FINE MARITIME PAINTIN & DECORATIVE ARTS Wednesday June 25, 2014

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NEW YORK



FINE MARITIME PAINTINGS & DECORATIVE ARTS

Wednesday June 25, 2014 at 1pm New York

BONHAMS

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

PREVIEW

Saturday June 21, 12pm to 5pm Sunday June 22, 12pm to 5pm Monday June 23, 10am to 7pm Tuesday June 24, 10am to 5pm Wednesday June 25, 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: 21952 Lots 1 - 213

CATALOG: \$35

INQUIRIES

Gregg Dietrich, Specialist +1 (917) 206 1695 +1 (212) 644 9007 fax maritime.us@bonhams.com

Lindsay Kasin, Business Manager +1 (212) 710 1309 +1 (212) 644 9007 fax lindsay.kasin@bonhams.com Automated Results Service +1 (800) 223 2854

Online bidding will be available for this auction. For further information please visit:

www.bonhams.com/21952

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

ILLUSTRATIONS

Front cover: Lot 193 Inside front cover: Lot 194 Inside back cover: Lot 147 Back cover: Lot 74

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 <u>www.bonhams.com/WebTerms</u> 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, 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.

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 therefor, (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 thereform 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 the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(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 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. 33550.

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 p 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.

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, Colorado, Connecticut, Florida, 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 Wednesday July 2 without penalty. After July 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing

for any lots not collected by the 31st day after the auction. 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 touchtone 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 & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Wednesday**, **July 2** 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 Monday, July 7.

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 (t) +1 (718) 707 2849.

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at (t) +1 (718) 247 2070 (f) +1 (347) 468 9916 or c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at (t) +1 (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 +1 (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.

Oversized Lots

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

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AUTHORSHIP

(ARTIST)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

ATTRIBUTED TO (ARTIST)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

STUDIO OF (ARTIST)

In our best judgment a work by an unknown hand working in the artist's studio.

CIRCLE OF (ARTIST)

In our best judgment a work of the period of the artist and closely related to the artist's style.

AFTER (ARTIST)

In our best judgment a copy of the known work by the artist.

SIGNATURE

SIGNED

The signature is, in our opinion, the signature of the artist.

BEARS SIGNATURE

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

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Oregon Sheryl Acheson, Tel: +1 (503) 312 6023

Pennsylvania Margaret Tierney, Tel: +1 (610) 644 1199 Texas

Amy Lawch, Tel: +1 (713) 621 5988 Washington Heather O'Mahony, Tel: +1 (206) 218 5011

Canada

Toronto, Ontario Jack Kerr-Wilson, Tel: +1 (416) 462 9004

Montreal, Quebec David Kelsey, Tel: +1 (514) 341 9238 † BONHAMS * NEW YORK DEPARTMENTS 580 Madison Avenue New York, New York 10022 Tel: (212) 644 9001

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* Indicates saleroom

[†] Indicates independent contractor

CHARLES CERNY (1892-1965)

A maritime still life signed and dated "Charles Cerny/1960 oil on canvas 9-1/2 x 13 in. (24.1 x 33 cm.) \$1,000 - 1,500

2

AN ATTRACTIVE 20TH-CENTURY GREEN-PAINTED BRASS GARDEN ARMILLARY SUNDIAL

unsigned, with two meridians, one graduated faintly in degrees but un-numbered, a horizon band graduated four hours 4-12, 1-8, and a central wire gnomon in the form of an arrow, raised on a scroll-decorated mounting held aloft by a seahorse a wood base. 30-1/2 x 16-1/4 in. (77.4 x 41.2 cm.), height x diameter. \$1.000 - 1.500

\$1,000 -

3 A PAIR OF RUNNING LIGHTS METEORITE (BRITISH, EARLY 20TH CENTURY)

serial No.: P105068, in quarter round form, with fresnel lenses [absent colored filters], hanging slot, swing bail handle, and hinged backs. Each with the makers plate with trade mark and serial number.

25 x 15 in. (63.5 x 38.1 cm.) (2) **\$1,500 - 2,500**

4

A RARE WALNUT AMERICAN PATENT MARINE BULKHEAD CLOCK CHARLES KIRK, BRISTOL, CT., CIRCA 1850

with a walnut casement, white enamel face with black Roman Numerals, and key wind to right of center.

9.5 in. (24 cm.) diameter face. **\$700 - 900**

Charles Kirk of Bristol CT was granted US Patent No. 5045 on April 3, 1847 for his dual escape wheel clock movement for which he claimed better time keeping because "external motion does not interrupt the time...and not as liable to be deranged."

5

A LARGE TEN-SPOKE DOUBLE SHIP'S WHEEL BRITISH, LATE 19TH CENTURY

in hardwood, with central hub with socket, ten baluster turned spokes supporting the double wheel.

72 in. (182.8 cm.) **\$1,500 - 2,500**

6

A 12-INCH BOXED EBONY OCTANT SPENCER, BROWNING & RUST, LONDON, EARLY 19TH CENTURY

with inset bone name plaque engraved with the maker's name, brass index arm with bone vernier, sunshades, and horizon mirror, a 12-inch bone arc with scale from 0-95, and with the Ramsden mark, all fitted in a dovetailed mahogany keystone box with an inset mother of pearl five pointed star.

16 x 15 in. (40.6 x 38.1 cm.), the box. \$800 - 1,200

7

A 6-INCH TERRESTRIAL TABLE GLOBE H.B. NIMS & CO., TROY, NY, CIRCA 1880

[signed] within an oval cartouche: "A SIX INCH AMERICAN TERRESTRIAL/ GLOBE/ Comprising/ The LATEST POLITICAL DIVISIONS./ DISCOVERIES. &c./ H.B. NIMS & CO./ TROY N.Y.", raised on a brass stand with tubular standard and domed dish base. *12 in. (30.4 cm.) height on base.* **\$2,000 - 3,000**



















FINE MARITIME PAINTINGS & DECORATIVE ARTS | 9







A DISPLAY MODEL OF A BINNACLE AMERICAN, EARLY 20TH CENTURY

the square base with rounded corners, and the column built up in oak staves, a hinged access hatch, brass arms with red and green compensating balls, brass hood with viewing port, lantern holder, gimballed compass and other details.

23 x 16 in. (58.4 x 40.6 cm.), height x width. **\$1,000 - 1,500**

9

A TALL PORT HOLE TABLE AMERICAN, MODERN

as a café table, the table frame built up in mahogany with a lattice foot rest, and an inset chrome port hole as the table top. $39-1/2 \times 24$ in. (100.3 \times 60.9 cm.), height \times diameter.

\$1,200 - 1,800

10

A SMALL BRASS BOUND MAHOGANY BOX ON STAND DOWN BROS, MAKERS (BRITISH, LATE 19TH CENTURY)

with brass strapping, blank name plate, side latches, brass lock escutcheon with key, later added hygrometer and moisture box. On a later mahogany stand.

21-3/4 x 10-5/8 x 7-1/2 in. (55.2 x 26.9 x 19 cm.) (2) **\$500 - 700**

11

A SAILOR MADE CLIPPER SHIP AND TUG BOAT AMERICAN, LATE 19TH OR EARLY 20TH CENTURIES

the clipper ship, the hull carved from a block of wood and painted with a copper bottom and black topsides, fitted with a painted gold cove stripe and carved gold eagle, the decks with scored planking and detailed with deck houses, windlass, figures, boats, stove pipe, rigged with masts, spars, standing and running rigging and other details. The tug boat hull finished in a similar fashion, with mahogany deck house, circular bridge, funnel and other details. Displayed in a common mahogany framed glass display case. $25-1/2 \times 10-1/2 \times 18-1/2$ in. (64.7 x 26.6 x 46.9 cm.), the display case. **\$800 - 1,200**

12

A PAINTED SIDE TABLE WITH AN INSET DIORAMA OF THE SCHOONER *TRYTON* AMERICAN, LATE 19TH OR EARLY 20TH CENTURY

a maple side table with a glass top and inset shadow box of a rigged half model, with a painted blue bottom and white topsides, a ship's boat swung over the side, fully rigged and under sail, set on a painted sea and sky. $28-1/4 \times 21-3/4 \times 18-1/2$ in. (71.7 x 55.2 x 46.9 cm.), length x width x height. Not illustrated.

\$1,000 - 1,500



A SQUARE BASE BINNACLE BRITISH, EARLY 20TH CENTURY

with a square mahogany base and column, black compensating balls, over-sized brass hood, oval viewing port with drop down cover, gimballed compass by Kelvin & Hughes, lamp tube and other details. $49 \times 28-1/2$ in. (124.4 x 72.3 cm.), height x width. **\$2,500 - 3,500**

14

A DOUBLE HANDLED BRASS ENGINE TELEGRAPH SIEMENS BROTHERS & CO. LTD., LONDON EARLY 20TH CENTURY

[signed] on the base, with a square base and column supporting quadrant face with black glass with engine directions and speeds in white print, dual handled signal, with hinged pointers, and two external bells.

49 x 15 in. (124.4 x 38.1 cm.), approximate height x width. **\$2,500 - 3,500**







A GROUP OF STATIONARY MAGNIFYING GLASSES 20TH CENTURY

most on adjustable arms or stands, most in brass with a few in steel, one with an arched arm, the others rotating on the stanchion, with varying degrees of power. 14×13 -3/4 in. (35.5 \times 34.9 cm.), the largest, height \times diameter. (10) \$1,000 - 1,500

16

A PAIR OF HELIOGRAPHS, AND A TABLE TOP MAGNIFIER 20TH CENTURY

including a "Helio 5 Mk V" heliograph on a baluster turned post with a squared base, along with another un-identified heliograph and a mounted stationary magnifying glass. $18 \times 6-1/2$ in. (45.7 x 16.5 cm.), height x width, the largest. (3) **\$1,000 - 1,500**

17

A COLLECTION OF 10 HOUR GLASSES

mostly three stanchion models in pewter and brass, one gimballed, and another a novelty timer that strikes a bell when the sand runs out. 8- $3/4 \times 5$ in. (22.2 x 12.7 cm.), height x diameter of the largest. (10) \$1,000 - 1,500

18

A COLLECTION OF 12 HOUR-GLASSES

of various types and sizes, including (3) with four baluster turned wood posts both square and round, (3) with three baluster turned posts, (1) with undulating brass posts, (1) in a green marble, and (4) small pocket timers. (12) $12-1/4 \times 7-1/2$ in. (31.1 x 19 cm.), height x diameter of the largest. (12) **\$1,000 - 1,500**

19

A GIMBALLED HOUR GLASS ITALIAN, CIRCA 1950 OR LATER

in an Italian baroque style, with a circular base raised on a swivel stand. *15 x 5-1/2 in. (38.1 x 13.9 cm.), height.* **\$1,000 - 1,500**



20 A BAROQUE STYLE ARMILLARY SPHERE

on a three footed foliate decorated base, rising up on a baluster turned post supporting an armillary with central planet/sun mounted on a circular mahogany base; along with a brass sighting quadrant on a mahogany base.

20-3/4 x 11-1/2 in. (52.7 x 29.2 cm.), the largest, height x diameter. (2) **\$800 - 1,200**

21

A MINIATURE TERRESTRIAL GLOBE CIGARETTE LIGHTER J. FOREST, PARIS, CIRCA 1920

a cigarette lighter in the form of a terrestrial globe, comprised of printed paper gores. The brass lighter apparatus at the North Pole unscrews to permit filling the hollow metal globe chamber with lighter fluid.

5-1/2 in. (13.9 cm.), height. **\$800 - 1,200**

J. Forest made a large variety of globes in the late 19th and early 20th centuries, largely for school use, but also for home use.

22

A PAIR OF DESKTOP TERRESTRIAL GLOBES AMERICAN, 20TH CENTURY

the first [signed] within an oval cartouche "HAMMOND'S/ 9 inch/ TERRESTRIAL GLOBE/ Principal Steamship Routes with Distances in Nautical Miles/ Principal Transcontinental Railways/ C.S. HAMMOND & CO./ Copyright/ New York Brooklyn Boston", 13 x 12 in., height x width; the second a "Geographia" terrestrial globe, [signed] within an oval cartouche "GEOGRAPHIA/ 8inch/ TERRESTRIAL GLOBE/ Railways ~/ Steamer Route Distances in Sea-miles/ Heights in English Feet/ British Possesions Red/ "GEOGRAPHIA" Ltd 55 FLEET STREET LONDON, E.C. 4", 12-1/2 in. height. (2) **\$800 - 1,200**

23

A 12-INCH TABLE TOP SLATE GLOBE AMERICAN, 20TH CENTURY

the slate-covered globe canted on an inclination arm, raised on a tripod iron stand with paw feet. The equator is shown as a solid red line. Tropics of Cancer and Capricorn are indicated as white hatched lines. Arctic and Antarctic tropical circles are shown as green hatched lines.

15 in. (38.1 cm.), height on stand. \$800 - 1,200

24

A 16-INCH LUNAR GLOBE DENNOYER GEPPERT, CHICAGO, CIRCA 1969

the lunar globe with printed paper gores showing the lunar surface in raised relief; surmounted by a metal finial; the half-circular brass meridian fork holding a rotating calibrated meridian; and with conforming flat band moveable calibrated mylar scale between the North and South Poles; raised on a faux-wood grained domed round metal base.

21-3/4 in. (55.2 cm.) height on stand. \$1,000 - 1,500

A "Visual-Relief" Lunar Globe is based on data from the National Aeronautical & Space Administration, and the artwork is from the Lowell Observation and USAF Aeronautical Chart and Information Center.







FINE MARITIME PAINTINGS & DECORATIVE ARTS | 13

25[¤]

DICTIONARY OF AMERICAN FIGHTING SHIPS NAVY DEPARTMENT, 1959

with corrections to 1970

Volumes I-VIII, listing all ships in the U.S. Navy from it's inception. (8 volumes) Not illustrated.

\$400 - 600

PROPERTY FROM THE ESTATE OF ANDREW D. HEINEMAN

26[¤]

JANE'S FIGHTING SHIPS

FRED T. JANE 1898, 1902, 1905-06, 1906-07, 1907 1898 (9) Not illustrated. \$700 - 1,000

27[¤]

JANE'S FIGHTING SHIPS

1919-1935

Fred T. Jane, Sampson Low; Martson & Co., Ltd., London, 11 volumes. Oblong folio. Original cloth lettered to upper cover and spine. *Not illustrated.* 13 x 8-1/2 in. (33 x 21.5 cm.) (11)

\$1,000 - 1,500

28[¤]

JANE'S FIGHTING SHIPS 1947-1960

Fred T. Jane, Sampson Low; Martson & Co., Ltd., London, for years 1947-48 and 1950-51; Fred T. Jane; McGraw-Hill, New York for years 1949-50, 1952-1960. Oblong folio. Original cloth lettered to upper cover and spine. *Not illustrated.*

13 x 8-1/2 in. (33 x 21.5 cm.) (11) \$600 - 800

29[¤]

JANE'S FIGHTING SHIPS 1960-1970

Fred T. Jane; McGraw-Hill, New York for years 1960-61; no publisher listed for 1961-1970. Oblong folio. Original cloth lettered to upper cover and spine. *Not illustrated.* 13 x 8-1/2 in. (33 x 21.5 cm.) (7)

\$500 - 700

30[¤]

JANE'S FIGHTING SHIPS 1970-1990

Fred T. Jane, Sampson Low; Martson & Co., Ltd., London, 1970-71; McGraw-Hill, New York, 1972-73; Watts, New York, 1974-1990. Oblong folio. Original cloth lettered to upper cover and spine. *Not illustrated.* 13×8 -1/2 *in.* (33×21.5 cm.) (5) **\$400 - 600**

PROPERTY OF VARIOUS OWNERS

31

A TRIPPENSEE TELLURIAN

TRIPPENSEE PLANETARIUM COMPANY, SAGINAW, MICHIGAN; CIRCA 1960S

a terrestrial globe rotating at the end of a Bakelite arm, and with a black-and-white painted moon revolving around the earth, both revolving around a central yellow plastic sphere representing the sun, and with a black-and-white painted Venus also revolving the sun. The entire assembly is mounted on a turned Bakelite central standard, set on a round, stepped and weighted brass base, with an inset circular zodiac dial.

14 x 21 in. (35.5 x 53.3 cm.) **\$1,000 - 1,500**

32

A MODEL OF A FORD TRI-MOTOR AIRPLANE MODERN, 20TH CENTURY

a well detailed and near scale model with a ridged aluminum body, wings, and tail; fitted with three model engines and propellers, windshields, lights, windows, wheels on struts, and other details. Displayed on an arched chrome stand.

27 x 40 x 14-1/2 in. (68.5 x 101.6 x 36.8 cm.) on stand. (2) **\$800 - 1,200**

33

A WELL DETAILED MODEL OF THE BANTAM MIDGET 4 RACE CAR

AMERICAN, 20TH CENTURY

the chassis built in mahogany and metal, tires with spoked rims, a formed metal body, finished in bright red, detailed with wind-screen, seat and wheel, the hinged hood opening to show a single stroke gas engine [not tested], working steering gear and other details. $19-1/2 \times 10 \times 7-1/2$ in. (49.5 x 25.4 x 19 cm.), the model. **\$800 - 1,200**

34

A TIN PLATE TOY BOAT MADE IN THE US ZONE GERMANY, CIRCA 1950

the hull in tin, painted red, black, and white, with gray and tan decks, detailed with deck fittings, catwalks, bridge, lifeboats on davits, funnel marked with the letter "R", and other details, displayed on an oak base.

21-3/4 x 5-1/2 x 9 in. (55.2 x 14 x 22.9 cm.) model on stand. \$2,500 - 3,500













A MODEL OF THE BRITISH PROPELLER DRIVEN HYDROPLANE "R-1" AMERICAN, 1950 OR LATER.

the hull built up in sheet wood over frame construction, and painted blue with applied black details, the hull marked "R-1", and with a British aviation "Bullseye" emblem on either side. Fitted with windscreen and mahogany propeller. Displayed on a later mahogany stand.

39-1/2 x 7-1/4 x 13 in. (100.3 x 18.4 x 33 cm.) model on stand. \$1,000 - 1,500

A WELL DETAILED MODEL OF THE HYDROPLANE RACE BOAT "U-60", *MISS THRIFTY* OF WASHINGTON STATE AMERICAN, 1958

the hull built up in mahogany veneers over frames, painted with red and white racing stripes, the engine compartment opening to show a well detailed engine, details include dash board, wheel, tail fin, hull number "U-60" and other details. Displayed on a later mahogany stand.

36 x 16 x 13 in. (91.4 x 40.6 x 33 cm.) model on stand. \$2,500 - 3,500

37

A MODEL OF A RIVA AQUARAMA SPEEDBOAT MODERN, 20TH CENTURY

with a planked hull and deck, painted white bottom, bright mahogany topsides, white leather cockpit seating, chrome deck fittings, and other details. Displayed on a mahogany stand.

27 x 7-1/2 x 9 in. (68.6 x 19.1 x 22.9 cm.) model on stand. \$800 - 1.200

38

A NAME BOARD FROM THE YACHT VELOCITY AMERICAN, EARLY 20TH CENTURY

the painted black board with gold lettering. 6-1/4 x 74 in. (15.8 x 187.9 cm.) **\$2,500 - 3,500**







40

39

A BUILDER'S HALF MODEL OF THE STEAMER VICTORIA SAMUDA BROTHERS, BUILDERS. LONDON, CIRCA 1881

the hull built up in lifts with spacers between the lower lifts up to the topsides, the bottom finished bright, the topsides in black with an applied sheer stripe and toe rail. Fitted with a stump bow sprit and gold finished figurehead, mounted on a bird's eye maple veneer with a dark veneer trim backboard, lettered with numerous details about the ship.

