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Quand les marins se fiaient aux étoiles ...



Vente ONLINE du 20 octobre au 3 novembre 2015  
**CAMARD & ASSOCIES - Philippe NEVEU Expert**



## Quand les marins se fiaient aux étoiles ...

Maison de ventes aux enchères: CAMARD & ASSOCIES - Paris

Expert: Philippe NEVEU - Saint Malo

Vente Online sur KIOBUY.com du 20 octobre au 3 novembre 2015

Clôture des enchères: le 3 novembre 2015 à partir de 14 heures

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**1 - RADIGUET** - Gunboat with ram powered by a steam engine. The hull is made of zinc, with the liveworks painted bronze and the deadworks in black, highlighted with a brass strake. Note that the paint is of the period. Brass flat edge and bow bulwark. The deck is made of varnished wood, the guardrail features openwork around the engine compartment hole. Canon on its gun carriage to the fore end of the boat. Single-cylinder engine, brass boiler and burner. Circa 1890. Length: 17.3in. Missing rudder blade, very slight dents in the hull.

Note: Exceptional state of conservation for this Radiguet toy boat of the first period.



## **2 - MINSHULLS** - Pocket terrestrial globe and its case with the celestial vault depicted - 1816

The 3-inch globe is made of twelve gores assembled on a sphere with a wooden inner structure. A metal axis passes through the poles, allowing the free rotation of the globe when it is in its open case. The gores printed from copper printing plates are coloured by hand. The map corresponds to knowledge of geography in 1816, with the Equator, the Tropic of Cancer and the Tropic of Capricorn and the ecliptic depicted. In a "MINSHULLS 1816" cartouche. The case made of two half-spheres assembled by way of a metal hinge is made of papier mâché covered in black shagreen. Notches on the poles make it possible to position the axis of the globe. Closing is provided by a hook and eye system. The concave celestial vault inside the case is made of twelve gores printed and tinted in colour by hand. The main known constellations are represented. Restorations.

Note: This MINSHULLS pocket globe, and its case, can be likened to identical globes by LANE (Nicolas). Some MINHULLS globes include the annotation "Lane's Improved Globe London" in a cartouche. What was the relation between MINSHULLS and LANE? Was MINSHULLS a commercial name for LANE intended for sale in foreign markets? To date these questions remain unanswered. Similarly, not much is known today about the history of Nicolas LANE. It nevertheless can be assumed that the name of LANE is associated with the fabrication of miniature globes alone and that the copper plates for printing the gores of the map come from the maker Richard CUSHEE after he ceased operation in 1770.

