co., circa 1944**

to be flown from the flagstaff at the stern of a capital ship, cotton with a rope lanyard on the hoist, and stenciled with the maker's name and 'U.S. Ensign'.

85 x 216 in. (215.9 x 548.6 cm.)

\$700 - 1,000

Provenance:
The War Museum



62



63



64



65

Submarine Warfare

62

**A well detailed model of the submarine U.S.S. *Barracuda*
Sailor-made, 1945 or later**

attributed to the Groton submarine base, the hull built up in wood and painted with a red bottom and grey topsides, detailed with various deck fitting, coning tower with periscopes, deck gun, ladders, deck railings, fins and rudder, hull markings and other details. Displayed on a painted black board.

43 x 8-1/2 in. (109.2 x 21.5 cm.) length x height on stand.

\$1,000 - 1,500

Provenance:

The War Museum

63

**A model of the S-class submarine S-38
Sailor-made, before 1946**

a full hull model in wood, and painted red, black and grey with natural decks, detailed with coning tower, deck gun, anchors, periscopes, life lines, rigging, fins and rudder, and other details. Displayed within a mahogany and glass case.

34-1/2 x 10 x 11-1/4 in. (87.6 x 25.4 x 28.5 cm.) cased.

\$800 - 1,200

These boats saw service in World War II in both the Atlantic and the Pacific. Smaller and slower than many of the submarines produced for war service, and lacking the range for Pacific Ocean patrols (as well as being 20 years old), they were used in reconnaissance and supply roles, as well as for coastal defense, such as in the Alaska theater during the aftermath of the Battle of the Aleutian Islands. They were withdrawn in mid-1943 as fleet submarines became available, and were relegated to ASW training. Most of the surviving boats were scrapped in 1946.

Provenance:

The War Museum

64

**A group of three submarine deck guns
after 1942**

in brass, steel and aluminum, each well detailed with gears and sights, tapered barrels, adjustable inclination, and other details. Each mounted on a base.

4 x 10 in. (10.1 x 25.4 cm.) the largest. (3)

\$500 - 700

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

65

Anonymous, (American, 20th century)

The U.S.S. *Salmon* sinking Japanese shipping off the Hanshu Island of Japan; with a label describing the scene and about the artist.

inscribed and signed "U.S.S. Salmon" at the center and at the lower right "Arthur V. Keller"

oil on masonite

10-1/2 x 30 in. (26.6 x 76.2 cm.)

\$800 - 1,200

Provenance:

The War Museum



66

66

A U.S.S. *Tang* submariner's uniform and posthumous Purple Heart group circa 1944

comprising: Purple Heart, slot brooch, with black leatherette long case and award certificate; campaign medals including World War II Victory, American Defense, Asiatic-Pacific and American Campaign; Fluker's sea bag with complete uniform; extra embroidered ratings and patches; Harry Truman condolence letter; a pair of leather mittens; embroidered souvenir pillowcases, and American flag; Fluker's wallet and various photos and related documents.

\$2,000 - 3,000

Provenance:

The War Museum

Torpedoman's Mate 1st Class John Fluker, a native of Virginia, was lost aboard U.S.S. *Tang* when it was struck by a circular run of its own torpedo and sank in the Formosa Straight on October 25, 1944. 78 men were lost, and 9 - including the *Tang*'s commander, Dick O'Kane - survived and were captured by the Japanese. Commander O'Kane was awarded the Medal of Honor for the *Tang*'s last two missions.



67



68

67

A World War II submariner's Bronze Star and Good Conduct medal and document group

Awards and documents of Chief Machinist's Mate Walter Anthony Serowick, comprising: Bronze star, slot brooch, unnamed; Navy Good Conduct Medal, type 2, with bar suspension and wrap brooch, engraved *Walter Anthony Serowick - 1939*; Navy Commendation medal, crimp brooch; World War II Victory Medal; American Defense Medal with *FLEET* clasp and one service star; Asiatic Pacific Campaign Medal; American Campaign Medal; Submarine Warfare "Dolphin" insignia for enlisted men; Submarine Combat Patrol insignia with three stars; hat badges and embroidered submarine dolphins; service records including Neptunis Rex certificate, award card for Submarine Combat Patrol insignia, Honorable Discharge certificates, Harry Truman letter of thanks with facsimile signature, and various photographic prints of submarines and crew. *Contained within a display box and an album. (2)*

\$700 - 1,000

Provenance:
The War Museum

68

A World War II submariner's medal and document group circa 1942

awarded to George William Barnes, who served on U.S.S. *Trigger*, U.S.S. *Tusk*, U.S.S. *Chichino* and U.S.S. *Toro*, comprising: Navy Good Conduct Medal, type 2, with bar suspension and wrap brooch, World War II Victory Medal; Asiatic-Pacific Campaign Medal; European-African-Middle Eastern Campaign Medal; American Campaign Medal; Submarine Warfare "Dolphin" insignia, officer's issue (gilt); Identity disk; belt with hand-engraved submariner's dolphin logo and "USS Chichino" tooled into leather; documents including honorable discharge certificate, Harry Truman letter of thanks with facsimile signature, and other items.

\$700 - 1,000

Provenance:
The War Museum



69



69



70

69

Anonymous, circa 1943

Pride of the Fleet

a print for the Electric Boat Company, after the painting by Greg Wright, depicting a submarine at periscope depth firing two torpedos.

signed on the plate, lower left "Wright"

Chromolithograph

13 x 18 in. (33 x 45.7 cm.) the print image;

along with a painting after the print:

N. Peterson (American, 20th century)

Pride of the Fleet

oil on canvas

25-1/4 x 29-3/4 in. (64.1 x 75.5 cm.) (2)

\$1,200 - 1,800

Provenance:

The War Museum

70

A collection of six World War II US Navy submarine posters after 1941

including various images of submarines in action, and a cut-a-way view of a Gato class fleet submarine.

various sizes (6)

\$400 - 600

Provenance:

The War Museum



71



72



73

71
A group of items related to U.S.S. *Barb* submarine ace Gene Fluckey circa 1940
Comprising: Bronzed admiral's dress cap belonging to Fluckey; a bronze half-hull model of the U.S.S. *Barb* made from parts of the original main electrical panel from the sub, lettered on the front *USS BARB SS 220 1939 - PORTSMOUTH NAVY YARD BLDR*, and a framed photo of Admiral Fluckey.
\$700 - 1,000

Provenance:
The War Museum

Eugene "Lucky" Fluckey was awarded the Medal of Honor and four Navy Crosses for his successes with the *Barb* in World War II.

72
U.S. Navy submarine Commander "Ace" Chester Carl Smith uniform group after 1941
Comprising double-breasted long coat, dress uniform, and grey overseas uniform, the dress uniform with Lieutenant's sleeve insignia and ribbon bars including ribbon for the Silver Star; white Admiral's visor cap, with Smith's card as Vice Admiral inside; several hat covers, handkerchiefs and socks, and a U.S. flag.
Various.
\$700 - 1,000

Provenance:
The War Museum

73
A U.S. Navy World War II Machinist Mate Collection for Machinist Mate Joseph Mingione, and including: a rare example of a Machinist Mate's Training Manual for the U.S. Naval Torpedo Station, Newport, RI; a brass torpedo gauge containing all of the critical measurements for a Mark 12 torpedo; a *Basic Course Submarine School Student Notebook*; a Submarine Service recruiting booklet; a pair of Machinist Mate rank patches and additional material.
Various sizes, (10)
\$700 - 1,000

Provenance:
The War Museum



74

74

The battle flag from the submarine U.S.S. Peto (SS-265)

embroidered canvas, with the insignia of the ship, the peto fish (a sharp nosed tropical fish of the mackerel family), and various other emblems for their service.

23 x 29-1/2 in. (58.4 x 74.9 cm.)

\$2,500 - 3,500

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

The U.S.S. *Peto* was very aggressive on her 10 patrols and received 8 battle stars. The flag details her service with: Japanese Flags = Commercial Ships Sunk; Rising Sun Flag = Warship Sunk; Dagger Pennant = Commando Raid; Japanese Flag with hash = Ship torpedoed but not sunk; Man in Raft = Rescued Pilots.

75

A collection of World War II submarine collectibles after 1942

including "red-lamp" playing cards, (4) theater made wrist bands, an ashtray, bookend, coin tray, (2) silhouettes (one as a weather-vane, the other painted black), and others. Each marked with either the submarine service emblem or the submarine's pennant number and name.

18 in. (45.7 cm.) the largest. (12)

\$400 - 600

Provenance:

The War Museum

76

A collection of World War II fleet submarine desktop and bookshelf models after 1942

ten models of various sizes and class of ship, each cast in solid bronze or brass, (4) as waterline models, each model well detailed with coning towers, deck guns, periscopes and other details. Most displayed on an integrated base.

12 in. (30.4 cm.) length of the largest. (10)

\$800 - 1,200

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

77

A collection of World War II fleet submarine desktop and half models after 1942

eight models of various sizes and class of ship, each well detailed with coning towers, deck guns, periscopes and other details. One as an aluminum silhouette, another as a half model on a black backboard, one in bronze, another aluminum waterline model [not to scale], and the others in aluminum or brass with chrome plating. Each displayed on an integrated base.

12 in. (30.4 cm.) length of the largest. (8)

\$600 - 800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

78

A collection of World War II fleet submarine desktop models circa 1945

six models of various sizes and class of ship, each cast in solid bronze and chrome-plated, well detailed with coning towers, deck guns, periscopes and other details. Each displayed on an integrated base.

12 in. (30.4 cm.) length of the largest. (6)

\$400 - 600

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

79

U.S. Submarine service - a pair of souvenirs Sailor-made, 1944

a miniature green glass fishing float with rope ties and a Christmas message, dated June 1944; and a commemorative, hand painted miniature life ring hand lettered *U.S. Submarine Service - Happy Sailing - Love - Bob - U.S. Navy/Pacific Area*.

9 in. (22.8 cm.) diameter of the life ring, the largest. (2)

\$400 - 600

80

A wall plaque and a pair of waterline submarine models after 1945

a wall plaque in the form of a shield, with a mahogany backboard, steel face and bronze submarine half model, inscribed: *Avengers in Silent Service/ U.S. Submarine Fleet*; along with a pair of chrome plated bronze, fleet submarines, identified as: *U.S.S. Gurnard - S.S. 254 - Perth Australia 1944* and *U.S.S. Boarfish - S.S. 327 - To Mother & Dad - Love Louie*. Each well detailed and mounted on mahogany base.

9-1/2 in. (24.1 cm.) length of submarines. (3)

\$600 - 800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum



75



78



76



79



77



80



81



82

81

**A bronze submarine model
Sailor-made, after 1942**

made by crew of U.S.S. *Kingfish* and presented to Captain Bruton, with a dedication plaque. Finely detailed and precisely made, with lowering periscopes and other details. Displayed on a mahogany board with a plexiglass cover.

15 in. (38.1 cm.) length of model.

\$1,200 - 1,800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

82

**A large bronze presentation model of a Gato class submarine
American, after 1942**

in cast bronze, and well detailed with coning tower, deck gun, life lines fins and rudder. Displayed on a pair of cradles on a mahogany base.

30 in. (76.2 cm.) length.

\$1,000 - 1,500

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum



83



84

83

A waterline model of a Trench class submarine
circa 1944

possibly an instructor's model built at the Groton submarine base, built up
in wood, and well detailed with coning tower with periscopes, railings,
deck guns, radio wires, and American flag.

47-1/2 in. (120.6 cm.) length.

\$1,000 - 1,500

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

84

A large exhibition standard model of a Gato class submarine
American, after 1942

in polished aluminum, precisely scaled and well detailed with coning
tower, deck rails, torpedo tubes, fins and rudder and other details.
Displayed on a mahogany stand with cradles.

30 in. (76.2 cm.) length. (2)

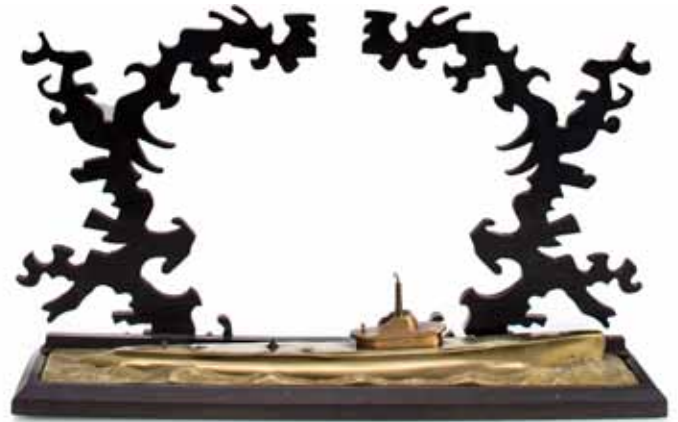
\$1,500 - 2,500

Provenance:

The War Museum



85



86



87

85
A flag and aluminum plaque from the U.S.S. *Jallao*
circa 1945
contained in a triangular display case, along with an aluminum painted plaque with the U.S.S. *Jallao* logo.
26-1/2 x 13-14/ in. (67.3 x 33.6 cm.) the box. (2)
\$600 - 800

Provenance:
The War Museum

Includes a hand-written statement from a former crew member attesting to the origin of the plaque and flag.

USS *Jallao* (SS-368), was a Balao-class submarine, named for the jallao, a pearl-white haemulonid food fish of the Gulf of Mexico. She was commissioned in July 1944 and served until 1974, before being sold to the Spanish Navy.

86
A commemorative World War II fleet submarine waterline model with Tsunami wave trees
after 1942
in cast bronze, and detailed with super structure, deck planking and set into cast sea, and surrounded by a wood cut-outs in the traditional form representing Japanese Tsunami waves. Along with a "Sub-Ron Five Equitorial Cruise 1930" album with numerous images of the crew and officers.
9-1/2 x 15-1/2 in. (24.1 x 39.3 cm.) height x length. (2)
\$800 - 1,200

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
The War Museum

87
A waterline model of the submarine U.S.S. *Trout* (SS-202)
Sailor-made, after 1940
built up in wood and painted in grey, and detailed with coning tower with periscopes and the pennant number "202", deck gun, deck railings, portholes and other details. Displayed set in a molded and painted sea within a glass and mahogany case. Purportedly made at the Groton submarine base.
30 x 7-1/2 x 8-3/4 in. (76.2 x 19 x 22.2 cm.) cased.
\$800 - 1,200

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
The War Museum



88

88

An exhibition standard cut-away model of a World War II Trench Class submarine

Sailor-made, after 1945

built up in wood and painted black, well detailed, and a removable deck to show the interior layout with bulkheads, fixtures, bunks, torpedoes, machinery and other details. Displayed on a simple wood base on steel rods.

22-1/2 x 4 x 4-1/2 in. (57 x 10.1 x 11.4 cm.) model on base.

\$2,000 - 3,000

Exhibited:

The Intrepid Sea, Air and Space Museum, 1995-2007

Provenance:

The War Museum



89

89

**A desktop model of a Victory Torpedo
Sailor-made, circa 1945**

a scale model of the torpedo in brass and steel on a mahogany and steel desktop stand with American flag; along with a pair of desktop Torpedo School models, one as a pencil stand with an engraved dedication to Lieutenant J.A. Briggs, the other with a chain rail.

14-1/4 in. (36.1 cm.) the length of the largest. (3)

\$600 - 800

Provenance:

The War Museum

90

**A U.S. Navy Mark 12, Type 3 submarine
torpedo gyroscope**

the gyroscope is made of stainless steel and bronze, and in the original combat-ready double case, marked 'MK 12 - 3/Gyro/77363'

4-1/2 x 4-3/4 in. (11.4 x 12 cm.) the gyroscope. (4)

\$400 - 600

Provenance:

The War Museum

WWII era torpedoes using these gyros could be fired from a submarine, surface ship, PT boat or dropped from an aircraft. The gyro kept the torpedo headed on a straight course, not allowing it to go in circles. Sperry's gyrocompass evolved through many models and was in huge demand during World War II. The Sperry gyrocompass revolutionized navigation on land, sea and air.

91

**Four U.S. Navy Machinist Mate's torpedo
models**

Sailor-made, circa 1944

including a model in brass and copper on a mahogany stand; one on chrome-plated brass on a mahogany stand, another of a MK 15, model 3 torpedo in bronze on a mahogany stand, and another brass torpedo on a marble stand.

15-1/2 in. (39.3 cm.) length of the largest. (4)

\$700 - 1,000

Provenance:

The War Museum

92

**A U.S. Navy Mark 12, Type 3 submarine
torpedo gyroscope**

circa 1944

the gyroscope is made of stainless steel and bronze, and marked with serial number 39085.

4-1/2 x 4-3/4 in. (11.4 x 12 cm.) the gyroscope.

\$400 - 600

Provenance:

The War Museum

93

**A collection of U.S. Navy Machinist Mate's
torpedo models**

Sailor-made, circa 1944

three in chrome plated bronze with working propellers; and two large bronze and steel chrome plated, also with working propellers.

19 in. (48.2 cm.) the longest. (5)

\$600 - 800

Provenance:

The War Museum

94

**A U.S. Navy submarine conning tower engine
telegraph from the U.S.S. Flying Fish (SS-229)
1945**

labeled on the original wood box as "Spare Annun" with the serial number A125-708 and labeled for the submarine "SS-229/Flying Fish/1945". The face marked with the engine directions and speeds.