12-1/4 x 63-1/4 in.(31.1 x 160.6 cm.), backboard. **\$4,000 - 6,000**

Across the top of the backboard is lettered with:

"Average Speed Maintained Through The Whole/Season 1881 And Subsequent Seasons. - 16 1/4 Knots Per. Hour./Equal To 19 1/4 Statute Miles Per. Hour."

Along the bottom of the backboard is lettered with:

"South Eastern Railway Compys - Folkstone & Boulogne Steamer, VICTORIA. 568 TONS. Launched July 20th 1881. - Samuda Bros Builders. LONDON"

40

A BUILDER'S HALF MODEL OF THE IRON HULLED SHIP CLUNY CASTLE

BRITISH, CIRCA 1883

the hull, built up in lifts, with a painted rust red bottom, black and white topsides, veneer deck with the planking lines drawn in India ink and fitted with figurehead, windlass, ventilators, deck hatches, coach houses, skylights, stump masts and other details. Displayed on a mahogany backboard.

13-1/2 x 78 in. (34.2 x 198.1 cm.), backboard. **\$5,000 - 7,000**

A four-masted iron ship built in 1883 by Barclay, Curle & Co., Glasgow. She had principal dimensions of 276ft 5in. x 41ft 2in. x 24ft. and registered at 1986 GRT. Rigged in jubilee fashion, with nothing above double top and top-gallant sails.







41

A MANUSCRIPT LOGBOOK FOR THE MERCHANT BRIG JORDESON

BRITISH, NOVEMBER 16TH 1831 TO DECEMBER 7TH 1835 commanded by Thomas Powditch Jordeson, approximately 132 pp

recto and verso, folio, bound in original burlap. **\$700 - 1,000**

The Jordeson, according to a period note on the flyleaf, left England on September 16, 1831 passed Madeira on October 22, crossed the Equator on November 15 and passed the island of Tristan da Cunha in the remote South Atlantic on December 19. Most of the manuscript is a straight-forward logbook but the final 40 pages or so comprise a personal diary from the last months of 1835; with poetry, reflections on the qualities of a good captain, calms and storms, the ship's parrot, etc. This is probably the same Jordeson which in 1852 would rescue the passengers of the brig Helen including Alfred Russell Wallace.

42

A SHADOW BOX OF THE AMERICAN PACKET SHIP HENRY KNEELAND AMERICAN, LATE 19TH CENTURY

in a diorama format, the hull in wood and painted with black topsides and a white waist, detailed deck, and rigged under full sail with name pennant, signal flags and an American flag, set in a modeled sea with a painted background representing the sky. Displayed in a trapezoidal box with carved frame molding.

17-1/4 x 25-3/4 x 5-3/4 in. (43.8 x 65.4 x 14.6 cm.), height x width x depth.

\$700 - 1,000



43 A CHINESE EXPORT BRASS BOUND CAMPHOR WOOD CAPTAIN'S LAP DESK ANGLO/CHINESE, 19TH CENTURY

with mechanical roll top activated by pulling out the lower drawer, revealing a drop down storage area, a fold down writing table with green felt, various other compartments and storage areas, signed on the inside Andrea Gardner, brass bound with blank name plate. $8-3/4 \times 18 \times 14-1/2$ in. (22.2 x 45.7 x 36.8 cm.) **\$600 - 800**

44 AN OLD MODEL OF THE CLIPPER SHIP COMET AMERICAN, EARLY 20TH CENTURY

the hull built up in wood, with a copper verdigris painted bottom and black topsides fitted with chain plates; the deck with scored planking and detailed with anchors, bollards, capstan, ladders, pin and fife rails, deck hatches, deck house, pump wheels, ship's boats (3) on coach roof, companionways, binnacle, ship's wheel, railings; rigged with a bowsprit and three masts with trees and tops, spars, standing and running rigging, and other details. $34-1/2 \times 10 \times 23$ in . (87.63 $\times 25.4 \times 58.4$

34-1/2 x 10 x 23 in. (87.63 x 25.4 x 58.4 cm.), model on base. \$1,500 - 2,500

45

HENRY SCOTT (BRITISH, 1911-2005)

A Night Out on the Horn signed lower right: "Henry Scott" oil on canvas 27-1/2 x 41-1/2 in. (69.8 x 105.4 cm.) **\$10,000 - 15,000**



AN EXHIBITION STANDARD ADMIRALTY STYLE MODEL OF THE H.M.S. RESOLUTION OF 1667

CHARLES ALDRIDGE (AMERICAN, BORN 1941), COMPLETED IN 2010

based on the plans drawn by Frank Fox, and built in 1/4 inch to the foot scale in plank on frame construction in pear wood, the hull un-planked, showing the details of the hull framing, and the various decks, with two black waist bands running along the waist, a carved boxwood and gilt figurehead of a lion, gilt head rails, heads, mast posts around the partners, detailed fire hearth made of white holly for the mortar and African blood wood for the bricks, stove pipe, belfry with bell, capstan, companionway, gun ports decorated with carved and gilt wreaths, deck gratings, decorated quarter galleries with bonnets, carved boxwood and gilt transom with lion and unicorn carvings, deck gratings, and other details. Displayed on a pair of gilt dolphin cradles, within a wood framed plexiglass case.

58-1/4 x 22 x 21-1/4 in. (147.9 x 55.8 x 53.9 cm.) cased. **\$5,000 - 7,000**

The H.M.S. *Resolution* was a 70-gun third-rate ship of the line of the Royal Navy, launched at Harwich Dockyard in 6 December 1667. She was one of only three third rate vessels designed and built by the noted maritime architect Sir Anthony Deane. *Resolution* served as the flagship in an expedition against the Barbary Corsairs in 1669 and took part in the unsuccessful attack on the Dutch Smyrna convoy, which resulted in the Third Dutch War. She was later girdled, which increased her breadth slightly, and underwent a rebuilding in 1698. In the Great Storm of 1703 in Pevensey Bay, East Sussex she hit the Owers Bank off Littlehampton before the crew could even get up sail, then blown across the Solent, limping on around Beachy Head. With the ship seriously flooded her Captain, Thomas Liell, tried un-successfully to beach her in Pevensey Bay, but the crew had to abandon ship and all made it ashore.







49

47

JEAN LAURENT (FRENCH, 1898-1988)

Shipping off the coast with a wreck in the distance signed lower right "Jean Laurent" oil on canvas 24 x 36 in. (60.9 x 91.4 cm.) \$1,000 - 1,500

48

CHRISTOPHER MAYGER (BRITISH, 1919-1994)

The Thunder and the Flame signed lower left: "Chris Mayger", circa 1964 watercolor and gouache on illustration board 15×20 in. (38.1 x 50.8 cm.), sight. [not examined out of the frame] **\$2,000 - 3,000**

The cover art for the book of the same name by Alexander Fullerton detailing the heroic fight of Sir Richard Grenville in his famous galleon, the *Revenge* against the Spanish fleet.



49

CHRISTOPHER MAYGER (BRITISH, 1919-1994)

Hornblower and the Auopos signed lower left: "Chris Mayger" watercolor and gouache on paper 15×21 in. (38.1 x 53.4 cm.), sight \$2,000 - 3,000

This is the cover illustration for the book of the same name by C.S. Forester.

50

CHRISTOPHER MAYGER (BRITISH, 1919-1994)

Lt. Hornblower signed lower left: "Chris Mayger" watercolor and gouache on paper 15 x 21 in. (38.1 x 53.4 cm.), sight \$2,000 - 3,000

This is the cover illustration for the book of the same name by C.S. Forester.











51^Y

AN INUIT CARVED AND DECORATED CRIBBAGE BOARD AMERICAN, 20TH CENTURY

the top, decorated with a pair of seals on an ice floe, and a drilled and decorated cribbage board, the back carved and decorated with a map detailing the Bering Strait to south of Nome, the end fitted with a slicling cap to close the end which contains the various game pieces. With a peg-leg to hold the game board horizontal. 13-3/4 in. (34.9 cm.), length. \$1,000 - 1,500

52^Y

A SCRIMSHAW WALRUS TUSK DEPICTING A WHALING SCENE AMERICAN, LATE 19TH CENTURY

decorated with an American eagle, a whale's tale flipping a whale boat, a whale ship with sails backed, a large whale with another whale boat approaching to harpoon her. The root intact. *19 in. (48.2 cm.) length.* **\$1,500 - 2,500**

53

A LATE VICTORIAN CAPTAIN'S GROOMING SET

lined with red leather, a folio/letter holder within the cover, and containing various assembled grooming implements, including: a pair of straight edge razors [German], sharpening strop, a small single edged knife, tweezers, nail pick [Austrian], a plated box [English], various glass jars with metal lids, a tooth brush and another, slightly larger brush, and other pieces. All within a brass bound rosewood box with brass escutheon and blank name plate. $12 \times 8-1/2 \times 5-1/2$ in. (30.4 x 21.5 x 13.9 cm.) **\$800 - 1,200**

54

A WOOL WORK PICTURE OF A BRITISH SHIP OF THE WHITE FLEET BRITISH, LATE 19TH CENTURY

under full sail and headed out past a point of land and a lighthouse on a rock. $14 \times 22-1/2$ in. (35.5 x 57.1 cm.) **\$700 - 1,000**

55^{Y ¤}

A PAIR OF NAPOLEONIC PRISONER-OF-WAR MECHANICAL SPINNING JENNIES ANGLO/FRENCH, CIRCA 1795

the first, of two-tier bone construction, the single figurine with residual polychroming to the face, carved and engraved decoration on the dress, oversize pierced and decorated hat, articulated head and arm operated from hand-cranked mechanism below, with spoked gear wheels, on a circular bone stand; the second, of twotier bone construction, the single figurine with carved and engraved decoration on the dress, articulated head and arm operated from handcranked mechanism below, with a windmill adjacent to the figure, the simple gear wheels, on a circular bone stand.

5 in. (12.7 cm.) height of the larger. (2) **\$800 - 1,200**



A SMALL NAPOLEONIC PRISONER-OF-WAR MODEL OF A 100-GUN SHIP OF THE LINE ANGLO/FRENCH, CIRCA 1800

the hull built up from the solid and planked in bone and horn between the gun decks with brass guns, chain plates and dead-eyes, figurehead with residual polychroming, carved and pierced stern and quarter galleries, the decks detailed with head rails, capstan, pin and fife rails, belfry, well deck with railings, guns on carriages, taff rail, and other details. Rigged with masts, yards, standing and running rigging with bone and wood blocks, spars, stun'sail booms, and other details. Displayed on a later stand with brass pins, within a later glass and mahogany case.

16 x 6-1/4 x 14-1/2 in. (40.6 x 15.8 x 36.8 cm.), cased dimensions. **\$7,000 - 10,000**





57 ROBERT TRENAMAN BACK (BRITISH, 1922-2004) The Battle of Trafalage 1905

The Battle of Trafalgar 1805 inscribed on verso: "The Battle of Trafalgar" 1805, After George Chambers & Clarkson Stanfield, Painted by Robert Back, 76; Temeraire, Redoutable, Victory, Royal Sovereign. signed lower right: "Back" oil on canvas 23-1/4 x 35-1/4 in. (59 x 89.5 cm.) \$6,000 - 8,000





58

AFTER BERNARDINO NOCCHI

Sepolcro Dell'Ammiraglio Nelson (The Tomb of Admiral Nelson), based on the design by Antonio Canova (Italian, 1757-1822) circa 1806 engraving *30-1/2 x 24-3/4 in. (77.4 x 62.8 cm.), sight.* **\$800 - 1,200**

An engraving of the model for Nelson's tomb by the great Italian neoclassical sculptor Antonio Canova. The year after Nelson died at sea in 1805, Canova created a detailed and complex design for a grand monument to the naval hero. The modello was executed in plaster, wax and terra-cotta and is now in the collection of the Gipsoteca Canoviana in Possagno. The model built in anticipation of a major sculptural competition in Britain, the tomb was originally planned for the dome of Saint Paul's. Ultimately, the commission was awarded to Flaxman and its location was changed.

PROPERTY OF A NEW YORK PRIVATE COLLECTION

59

BONAVENTURA PEETERS THE YOUNGER (FLEMISH, 1648-1702)

Running up on the windward shore oil on canvas 14-1/2 x 19-1/2 in. (36.8 x 49.5 cm.) \$3,000 - 5,000

PROPERTY FROM A PRIVATE COLLECTOR

60 ATTRIBUTED TO CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Dutch small craft off the coast in a breeze oil on canvas 15-1/4 x 22-1/2 in. (38.7 x 57.1 cm.) **\$2,500 - 3,500**





62



PROPERTY OF VARIOUS OWNERS

61

WILLIAM HENRY WILLIAMSON (BRITISH, 1820-1883)

Shipping in rough seas Signed lower left "W.H. Williamson" oil on canvas *13-3/4 x 22 in. (34.9 x 55.8 cm.)* **\$1,500 - 2,500**

62 W.T. WILSON (BRITISH, 19TH CENTURY)

Thames Barges near St. Paul's Cathedral, London signed lower right "W.T. Wilson"24-1/4 x 42-1/4 in. (61.5 x 107.3 cm.) \$2,000 - 3,000

63 CHARLES THORNLEY (BRITISH,

1833-1918) Moonlight - The Thames at Northfleet

Oil on board 8-1/2 x 6-1/4 in. (21.5 x 15.8 cm.) \$800 - 1,200

Exhibited Royal British Academy, 1883-84, Catalog No.:485





A 10-INCH TABLE GLOBE H.B. NIMS & CO., TROY, NY, CIRCA 1880-90

[signed] within a circular cartouche: "10 INCH/ TERRESTRIAL/ GLOBE/ Compiled from the best/ Authorities/ H.B. NIMS & CO./ TROY, N.Y." for Franklin Globes. The terrestrial globe is surmounted by an arrow pointer and mounted within a calibrated full brass meridian. The globe is supported within a circular horizon band with engraved paper calendar and zodiac on three quadrant supports, in a tripod bronzed iron stand, with foliate cabriole legs, ending in scrolled feet. North and South Dakota are shown prior to statehood (1891) as a single territory. 14 x 14 in. (35.5 x 35.5 cm.), height x diamteter.

\$3,000 - 5,000

65

A 12-INCH TERRESTRIAL TABLE GLOBE H.B. NIMS & CO., TROY, NY, CIRCA 1880'S

[signed] within a circular cartouche: "THE FRANKLIN/ TERRESTRIAL/ GLOBE/ 12 INCHES IN DIAMETER CONTAINING ALL THE/ Geographical Divisions/ & POLITICAL BOUNDARIES/ to the present date/ Carefully Compiled from the best Authorities/ H.B. NIMS & CO./ TROY N.Y./ Rae Smith Engraver/ N.Y."; the terrestrial globe is surmounted by a brass hour circle, within a calibrated full brass meridian and circular horizon band with engraved paper calendar and zodiac. It is raised on a hardwood stand with four turned legs ending in top-form feet, joined by a turned X-form stretcher. Oklahoma shown in its entirety as an Indian Territory and "Dakota" shown as one territory. "Submarine Telegraph Cable" and "Submarine Telegraph (French)" shown in Atlantic Ocean. Tracks of explorers are indicated, including Columbus, Cook, Clerke, Gore, Vancouver, [de la] Perouse, and Wilkes. 17-1/2 x 17 in. (44.4 x 43.1 cm.), height x diameter. \$4,000 - 6,000











PROPERTY OF INDEPENDENCE SEAPORT MUSEUM, PHILADELPHIA, SOLD TO ENHANCE THE CARE, PROTECTION AND PRESERVATION OF THE COLLECTION AND FUTURE ACQUISITIONS

66[¤]

A COLLECTION OF 14 PEARLWARE TABLE PIECES COMMEMORATING THE PADDLE STEAMER CLERMONT

comprising a teapot, milk jug, open sugar bowl, wast bowl, (4) teacups, (6) saucers, and a fruit dish. Each with black printed harbor scenes including the naval emblem of a sreadwinged eagle grasping a laurel branch all above an anchor with copper luster borders. *10 in. (25.4 cm.), the largest.* (14) **\$250 - 350**

67 [¤]

A MODEL OF THE YACHT Noah's Ark AMERICAN, CIRCA 1970 OR LATER

the hull painted with a rust red bottom, white waterline, green topsides and a white waist line, with inset portholes, the deck painted a cream color, and fitted with anchor, winch, companionway, deck house with partially finished interior, hatches, steering station and boom crutch, ship's boat and other details. Rigged with two masts, spars, ladders, standing and running rigging, and other rigging details. Displayed on a pair of turned aluminum pedestals on a simple base board. $43-1/2 \times 9 \times 40-1/2$ in. (110.4 x 22.8 x 102.8 cm.), model on base. **\$800 - 1,200**

68

A MODEL OF A WHALEBOAT AZOREAN, EARLY 20TH CENTURY

the hull built up in plank-on-frame construction, with hull strakes, stem, keel and rudder post, rudder; the boat outfitted with floorboards, thwarts, oars, harpoon, oars, buckets of rope, mast, boom and gaff with furled linen sail, and other details. Displayed in glass and wood display case. $26 \times 11-1/4 \times 9-1/2$ in. ($66 \times 28.5 \times 24.1$ cm.), cased dimensions. **\$1,500 - 2,500**

69

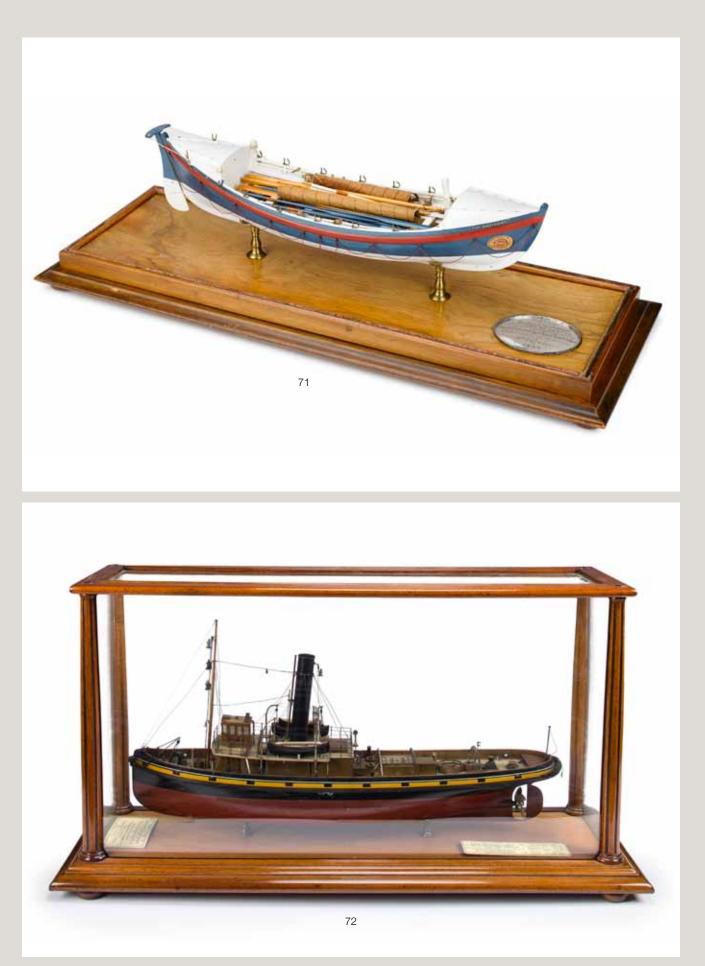
ANONYMOUS, BRITISH, CIRCA 1858

The H.M.S. Agamemnon laying the trans-Atlantic cable oil on canvas 25 x 30 in. (63.5 x 76.2 cm.) **\$1,500 - 2,500**

In 1857 the British government fitted H.M.S. Agamemnon to carry 1,250 tons of telegraphic cable for the Atlantic Telegraph Company's first attempt to lay a transatlantic telegraph cable. Although this initial cable attempt was unsuccessful, the project was resumed the following year and Agamemnon and her US counterpart U.S.S. Niagara successfully joined the ends of their two sections of cable in the middle of the Atlantic on 29 July 1858.