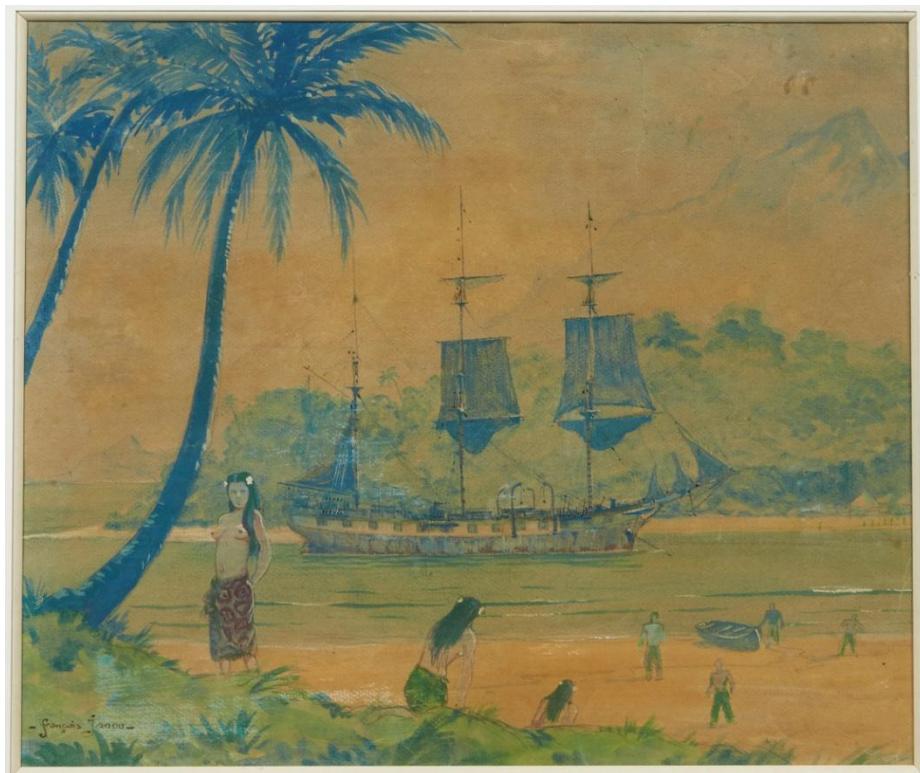


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**3** - François JANOU – Three masts from a Cook's Bay boat. Tahitian. Tahitian women in the foreground. Oil on paper. Restoration. By sight 14.1 x 16.9 cm. Framed.



**4** - Model American schooner. On the lee side, it is armed with 6 canons distributed along the two sides. The ebony hull is clinker-built with brass pointing on the frames. The bulwarks are pierced with hatchways, each closed by vertical double port lids. The shrouds are fixed by deadeyes mounted on outer chainwales. The bridge is equipped with duckboards, skylights, fifes at the mast bases and on the bulwark rails. Aft, two lifeboats, one on each side, are attached to davits. A third lifeboat is mounted on the poop deck davits. Length 35 inches, Height 70 cm / 27 inches.

Note 1: Very fine contemporary work, rare due to the use of ebony and clinker build, extremely difficult to produce.

Note 2: the shallow hull is characteristic of boats for sailing over sandbanks, of the kind found in the North-East of the United States.

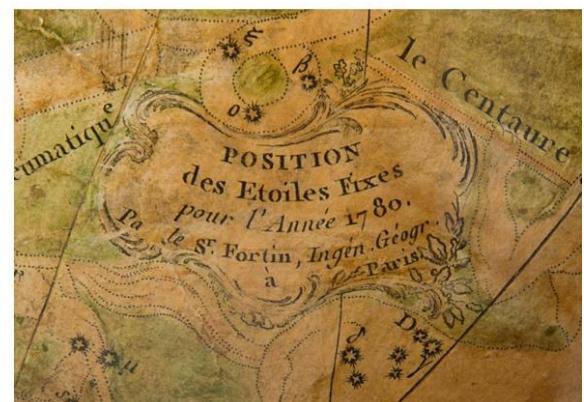
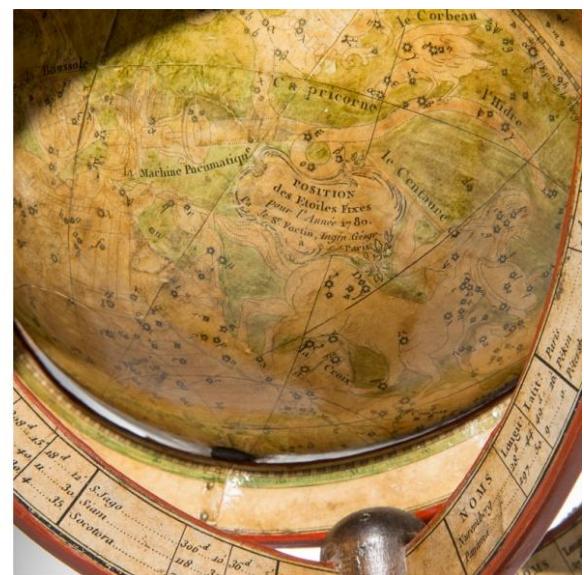


