

IMPORTANT MARITIME PAINTINGS AND DECORATIVE ARTS

Thursday January 28, 2016

New York



Bonhams

NEW YORK

IMPORTANT MARITIME PAINTINGS & DECORATIVE ARTS

Thursday January 28, 2016 at 1pm

New York

BONHAMS

580 Madison Avenue
New York, New York 10022

bonhams.com

PREVIEW

Saturday January 23, 10am to 5pm
Sunday January 24, 12pm to 5pm
Monday January 25, 10am to 7pm
Tuesday January 26, 10am to 5pm
Wednesday January 27, 10am to 5pm
Thursday January 28, 10am to 1pm

BIDS

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

To bid via the internet please visit

www.bonhams.com/23232

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

SALE NUMBER: 23232

Lots 1 - 111

CATALOG: \$35

INQUIRIES

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

Katie Segreto, Business Manager
+1 (212) 710 1309
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katie.segreto@bonhams.com

Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 72
Session page: Lot 94
Back cover: Lot 58

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$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 therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

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

(i) the arbitration shall occur within 60 days following 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 will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

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 **▣** 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 **▲** 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 **◊** 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

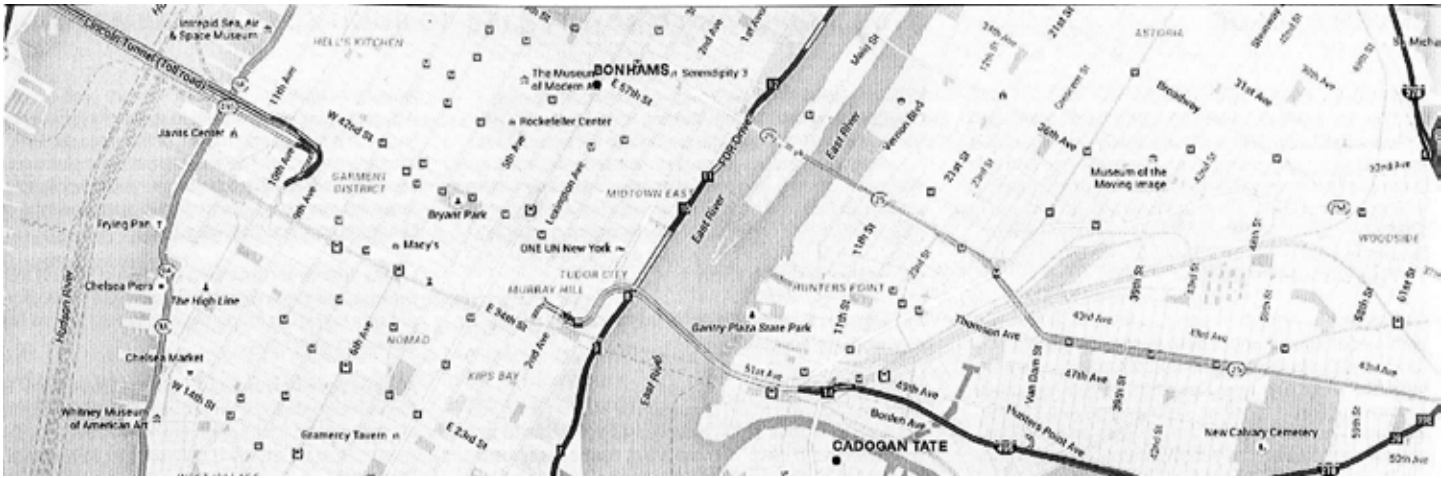
Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday February 4 without penalty. After February 4 collection of lots 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 touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON THURSDAY, FEBRUARY 4** 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 2PM ET ON MONDAY FEBRUARY 8, 2016.

Address
 Cadogan Tate Fine Art Storage Limited
 301 Norman Avenue
 Brooklyn, NY 11222

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 TEL +1 917 464 4346
 FAX +1 347 468 9916
 c.more@cadogantate.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
 TEL +1 917 464 4346
 c.more@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.

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OVERSIZED LOTS

2	26	46	76
3	36	47	77
4	38	48	84
6	39	49	85
9	41	50	86
10	42	51	87
11	43	61	91
12	45	75	

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

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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**THE ANTHONY CATANIA
MARITIME COLLECTION**

1

ANONYMOUS, BRITISH, MID-19TH CENTURY

A woolwork picture of a British ship of the line embroidered with a green sea and blue sky, the ship in grey, black and white, under full sail with standing and running rigging, red-duster, with a gold liner. 9-3/4 x 13 in. (24.7 x 33.0 cm.), sight.

US\$500 - 700

2^W

**A SHADOW BOX OF A FOUR MASTED BRITISH IRON HULLED
BARKENTINE
BRITISH, CIRCA 1890**

the hull in the form of a half model, and painted red, grey, white and black, with bright finished decks and deck structures, rigged with standing and running rigging and a full set of carved wood sails. Set in carved and painted sea with a painted background.

20-1/2 x 34-1/4 x 5-1/2 in., (52 x 81.9 x 13.9 cm.), H x W x D, cased.

US\$800 - 1,200

Provenance

- with Langford's Marine Antiques, London.

3^W

**A PAINTED CANVAS COVERED SEA CHEST WITH DECORATED
INTERIOR**

ANONYMOUS, 19TH CENTURY

in pine, and covered in canvas which is painted black, with a hinged lid which opens to reveal a simple interior, the inside of the lid painted with a British merchant motif including flags, and an image of a clipper ship. Finished with molding along the bottom edge.

18 x 31 x 19 in. (45.7 x 78.7 x 48.2 cm.)

US\$800 - 1,200

4^W

**A SHADOW BOX OF THE CLIPPER SHIP EUREKA
JOHN LINDSTROM (AMERICAN, DIED 1908), ABERDEEN, WA.
CIRCA 1890**

the hull built up from the solid and finished in black, the deck well detailed with deck houses, capstan, boats and paper silhouette figures, rigged with standing and running rigging and a full set of shaped veneer sails painted white. Set in a carved and painted sea with a small tugboat modeled at the bow, and a painted background with other shipping in the distance.

29 x 43-1/4 x 6-1/4 in. (73.6 x 109.8 x 15.8 cm.), H x W x D, cased.

US\$1,500 - 2,500

The ship *Eureka* was built by Jacob A. Westervelt of New York for Chambers and Heiser as an extreme clipper ship for the China Trade. She had principal dimensions of: LOA: 171ft., Beam: 36ft., Draft: 21ft., and had a gross tonnage of 1,041. Her maiden voyage was on February 9th 1851 under Captain Welch.

John Lindstrom, the model builder, was an owner of Lindstrom Ship Builder of Aberdeen, WA., and he was also the mayor of that town.

PROPERTY OF VARIOUS OWNERS

5

[SHIP'S LOG--H.M.S. VOLAGE]

[C JOHNSTONE AND F M LEAKE]

An Illustrated ship's log, H.M.S. Volage, 1888-1889

Detailed with numerous entries on a voyage between May 9, 1888 through March 23, 1889; with illustrations of the ship, ports of entry, maps, other ships encountered on voyage, transit computations and details, approx. 171pp.

US\$700 - 1,000

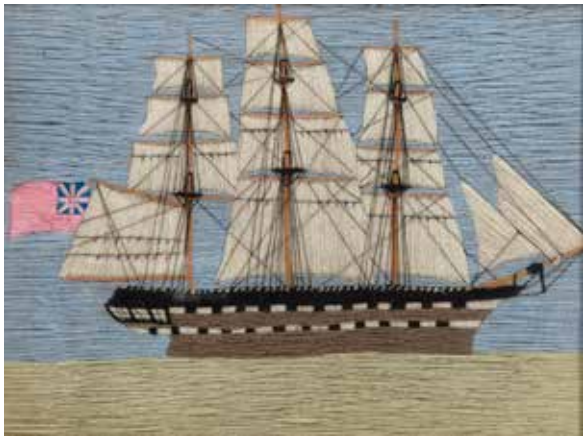
6^W

**A SHADOW BOX OF A THREE MASTED COASTAL SCHOONER
AMERICAN, LATE 19TH CENTURY**

the hull in the form of a waterline half model, built up in wood and painted green and black, the deck detailed with deck houses wheel and other fittings, and rigged with standing and running rigging with a full suit of sails. The ship set in a molded sea with a modeled tug boat alongside as she heads out past a light house. The background is painted with a coastal village including churches and other landmarks. Displayed in a simple pine case.

20-1/2 x 33-1/2 x 6-1/2 in. (52 x 85 x 16.5 cm.), H x W x D, cased.

US\$1,000 - 1,500



1



2



3



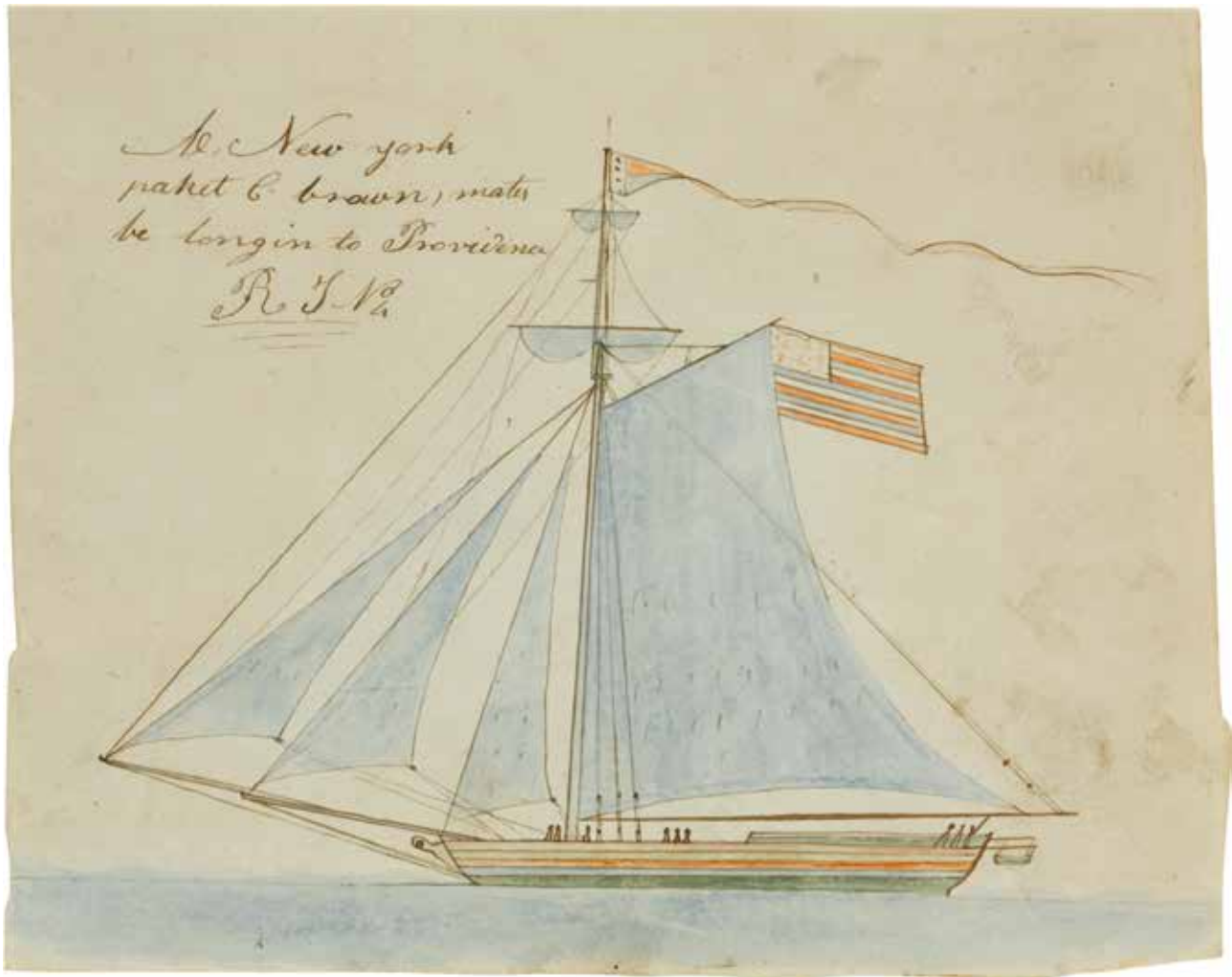
4



5



6



7A

7

CAPTAIN JOSEPH HARRIS (AMERICAN, 1752-1823)