18-1/2 x 15-1/2 x 11-1/2 in. (46.9 x 39.7 x 29.2 cm.) H x L x W. (2)

\$600 - 800

Provenance:

The War Museum

95

**A rescue buoy and artifacts from the U.S.S.
Squalus circa 1940**

the rescue buoy in the form of a bomb, made up in wood, brass and metal, with safety tabs [in red] and other details; along with a U.S.N. spoon, engraved "U.S.S. Squalus", a letter opener in brass; and a chrome-plated presentation launching model of the submarine on a triangular black base.

20 x 8 in. (50.8 x 20.3 cm.) length x diameter of the float, the largest. (4)

\$700 - 1,000

Provenance:

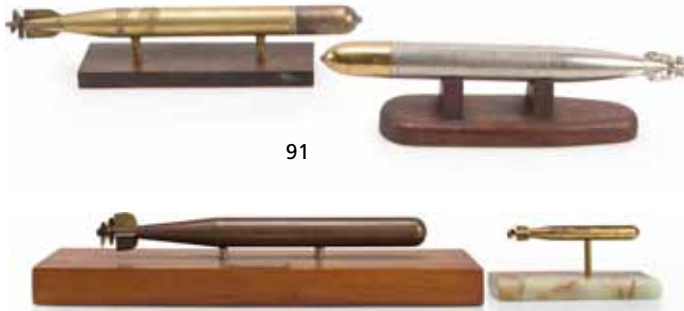
The War Museum



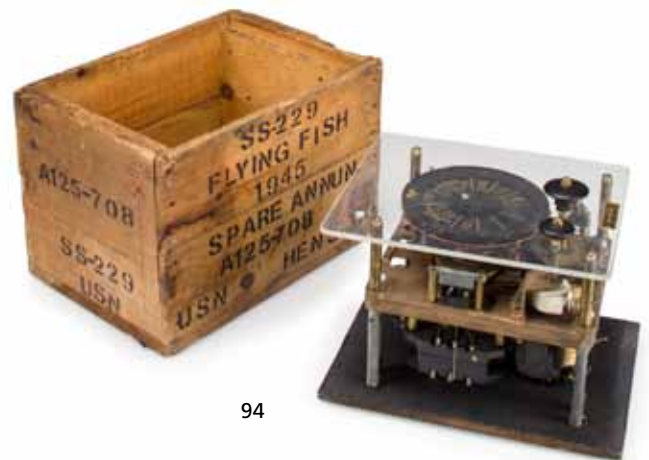
90



93



91



94



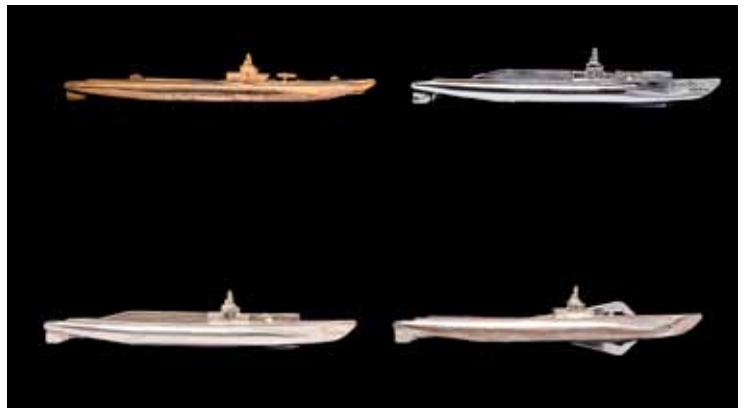
92



95



96



96



97

96

A collection of U.S. Navy submariner's qualification & combat patrol badges

including: a rare sterling silver combat patrol badge with pinback, marked "Perth Australia" on reverse; a rare Philippines mother-of-pearl U.S. Navy submariner's double-dolphin sub qualification badge – pin back; a double-mermaid "DBF" (Diesel Boats Forever) Badge by Balfour Sterling" signed on back; a sterling silver WWII U.S. Navy submariner's combat patrol badge with 3 sterling silver stars, engraved on reverse: "AMICO Sterling"; a sterling silver U.S. Navy submariner's combat patrol badge with inset diamonds [a few missing], a "sweetheart" piece; a miniature gold double-dolphin sub qualification badge, gold fire-gilt over silver, marked "1/20 – 10K" [for 10 karat gold] on reverse in its original "H & H" box; two Jemco Badges on their original issue cards and a white cotton enlisted submariner's qualification embroidered badge; a keychain is marked Submarine School on the back; and other silver ones. Along with a die for making submarine combat badges, and (4) Electric Boat tie bars [one in gold].

Various sizes, (19)

\$800 - 1,200

Provenance:

The War Museum

97

A pair of U.S. Navy torpedo timing stopwatches 1935-1945

the first, signed on the dial C.L.Guinand/Locle Switzerland, with nickel-finished casement, 7 jewels, the white enamel dial with Arabic numerals, blued steel hands, seconds and minute recording dials, black outer scale calibrated 1-60, operated by a button through the crown, hand engraved on the back *US Navy/ No. 85*; the second, an open faced stainless steel keyless lever split 1/10th second stopwatch, white enamel dial signed Longines, black Arabic numerals, subsidiary constant seconds and minute recording dials, black outer scale calibrated 1-60, operated by a button through the crown, engraved on the back *U.S. Navy/BU. NAV. 186-1935 (2)*

\$800 - 1,200

Provenance:

The War Museum



98

98

A rare solid gold WWII US Navy Submariner's Combat Patrol Badge and others circa 1944

a 1-in. sterling silver U.S. Navy Submariner's Combat Patrol Badge with 3 Gold Stars, signed "H & H" on reverse; a 2-1/8 in. solid gold Combat Patrol Badge with 3 Sterling Silver Stars, engraved on reverse: *To Virginia from George*; a 1-1/2 in. double-dolphin Sub Qualification Badge, gilt over silver, signed "Vanguard/Sterling" on reverse; the second group includes: a rare 1-in. sterling silver U.S. Navy Submariner's Combat Patrol Badge with 3 gold stars, signed "H & H" on reverse; a 1-3/8 in. double dolphin Submariners Qualification Badge (collar size) in sterling silver, signed "Balfour Sterling" on reverse; a 2-1/4 in. sterling silver U.S. Navy Submariner's Combat Patrol Badge with 3 Sterling Silver Stars, signed "AMICO Sterling"; a 2-7/8 in. double-dolphin Submariner's Qualification Badge, gilt silver, signed "Meyer's Shield" and "STERLING + "1/20 - 10K"; a 2-7/8 in. double-dolphin Submariner's Qualification Badge, gilt over silver or Brass, signed "Meyer" on reverse.

Various, (8)

\$400 - 600

Provenance:

The War Museum



98

99

A WWII torpedo timing stopwatch, Commander James C. Dempsey Elgin Watch Company, circa 1942 signed "Elgin Timer" on the face, white enamel dial with black Arabic numerals, minute subsidiary dial, in plain hinged nickel case, engraved on the back: "USS Spearfish" "LT. J.C. Dempsey" "5-42", with original lanyard. In its original issue box marked: "Norfolk Naval Shipyard - Shop 35".
\$800 - 1,200

Provenance:

The War Museum

This stopwatch was owned by submarine Commander and "Ace" James Charles Dempsey, USN (a double-Navy Cross & Silver Star Winner) was the first submarine captain to sink a Japanese destroyer in WWII – Date "5-42" on back of watch commemorates his second award of the Navy Cross for heroic actions on the 3rd War Patrol of the U.S.S. *Spearfish* in May 1942 on which he rescued 27 high-ranking Army, Navy Officers and Army Nurses from the besieged fortress on Corregidor in the Philippines and delivered them to Fremantle, Australia.



99

99A

Anonymous

U.S.S. Tiger Shark

Original poster art for the movie *Submarine Command*, starring William Holden, depicting a cat riding a torpedo and inscribed the U.S.S. *Tiger Shark* (a fictional submarine) used as the setting for the movie. Along with an original art work for another poster for the same movie depicting a cat riding a shark and holding a torpedo.

unsigned

Lithograph on paper (the poster), acrylic on poster paper (the original art work).

24 x 37-1/2 in. (60.9 x 95.2 cm.), the poster; 30 x 36 in. (76.2 x 91.4 cm.), the original art. (2)

\$1,000 - 1,500

Provenance:

The War Museum



99A



100



101



102

100
A pair of World War II Japanese submarine models
Sailor-made, after 1940

the first, a sailor-made waterline model of the Japanese submarine PL-47, in wood and painted grey. Detailed with coning tower, deck gun and deck railings. Set in a modeled sea. The second a shipyard made aluminum half-model of a Japanese I-class submarine, well detailed with coning tower, periscope, rigging, fins and rudder and other details. Displayed on mahogany board.

31-1/2 x 4 x 4-1/2 in. (80 x 10.1 x 11.4 cm.)
model on base, the largest. (2)

\$800 - 1,200

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
The War Museum

101
A rare World War II Imperial Japanese Navy Torpedo Gyroscope
Japanese, circa 1942

in bronze and steel, and marked with the serial number "16050" within the original war-time box, marked on the exterior with Japanese inscription.

9 x 7 x 11-1/2 in. (22.8 x 17.7 x 29.2 cm.) the box.
\$600 - 800

Provenance:
The War Museum

102
A rare Imperial Japanese Navy torpedo detonation timer
circa 1943

in the original WWII wood case and marked: July (Showa) 17, 1943 Type 93, Model 2. 6-1/2 x 5-3/4 x 4-1/4 in. (16.5 x 14.6 x 10.7 cm.) the box.

\$700 - 1,000

Provenance:
The War Museum

This device would have been used to scuttle a submarine; it would be inserted into the nose of a torpedo in place of its normal impact pin or proximity fuse, and set to give the crew 36 minutes to abandon ship.

NB: This is a timing device only – there is no detonator or explosive material in this device.

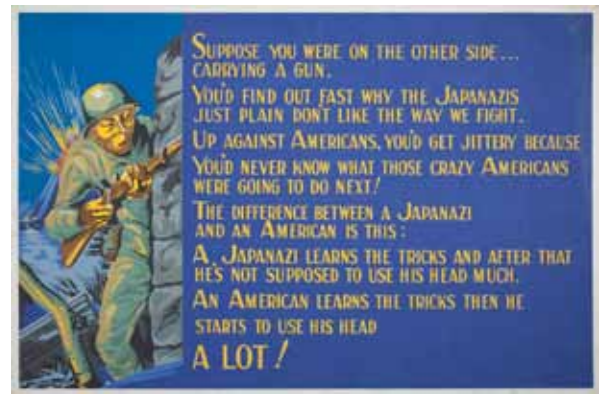
103²

A pair of World War II Japanese propaganda posters

U.S. Government Printing Office, circa 1943
the first on a blue background and a Japanese soldier peering out from behind a column of text, *Suppose you were on the other side.* . . ; the second with a yellow background and Japanese soldier at the center, entitled *Your Enemy the Jap...*, and showing the various elements of the Japanese military, including the Army, Air Force, Navy and industrial strengths. 24-1/2 x 37-1/4 in. (62.2 x 94.6 cm.) and 25 x 20 in. (63.5 x 50.8 cm.) (2)
\$700 - 1,000



103



103

104

A pair of American World War II cautionary posters

Graphics Division, Office of Facts & Figures, Washington, DC. circa 1942
the first, *Look Who's Listening* depicting Mussolini, Hitler and Tojo as animal characters, lithograph on paper, published by the House of Seagram as a contribution to the National Victory Effort; the second *PIPEDOWN SOLDIER! - TOKIO'S LISTENING!*, chromolithograph on paper. 21-5/8 x 27-7/8 in. (54.9 x 70.9 cm.) and 20 x 14 in. (50.8 x 35.5 cm.) (2)
\$700 - 1,000



104



104

105

A pair of American World War II propaganda posters

Newport News Shipbuilding, circa 1942
the first, in the form of a Japanese scroll, and titled *Wanted by the Imperial Japanese Police* with further text on wartime production, color lithograph; the second, entitled *Meet Yashi Matsuda*, a black and white lithograph with a Japanese man at work, with additional text. 12 x 36 in. (30.4 x 91.4 cm.) and 35 x 25 in. (88.9 x 63.5 cm.) (2)
\$700 - 1,000



105



105



106

106

A pair of World War II American Industrial progress posters

Newport News Shipbuilding, circa 1942
the first: an American woman at a factory job *Cried a classy Storekeeper named "Dot"*, ..., color lithograph on paper; the second, an American soldier firing an anti-aircraft gun *A steam engineer in the Jack, Saw a way to give Tojo a Whack...*, for the war bonds and stamps campaign, color lithograph on paper. 23-1/2 x 34-1/2 in. (59.6 x 87.6 cm.) and 24-1/2 x 35 in. (62.2 x 88.9 cm.) (2)
\$700 - 1,000



107

The War in the Air

107

A builder's model of a Hall PH-1 flying boat attributed to Roy Gayhart, circa 1923

a solid mahogany architect's model in mahogany and brass of a U.S. Navy bi-plane, with flared hull, pontoons, wings stenciled with design number and other details, engines and pilots in the cockpit.

21-1/2 x 30-1/2 in. (54.6 x 77.4 cm.) length x wingspan.

\$1,500 - 2,500

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum



108

108

A Stearman (Boeing) brass model bi-plane Theater-made, 1940s

A desk-top brass model of a Stearman model 75 bi-plane, used extensively as a trainer for the USAAF and the USN, both versatile and easy to keep maintained. The brass base pinned to a wooden base at each corner, and with a central screw through the center.

10 x 10 in. (25.4 x 25.4 cm.) length x wingspan.

\$600 - 800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum



109

The Stearman Model 75, Boeing Stearman or Kaydet and was introduced in 1934, with over 9,800 built in the 1930s and 40s. After the war 1000s were sold for civilian use for crop dusting, sports planes and acrobatics.

109

An aluminum desk-top model of a U.S. Navy Catalina seaplane

Theater-made, circa 1945

A sand cast aluminum model of a Catalina, mounted on an aluminum stand, with a central aluminum deck gun and two brass and copper supporting bullets.

14 x 20 in. (35.5 x 50.8 cm.) height x wingspan.

\$400 - 600

Exhibited:

The Intrepid Sea, Air and Space Museum, 1995-2007

Provenance:

The War Museum

110

A group of four fighter planes

including: (2) FU280 U.S.N./U.S.M.C. fighter plane models, one by Voight, in plastic and wood with markings with a 13-in. wingspan; the second in aluminum with a 12-in. wingspan, both on stands; (2) Japanese "Zero" fighter plane models, theater made from various grenade and shell casings, 7-in. wingspan each.

5 x 8 in. (12.7 x 20.3 cm.) (4)

\$500 - 800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

111

A Pair of P-38 USAAF Fighter plane chrome-plated ashtray models
Theater-made, dated 1946 and 1947

Chrome plated models, one inscribed V P day 15.8.45, dated Australia South Pacific 1946 and the other Souvenir of Australia 1947, the ashtray bases cast in the shape of Australia with images of a kangaroo, one with the divisions of the territories, the other with a model of a kangaroo; together with a trench art paperweight with a central image of Australia balanced on a boomerang, and supporters of an ostrich and a kangaroo, both standing on a boomerang, wooden base. (3)

\$500 - 800

Exhibited:

Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

112

A pair of P-38 USAAF Fighter plane models
Theater-made, [casings dated 1944]

Each plane mounted on bullets, one with a 105mm American shell casing as an ashtray, dated 1944 on base, the other using two 90mm Japanese shell casings. The planes comprising 3 bullets. One tail fin missing; together with two other desk plane models, both theater-made, the first a polished solid aluminum B-24 Mitchell bomber, with submarine below on the base, and a Marine Corps Fighter Pilot's 'wings' ashtray, theater-made from a cartridge supporting the wings, the base a Japanese artillery shell, engraved 'Lt J.G.Christman, USMCR, 1944 New Caledonia. New Hebrides, Munda, Emerau, Guadalcanal, Peleliu, Wotjie'.

diameter 5in. height 5.5 in.

\$700 - 1,000

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007.

Provenance:

The War Museum

113

A brass P-38 fighter, with 6 shot glasses
Theater-made, dated 1945

The fighter made up of 3 shell casings, mounted on a bullet, centrally placed on a turned wooden base with 6 brass shot glasses, made up from Japanese shell casings, the shot glasses engraved New Caledonia, Espiritu Santos, Bougainville, Guadalcanal, Emirau, Green Island. diameter 10 in. height 8 in.