JAMES FULTON PRINGLE (AMERICAN, 1788-1847) An American revenue cutter in New York harbor oil on canvas 24-1/2 x 29-1/4 in. (62.2 x 74.2 cm.) \$7,000 - 10,000





71 A PRESENTATION MODEL FOR THE ROYAL NATIONAL LIFE-BOAT INSTITUTION, THE BROTHERS BRITISH, CIRCA 1884

the wooden hull painted with a white bottom, blue topsides and a

red cove stripe, fitted with 3 amson posts, floor boards, hatches, bilge pump and valve, thwarts, oars and oarlocks for five (5) oarsmen per side, collapsible masts, yards with sails, boathook, rudder with steering yoke and control lines, and other details. Finished in RNLI livery and mounted on a pair of brass pedestals, on a Walnut base board. The presentation plaque, engraved "MODEL/of the/"Brothers" LIFEBOAT/STATIONED AT REDCAR/Under The Management Of/ ROYAL NATIONAL LIFE-BOAT INSTITUTION/Presented By The Institution/To/MRS. POLSON/1884." With a plexi-glass cover (later). $32 \times 11-1/2 \times 10-1/2$ in. (81.2 x 29.2 x 26.6 cm.), cased dimensions. \$1,500 - 2,500

72

A BUILDER'S MODEL OF THE BRITISH STEEL TUGBOAT FLYING SWIFT

FERGUSON BROTHERS, PORT GLASGOW, CIRCA 1903

modeled in 1/4 in. scale, the hull built up from the solid with a rust red bottom, black topsides with a yellow stripe, anchors, bow bumper and other hull details; the decks in veneer with the planking drawn in India ink, and fitted with anchor davit, anchor windlass, stove pipe, bollards, main mast with lights, deck house detailed with railings, engine telegraphs, running lights, fire buckets, stacked boats with davits, funnels with rigging, ventilators, ladders, tow bars, aft windlass, and other details. Displayed in the original glass and mahogany case with presentation plaques for the *Flying Swift* and her sister the *Flying Linnet*.

37-1/2 x 12 x 19 in. (95.2 x 30.4 x 48.2 cm.), cased dimensions. **\$4,000 - 6,000**

73

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Servia* at sea signed, dated and inscribed: A. Jacobsen 1882/715 Palisades Av. West Hoboken, NY oil on canvas 32 x 60 in. (81.2 x 152.4 cm.) **\$25,000 - 35,000**

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 274-275; #11 for a listing of this painting.

The R.M.S. *Servia*, was a transatlantic passenger and mail steamer built by J & G Thomson of Clydebank (later John Brown & Company) and launched in 1881. She was the first large ocean liner to be built of steel instead of iron, and the first Cunard ship to have electric lighting. Often considered the first "modern" ocean liner, in 1893, *Servia* was relegated to intermediate service. She was later used to transport troops to South Africaduring the Boer war. She was broken up in 1902.

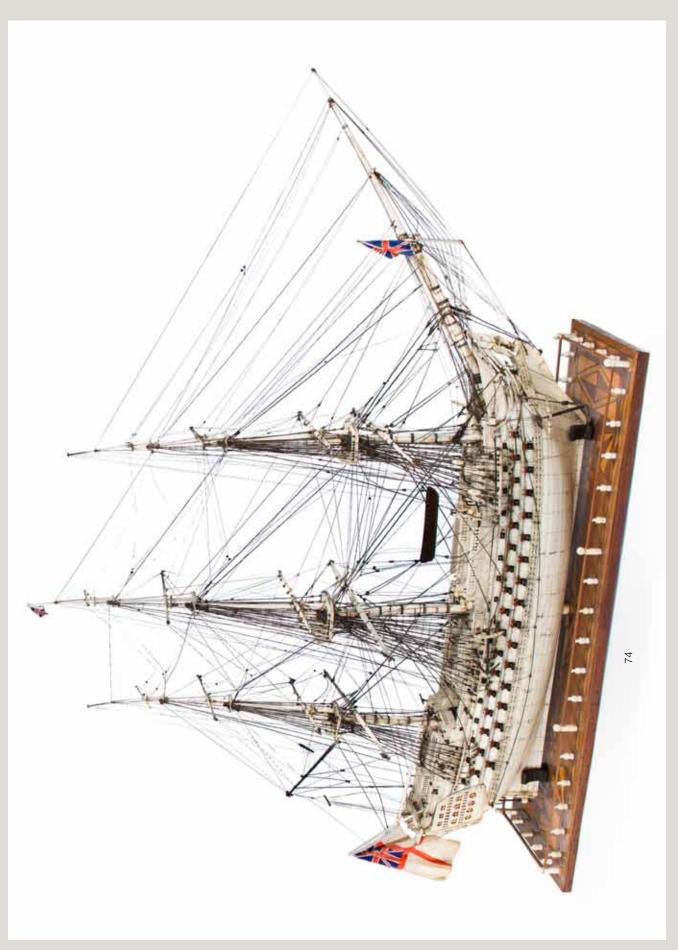




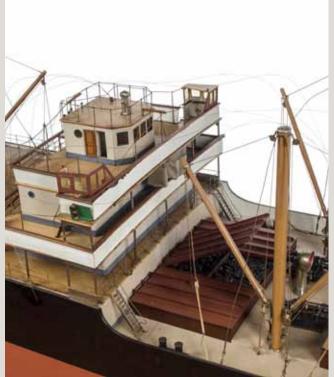
74 A NAPOLEONIC PRISONER-OF-WAR BONE MODEL OF A 120-GUN SHIP-OF-THE-LINE H.M.S. *CALEDONIA* FRENCH/ENGLISH, CIRCA 1800

the hull built up from the solid and planked in bone, with an inset waist band delicately carved foliate motif in bone, and applied bands between the gun ports, red-painted gun port lids with blackend brass cannons, chain plates and dead-eyes, carved bone figurehead with residual polychroming, carved and pierced stern and quarter galleries, detailed with metal anchors, head rails, bone planked decks, capstan, pin and fife rails, belfry with palm-from caps, well deck with railings and bas-relief carved draperies, side boards with bas-relief carved neo-classical motifs, hatch gratings, guns on carriages, ladders, taff rail, and other details. Through out the entire model are numerous delicately carved elements on the hull, stem, railings and other areas of the ship. Rigged with masts, yards, standing and running rigging with bone blocks, spars, stun'sail booms, boat rigged out over the well deck, and other details. Displayed on a later marquetry board with a mahogany railing supported by baluster turned bone posts. $44 \times 13 \times 30-1/2$ in. (111.7 x 33 x 77.4 cm.), model on stand. **\$25,000 - 35,000**

The H.M.S. Caledonia was a 120-gun ship built during the Napoleonic Wars and once Admiral Pellew's flagship in the Mediterranean. In 1857 she was renamed the 'Dreadnought' and become the second floating Dreadnought Seamen's Hospital at Greenwich, where she remained until 1870. In 1871, she was brought back briefly to accommodate patients recovering from smallpox during the severe epidemic of that year.







75

A BUILDER'S MODEL OF THE S.S. *BERWINDMOOR* FOR THE BERWINDMOOR STEAMSHIP CO. SIR RAYLTON DIXON & CO., MIDDLESBROUGH-ON-TEES, CIRCA 1910

the hull built up in wood lifts, and painted with a pink bottom and black topsides, the foredeck in veneer with the planking lines drawn in India ink and detailed with anchors, hawse pipes, chain, anchor windlass, chocks, bollards and coils of line; the main deck finished as if steel plated and fitted with ventilators, cargo masts and booms, and winches, cargo hatches [one left partially open to show the coal store] and other details. The main deck structure built up with three decks, a pilot house at the top with enclosed bridge wings, running lights, railings, binnacle and other details. The after structure supports the funnel finished in company livery, four ship's boats rigged on davits, hatches, docking bridge, canopy frames, and numerous other details. Mounted on four turned pedestals within the original glass and mahogany case with table/base.

121-1/2 x 25-1/4 x 59 in. (308.6 x 64.1 x 149.8 cm.), cased dimensions on table. \$10,000 - 15,000

75 (detail)



76 **FRANK VINING SMITH (AMERICAN, 1879-1967)** Clippers Signed lower right: "Frank Vining Smith" Oil on canvas

30 x 40 in. (76.2 x 101.6 cm.) \$10,000 - 15,000



77 A DIORAMA OF THE SLOOP VANITIE BOUCHER MFG., CO., NEW YORK, CIRCA 1928

the hull built up in wood as a full hull, with a copper painted bottom on white topsides, the deck painted and detailed with planking lines, with mahogany King plank and rail boards, and detailed with stump bow sprit, hawse pipes, anchor on anchor pads, winches, windlass, hatches, skylights and companionway, main deck house, wheel, life rings and other details. Rigged as a double head-sail sloop, with detailed standing and running rigging, mast and boom, sails from drafting linen, and other rigging details. Displayed as if at sea, under full sail, the hull set in a carved and painted sea, raised on four posts so the under body of the yacht is easily seen. With the owner's plaque and Boucher plaque. All within the original glass case. $29-1/4 \times 14-1/2 \times 36-1/2$ in. (74.2 x 36.8 x 92.7 cm.), cased dimensions. **\$5,000 - 7,000**

Originally built in 1914 to compete with Resolute for the position of defender of the America's Cup, the yacht Vanitie underwent multiple transformations and had an illustrious career. Losing to Resolute in 1920 following the postponement of the America's Cup due to World War I, Vanitie was converted into a schooner making her faster than Resolute and garnering numerous wins in races. Vanitie was converted under the ownership of Gerald Lambert, an American merchandiser and advertiser responsible for the immense fame of his father's Listerine mouthwash company. Her final change into a Sloop took place when she changed hands for the final time.





PROPERTY FROM A MASSACHUSETTS COLLECTION

78

A PAIR OF 12-INCH TABLE-TOP GLOBES JOSIAH LORING; BOSTON, 1844 AND 1833

the terrestrial globe[signed] within a circular cartouche in the north Pacific Ocean "Loring's/Terrestrial Globe/containing all/THE LATE DISCOVERIES/AND/GEOGRAPHICAL IMPROVEMENTS/also the tracks of the most celebrated circumnavigators./Compiled from Smith's new English Globe/with additions and improvements by Annin & Smit/ BOSTON/Josiah Loring 136 Washington St._1844. Made up from 12 hand colored engraved gores, the equatorial graduated in degrees, hours and minutes. The eliptic is graduated in days of the month, and houses of the Zodiac with with names and sigils. The oceans with an analemma, the continents with some countries and states colored and showing rivers, cities, towns, and the Great Wall of China among other details. Mounted with an engraved brass meridian circle a mahogany horizon with paper ring, graduated degrees, days of the month and houses of the zodiac, suported on four baluster turned legs united by cross stretchers; the celestial globe [signed] within an oval cartouche "LORING'S/CELESTIAL GLOBE/Containing all the known Stars, Nebulae &c Compiled from the Works of WOLLASTON, FLAMSTEED, DE LA CAILLE, HEVELIUS, MAYER, BRADLEY, HERSCHEL,

MASKELYNE The Transactions of the ASTRONOMICAL SOCIETY of LONDON &c. &c. From Smith's New English Globe Boston, Josiah Loring, 136 Washington St. 1833 Annin & Smith Sc", made up of twelve hand-coloured engraved gores laid to the ecliptic poles, the equatorial graduated in degrees, hours and minutes, the four colures graduated in degrees, the ecliptic graduated in days of the month and of the houses of the Zodiac, the constellations depicted by mythical beasts and figures and scientific instruments, the stars shown to nine orders of magnitude with nebulae, and variously labelled, a note beneath the cartouche explaining N.B. Greek letters or figures pre-fixed to the Stars refer to the British Catalogue, a stroke under the Figures thus _____ to De La Caille, H.Hevelius, M.Mayer, CH.Herschel, B.Bradley &c. (some areas of dicolouration), engraved brass meridian circle, the mahogany horizon with paper ring graduated in degrees in both directions, days of the month and of houses of the Zodiac with names, sigils and pictures, on four baluster turned mahogany legs united by cross-stretchers. 18in. (45.7cm.) high \$7,000 - 10,000







PROPERTY OF VARIOUS OWNERS

79

MANNER OF ANTOINE ROUX

The ship *Olinda* of Salem watercolor on wove paper 16-1/2 x 22-1/2 in. (41.9 x 57.1 cm.) [not examined out of the frame] \$4,000 - 6,000

80

EDWARD JOHN RUSSELL (CANADIAN, 1832-1906)

The U.S.S. *President* at anchor during a squall signed and dated lower right "Edwd J. Russell/1904" watercolor heightened with gouache on wove paper 19-1/2 x 28-3/4 in. (49.5 x 73 cm.) sight. [not examined out of the frame]

\$2,500 - 3,500

The U.S.F. President was a 44-gun frigate of the United States Navy. She was launched in April 1800, The U.S.F. *President* and her sisters were larger and more heavily armed and built than other frigates of the period. During her lifetime the President served in the defeat of the Barbary pirates in the First Barbary War and made several extended cruises during the War of 1812, patrolling as far away as the English Channel and Norway, and captured the armed schooner H.M.S. Highflver and numerous merchant ships. In May 1811, she was at the center of the Little Belt Affair, in which her crew mistakenly indentified the H.M.S. Little Belt as the H.M.S. Guerriere, which had impressed an American seaman. resulting in an exchange of cannon fire.

81

PELHAM JONES (BRITISH, 1890-1950)

The four-masted barque *Dundonald* at sea signed and dated lower right: "Pelham Jones 1935" watercolor on paper 14 x 20-1/4 in. (35.5 x 51.4 cm.), sight. [not examined out of the frame] **\$1,000 - 1,500**

The Dundonald was a steel, four-masted barque of 2,205 tons, which was launched in Belfast in 1891. She was shipwrecked in 1907 in the New Zealand Subantarctic Islands. Only 15 of the 28 crew survived and were rescued seven months later by a scientific expedition.

82

PELHAM JONES (BRITISH, 1890-1950)

A collection of five (5) clipper ship portraits including: Cutty Sark, Thermopylae, Ariel, Flying Cloud, and Taeping each signed and dated lower right: "Pelham Jones 1947" grisaille watercolor on paper 14×20 -1/4 in. (35.5 \times 51.4 cm.), sight (each). [not examined out of the frame] \$3,000 - 4,000



81











83 A MODEL OF THE U.S.F. CONSTITUTION MODERN, 20TH CENTURY

with a copper plated bottom, painted topsides and the deck planked in walnut. The deck is fitted with numerous details including fittings and fixtures, and is rigged with masts, spars, rigging and other details. Mounted on a pair of brass pedestals and displayed in a mahogany framed glass case with a mahogany base and stand.

46-1/2 x 19-1/4 x 34 in. (118.1 x 48.8 x 172.2 cm.), cased model on stand. (2) **\$7,000 - 10,000**

The *U.S.F Constitution* was launched on October 21, 1797 at Boston. Built by George Claighorne, she is a 44-gun frigate and is the oldest commissioned ship in the U.S. Navy. She earned the nickname «Old Ironsides» after a sailor saw a cannon ball bounce off her hull. The *U.S.F Constitution* was the mainstay of U.S. Navy during the War of 1812, during which she won all 40 of her battles.



AN EXHIBITION STANDARD MODEL OF THE SHIP HANCOCK AMERICAN, 20TH CENTURY

the hull built up in plank on frame construction, with the hull showing only frames below the waterline, the topsides are finished bright with a black stripe painted just above the waterline, each side pierced for for 15 cannons, at the bow is a figurehead of a colonial gentleman, the stern with quarter galleries and detailed transom, and rudder. The decks mostly planked but with sections left off, and detailed with pin and fife rails, cannons on carriages, coils of line, hatch openings, stove pipe, belfry, windlass, deck grating, double wheel and other details. Rigged with a bowsprit and three masts, standing and running rigging, turning blocks and other rigging details. Displayed on a pair of turned brass pedestals with a mahogany framed glass case with stand.

64-1/4 x 30-1/2 x 50-3/4 in. (163.2 x 77.4 x 128.9 cm.), cased witout stand. (2) \$10,000 - 15,000



AN EXHIBITION STANDARD MODEL OF THE AMERICAN BRIG BOXER

MICHAEL CASTIGLIOLA (AMERICAN, 20TH CENTURY), CIRCA 1990 OR LATER.

the hull built up in plank on frame construction, with the hull showing only mahogany frames below the waterline, the topsides are finished bright with a black stripe painted just above the waterline, each side pierced for for 10 cannons, the bow is a decorated with foliate scroll work supporting a small figurehead, the stern with detailed transom, and rudder. The decks are planked with alternating strips of basswood and maple, and detailed with pin and fife rails, cannons on carriages, coils of line, hatch openings, stove pipe, deck grating, wheel and other details. Rigged as a hermaphrodite brig, with a bowsprit and two masts, standing and running rigging, turning blocks and other rigging details. Displayed on a pair of turned brass pedestals on a veneer base with a glass case and desk stand.

 $48 \ x \ 25 \ x \ 61\ -1/2$ in. (121.9 x 63,5 x 156.2 cm.), cased dimensions on stand. (2)

\$8,000 - 12,000

PROPERTY FROM THE COLLECTION OF J. DAVID VESELSKY, OWNER OF MILL HOUSE ANTIQUES

86

ATTRIBUTED TO MILES WALTERS (BRITISH, 1774-1849), & SAMUEL WALTERS (BRITISH, 1811-1882)

The merchant brig *Blucher* outward bound oil on canvas 15 x 21 in. (38.1 x 53.3 cm.)

\$7,000 - 10,000 Provenance

with Colin Denny Ltd., London.

PROPERTY OF VARIOUS OWNERS

87

ATTRIBUTED TO SAMUEL WALTERS (BRITISH, 1811-1882), CIRCA 1881

The wool clipper *Trafalgar* homeward bound with Capt. Crystal in command. inscribed at the center bottom: "Ship TRAFALGAR 1429 tons Captn Chrystal oil on canvas *23 x 37 in. (58.4 x 93.9 cm.)* **\$10,000 - 15,000**

Provenance

with Colin Denny Ltd., Marine Works of Art, London the current owner

N.B.: The attribution to Samuel Walters was made by Colin Denny, and is clearly marked on his label. However, it has also been suggested that this could be the work of R.B. Spencer.