A collection of 25 log book sketches of New England shipping scenes 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*, 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]

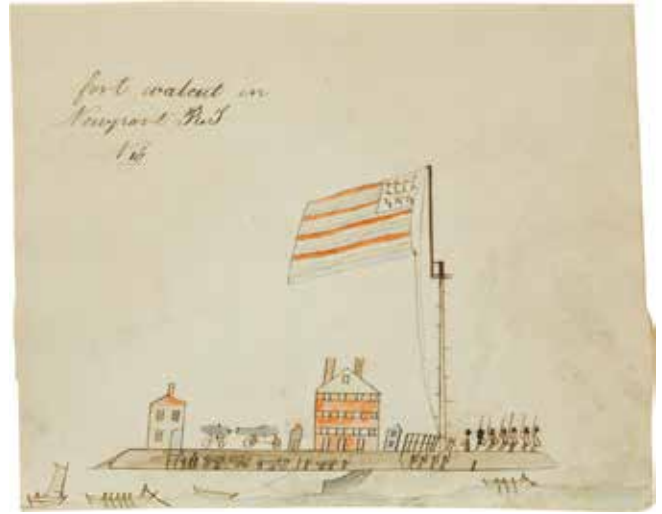
US\$15,000 - 25,000

Provenance

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



7B



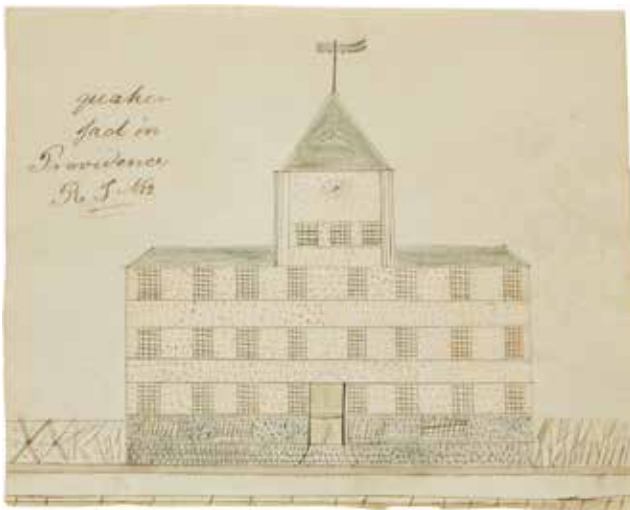
7C



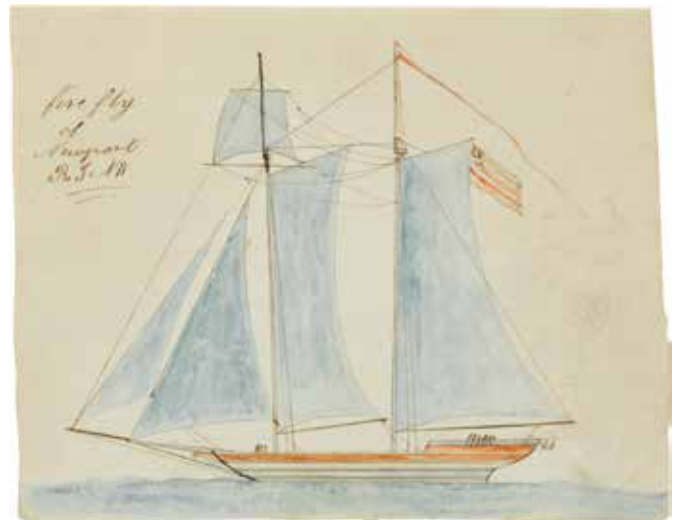
7D



7E



7F



7G

**THE ANTHONY CATANIA
MARITIME COLLECTION**

8^W

**2-1/2 INCH SINGLE DRAW TELESCOPE
DOLLOND, LONDON, 19TH CENTURY**

[signed] on the focus tube, and engraved with the name "Andrew Fountaine, Esq.", with a tapered mahogany tube, and nickel plated end pieces.

37-1/4 in. (94.6 cm.), collapsed.

US\$1,000 - 1,500

9^W

**2-1/2 INCH SINGLE DRAW TELESCOPE
WATKINS, CHARING CROSS, LONDON**

[signed] on the focus tube, with a tapered mahogany tube, brass end pieces, sliding lens cover for the eye piece.

35 in. (88.9 cm.), collapsed.

US\$1,000 - 1,500

10^W

**A 1-3/4 INCH SINGLE DRAW TELESCOPE WITH SIGNAL FLAG
CHART**

ABERHAM AND CO., LIVERPOOL, CIRCA 1860

[signed] on the focus tube, the leather wrapped main tube with an inset flag chart of the "Flags & Pendants in Merchant Service", laminated and stitched into the leather wrap of the scope, with brass end pieces, sliding and removable lens cap, sliding eyepiece cover, and other details.

21-1/2 in. (54.6 cm.), length closed.

US\$1,000 - 1,500

11^W

**A MULTI-DRAW BOXED TELESCOPE WITH TABLE TOP STAND
JOHN BERGE (1742-1808), BRITISH, CIRCA 1795**

[signed] on the focus tube, and inscribed on the outer ring "Capt. W. G. Lobb, RN", A four-draw telescope, with a mahogany body, brass end rings, 4-draws, lens caps on a brass tripod stand, which folds into a mahogany box.

10 in. (25.4 cm.), length closed; 14 in. (35.5 cm.) height on stand; 11-1/2 x 6 x 3-1/2 in. (29.2 x 15.2 x 8.8 cm.), the box.

US\$1,000 - 1,500

Captain W.G. Lobb commanded the frigate, Crescent, which captured the HMS Galgo, before arriving at Port Royal, Jamaica on November 23, 1799.

12^W

**A 3-INCH TRIPOD MOUNTED TELESCOPE
BARDOU & SON, PARIS**

[signed] on the back plate "Bardou & Son Paris", with a rack and pinion focus knob, single draw fine focus, brass tube, single draw focus tube, with shaft mount on a mahogany tripod.

33-1/2 in. (85.0 cm.), Median height on tripod, 40 in. (101.6 cm.), Length of tube. (3)

US\$1,500 - 2,500



8

9



10



12



11



13

13
ANONYMOUS, AMERICAN OR BRITISH
LATE 18TH/EARLY 19TH CENTURY

Portrait of a Ship's Captain
holding a telescope
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

US\$3,000 - 5,000



14



15

**PROPERTY FROM THE BIKOFF
COLLECTION OF MARITIME ART**

14

SAMUEL ATKINS (BRITISH, FL.1787-1808)

A view off Dover

signed lower right: "Atkins"

watercolor on paper

8-1/4 x 11-3/4 in. (15.8 x 29.8 cm.), *sight*.

[not examined out of the frame]

US\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS

15

THOMAS BUTTERS WORTH (BRITISH, 1768-1828)

The battle of Cape St. Vincent

signed lower left "Buttersworth"

watercolor on paper

14 x 19-1/2 in. (35.5 x 49.5 cm.), *sight*.

[not examined out of the frame]

US\$3,000 - 5,000



16



16

16

THOMAS BUTTERSWORTH (BRITISH, 1768-1828)

Shipping off Gravesend and Naval Cutters off Portsmouth, a pair
oil on board, both
6 x 8-1/4 in. (15.2 x 20.9 cm.), each.

US\$5,000 - 7,000

Provenance

with David Messum Gallery, Beaconsfield, England
to an unknown collector
purchased privately by the current owner



17

17

JOHN JENKINSON (BRITISH, ACTIVE 1800-1821)

An East Indiaman off Southampton

oil on canvas

32-1/4 x 44-1/4 in. (81.9 x 112.3 cm.)

US\$12,000 - 18,000

Provenance

with C.R. Fenton & Co., Ltd., Beachy Road, Old Ford, E.3. (from a label on the stretcher).

The R.J. Reynolds Tobacco Company Corporate Collection, Winston-Salem, North Carolina.



18

**PROPERTY FROM THE BIKOFF
COLLECTION OF MARITIME ART**

18

JOHN WARD OF HULL (BRITISH, 1798-1849)

Collecting Clams - a British Man O'War departing
oil on panel

16.5 x 22.8cm (6 1/2 x 9in).

US\$6,000 - 8,000



19

**PROPERTY FROM THE NEWPORT
HARBOR NAUTICAL MUSEUM**

19

JAMES WILSON CARMICHAEL (BRITISH, 1799-1868)

ENTERING PORT

depicting the British sail/steam warship arriving at a Dutch port.

signed lower right, below the stern of the supply boat "JW
Carmichael"

oil on canvas

27-1/4 x 35-1/4 in. (69.2 x 89.5 cm.)

US\$7,000 - 10,000

Provenance

with Vallejo Gallery, Newport Beach, CA



20

PROPERTY FROM VARIOUS OWNERS

20^Y

**A FINE SMALL NAPOLEONIC PRISONER-OF-WAR MODEL OF
A SECOND-RATE 80-GUN SHIP OF THE LINE
FRENCH/ENGLISH, CIRCA 1805**

built up over a wood plug, planked in bone, with stem, keel and rudder post, gun ports, head rails supporting a carved figurehead of a nobleman, pierced and fitted with 80-cannons in brass, built up bulwarks in bone, the decks detailed with anchor posts, deck eyes, five rails, deck gratings, ships wheel, a boat hung out on davits over the transom, decorated quarter galleries and transom with double balcony, and other details. Rigged with a bowsprit, three masts with spars and stunsail booms, standing and running rigging, and other details. Displayed on a pair of bone cradles on mahogany baseboard within a glass case.

14 x 7-1/2 x 12-1/4 in. (35.5 x 19 x 31.1 cm.), cased dimension.

US\$7,000 - 10,000



21

**PROPERTY FROM THE NEWPORT
HARBOR NAUTICAL MUSEUM**

21

**ATTRIBUTED TO THOMAS WHITCOMBE
(BRITISH, 1760-1824)**

The H.M.S. *Winterton* off Dover

oil on canvas

27-1/2 x 23 in.