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**5 - FORTIN Jean (1750-1831).** Celestial table globe 1780. Acting as a stand, on a turned wooden column are fixed four quadrants to which a horizon is affixed, embodied by a ring on which the graduations of longitude, signs of the zodiac, months, and a compass are depicted and hand-coloured. The geographical position (in longitude and latitude) of many cities of the world are added to the supporting quadrants. The globe traversed by an axis through the celestial poles is held, freely rotating, in a ring embodying the meridian. This meridian held in the horizon ring is inclinable and adjustable according to the latitude of the place of observation (adjustment of the elevation of the poles). A needle joined to the globe and rotating with it displays the hour on a ring (hour dial) positioned at the apex of the meridian ring. The map of the globe is composed of twelve printed gores, coloured in by hand. In a cartouche: "Position of the fixed stars 1780 par le Sieur Fortin, Ingénieur Géographe à Paris" by Mr. Fortin, Geographer Engineer in Paris"] Diameter 12.5in, Height 18.8in Restored with slight wear from use.



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**7** - Erotic scrimshaw. Snuff box made from a tooth of a sperm whale. On one side of the tooth, a whale fishing scene is needle-etched, along with the inscription "ship CLARION" above the three-mast whaler flying the United States flag. On the other face is a bas-relief carving of a young woman generously displaying her most intimate charms. The sides, also etched with floral patterns, include round inserts, probably of amber, and a match scraper, very certainly of hard stone. The base of the tooth is carved with a rope around the circumference. The lid is made of whalebone. Mid 19th century. Length 4.7in.

Note: Obviously, being away at sea for long periods must have given keenness to sailors' memories of their sexual conquests. All of which suggests that the Navy did have its good points in the 19th century.



**8** - Scale model of a trawler cutter (or small trawler boat) from Trouville. It is registered "TR99" on the bulwark. The hull, made of hollowed-out carved solid wood, is painted catechu red for the liveworks and black for the deadworks, tinted with an ochre stripe above the strake. The very detailed deck of varnished wood is true to the original, large cutters of this kind having flat decks. The tiller is carved in the shape of a serpent. The rigging is fore and aft, the panel sails (mainsail with reef strips, jib, fore staysail, flesh) are in very good cotton and assembled with great attention to accuracy (corklines, reinforcements.) The beam (or pole) trawl for opening the mouth of the trawl is fixed to the starboard side of the hull. A French flag is hoisted to the top of the flesh mast, "Vive la république" is written on it in ink. On the reverse side of the companionway, the following is inscribed on a glued-on piece of paper "Entièrement restauré en janvier 1967 par Daniel BOMBIGHER 350 rue St Honoré Paris 1er." Model displayed on a cradle of varnished natural wood. Very early 20thc. Height: 57in, length 57in. One of the slides of the companionway is missing.

Note 1: Trawler cutters were powerful boats, hence their large sail surface. They had to be very "well-defended", hence their characteristic hull with a high bow and a large ballast tank at the stern which explains a large aft counter.

Note 2: Is the period flag from 1906, when JAURES was talking about the "social Republic?" Note 3: Daniel BOMBIGHER is the greatly celebrated naval architect who designed, among others, the famous "SPOUNTZ" schooners? What were his reasons for restoring this model? Did it belong to him? Be that as it may, the model is remarkable and the restoration work of top flight since it is impossible to spot. This is in no way unusual, since Daniel BOMBIGHER was also an artist known for his very realistic and elegant watercolours of large, beautiful ships.