\$400 - 600

Exhibited:

Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum



111



112



113



114

114
Anonymous, circa 1947
 F4U Corsair in combat
 on a strafing run over an island
 signed and dated lower right "Elrod '47"
 oil on canvas
 16 x 20 in. (40.6 x 50.8 cm.)
\$500 - 800

Provenance:
 The War Museum

115
World War II 16mm film carrier and flyer footage, 6 reels
circa 1943-47

A group of six 16mm film footage reels, contained in the original 'Toledo Ejector Film Library' metal box, the box rusty and marked in pencil against the reels 'USS Bennington, carrier landings, Singapore?, 1947, Seattle, Ship.'
\$4,000 - 6,000

An interesting group of WWII original footage for a flyer of Corsairs off *USS Bennington* (and possibly *Yorktown*), the footage including some home footage, a crossing-the-line ceremony showing the various antics of the crew of the *Bennington*, cockpit flight footage in the air of Corsairs in formation, landings on a carrier, dive bomber attacks on islands and military installations, as well as footage of Tokyo after the War. The airman joined the *Bennington* after she was commissioned in August 1944; the carrier arrived in Pearl Harbor in January 1945, and joined the task Force 58, participating in the Battle of Okinawa; being damaged in that battle, after repairs she engaged her forces to the bombing raids over Japan. Her aircrews were in the fly-over of Tokyo Bay for the signing of the Surrender document on the *Missouri* in September 1945. She was taken out of commission in November 1946 and recommissioned in 1952. The lot is accompanied by a modern DVD of reels 1,2 and 3.



115

116
A World War II Air Medal and document grouping for a U.S.S. Yorktown Avenger pilot
circa 1944 and later

Medals and documents of Lt. Harvey S. Reynolds, USN, comprising: Air Medal, Navy issue with full wrap brooch and two-piece frosted planchet, unnamed, with second award star on ribbon; World War II Victory Medal; American Campaign Medal; Asiatic Pacific Campaign Medal; American Defense Medal; Navy aviator's wings, by Hillborn-Hamburger, in gold-filled sterling; 2-page telegram dating from November 26, 1943 ("*Enterprise has just reported under fairly heavy air attack*"); 7 mimeographed plans of the day issued by Commander Briggs ("*Today our targets are the islands of Mille and Jaluit.... Good hunting!*"); 13 mimeographed pilots' reports ("*I immediately attacked, and dropped one 500# bomb which either landed on top of or directly below the just submerged submarine. A terrific explosion resulted*"; "*I pulled back up into the clouds just in time to have a Zero pass me going like a bat out o' hell for a cloud protection*"); two target and attack maps of Wake Island (one with hand-written gunner's notes), Kwajalein Atoll, Turk Island and Okinawa; a selection of 8 x 10 inch aerial photos of Japanese vessels under attack; 4 larger topographical aerial photos.
 11 x 13 x 3 inches, contained in a three-ring binder.
\$1,500 - 2,500

Provenance:
 The War Museum

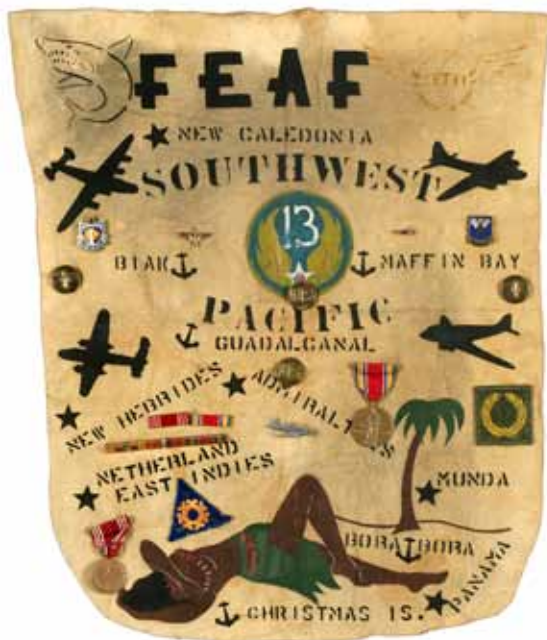
Harvey S. Reynolds was from Providence, RI, graduating from Brown University in 1923 and entering law practice. He flew Grumman TBF Avengers with Torpedo Squadron 5. After the war he returned to his law practice in Providence, and died in 1964.



116



117



118



118

117

US Air Force 2nd Mapping Squadron-
Master Sgt Albert James Hettinger. A
Collection of Photographs
1941-45

A collection of over 100 photographs recording the places that the 2nd mapping squadron was stationed, from Mexico, Peru and Colombia to Alaska, Washington and Oregon, as well as New Guinea and Morotai, most large format 7.5in x 9in., some 27 of airplanes in flight, mostly over Alaska, and of nose art.

\$700 - 1,000

Hettinger was in the Aleutian Island Campaign 1941-43, the New Guinea Campaign 1944-45, and in the Philippine Liberation 1945.

118

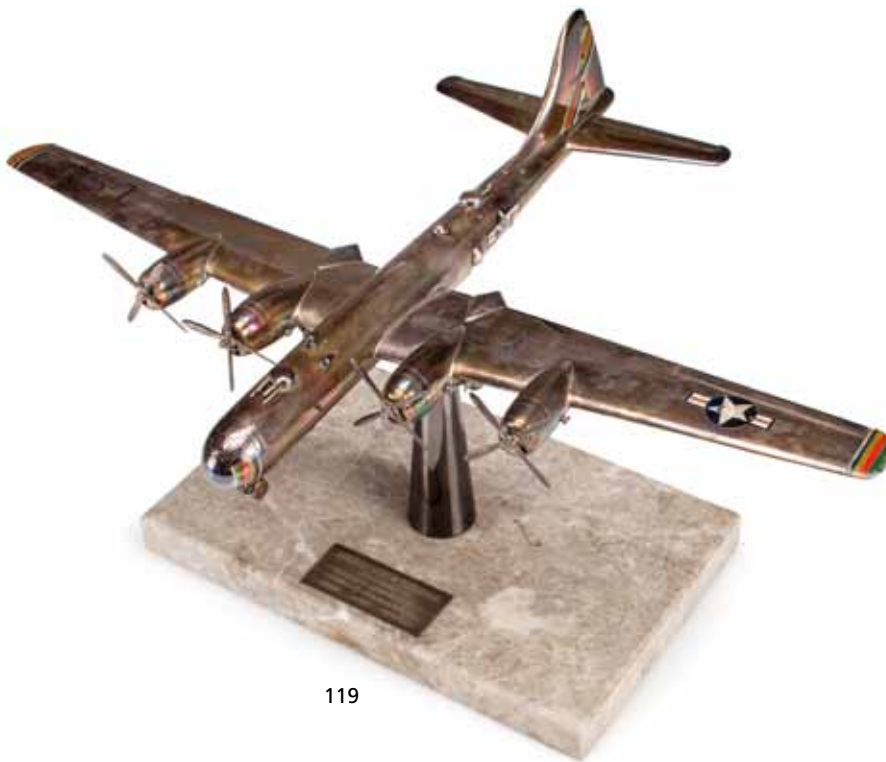
US Army Air Force. The 13th Air Force
circa 1945

A large chamois cloth banner, the 13th insignia painted in the middle, and with a female south sea islander, a palm tree, 4 aircraft and a shark, further decorated with 16 patches, medals, tie pins and badges. and the names New Caledonia, Biak, Maffin Bay, Gaudalcanal, New Hedrides, Netherlands East Indies, Admiralty Is, Christmas Is., Bora Bora, Munda and Panama, all stencilled around the banner. 22in. x 18in. Framed and Glazed; together with a small linen table cloth, sewn with 18 USAAF badges, including the USAAF shoulder insignia, and the patches for the 1st, 3rd, 5th, 7th, 8th, 9th, 10th, 11th, 13th, 15th, and 20th Air Forces. 20in. x 20in. Framed and Glazed (2)

\$2,000 - 3,000

Provenance:
The War Museum

The 13th Air Force was formed in 1943 in the South Pacific, called the Jungle Air Force, the HQ established at Espirito Santo in the New Hebrides, 560 miles south-east of Guadalcanal. From this base the fighters and bombers were able to maraud the South Pacific.



119

119

**A solid silver model of a B-29 Superfortress.
1956**

A solid silver B-29 mounted on a central tapered column, the base with a silver name plaque 'Lt Col. John A Steele. From the Officers and Airmen. 421st Air refuelling Sqdn. Yokota Japan 1953-56.'

Overall length 11.5 in., wingspan 16.75in.

\$7,000 - 10,000

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

Lt Col John Steele was the last of the original 449th Squadron commanders. He pioneered the probe and drogue refueling system, now used by all services. He also served with distinction in Korea. After his military service he joined Pan Am as a flight instructor. He died in 2008.

120

**Flying Tigers blood chits
Theater-made, circa 1944**

A silk blood chit with the Chinese nationalist flag, and the message embroidered onto it in cotton 'Come to China to help in the War fighting. Foreigners, American soldiers and people are one. Save life and protect. Air Force Association Schneiderman.'

'Sauvez les Aviateurs Allies'. Single sheet in

French and Vietnamese (Annamite); together with a military explanation in English dated 1944, and a 10 dollar banknote from the New Fu-Tien bank, all rolled in a container. (4)

\$1,000 - 1,500

Provenance:

The War Museum

A hospitalized Marine Corps Lieutenant Schneiderman sends home to his mother in New York in an empty 60mm mortar shell container, a group of blood chits that he thought might amuse them, the date stamps on the container are for April 19th 1945, enclosing a note from the marine that they should take the Chinese piece to a Chinese restaurant and have it translated (which they duly did).

121

**Chinese Nationalists Flags
circa 1942-45**

Two large Nationalist Chinese Battle Flags, one a naval linen flag with a frayed end, possibly a stern ensign. The other a nylon flag with a sewn applique white star and some color offsetting; together with a map of China, US Army Map Service, 1942, virtually unused.

43in. x 68in. and 35in. x 58in. (3)

\$1,000 - 1,500

Provenance:

The War Museum



120

122

Chinese presentation dagger for the U.S. Marine Corps

1940s

Chinese-made US Marine Corps dagger made for one of the Company (100 men) of U.S. Embassy Guards in Shanghai, China, circa 1938-1941. Grip and scabbard featuring enameled, crossed American and Chinese flags and Eagle, Globe and Anchor insignia of the USMC on the throat of the scabbard.

length 14in. Boxed.

\$400 - 600

Provenance:

The War Museum

In May 1941 Admiral Glassford of YANGPAT and Consul General in Shanghai, Frank B. Lockhart, had concerns for Americans in China and sent a recommendation to Secretary of State Hull for withdrawal of Marines from China. U.S. Ambassador Clarence Gauss wanted the Marines to stay, but on 10 November Washington ordered the Marines out of China. On 27-28 November the 4th Marines departed Shanghai and headed for the Philippines where they would fight the Japanese until their May 1942 surrender, Bataan Death March and imprisonment. Under these circumstances, the survival rate of these knives would have to be considered extremely low.



121



122

123

A Japanese Kamikaze pilot's nylon scarf
circa 1945

Tassled at each end, possibly made from parachute material, painted with picture of a zero, and lettered (in translation) 'The 251th Navy Air Force. Solomon Base, Kamikaze Corps. Tanimura Masanobu.'

55in. x 8.5 in..

\$1,000 - 1,500

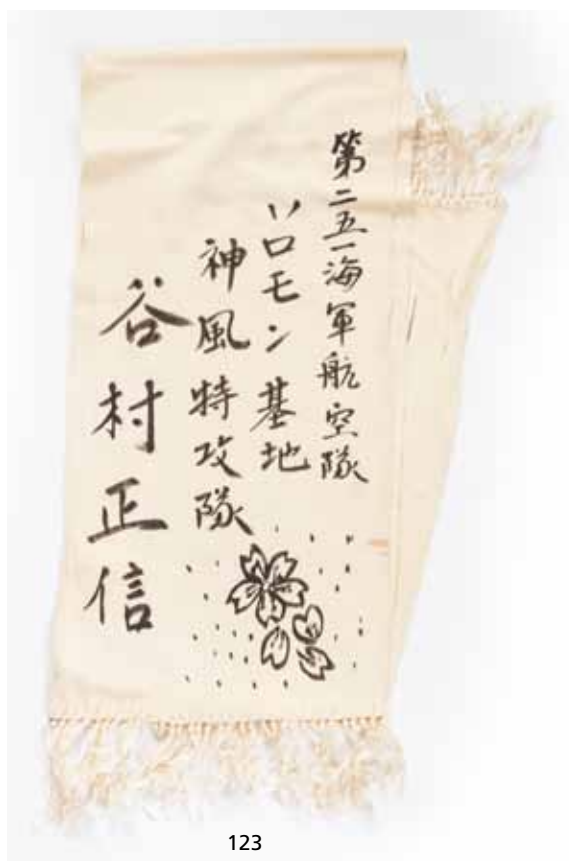
Exhibited:

The Intrepid Sea, Air and Space Museum,
1995-2007

Provenance:

The War Museum

A rare kamikaze scarf, probably recovered when the Americans captured the Solomons in August 1945. The Solomon Islands off New Guinea were taken by the Japanese early in 1942; there followed a campaign to try and oust the Japanese from their bases in the area. Over three years the Japanese lost over 80,000 men, over 50 ships destroyed and over 1500 aircraft lost. The Japanese 251st Navy Air Force was based on the Solomons; this scarf probably dates from the last year of the war when Kamikaze Corps became more fully established in the air force. The Kamikaze Corp was established in October 1944, after the Japanese air force had lost its aerial dominance to American forces. In reality only 14% of all kamikaze pilots inflicted damage on their targets, and around 4000 kamikaze pilots died in the last few years of the war.



123



124



125

The Jungle and Island Campaigns

124

A collection of China-Burma-India Theater items
Theater-made, 1940s

Comprising:

Two maroon velvet cushion covers with CBI patches and embroidered letters.

A sergeants cap with the CBI Theater patch.

A Burmese? teak-wooden British regimental Officers cigar box, finely carved with a pair of dragons on the lid and family motto *Semper Vigilans*, the inside of the lid carved with dragons and marked *XXII Punjabis*. (4)

\$700 - 1,000

Provenance:

The War Museum

125

A pair of cast iron and cast aluminum book ends dated New Guinea, 1944

The two pairs of book ends, one cast in iron and lettered 1944 New Guinea, the other cast in salvaged aluminum and lettered 1944 New Guinea, Milne Bay and painted in green, blue and red, both with the Marine emblem.

\$500 - 800

Provenance:

The War Museum

Milne Bay was the allied base on the eastern tip of Papua New Guinea. Famous for being the first decisive Japanese defeat, the Battle of Milne raged from 25 August - 7 September 1942, when Japanese land forces were forced to retreat, after coming up against superior Australian forces. After the battle the base was expanded and played a key role in the Southern Pacific in 1942 and 1943, the airfields providing long range air cover.

126

A China-Burma-India Theater veteran's medal group 1945 and later

Group of medals and documents to Staff Sergeant Charles I. Conklin, US. Army, comprising: Army Good Conduct medal, slot brooch, unnamed; American Campaign Medal, crimp brooch; Asiatic Pacific Campaign Medal with two service stars, crimp brooch; Republic of China War Memorial Medal; Sino-American Cooperative Organization Commemorative Medal; ribbon bars for all medals; Army Marksman badge; Ruptured Duck lapel badge; Conklin's dog tag; laminated Army Honorable Discharge card; Aluminum souvenir metal plate engraved *METAL FROM JAP ZERO - LOVE CHARLIE*; period photo of Conklin in uniform; transmittal letter for Chinese War Memorial Medal and other photocopied material. Contained in a 3-ring binder and riker mount. 11 x 13 x 3 inches

\$500 - 800

Provenance:

The War Museum

The Sino-American Cooperative Organization Commemorative Medal was established by the Ministry of Defense of the Republic of China (Taiwan) in 1974. About 600 medals were manufactured and presented at the 1974 convention of the Sino-American Cooperative Organization in San Diego.

127

Chinese Poster. Illustration of the World War II Sino-American Joint Counter offensive Battle.

Shanghai: Chen Zhenghai Publishing House, circa 1945

A color printed poster of American/Chinese cooperation, the upper half showing a ground battle with the forces and flags, the bottom section showing the parachute and amphibious landings near the Japanese defended fort of Corregidor at the entrance to Manila Bay, in the Philippines. The combined attack of airborne, and amphibious assault was successful in reoccupying the Fort. A few stains to the margins, and an occasional clean short tear. Framed and Glazed.

30in. x 21in.

\$5,000 - 8,000

An unusual Chinese poster advocating the US/ Chinese alliance, against their mutual enemy the Japanese.



126



127



128
A captured Japanese sword
1940

A captured Japanese officer's sword, metal blade decorated with a scratched Japanese flag, and Japanese characters, translating 'Emperor' and the date '15th year of Showa' (1940), with a decorated brass handle, brass scabbard engraved with dragons and similarly lettered in Japanese as the blade.

length 39in.
\$700 - 1,000

Provenance:
 The War Museum

129
A China-Burma-India Theater captured Burmese sword
Theater-made, 1945

A captured theater-made Burmese sword, curved metal blade and bamboo handle, the scabbard in bamboo bound in cord, carved 'Burma '45 this sword used by gurrielas in the Burma jungle. Killed over 30 Japs Given to Sgt in Merilles Mar 1945 Burma'. *length 33in.*

A theater-made captured Japanese sword, metal blade, leather handle, the blade carved 'Philippines', *length 37in. (2)*

\$1,000 - 1,500

Provenance:
 The War Museum

130
The War Flag of the Imperial Japanese Army captured 1942-45

Made up of two pieces of dyed cloth, stitched, leather corner pieces at the hoist with original string ties. a few small moth holes.