Built in 1875 at Greenock by J.E. Scott for D. Rose & Co., Her first Master was J. Wallace. *Trafalgar* was an iron barque, registered at Aberdeen with a length of 242 feet, a breadth of 38.4 feet, a depth of 22 feet and a gross tonnage of 1429. The ships rig was changed to the square rig on all three masts. This was an unusual but she obviously sailed faster under a square rig, gaining a reputation as a fast wool clipper on the Australian run. Captain Chrystal was in command in 1881-82, making this painting one of the last that Samuel Walters would have done. In 1903 she changed owners to A.F. Klaveness & Co.,and in 1905 her gross tonnage was increased to 1501. In 1909 her port of registration was changed to Christiania, Norway. She was lost by fire on October 25, 1915 on a voyage between Liverpool and South Georgia.







88

ATTRIBUTED TO SAMUEL WALTERS (BRITISH, 1811-1882) The U.S. Ship *Richmond* Off the entrance to Hampton Roads, Virginia oil on canvas 28 x 36 in. (71.1 x 98.4 cm.)

\$7,000 - 9,000

Label on front reads: "The US Ship Richmond Off the Entrance to Hampton Roads, Virginia, Attributed to Samuel Walters 1811-1882"



89

SAMUEL WALTERS (BRITISH, 1811-1882) The British iron-hulled clipper ship *Vespasian* signed lower left "S. Walters 1861" oil on canvas 29 x 44 in. (73.6 x 111.7 cm.) \$15,000 - 25,000



90 SAMUEL WALTERS (BRITISH, 1811-1882)

The American clipper ship "Llewellyn F. Morse" Bound for New Orleans indistinctly signed and dated lower left: "S. Wal... 1878" Oil on canvas 25×39 in. (63.5 \times 99 cm.) **\$20,000 - 30,000**

Provenance

with N.R. Omell Gallery, London

The *Llewellyn J. Morse* was was built by Joseph Oakes shipyard in Brewer, Maine and launched in August of 1877. She was named after her primary owner, Llewellyn James Morse of Bangor, Maine. Morse ran one of the largest lumber yards in Maine, which at the time was one of the largest lumber ports in the world. The *Llewellyn J. Morse* had a long career sailing around the world transporting various goods, and eventually was sold in 1888, and again in 1895. She ended up as a movie star, after being sold in 1925, appearing as the U.S.S. *Constitution* in the movie *Old Ironsides*.





91

A MIRRORED BACK BUILDER'S HALF MODEL OF THE KINGSTON ALALITE CLASS TRAWLER MESSERS. COOK WELTON & GEMMELL LTD./BEVERLY/ 1933/4

the hull built up in lifts, the bottom finished bright and the topsides in black, the decks finished in varnished veneer with the planking lines drawn in India ink, the fore-deck with a whaleback and fitted with anchor windlass, chocks, bollards and deck railings, the mid section with open compartments for the fish, the deck house drawn details, bell, running light, ventilators funnel painted black, aft deck with ship's boat, mast and other details. Mounted on a mirror to give the impression of a full hull, and displayed in the original oak case with builder's plaque.

47 x 7 x 17 in. (119.3 x 17.7 x 43.1 cm.), cased dimensions. \$4,000 - 6,000

92 A PRESENTATION MODEL OF THE OIL TANKER ALBERT E. WATTS, JR.

AMERICAN, 20TH CENTURY

The hull built up from wood, with a painted red bottom, black topsides, and grey, brown and tan decks. The decks are fitted with chocks, bollards, hawse pipes, anchor windlass, deck railings, ladders, catwalks, deck hatches, deck piping, fore and main masts, built up forward deck structure on four (4) levels with bridge and bridge wings, running lights, ship's boats on davits, binnacles, wheel, water cask, ventilators, funnel painted a dark green with an applied "S" in white, the aft deck house with port holes, skylights and other details. $63 \times 14-3/4 \times 17$ in. ($160 \times 37.5 \times 43.2$ cm.) model on baseboard. **\$6,000 - 8,000**

Provenance

The Seamen's Church Institute Collection

The Albert E. Watts, Jr. was an American built oil tanker. She was built by the Bethlehem Shipbuilding Corp. Ltd. In Wilmington, Del.

93 J. BELL (ANONYMOUS, 19TH CENTURY)

Three steamship paintings: The S.S. Indiana, S.S. Rhynland and the S.S. Nasmyth each depicted within a life ring, the ring inscribed with the ship's name and port of call, surrounded by flowers, company flag and a canted mast. each signed "J. Bell" in the lower right ocean. oil on milkalass 11-3/4 x 9-3/4 in. (29.8 x 24.7 cm.), sight each. [not inspected out of the frame] \$1.500 - 2.000

94

AN OAK CORNER MOLDING FROM PARLOR SUITE C-62 ON BOARD THE R.M.S. OLYMPIC

HARLAND & WOLFF. CIRCA 1910

the corner molding with outset stepped cornice above entwined ribband and flowerhead carved swags flanked by molded stiles ending in berried and fluted finials above floral centered volutes. Impressed on reverse, STARB SIDE FORE END, SITTING ROOM III, SHELTER DK, PORT SIDE with same lettering in stenciled black paint.

56-3/4 x 6-3/4 in. (144 x 17 cm.) \$2.500 - 3.500

95

A MODEL OF THE S.S. NORMANDIE **PROBABLY AMERICAN, CIRCA 1950 OR LATER**

the hull built up from the solid and painted with a red bottom black and white topsides, scored veneer decks, whale-back deck at the bow, hatches, bridge, masts, funnels, life-boats, and other details. Displayed on a wood board.

32-1/2 x 6-1/2 x 10-1/4 in.(82.5 x 16.5 x 26 cm.), model on board.

\$3.000 - 5.000

96

A PAIR OF GILT WOOD UPHOLSTERED BERGERES IN THE STYLE OF ONES USED ON BOARD THE S.S. NORMANDIE

IN THE STYLE OF SPADE FRERES, MODERN, CIRCA 1970

originally designed by Jean-Maurice Rothschild (French, born 1902), and originally executed by Spade Freres, similar seating was used in the Grande Salon, each of capacious form with rounded raked back and shaped seat raised on tapering legs, upholstered in a [later] rose and gold tones highlighted with braided trim.

32 x 32 x 22 in. (81 x 81 x 56 cm.) height x width x depth. (2)

\$4,000 - 6,000

PROPERTY OF INDEPENDENCE SEAPORT MUSEUM, PHILADELPHIA, SOLD TO ENHANCE THE CARE, PROTECTION AND PRESERVATION OF THE COLLECTION AND FUTURE ACQUISITIONS

97

A LIFE RING FROM THE S.S. ANDREA DORIA ITALIAN, CIRCA 1950

of typical form, painted in red and white with a rope affixed to the circumference, and stenciled with "Andrea Doria/Genova" in black. 30-1/2 in. (77.5 cm.) diameter. \$2,500 - 3,500

98[¤]

A LIFEVEST FROM THE S.S. ITALIA **CANEPA & CAMPI, GENOA, CIRCA 1950**

a kapok filled life-vest, in orange canvas, with neck support and webbing ties, stenciled on the lower back "Italia"/Societa di Navigazione/Cintura Di Salvataggio/"Salvator"/(Brevettata) and the maker's name.

28 x 26 in. (71.1 x 66 cm.) \$400 - 600















PROPERTY OF VARIOUS OWNERS

99

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Morro Castle* of the Ward Line at sea with "Ward Line" inscribed in a barrel floating in the fore ground. signed, dated, and inscribed lower right: "A. Jacobsen, 1901/31 Palisade Avenue/West Hoboken, NY oil on canvas 20 x 36 in. (50 x 91 cm.)

\$10,000 - 15,000

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 206-207; #33 for a listing of this painting.

The S.S. *Morro Castle* was an American ocean liner built by William Cramp and Sons of Philadelphiafor the Ward Line and launched in 1930. Her principal dimensions were LOA: 508ft, Beam: 70.9ft, Draft: 39ft. The Morro Castle's route was between New York and Havana, and was named for the Morro Castle fortress that guards the entrance to Havana Bay. On the morning of September 8, 1934, en route from Havana to New York, the ship caught fire and burned, killing 137 passengers and crewmembers. The ship eventually beached herself near Asbury Park, New Jersey, and remained there for several months until she was towed off and scrapped.

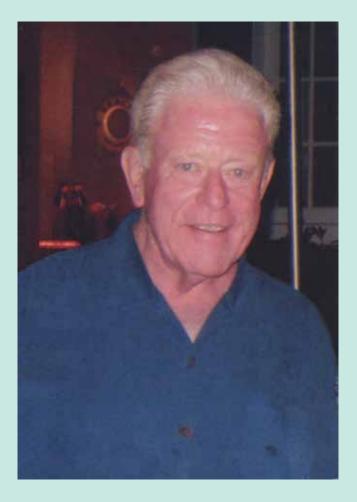


100

A PRESENTATION MODEL OF THE CUNARD ROYAL VIKING SUN S. HENNIGER; CIRCA 1990

as built in 1988, the hull built up from the solid, shaped, faired and finished with a painted blue bottom, white topsides, and blue sheerline. The hull detailed with bow thrusters, stabilizing planes, propellers and rudders, anchor wells, punched and drilled portholes, cut and pierced window frames and other details. The decks are painted gun smoke blue and green, and the Promenade and Sun decks are painted as planked. The decks are detailed with bow railing, jack staff, bollards, deck winches, hatches, cranes, wind break, deck boxes, ladders, 14 lifeboats on davits, mainmast, radar and aeriels, funnel in Royal Viking livery, pools, life rings and other details. Displayed on a pair of turned brass pedestals within a glass case with brass trim and a mahogany base.

88 x 19-1/4 x 30-1/2 in. (223.5 x 48.8 x 77.4 cm.) cased. **\$7,000 - 10,000**



THE BARTRAM COLLECTION OF MARITIME PAINTINGS AND MARINE ANTIQUES

J. BURR BARTRAM JR. (1934-2013)

The Bartram collection goes back over four generations and represents a tradition of shipping and yachting.

Joe Bartram's lifelong passion was yachting and anything related to boating. He grew up in and around Indian Harbor, Greenwich, Conn., and Edgartown, Mass. on board family yachts. He was an active member and trustee of Indian Harbor Yacht Club, and a prominent member of New York Yacht Club since 1955. Joe served on numerous New York Yacht Club committees, and was active on several America's Cup syndicates, starting with Intrepid in 1967. He was co-manager of the 1974 Courageous syndicate,

which successfully defended the cup. He was a founding member of Harbour Court, the New York Yacht Club's Newport clubhouse. In the late 1960's he formed Bartram & Brakenhoff, which is known in the marine industry as the "Gentleman's" yacht brokerage firm.

The Bartram Collection represents a snap-shot of an important period in yachting history, and the importance of preserving the art and artifacts from those periods. Joe cared for the collection over the years, and now Bonhams is honored to offer it to a new generation of collectors.









103

101[¤]

AN EARLY AMERICAN MAST HEAD PENNANT LATE 19TH OR EARLY 20TH CENTURY

cotton, with 7 stars on a blue background with a red and blue pennant. [not inspected out of the frame] 10-3/4 x 22-3/4 in. (27.3 x 57.7 cm.), framed.

\$400 - 600

102

A CARVED AND GILT AMERICAN EAGLE ATTRIBUTED TO ARTISTIC CARVING COMPANY, BOSTON, **MA., CIRCA 1950**

a gilt and polychrome painted carved pine eagle clutching a shield plaque. 23-1/2 x 21 in. (59.6 x 53.3 cm.)

\$1,000 - 1,500

103 A CARVED AND GILT AMERICAN EAGLE ATTRIBUTED TO ARTISTIC CARVING COMPANY, BOSTON, **MA., CIRCA 1950**

a carved pine gilt American Eagle clutching painted shield and gilt arrows, the Loursbury model. 16 x 44 in. (40.6 x 111.7 cm.), height x width. \$1,000 - 1,500

104[¤]

DAVID BAGGERLY (AMERICAN, 20TH CENTURY) Caritas North

The Bartram family home in Maine. inscribed at the center: "Caritas", and signed on the right: "D. Baggerly" watercolor on paper 13-1/2 x 18-1/2 in. (34.2 x 46.9 cm.) [not examined out of the frame] \$400 - 600





106

105

A MAHOGANY NAMEBOARD CARITAS AMERICAN, CIRCA 1975

a shaped mahogany board, finished bright, and carved with "CARITAS", the lettering in gold leaf. 13-3/4 x 86-1/2 in. (34.9 x 219.7 cm.) height x length. \$2,500 - 3,500

106

THOMAS H. WILLIS (AMERICAN, 1850-1925), CIRCA 1895

The three masted bark *Anna L. Taylor* at sea oil on canvas with applied silk, velvet, cotton and linen stitching *18 x 32 in. (45.7 x 81.2 cm.), sight.* [not examined out of the frame] **\$4,000 - 6,000**

107[¤]

A PAIR OF BINOCULARS KELVIN, WHITE & HUTTON, 11 BILLITER ST., E.C. LONDON, LATE 19TH OR EARLY 20TH CENTURY.

in brass with leather grips. 6-1/2 in. (16.51 cm.), length. **\$600 - 800**

108

A PAIR OF MARINE-NACHTGLAS BINOCULARS C.P. GOERZ; BERLIN, GERMANY, CIRCA 1938

signed on the left back-plate "C.P. Goerz/Berlin" and marked on the right back-plate "Marine-Nachtglas/8x56", one of 114 pieces made for the German navy.

 $10 \times 11-3/4 \times 5-1/2$ in. (25.4 x 29.8 x 13.9 cm.), the fitted carrying box. **\$1,500 - 2,500**

109

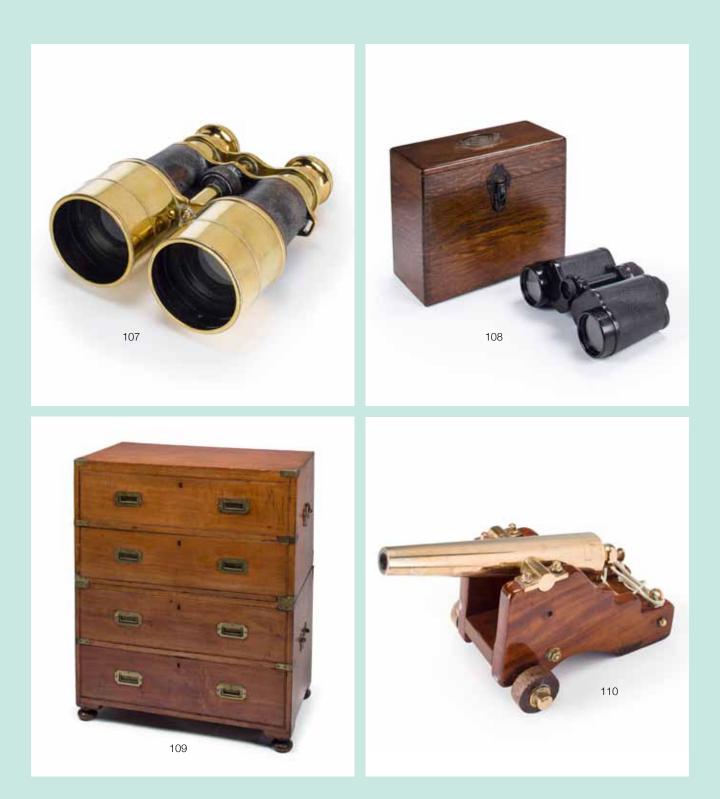
A TEAK AND BRASS BOUND CAMPAIGN CHEST ANGLO/INDIAN, LATE 19TH OR EARLY 20TH CENTURIES

in two parts, with 2 over 2 drawers, recessed drawer handles and exterior carrying handles, brass corner and side straps, on pad feet. $35-1/2 \times 30 \times 17-3/4$ in. (90.1 x 76.2 x 45 cm.) **\$2,500 - 3,500**

110

A SIGNAL CANNON L.T. SNOW, THE STRONG CANNON COMPANY, NEW HAVEN, CONN., USA; CIRCA 1950 OR LATER.

with a cast bronze barrel, with the maker's mark on the breach, mounted on a stepped varnished mahogany carriage. 15×5 1/4 in. (38 x 13.3 cm.), length x width. **\$3,000 - 5,000**





A WELL DETAILED MODEL OF THE U.S.S. PERRY AMERICAN, EARLY 20TH CENTURY

the hull built up from the solid, and painted with a copper bottom, black and white topsides, fitted with rudder, chain plates and pierced for 14 cannons, the deck of veneer, and detailed with anchor windlass, anchors, bit-posts, hatches, sky lights, ship's boat on deck, spar bundles, companionway, wheel and enclosed aft deck house. Rigged with a bow sprit, two masts, spars, standing and running rigging, and numerous other details. Displayed on a light mahogany board, finished bright on a pair of cradles.

34-1/2 x 13-1/2 x 23-1/2 in. (87.6 x 34.2 x 59.6 cm.), model on display board.

\$3,000 - 5,000

112

A SAILOR MADE MODEL OF THE CLIPPER SHIP YOUNG AMERICA AMERICAN, LATE 19TH CENTURY

the hull built up from the solid, with verdigris copper painted bottom, bright topsides, and a gold cove stripe, chain plates, scored decks, detailed with windlass, ladders, hatches, deck houses, ship's boats, signal cannon, binnacle, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, and other rigging details. Displayed on a simple wood stand.

36-1/2 x 11 x 24-1/2 in. (92.7 x 27.9 x 62.2 cm.), model on stand. \$2,000 - 3,000

113

A SAILOR MADE MODEL OF THE CLIPPER SHIP DREADNOUGHT AMERICAN, LATE 19TH CENTURY

the hull built up from the solid, with a worn cream painted bottom, bright topsides, and a gold cove stripe, chain plates, scored decks, detailed with windlass, ladders, hatches, deck houses, ship's boats swung out, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, and other rigging details. Displayed on a simple wood stand.

37 x 10-1/2 x 23-1/2 in. (93.9 x 26.6 x 59.6 cm.), model on stand. **\$2,500 - 3,500**

114

A SAILOR MADE MODEL OF THE CLIPPER SHIP SOUTHERN CROSS

AMERICAN, LATE 19TH CENTURY the hull built up from the solid, with a copper painted bottom and black topsides, chain plates, scored decks, detailed with windlass, ladders, hatches, deck houses, ship's boats on coach roof and swung out, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, and other rigging details. Displayed on a simple wood stand.

36 x 10-3/4 x 25 in. (91.4 x 27.3 x 63.5 cm.), model on stand. **\$2,500 - 3,500**







NATHANIEL CURRIER (AMERICAN, 1813-1888), PUBLISHER

The Wreck of the Steamship San Francisco and The clippership Nightingale hand colored lithographs $10-1/2 \times 13-1/2$ in. (26.6 x 34.2 cm.) [not examined out of the frame]

\$1,000 - 1,500

116[¤]

ANONYMOUS, BRITISH, CIRCA 1890

Clipper ships at anchor in the Thames River, a pair. aquatint on paper $9 \times 17-3/4$ in. (22.8 x 45 cm.) and 12-1/2 x 10-3/4 in. (31.7 x 27.3 cm.), sight of each. [not examined out of the frame] \$400 - 600

117

AFTER SAMUEL WALTERS, PUBLISHED BY ACKERMAN & COMPANY, CIRCA 1840

The President Steam Ship. with a dedication to: *To His Excellency Martin Van Buren, President of the United States of America...* hand colored aquatint $17-1/4 \times 25-1/4$ in. (43.8×64.1 cm.), sight. [not inspected out of the frame] \$1,000 - 1,500

118[¤]

AFTER WILLIAM PIERCE STUBBS

The American cutter *Mischief* a modern photographic print 16 x 23 1/3 in. (40.6 x 59.2 cm.), sight. **\$300 - 400**

119[¤]

AFTER DAVID LOCKHART

Courageous defends the America's Cup signed lower right, outside margin "D.G. Lockhart" color lithograph on paper. *18-1/2 x 26 in. (46.9 x 66 cm.), the image; 25-7/8 x 32-3/4 in. (63.5 x 83.1 cm.), framed.* [not inspected out of the frame] **\$400 - 600**

Also signed at the center "Ted Hood", the skipper of Courageous during the 1974 defense.