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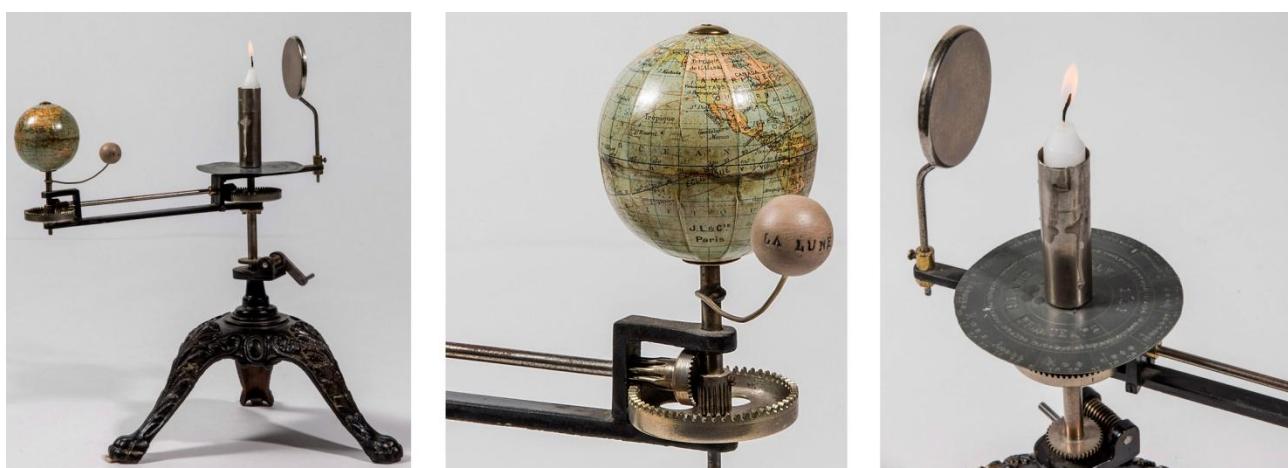
**9** - Nicolas BION (1656-1733). Silver Sundial of Butterfield type, octagonal shape. On the front face of the mainplate in which a compass is set is "bird" latitude scale, which can be folded back and is adjustable in height. The inclination of the latitude scale makes it possible to adjust it for a given latitude. The beak of the bird acting as pointer on a limb engraved with degrees of latitude. The shadow cast by the latitude scale makes it possible to read the time on four hour rings engraved with Roman and Arabic numerals. Each hour ring corresponds to 40°, 45°, 50° and 55° latitude respectively. Also engraved on the front face of the mainplate: "N. BION à Paris". On the reverse side of the main plate and on the bottom of the compass bowl, the latitudes of the following cities are engraved: "Paris 56, Rome 42, Vienne 47, Madrid 40, Cologne 51, Grenoble 45, Toulouse 43, St Malo 48, Toulon, Lion 46, Venise 45, Londres 52, Bruxelles 51, Varsovie 52, Bayonne 43, Naples , Genève 46, Milan 45, Turin 45, Baste 48, Hambourg 54, Amsterdam 52, Moscou 55, Copenhague 56, Strasbourg 49, Constantinople 41". Original used shagreen case with red velvet inner lining. End 17th century. 2.9 x 2.5 cm.

Note 1: Nicolas BION (1656-1733). Trained as a mathematician, he founded a scientific instrument production workshop which was located in Paris, Quai de l'Horloge du Palais. Known and recognized for the quality of his instruments, he wrote, among other publications, the famous "Traité de la construction et des principaux usages des instruments de mathématique". Note 2: The principle of this sundial was not invented by BUTTERFIELD (1635-1724). He is "only" credited with having introduced the latitude adjustment by bird. This "frippery" earned him huge success and played a part in ensuring his name was preserved for posterity. The "bird" style was thus replicated by a number of manufacturers including Nicolas BION, LANGLOIS etc.



**10** - Pierre LAPIE (1779 - 1850). Terrestrial table globe. Acting as a stand, on a leg of blackened turned wood, are fixed four quadrants to which the Horizon is fixed, embodied by a ring (the horizon table) on which the longitude graduations, Zodiac signs, days of the lunar calendar, months, days of the month and a compass rose with captions in French and Italian are depicted and hand-coloured. The geographical positions (in longitude and latitude) of many cities are projected onto the support quadrants. The globe, traversed by an axis through the poles, is held, freely rotating, in a ring embodying the meridian. This meridian, held in the horizon ring, is inclinable and adjustable according to the latitude of the place of observation. A dial on the pole allows it to point to the hours using a needle forming a single part with the globe. The map of the globe is composed of 12 printed gores manually tinted with watercolours. In two cartouches: "P. LAPIE Géogr. au Corps royal d'État major", and in the other: " Au Compas d'Uranie M. BASTIEN AINE Editeur Rue St-André des Arts Paris". Circa 1835. Globe diameter: 9.1 in Top diameter: 14.5 in, height: 19.6 in.