US\$7,000 - 10,000

22 - 23

No lots



24

24^Y

**A BONE MODEL OF A RIGGED WHALEBOAT
AZOREAN, EARLY 20TH CENTURY**

the hull built up in plank-on-frame construction, with hull strakes, stem, keel and rudder post and rudder; the boat outfitted with floorboards, thwarts, oars, harpoon, oars locks, buckets of rope, mast, boom and gaff [all in bone], and fitted with linen sails, standing and running rigging and other details.

16 x 15-1/2 in. (40.6 x 39.3 cm.)

US\$1,500 - 2,500

The base inscribed in black ink "To Miss Alma with love/ From the S. Miguel bridge club/ Azores - April 1977"



25

25

ANONYMOUS, AMERICAN, CIRCA 1848

Captain Thomas Roys of Sag Harbor
oil on canvas
33-1/2 x 27-1/2 in. (85 x 69.8 cm.)

US\$10,000 - 15,000

Literature

Schmitt, De Jong and Winter, *Thomas Welcome Roys - America's Pioneer of Modern Whaling*, The University Press of Virginia, Charlottesville, 1980; for a complete biography of Captain Roys.

Captain Thomas Welcome Roys was born to a family of farmers in a small New York village around 1816. At age 17, Roys left farming to pursue whaling, signing aboard the whaler *Hudson* out of Sag Harbor, New York in 1833. As he learned the ways of the sea, he found

whaling to be monotonous at times but mostly a great adventure between hunting whales and visiting exotic ports. By 1843, Captain Roys was earning the reputation of a skilled mariner and whaler, and not long after he was one of the first to open the Arctic whale fisheries, north of the Bering Strait, and establish a station off the coast of Iceland for processing whales. In 1854 Captain Roys penned a natural history of whales while on board the whaler *Sheffield*. Around this time he also provided his friend and cartographer, Lt. Matthew Maury, U.S.N. with numerous details for his charts and sailing directions. Captain Roys also developed and used the first rocket or cannon fired harpoons. The life at sea and the turmoil of various business ventures took its toll on Captain Roys. In his last voyage he signed onto a ship in San Diego, contracted Yellow Fever, and was put ashore in Mazatlan, Mexico where he died in 1877 with nothing but his memoirs and his patents on his person.



26

THE ANTHONY CATANIA MARITIME COLLECTION

26^W
**A CAMPHORWOOD ROLL TOP LAP DESK
 PROBABLY FOR THE CHINA TRADE, CIRCA 1830**

with a slant front, a single lower drawer, which when opened rolls back the louvered cover which reveals a two-tiered fitted interior, sloped writing surface, and pop up storage, and tambour doors. The drawer also supports the hinged writing surface which folds open and is covered in blue velvet. When the writing surface is opened, additional compartments are revealed. With brass bound corners and top edges, inset handles, lock plate in brass with escutcheon and key, and other details.

21-1/8 x 15-1/4 x 9 in. (71.4 x 38.7 x 22.8 cm.)

US\$800 - 1,200

PROPERTY OF VARIOUS OWNERS

27
**CHINESE SCHOOL
 CHINA TRADE, 19TH CENTURY**

The *Western Belle of Portland* arriving off the coast of China
 oil on canvas

23 x 32 in. (58.42 x 81.28 cm.)

US\$6,000 - 8,000

Provenance
 with Kennedy Galleries, New York; as a "Chinnery Type", stock No.:A12342
 the current owner

THE ANTHONY CATANIA MARITIME COLLECTION

28
**CHINESE SCHOOL,
 CHINA TRADE, CIRCA 1860**

A British clipper ship off Hong Kong
 inscribed to a tag on the verso: *China Trade/ CA. 1860/ In Bound/ Hong Kong/ From the Estate of T Jackson Curator of Marine Art/ Smithsonian D1983*

oil on canvas

15-1/4 x 20 in. (38.7 x 50.8 cm.)

US\$4,000 - 6,000



27



28



29

PROPERTY OF ANOTHER OWNER

29

CHINESE SCHOOL, CHINA TRADE, CIRCA 1860

The clipper ship *Lightning* of the Black Ball Line arriving off the coast of China

oil on canvas

21 x 26 in. (53.3 x 66 cm.)

US\$7,000 - 10,000

The clipper ship *Lightning* was built in 1854 in Boston by Donald McKay for James Baines of the Black Ball Line in Liverpool for the Australian gold rush.

Baines needed to transport passengers and cargo to Australia and had been impressed by the huge American ships. When the famous James "Bully" Forbes became her captain, he drove her mercilessly, and *Lightning* began to set records. Unfortunately, *Lightning* caught fire at Geelong in Australia and attempts to control the fire were unsuccessful, so at around noon the decision was taken to sink her. She was towed out to the shoals in Corio Bay where she sank in 27 feet of water. Thence the shoals became known as "Lightning Shoals".



30

THE ANTHONY CATANIA MARITIME COLLECTION

30

HENG LEE (CHINESE, 19TH CENTURY)

CHINA TRADE, CIRCA 1860

The American clipper ship "Archer" arriving Hong Kong
stenciled on the canvas "Lee-Heng/Painter/Hong Kong"
oil on canvas

26 x 35 in. (66 x 88.9 cm.)

US\$10,000 - 15,000

The clipper ship *Archer* was built for Crocker & Warren of New York in 1852 by James M. Hood. She had principal dimensions of LOA 176 ft., Beam 37 ft., Draft 21 ft. The *Archer* had numerous owners including Samuel G. Reed and William Perkins, both of Boston. From 1853 to 1872, she made 11 voyages between New York or Boston to San Francisco in 118 days, resulting in her status as a "fast sailer." Unfortunately, she sustained many injuries from a hurricane off the coast of Cape Hatteras in March of 1866. On February 12, 1880, the *Archer* was bark-rigged and lost at sea.

PROPERTY OF ANOTHER OWNER

31

**CHINESE SCHOOL,
CHINA TRADE, MID-19TH CENTURY**

View of Hong Kong Harbor, from Eastern Point
oil on canvas

18 x 31 in. (45.7 x 78.7 cm.)

US\$25,000 - 35,000

Provenance

The Parker Gallery, London (label on reverse)





32

**THE ANTHONY CATANIA
MARITIME COLLECTION**

32

**CHINESE SCHOOL,
CHINA TRADE, EARLY 20TH CENTURY**

The British ship Topaz arriving off China
inscribed center bottom "Topaz"

oil on canvas

15 x 21 in. (38.1 x 53.3 cm.)

US\$1,800 - 2,200

33

**CHINESE SCHOOL,
CHINA TRADE, LATE 19TH CENTURY**

A sail/ steam Dutch ship, S.S. *Tambora*
approaching China

oil on canvas

18 x 24 in. (45.7 x 60.9 cm.)

US\$1,200 - 1,800



33

34

**CHINESE SCHOOL,
CHINA TRADE, LATE 19TH CENTURY**

The U.S.S. *Concorde* in a storm tossed sea
inscribed at the center "U.S.S. Concord"

oil on canvas

16 x 21-1/2 in. (40.6 x 54.6 cm.)

US\$700 - 1,000

USS Concord (Gunboat No. 3/PG-3) was a member of the Yorktown class of steel-hulled, twin-screw gunboats in the United States Navy in the late 19th and early 20th centuries. She was the second U.S. Navy ship named in honor of the town of Concord, Massachusetts. She was stationed on the West Coast from 1893-1896 and made trips to the Asiatic Station in 1893 and 1896, and participated in the Battle of Manila Bay in 1898.



34

35

**CHINESE SCHOOL,
CHINA TRADE, EARLY 20TH CENTURY**

A freighter in a storm
oil on canvas
13 x 22-1/2 in. (33 x 57.1 cm.)

US\$1,800 - 2,200



36^W

**A SILVER PRESENTATION MODEL OF AN
ARMED CHINESE JUNK
CHINESE, CIRCA 1935**

the hull formed in silver, the decks with scored planking and applied details including cannons, anchors, bit posts, figures, deck house, oars along each side, dragon shields outside the aft deck, spears and hooks as rails at the stern, tiller, and other details. Rigged with three masts with sails, standing and running rigging. Displayed on a carved Chinese base within a glass case on a patterned Chinese base. With a silver presentation plaque engraved "Presented To/ Capt. M. M. Jensen/ By The Members Of The/ Shanghai Licensed Pilots Association/ On His Retirement/ 4-3-35."
13-1/4 x 5-1/2 x 14-1/2 in. (33.6 x 13.9 x 36.8 cm.) cased.

US\$1,500 - 1,800

35



37

**A 4-INCH 48 HOUR BOXED
CHRONOMETER
THOMAS MERCER, LONDON, CIRCA
1918**

[signed] around the center "Thomas Mercer/
Maker to the Admiralty,/ The Indian and
Colonial Governments/ London & St.
Albans 11262", with a silvered face, Roman
numerals, wind down and seconds subsidiary
dials above and below the center, screw off
face, chain fusee movement with Harrison's
maintaining power, Earnshaw type detent
escapement with freesprung bi-metallic
balance and spotted plates, the movement
within a brass bowl on a gimbale mount. All
contained within a brass bound mahogany
box with a dual lid, brass side handles, spring
latch, brass lock escutcheon. Along with a
mahogany carrying box with latch.
7 x 7 x 7-1/2 in. (17.7 x 17.7 x 19 cm.), the
interior box. (2)

US\$1,500 - 2,500

36



37



38

38^W

**A 5-1/2 INCH BRASS SHIP'S BELL CLOCK
CHELSEA CLOCK CO., BOSTON, USA, CIRCA 1928**

[signed] above the center "Chelsea Clock Co./ Boston U.S.A.", a hinged face with spring latch, silvered dial, Arabic numerals, slow/ fast adjuster below the "12", marked "Ship's Bell" below the center with a double barrel key wind (for the movement and strike), mounted on a tiered mahogany pedestal, Serial Number 186412
9-3/4 x 10-1/2 x 5-1/4 in. (24.7 x 26.6 x 13.3 cm.), overall dimensions.

US\$700 - 1,000



39

39^W

**AN 8-1/2 INCH "ADMIRAL" SHIP'S BELL CLOCK
CHELSEA CLOCK CO., BOSTON, FOR SPAULDING AND CO.,
CHICAGO, CIRCA 1912**

[signed] above the center "Spaulding & Co., Chicago" (the resellers), a hinged face with spring latch, with a silvered "special" dial [worn] with raised Arabic numerals and pierced and articulated hands, slow/ fast adjuster below the "12", marked "Ship's Bell" below the center with a double barrel key wind (for the movement and strike), mounted on a tiered brass pedestal, marked with a note on the bottom "Mr. Phelps office" along with the serial number and various other markings. Serial number 91789.

12-1/4 x 12-1/4 x 5-1/4 in. (31.1 x 31.1 x 13.3 cm.)

US\$1,000 - 1,500



40

40

**A 6-INCH "COMMODORE" SHIP'S BULKHEAD CLOCK
CHELSEA CLOCK CO., FOR CALDWELL AND CO.**

[signed] below the 12 "J.E. Caldwell & Co." with the Chelse "fancy" dial and hands, slow/fast adjuster below the "12", double barrel key wind for the movement and the strike, within a brass casement with hinged face, on the base and ball foot stand.