120

AFTER JOHN MECRAY, PUBLISHED BY THE HERRESHOFF MARINE MUSEUM, 1987

The Race of the Century signed lower right" "John Mecray" color lithograph on paper, #145/750 25×38 -1/2 in. (63.5 x 97.7 cm.), sheet. [not inspected out of the frame] **\$1,000 - 1,500**

Nathanael Herreshoff's first America's Cup design was named Vigilant. Valkyrie II was the challenger in the 8th defense of the Cup in 1893. Herreshoff was at the helm when, in near gale conditions, the daring crew cut reef lashings and raised full sail to overtake Vigilant as she blew out a spinnaker.











thér











123



121 AN EBONY RADIUS VERNIER OCTANT GREGORY, LONDON, 18TH CENTURY

with ebony 'T' frame, the inscised wood scale divided to 90, brass index arm, Vernier with centralised '0', signed on the cross bar GREGORY LONDON, sighting tube, index and horizon mirrors, pin feet. $19-1/4 \times 16-1/4$ in. (48.8 × 41.2 cm.), length x width. \$1,000 - 1,500

Probably Henry Gregory (I) who worked between 1744 and 1782 - the firm became Gregory & Son in 1776 and then formed partnerships with former apprentices including Gabriel Wright and William Gilbert.

122[¤]

A BULKHEAD SHIP STRIKE CLOCK CHELSEA CLOCK COMPANY, BOSTON, MA., CIRCA 1975

marketed by Abercrombie & Fitch Co., USA, with a 4 in. diameter face, and a brass casement; the clock with a silvered face with blackened Arabic numbers, and simple black hands, dual barrel wind, one for the movement and the other for the strike, Fast/Slow adjuster, signed below the center (Chelsea/Ship's Bell). Mounted on a circular mahogany backboard.

8 x 4-1/2 in. (20.3 x 11.4 cm.), overall dimensions. \$600 - 800

123[¤]

A CHROME PLATED CLOCK AND BAROMETER SET CHELSEA CLOCK COMPANY, BOSTON, MA., CA. 1975

for bulkhead mounting, each with a 4 in. diameter face, and a chrome-plated steel casement; the clock with a silvered face with blackened Arabic numbers, and simple black hands, dual barrel wind, one for the movement and the other for the strike, Fast/ Slow adjuster, signed below the center (Chelsea/Ship's Bell); the barometer, signed "Chelsea" above the center, with a silvered face, blackened hands, and marked "Holosteric Barometer" with the forecasts of "Stormy", "Rain", "Change", "Fair", etc., the pair on a common mahogany backboard.

17 x 10 x 4-1/2 in. (43.1 x 25.4 x 11.4 cm.), the backboard. **\$700 - 1,000**

124[¤]

A SHIP STRIKE CLOCK FOR THE YACHT *EXCITE* CHELSEA CLOCK COMPANY, BOSTON, MA., CIRCA 1958

a 5-1/2 in. diameter face, chrome-plated steel casement engraved with the yacht name "EXCITE" on the outer bezel, with a silvered face, dual barrel wind, one for the movement and the other for the strike, Fast/Slow adjuster, signed below the center (Chelsea/Ship's Bell), with blackened Arabic numbers. **\$700 - 1,000**

125

HJALMAR AMUNDSEN (AMERICAN, 1911-2001)

Off the Grand Banks signed lower left: "H. Amundsen" oil on canvas 24 x 36 in. (60.9 x 91.4 cm.) \$1,500 - 2,500

126

ALEX BREEDE (AMERICAN, BORN

The American clipper ship *Westward Ho!* signed lower right: "Alex Breede" oil on canvas 25-1/4 x 36 in. (64.1 x 91.4 cm.) **\$3,000 - 5,000**

60 | BONHAMS







127

AN EXHIBITION STANDARD MODEL OF THE YACHT CARITAS ATTRIBUTED TO BOUCHER MFG., CO., NEW YORK, CIRCA 1922

the hull built up from the solid with a painted green bottom with rudder and propellers, red waterline and white topsides with inset port holes, anchors and mahogany deck railings. The decks are veneer with the planking drawn in India ink and detailed with deck plates, hawse pipes, anchor windlass, companionway, benches, cabin structures, life rings, search light gangway, launch, ship's boat, funnel, mast, aft canopy and other details. Displayed on a mahogany board finished bright.

36-1/2 x 8 x 14-1/2 in. (92.7 x 20.3 x 36.8 cm.), model on base board. **\$4,000 - 6,000**

128

AN EXHIBITION STANDARD MODEL OF THE MOTOR YACHT EXACT

ANONYMOUS, 20TH CENTURY

the hull built up from the solid and painted with a rust red bottom, blue waterline and white topsides with mahogany cap rail and railings, the decks planked in basswood, and detailed with jack staff flying the NYYC burgee, anchor davit, anchors, forward companionway, bench, ventilators, deck houses with paneled sides and finished interiors including a bouquet of flowers, running lights, name boards, life rings, cockpit detailed with seats and steering station, rafts, searchlight, mast, aft wind screen, and numerous other details. Displayed on a pair of turned chrome pedestals on a varnished bright mahogany board. $28-3/4 \times 9 \times 16-1/2$ in. (73 $\times 22.8 \times 41.9$ cm.), model on base. **\$4,000 - 6,000**

129

A DETAILED HALF MODEL OF THE MOTOR YACHT *EXACT* F.A.C. DYBBELMAN (DUTCH, 20TH CENTURY), CIRCA 1963

built up in wood, finished with white topsides with double waterline and a red bottom. Details include anchors, windlass, gangway, running light, launch, davit, propeller, NYYC burgee, ensign, and other details. The model was built in Slikkerveer (Holland), with christening bottle.

20 x 39-1/2 in. (50 x 100.3 cm.), the backboard. (2) **\$2,000 - 3,000**

This yacht EXACT was designed by de Vooght, and built by Feadship in 1963 and was active until 1965. She had principal dimensions of 86'-7" LOA, 20' beam, 6'-6" draft.

130

A HALF MODEL OF THE MOTOR YACHT EXCEL AMERICAN, CIRCA 1970

built up in wood lifts with inlaid waterline, carved, sanded and faired to shape, and finished bright. On a black backboard. $9 \times 34-1/4$ in. (22.8 \times 86.9 cm.), the backboard. **\$1,000 - 1,500**

62 | BONHAMS









131

JURGEN FREDERICK HUGE (AMERICAN, 1809-1878) The American merchant brig *Exact* headed out to sea inscribed along the bottom *New York* & Savannah Packet Brig EXACT Captain Joseph Bartram, signed lower right: "by J, F, Huge B. P. Conn - 1842 watercolor and gouache on paper 22-1/2 x 33-1/4 in. (57.1 x 84.4 cm.) \$15,000 - 25,000



132

A SAILOR MADE MODEL OF THE FOUR-MASTED BARK *LARK* AMERICAN, CIRCA 1880

the hull built up in planked construction with a copper painted bottom white waterline and black topsides, chain plates, scored decks, detailed with windlass, running lights, ladders, hatches, deck houses, ship's boats on coach roof and swung out, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, sails furled on spars, and other rigging details. Displayed on a simple wood stand. $68-1/2 \times 18 \times 46 \ 3/4 \ in. (173.9 \times 45.7 \times 118.7 \ cm.), model on stand/$

\$6,000 - 8,000





134



135



133[¤]

A PHOTOCARD OF THE SCHOONER J. PERCY BARTRAM, N.Y. AMERICAN, CIRCA 1891

mounted on grey card stock, and labeled: "The Schooner J. Percy Bartram, N.Y./Launched Nov. 25, 1891/Kelly, Spear & Co., Builders, Bath, Maine. J.B. Jacobs, Master.", and with a detailed hand written description of the ship on the taped to the back. [not inspected out of the frame]

9-3/4 x 12-1/2 in. (24.7 x 31.7 cm.), sight. **\$400 - 600**

134[¤]

EDWIN LEVICK (AMERICAN)

The steam yacht *Caritas*, circa 1925 along with another photograph of a painting of *Caritas* by Charles McKnight-Smith. signed lower right: "Edwin Levick" black and white silver gelatin print $19-3/4 \times 23-1/2$ in. (50.1 x 59.6 cm.), the larger. **\$700 - 1,000**

135

EDWIN LEVICK (AMERICAN, DIED 1929)

Caritias, 1922 and Caritas, 1925 a pair of photos depicting the two different each signed lower right "Edwin Levick" Albumen prints 16-3/4 x 23 in. (42.5 x 58.4 cm.), approximate sight of each. **\$1,500 - 2,500**

136

A WATERLINE MODEL OF THE MOTOR YACHT EXACT ATTRIBUTED TO CASTELLO SHIP MODELS, OZONE PARK, N.Y., CIRCA 1975

the hulls carved from wood, with painted black topsides, veneer decks with planking drawn in India ink, deck houses with painted white sides and deck grey roofs, detailed with hatches, windows, running lights, companionway, mast with furled sail, boat on deck, and other details. Along with a service tender finished in a similar fashion, named "?". 17-1/4 x 5 x 10 in. (43.8 x 12.7 x 25.4 cm.), model on base, the larger. (2)

\$1,500 - 2,500

137[¤]

MORRIS ROSENFELD (AMERICAN, 1885-1968)

Off the Wind, America's Cup J-boats, 1937 a later re-print given as a gift to donors of Mystic Seaport.

signed lower right: "Stanley Rosenfeld" black and white silver gelatin print 24-1/4 x 16-3/4 in. (61.5 x 42.5 cm.), image; 31-1/4 x 24 in. (79.3 x 60.9 cm.), framed. \$400 - 600

On Buzzard's Bay during the 1936 New York Yacht Club Cruise. Visible in image: bow views of RANGER(J/5) leading RAINBOW (J/4), ENDEAVOUR, ENDEAVOUR II, and YANKEE running before the wind.

Literature

Rosenfeld, Morris; Rosenfeld, Stanley; *A Century Under Sail*, Mystic Seaport, 1988, p. 122 for an illustration and in depth description of this lot.

138[¤]

ATTRIBUTED TO JAMES BURTON (AMERICAN, 19TH & 20TH CENTURIES) Shamrock and Defender ca. 1899, possibly

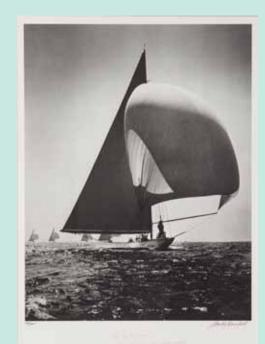
a later re-print. black and white silver gelatin print $9-1/2 \times 12 \ 1/2 \ in. (24.1 \times 31.75 \ cm.), \ sight.$ [not examined out of the frame] \$700 - 1,000

139[¤]

A SMALL MODEL OF THE SCHOONER YACHT AMERICA AMERICAN, CIRCA 1974

with a wood hull, painted with a copper bottom, white waterline and black topsides, the deck with planking and detailed with deck blocks, stove pipe, companionways, windlass, circular cockpit, a bow sprit and two masts, standing and running rigging. Displayed on a pair of brass pedestals on a mahogany base board. $17-3/4 \times 4-3/4 \times 16-1/2$ in. $(45 \times 12 \times$ 41.9 cm.), model on base.

\$600 - 800











140 (detail)

140

JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894)

The Match between *America* and *Titania*, 1851 signed lower right: "J.E. Buttersworth" oil on panel 10 x 14 in. (25.4 x 35.5 cm.), the panel. 13 1/4 x 17 1/4 in. (33.6 x 43.8 cm.), framed.v **\$80,000 - 120,000**

On arrival in England, John Cox Stevens placed advertisements challenging all comers to race for a wager of £10,000 but received no takers. Eventually, the engineer, Robert Stephenson agreed to race against America with his 100-ton iron schooner Titania, for a £100 wager. America easily won. Anticipating the likely arrival of the American yacht, The Royal Yacht Squadron made their annual race around the Isle of Wight, an open event. America won, finishing 8 minutes ahead of the much smaller Aurora in a dying breeze.



A SCALE MODEL OF THE KETCH EXACT

ATTRIBUTED TO BOUCHER MFG., CO., NEW YORK, CIRCA 1938

the hull built up from the solid and painted with a copper bottom, white waterline and blue topsides, above the blue the topsides are finished bright with inset port holes, the deck finished bright with India ink planking lines, chocks, anchors, cleats, deck hatch, sky light, coach house with a green roof and companionway, cockpit with table and binnacle, aft deck house, and other details. Rigged with two Marconi masts, standing and running rigging and other rigging details. Displayed on a simple wood stand.

24 x 6-1/2 x 30-1/4 in. (60.9 x 16.5 x 76.8 cm.), model on stand.

\$3,000 - 4,000

This "EXACT" had principal dimensions of LOA: 60, Beam: 14ft, 6in., and a draft of 4ft. 5in. She was designed by John G. Alden and built by George A. Gulliford in 1938.

142

A FINE SCALE MODEL OF THE SLOOP YACHT EXACT

ATTRIBUTED TO CASTELLO SHIP MODELS, OZONE PARK, N.Y., CIRCA 1970

the hull built up from the solid, with a copper painted bottom, white and blue topsides, with veneer decks the planking drawn in India ink, white cabin top sides with inset port holes, hatches, running lights, companionway slider, cockpit, boom crutch, and other details. Rigged as a sloop with a single mast, standing and running rigging, turnbuckles and other rigging details. Displayed on a simple wood base.

16 x 6 x 19-1/2 in. (40.6 x 15.2 x 49.5 cm.), model on stand.

\$1,500 - 2,500

143

A DIORAMA OF THE SCHOONER CONSUELO UNDER SAIL AMERICAN, CIRCA 1950 OR LATER

the hull built up in wood and painted with a green bottom, white topsides, the deck in veneer with the planking in India ink and detailed with deck winch, deck houses, sky lights, companionway slider, cockpit, wheel, deck blocks, and other details. Rigged as a Marconi schooner with sails, standing and running rigging, built as a full hull and dropped into a painted green board with some white water to create the diorama. $19 \times 7 \times 18$ in. ($48.2 \times 17.7 \times 45.7$ cm.), model on base.

\$2,500 - 3,500

144 [¤]

A MODEL OF A GRAND BANKS FISHING SCHOONER AMERICAN, CIRCA 1950

the hull built up in wood with a copper painted bottom and black topsides, the decks are fitted with windlass, stacked boats, skylights, deck houses, and other details. Rigged with bow sprit, masts, booms and gaffs, standing and running rigging. Displayed on a simple wood stand. $26-3/4 \times 8 \times 18-1/2$ in. (67.9 $\times 20.3 \times 46.9$ cm.), cased dimensions. **\$800 - 1,200**

145[¤]

A WATERLINE MODEL OF THE U.S.S. GEARING, PENNANT NO. 710 VAN RYPER MODEL CO., VINYARD HAVEN, MASS., CIRCA 1950

built up in wood and metal, painted navy gray, and presented as a waterline model, detailed with railings, superstructures, funnels, mast with radar and rigging, life rafts, 5-in. gun turrets, anti-aircraft guns, torpedo tubes, and other details. Marked on the bow with #710, and on the transom "Gearing". Displayed on a wood base with glass cover. $13-1/2 \times 3-3/4 \times 4-1/2$ in. (34.2 x 9.5 x 11.4 cm.), cased.

\$500 - 700











146

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Orizaba* at sea signed, dated and inscribed lower left: "A Jacobsen 1895/31 Palisade Ave. West Hoboken, N.Y. oil on canvas, laid down on board 22 x 36 in. (55.8 x 91.4 cm.) **\$15,000 - 25,000**

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 228-229; #25 for a listing of a drawing by Jacobsen of this ship.

The S.S. *Orizaba* was an American screw steamer built in 1890 by the Delaware R. & Co. for the Ward Line. She had principal dimensions of LOA: 336.2ft x Beam: 43.2ft x Draft: 22ft. In 1906 she was sold to the North Western SS Co., NY and renamed Northwestern; in 1908 she was sold to Alaska Steam Ship Co., Seattle; and then in 1940 sold to Puget Sound Dredging Co. as accommodation ship at Dutch Harbor, Aleutians. She was sunk by a Japanese air attack in 1942.



147

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The hermaphrodite brig *Cameo* at sea signed and dated lower right: A. Jacobsen 1899/31 Palisade Av. West Hoboken/NY oil on canvas 22 x 36 in. (55.8 x 91.4 cm.) **\$10,000 - 15,000**

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, addenda list number 2, pp. 12-13; #4 for a listing of this painting.

The *Cameo* was an American hermaphrodite brig built in 1878 by Gross & Sawyer, Bath, Maine for the Bartram Brothers, New York. She had principal dimensions of LOA: 111.5ft x Beam: 48ft x Draft: 27.1ft. She was active from 1893-1922.



148

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921), CIRCA 1895

The hermaphrodite brig *Cameo* with the schooner *Cameo* in the distance oil on canvas laid down on board 24 x 36 in. (60.9 x 91.4 cm.) **\$20,000 - 30,000**

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, addenda list number 2, pp. 12-13; #4 for a listing of Cameo.



149

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The ship *Hero* aground off a tropical beach with surf and three boats to the leward side, and a white hulled steamer standing by. signed lower left "Antonion Jacobsen 1902" oil on canvas 22×30 in. (55.8 x 76.2 cm.) \$10,000 - 15,000

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 144-145, #34 for a drawing of this ship in the collection of the Mariner's Museum, Newport News, Virginia.

with a restorer's label in the back, "Henry Fontane/Restorer of Paintings"

The screw steamer *Hero* was built for Kjaer & Isdahl of Bergen, Norway in 1903 by Laxevaage M. & J., also of Bergen. She had principal dimensions of: LOA 268.2 ft., Beam 38.8 ft., and Draft 17.3 ft.



....

150

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The tugboat *Alert* off the coast signed and dated lower right "A. Jacobsen 1906" Oil on canvas $21-1/2 \times 31-1/2$ in. (54.6 x 80 cm.) **\$12,000 - 18,000**

Literature

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, addenda list number 2, pp. 4-5; #18 for another listing of the tugboat *Alert*.

The *Alert* was an American tugboat built in 1890 by the Hillman S. & E. Bldg., Co. of Philadelphia, PA. for F. W. Munn of Philadelphia. She had principal dimensions of LOA: 67.6ft x Beam: 17.5ft x Draft: 8.1ft.

151

CHRISTOPHER MAYGER (BRITISH, 1919-1994)

The Grey Seas Under April 1973 signed lower left: "Chris Mayger" watercolor and gouache on paper 15 x 21 in. (38.1 x 53.4 cm.), sight \$1,500 - 2,500

This was the cover for the book of the same name by Farley Mowat.

152

CHRISTOPHER MAYGER (BRITISH, 1919-1994)

The Wake of the Gertrud Luth signed lower left: "Chris Mayger '73" watercolor and gouache on paper 15 x 21 in. (38.1 x 53.4 cm.), sight \$1,000 - 1,500

The cover illustation for the book of the same name by Patrick O'Hara.