44 x 56 ins.
\$2,000 - 3,000

Provenance:
 The War Museum

The flag is made up of two pieces of cloth carefully machine sewn, suggesting that this flag may date from the later part of the WWII, when cloth became more scarce in Japan.

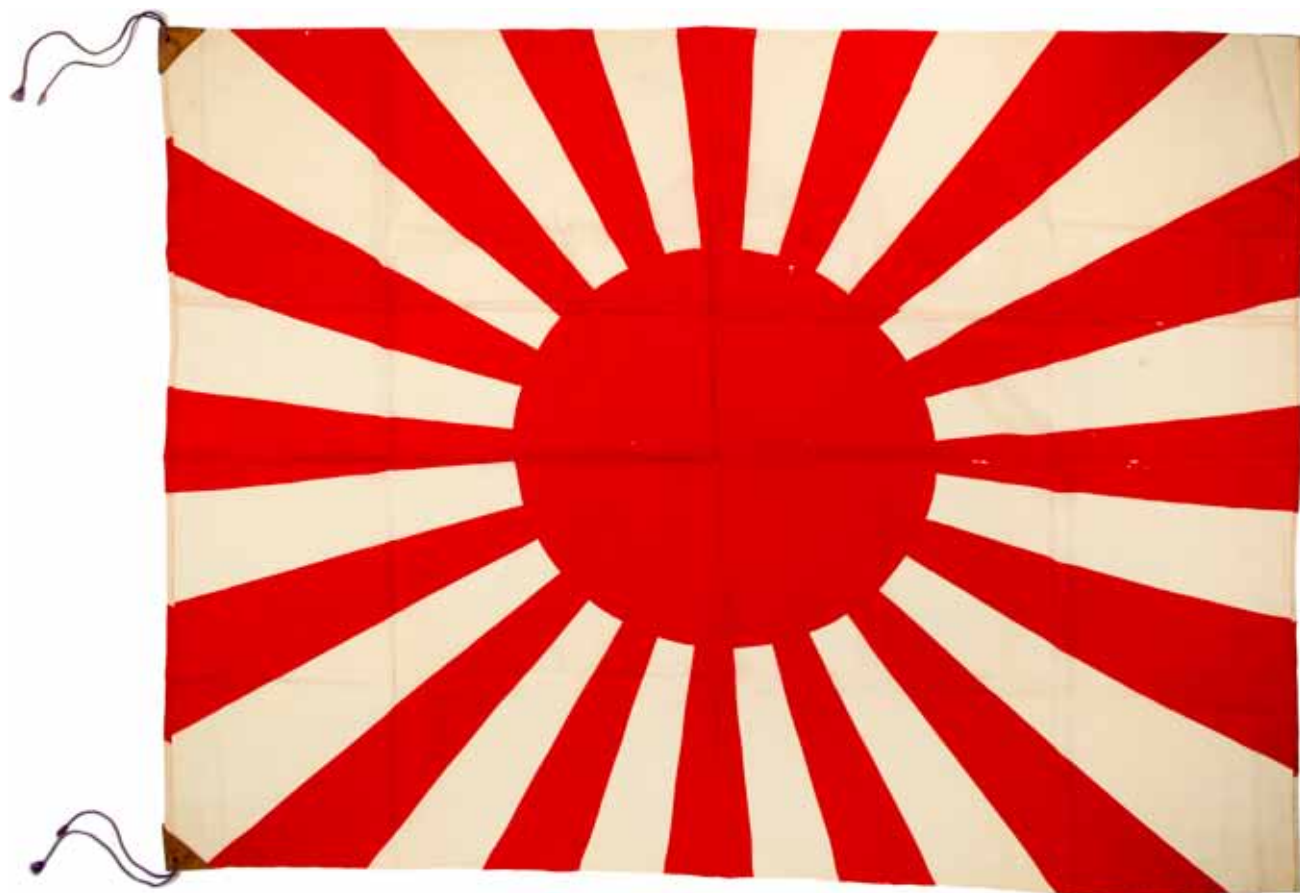
131
Captured Imperial Japanese Army flags

Lettered '89th Field Artillery Battalion. 25th "Tropic Lightning" Division. Pearl Harbor, Guadalcanal, New Georgia, Luzon, Japan' and signed with addresses, by circa 78 members of the 89th Field Artillery Battalion, a battalion patch sewn on. Together with 3 other captured Imperial Japanese Army flags, cotton and silk, all unmarked, the two cotton flags showing some war damage.

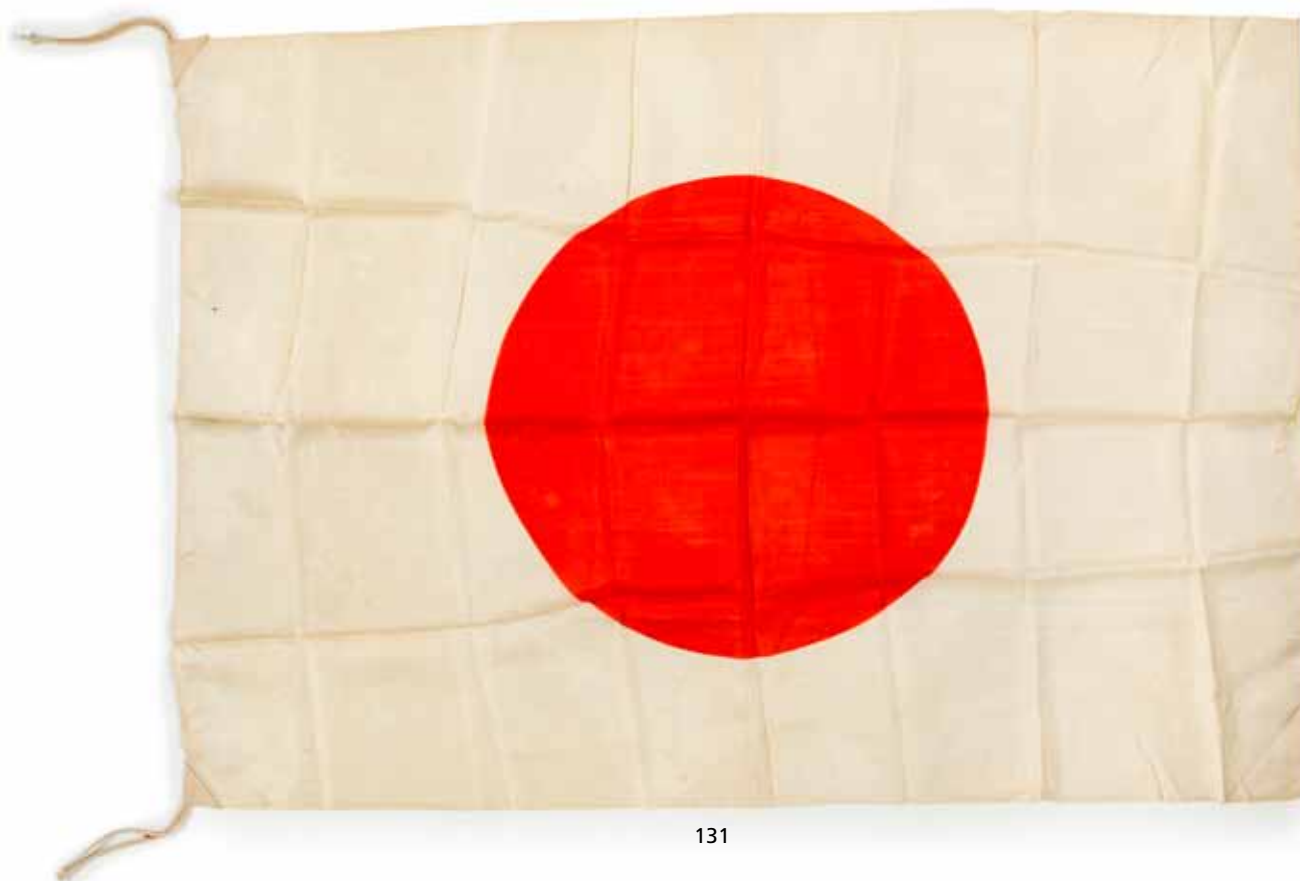
32 x 28in. (4)
\$1,000 - 1,500

Provenance:
 The War Museum

132 No lot



130



131



133

The Battle of Iwo Jima

133

Anonymous, (American, 20th century)

Storming Mt. Suribachi

depicting a U.S. Marine in a power stance before the three insignias of the 3rd, the 4th and the 5th Marine Corps Divisions who were the core force to land, and take Iwo Jima.

signed lower right "Richard Carlson"

oil on canvas

30 x 24 in. (76.2 x 60.9 cm.)

\$4,000 - 6,000

Provenance:

- George Menegaux Collection
- A private collector
- The War Museum



134

134

Joe Rosenthal, (Photographer, 1911-2006)

Raising the Flag on Iwo Jima.

The original photograph 23rd February 1945, this copy possibly June 1945

An enlarged photograph of Rosenthal's Pulitzer Prize-winning photograph of the Iwo Jima flag raising. This example inscribed by Rosenthal in ink on the right hand side, 'To Felix de Weldon with admiration from Joe Rosenthal', small inset snap at upper right corner of 4 GIs displaying a captured Japanese prayer flag. The snap covering a small clean tear behind.

20in. x 16in.

\$7,000 - 10,000

Provenance:

The War Museum

Rosenthal's prize-winning photograph of the Raising of the Flag became engrained into the subconscious of a generation when it was selected to be sent back from Guam on the afternoon of the 23rd February 1945 and subsequently appeared in all the newspapers. It was perhaps de Weldon who also contributed considerably to its success too. When he chose that photograph to model his Iwo Jima Monument on and when the Treasury Dept saw his model and decided to make a light weight version to tour the country and use the 3 surviving flag raisers as the center-piece of the 7th War Loan Drive, so the die was cast for the young photographer. Of course it's an amazing photograph shot in a battle situation, and so it's apt that Rosenthal inscribes this photograph to the man who copied him in stone and in bronze, and who kept him in the public eye for many years. They probably first met before they went to see President Truman in June, 1945, and surely over the years they met many times at events and celebrations.



135

135

Joe Rosenthal, (Photographer).

His personal album of photographs taken on Iwo Jima

February 19th-March 1st 1945

An album of personal photographs, assembled by the photographer in this nondescript album to record his days on Iwo Jima as an Associated Press war photographer. The album comprising 52 small snap shots chronicling the landings and the beach head, soldiers checking for mines, the general terrain and foxholes, Mount Suribachi, the dead and the grave yards, the prisoners, the wreckage of warfare, sniffer dogs, and of course the two shots he took of the flag raising, of the flag going up and of the group assembled under the flag, all with a sepia tinge, some slightly over exposed, a few with some minor corner damage, *each photograph 3.5in x 4.5in.* in. Mounted in a 'Snapshots' album a 'Souvenir of Reading Pa', cloth ties, lettered on inside of pigskin front cover: "Joe Rosenthal....Iwo Jima...."

\$10,000 - 15,000

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

- Joe Rosenthal
- The War Museum

An historic series of small delicate photographs chronicling the horrors of the Battle of Iwo Jima from the landings, the assault on Mt Suribachi and the subsequent 30 day campaign to capture this small 1.5 by 2 mile Island. This group includes a small version of his Pulitzer Prize-winning shot of the flag raising, but more than that it captures the hardship and the death that was the Battle of Iwo Jima. As a hardened AP photographer he was used to death and there was a lot of death to capture on film on that island. Of the near 21,000 Japanese defenders, 20,000 died in the 35 day campaign. For the Marines of the 3rd 4th and 5th divisions, the losses were around 7,000 dead and 14,000 injured, half the Marine losses in the Pacific Theater for the entire war.

The resistance of the Japanese defenders was intense and stoical, and down to the last man, this being the first part of sovereign Japanese territory that America had attacked. This small and somewhat unobtrusive album gives us a small peek at the real war. The war with tiredness and hunger, with the exhaustion of a 34 day campaign, and the finality of death. Over the last 25 years it is estimated that over 5 million people have viewed these photographs in the museums where it has been displayed. A very poignant reminder for us all.



136

**The Flag Raisers of Iwo Jima
1945-50**

A group of 3 signatures of the surviving flag raisers, Bradley, Hayes and Gagnon written across the 3cent stamp of the Flag Raising, issued on 11 July 1945, this for the Collection of Russell L Silvins;
Two first day covers on special envelopes for the 3cent stamp one signed by the 3 surviving Flag Raisers; together with 11 Marine Corps press photographs of the 3 surviving flag raisers, and 8 portrait photographs of the 3 flag raisers who died, some annotated on verso by de Weldon, and including several of de Weldon modelling their features for the 1954 Arlington Memorial.
\$1,000 - 1,500

Provenance:
The War Museum

137

**Battle for Iwo Jima. Photographs
1945**

A collection of photographic material recording the battle for Iwo Jima: The Official U.S.Coast Guard Photos set no.215 Iwo Jima Landing. Hollywood Ca., [1945]. 19 (of 20) photographs of the landing beaches on Iwo Jima, loose as issued, with paper folder. *each 5 x 4in.*

9 photographs of action on Iwo Jima, of which 5 are vintage Marine Corps Press photographs.

A photograph of the flag flying on Mt Suribachi, taken 20 minutes after the flag raising, by a Navy photographer in a plane, *8 x 9.5in.* ; together with a 1p typed letter signed from a Mr Brehm of London, Wisconsin, to Felix de Weldon dated 6 December 1950, thanking Felix for the photograph and card and enclosing this photograph in return. 'Bradley says its the "keenest" picture of the flag raising - says he could almost identify Lt Schrier and the 40 men of the patrol. says they were waiting for ration of Spam to come up'.

A photograph of the third shot by Rosenthal with the Marines posing around the flag, *4.5 x 6 in.*, attached to a letter dated 28th January 1951 from Mr Brehm to Felix de Weldon, commenting 'Captain Schrier, who was just reported killed in Korea, is at the extreme left, and Bradley thinks the man next to the Captain is Strank. Bradley himself is sixth from the left, just visible under the others elbow. Bradley could not identify any of the other men.' (12)
\$500 - 800

Provenance:
The War Museum

138

**Iwo Jima typed Citations for the Congressional Medal of Honor
undated but early 1990s**

Four Citations for the Congressional Medal of Honor, typed out and signed by the recipients:
Captain Joseph J McCarthy (1912-1996), 4th Marine division, in action 21 February 1945.
Pvt Franklin E Sigler, 2d Battalion, 26 Marines, 5th Division, in action 14 March 1945.
Pvt Wilson Watson, 2nd Battalion, 9th Marines, 3d Marine Division, in action 26 and 27th February.
Pfc J.H.Lucas, 1st Battalion, 26th Marines, 5th Marine Division, in action on the 20th February 1945.
8-1/2 x 11 inches, framed and glazed (4)
Not illustrated.
\$800 - 1,200

Exhibited:
The Intrepid Sea, Air and Space Museum

Provenance:
The War Museum

A very poignant reminder of the bravery of the Marines on Iwo Jima, These 4 typed versions describing their bravery are signed by the recipients. The last, Lucas, has annotated the text with some extra background history, He joined the marines aged 14 on 8/6/42, and was the youngest marine ever to receive the Medal of Honor.



136



137



139

139

**A Posthumous Iwo Jima Purple Heart and Bronze Star Medal Group to Pvt. Harry Barth, USMCR
1945 and later**

A fine set comprising: Purple Heart, Navy issue in silver gilt with split brooch, officially engraved *Pvt. - Harry E. Barth - USMCR*. Together with World War II Victory Medal, slot brooch, and copies of service records indicating that Barth was killed in action 21 February, 1945 at Iwo Jima. Also includes copies of records related to Barth's re-burial in his home town of Marietta, Ohio in 1948, and the card box of issue and ribbon bar for the Victory Medal. Contained in a 3-ring binder.

\$1,000 - 1,500

Provenance:

The War Museum

The engraved reverse of this Purple Heart was pictured in the article "Classification of WW2 Named Purple Heart Medals Awarded to Navy and Marine Corps Personnel" by Barry Weaver, *The Journal of the Orders and Medals Society of America*, Volume 40, No. 11, November 1989.

140

**A Posthumous Iwo Jima Purple Heart and Bronze Star Medal group to Cpl. William Cuff, USMC
1944 and later**

Comprising: Purple Heart, Navy issue in silver gilt with split brooch, officially engraved *Corp. - William J. Cuff - USMC* with silver star device on ribbon; Bronze star, slot brooch, unnamed; World War II Victory Medal, crimp brooch; American Defense Medal, slot brooch; American Campaign Medal, crimp brooch; Asiatic Pacific Campaign Medal, crimp brooch. Together with copies of service records and research indicating that Cuff was wounded in action 1 February, 1944 at Roi-Namur in the Marshall Islands, again on 28 June, 1944 in Saipan, and was killed in action 23 February, 1945 at Iwo Jima. Also included is an enameled lapel pin of the Presidential Unit Citation, the leatherette case of issue for the Purple Heart and card boxes for three of the campaign medals. Contained in a 3-ring binder.