9-1/4 x 8-3/4 in. (23.4 x 22.2 cm.)

US\$1,200 - 1,800



41

41^W

**AN 8-1/2 INCH "COMMODORE" SHIP'S BELL CLOCK
CHELSEA CLOCK CO., BOSTON, USA, CIRCA 1912**

[signed] above the center "Chelsea Clock Co./ Boston, U.S.A.", the hinged face with spring latch, a silvered dial, Arabic numerals, slow/ fast adjuster below the "12", marked "Ship's Bell" below the center with a double barrel key wind (for the movement and the strike), mounted on a "base and ball" pedestal. Serial number 76456

12-1/4 x 12-1/4 x 5-1/4 in. (31.1 x 31.1 x 13.3 cm.)

US\$1,500 - 2,500



42



43

42^W
**A BUILDER'S HALF MODEL OF THE S.S. SIERRA MORENA
 CHARLES CONNELL & CO., LTD, GLASGOW, SCOTLAND;
 CIRCA 1919**

built for Messrs. Thompson. Anderson & Co., Liverpool.
 The hull built up from the solid with a painted red bottom and grey topsides, the decks in maple veneer with the plating and planking drawn in India ink. The decks are fitted with anchor, chocks, bollards, ventilators, life lines, ladders, cargo hatches and winches, stump masts, cargo booms, binnacle and wheel, funnel, life boat davits, and other details. Displayed within the original case with end mirrors, and baluster turned columns supporting the top and the glass.
 85 x 20 x 9-1/2 in. (215.9 x 50.8 x 24.1 cm), cased dimensions.

US\$4,000 - 6,000

43^W
**A BUILDER'S HALF MODEL OF THE S.S. QUEEN ADELAIDE
 BARTRAM HASWELL AND CO., SUNDERLAND; CIRCA 1891**
 the hull built up from the solid, with a rouge bottom, black topsides, rudder and propeller, the name lettered at the bow, the deck in maple veneer with the plating and planking lines drawn in India ink, and fitted with anchor davit, windlass, bollards, ladders, deck railings, cargo hatches, stump masts, built up deck houses with bridge and bridge wings, ventilator, funnel and life boats on davits, the aft deck fitted with docking wheel and companionway. Displayed within a simple mahogany case, with the name of the ship and builder lettered on the outside bottom edge.
 86 x 19-1/2 x 9-1/2 in. (218.4 x 49.5 x 24.1 cm.), L x H x D.

US\$3,000 - 5,000

The S.S. *Queen Adelaide* was built by Bartram Haswell and Co., Sunderland in 1891 for Dunlop T. & Sons, Glasgow owners of the Queen Line. On April 3rd, 1909, *Queen Adelaide*, on voyage from South Africa to Genoa with a cargo of scrap iron, struck a submerged object, was beached in the process of sinking at Cape Blanco, Morocco and was totally lost.



44

44

**A 6-INCH "MARINER" SHIP'S WHEEL CLOCK
CHELSEA CLOCK CO., BOSTON, MA,
CIRCA 1906**

[signed] below the "12" and marked "Ship's Bell" below the center, the "Mariner" with a brass face and fancy Arabic numerals and hands, with double barrel key wind for movement and strike, a brass casement with hinged face, ten spoked ship's wheel, supported by a brass base, engraved "Presented To/ Capt. D.M. Cochrane/ By The/ Masters of the Goodrich Line/ Oct. 4th 1906". Further mounted on a mahogany base.
17-1/2 x 12-1/2 in. (43.1 x 31.7 cm.), height x width.

US\$2,000 - 3,000

PROPERTY OF ANOTHER OWNER



45

45^W

**A 5-1/2 INCH "MARINER" SHIP'S WHEEL CLOCK
CHELSEA CLOCK CO., BOSTON, MA.,
CIRCA 1931**

[signed] below the center "Chelsea/Ship's Bell" the "Mariner" with a brass face and fancy Arabic numerals and hands, with double barrel key wind for movement and strike, a brass casement with hinged face, ten spoked ship's wheel, supported by a brass base and further mounted on a mahogany base. Serial number 197365
17-1/2 x 14-1/2 x 5-1/2 in. (43.1 x 36.8 x 12.7 cm.)

US\$3,000 - 4,000

THE ANTHONY CATANIA COLLECTION



46

46^W

**A 4 INCH "MARINER" CHROME SHIP'S WHEEL PRESENTATION CLOCK
CHELSEA CLOCK CO., BOSTON, USA,
CIRCA 1940**

[signed] below the center "Chelsea/ Ship's Bell", hinged face with snap latch, the silvered "Special" dial with raised Arabic numerals and pieced and articulated hands, with a double barrel key wind (for the movement and the strike), within a chrome casement with a ten spoked ship's wheel surrounding the dial, mounted on a simple mahogany base. The chrome base engraved "March 1944/ Presented to/ Captain Daniel E. Eggleston/ By His Brother Pilots/ Canal Zone Pilots Local 30/ N.O.M.M. & P. Of A."
10-1/2 x 8-1/2 x 4-1/2 in. (26.6 x 21.5 x 11.4 cm.)

US\$1,000 - 1,500

47^W

**A BUILDER'S PRESENTATION MODEL OF THE IRON HULLED SHIP *CORINGA*
ALEX STEPHENS AND SONS, GLASGOW,
CIRCA 1860**

the hull built up in pine, with a bright finished bottom and black topsides, fitted with strakes along the topsides and coaming, the center of the hull marked "Iron Sailor/ No. 28", the deck with stump masts. Mounted on a mahogany backboard with pine molding.
10 x 36 in. (25.4 x 91.4 cm.), the backboard.

US\$1,500 - 2,500

48^W

**A BUILDERS HALF MODEL OF A NORTH SEA TRAWLER
BRITISH, EARLY 20TH CENTURY**

the hull built up in ten lifts, with applied stem, keel and rudder post (finished dark), built up gunwale (also finished dark), and mounted on a simple pine backboard.
9-3/4 x 37-1/4 in. (24.7 x 94.6 cm.), the backboard.

US\$800 - 1,200

49^W

**A BUILDERS HALF MODEL OF THE LIGHT TRAWLER 80
BRITISH, EARLY 20TH CENTURY**

built up with a bright maple bottom, painted black topsides, bright rubbing strakes, applied stem, keel and rudder with a propeller rendered in India ink, the bow lettered "LT 80", and the deck fitted with deck structures, hinged mast, red and black funnel, mast and other details. Mounted on a mahogany backboard.
10 x 27-1/2 in. (25.4 x 69.8 cm.), the backboard.

US\$1,500 - 2,500

50^W

**A HALF MODEL OF A CLIPPER OR PACKET SHIP
ANONYMOUS, 20TH CENTURY**

built up in pine and mahogany lifts, carved, and faired to shape, the waterline defined by the the different woods, applied stem and keel, strakes fitted at the sheer line of the hull, figurehead and stump bowsprit. Mounted on a mahogany backboard.
5 x 27-1/4 in. (12.7 x 69.2 cm.), the backboard.

US\$1,000 - 1,500

51^W

**A BUILDER'S HALF MODEL OF A TUGBOAT
AMERICAN, LATE 19TH CENTURY**

the hull built up in dark mahogany in seven lifts up to the sheer, with a built up bulwark, fitted stem, keel and rudder, with a detailed stern
10 x 51-1/4 in. (25.4 x 130.1 cm.), backboard.

US\$1,800 - 2,200



47



48



49



50



51



52



53

PROPERTY OF ANOTHER OWNER

52^o
CAROLUS LUDOVICUS WEYTS (BELGIAN, 1828-1875)

The packet ship *Van Antwerpen* arriving off Antwerp inscribed along the bottom "Packet Van Atwerpen. Capt. J. Jansen. 1857."

reverse painted on glass
 24-3/4 x 31 in. (62.8 x 78.7 cm.)

US\$3,000 - 5,000

Provenance
 with Paul Mason Gallery, London.

53
JOHN FREDERICK LOOS (BELGIAN, MID/LATE 19TH CENTURY)

The ship *Westfield* hailing a pilot off Dover signed lower right: "John Loos. Antwerp 1875"

oil on canvas
 20-1/2 x 30 in. (52.0 x 76.2 cm.)

US\$4,000 - 6,000



54

54

ATTRIBUTED TO SAMUEL WALTERS (BRITISH, 1811-1882)

The packet ship *Champlain* in a storm

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

US\$6,000 - 8,000

**PROPERTY FROM THE BIKOFF COLLECTION
OF MARITIME ART**

55

THOMAS WHITCOMBE (BRITISH, 1760-1824)

A two-decker rounding a lighthouse

oil on canvas

68.5 x 50.8cm (27 x 20in).

US\$8,000 - 12,000



55



56

PROPERTY OF ANOTHER OWNER

56

THEODOR ALEXANDER WEBER (GERMAN, 1838-1907)

Salvaging a Shipwreck off St. Michael's Mount

signed lower right: "Th. Weber"

oil on canvas

43 x 75-1/2 in. (109.2 x 191.7 cm.)

US\$10,000 - 15,000

Provenance

Christie's sale 1207, April 23, 2003, Lot 81.



57

PROPERTY FROM THE INDEPENDENCE SEAPORT MUSEUM

57

ATTRIBUTED TO JAMES FULTON PRINGLE (AMERICAN, 1788-1847)

An American revenue cutter in New York harbor

signed lower left "T. Birch" on the log*

oil on canvas

24-1/2 x 29-1/4 in. (62.2 x 74.2 cm.)

US\$20,000 - 30,000

*N.B.: Although signed Thomas Birch on the lower left, and previously offered as such, it is now thought that this is actually the work of James Fulton Pringle and that the signature was either added later or that Birch may have had possession of this painting at one time.



58 (detail)

PROPERTY OF ANOTHER OWNER

58

ROBERT SALMON (BRITISH, 1775-1845)

TWO VIEWS OF A 16-GUN SLOOP OFF LIVERPOOL

Probably a privateer as denoted by the pennant, picking up passengers from a gig alongside.

signed with initials and dated lower "R.S. 1811"

oil on canvas

28 x 44-1/2 in. (71.1 x 113.0 cm)

US\$200,000 - 300,000

Provenance

N.R. Omell Gallery, London

A private collection, Wellesly, MA

Thomas Gosnell, Rochester, NY

Christie's, South Kensington, London; November 12th 2014, Sale

5786, Lot 80

The current owner

Literature

Davidson, A.S., *Marine Art & Liverpool - Painters, Places & Flag Codes 1760-1960*, Waine Research Publishing, 1986, pg 13 for a full page color illustration and description of the painting.

Wilmerding, John, *Robert Salmon - painter of Ship & Shore*, Peabody Museum of Salem and the Boston Public Library, 1971, pg 7 for an illustration [No. 3] of a similar composition in the collection of the Mariner's Museum, Newport News, VA.

Exhibited

N.R. Omell Gallery, London

N.B.: This is painted from the Birkenhead side of the Mersey River, looking at Liverpool in the distance.