153

A COMMEMORATIVE CHAIR BACK FOR THE BATTLESHIP U.S.S. *MAINE* AMERICAN, CIRCA 1898 OR LATER.

in mahogany, with a curved back and square posts on either side, the top carved with an American eagle, cannon balls, American and Cuban flags,the center carved in relief with an image of the U.S.S. Maine at sea and carved "Maine" along the bottom.

21-1/2 x 20-1/4 in. (54.6 x 51.4 cm.), height x width. \$800 - 1,200

154

WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

Dreadnough under Fire signed (lower left): "W.L.Wyllie" etching on wove paper 9 x 17 1/4 in. (23 x 43 cm.) \$800 - 1,200

155

THE OFFICIAL PHOTO ALBUM FOR THE WORLD TOUR OF THE GERMAN CRUISER S.M.S. *HAMBURG* GERMAN, FEBRUARY 1926-MARCH 1937

in an oblong folio with board covers with a faux leather treatment, string bound, the titles and captions in white gouache, very detailed, departing from Wilhelmshaven and continuing onto: Bay of Biscay; Pontevedra, Spain (Feb '26); Madeira, Portugal (Feb - Mar '26), Canary Islands (Mar '26), St. Thomas (Mar -Apr), Colon/Panama Canal (Apr), Guatemala (Apr), Antigua, San Salvador (May), Honduras (May), San Pedro, Los Angeles (with visits to Hollywood and Universal Studios), San Francisco, Hawaii (June-July), Japan (July-Aug), the Phillipines (Aug-Oct), Indonesia (Oct-Nov), Sri Lanka (Nov), Yemen (Nov), Suez Canal, Port Said (Dec), Greek Isles (Dec-Jan '27), Alexandria, Cairo, Marmaritza (Jan '27), Argostoli (Jan-Feb), Athens, Corinth, Sicily (Feb), Valencia (Feb-Mar), Gibraltar, and Vigo. Returning to Wilhelmshaven in March 1937. 11 x 16-1/2 in. (27.9 x 41.9 cm.) \$1,000 - 1,500





PROPERTY FROM THE ESTATE OF ANDREW D. HEINEMAN

156

EDUARDO FEDERICO DE MARTINO (ITALIAN, 1838-1912)

The Channel Fleet Plaque on the front: The Channel Fleet, E. De Martino, 1838-1912 oil on canvas 12×22 in. (30.4 x 55.8 cm.) **\$6,000 - 8,000**

Provenance

with N.R. Omell, 6, Duke Street, St. James's, London, S.W.1.

Exhibited

N.R. Omell, Marine Exhibition, 1983, Cat. No.30 as *E. de Martino, The Channel Fleet, 12 x 22 inches*



PROPERTY OF VARIOUS OWNERS

157

A FINE SCALE MODEL OF THE H.M.S. QUEEN MARY - "THE GREY GHOST"

MARITIME REPLICAS, CIRCA 1999

in 1/350th scale, the hull built up in brass and painted with a red bottom, black waterline and grey topsides with port holes, windows and other details. The decks are planked in basswood, and detailed with anchors, anchor chain, bollards, railings, ladders, deck hatches, ventilators, masts with standing and running rigging, bridge and bridge wings, life boats on davits and rafts, funnels painted grey, anti-aircraft guns in various positions on deck, and other details. The model displayed on an oak base on four turned brass pedestals with a plexi-glass cover.

11-1/2 X 42 in. (29.2 X 106.7 cm.) cased. **\$2,000 - 3,000**

158[¤]

A GROUP OF SIX (6) BRITISH RECOGNITION MODELS OF VARIOUS WARSHIPS H.A. FRAMBURG & CO., CHICAGO; AND COMET METAL PRODUCTS, SOUTH SALEM, NY

1945 AND LATER

in 1:500 scale, in cast white metal and including the following classes: Manchester (cruiser), New Castle (cruiser), British "T" Class destroyer (by Framburg), Northampton (cruiser), Agincourt (destroyer), Superbe (battleship).

14-1/2 in. (36.8 cm.), the largest. (6) **\$400 - 600**

159

A GROUP OF EIGHT (8) U.S. DESTROYER RECOGNITION MODELS COMET METAL PRODUCTS CO, INC.; RICHMOND HILL AND SOUTH SALEM STUDIOS, NY CIRCA 1945

in 1:500m scale, in cast white metal and including the following classes: Sims, Fletcher, Benson, Buckley, Grimley, Sims (2), Gearing, and Mahan.

8-3/4 in. (22.2 cm.), the largest. (8) **\$600 - 800** 160[¤]

A GROUP OF FOUR (4) SOVIET UNION WARSHIP RECOGNITION MODELS

COMET METAL PRODUCTS CO, INC.; RICHMOND HILL, NY, CIRCA 1945 OR LATER

in 1:500m scale, in cast white metal and including the following classes: the cruiser Sverdlou, the submarine L2 Stalinee, a 1:250 scale destroyer Gnevni, and a Dutch Dervuyten class ship. 16-1/2 in. (41.9 cm.), the largest. (4)

\$300 - 500

161[¤]

A GROUP OF FIVE (5) U.S. NAVY RECOGNITION MODELS COMET METAL PRODUCTS CO, INC.; NEW YORK, CIRCA 1945 OR LATER

in 1:500m scale, in cast white metal and including the following classes: the light cruiser Juneau, the cruiser Galviston, the battleship New Mexico, the battleship North Carolina, and a modern Adams class destroyer.

18 in. (45.7 cm.), the largest. (5) **\$300 - 500**

162[¤]

A GROUP OF FIVE (5) U.S. NAVY RECOGNITION MODELS COMET METAL PRODUCTS CO, INC.; NEW YORK, CIRCA 1945 OR LATER

in 1:500m scale, in cast white metal and including the following classes:the cruiser Fargo, cruiser Pensacola, the cruiser Brooklyn, the cruiser Omaha, and a modern Adams class destroyer. *18 in. (45.7 cm.), the largest.* (5)

\$300 - 500

163[¤]

A GROUP OF FOUR (4) U.S. NAVY RECOGNITION MODELS COMET METAL PRODUCTS CO, INC.; NEW YORK, CIRCA 1945 OR LATER

in 1:500m scale, in cast white metal and including the following classes: the carrier Sipan, battleship Tennessee, cruiser Baltimore, and a modern Adams class destroyer.

16-1/4 in. (41.2 cm.), the largest. (4) \$300 - 500











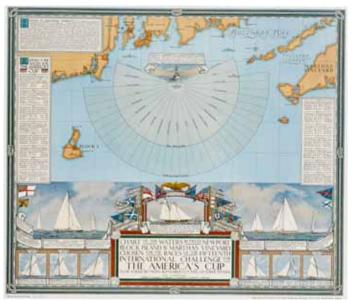








165



166



164

AFTER FREDERIC SCHILLER COZZENS The Brave Old America

titled on front: The Brave Old America, Winner of 1st International Race, Plate 1, August 22nd, 1851, Tobin Art Works, N.Y.; on the original matte with America's Cup ribbon. signed (lower left on plate): Fred S. Cozzens, 84 chromolithograph, laid down on board. $14-1/4 \times 20-1/2$ in. (36.1 x 52 cm.), the print; $21-1/2 \times 26-1/2$ in. (54.6 x 67.3 cm.), sight. **\$1,500 - 2,500**

165[¤]

THE LAWSON HISTORY OF THE AMERICA'S CUP

a 1986 re-print of:

Thomas Lawson, Boston, [1902]. The first History of the America's Cup, Quarto (295 by 200mm), xv, [1], 402pp., 88 reproduction plates, cloth binding as the original, lavishly gilt. Detailed history of the first fifty years of the America's Cup yachting competition. Published as a limited edition 1480 of 1500. Lawson's work is the first history of the America's Cup Races capturing the highlights of some of the more noted races. *11-1/2 x 7-3/4 in. (29.2 x 19.6 cm.)* **\$300 - 500**

166[¤]

AFTER ERNEST CLEGG

Chart of the Waters Between Newport/Block Island & Marthas Vineyard Engraved and Printed by The Beck Engraving Company; New York, Philadelphia, Atlanta;, circa 1934 color lithograph #245 of 400 marked outside the margin on the left. Color Lithograph $25 \times 28 \text{ in.} (63.5 \times 71.1 \text{ cm.})$ **\$1,000 - 1,500**

A commemorative print for the 1934 America's Cup challenge between the New York Yacht Club's defender, Rainbow and the Royal Yacht Squadron's challenger Endeavour, and showing the America's Cup buoy, selected America's Cup defenders and challengers, a brief history of the America's Cup and other details.

167

A MODEL OF THE 1930 AMERICA'S CUP YACHT ENTERPRISE WM. E. HITCHCOCK

in 1/8" scale, the hull built up from the solid in basswood, the bottom painted blue and the topsides white, with a gold cove stripe. The deck is basswood veneer with planking lines and mahogany trim around the edge, detailed with with turning blocks, winches, deck hatches, coils of line, companionway, skylight, binnacles, wheel, traveler bar, dory lashed to the deck. Rigged as a sloop with a single mast and boom, standing and running rigging, displayed in a glass case with a mahogany base and a brass frame. $25-1/4 \times 8-1/2 \times 30$ in. (64.1 x 21.5 x 76.2 cm.) \$3,000 - 4,000



168 **ROY CROSS (BRITISH, BORN 1924)** America's Cup, 1901, Columbia v. Shamrock signed lower right: "Roy Cross, 1977" watercolor and gouache on paper

12 x 17-1/2 in. (30.5 x 44.4 cm.) \$8,000 - 12,000

The 1901 America's Cup was the 11th challenge for the Cup. It took place in the New York City harbor and consisted of a best of five series of races between the defender *Columbia*, entered by the New York Yacht Club for the second time, and Sir Thomas Lipton's Shamrock II, representing the Royal Ulster Yacht Club. *Columbia* won all three races, the last being won with handicap, easily defending the cup.



169 (detail)

169 JOHN MECRAY (AMERICAN, BORN 1939) Shamrock V, 1995 signed lower left: "John Mecray"

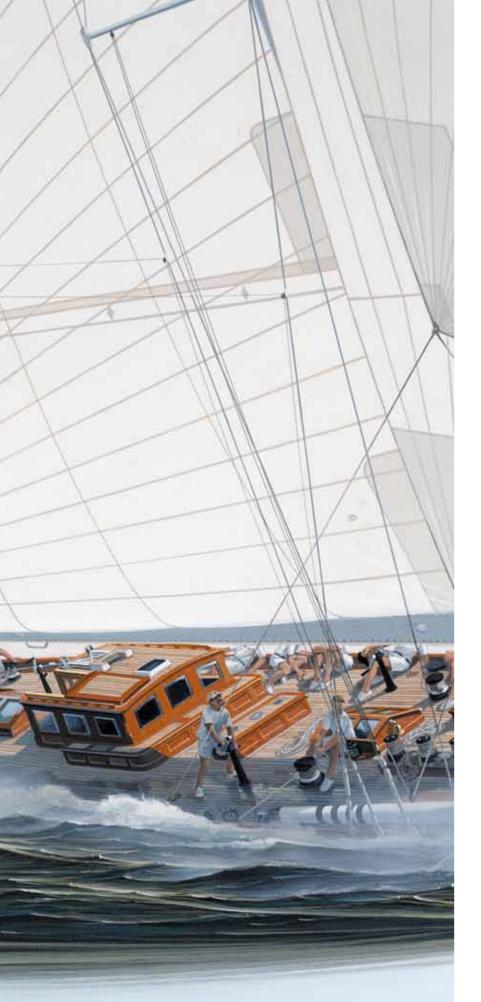
oil on linen 20 x 48 in. (50.8 x 121.9 cm.) \$80,000 - 120,000

The J-class yacht *Shamrock V* is probably the best known of the J-class yachts. Designed by Charles Nicholson for Sir Thomas Lipton to compete in the 1930 America's Cup. Following her launch on 14 April 1930 she showed early promise on the British Regatta circuit winning 15 of 22 races. On the American side, Winthrop Aldrich's syndicate emerged from the competitive round-robins with Enterprise as the eventual defender.

The first of the best-of-seven races was a convincing victory for *Enterprise* winning by nearly three minutes. *Shamrock V* was to fare worse in the second race losing by nearly 10 minutes. The third race finally provided the assembled thousands on the shore at Newport, the racing they craved. *Shamrock V*'s initial lead at the start was relinquished to *Enterprise* after a tacking duel. Following this surrender disaster struck, as *Shamrock V*'s main halyard parted and her sail collapsed to the deck. The fourth race clinched the cup for *Enterprise* after which Sir Thomas Lipton was heard to utter "I can't win".

Sir Thomas Sopwith bought Shamrock V in 1931 as a trial horse to gain J-Class racing experience. He would add his own aeronautical expertise and material knowledge to build and perfect his challenger for the 16th America's cup, Endeavour. Shamrock V was then sold to Sopwith's aviation friend, and fellow yachtsman, Sir Richard Fairey campaigning her against other J-Class yachts Velsheda, Endeavour, and Yankee during the 1935 regatta season. In 1937, Shamrock V was sold to the Italian senator and industrialist Mario Crespi. This prompted Shamrock V's only name change to Quadrifoglio (Cloverleaf). Crespi also the modified Shamrock V for comfort by installing a maple interior. In 1962 Piero Scanu acquired her and instigated a comprehensive three year overhaul commencing in 1967 with Shamrock V returning to the Camper and Nicholson yard. In 1986, Shamrock V returned to the ownership of the Lipton Tea Company who donated her to the Museum of Yachting at Newport, Rhode Island. Another extensive restoration was instigated by her new owners and undertaken by Elizabeth Meyer in 1989. Following changes of ownership in the 1990s and another renovation, Shamrock V participated in a fitting reunion in August 2001 with the only two remaining J-Classes, Endeavour, and Velsheda, for the America's Cup Jubilee in the Solent.

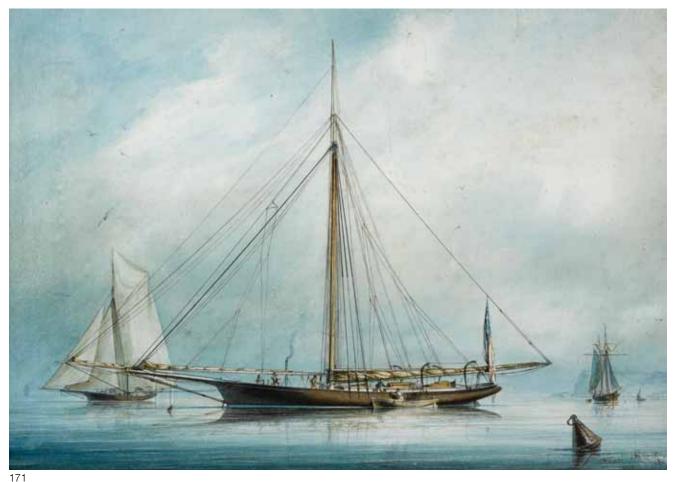






170 WARREN W. SHEPPARD (AMERICAN, 1858-1937) Cornelia at the New York Yacht Club Regatta, June 11, 1874 signed lower right: "W.J. Sheppard" oil on canvas 20 x 30 in. (50.8 x 76.2 cm.) \$4,000 - 6,000

86 | BONHAMS



171

FRANCOIS-JOSEPH-FREDERIC ROUX (FRENCH, 1805-1870)

Centerboard Sloop Sylvie of the New York Yacht Club at Havre, 1866 label on front reads:

centerboard sloop Sylvie, New York Yacht Club at Havre, 1866, designed by George Steers, c.1851

signed, inscribed and dated 'Frederic Roux, Havre 1866' (lower right) further inscribed 'Côte de la Providence (Americaine)... Frederic Roux, with copyright stamp, Paris, 1866' (on the reverse)"

pencil, ink and watercolor

15-1/2 x 22-1/2 in. (39.3 x 57.2 cm.), sight. **\$10,000 - 15,000**

Literature

Stephens, William P.; Traditions and Memories of American Yachting, Wooden Boat Publications, Inc., Publishers, 1989. Pages 9-11 for the early history of Sylvie.

Chevalier, Francois and Taglang, Jacques; America's Cup Yacht Designs 1851-1986, Francois Chevalier and Jacques Taglang, Publishers as a limited edition, for the history of Sylvie during the 1870 America's Cup.

Grigull, Susanne; Antoine Roux & Sohne, Marinemalerei in Marseille um 1800, Flensburger Schiffahrtsmuseum, Publishers, 2002. Page 78 for a similar example of a yacht at her mooring.

In the winter of 1851, the same year he designed the schooner yacht America, George Steers also designed the centerboard sloop Mayflower. Her stem post was narrower, with an extreme beam and a shallow draft. Sold by William H. Brown to the Schuyler Brothers, they sold her to Louis Augustus Depau in 1853 and renamed her Sylvie after his wife (daughter of the French Admiral de Grasse). Louis was the son of Francis Depau, founder of the first line of sailing packets between New York and Havre, France, and a prominent maritime family. Sailing from Depau Island on June 11, 1853 and arriving at Havre in 16 days and 12 hours, Sylvie, with her Captain, Peter H. Comstock of New York was credited for her exceptionally swift passage. On August 19th 1853 Sylvie raced at the Royal Yacht Squadron against Arrow, Aurora, Alarm, Osprey, Aurora Borealis, and Julia. Sylvie finished second behind Julia and was awarded a special 50-guinea cup. Known as the 'Sylvie' cup, this trophy has been raced for every year since 1898 on the Great Lakes. In 1857 she was purchased by C.A. Stebbins of the New York Yacht Club who refitted her as a schooner. It was in this configuration that she competed in the first America's Cup defense in 1870 as part of the 'Defender' fleet which consisted of 18 yachts including the challenger Cambria and the first winner of the 100 guinea cup, America. The selected defender Magic easily won over Cambria by 39 mins - 17 secs. Sylvie finished 7th across the line and 3rd on corrected time. Cambria, the challenger, finished 8th across the line and 10th on corrected time. She continued to sail until the turn of the century. Sylvie was broken up in 1906.





172 THOMAS H. WILLIS (AMERICAN, 1850-1925)

The commuter yacht *Little Sovereign* oil on canvas with applied silk, cotton and hand stitching *18 x 34 in. (45.7 x 86.3 cm.)* [not inspected out of the frame] **\$1,000 - 1,500**

with a label affixed to the stretcher that reads: "Thomas Willis/Marine Pictures in Silk/426 Stuyvesant Ave., Brooklyn, N.Y."

173

A MODEL OF THE STEAM YACHT CORSAIR (II)

the hull, built up with black painted topsides, green bottom and a gold waterline. The deck of is planked and is fitted with jackstaff, anchor davits, anchors, anchor windlass, bollards, deck plates, skylights, cabin structures, search lights, deck railings, ship's wheel, binnacle, engine telegraphs, ladders, ventilators, funnel, signal cannons, five ship's boats on davits, docking wheel, flagstaff, propeller, and many other details. Displayed on two brass pedestals within a glass case with mahogany base and trim. $52-1/4 \times 15-1/4 \times 58 \text{ in. } (147.9 \times 38.7 \times 147.3 \text{ cm.}), cased dimensions. (2) $4,000 - 6,000$

Built for J. Pierpont Morgan in 1890, the Corsair served as flagship during his reign as Commodore of the New York Yacht Club. In April 1898, Morgan sold her to the U.S. Navy for \$225,000. The Navy converted her to a dispatch vessel and patrol gunboat, and named her U.S.S. Gloucester. She was sold out of the Navy in 1919 and into commercial service. The Corsair was destroyed in a hurricane at Pensacola, Florida.