11 x 13 x 3 inches

\$1,000 - 1,500

Provenance:

The War Museum



140

141

**Iwo Jima. Flag Raising Imagery. Two bronze medallions issued for the 7th War Loan Drive
1945**

Two bronze medallions given to the most generous donors of the 7th war loan drive (the mighty drive). One face a relief of the flag raising lettered 'In triumph shall wave' and on verso a relief of a broadsword lettered 'For conquer we must', *diameter 2.75 in.* Boxed.

Two Iwo Jima 'medals' one with the label 'R O'Connell', and two coins and a 1946 American Legion badge for the Cleveland state Convention, 1946, all with imagery of the flag raising. Boxed. (7)

\$600 - 800

Exhibited:

The Intrepid Sea Air Space Museum, New York, 1995-2007

Provenance:

The War Museum (The medallions from the Felix de Weldon collection)

142

Roy Grinnell (American)

Uncommon Valor, n.d.

Limited edition print, number 59 of 100 copies, signed by the artist and 7 Medal of Honor recipients. Framed and glazed. *27 x 20 in.*

The 7th War Loan. Now all together. US Government Printing Office, [May] 1945, the poster showing the Flag Raising based on the Rosenthal photograph. *36.5 x 25.5 in.*.. 3 old creases across the poster.

Rosenthal, Joe. A photogravure of the Flag Raising, 'signed' to the members of the Guaflex Organisation with thanks for building great cameras, sincerely Joe Rosenthal AP, and with the 3C flag raising stamp pasted at lower margin. Framed and glazed. *14 x 11 in.* (3)

\$800 - 1,200

Provenance:

The War Museum



141



142



143

143

The Sands of Iwo Jima. Presentation copy to Michael Polk with a signed Rosenthal photograph and a signed cast photograph 1949

A mount with two photographs labelled "The Sands of Iwo Jima", the first a later copy of Rosenthal's 'Flag Raising' signed to Michael S Polk from Joe Rosenthal, and with John Bradley's presentation inscription to Michael Polk also on the photograph, the second photograph of the complete cast of the 1949 movie, various people circling their heads in gold ink and signing adjacently.

Both photographs 7.5 x 9in.

\$1,500 - 2,000

144

United States Marine Corps. Cloth flags and a plaque Theater-made, 1943-1945

A 4th USMC division felt and nylon flag made of two pieces of red felt crudely stitched with applied yellow or red lettering to each side, a central motif of a helmeted tiger, two yellow nylon bands to each side, yellow felt ties to the luff side to attach to a pole. *18in x 28in.*

A marine platoon banner for the 334th platoon, painted on red cloth, with the central marine emblem and motto 'Death before Dishonor' at the top, and platoon 334 to the sides, and the names S Sgt Khywoik, Sgt Doom and S Sgt Gilliard, Sgt Suchecki, Pvt Zuratt and Pvt Griffo, on reverse, the central panel decorated with the emblem of the Marine Corps and the crossed rifles. Two brass eyes on the luff top and bottom. *16 in x 22in.*

A painted Marine Corps emblem carved from a plank of wood, set in a carved rope border and lettered 'Guadalcanal'.

15in. x 12in. (3)

\$1,000 - 1,500

Provenance:

The War Museum

145

Iwo Jima Seebees. A Collection of items Theater-made, circa 1945

A collection comprising a red handkerchief embroidered US Navy Seebee, and with logo, a Seebee brass buckle, a larger embroidered cushion case with the name and logo, and an aluminum hand-cast model of Iwo Jima with a Seebee figured on it; together with a group of four hand-cast aluminum models of Iwo Jima, one with a Seebee, another the flag raising, an aircraft and the terrain. *each casting 3in. x 5in. (8)*

\$1,000 - 1,500

Exhibited:

the Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum



144



145



146

146
Iwo Jima Trench Art
Circa 1945

A collection of 4 pieces of theater-made art comprising:
 An aluminum wrist band with central attached star, and letters scratched with Saipan and Iwo Jima. The band made up of aluminum from a destroyed plane.
 A brass ashtray made up from the base of a 40mm shell, the sides inscribed 'U.S.S. Lenawee Iwo Jima Okinawa' diameter 2in. height 2.75 inches
 A brass lamp base made up from an anti-aircraft shell, engraved twice Iwo Jima, and with a profile of the island, with the flag flying on Mount Suribachi, lettered below 555th A.S.G. height 12in.
 A hand-painted USAAF 'Tokyo Club' sign, of the famous Mustang Fighter Pilots Club on Iwo Jima. 8 x 12in., The lower margin inscribed 'Mustang Fighter Pilots Club operating from Iwo Jima over the Fujiama Mountains of Japan'. (4)
\$500 - 800

Provenance:
 The War Museum

The Lenawee was one of the assault craft that landed the 5th marines onto Red Beach on D-Day, Feb 19th 1945. The Air Service Group were based on Iwo Jima, once the runways had been reconstructed. They maintained the B-29s and other planes that flew out of Iwo, and Iwo Jima developed as a useful air force base. The island was retained in American possession until 1968. The Tokyo Club flew P-51 Mustangs as cover for the B-29s bombing raids on Japan. This legendary group lost many in dogfights against the zeros.



147

147
The Iwo Jima Flag Raising
Theater-made, Iwo Jima, circa 1945

A folk-art wood carving of the flag raising, the six root-carved figures supporting a metal wire and period Stars and Stripes, the base made up of volcanic rock and roots from Iwo Jima. Small typed label pasted onto one face 'A Historic moment after the invasion of Iwo Jima Feb 19 1945, as the Marines raised (Old) Glory on Mt. Suribachi.' A small corner torn away with the loss of the word old. The 3c Iwo Jima stamp pasted on the base. The last two figures separated from the base.
 length 15 in., height 13in.
\$2,000 - 3,000

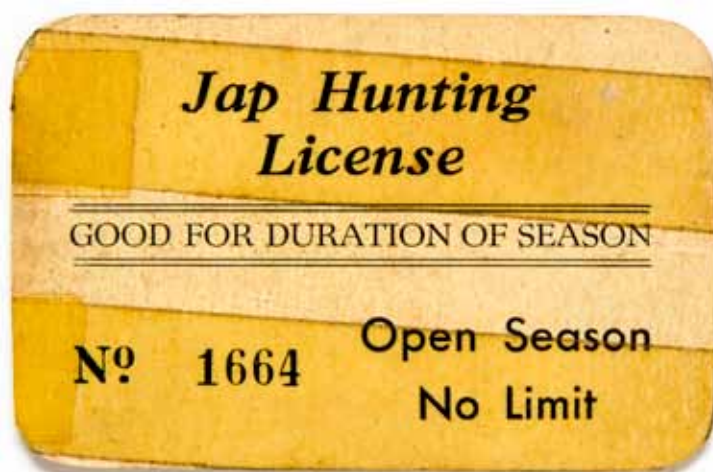
Exhibited:
 The Intrepid Air Sea Space Museum, New York, 1995-2007

Provenance:
 The War Museum

A fine Marine-carved example of the Iwo Jima Flag Raising, the arrangement of the figures different from the Rosenthal photograph. A good example of Patriotic American Folk Art.



148



149

148

Major General Keller E. Rockey, Divisional Commander of 5th Marine Division on Iwo Jima

1940s

A pair of Two-Star General collar rank insignia. The pair mounted on card, and signed by the Major General; together with a de Weldon photograph of Rockey on Iwo Jima seated with a map and alongside it his bas-relief model of Rockey in a similar pose.

photograph 3.5 x 5 ins. (2)

\$500 - 800

Provenance:

- Purchased from a DCO US fund raiser in Washington D.C.
- The War Museum

149

Iwo Jima 4th Division USMC 'Jap Hunting License' 1945

A small printed yellow card lettered "Jap Hunting License. Good for duration of season.

Open season no Limit. no 1664", verso with ink note 'get me one' and signed 'Norbert Lawrence van Wansel'. 2.2in. x 3.5in.

\$500 - 800

Exhibited:

The Intrepid Sea, Air and Space museum, 1995-2007

Provenance:

- M.L.van Wansel.
- The War Museum

This printed card was part of the surge of anti-Japanese sentiments that flooded the States after the attack on Pearl Harbor. This one, is provenanced to a USMC 4th Div veteran.

150

Iwo Jima Memorabilia Collection circa 1945-46

A collection of Iwo Jima printed memorabilia comprising:

A memorial scrap-album of the Battle for Iwo Jima, assembled in honor of Ralph W Tufts, of the 4th Division., a 36pp. scrapbook of newspaper clippings from Boston newspapers, documenting day by day the developments in the battle. Black cloth binder.

Stars and Stripes newspaper, dated Saturday February 24th, 1945, reporting the news of the flag raising on Mt Suribachi, slightly browned. The Spearhead [Magazine for the 5th Marine Division] Iwo Jima edition, 1945. The magazine used some of Rosenthal's photographs. Iwo Jima Springboard to Victory, U.S. Camera Publishing Corporation, 1945.

Stars and Stripes on Iwo Jima. Words and music by Bob Wills and Cliff Johnsen. 2pp musical score sheet.

An Iwo Jima comic (with other stories), 1951.

A reproduction of Joe Rosenthal's Iwo Jima.

April 1945.

[NOT ILLUSTRATED] (7)

\$700 - 1,000

Provenance:

The War Museum



151

151

Iwo Jima Flag Raising Models based on the Rosenthal Photograph

Late 1940s

A pair of bas-reliefs and 2 small models based on the original Rosenthal photograph.

A bas-relief, cast-stone on wood, with its period flag, marked 'sculptured from AP photograph copyright 1945'. width 19.5in., height 19in.

(without flag)

A carved and painted wooden bas-relief, mounted on a wooden base, 12.5 x 10in.

A cast light-alloy model of the flag Raising (with a later flag), height (with flag) 16in.

A small cast-metal model of the Flag Raising, mounted on wood. (4)

\$1,000 - 1,500

Provenance:

The War Museum



152

152

A pair of US Marine Corps Officers swords of Mameluke design

1930s.

A fine pair of dress swords for two Marine Marine Corps officers, both blades elaborately chased, one with the name John W Lyons Jr, the other G C Henshaw, both with chromed metal and brass scabbards, one with its original leather ties and a white grip. (2)

\$800 - 1,200

Provenance:

The War Museum



153

153

Iwo Jima. A Chinese poster depicting the landing on Iwo Jima, 1945

Titled 'Coming ashore for the Battle of Iwo Jima', color-printed on thick paper, the poster showing the ships, assault craft, and tanks on the beaches at Iwo Jima, overhead the aircraft soar and dive in dogfights.

30 x 21 in. (76.2 x 53.3 cm.)

\$15,000 - 20,000

A rare Chinese poster of Iwo Jima, issued in support of their ally America. The poster is very busy with images of weapons, explosions and action, just like a movie or in a comic strip. This busy and action packed image undoubtedly appealed to the Chinese audience.



154

154

[Commander Tadamichi Kuribayashi]. A Japanese map of Iwo Jima, used for the defence of the island by the Imperial Japanese Army
February - March 1945

Lithographed map of Iwo Jima, on paper and folding, a contoured military map marking the Japanese beach trenches, roads, gun positions and airport runways, with an original leather case, the case marked in ink 'Gen Kuribayashi's map from his cave on north end of Iwo Jima'. The map 42 x 32.5in., browned and lightly stained, a few small insect holes at center fold, grid marked in blue crayon, some soot damage to at least 4 panels on the map (presumably candle soot), the case 11 x 8.5in.

\$1,500 - 2,500

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

An extraordinary survival from this bloody conflict, the map for the defense of the island purportedly recovered from the cave of the Japanese Commander, unannotated but marked up with a number grid. General Kuribayashi's tactics for the defense of the island were both clever and robust, and he ordered his defenders to fight to the end. The Marines had expected to take Iwo Jima in 5 days but it took 36 days as the Japanese defense forces waged guerrilla warfare against the American invaders. He is immortalized in the Clint Eastwood movie *Letters from Iwo Jima* released in 2006.



155
Iwo Jima. A captured Japanese sword
Captured February-March, 1945
 A Japanese officer's standard military sword, metal grip, fashioned to look like cloth, the scabbard painted 'Cpl Max S. Beirs the "Bear"', and lettered 'Guam Saipan Iwo Jima' with the letter '4'.
length 38in.
\$1,000 - 1,500

Exhibited:
 The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
 The War Museum

A captured Japanese sword at the Battle of Iwo Jima by a Corporal Beirs of the 4th Marine Division.

156
Iwo Jima. A captured Japanese sword
Captured February-March, 1945
 A captured Japanese officer's sword, of standard regulation with metal handle, the scabbard painted 'Cpl R Denman Iwo Jima 1945', and still retaining its original WWII capture tag.
length 38in.
\$800 - 1,200

Exhibited:
 The Intrepid Sea Air Space Museum, New York, 1995-2007

Provenance:
 The War Museum

157
Iwo Jima. A captured Japanese sword from
Mount Suribachi
Captured February 23, 1945
 A captured officer's sword, with wooden handle, brass fixtures and bound cloth grip, the leather scabbard annotated in ink at the hilt 'captured Iwo Jima Suribachi by Pvt 2.23.45 USMC'.
length 36 in.
\$700 - 1,000

Exhibited:
 The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
 The War Museum

This sword captured on the day of the flag raising so ably captured by Joe Rosenthal. After the first 2 days on the beaches the 3rd Marine Division were ordered to take the small mountain at the southern tip of the island, Mount Suribachi. The fighting was intense and the Japanese were encased in the large network of caves in the mountain itself. On the morning of the 23rd February at 10.37 the first flag was planted at the summit of Mount Suribachi.

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Iwo Jima. A captured Japanese bayonet
circa 1945

Said to have been captured on Iwo Jima, the scabbard painted with the rising sun naval flag, *length 21 in.*; together with a crude theater-made steel knife with a brass handle, and a bullet hole through the handle. *length 11 in.*; and a wooden blade-like mounting with two bullets attached, the wooden mounting carved 'Iwo Jima'. *length 9 in.* (3)
\$700 - 1,000

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

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Iwo Jima. A pair of captured helmets February-March, 1945

A pair of Japanese metal helmets, one painted brown with the national flag and Japanese markings, further overpainted in red and white with 'Iwo (anchor)Jima U.S.Marines', and lettered around the helmet 'Okinawa Hawaii Philippines Shanghai Guam Formosa Kyushu Manus Ulithi Yap', with its original webbing, and the name D.A Oliver painted in red inside. A Japanese metal helmet, lettered on the outside in white paint 'Iwo Jima Feb 19 1945', with a typed noted taped to the helmet 'Japanese helmet taken off a dead soldier...taken at Iwo Jima 19 February 1945', the helmet rusted, with a large portion at the front blown away by shell fire. Several other air holes and a bullet hole. (2)

\$1,200 - 1,800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007.

Provenance:

The War Museum

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Iwo Jima captured soldier's personal silk Japanese prayer flag
February - March 1945

A captured Japanese silk prayer flag, painted in black ink, decorated with the names of his colleagues and of his Captain, a Nagahisa Muren?, leather corner pieces at the luff with the original cord ties. *28in. x 36in.*; together with a dress uniform tunic from a 5th Marine veteran, the tunic bearing the 5th division patch and Sargent's stripes. Small moth hole to the front of the tunic, some light staining and a few small moth holes to the flag.

\$1,500 - 2,000

Provenance:

The War Museum

A poignant relic of the battle of Iwo Jima, the Japanese silk prayer flag, the Yosegaki flag (gathered writing), was carried by most Japanese soldiers in WWII, and was a common form of trophy taken home by US soldiers. These signed prayer flags were farewell gifts and the text is like signatures on a best wishes card that you might give to a departing employee. They were a *Bon Voyage* souvenir, the larger signature often being the soldier's squadron commander.



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An Iwo Jima captured Imperial Japanese Army flag
Feb 19 - March 26 1945

A linen Japanese flag, with leather corner-pieces and ties at the luff, signed in Japanese by various soldiers and subsequently marked up by the Americans 'MP Post 2', with the names of the 10 Military policemen and with 'Iwo Jima' written down the right side.

27.5 x 36 in. (69.85 x 91.44 cm.) Framed.

\$1,000 - 1,500

Provenance:
The War Museum

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Iwo Jima. A captured Imperial Japanese Army flag
Captured February 23, 1945

With leather corners and ties at the luff, the flag annotated in ink 'Taken from a dead Jap Iwo Jima Feb 23 1945', The flag presumably folded inside a uniform, with several stains of varying sizes, a few small holes.

38 x 52 in. (96.5 x 132 cm.)

\$1,000 - 1,500

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
The War Museum

Captured on the same day as the Flag raising on Mount Suribachi.



The 1945 monument outside the Navy Department, Constitution Ave., Washington, DC.

The 1945 Iwo Jima Monument

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Felix de Weldon, (American, 1907- 2003)

The Original Iwo Jima Monument, sculpted in Washington D.C., June – September, 1945

The original Iwo Jima monument, cast stone over a steel skeleton welded to a steel base, the monument finished with a bronzed lacquered layer.

Height (with the Flag) 20 feet; (without Flag) 12 feet 2 in. Length 18 feet 7 in. Width 8 feet 1 in. Weight 10,000 lbs.