59

**PROPERTY FROM THE NEWPORT
HARBOR NAUTICAL MUSEUM**

59

MONTAGUE DAWSON (BRITISH, 1890-1973)

A ROCKY COAST

signed lower left "Montague Dawson"

oil on canvas

20 x 30-1/4 in. (50.8 x 76.8 cm.)

US\$10,000 - 15,000

Provenance

with Vallejo Gallery, Newport Beach, CA



60

PROPERTY OF VARIOUS OWNERS

60

MONTAGUE DAWSON (BRITISH, 1890-1973)

A merchant brig at sunset with an elegant steam yacht in the distance

signed lower right: "M Dawson"

oil on canvas

12 x 18 in. (30.4 x 45.7 cm.)

US\$10,000 - 15,000



61^W

**A DOCKYARD PRESENTATION MODEL OF THE 120-GUN SHIP
OF THE LINE H.M.S. TRAFALGAR
BRITISH, CIRCA 1841**

the hull built up from the solid, with a painted white bottom, stem, keel and rudder; the topsides painted in alternating bands of black and yellow, pierced for 120-guns, the bow detailed with anchor arms with cat-heads drawn at the end, and the stem and head rails support the figurehead of Lord Admiral Nelson. The decks are of veneer, painted a buff yellow with the planking lines drawn in India ink. The decks are detailed with bit-posts, hatches, gun ports, open well-deck with cross frames and ladders to the deck below, at the stern is a raised poop-deck which hangs over a double wheel and coffered paneling for the enclosure. The decks are fitted with three mast partners, and other details. At the stern is a detailed transom and quarter galleries, with window frames and painted green windows. Other details include ... Displayed on simple wood cradles, within a later mahogany framed glass case. 75-1/2 x 25-1/2 x 57 in. cased.

US\$70,000 - 100,000

Provenance

the Forbes Collection
with Christie's East, Maritime Sale (sale and Lot number unknown)
the current owner

The H.M.S. *Trafalgar* was a 120-gun first rate ship of the line of the Royal Navy, launched on 21 June 1841 at Woolwich Dockyard. H.M.S. *Trafalgar* was the last ship to complete the successful Caledonia class. She was fitted with a screw propulsion system in 1859, she was used as a training ship at Portland, then renamed H.M.S. *Boscawen* in 1873, and finally sold in 1906. Commander Lawrence de Wahl Satow was appointed in command 15 April 1902.

At the launching, she was named by Lady Bridport, niece of Lord Nelson at the request of Queen Victoria, who with Prince Albert also attended the launch. The wine used was some kept from H.M.S. *Victory* after returning from Trafalgar. Five hundred people were on board the ship at the time of its launch, of whom 100 had been at Trafalgar. It was estimated 500,000 people came to watch the event and the Thames was covered for miles with all manner of boats. The launch was the subject of the most notable work by Woolwich-based artist William Ranwell.





62

62
DANIEL HERMANN ANTON MELBYE (DANISH, 1818-1875)

The battle of Hampton Roads; Monitor v. Merrimac
 signed and dated 'Anton Melbye 1862' (lower right)
 oil on canvas

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

US\$10,000 - 15,000

The Battle of Hampton Roads was one of the most important naval battles of the American Civil War. The battle was a part of the effort of the Confederacy to break the Union blockade which had cut off Virginia's largest cities, Norfolk and Richmond, from international trade. The significance of the battle was that it was the first naval engagement of ironclad warships. On the first day of battle, the Confederate warship C.S.S. *Virginia* (Merrimac) was able to destroy two ships of the Union fleet, and was about to attack a third, U.S.S. *Minnesota*, which had run aground. The action was halted by darkness and *Virginia* retreated planning to return the next morning to finish the battle. However, during the night the Union ironclad U.S.S. *Monitor* arrived and taken up a position to defend *Minnesota*. When *Virginia* approached, *Monitor* intercepted her. After several hours of battle, the duel ended indecisively with *Virginia* returning to her home at the Gosport Navy Yard, and *Monitor* to her station defending *Minnesota*.

63

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 x 22 in. (30.4 x 55.8 cm.)

US\$4,000 - 6,000

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*

64

WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

On the Medway [a pair]
 the first signed with initials and dated lower left: "WLW 1871";
 the second signed with the initials lower left "WLW".
 oil on panel

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

US\$4,000 - 6,000

Provenance

with N.R. Omell, London

Exhibited

N.R. Omell, Exhibition of Marine Paintings of the 18th 19th & 20th Century - #43



63



64



65

65

MONTAGUE DAWSON (BRITISH, 1890-1973)

Lightship Receiving Supplies

signed lower left: "Montague Dawson"

oil on canvas, en grisaille

8-1/2 x 18 in. (21.5 x 45.7 cm.)

US\$12,000 - 18,000

Provenance

with Frost & Reed, London as Registered Number 43237 with title on label.

with Tolford Galleries, Hubbard Woods, Ill.
and thence by descent to the current owners.

Exhibited

Christopher Wade Gallery, London in the exhibition "The Royal Navy at War 1939-1945."



66

66

EDWARD MORAN (AMERICAN, 1829-1901)

Passing Squall

signed and dated lower left: "Ed. Moran 1864"

oil on canvas, laid down on board.

26-1/4 x 36 in. (66.6 x 91.4 cm.)

US\$15,000 - 25,000



67

67

ARTHUR QUARTLEY (AMERICAN, 1839-1886)

Sailing along the shore

possibly Newport, RI

signed and dated lower right "Quarterly 1875"

oil on canvas

12-1/2 x 24-1/4 in. (31.7 x 61.5 cm.)

US\$15,000 - 25,000



68

68

ELISHA TAYLOR BAKER (AMERICAN, 1827-1890)

Harbor Scene at Twilight
signed lower right: "ET Baker"
oil on canvas
25 x 40 in. (63.5 x 101.6 cm.)

US\$20,000 - 30,000



69

69
EDWARD MORAN (AMERICAN, 1829-1901)

Launching the surf boat
 signed lower left: "Edward Moran"
 oil on canvas
 20 x 16 in. (50.8 x 40.6 cm.)

US\$4,000 - 6,000

**THE ANTHONY CATANIA
 MARITIME COLLECTION**

70
**WILLIAM HOWARD YORKE (AMERICAN,
 1847-1921)**

The British sail/steamer Home Force
 departing the English coast
 signed lower right: "W.H. Yorke"
 oil on canvas
 12 x 18 in. (30.4 x 45.7 cm.)

US\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS

71
CARL OLSON (1864-1940)
 Shipping in Norwegian waters
 signed and dated lower left "C. Olsen/ 1870"
 oil on canvasboard
 18 x 29 in. (45.7 x 73.6 cm.)

US\$2,500 - 3,500



70



71



72 (detail)

72

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

The American clipper ship *Black Warrior* outward bound
signed lower right: "J.E. Buttersworth"
oil on canvas
29 x 36 in. (73.6 x 90.4 cm.)

US\$300,000 - 500,000

Provenance

A private collection, Connecticut from before 1956.
with Godel & Company, New York
the current owner.

Literature

Granby, Alan and Hyland, Janice, *Flying the Colors - The Unseen Treasures of Nineteenth Century American Marine Art*, Hudson Hills Press, 2009, pg. 184, Plate III.7 for an illustration of this painting.

Schaefer, Rudolph J., *J.E. Buttersworth 19th-Century Marine Painter*, Mystic, Connecticut: Mystic Seaport, 1975, pp. 111-113 for three Buttersworth paintings that show two clippers in the same image; pp. 86, 116-117 for other Buttersworth clipper ship paintings.

Grassby, Richard B., *Ship, Sea & Sky*, New York: Rizzoli, South Street Seaport Museum, 1994, p. 66 - for another example of a clipper ship painting of the 'DREADNOUGHT' in the collection of the Peabody Essex Museum; The frontispiece depicts the clipper ship 'WITCHCRAFT'.

Howe, Octavius T. and Matthews, Frederick C., *American Clipper Ships*, Vol. 1, Salem, Massachusetts: Marine Research Society, 1926 for a historical account of the *Black Warrior*.

The 'Black Warrior' was a medium clipper ship launched late in 1853 from the yard Austin & Co., Damariscotta, Maine and immediately purchased by William Wilson and Son of Baltimore for \$90,000. The *Black Warrior* was 234 feet in length, 42.5 feet in breadth, 23 feet in draft and the weight was 1828 tons. Captain Murphy was the captain until the vessel was sold. The first voyage of *Black Warrior* was from New York to London then on to Australia. The vessel continued on to South America and arrived back in New York June 23, 1855. *Black Warrior* sailed for San Francisco September 6, 1855 making the passage in 124 days and then went on to Hong Kong. In 1862, *Black Warrior* was sold to James Baines & Co. and went under the British flag as the *City of Melbourne*.

The frame: The painting is displayed within a period nineteenth century frame [framed dimensions: 40 x 47 in.].





73

73

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The *Great Western* of the Black Ball Line at sea under full sail
oil on board
20 x 30 in. (50.8 x 76.2 cm.)

US\$8,000 - 12,000

Provenance

with Garth's Auctioneers; Delaware, OH, 1978

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 136-137, #26 for a listing of this painting.

The packet ship *Great Western* of the Black Ball Line was designed and built by William Webb in 1851. At the time she was the largest vessel ordered by the Black Ball company. *Great Western* had principal dimensions of LOA: 191.5ft, Beam: 40.5, and registered at 1443 tons. She was a fast and reliable ship, operating on the North Atlantic routes, with a long life. She was sold to Pacific coast shipping interests in 1878, the same year Black Ball ceased operations.



74

74

PERCY A. SANBORN (AMERICAN, 1849-1929)

The ship *P.R. Hazeltine* outward bound
inscribed along the bottom: "Ship P. R. Hazeltine, E.H. Herriman,
Master. Built at Belfast, Me, 1876."
signed lower right "Percy Sanborn"
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

US\$10,000 - 15,000

The ship *P.R. Hazeltine* was commissioned in 1875 by Captain William Herriman of Belfast, Maine. The three-masted ship at 1,836 tons was the largest ever built at the C.P. Carter shipyard. The *P.R. Hazeltine* was launched on May 25, 1876. After the launching the ship was towed to Bangor, where she was stepped and then loaded with deals (pine boards) destined for Liverpool, England.

On June 22, 1876, the ship was officially named *P.R. Hazeltine*. She sailed for Liverpool on Thursday, July 27, 1876. On August 3, 1876 in a dense fog she went aground on Cape Sable at the entrance of the Bay of Fundy. Anchors were set and assistance recruited from shore in throwing off a deck load of lumber.

She was finally pulled off by steam tug, but the keel and planking were damaged and the ship began leaking. Nevertheless, she proceeded on her journey and the ship *P.R. Hazeltine* made the trip from Cape Sable to Liverpool in sixteen days, a fast trip by any account.



75

75^W

**A MODEL OF THE U.S.F. CONSTITUTION
AMERICAN, CIRCA 1930**

with a wood hull, painted with a copper bottom and black topsides, the stern decorated with a painted eagle and the name of the ship, a mahogany deck with scored planking, the well detailed deck fitted with deck grating, pin & fife rails, cannons, ship's boats, coils of line, capstan, double ship's wheel, and other details. Rigged with three masts, standing and running rigging, spars, and other rigging details. Displayed on a simple mahogany stand.