174

ANTON OTTO FISCHER (AMERICAN/ GERMAN, 1882-1962)

A Buzzard's Bay 15 off Long Island signed and dated lower right: "A. Fischer '01" oil on canvas 18-1/4 x 24 in. (46.3 x 60.9 cm.) **\$2,000 - 3,000**

175

HENRY SCOTT (BRITISH, 1911-2005)

Burying the rail signed lower right "Henry Scott" oil on canvas 20 x 30 in. (50.8 x 76.2 cm.) \$4,000 - 6,000

176

HENRY SCOTT (BRITISH, 1911-2005)

A Good Tailwind Signed lower right: "Henry Scott" Oil on board (*11 3/4 x 19 1/2in*).*11-3/4 x 19-1/2 in. (29.8 x 49.5 cm.*) **\$2,500 - 3,500**



174











177

AN EXHIBITION STANDARD MODEL OF THE BOSTON PILOT BOAT *HESPER* DAVID CANDELIERE (AMERICAN, 20TH CENTURY)

the hull built up from the solid, with a copper plated bottom, painted black topsides, and planked decks. Detailed with bit post, anchors, windlass, pin and fife rails, skylights, companionways, boats on deck, signal cannon, cockpit with wheel, bit posts, deck blocks and other details. Rigged as a simple schooner, with a shor bow sprit, two masts with mast hoops, booms and gaffs, standing and running rigging, and other rigging details. Displayed on a pair of wood cradles in a mahogany framed glass case with mahogany stand.

44-1/4 x 15-1/4 x 34-1/4 in. (112.3 x 38.7 x 86.9 cm.), cased dimensions plus stand. (2) **\$4,000 - 6,000**

178

A HALF MODEL OF A PLANK-ON-EDGE CUTTER ENGLISH, LATE 19TH CENTURY

the hull, built up in four lifts, with a bright finished bottom and rudder, the topsides finished in black with an applied veneer deck which is also finished bright. Mounted on a black painted backboard. $9 \times 36-1/4$ in. (22.8 x 92 cm.)

\$1,000 - 1,500

179

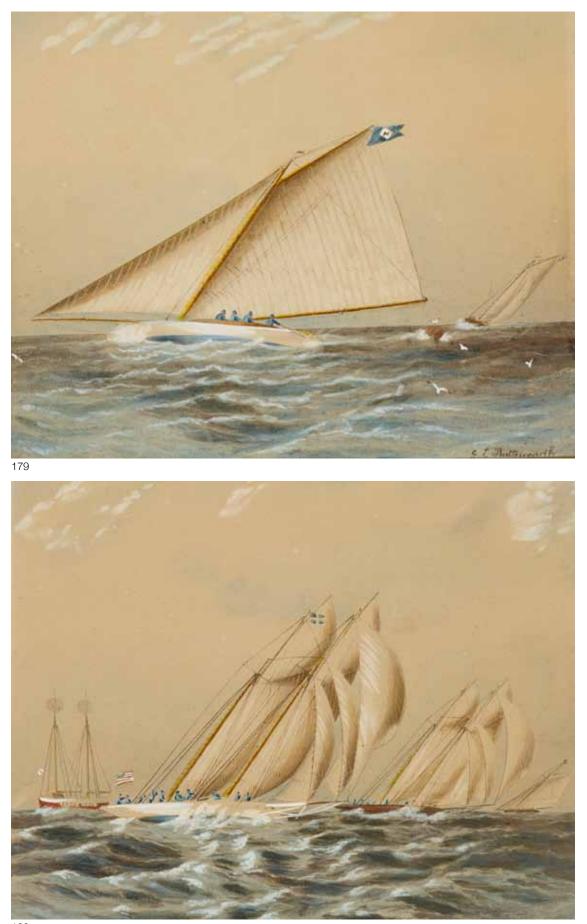
JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894)

A racing yacht on Great South Bay signed lower right: "J.E. Buttersworth" watercolor and body color on paper 8 x 10 in. (20.3 x 25.4 cm.) \$8,000 - 12,000

180

JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894)

Schooners rounding the Sandy Hook lightship watercolor and body color on paper 8 x 10 in. (20.3 x 25.4 cm.) [not examined out of the frame] \$7,000 - 10,000



A. New york paket & brown, mater be longin to Provisiona R J. V. 111

PROPERTY FROM AN IMPORTANT PRIVATE CONNECTICUT COLLECTION

181

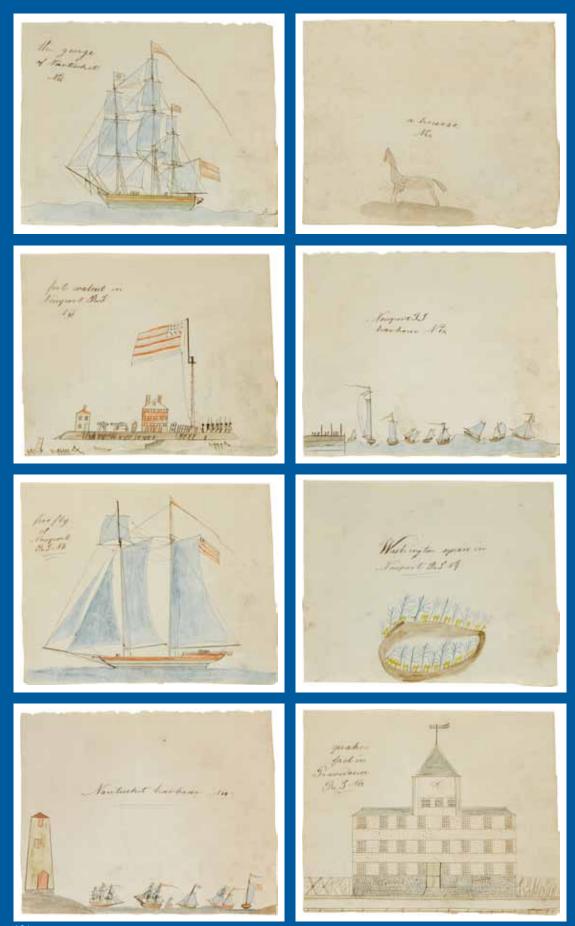
CAPTAIN JOSEPH HARRIS (AMERICAN, 1752-1823)

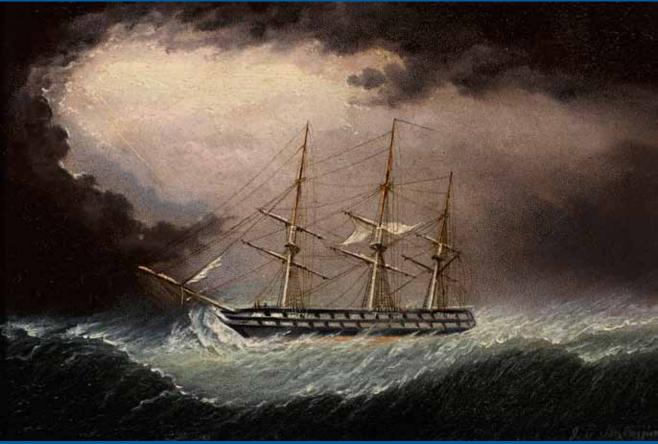
A collection of 28 log book sketches of New England shipping scenes mostly Newport, RI including the following: Nantucket Harbour, No. 15; Washington Square in Newport RI, No. 9; Firefly of Newport RI, No. 11; A small seaport, No. 17; Kingbird of Providence, No.22; A Rose, No. 13; A Mill between Bristol and Warren, No. 19; Corse Harbour, No. 23; A Saved Girl, No. 20; Long Wharf in Newport RI, No. 8; A house in Newport called Peckhams house, No. 5; Boston Hill, No. 18; Fort Walcut in Newport RI, No. 10; A Hourse, No. 24; A New York packet C. Brown Mast Belongin to Providence RI, No. 4; Quaker Jack in Providence RI, No. 12; (5-3/4 x 7-1/4 in. each), and then Newport RI Harbour, No. 11; Betw(een) Boston and Taunton, No. 21; Tarpaulin Cove between Newport and Nantucket, No. 7; (5-1/4 x 7-1/4 in. each); A House (not titled or numbered); A landscape with a farmhouse (not titled or numbered); Hornet of Newport RI, No. 1; The Had(?) Island Lighthouse, No. 2; The george of Nantucket, No. 16 (6 x 7-1/4 in. each.), and three others.

The centerpiece, a poem entitled *A Sailor's Adieu*, a poem for Joseph Harris by Caleb B. Alley with a drawing of the ship *America*, Capt. Joseph Haris, Cranston RI. (15 x 9-3/4 in., sight) most numbered watercolor on paper *Various as above.* [not examined out of the frames] **\$20,000 - 30,000**

Provenance

with Jeffrey Tillou Antiques, Litchfield, CT., 2007 to the current owner.





182

JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894)

A British warship in heavy weather signed lower right: "J.E. Buttersworth" Oil on board 6 x 10 in. (15.2 x 25.4 cm.) **\$20,000 - 30,000**

Provenance

with Vallejo Gallery, Newport Beach, CA., 2006 To the current owner



183

NICHOLAS MATTHEW CONDY (BRITISH, 1818-1851)

The Brig Anonyma heaving-to in the Barn Pool, below Mount Edgecumbe, Plymouth Sound. Inscribed by the artist on the verso: "The Anonyma 427 Tons/in Barn Pool/N Condy Junr Pinx/Plymouth 1860" signed lower right: "N.Condy" oil on artist's board 9 x 12 in. (22.8 x 30.4 cm.) \$7,000 - 10,000

Provenance with Messum's Fine Art, London

Exhibited

Messum's Fine Art, London "The Call of the Running Tide", 2006, No.: 12.



MILES WALTERS (BRITISH, 1774-1849) The ship Mary in two positions off Dover Oil on canvas 14 x 22 in. (35.5 x 55.8 cm.) **\$7,000 - 10,000**



185

CHARLES SIDNEY RALEIGH (BRITISH/AMERICAN, 1830-1925)

The three masted schooner *Joseph G. Dean* headed out to sea signed and dated lower left: "C.S. Raleigh 1883" oil on canvas 28 x 40 in. (71.1 x 101.6 cm.) **\$15,000 - 25,000**

Provenance

The Dean Family By marriage from 1883 to the Russell Family of New Bedford Whalers A private collection with Vallejo Gallery, Newport Beach, Ca. the current owner.

This portrait of the three-masted coastal schooner Joseph G. Dean, under full sail off the Massachusetts Coast was probably commissioned by one of the three owners. The painting depicts men on deck, with Captain Zabina H. Chase onboard. Chase was a primary owner alongside of members of the Dean and Russell Families, all of New Bedford. The ship was built by David Clark at the Dean &Driggs Yard on Merrill's Wharf in 1882. Family members owned part of her interest with Captain Chase, and named her after the shipyard's founder, Joseph G. Dean, who started fitting out New Bedford whale ships in 1836. Measuring 155.65 feet in length, the white-hulled schooner made a striking visual presence cutting the waters of the coastal Atlantic.



186 (detail)

JOHN FRANCIS RIGAUD (TURIN 1742-1810 GREAT PACKINGTON) Captain Charles Morice Pole

inscribed: "Captain Charles Morice Pool" and dated "1781" oil on canvas *39 3/4 x 50 1/4 in. (100.9 x 127.6 cm.)* **\$60,000 - 80,000**

Admiral of the Fleet Sir Charles Morice Pole, 1st Baronet (18 January 1757 – 6 September 1830) naval officer and colonial governor born England and died Denham Abbey, Hertfordshire, England.

Pole entered the Royal Academy in 1770 and served in the East Indies. He had also participated in the siege of Pondicherry and at the occupation of Toulon in 1793. Pole was promoted rear-admiral in 1795 and served in the West Indies. He was promoted Admiral of the Fleet in 1830.

Pole was appointed governor of Newfoundland on 3 June 1800. His term ended in 1801.





187 EDWARD MORAN (AMERICAN, 1829-1901) A Stormy Departure oil on canvas 14-1/4 x 25-1/2 in. (36.1 x 64.7 cm.) \$10,000 - 15,000



188 ÉDOUARD ADAM (FRENCH, 1847-1929) Kaleda Off Le Havre Oil on canvas 24 x 36 in. (60.9 x 91.4 cm.) \$6,000 - 8,000

With Kaleda's name pennant on her mainmast, and on the mizzen, beneath the British ensign, is the four-flag hoist J.R.M.P., her commercial code designation. Little information is available on the vessel, but she looks to be around 500 tons with a length of about 120 feet. Barkentines such as Kaleda were most prominent in the late 19th century.



189 (detail)

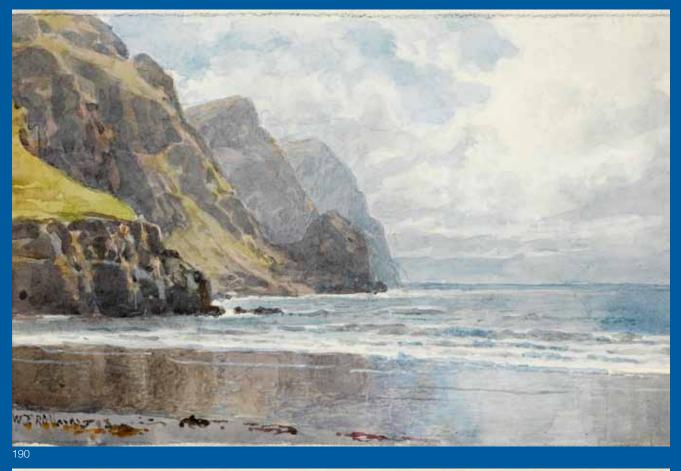
189

JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894) The New York packet Enterprise entering the Thames signed lower right: "J.E.Buttersworth" oil on board 19 x 26 in. (48.2 x 66 cm.) \$120,000 - 180,000

Exhibited

The Bruce Museum, Greenwich, Conn., *Wind, Waves and Sail*, 1997 as The New York Packet 'Enterprise' Entering the Thames.









190

WILLIAM TROST RICHARDS (AMERICAN, 1833-1905)

The Great Kell Strand, Achill Island, Ireland inscribed with location on verso. signed and dated lower left: "W.T. Richards 03" Watercolor on paper 5 x 8 in. (12.7 x 20.3 cm.) \$3,000 - 5,000

Provenance

with William Vareika Fine Arts, Ltd., Newport, R.I. to the present owner

19

REYNOLDS BEAL (AMERICAN, 1867-1951)

Mackerel seining signed and dated lower left: "Reynolds Beal 1931" watercolor on paper 12 x 16 in. (30.4 x 40.6 cm.) **\$2,000 - 3,000**

192 ELISHA TAYLOR BAKER (AMERICAN, 1827-1890)

The yacht *Stranger* of New York Yacht Club off Execution Lighthouse oil on canvas 24 x 42 in. (60.9 x 106.6 cm.) **\$15,000 - 25,000**

Stranger and her sister yacht *Corsair* were among the first large steam yachts built in the United States. The two yachts were designed and built by Wm. Cramp & Sons in 1880, and had principal dimensions of LOA: 189ft, Beam: 23.7ft, and Draft: 10.5ft. *Corsair* was built for C.J. Osborn, and *Stranger* was built for George A. Osgood, the two (both the yachts and the owners) were often confused. *Stranger* eventually went into the U.S. Navy.



193 (detail)

193
JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894)
New York Harbor Regatta
signed lower right : "J.E.Buttersworth"
oil on artist board
7 x 13 in. (17.7 x 33 cm.)
\$100,000 - 150,000

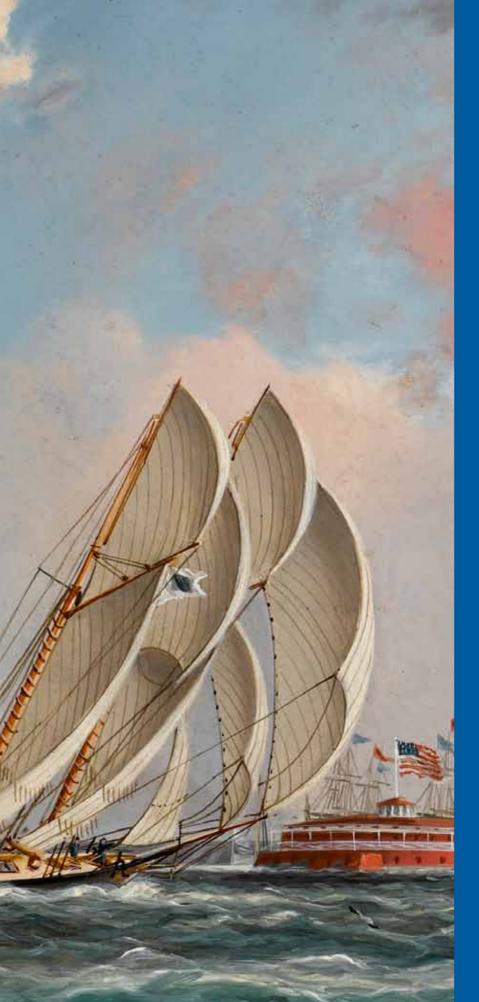
Provenance with Godel & Co., New York, NY to the current owner.

Literature

Granby, Alan; *Flying the Colors: The Unseen Treasures of Nineteenth-Century American Marine Art*, Hudson Hills Press; Manchester, VT, 2009, plate 3-29 on pg 206 for an illustration of this painting.

106 | BONHAMS







194 (detail)

194

JAMES EDWARD BUTTERSWORTH (BRITISH/ AMERICAN, 1817-1894)

The America's Cup yacht *Vigilant* signed lower right: "J.E. Buttersworth" oil on canvas 20 x 30 in. (50.8 x 76.2 cm.) **\$200,000 - 300,000**

Provenance

A private collection with Quester Gallery, Greenwich, Conn., the current owner

Vigilant was designed by Nathanael Greene Herreshoff and built in 1893 by the Herreshoff Manufacturing Company of Bristol, Rhode Island. *Vigilant* was a centerboard sloop with all-metal (steel and bronze) construction. She was owned by a syndicate led by Charles Oliver Iselin and she was skippered by Nathanael Greene Herreshoff. Launched on June 14, 1893, *Vigilant* beat *Colonia*, *Jubilee*, and *Pilgrim* to win the 1893 American selection trials for the America's Cup defense.