A SYMBOL OF WARTIME BRAVERY, OF NATIONAL UNITY, AND OF THE MARINE CORPS. THE ORIGINAL IWO JIMA MONUMENT WAS CONCEIVED BY FELIX DE WELDON ON THE EVENING OF THE 23rd FEBRUARY 1945, based on the Rosenthal photograph of the second flag raising on Iwo Jima on the 4th day of the Battle, as it came through to the naval base at Patuxent Naval Air Station, Maryland, where Felix de Weldon was stationed.

This is one of the most potent images of heroism and bravery in battle of the 20th century, the raising of the Stars and Stripes on the summit of Mount Suribachi on the fourth day of fighting for the island in February 1945 has become a symbol of American Nationalism and Unity and serves as a fitting Monument to the bravery of the Marine Corps Forces serving around the World to this very day. Who better to espouse the principles that the monument represents than the artist himself; when this Iwo Jima Monument was unveiled in Constitution Avenue in Washington D.C. outside the old Navy Building, on Constitution Avenue, the artist gave the following dedication:

'I tried to create something more than a statue – A symbol of Unison of Action and Determination, the Will to Sacrifice, and the Dedication to maintain Peace and Freedom, and to hold our Flag high. This Flag that we honor and under which we serve, is the emblem of our unity, our power, our thoughts and our purpose as a Nation. It has no other character than that which we give it from generation to generation. The choice is ours...It floats in majestic silence above the multitude which executes this choice, whether in peace or in war. And yet though silent, it speaks to us of the past, of the men and women who went before us and record they wrote upon it. It has witnessed a great history and as it floats on high, it symbolizes an event which made this country great and the Freedom for which our people have fought. It symbolizes a time on the Field of Battle when Uncommon Valor was a Common Virtue'.

The Genesis and Realization of the Iwo Jima Monument:

The Iwo Jima monument is based on the famous photograph taken by Joe Rosenthal of the second Flag Raising at the top of Mount Suribachi on the morning of the 4th day of the battle for Iwo Jima. Joe Rosenthal, an Associated Press photographer, was attached to the Marines landing on Iwo Jima that day for their assault on Mount Suribachi. He arrived in the morning and with his bulky Speed Graphic Camera ascended mount Suribachi in the wake of the assault; halfway up he met four battered marines coming down, amongst them was Sgt Lou Lowey, a photographer for Leatherneck Magazine, who said that the flag had already been raised on the summit at 10:37. But the Marine command were not satisfied with the rather small flag erected on the top of the mountain, and ordered a second, much larger flag, to be put in its place. Rosenthal continued to climb up the mountain and once there tried to find the marines who had raised the flag to get a group picture. No one seemed able or willing to tell him where they were and so Rosenthal turned his attention to the group of Marines about to raise the second larger flag. As Rosenthal himself said:

'I thought of trying to get a shot of the two flags, one coming down the other going up, but although this turned out to be a picture Bob Campbell got, I couldn't line it up. Then I decided to get just the one flag going up, and I backed off about 35 feet.... out of the corner of my eye, as I had turned toward Genaust, I had seen the men start the flag up. I swung my camera and shot the scene.'

Rosenthal didn't know what he had taken, he gathered the men into a group under the flag and took a second photo of the flag raising group then he slid and ran down the mountain, to give his film over to be airlifted by seaplane to CINPAC HQ in Guam where they arrived at 8am (local time). There the developed pictures were given to AP photo editor John Bodkin. He apparently selected the famous photo and sent the image to the Navy's wireless receiving stations in the US and to the AP headquarters in New York. The photo arrived in time to be on the front pages of most Sunday newspapers on February 25th 1945. The photograph caused a sensation!

One of the wireless receiving stations it was sent to was Patuxent Naval Air Station in Maryland, established in 1943 and then one of the Pentagon's largest wireless communications stations. Combat photographs came into the station because they had an advanced photo lab, and its distance from Washington provided clear radio reception. At Patuxent, a young naval rating, Felix de Weldon was serving as a Painters Mate First Class, but was in fact an Artist of Naval Aviation. He became accustomed to check the wireless picture receiver on a regular basis, and the executive officer, Commander T.B. Clarke, would often call him in to look at good combat images. When the Rosenthal photograph came through de Weldon knew it was a special image and asked Commander Clarke if he could make a model of the flag raising. A maquette was quickly sculpted that night and over the weekend by the young naval rating, from a mixture of floor and ceiling wax gathered from the kitchens. Commander Clarke saw the wax maquette and called in his Commanding Officer and de Weldon was sent with his model to Washington to Admiral Denfield, Chief of Naval Personnel. Denfield transferred de Weldon to his office and showed the maquette to General Vandegrift, Commandant of the Marine Corps.



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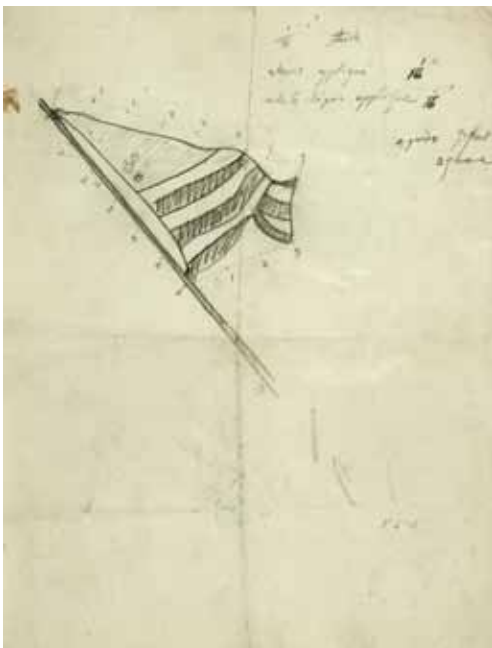
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Vandegrift insisted it stay in his office and arranged to have de Weldon transferred to the Marine Corps, where he was given an office in the Naval Annex in Arlington. It was to that office that the three surviving flag raisers Hayes, Gagnon and Bradley, were brought when they were lifted out of Iwo Jima a few weeks later. Here in Arlington, de Weldon worked on his plans for the Iwo Jima Monument. Several members of Congress came to see the maquette, and many began to call for the construction of a huge statue based on the model. From the 4 foot wax original de Weldon cast 4 plaster versions, one of which was given to President Truman (now displayed at the Truman Library in Independence, Missouri) the other two plaster versions of the wax maquette languished in his new studio. De Weldon was discharged from the Navy, but that did not interrupt his plan for the Iwo Jima Monument. De Weldon and the Marine Corps worked together after his discharge. The Marine Corps secured a site in front of the Navy Department Building on Constitution Avenue (now the Federal Reserve Building). At the same time the Secretary of the Navy James Forrestal (who had himself witnessed the flag raising) gave congressional approval for a voluntary committee of friends of the Marine Corps 'for the acquisition of the statue and its preservation in an attractive location in Washington City'. De Weldon soon acquired the large studio in Randolph Street of the 18th century sculptor Paul Bartlett, and there he built both this original 1945 Monument and the 1954 Marine Corps Memorial, as well as many other statues and monuments.

In Orders of 28th June 1945 five marines were detailed to report to de Weldon to serve as 'models and helpers in assembling and moving material which will go into the construction of this memorial. In View of the fact that they will spend much of their time posing as models, it is important that the men chosen be excellent physical specimens and representative of the Corps.' To assist him in the project, de Weldon also chose an old New York art associate, Bill Petsco, as a construction foreman and supervising sculptor. Petsco commuted to Washington every week and within 3 months the 4 foot model had been scaled up to the present monument. The Treasury's War Loan Department adopted the image and had a light-weight hollow traveling version of the monument made up and a poster issued for the 7th War Bond Drive in the summer of 1945. The three surviving flag raisers toured the States as heroes, and in this process the Iwo Jima Flag Raising image helped to sell enough war bonds raised to erase half the national debt incurred during the war.

This first 1945 Iwo Jima Monument stood outside the Navy Building from November 1945 to November 1947, and plans for making an even larger 30 foot version were already in the making when, in September 1947, de Weldon received a letter from Brig. General W. E. Riley of the Commandants office that the Commandant had been ordered by the Superintendent of National Parks to remove it by October 1st to make way for a new office building for the Pan American Union. De Weldon tried to place the monument elsewhere for public display, the marine barracks at Quantico, Virginia being one option- but Quantico preferred to have a new Indiana limestone monument made and so the original monument went to Quantico to be used as the model for the construction of the limestone monument that still adorns the entrance to the base. From Quantico, the original monument was taken back to his studio, and a mould taken from it to produce 3 other examples, in the 1960's. Finally it was taken outdoors, where it was wrapped in tarpaulins and left in the yard. There it remained until rediscovered by The War Museum in the 1980s, while even de Weldon thought it had been thrown away. The War Museum purchased the monument and the plaster maquettes from de Weldon in 1990 and moved them to Sculpture House Castings in Princeton, NJ. There over the next 5 years the restoration took place slowly, assisted by Bill Petsco, who had worked on the sculpture in 1945, and came out of retirement for the project. On February 19th 1995, exactly 50 years after the D-Day landing on Iwo Jima, the original Iwo Jima Monument was unveiled in the hangar deck of the Intrepid Sea Air Space Museum in New York. It became a centre-piece with many of the objects in this catalog in cases around it. When the Intrepid went off to Staten Island to be restored in 2007, the monument was taken into storage in Connecticut.

Felix de Weldon – An Extraordinary Career:



Felix de Weldon was Austrian by birth, born in the old Hapsburg Empire. A precocious child, by 11 he had displayed his interest and ability in sculpture, creating a carved nude called 'Reverie'. At 10 he attended Marchetti College, Vienna and went on to do an MA. MS and PhD at the University of Vienna's Academy of Creative Arts and School of Architecture studying art music and history, engineering and architecture. He traveled widely in Europe to Rome and Florence, to Spain and to Paris, absorbing great art. As he said himself 'what I sought and found in the arts was the enhancement of life. My passion for the visible world brought beauty within my grasp. Most influential of all, was my admiration for the beauty of the human body...and so I decided to build on what I had learned from the masters and follow tradition – the tradition of art which speaks directly to the human spirit. As a Sculptor I was most inspired by the art of Classical Greece, and after that by the art of the Italian Renaissance. I loved it all.' He was commissioned in 1932 to do a monument commemorating President Hoovers Children's Relief in Europe called 'The Call of Youth'. At the age of 26 he left Vienna to study Archaeology at Oxford, and went on to London, where he established an art studio, and many noble patrons came to his first one-man show. Somehow the young Sculptor enticed many notable figures to sit for him and went on to produce busts of Lloyd George, Allenby,



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IN REPLYING ADDRESS
 COMMANDANT OF THE MARINE CORPS
 WASHINGTON, D. C.
 AND REFER TO:

SERIAL AG-291-rmp HEADQUARTERS U. S. MARINE CORPS
 WASHINGTON


4 June 1945

MEMORANDUM TO DeWELDON:

Mr. Ted Gamble, Chairman of the War Finance Committee, of the U.S. Treasury, telephoned me this morning saying that President Truman would this afternoon at 4:00 receive from you the statue of the flag-raising on Mount Suribachi.

Mr. Gamble requests that arrangements be made for the statue to be delivered to Mr. Simmons at the Executive Office of the White House at 3:00 P.M. today. The truck making the delivery should enter by the northwest gate.

Mr. Gamble also requests that you, myself and Mr. Joe Rosenthal, of the AP, who photographed the flag-raising, meet in his office at 3:30 this afternoon. From there, we will all go to the White House together. Mr. Gamble's office is in Room 716 of the Washington Building, 15th and New York Avenue, N.W.


 E. R. HAGENAH
 Lieutenant Colonel, U.S. Marine Corps

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and coronation Busts for George V, George VI, and Edward VII. Following a bust that he sculpted for the Prime Minister of Canada in 1937, he came in 1939 to New York, and it was there that he met his future wife, whom he married in 1944. During the war he joined the Navy, the Seabees, and was then transferred to be artist for naval aviation. He was working on a large canvas of the Battle of the Coral Sea, when the Rosenthal photograph came through on the wire. For the next 10 years the Iwo Jima monuments defined de Weldon's work and became the stepping stone to his extensive work on memorials and monuments both in North America and around the world. It is believed that Felix de Weldon executed more than 1,200 public commissions around the world - the only artist to have a monumental sculpture on each continent including the South Pole. More than 30 cities in the US have a monument by de Weldon and his work apart from this 1945 Iwo Jima Monument, and the 1954 Arlington Marine Corps Memorial include the National Monument for Malaysia, Civil War Monument at Fredericksburg, Simon Bolivar Statue, Red Cross Monument, National Guard Monument and the Civil Engineer Corps Monument all in Washington D.C., Revolutionary War Memorial of Marines in Philadelphia, as well as numerous bronze busts, statues, statuettes and medallions.

Included with this lot are the following pieces:

1. A pencil sketch of the flag to be placed on the monument, signed "F d W."
2. A sheet with penciled notes of the lettering for the original base of the monument by de Weldon.
3. A period photograph of de Weldon in his Naval uniform, framed and another similar unframed. (2)
4. A collection of 4 photographs of the original wax maquette comprising a period photograph by de Weldon of the wax maquette outside the Naval Station at Patuxent, and 2 later copies of president Truman inspecting the plaster maquette with both de Weldon and Rosenthal watching, the wax maquette in de Weldon's office in Arlington with the 3 surviving Flag Raisers; together with 2 commendations from Mumford and Vandegrift (photocopy), both dated May 9th, 1945, and the original typed orders for de Weldon to report to the White House and present the wax maquette to President Truman, dated June 4th, 1945.
5. The original carbon copies of the Orders of Commandant of the Marine Corps and Office of the Commanding Officer Marine Barracks, dated June 28th and 30th, detailing six marines to assist de Weldon on the Monument; and 9 later photographs of the six marines in groups or singly with the plaster maquette of the monument, and the six marines posing as flag raisers.
6. Nine period photographs (by de Weldon) of the first Iwo Jima Monument in his studio in North Washington; and 8 later copies of the Monument in the studio and de Weldon in his new Marine Corps uniform.
7. A wooden tool box with 9 tools including the files and chisels that de Weldon used to make the Monument; together with a mixing spade and a mock up for casting the rifles. Four of the photographs above show de Weldon using the same tools while working on the Arlington monument
8. A set of three 78r.p.m discs of the Iwo Jima Monument Unveiling Ceremony, November 10th, 1945 (with a modern CD of the recording); together with 5 period press photographs of the ceremony.
9. District Savings Bonds Division U.S. Treasury – The Iwo Jima Photo Contest March 17th 1946 to raise awareness of the Bonds in the Washington Area. Nine period photographs in black and white; together with 4 color digital photographs of the monument in Constitution Avenue.
10. The Congressional Record dated March 1 1946 commemorating the unveiling of the first monument, with addresses by Mr Hays to the House of Representatives, and addresses by General Vandegrift and Felix de Weldon at the unveiling ceremony.

As General Vandegrift, Commandant of the Marine Corps said, at the Unveiling ceremony of this monument on November 20th 1945.

'We in the Marine Corps are proud that the men represented in this statue here to be dedicated are marines. We are proud with the same pride that we take in our entire years of tradition of which this deed has become an immortal part...we know that its meaning encompasses the whole effort of the people of our Nation... The men who raised the flag symbolized the sacrifice made throughout the ranks of our fighting men....

May this heroic statue serve to remind all who pass that we must keep the faith with the brave and the fallen.'

\$1,200,000 - 1,800,000

Exhibited:

Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

- Felix de Weldon, 1945 to 1990, (1945-47 in Washington D.C. outside the Navy Building, Constitution Avenue.)

- The War Museum, 1990 to present.

Important Notice - Please see collection notice attached to the Buyer's Guide for special instructions regarding the collection of this lot.

De Weldon Pieces

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Felix de Weldon (American 1903-2006)

The original plaster maquette for the 1945 Iwo Jima Monument
March to June 1945

One of four plaster maquettes made up by de Weldon soon after the original wax model was taken up by the Marines Corps. The few plaster maquettes, were probably sculptured between March and June 1945, in the period that he was awaiting to acquire the studio he needed and before he was proscribed the help from the Marines that was essential for the construction of the original monument. They were more durable than the wax one done on the weekend of February 23-26, and are reinforced with an internal steel wire skeleton inside. They were used not only in his studio as he modeled the monument, but also to show potential supporters of his project, what the monument might look like. The position of the men take the exact form of the men in the Rosenthal photograph. The sculptures base is in the shape of the Island of Iwo Jima and the large lump at the front of the maquette is a model of Mt Suribachi where the flag raising took place. One of the plaster maquettes was given to President Truman, soon after he was shown the wax model with Joe Rosenthal in early June 1945. That maquette is now at the Harry S. Truman Library and Museum, Independence, Missouri.

Height 48 in. (121.9 cm.)

\$30,000 - 50,000

Exhibited:

Intrepid Sea, Air and Space Museum, New York, 1995 – 2007

Provenance:

- Felix de Weldon.
- The War Museum





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Felix de Weldon. (American, 1907-2003)

The original plaster maquette bas-relief for a monumental memorial [Washington D.C.]; circa 1945-1950

The plaster maquette planned to be a memorial, but in fact incorporated as a brass plaque into the Monument on Mount Suribachi, Iwo Jima Island erected in the 1950s.