30 x 10 x 24-1/2 in. (76.2 x 25.4 x 62.2 cm.) on stand.

US\$1,000 - 1,500



76

76^W

**AN EXHIBITION STANDARD MODEL OF THE NAVAL
BRIG FAIR AMERICAN**

MICHAEL COSTAGLIOLA (AMERICAN, 1919-2011)

the hull built up in plank on frame construction, with mahogany planking over boxwood frames, head rails supporting a figurehead of a female figure, a simple transom with applied name, pierced and rigged for 16 cannons (14 shown), the planked and tunneled deck detailed with pin and fife rails, bit post, capstan, hatches, ships boat on a raised frame, pumps, ships wheel, boxed compass, ladders, skylight, flag and other details. Rigged as a brig, with bowsprit, masts, spars, trees, tops, standing and running rigging. Displayed on a mahogany base with inset mirror to show off the hull planking, inlaid veneer band, with a glass cover with brass trim.

33 x 14-1/2 x 30-1/2 in. (83.8 x 36.8 x 77.4 cm.), cased.

US\$4,000 - 6,000

The 14-gun brig *Fair American*, described as a Bermuda-built brig, meaning either made in Bermuda or to Bermuda-sloop lines, about 1776, and commanded by Captain Charles Morgan. Capt. Morgan was granted a privateer Commission by Governor John Rutledge of South Carolina on 12 November 1776, while in command of the brig *Active*.

77^W

**A SCALE MODEL OF THE SABINO
WILLIAM HITCHCOCK (AMERICAN, 1928-2003)**

built up in plank on frame construction, with basswood frames and mahogany planking, with sections of the hull left un-planked to show the construction detail, the gunwale built up in pine and detailed with hawes pipe, bow line, benches and seating, turned stanchions supporting the upper deck, ladders, pilot house, name boards, running lights, propeller, rudder, name pennant, flag staff, and numerous other details. Displayed in a glass case with mahogany base and brass trim.

27 x 13 x 16-1/2 in. (68.5 x 33 x 41.9 cm.), cased.

US\$3,000 - 5,000

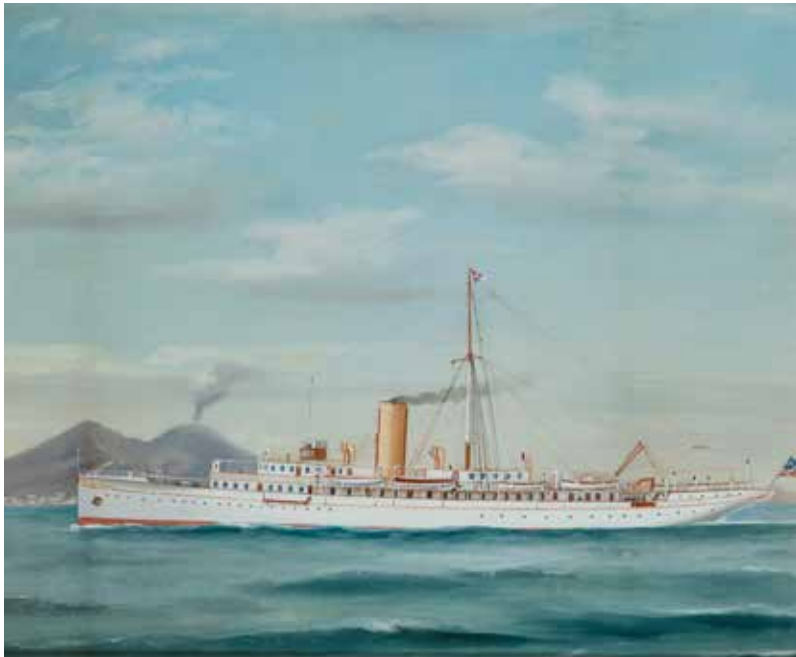


77

Built in 1908 at the Adams Shipyard in East Boothbay, Maine, as the *Tourist*, she first saw use on the Damariscotta River, carrying passengers and freight between small villages along its shores in Maine. This small, shallow draft vessel was ideally suited to Maine's often shoal conditions as her subsequent service on the Kennebec River and Casco Bay over a 50-year working life proved. *Sabino* was removed from service and laid up in 1958. Eventually she was donated to Mystic Seaport in Mystic, Connecticut, and carefully restored to active use in a meticulously documented five-year restoration program. She is the only extant, operating example of the little steamers which once serviced Maine's coastal communities and retains her original steam plant.



78



79

THE ANTHONY CATANIA MARITIME COLLECTION

78

ANTONIO DE SIMONE (ITALIAN, 1851-1907)

A Steam Yacht in a Rough Sea
signed lower right "De Simone"
watercolor and gouache on paper
18-1/4 x 22-1/2 in. (46.3 x 57.15 cm.)

US\$1,000 - 1,500

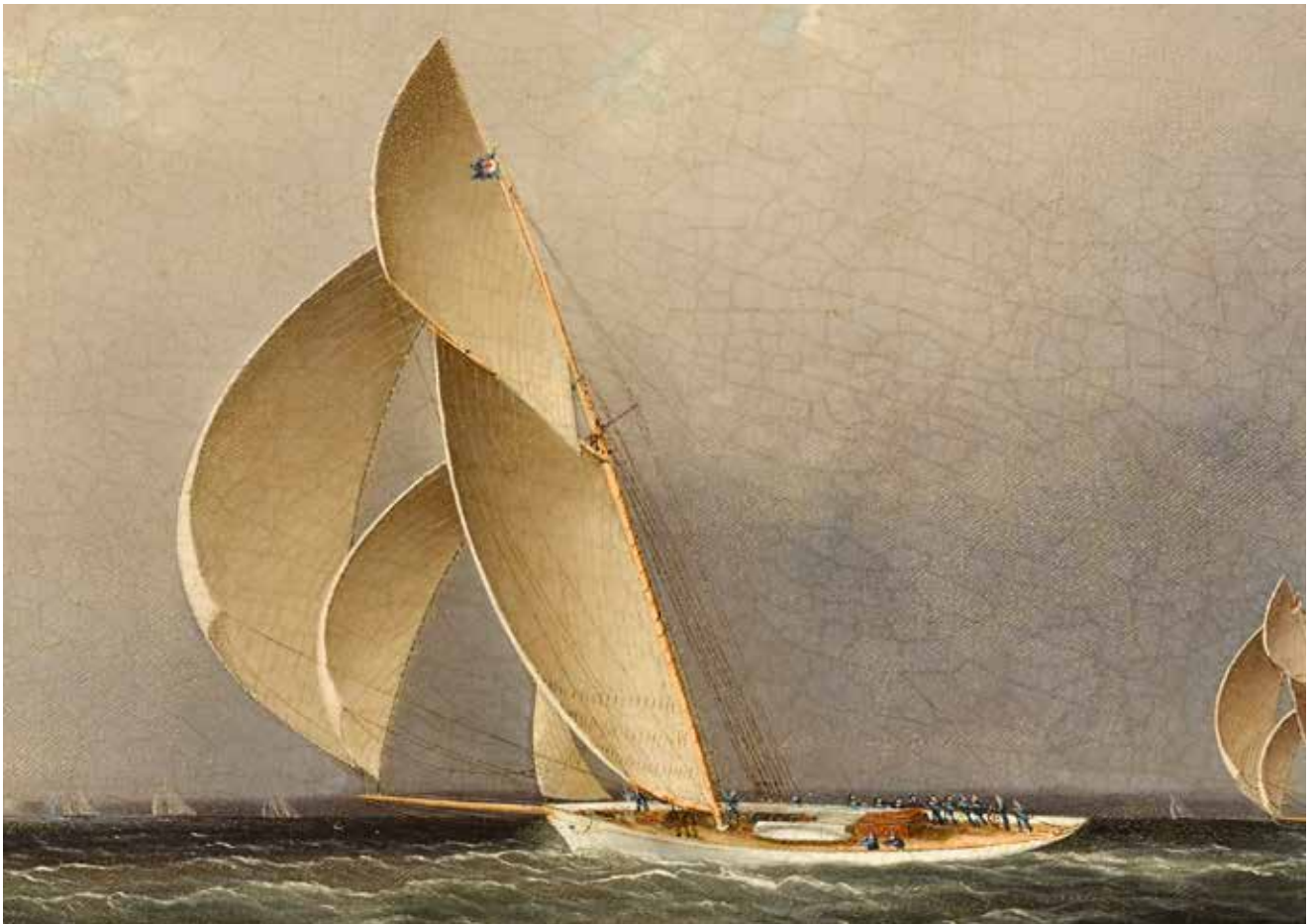
79

ANTONIO DE SIMONE (ITALIAN, 1851-1907)

The steam yacht *Lysistrata* off Vesuvius
watercolor and gouache on paper
14-1/2 x 17-1/2 in. (36.8 x 44.4 cm.), sight.
[not examined out of the frame]

US\$1,500 - 2,500

The 301-foot yacht, *Lysistrata* was commissioned by James Gordon Bennett, the founder of the New York Herald newspaper. George L. Watson designed the yacht, which featured numerous progressive amenities including Turkish baths and a stall for a cow that produced fresh milk for people on board. The Russian Navy purchased the ship in 1914, utilizing it during World War I. In 1966, the yacht was broken up.



80 (detail)

PROPERTY OF VARIOUS OWNERS

80

JAMES EDWARD BUTTERS WORTH (BRITISH/AMERICAN, 1817-1894)

America's Cup Race 1886; *Volunteer* v. *Thistle*

signed lower right: "J.E. Buttersworth"

oil on canvas

12 x 18 in. (30.4 x 45.7 cm.)

US\$60,000 - 80,000

Provenance

The collection of E.B. Snyder, Richmond, VA.

with Marine Arts Gallery, Salem, MA.

the current owner

Reference

Wunderlich & Co., New York, NY for another example of this painting exhibited November 1984.

Volunteer was a centerboard sloop designed by Edward Burgess and built by Pusey & Jones Shipbuilding Company at Wilmington, Delaware in 1887 for General Charles J. Paine of the New York Yacht Club. She was the first America's Cup yacht with a steel frame and hull and a white pine deck. *Volunteer* easily defeated the 1886 America's Cup yacht *Mayflower* during the defender trials for the 1887 America's Cup. *Volunteer* then went on to win both Cup races on September 27 and 30, 1887, against the challenger *Thistle*. After the Cup races, *Volunteer* was purchased by John Malcolm Forbes (who also owned *Puritan*) and was converted to a schooner in 1891. She was broken up in 1910.





81 (detail)

81

JOSEPH B. SMITH (AMERICAN, 1798-1876)

The sloop yacht *Rebecca* off New York

oil on canvas

30 x 44 in. (76.2 x 111.7 cm.)