Note 1: Pierre LAPIE (1779-1850) was a Colonel in the Army before becoming the cartographer we know today. With a wealth of know-how and recognized by his peers after working in the Geographic Engineers Corps, he became "the first royal geographer" and "directory of the cabinet of topography". He was the father of the cartographer Alexandre Emile LAPIE. Father and son worked in close collaboration without neglecting their personal work. Note 2: Bastien AINE published many globes from 1820 to 1868, including those of the cartographers FREMIN and LAPIE father and son. He sold them in his shop at the sign of the "Compas d'Uranie" rue Saint-André-des-Arts, in the Latin Quarter of Paris



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**11** - Pierre LAPIE (1779 - 1850). Terrestrial table globe. Acting as a stand, on a leg of blackened turned wood, are fixed four quadrants to which the Horizon is fixed, embodied by a ring (the horizon table) on which the longitude graduations, Zodiac signs, days of the lunar calendar, months, days of the month and a compass rose with captions in French and Italian are depicted and hand-coloured. The geographical positions (in longitude and latitude) of many cities are projected onto the support quadrants.

The globe, traversed by an axis through the poles, is held, freely rotating, in a ring embodying the meridian. This meridian, held in the horizon ring, is inclinable and adjustable according to the latitude of the place of observation. A dial on the pole allows it to point to the hours using a needle forming a single part with the globe. The map of the globe is composed of 12 printed gores manually tinted with watercolours. In two cartouches: "P. LAPIE Géogr. au Corps royal d'État major", and in the other: "Au Compas d'Uranie M. BASTIEN AINE Editeur Rue St-André des Arts Paris". Circa 1835.

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**12** - Maghrebin astrolabe. The disc-shaped body of the astrolabe, the "mater", overlaid with a lobed part, the "throne", is a piece of bronze metalwork. On the upper part, the throne is pierced with a hole through which the pin of a gripping shackle is run.

On face "A" of the astrolabe, the alidade is held in place by a movable pivot equipped with a key known as the "horse". The freely rotating alidade makes it possible to measure the height of a planet, the Sun, or a star. The limb is composed of several concentric graduations. The first graduation, the outermost on the upper part, is composed of two times 90°, the second graduation is composed of four times 90° with a graduation the reverse of the first. 0° for one being 90° for the other, 1 for one being 89° for the other, and so on. The third graduation indicates the months, the fourth and fifth form a zodiac calendar. The shadow squares are engraved on the lower part, bordered with the markings "horizontal" in the lower part and "vertical" on either side.

Face "B" of the astrolabe, the "genuine calculator" allows among other things the determination of the time from the height measurement taken on face "A" of the astrolabe. The "mater" on this face, includes on the outer part a limb divided into 360°, and has a hollow centre to receive two brass discs, the tympana, which are stacked. The tympana are "double" faces and are engraved with the path of the movement of twenty-three noticeable stars in the sky, over one year, . The four faces of the tympana are assigned to the latitudes of Marrakesh, Tunis, Meknes and ? in Egypt respectively. Covering one of the tympana, positioned at the top of the stack, the rete bears the names and positions of the twenty-three stars represented by comma-shaped markers. Eleven stars (boreal) are inside the Ecliptic and twelve stars (austral) outside it. Four square pointers are missing. The track of the ecliptic bears the usual names of twelve Zodiac signs. For easy turning, the rete includes three turned brass mudirs (grips) out of the four the rete should have had. Diameter 6.2in. For decorative purposes, silver inserts with rounded heads must have been positioned in the small holes at the base of each pointer. These inserts are missing. It should be noted that the rete has been resoldered on the bottom part at the place where the pointers are missing.