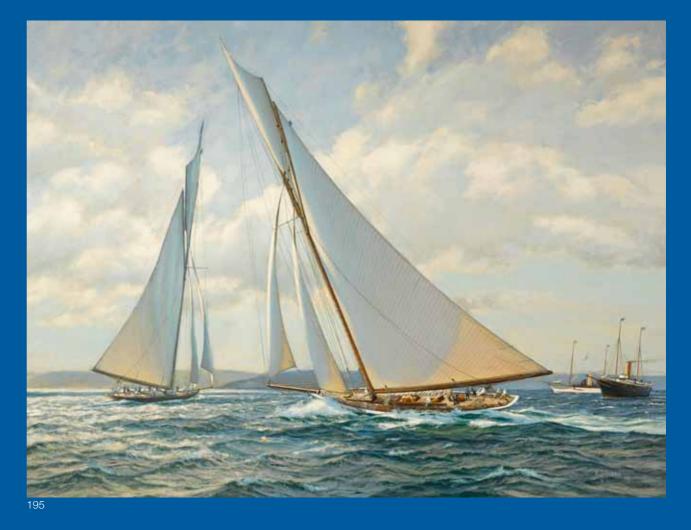
In the 1893 America's Cup *Vigilant* faced Lord Dunraven's British keel cutter *Valkyrie II* in a best three out of five races format sailed on alternating courses. The races were sailed October 7, 9, and 13, 1893 off Sandy Hook, New Jersey. Lord Dunraven's daughter became the first female to sail in an international yacht race in the

United States, and Vigilant was Herreshoff's first victorious America's Cup design. In the first race on October 7, in light air, Valkyrie *II* won the start by 15 seconds and one boat length. At the first mark, Vigilant held a nine-minute lead. Vigilant crossed the finish line 7 minutes ahead of Valkyrie II. In the second race on October 9, Vigilant won the start by 5 seconds, but Valkyrie II worked out to an early lead of 5 boat lengths in a building breeze. By the first mark, Vigilant held a five minute lead and worked out to a 9 minute lead at the second mark. At the finish Vigilant beat Valkyrie II by 12 minutes 30 seconds. In the third race on October 13, 1893, Lord Dunraven, was facing elimination but was certain the Valkyrie Il could equal or better Vigilant in the strong breeze. Valkyrie II led the windward leg, but lost a spinnaker at the two-thirds point of the downwind run. At the finish, Vigilant beat Valkyrie II by 40 seconds in corrected time to successfully defend the cup. The World reported it as the fastest race ever sailed, over a course of 15 miles to windward and return under reefed sail and a gale.

In 1894 *Vigilant* was bought by Howard Gould and became the first America's Cup defender to sail in Europe for the British yachting season. *Vigilant* raced in the defender trials for the 1895 America's Cup won by *Defender*. From 1896 to 1910 *Vigilant* had six different owners the last of whom was William Iselin who sailed her from 1906 until 1910. *Vigilant* was broken up at a New London junkyard in 1910.





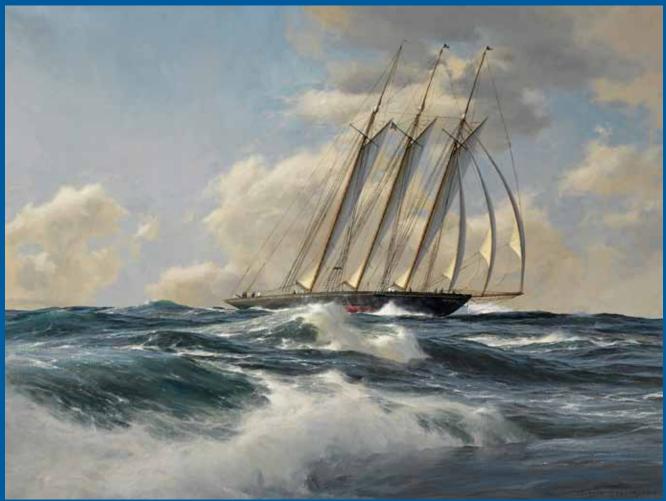


195 ANTHONY D. BLAKE (BORN NEW ZEALAND 1951) Shamrock II tacks just ahead of Columbia/during America's Cup, Race 2, October 3, 1901 signed lower right: "A.D. Blake" oil on canvas 36 x 48 in. (91.4 x 121.9 cm.) \$25,000 - 35,000

Provenance

with J. Russell Jinishian Gallery, Fairfield, CT., the current owner.

In a fresh northwesterly off Sandy Hook, Shamrock II leads Columbia around the leeward mark but in a slog back to the finish, Columbia passes Shamrock II and goes on to win by 3 minutes and 35 seconds. On the right are Sir Thomas Lipton's steam yacht Erin and J.P. Morgan's steam yacht Corsair III. This was Sir Thomas Lipton's second challenge for the America's Cup. Columbia was owned by J.P. Morgan and Edwin D. Morgan, and skippered by Charlie Barr. Columbia went on to successfully defend the cup, winning all three races, and she is the only yacht to win the America's Cup twice without any alterations.



DONALD DEMERS (AMERICAN, BORN 1956)

The Schooner Yacht Atlantic, Racing Across the Atlantic, 1905 signed lower right: "Donald Demers, 2006" oil on canvas 36 x 48 in. (91.4 x 122.9 cm.) \$25,000 - 35,000

Provenance

with Quester Gallery; Greenwich, CT with J. Russell Jinishian Gallery, Fairfield, CT the present owner.

The *Atlantic* was built in 1903 by Townsend and Downey shipyard, and designed by William Gardner, for Wilson Marshall. In 1905, Kaiser Wilhelm II of Germany proposed a race across the North Atlantic and put forward a solid gold cup to be presented to the winner. Eleven boats including the Kaiser's yacht *Hamburg* and the schooner *Atlantic* skippered by Charlie Barr took part. The competitors encountered strong winds and gales which ensured a fast passage time and all eleven boats finished the race. *Atlantic* won, breaking the existing record with a time of 12 days, 4 hours, 1 minute and 19 seconds. The record stood for 75 years until broken by Eric Tabarly sailing the trimaran *Paul Ricard*. However, *Atlantic*'s monohull record stood for nearly 100 years until was broken in 1997 by the yacht *Nicorette* completing the crossing in 11 days 13 hours 22 minutes. *Atlantic* deteriorated and sank at the dock in Norfolk, Virginia. In 1982, the wreckage was removed for the installation of a floating dry dock at Metro Machine Shipyard.



197

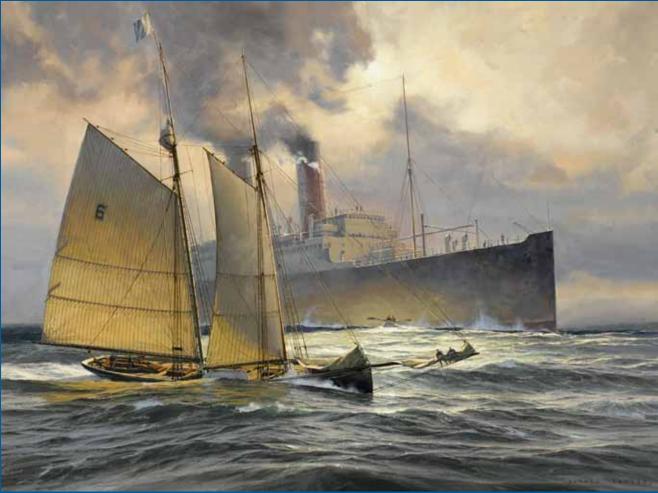
WILLIAM GORDON MULLER (AMERICAN, BORN 1937)

New York Harbor Four by Four signed lower left: "W.G.Muller '06" oil on canvas 15 x 22 in. (38.1 x 55.8 cm.) \$3,000 - 5,000

Provenan<u>ce</u>

with J. Russell Jinishian Gallery, Inc., Fairfield, CT., 2007 the current owner.

Depicting the Cunard Line's venerable four-stack liner R.M.S. *Mauretania* of 1907 as she steams outbound through New York harbor in the white cruising livery of her later years. She is about to pass the old four-masted schooner *Theoline*, nearing the end of her own career. The lower Manhattan skyline and Staten Island ferry *President Roosevelt* are bathed in the late afternoon sun on a cold March day in 1934.



198

DONALD DEMERS (AMERICAN, BORN 1956)

Returning the Pilot, 1900 depicting the steamer Franconia and the pilot schooner Varuna. signed lower right: "Donald Demers" oil on canvas 30 x 40 in. (76.2 x 101.5 cm.) \$15,000 - 25,000

Provenance

with J. Russell Jinishian Gallery, Inc., 2006 The current owner



REYNOLDS BEAL (AMERICAN, 1867-1951)

Lower Bay signed lower right: "Reynold Beal" oil on canvas 24 x 30 in. (61.9 x 76.2 cm.) \$12,000 - 18,000

Provenance

with Quester Gallery, Greenwich, CT., 2007 to the current owner.

There is an envelope on verso containing a piece of paper that lists title and artist name.



200

HARRY AIKEN VINCENT (AMERICAN, 1864-1931)

Smith Cove, Gloucester signed lower left: "H.A. Vincent" oil on canvas 21 x 27 in. (53.3 x 68.5 cm.) **\$12,000 - 18,000**

Provenance

with McDougall Fine Arts Galleries, Glocester, MA., 2006 to the current owner.

Exhibited

The Rockport Art Association; *A Retrospective of Harry Aiken Vincent*, October 7th - November 12th 2006.





202



203



204

PROPERTY OF VARIOUS OWNERS

201 FRANKLIN DULLIN BRISCOE (AMERICAN, 1844-1903) Embarcation, meeting the ship oil on board 8-3/4 x 18 in. \$1,000 - 1,500

Label on verso reads: Academy Board, W.W. Whipple & Co., Dealers in Artists' Canvass, Brushes, Colors, Portland, Maine.

202

LEMUEL D. ELDRED (AMERICAN, 1848-1921)

View of Narragansett Bay signed and dated lower right: "LD Eldred / 74" oil on canvas 13 x 21 in. (33 x 53.3 cm.) **\$2,000 - 3,000**

Provenance

with Vose Galleries, Boston, Massachusetts, circa 1967

203

ANONYMOUS, AMERICAN (19TH CENTURY)

The packet ship *Plymouth Rock* outward bound oil on canvas 21-3/4 x 33-3/4 in. (55.2 x 85.7 cm.) **\$3,000 - 4,000**

PROPERTY FROM THE ESTATE OF CATHERINE C. SCHAFFNER, SCOTTSDALE, ARIZONA

204

JOHN F. C. PETERSEN (AMERICAN, 1839-1874)

A merchant brig in a rough sea signed and dated lower left: "John F. C. Petersen 72" oil on masonite 14×20 in. (35.5 \times 50.8) **\$4,000 - 6,000**



PROPERTY OF VARIOUS OWNERS

205 **ATTRIBUTED TO WILLIAM HOWARD YORKE (AMERICAN, 1847-1921)** A three masted American clipper oil on canvas 24 x 36 in. (61 x 91.5 cm.) **\$7,000 - 10,000**



206 (detail)

206 **PAUL JEAN CLAYS (BELGIAN, 1817-1900)** Ships rafted along the Scheldt signed lower right: "P.J. Clays" oil on panel 00 u 13 cl

22 x 17-1/2 in. (55.8 x 44.4 cm.) \$35,000 - 50,000

This painting was presented as a prize at the 1897 Annual Cruise of the New York Yacht Club for the Vineyard Haven to Bar Harbor leg. Affixed to the frame are three engraved brass plates; the left plate reads: *Presented by Commodore J. Pierpont Morgan August 7, 1897'*, the center plate reads: *P.J. Clays*, and the right plate reads: *Vineyard Haven to Bar Harbor, won by Wasp*. The owner of the yacht Wasp was Archibald Rogers.

The painting is fitted to a wood and gesso frame with carved shell motif. The overall dimensions are: $36-1/2 \times 31-1/2$ in.





207

ELDON TRIMINGHAM III (BERMUDIAN, B. 1956)

The *Royal Anne* at sea signed lower right: "Eldon Trimingham III" oil on canvas 11-1/4 x 23-1/4 in. (28.5 x 59 cm.) **\$25,000 - 35,000**



208 ELDON TRIMINGHAM III

Venetian Light (full moon rising) signed and dated lower left: "Eldon Trimingham III, 07" oil on canvas *x* 23 1/2*i*n).12-1/2 *x* 23-1/2 *in.* (31.7 *x* 59.6 *cm.*) **\$30,000 - 40,000**



209

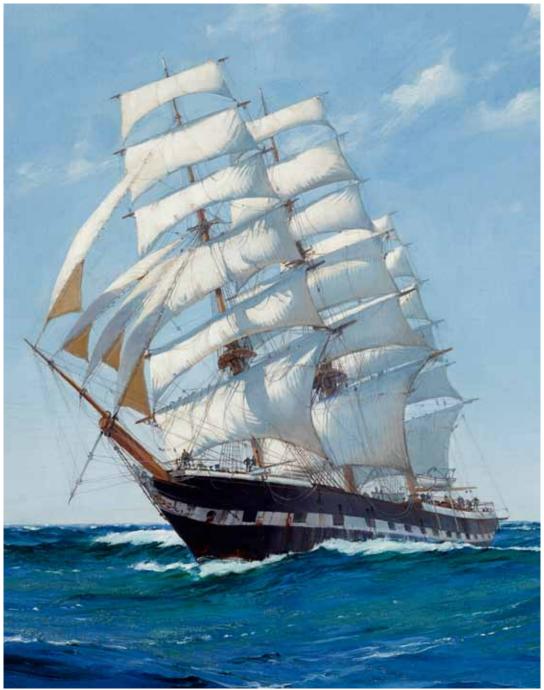
JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894) A British ship of the line firing a salute while departing Portsmouth Harbour signed lower right: "J.E.Buttersworth" oil on board

8-1/2 x 13-1/2 in. (21.5 x 34.2 cm.) \$25,000 - 35,000



210

JAMES EDWARD BUTTERSWORTH (BRITISH/AMERICAN, 1817-1894) The packet ship *St. Patrick* in rough seas indistinctly signed lower right: "J.E. Butt..." oil on canvas 24 x 32 in. (60.9 c 81.2 cm.) \$30,000 - 50,000



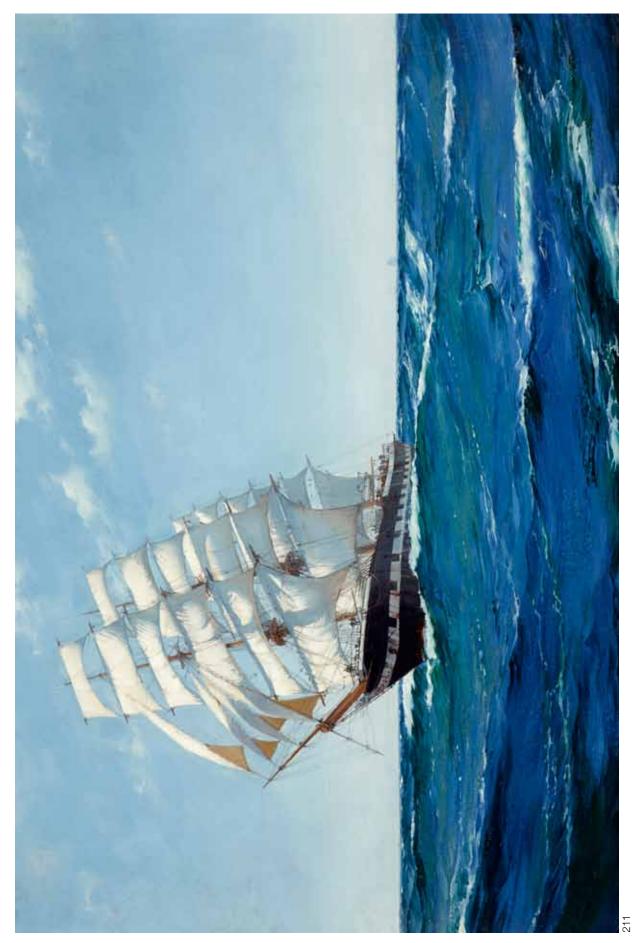
211 (detail)

MONTAGUE DAWSON (BRITISH, 1890-1973)

Bound for the West - East India Clipper Ship *Waimate* indistinctly signed lower left "Montague Dawson" oil on canvas 24 x 36 in. (60.9 x 91.4 cm.) **\$40,000 - 60,000**

Waimate was built by J. Blumer and Company at Sunderland in 1870, she had a gross tonnage of 1123 tons. During her voyages to New Zealand, she held the record for the fastest passage from London to Lyttleton of 74 days. On one run home to London, the Waimate narrowly avoided disaster when she suddenly found herself land locked off the Patagonian coast. Like all vessels making the run home, her anchors had been unshackled and stowed along with her large chains which were run down into the chain lockers. The *Waimate* found herself off a rocky rugged coast full of indentations with very deep water right up to the cliffs on a dark and dirty night, being pushed towards the shore so the crew had no choice but to round the vessel by canvas, and bring up and put out the anchors. Fortunately the anchors held and the ship and her compliment were saved. During her many runs to Lyttleton, Wellington, Port Chalmers and Auckland the *Waimate* never met with any other serious situations.

She was sold to the Russians in 1896 she was renamed the *Valkyrian* and lost without trace between Newcastle, NSW and Chile in 1899, while bound for Iquique.





212 DONALD DEMERS (AMERICAN, BORN 1956)

A Gentle Finish signed lower right: Donald Demers, 1995 oil on canvas 23-1/2 x 39-1/2 in. (59.6 x 100.3 cm.) **\$20,000 - 30,000**



213 FRANK VINING SMITH (AMERICAN, 1879-1967)

American Clipper signed lower right: "Frank Vining Smith" oil on masonite 19-1/2 x 27-1/2 in. (49.5 x 69.8 cm.) **\$8,000 - 12,000**

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Motorcycles	1	□ \$40	□ \$50			
Native American & Tribal Art	3	□ \$120	□ \$150			
Natural History, Gems, Minerals & Lapidary Works	2	□ \$80	□ \$100			
Oriental Rugs & Carpets	3	□ \$120	□ \$150			
Photographs	2	□ \$80	□ \$100			
Prints	3	□ \$120	□ \$150			
Space History	1	□ \$40	□ \$50			
Watches & Pocketwatches	3	□ \$120	□ \$150			
Wine and Whisky (5 Wine and 2 Whisky)	7	□ \$280	□ \$350			
Writing Instruments	2	□ \$50	□ \$70			
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AN INDIAN CARPET India circa 1920 approximately 14ft 8in x 28ft \$7,000 - 8,000 A BIDJAR RUNNER Northwest Persia, late 19th century *approximately 3ft 11in x 17ft 4in* **\$1,800 - 2,500**

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PETER MONAMY (LONDON 1681-1749)

The Royal Yacht Peregrine and anothe yacht in the Medway off Gillingham, Kent, passing Upnor Castle (detail) signed oil on canvas 68.6 x 156.3cm (27 x 61 9/16in). **\$100,000 - 130,000**

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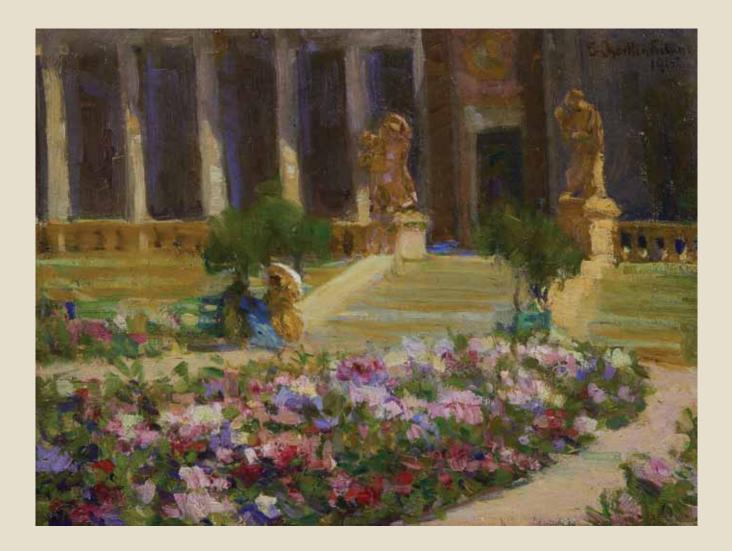
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Montague Dawson (British, 1890-1973) Running before the wind on a choppy sea oil on canvas £40,000 - 60,000

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