US\$20,000 - 30,000

In 1857 James Gordon Bennett, Jr. received the 77-ton, 72 foot centerboard sloop *Rebecca* for his sixteenth birthday. *Rebecca* was designed by William Tooker, and built by Westervelt & Co., New York. Bennett, Jr. raced that year in the Annual Cruise of the New York Yacht Club, during which he was elected to membership, at age 16, making him the youngest member ever admitted. *Rebecca* is recorded at or near the top of the racing results on many occasions up until 1861. As sole owner and publisher of the most powerful newspaper in America, and the largest assured income at the time, Bennett Jr. was

involved in numerous sports-related accomplishments from the first polo match and the first tennis match in the United States, to major yachting races, including the first trans-Atlantic oceanic race, which he won. *Rebecca* was offered to the United States government for use by the Treasury Department during the Civil War in 1862, and in turn, President Lincoln offered the young Bennett a place as lieutenant in the Revenue Service. Bennett, Jr. served until May 11, 1862, when he resigned. It is unclear what happened to *Rebecca* after the Civil War, however James Gordon Bennett, Jr. continued to be an avid competitor and yachtsman.





82 (detail)

82

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

An American schooner yacht with Gibraltar harbour in the background
signed lower right: "J.E. Buttersworth"

oil on board

11-1/2 x 20 in. (29.2 x 50.8 cm.)

US\$30,000 - 50,000





83 (detail)

83

MONTAGUE DAWSON (BRITISH, 1890-1973)

Lower Away

signed lower right "Montague Dawson"

oil on canvas

34 x 44 in. (86.3 x 111.7 cm.)

US\$60,000 - 80,000





84

85

84^W

**A DIORAMA OF THE J-CLASS YACHT ENDEAVOUR UNDER FULL SAIL
AMERICAN, CIRCA 1934**

the model set in the molded sea and painted with blue topsides. The deck with scored planking and detailed with winches, skylights, spinnaker poles companionways, ship's wheel and other details. Rigged with standing and running rigging. A Marconi style mast and boom and fitted with paper sails.

18 x 5-1/4 x 22-1/2 in. (45.7 x 13.3 x 57.1 cm.) the model on base

US\$1,500 - 2,500

85^W

**A DIORAMA OF THE J-CLASS YACHT RAINBOW UNDER FULL SAIL
AMERICAN, CIRCA 1934**

the model set in the molded sea and painted with blue topsides. The deck with scored planking and detailed with winches, skylights, spinnaker poles companionways, ship's wheel and other details. Rigged with standing and running rigging. A Marconi style mast and boom and fitted with paper sails.

18 x 5-1/4 x 22-1/2 in. (45.7 x 13.3 x 57.1 cm.) the model on base

US\$1,500 - 2,500



86

86^W

**AN EXHIBITION STANDARD MODEL OF THE AMERICA'S CUP
CHALLENGER GENESTA
RAYMOND LANGDON (AMERICAN, 1926-2002)**

with a deep narrow hull built up from the solid, the bottom with copper plating, the topsides built up through the gunwales and painted black, finished with a mahogany cap rail, the decks planked in boxwood, and fitted with hawes pipes, bowsprit brace, anchor, deck hatches, capstan, stove pipe, skylights, companionway, detailed ship's boats on davits, binnacle, tiller turning blocks and other details. Rigged as a gaff cutter, with a long bow sprit, mast, boom, gaff, spinnaker pole, standing and running rigging, ensign and yacht club burgee. Displayed on a pair of turned pedestals, within a mahogany and glass case, with an inset mirror at the bottom, name plaques and brass trim around the glass.

39-3/4 x 10-3/4 x 34-1/4 in. (100.9 x 27.3 x 86.9 cm.), cased dimensions.

US\$5,000 - 7,000

The cutter Genesta was designed by John Beavor-Webb and built by the D&W Henderson shipyard on the River Clyde in 1884, for owner Sir Richard Sutton of the Royal Yacht Squadron, Cowes, Isle of Wight, England. She was built of oak planking on a steel frame. Genesta was skippered by John Carter.

After a strong showing in the British yacht races in 1884, Sutton crossed the Atlantic to New York during the summer 1885 aboard Genesta. Upon arrival, designer Beavor-Webb refused to let anyone see his yacht before the America's Cup race against the America's Cup defender Puritan, beginning the tradition of secrecy that has persisted to this day. In the first race for the America's Cup on 14 September 1885, *Puritan* fouled *Genesta* and if it were not for the good sportsmanship of Sir Richard Sutton, *Genesta* would have won that race, in the end easily defeated by *Puritan*. In the second race, with *Genesta* leading at the top mark, with a freshening wind, *Puritan* came from behind to overtake *Genesta* at the finish for one of the closest America's Cup races in history.

After the Cup races, Sutton and Genesta won the Brenton Reef Cup, the Cape May Challenge Cup, and, upon returning to Britain, the first Round Britain Race in 1887, covering the 1,590-mile (2,560 km) course in 12 days, 16 hours, and 59 minutes. Genesta was sold and converted to a yawl by the 1890s, and was finally broken up in 1900.



87 (details)



87

87^W

AN EXHIBITION STANDARD MODEL OF THE "J" CLASS YACHT ENDEAVOUR

J. BERTOLA; BRITISH, CIRCA 1992

as rebuilt by Royal Huisman Shipyard B.V. in 1989, in 1:30 scale, the hull finished with a rust red bottom, white waterline, royal blue topsides, white sheer stripe, veneer deck with the planking indicated in pencil, and the decks detailed with stem fitting, bollards, cleats, life lines, running lights, spinnaker poles, deck hatches, deck prisms, ventilators, stump mast and full boom with rigging lines, sky light, deck winches and coffee grinders, cockpit and companionway, ships wheel and engine controls, boom crutch, main sheet, turning blocks, American yacht ensign, and numerous other details. Displayed on a mirrored base within a glass case.

60-1/2 x 15 in. (153.6 x 38.1 x 48.2 cm.) model on base.

US\$5,000 - 7,000

Provenance

with Christie's; October 1992, sale 4798, Lot 306.
with North Star Galleries, Inc., New York.
the current owner.

Exhibited

1992 Model & Engineering Exhibition, Alexandra Palace, London.
Awarded a silver medal.

Built by Camper and Nicholson in 1934 for Tom Sopwith as a challenger for the 1934 America's Cup, she was defeated by the New York yacht Club and Harold Vanderbilt's *Rainbow* that year amidst considerable controversy.



88

88

LOUIS DODD (BRITISH, 1943-2006)

BOARDING THE FULTON STREET FERRY

signed lower right: "Louis Dodd"

oil on panel

25-1/2 x 37-1/2 in. (64.7 x 95.2 cm.)

US\$10,000 - 15,000

Along with:

a pair of pen, ink and wash studies on paper.

13 x 19-1/2 in. (33 x 49.5 cm.)

Provenance

Collection of the artist

and thence by descent within the family

The Brooklyn Bridge was opened on May 24th 1883 by Chester A. Arthur, President of the United States. The Brooklyn Bridge was an engineering marvel of her time, "Babylon had her Hanging Gardens, Egypt her Pyramids, Athens her Acropolis, Rome her Athenaeum, so Brooklyn has her Bridge" were the words spoken by a Brooklyn shopkeeper. Those words hung in his window so excited was he at the new causeway linking Manhattan to Brooklyn across the East River, till then a journey made by ferry crossing.

Fourteen years in the building at a cost of over \$15,000,000, more than twice the estimated cost, and completed 9 years behind schedule, constructing the bridge was not without tragedy. Twenty lives were lost, including the designer John Roebling, who died from tetanus caused by an injury while taking a survey.

It was the biggest suspension bridge in the world at the time, more than a mile in length. Its main span supported by steel cables was an unprecedented 1,595 feet (485 metres) long. The two granite towers each with impressive Gothic archways were the most massive man-made structures in North America.

The bridge remains as impressive today as when it opened still serving the city of New York and carrying some 120,000 vehicles, 40000, pedestrians and 3,100 cyclists daily.



89

89

JOHN STEVEN DEWS (BRITISH, BORN 1949)

Cutty Sark Entering The Thames River

signed lower left "J. Steven Dews"

oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

US\$20,000 - 30,000

Cutty Sark is a British clipper ship built on the Clyde in 1869 for the Jock Willis Shipping Line. She was one of the last tea clippers to be built and one of the fastest, coming at the end of a long period of design development which halted as sailing ships gave way to steam propulsion. The opening of the Suez Canal (also in 1869) meant that steam ships now enjoyed a much shorter route to China, so *Cutty Sark* spent only a few years on the tea trade before turning to the trade in wool from Australia, where she held the record time to Britain for ten years. The *Cutty Sark* was sold to the Portuguese company Ferreira and Co. in 1895, and renamed *Ferreira*. She continued as a cargo ship until purchased by retired sea captain Wilfred Dowman in 1922, who used her as a training ship operating from Falmouth, Cornwall. After his death, *Cutty Sark* was transferred to the Thames Nautical Training College, Greenwich in 1938 where she became an

auxiliary cadet training ship alongside H.M.S. *Worcester*. By 1954 she had ceased to be useful as a cadet ship and was transferred to permanent dry dock at Greenwich, London on public display. She is one of only three remaining original composite construction (wooden hull on an iron frame) clipper ships from the nineteenth century in part or whole, the others being the *City of Adelaide*, which arrived in Port Adelaide, South Australia on 3 February 2014 for preservation, and the beached skeleton of *Ambassador* of 1869 near Punta Arenas, Chile.



90

90

JACK LORIMER GRAY (AMERICAN, 1927-1981)

Lobster Boat off Pubnico

inscribed and signed in pencil on the stretcher "Lobster Boat off Pubnico. (N.S.)".

signed lower left: "Jack L. Gray"

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

US\$12,000 - 18,000



91

91^W □

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 x 14-3/4 x 17 in. (160 x 37.5 x 43.2 cm.) model on baseboard.

US\$2,500 - 3,500

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.

THE ANTHONY CATANIA MARITIME COLLECTION

92

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The British sail/steam ship *Ethelred* at sea
oil on canvas

8-1/2 x 16-1/2 in. (21.5 x 41.9 cm.)

US\$8,000 - 12,000

Literature

Sniffen, Harold S., *Antonio Jacobsen- The Checklist*, Smith Gallery, 1984, pp. 106-107; #12-14 for listing of other paintings and drawings of the *Ethelred*

The screw steamer *Ethelred* was built for MacGregor S.S. Co. of Glasgow, Scotland in 1890 by S. McKnight & Co. of Ayr, Scotland. She had principal dimensions of: LOA 205.0 ft., Beam 28.1 ft., and Draft 12.9 ft. The *Ethelred* was wrecked on November 21st 1901 off Point Galina, Jamaica.

PROPERTY OF VARIOUS OWNERS

93

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Exeter City* at sea
signed lower right: "A. Jacobsen 1890 31 Palisade Av. West Hoboken N. J."

oil on masonite
22 x 36 in. (55.8 x 91.4 cm.)

US\$8,000 - 12,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 108-109; #14-15 for other examples of the S.S. *Exeter City*.

The screw steamer, S.S. *Exeter City* was built for C. Hill & Sons of Bristol, England in 1887 by Blyth S.S. Co. of Blyth, England. She had principal dimensions of: LOA 285.0 ft., Beam 38.0 ft., and Draft 23.6 ft.