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**13** - John NEWTONS (1810-1868). Miniature terrestrial desk globe. Printed map, over 12 gores, hand-coloured. In a cartouche "NEWTONS New & Improved Terrestrial Globe .... 1838". Mounted at poles by brass meridian. Turned wood stand. Globe diameter: 4.5cm, height: 11cm N.B.: J. NEWTONS son was a member of a family of cartographers, "The Newtons". This family is considered to be one of the largest English globe makers of the 19th century. This family made globes, from the smallest to the largest and most splendid. The family was based in London, first at "97 Chancery Lane", then for longer at "66 Chancery Lane".

**14** - Astronomic ring with two circles , brass and bronze. The outer ring suspended from a knop ring makes it possible to adjust this ring by a rotating movement according to the latitude of the observation point on a limb going from 0° to 70° On this same ring are engraved the latitudes of "Roma 42°, Wien 48°, Paris 48°50, London 51°, Cravenhage 52°, Hamburg 53°, Stockholm 59° ". The inner ring, representing the Equator, is engraved with the hour dial in Roman numerals. Perpendicularly to this band, an axis is fixed, pierced by a light on which a mobile pinnule can be adjusted according to the date (and thus the solar declination) . The engraved Zodiac signs are used to adjust the date. Diameter 2.7cm.

N.B.: Considered to be the real "primary" sailors' watch, the astronomical ring is also known as the equinoctial or universal ring.



**15** - Lunar globe. PERGAMON MOON GLOBE - Circa 1965. Globe produced by Paul Räth Verlag of Leipzig and published by Pergamon Press. Scale 1 / 10.400.000. The map is based on the photographs taken by Luna-3, the first spatial probe to have taken photographs of the Moon. Only two gores of the dark side of the Moon, not yet photographed at the time, remain intact. Part of the wording of the cartouche is as follows: "The map material was prepared by the Central Research Institute of Geodesy, Aerial Photography and Cartography together with the Shternberg State Astronomic Institute of the U.S.S.R...". Polar mount, turned blackened wood leg. Diameter 33cm. Height 47cm. The 19th century leg is earlier than the globe.



**16** - Saturnium. Saturn is displayed with its rings and four of its seven satellites mounted on freely rotating metal armillae. Polished steel, brass. Rings of Saturn made of brass on a Plexiglas disc. Black granite circular base, black stone cylindrical leg, brass rings. Modern craftsmanship of very high quality. Height 19.2 in.

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#### **Nota sur les maquettes de ponton.** Note on Napoleonic models

A remarkable community was formed by French sailors held as prisoners of the English at the turn of the 18th and 19th centuries. These sailors were incarcerated on hulks, old unfitted ships, beached on the coasts of England. This population, made up of sailors of all grades, made the models now known as "hulk models" in horrific living conditions.

The origins of this practice are not really known, but it is widespread enough to constitute a genuine social phenomenon. The models were made to order and at the request of Lords and other English worthies, for meagre payment. The fees they received allowed them to improve their daily life. These models, made by Frenchmen, were made for the glory of the English people, the very height of humiliation: they depicted the finest vessels of "perfidious Albion", the very boats that had perhaps captured them. There were two types of production: those made of wood and those made mainly of bone. In the latter case the hulls were made of wood, bordered with pointed bone plates. It should be specified that all the rest was made of cow bone, and only a few rare pieces were made of ivory. The rigging was strung from linen with hair used for the thinnest ropes. These models could be displayed in very elaborate plinths and cases, inlaid with straw, exotic woods, ivory and sometimes decorated with pearls and coloured tinsel. The skill required and the amount of work involved in the execution of such models meant that many prisoners had to work on a single model. This was the result of a real and complex collective organization where each individual was required to combine their know-how with that of everybody else. Some productions were of extreme refinement and elegance, and so were considered, and are still considered, to be true masterpieces. Until recently, as soon as they crossed the French border, while their multi-coloured silk paper flags were in a pitiful condition from age, many hulk models were decked out in the national flag as a replacement for the "White and Red ensign of the Royal Navy". What analysis can we make of this practice? Was it a kind of revenge on history? Was it done in a commercial spirit, to satisfy a Franco-French market? Whatever the answer, this practice is a blunder that has only served to spread confusion in peoples' minds.