11in. x 9.25in.

\$5,000 - 8,000

Exhibited:

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

The War Museum

The plaster maquette was intended to be a large memorial, annotated on the back by de Weldon 'enlarge 20 times', but in the end was used at this same size, cast in bronze and incorporated into the Marine monument erected on Mount Suribachi. Iwo Jima, a sovereign Japanese territory was occupied by the Americans 1945-1968. De Weldon eventually got his dream of making the bas-relief a memorial when he was approached in 1984 by an ex-naval man, Mr Pipping of Lakeland Florida, and was commissioned to do a large size version of this bas relief. It was cast in bronze and first displayed in 1988 by the roadside of interstate 4 between Tampa and Orlando, standing 11 x 9 feet (hence the note on the back enlarge 20 times!).

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Felix de Weldon, (American, 1907-2003)

A cast bronze bas-relief of the Raising of the Flag Washington D.C., circa 1950-54

A cast bronze bas-relief, the front painted green, similar to the one incorporated into the Monument on the summit Mount Suribachi, Iwo Jima Island.

11in. x 9.25in.

\$2,000 - 3,000

Provenance:

The War Museum

This brass bas-relief of the flag raising had been originally intended to be a variation for use as a Monument or Memorial. (See previous lot for the plaster maquette.) A cast from the plaster maquette in brass, like this one, was used in the make up of the Marines memorial on the top of Mount Suribachi itself. The lot is sold with a period photograph of Captain Harris, Brig Gen. Franklin Hart USMC, and Gen. Brooks presenting a similar bas-relief.



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Felix de Weldon, (American, 1907-2003)
An Alabaster model of the Flag Raising on Iwo Jima
circa 1945

An alabaster cast-stone model of 'The Flag Raising on Iwo Jima', unsigned, but the form and fashion of the figures identical with the de Weldon Monument. *base, 8.5in x 3.5in., height 7.25in.* Traces of old adhesive to the base, where formerly mounted, possibly onto wood. Some old discoloration.

\$700 - 1,000

Exhibited:
The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:
- Felix de Weldon
- The War Museum

A rare model in alabaster cast-stone, from the artists collection, probably executed by de Weldon as a trial for the composition of the monument. The alabaster composite is however a bad material to use, in that in an outside situation, it stains easily and flakes with frost damage.

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A cast metal deluxe Iwo Jima Flag Raising Statue
[New York]
dated 1945

Cast metal statue of the Iwo Jima Monument, the side lettered 'The Flag raising on Iwo Jima' with 'copyright de Weldon 1945', the statue mounted on a marble base with a hole at one end and light fitting inside to illuminate the base. Some small cracks to the base.; together with a Bedi-Rassy foundry Flag Raising bronzed metal model (with flag), dated 1955, the cast metal statue on a low marble base.

Length 10 in., width 5 in. height 10 in. (2)

\$700 - 1,000

Provenance:
The War Museum

Both of these statues were cast to raise money for the 1954 Arlington Marine Corps Memorial, and sold as souvenirs. Bedi-Rassy was the New York foundry that took 3 years to cast the Arlington Memorial in bronze. The bases of the statues are fashioned differently but the 1945 statue is probably by Bedi-Rassy as well. Included in the lot is the original color flyer that went with the Bedi-Rassy Iwo Jima models.



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7th War Loan Drive. A Bronzed-metal Film Reel commemorative plaque presented to the Motion Picture Industry circa 1945

A bronzed-metal award cast after a design by de Weldon, (signed in the casting by James Forrestal, Secretary of the Navy, and Robert Patten), and given to the Motion Picture Industry for their help and support for the 7th War Loan Drive. The commemorative plaque shows a film reel with seven scenes of war and a central motif of the Iwo Jima flag raising.

16 x 14.5 in.

\$1,200 - 1,800

Exhibited:

The Intrepid Sea, Air and Space Museum, New York 1995-2007

Provenance:

The Artist, Felix de Weldon

The War Museum

The Motion Picture Industry contributed enormously to the war effort from 1942, releasing movies and spreading propaganda. For the 'Mighty Drive' May 14th -June 10th 1945, the 7th War Loan Drive, the movie industry paid for the Flag Raising monument that toured with the three Iwo Jima heroes.



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Felix de Weldon, (American, 1907-2003)

A bronze-painted plaster rendering of the Film Reel award plaque given to all the members of the War Activities Committee of the Motion Picture Industry. circa 1945

A plaster rendering of a film reel, with 7 inset war scenes and with the Iwo Jima Flag Raising in the center, adapted to be presented to the family of Alfred Weatherby. Weatherby was a member of the War Activities Committee of the Motion Picture Industry, who died during the war.

18 x 21 in. (45.7 x 53.3)

\$1,000 - 1,500

Provenance:

The War Museum

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Iwo Jima flag raising bookends

2 pairs and a single bookend, one pair in a bronze-painted cast metal, the other pair in brass, with a single one in dark patination, each with the image of the flag raising.

[NOT ILLUSTRATED]

height 7 in.

\$500 - 800

Provenance:

The War Museum

Felix de Weldon (American 1907-2003)**The original plaster maquette for the Marine Corps War Memorial in Arlington 1946**

One of a small number of plaster maquettes made up in 1946-48, perhaps 4 or more, this one recovered from de Weldon's studio in Washington by the War Museum, and was probably used by de Weldon as the model for the Arlington Memorial. A plaster maquette was taken into Congress to be shown to the House before Congressional approval, in the unanimous vote in 1946 to support the building of a new Marine Corps Memorial in Arlington. Rather than a heavier 4 foot maquette made for the first 1945 monument, de Weldon decided that a more portable version would be more practicable. The newly agreed form of the Memorial has a definite change from the earlier monument, in that de Weldon decided to move the front figure, swinging the lead man to the right, so that the direction of the hips and shoulders became more closely aligned to the other 5 men, and closing out the gap between the lead flag planter and the other 5 flag raisers. He repositioned the arms so as to draw the lead man back towards the flag pole, in so doing giving the image, a unity of action and forward motion that was more dramatic. De Weldon said that he felt that the change made the Memorial 'more symbolic of the whole war effort of the strain and work, and the will to sacrifice'.

With 8 period photographs of the maquette in the Washington studio. 5 with the maquette bronzed and on a higher mound; and a fine example of the dedication program for the memorial, November 10, 1954.

Height 22 in. (without flag)

Length 26 in.

Width 14 in.

Weight 65lbs.

\$25,000 - 30,000

Exhibited:

The US Naval War College Museum, Rhode Island

The Intrepid Sea, Air and Space Museum, New York, 1995-2007

Provenance:

- Felix de Weldon

- The War Museum

The Marine Corps Memorial Foundation had been formed in 1945 to sponsor and raise the money to build the bronze monument. In 1946 Congress voted for the creation of the Marine Corps War Memorial giving the Marines the site just outside the Arlington Cemetery, the memorial to be placed in the direct sight line to the Capitol. The Foundation eventually raised \$850,000 (perhaps \$50 million today). De Weldon started to work on the plaster full-size plaster model of the Memorial in his studio. He began work in 1947, and worked for 3 to 4 years on the plaster version which slowly grew in his studio. He had the three surviving flag raisers come and model for him, as they had done for the earlier monument. The task was finished by 1951 and then for the next 3 years, the 35 sections of the Memorial were trucked individually to the Bedi-Rassy Foundry in New York, to be cast and eventually after the construction of the gardens, were assembled on the Arlington site, the 35 bronze pieces screwed together. In November 10th 1954 the Marines Corps Memorial was unveiled to worldwide acclaim. An amazing Memorial in a magnificent setting, one of the great, if not greatest, of all war Memorials. Ypres and Menin Gate may have the somber reality of war sketched on them, but the Arlington Memorial has the flag, and the men, and the duty, and the honor, all rolled into one.



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Felix de Weldon, (American 1907-2003)

The Bronze edition of the Arlington Marine Corps Memorial
maquette, one of between 7 to 10 examples cast from the plaster
original

1948-54

Together with 8 period photographs of the Bronzes some outside on
a small plinth, one being given to USMC Lemuel C. Shepherd Jr. on
February 11, 1953; and an original program for the Unveiling of the
Memorial on November 10, 1954.

22 x 24 x 14 in. without flag (55.9 x 60.9 x 35.6 cm.)

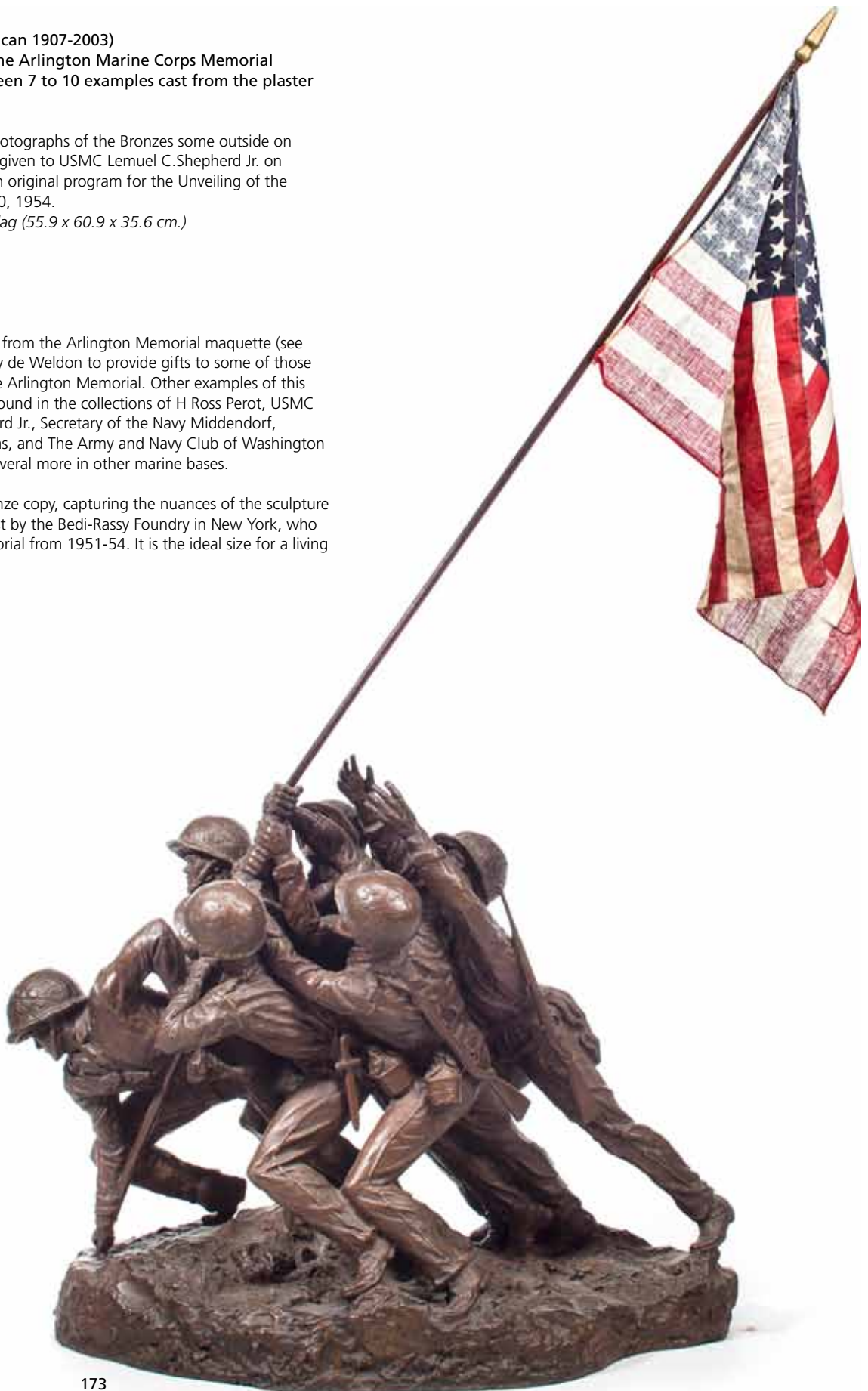
\$15,000 - 25,000

Provenance:

The War Museum

A bronze sculpture, taken from the Arlington Memorial maquette (see
previous lot), and made by de Weldon to provide gifts to some of those
closely associated with the Arlington Memorial. Other examples of this
Bronze casting are to be found in the collections of H Ross Perot, USMC
General Lemuel C. Shepherd Jr., Secretary of the Navy Middendorf,
Governor Clemens of Texas, and The Army and Navy Club of Washington
D.C. There may well be several more in other marine bases.

It is a remarkably fine bronze copy, capturing the nuances of the sculpture
in fine detail, probably cast by the Bedi-Rassy Foundry in New York, who
went on to cast the Memorial from 1951-54. It is the ideal size for a living
room or study.



173

174

Felix de Weldon, (American 1907- 2003)

A later Bronze Builders Model Edition of the Arlington Marine Corps Memorial Plaster Maquette, one of 6 examples taken from the original 1945 plaster cast 1990

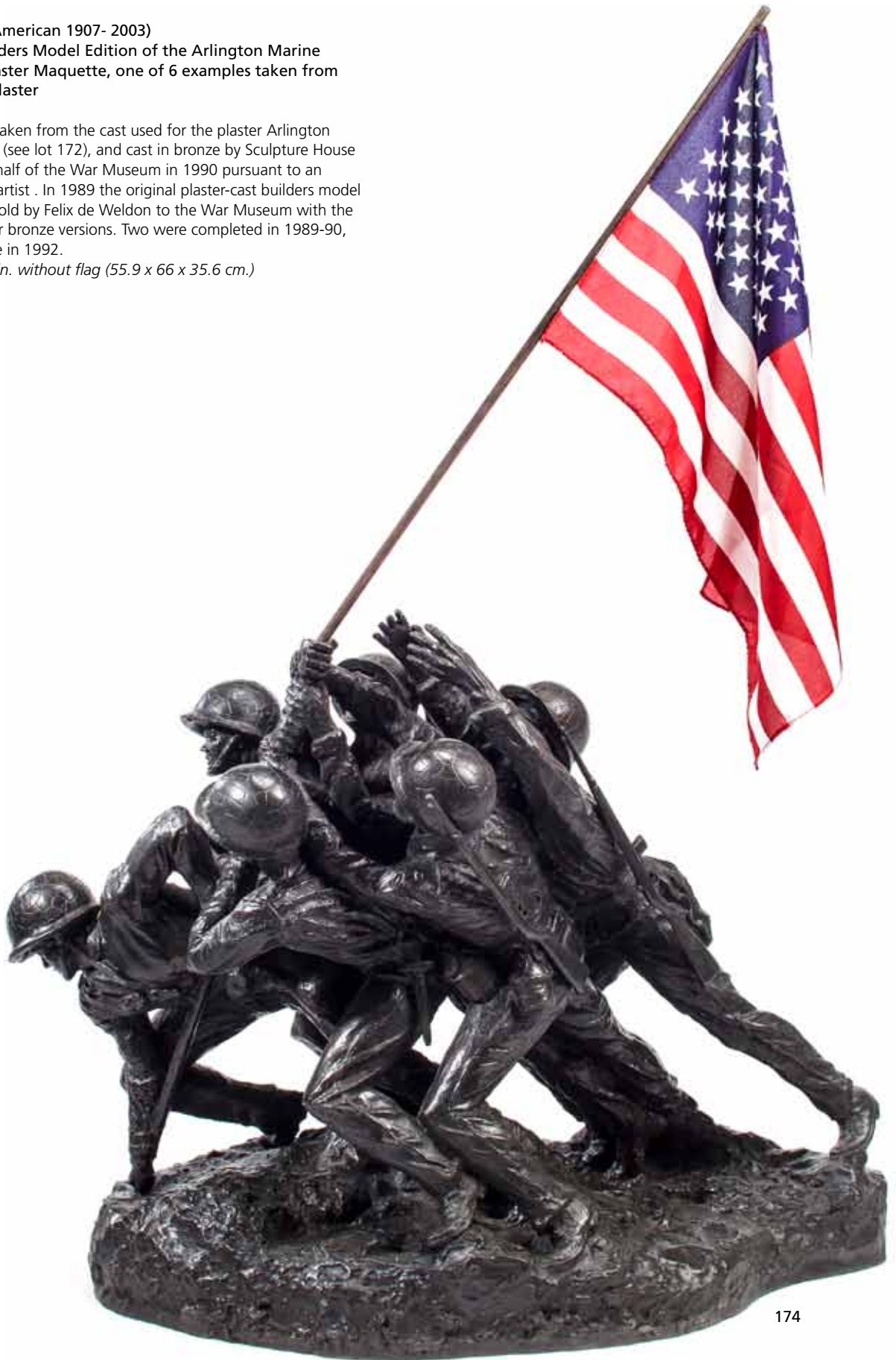
A bronze sculpture, taken from the cast used for the plaster Arlington Memorial Maquettes (see lot 172), and cast in bronze by Sculpture House Inc, New York on behalf of the War Museum in 1990 pursuant to an agreement with the artist . In 1989 the original plaster-cast builders model made in 1945, was sold by Felix de Weldon to the War Museum with the right to cast 6 further bronze versions. Two were completed in 1989-90, and a further 4 made in 1992.