92



93



94 (detail)

94

MONTAGUE DAWSON (BRITISH, 1890-1973)

The British *Ambassador* mid-ocean under full sail
indistinctly inscribed with the title on the back of the top stretcher.
signed lower left "Montague Dawson"
oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

US\$50,000 - 70,000

The British clipper ship *Ambassador* was built by William Walker at Lavender Dry Dock, London in 1869. She was built in composite construction with wooden planking over an iron frames and was W. Lund & Co's first tea clipper. *Ambassador* operated primarily in the China Trade, and her fastest passage between China and England was 108 days, in 1872. She was wrecked at Estancia San Gregorio, Chile in 1899, and in 1973 Chile declared her a historic monument.





95

95

JACK LORIMER GRAY (AMERICAN, 1927-1981)

Working the Grand Banks in a Swell

signed lower left: "Jack L Gray"

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

US\$20,000 - 30,000



96

96

JACK LORIMER GRAY (AMERICAN, 1927-1981)

Green Island Winter

signed lower right: "Jack L. Gray"

oil on canvas

28 x 44 in. (71.1 x 111.7 cm.)

US\$20,000 - 30,000

inscribed on the stretcher:

To Lynne and Henry from Santa Claus/ Christmas 1963

Provenance

with Quester Gallery; Rowayton, CT



97 (detail)

97

MONTAGUE DAWSON (BRITISH, 1890-1973)

The Flying Clipper, *Sir Lancelot*
signed lower left "Montague Dawson"
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

US\$60,000 - 80,000

Provenance

with The Cooling Gallery, Ltd., London.

Sir Lancelot was a clipper ship built in 1865 by Robert Steele & Co, of Greenock for the China Trade, She was "a beautiful tea clipper" and referred to as the Yacht of the Indian Ocean. *Sir Lancelot* was typical of all of Steele's ships, celebrated for their beauty and speed. Captain Richard Robinson took command of the new clipper after her launch,

and got the best racing results out of *Sir Lancelot*. In the Clipper Race of 1869, Robinson and *Sir Lancelot* established a new record between China and London. She arrived in Foochow on June 20th which made her late loading tea and *Sir Lancelot* sailed on July 17th and was at Gravesend on October 13th. This was a total passage time of 89 days. In the same "tea season", the closest time was that of *Thermopylae* at 91 days making *Sir Lancelot's* 1869 passage the fastest from China to England. Captain Murdo Stewart MacDonald took command of the *Sir Lancelot* in 1882 and she took sugar and rice from Mauritius to the Indian coast or the Gulfs and salt to Calcutta or Rangoon. In 1886 *Sir Lancelot* was bought by the Parsee merchant Visram Ibrahim and C.W. Brebner took command. Captain Brebner survived four cyclones in *Sir Lancelot* before she was sold to Persian owners in 1895. The *Sir Lancelot* was lost in the Bay of Bengal on 1 October 1895 during a cyclone near Sand Heads, Calcutta whilst on passage from the Red Sea with a cargo of salt bound for Calcutta.





98

98

OGDEN MINTON PLEISSNER (AMERICAN, 1905-1983)

D-Day: A B-26 of the 8th Air Force bomber group at Mark's Hall, 1944.

Signed, dated and inscribed center right: "D-Day, 1944 / Ogden Pleissner."

Watercolor on paper.

An atmospheric watercolor of B-26 bombers gathered in D-Day identification colors.

12 x 18 in (30.4 x 45.7 cm)

US\$6,000 - 8,000



99

99

ROBERT GRANT SMITH (AMERICAN, 1914-2001)

SBDs attacking at Guadalcanal

signed lower right: "R.G. Smith"

oil on canvas

30 x 40 in (76.2 x 101.6 cm)

US\$10,000 - 15,000



100

100

ROBERT GRANT SMITH (AMERICAN, 1914-2001)

Corsair splashes a Zero

signed lower right: "R.G. Smith"

oil on canvas

30 x 40 in (76.2 x 101.6 cm)

US\$10,000 - 15,000



101



102

101

WILLIAM PIERCE STUBBS (AMERICAN, 1842-1909)

The four masted coastal schooner *Frank T Stinson* outwardbound
signed lower left: "W.P. Stubbs"

oil on canvas

22 x 36 in. (55.8 x 91.4 cm.)

US\$4,000 - 6,000

102

WILLIAM PIERCE STUBBS (AMERICAN, 1842-1909)

The three-masted schooner *F.C. Pendleton* at sea
signed lower left: "W.P. Stubbs 84"

oil on canvas

22-1/2 x 36 in. (57.1 x 91.4 cm.)

US\$4,000 - 6,000



103 (detail)

103

JACK LORIMER GRAY (AMERICAN, 1927-1981)

Lunenburg Bound

depicting the fishing schooner *Alcala* passing to windward.

signed lower right: "Jack L. Gray '78"

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

US\$40,000 - 60,000





104

104

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Boston City* at sea

signed lower right: "A. Jacobsen 1894 31 Palisade Av. West Hoboken N. J."

oil on canvas

22 x 36 in. (55.8 x 91.4 cm.)

US\$10,000 - 15,000

Provenance

with T.E. Prindall; Topsham, Maine - 1972

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 46-47; #33 for a listing of this painting.

The screw steamer, S.S. *Boston City* was built for C. Hill & Sons of Bristol, England in 1893 by W. Gray & Co. of West Hartlepool, England. She had principal dimensions of: LOA: 279.6ft., Beam: 40ft., and Draft: 22.3ft.



105

105

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The steam ship S.S. *Anselm* outward bound
signed and dated lower right "A. Jacobsen 1900"
oil on canvas
22 x 36 in. (55.8 x 91.4 cm.)

US\$10,000 - 15,000

Literature:

Sniffen, Harold S. , *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 32-33; #12 for other listings of this ship painted by Jacobsen.

The S.S. *Anselm* was a screw steamer built by Leslie & Co. in Newcastle-on-Tyne for W.A. Powell of Liverpool. She was later sold to Belize Mail & Transportation Co. of Boston, MA. She had principal dimensions of LOA: 271ft., Beam: 3x3.8ft., and Draft: 22.9ft., her tonnage was 1,562.



106

106

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The steamship S.S. *Brazos* at sea
signed and inscribed lower right "Antonio Jacobsen/ 31 West Palisade
Av. West Hoboken"
oil on board
26-1/2 x 52-1/2 in. (67.3 x 133.3 cm.)

US\$10,000 - 15,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 49 for other listings of this painting.

The steel twin-screw passenger liner *Brazos* was built by the Newport News Shipbuilding for the Mallory Line of New York. She was launched in 1907 and registered at 6,223 tons gross (3,980 net) and measured 401 feet in length with a 54 foot beam. Engineed by her builders, she had a service speed of 16 knots and enjoyed a successful career running scheduled services to Texas for her original owners. Sold to the New York & Porto Rico Steamship Company some time before World War One, she was renamed *San Lorenzo* in 1926 but scrapped in 1934 thanks to the downturn in business due to the Depression.

107

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Momus* at Sea
signed lower right: "Antonio Jacobsen. 1909 31 Palisade Av. West
Hoboken. N. J."
oil on board
16 x 27-3/4 in. (40.6 x 70.4 cm.)

US\$8,000 - 12,000

Literature

Sniffen, Harold S. , *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 204-205; #21-24 for other listings of this ship drawn and painted by Jacobsen.

The S.S. *Momus* was an American screw steamer built by William Cramp & Sons of Philadelphia for the Morgan Line. She had principal dimensions of LOA: 410ft, Beam: 53.2ft, and Draft:25.6ft. She had a gross tonnage of 6,878.

108

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *La Provence* of the French Line at Sea
signed lower right: "A. Jacobsen 1909"
oil on board
28 x 47-1/2 in. (71.1 x 120.6 cm.)

US\$8,000 - 12,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 176-177, #33 for a listing of this painting.

Please note that on the listing it states that a "reproduction" of this painting is the only known record of this painting.

La Provence was an ocean liner built for the Compagnie Générale Transatlantique [The French Line] and launched on March 21st 1905. At the time she was the largest ship in the French merchant marine and largest built in France. She operated on the Havre—New York route, making one crossing in six days and four hours for an average of 21.6 knots. At the outbreak of World War I she was taken over by the French government to become the French Navy's *Provence II*, an armed merchant cruiser that was converted to a troopship to be used in the Gallipoli and Macedonian campaigns. *Provence II* was transporting troops from France to Salonika on 26 February 1916 when she was torpedoed by the German submarine U-35 south of Cape Matapan. There were 742 survivors. Nearly 1,000 people were killed in the sinking.



107



108



109

109

FRED PANSING (AMERICAN, 1844-1912)

The Cunarder, R.M.S. *Etruria*, at sea
signed lower left: "Fred Pansing"
oil on canvas
24-1/4 x 42-1/4 in. (61.5 x 107.3 cm.)

US\$10,000 - 15,000

R.M.S. *Etruria* was built by John Elder & Co. of Glasgow, Scotland in 1884. was completed and launched in March 1885 and made her maiden voyage on 25 April 1885 under the command of Captain McMicken. She and her sister, R.M.S. *Umbria* were the largest liners then in the Liverpool to New York Service. The ship epitomized the luxuries of Victorian style with ornately carved furniture and heavy velvet curtains. On her very next crossing, westbound (Liverpool to New York), she won the prestigious Blue Riband. In November 1895, 20-year-old Winston Churchill, a lieutenant in the 4th Hussars, travelled on *Etruria* to visit Cuba, with the aim of observing the Cuban Revolutionary War against Spain. Churchill returned to Britain early in 1896 travelling again on *Etruria*

On Wednesday 26 August 1908, a hopper crossing the Mersey came too close to *Etruria* and was violently rammed by her rudder and propeller. Both vessels drifted helplessly in the Mersey. The serious damage to the propeller, rudder and steering gear to *Etruria* cancelled her sailing to New York and ended her career. She would not cross the Atlantic again, and after spending time laid up at Birkenhead, she was finally sold and was scrapped.

110

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The S.S. *Mohawk* at Sea
signed lower right: "A. Jacobsen 1911"
oil on panel
22 x 34-1/4 in. (55.8 x 86.9 cm.)

US\$10,000 - 15,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 204-205; #9-15 for a other listings of this ship drawn and painted by Jacobsen.

The S.S. *Mohawk* was an American screw steamer, built by William Cramp & Sons of Philadelphia in 1908 for the Clyde Line. She was active from 1908-1925 and had principal dimensions of LOA: 367ft., Beam: 48.3ft., Draft: 20.4ft and gross tonnage of 4,623.

THE ANTHONY CATANIA MARITIME COLLECTION

111

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

The ship S.S. *Satilla* at sea
signed and dated lower right "A. Jacobsen 1912"
oil on canvas
22-12/x 36 in. (57.1 x 91.4 cm.)

US\$8,000 - 12,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 271; #25.

The screw steamer, S.S. *Satilla* was built for Brunswick S.S. Co. of Brunswick, England in 1906 by Fore River S. & E.B. Co. of Quincy, Massachusetts. She had principal dimensions of: LOA 312.8 ft., Beam 40.0 ft., and Draft 27.0 ft. The S.S. *Satilla* was a cargo ship that was renamed the S.S. *Hans Kinck* when she was sold to Olaf Orvig of Bergen, Norway on December 30, 1916. A torpedo fired by the German submarine, UC-39 resulted in her sinking on February 7, 1917, while she was in transit from Rotterdam to Tyne.



110



111

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