Height 22 x 26 x 14 in. without flag (55.9 x 66 x 35.6 cm.)

\$7,000 - 10,000

Provenance:

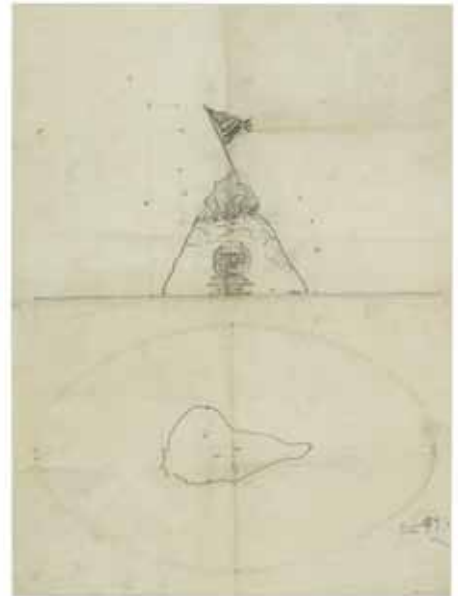
The War Museum



174



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175



175

175

Felix de Weldon, (American, 1907-2003)
Memorabilia relating to the 1954 Marine Corps Memorial, Arlington Washington D.C., circa 1950-54

A collection of 13 items relating to the design and construction of the 1954 Marine Corps Memorial comprising:

Three pencil and charcoal sketches of preliminary designs for the design the Memorial and its base, signed FdW, one with a base in the shape of island of Iwo Jima, the others on a domed base, all substantially higher than the pedestal that it rests on today. *various sizes 18in. x 24in. and smaller*. Framed and glazed.

A period photograph of a model setting with the memorial in the center and landscaping around. *11in. x 14in.* Framed and glazed.

A plaster model of the Arlington Memorial with a wire for a flag pole and a period flag, possibly a plaster maquette similar to the one used in the photograph above. *length 8 in, height (to the flag) 11in.*

8 US Marine Corps press photos showing the men and de Weldon working on the 'Iwo Statue', one duplicated, de Weldon posed in various parts of the plaster memorial, the final one on an easel at lower right, showing the photograph above and 2 other plans of the Memorial. (13)

\$3,000 - 5,000

Provenance:

The War Museum

The Marine Corps Memorial at Arlington is one of the finest and most recognized of all the wartime memorials. Plans had been afoot for de Weldon to build a larger memorial in 1946 before the original monument was forced from its position on Constitution Avenue. The lack of a memorial to the Marines spurred them on and following Congressional approval for a site just outside the walls of the Arlington cemetery in late 1940s, de Weldon and his new team began working on the plaster version of the memorial in 1951. It took two years to complete the plaster version, which then had to be cut up into 35 pieces each taken separately to the Bedi-Rassy foundry in New York. the final memorial was bolted together and unveiled on November 10 1954. A permanent monument to the Marine Corps.



175

176

Rochette and Parzini

The Iwo Jima Flag Raising maquette for the 7th War Loan Drive Statue
[New York. circa April 1945]

The plaster maquette used to construct the Iwo Jima Flag Raising sculpture exhibited in Times Square for the opening of the 7th War Loan Drive on May 14th 1945, a week after VE day. The sculpture was fashioned by the famous New York firm of Rochette and Parzini in their 25th St studios, and used to scale up to the light-weight sculpture that toured the country with the three surviving flag raisers. Slight discoloration, some minor cracks and flaws, minor restoration.

46 x 18 x 33 in. (116.8 x 45.7 x 83.8 cm.), weight 200 lbs

\$25,000 - 35,000

This, the first version of the Flag Raising to be built after the de Weldon maquette, was paid for a committee for the Motion Picture Industry and predates the making of the de Weldon Monument by about 3 months. The form of the sculpture was based on The Rosenthal photograph, selected by the Treasury Department as their motif for the Loan Drive. The tour was an outrageous success coming so soon on the Victory in Europe. The three Iwo Jima flag raisers and the large 12 foot sculpture toured the country being mobbed everywhere they went, in the process raising some \$156 billion (twice the projected budget and accounting for half the war debt). Rochette and Parzini an Italian/American firm had a prominent sculpturing business in New York in the early 20th century, and worked on many notable buildings in New York, working extensively for McKim, Mead and White.



175

Hiroshima and the Peace

177

Enola Gay Log - Robert A. Lewis, Captain USAAF, Co-Pilot of the Enola Gay.
Mimeographed copy of Lewis' original log written in flight on the morning of 6th August, 1945, formerly in the possession of the Atomic Bomb Supervisor Captain William "Deak" Parsons. [August, 1945]

A 9pp mimeographed copy of Lewis's original log, made on Tinian Island, and mostly over-inked and penciled by Lewis?, upper right corner lettered in pencil 2-10, old lettering at lower right, the first page blank, then numbered 1-8, several sets of old pin holes to upper left and right; together with a mimeographed copy of an 'officially typed' version of the log, 7pp, two sets of pin holes at upper left. The paper of the 1940s, that of the log copy with page 3 slightly larger and uncut, and pp.2,4-10 trimmed at the top attempting to cut out the 'line of position' lettering, on the original log; the paper of the typed copy slightly larger still and uniform; together with a card signed Paul W. Tibbets 'with best wishes to Bruce David Weiss', a photograph of Lewis accredited to the Archives of the Aviation Hall of Fame, a small painted wooden model of the Nagasaki atomic bomb 'Fat Man', which Parsons was also involved in, and two period photographs of the Bikini Atoll explosions (Parsons organized Operation Crossroads).

\$30,000 - 50,000

Provenance:

- William "Deak" Parsons (Sold 16 November 1991, Frank Cea Barnstormer Auction, Roosevelt Airfield, Long Island, New York, lot 243). The lot including a wooden Factory model of a B-29 built by Mueller Bros for Boeing for presentation to the Atomic Bomb Loading Supervisor (not present), and the enclosed 1946 photo of Lewis, from the Archives of the Aviation Hall of Fame, the model of the "Fat Man" bomb, and the autographed card by Paul Tibbets.
- The War Museum

AN EXTRAORDINARY UNRECORDED SURVIVAL of a mimeographed copy of Lewis's log, over-inked and over-penciled probably by Lewis himself, as a copy to give to Parsons. The existence of any typed version is previously unknown, the typed copy identical to the mimeographed version excepting the addition of the front page and the back page, with about 19 mistypings and misplaced fullstops etc. This copy is identical to the Enola Gay Log sold from the Forbes Collection by Christies in 2002. Tinian had several machines capable of doing such a copy and in the aftermath of the Hiroshima bomb, it seems likely that Lewis or perhaps Parsons had a typed version made up and the copied log given to a few favored friends on the mission. The Forbes log was sold to an anonymous buyer and has not been exhibited since; no other copy of the log is known excepting this example, and neither the Library of Congress or the National Archives has a copy. Lewis disguised the original log as a letter to his Mom and Dad, thinking that this report, for the absent New York Times Science editor, William Laurence, who had missed the flight because he arrived too late, would be confiscated by the authorities. Lewis worked on the log again on the 10th August adding a "History of the 509th Bomb Group", and soon after lent the log to William Laurence for a month or so, and then the original was returned to Lewis. The interesting part of this log is the over-inking and over-pencilling, done over the mimeographed copy to mimic the original. Lewis had changed to pencil half way through the flight as his pen ran out of ink.

The Enola Gay was constructed by the Glenn L. Martin Company (later Lockheed Martin) in Bellevue, Nebraska, personally selected while in the assembly line on May 9th 1945, by Colonel Paul Tibbets. The plane was accepted by the USAAF on May 18th, assigned to the 393rd Bombardment Squadron, 509th Composite Group; Captain Robert A Lewis, took the delivery and flew the plane to the main base at Wendover Field, Utah on June 14th. Thirteen days later the plane went to Guam for adaptations to the bomb bay, and then on to North Field, Tinian. On the 5th August the new Commander of the mission Colonel Tibbets renamed the plane Enola Gay after his mother, and on the morning of the 6th the plane had been already repainted much to the anger of Captain Robert Lewis, who was already upset at being replaced as the commander of the mission. The team of 12 men had been assembled at Tinian, kept apart from the rest of the pilots for the weeks leading up to the mission. It has been said that only 3 people knew the purpose of the mission, Ferebree, Parsons and Tibbets, although this log implies that most of the crew appeared to know the mission, albeit they were astonished by the impact of the bomb. As Lewis famously says on p.9 'My God what have we done'.



178

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The End of the War. Ticker tape announcing the surrender of the Japanese Forces August 10th, 1945

A ticker tape, cut into 3 sections, JAPS SURRENDER NEWS RECEIVED FROM FT SHAFTER AT 0930 HAWAIIAN WAR TIME ON AUGUST 10TH AS FOLLOWS URGENT URGENT URGENT URGENT VF V WAR THE WAR WITH JAPAN IS OVER STANDBY ALL CIRCUITS FOR FURTHER DISPATCHES.'

Overall length 36.25 in. Framed.

\$10,000 - 15,000

Provenance:

The War Museum

One of the first ticker tapes to announce the news that the Imperial Japanese Forces had surrendered, dated the day after the dropping of the second atomic bomb. In reality the surrender took longer...it was agreed that hostilities would cease on 15th August, and the Surrender document was finally signed on September 2nd, when MacArthur took the surrender aboard the *U.S.S. Missouri* anchored in Tokyo Bay. It was on the 10th August that Emperor Hirohito, after the second bomb and the Russian invasion of Manchuria on the 9th August, ordered the Supreme Council for the Direction of the War to accept the terms for surrender set down in the Potsdam Declaration. The Emperor recorded a radio broadcast on the 15th August announcing the surrender of the Empire of Japan to the allies and the first American forces arrived to take over control on August 28th.



179



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VJ Day, 15th August 1945, and the signing of the Surrender Document on board the U.S.S. *Missouri*, 2nd september 1945

A collection of 8 photographs taken by a sailor, sitting on a gun turret, overlooking the table laid out on the deck of the U.S.S. *Missouri* for the signing of the surrender document.

A 1949-52 era surrender Zippo lighter, with the medallion made up of metal from the hatch over which the surrender table had been placed on the foredeck. The Zippo in its original box.

A water-proofed map of Tokyo Bay, dated 1945.

22 x 18in.

Two special issue newspapers announcing that the war is over, The Herald Times in Washington D.C. 'Truman announces 'War is Over'' and the Cleveland Press headlines "Peace", both dated 15 August 1945.

A V-J Day badge and two 'Welcome Home' banners, one in cloth, the other paper. (11)

\$800 - 1,200

Provenance:

The War Museum

180

Dwight D. Eisenhower and Douglas MacArthur
[May 1946]

A silver print of Eisenhower and MacArthur traveling together in a car in Tokyo, by Tom Shafer, signed by both on the photograph, the photograph chipped at upper right and on the left margin.

7.25 x 10in.

\$15,000 - 20,000

A rare historic photograph of Eisenhower and MacArthur together in Tokyo, the reverse with the stamp of Tom Shafer, Foreign Correspondent Acme News Pictures Inc. SF. The two great egos of these most important of American Generals had many a conflict, and this is a rare image of the two of them together. If a picture can say a thousand words it is this one... with Ike smiling and jolly, seemingly relaxed for the camera and MacArthur slight haughty, upright and nervous. Tom Shafer was a combat photographer in WWII, covered 18 troop landings with the 1st Cavalry Division, and also took the famous 'I have returned' shot of MacArthur wading ashore in the Philippines. After the war he spent some time in Japan, and took the first close ups of Emperor Hirohito, and became essentially the personal photographer to MacArthur. Ike was in Tokyo on an inspection trip visiting troops in the Far East. The photograph appeared in newspapers on June 2, 1946, and Shafer personally had the two generals sign the photograph while Ike was in Tokyo.



182



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181

General Douglas MacArthur (1880-1964)

A collection of memorabilia relating to General MacArthur:

Photograph of the General in uniform, signed indistinctly. 12 x 9in.

Two plaster and one metal miniature busts of the General, copyright 1942, the two plaster ones height 8.5in., the metal one 7 in.

Two nylon pennants printed with a head shot of MacArthur over-lettered 'Our Hero', in two sizes 12 x 8in. and 18 x 12in.

A pair of aluminum bookends, with a bas-relief image of the General height 7.5in.

A bronzed plaster bas-relief head and shoulders plaque of General MacArthur, copyright 1942, 10 x 7in. (9)

\$800 - 1,200

Provenance:

The War Museum

182

A full hull model of the battleship U.S.S. New Jersey, pennant No.62

American, after 1945

the hull built up in wood, with painted hull in black and grey, the deck finished in natural and grey and detailed with anchors, bollards, chocks, deck railings, anti-aircraft guns, main gun turrets, main superstructure, fire control platform, port holes, funnels, masts, search lights, ship's boats, ladders, walkways and other details. Displayed on a pair of mahogany cradles within mahogany and glass display case.

63-3/4 x 12-1/2 x 15 in. (161.9 x 31.7 x 38.1 cm.) cased

\$2,500 - 3,500

Provenance:

The War Museum

183

A large model of the U.S.S. Missouri American, after 1945

the hull built up in wood, with painted hull in red, black and grey, the deck finished in natural and grey and detailed with anchors, bollards, chocks, deck railings, anti-aircraft guns, main gun turrets, main superstructure, fire control platform, port holes, funnels, masts, search lights, ship's boats, ladders, walkways and other details.

118 x 15 x 26-1/2 in. (281.9 x 38.1 x 67.3 cm.)

\$4,000 - 6,000

Provenance:

The War Museum

The U.S.S. *Missouri* was the last of the four Iowa class battleships built by the United States. During World War II, she participated in the invasions of Iwo Jima and Okinawa, screened Task Force 58 during air strikes against Japan and served as Admiral William F. Halsey's flagship. U.S.S. *Missouri* is best known as the site where General of the Army, Douglas MacArthur, officially accepted the surrender of Japan on 2 September 1945, ending World War II.

184

Landing in Japan. Three captured Japanese flags.

1945

An Imperial Japanese Army flag, with central pencil sketch of a street scene and lettered 'Japan Sept. 25, 1945', and the signatures of 29 GIs, most identifying where they came from. 28 x 34 in.

A Japanese nylon flag, painted with a scene of Castle Himeji, and the emblems of the 33rd Division. lettered 'William Miller. Honshu Himeji', and with '33rd Div 130th Inf', 27 x 40 in.

A small Japanese silk flag painted in gold 'Memory of Landing at Japan Kamakura', 12 x 15 in. (3)

\$2,000 - 3,000

Provenance:

The War Museum

The 33rd Division and with it the 130th Infantry Brigade arrived in Japan on the 25th September 1945 and were stationed in the old Japanese army base at Himeji, in Honshu. Presumably the first two flags belonged to William Miller of the 130th Inf. Miller was a competent artist. The 25th September was also the day that the Emperor declared democracy in Japan.



184

185

Arthur Edwaine Beaumont (American, 1890-1978)

Atomic disaster - target ship U.S.S. Nevada night of 'Able' bomb blast - Bikini signed lower right, "Arthur Beaumont" and dated 1946

watercolor on paper

13-1/4 x 17 in. (33.6 x 43.1 cm.)

(not inspected out of the frame)

\$2,500 - 3,500



185



186

186
 Arthur Edwaine Beaumont (American, 1890-1978)
 Sinking of the U.S.S. *Saratoga* at Bikini Atoll
 signed and dated lower right "Arthur Beaumont", 1946
 watercolor on paper
 26-1/2 x 21 in. (67.3 x 53.3 cm.)
 (not inspected out of the frame)
 \$2,500 - 3,500

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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
Automated Auction Results
Tel +1 (800) 223 2854 ext. 3400

Sale title:		Sale date:													
Sale no.		Sale venue:													
General Bid Increments: <table border="0"> <tr> <td>\$10 - 200by 10s</td> <td>\$10,000 - 20,000by 1,000s</td> </tr> <tr> <td>\$200 - 500by 20 / 50 / 80s</td> <td>\$20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>\$500 - 1,000by 50s</td> <td>\$50,000 - 100,000by 5,000s</td> </tr> <tr> <td>\$1,000 - 2,000by 100s</td> <td>\$100,000 - 200,000by 10,000s</td> </tr> <tr> <td>\$2,000 - 5,000by 200 / 500 / 800s</td> <td>above \$200,000at the auctioneer's discretion</td> </tr> <tr> <td>\$5,000 - 10,000by 500s</td> <td>The auctioneer has discretion to split any bid at any time.</td> </tr> </table>				\$10 - 200by 10s	\$10,000 - 20,000by 1,000s	\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s	\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s	\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion	\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.															
E-mail (in capitals) _____															
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>													
Resale: please enter your resale license number here _____ We may contact you for additional information.															

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:



The Space History Sale

Monday March 25, 1pm
New York

Preview
March 22-25

Matthew Haley
+1 212 461 6531
space@bonhams.com

35mm movie camera used by
cosmonaut Gherman Titov,
the first cameraman in space,
on board Vostok 2, August 6-7, 1961
\$60,000 - 80,000