**17 - Bone Napoleonic model.** Three-master frigate armed with 28 canons distributed over two decks. Work of the finest and most realistic. The figurehead of ivory coloured in watercolour, the bottles and sterncastle, and the standing and running rigging will be particularly appreciated. A few precious wood edgings to contrast and highlight the production should be pointed out. It rests on two bone launching cradles placed on a stand made of inlaid wood, Early 19th century. Length: 7.8in, height: 6.88in. Perfect state of preservation, with the exception of two lacks of the inlay on the stand and a few instances of damage to the rigging. The flags are not original.



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**18** - Napoleonic model. Top-of-the-range vessel with three decks. A mechanism, which can be activated by rigging, brings the canons in and out. Exceptional work in precious wood. All this is done with great attention to detail: prow and stern are among the most realistic that exist at this scale. Early 19th century. Case with 5 sides, modern glazing. Dimensions of the assembly: Length: 25cm, height: 25cm Perfect condition despite a small amount of very slight damage.



**19** - Napoleonic model. Three-master frigate fitted with 40 canons distributed over two decks. Hull, of carved solid wood, painted oxidized copper colour for the liveworks and top painted black. The bulwarks pierced with hatchways are varnished wood. The deck layout is exceedingly detailed. Carved figurehead and sterncastle, carved stern ornaments. It is displayed on a plinth of inlaid wood, decorated at all four corners with a carved ivory flame, under a blown glass globe. Dimensions of the assembly: Length 26 cm, height: 7.9in Slight damages to the rigging, one of the two large lifeboats has a flat deck, flag fixed atop the spanker gaff redone.



**20** - Brass table sundial on a wooden base. Central compass, folding style made of brass. Hour circle divided into Roman numerals. "B" debossed on base plate. Original cardboard box. Early 19th century. Dimensions: 2.55 x 2.55 inch.



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**21** - Model of a square three-master light war frigate displayed in a glass case. Hull, varnished wood, plated on the frames. Cannons are at their stations on the upper deck, two stern-chasers defend the stern. The figurehead eagle, the headrails, the sterncastle quarter-galleries and many other parts are ivory. Engraved ivory ribbon of the name of the boat, the "Hawk", attached to the transom. Lashings on the masts painted ivory-style. The masting and rigging are very fine and very detailed, as is the deck layout. The model rests on two cradles affixed to a wooden base, inlaid around the edges with a frieze of geometrical patterns, and a rose in the centre. Fine varnished wood showcase with five glass sides. Circa 1820. Dimensions of the model: Length: 15.7in, height: 11in  
N.B.: Origin: The eagle dominating the figurehead suggests that this is a boat from the United States of America.



**Nota : DELAMARCHE was a Parisian family geographical publishing house, with the members:**

**Charles François DELAMARCHE** (1740-1811) – Based Rue du Foin until 1808, then 13 rue du jardinier from 1808 to 1811. It is worth remembering that in order to enrich his business, in 1784 he took over the atlas and globe publishing house of Jean FORTIN, and the latter had acquired the business of Didier Robert VAUGONDY in 1778

**Félix DELAMARCHE** (? – 1834) took over the business of his father Charles François upon his death in 1811 - Based at 13 rue du jardinier until 1817 then 25 rue Serpente from 1817 to 1834

**Alexandre DEMARCHE** (1815 – 1884) also took over the business of his father Félix upon his death in 1834 –Based at 25 rue Serpente, he also had an address at 7 rue du battoir. In 1875, M. GROSSELIN was appointed manager of the DELAMARCHE house. He entered into a partnership with the Geographer Emile BERTAUX whose house DELAMARCHE was to publish Globes.

**22** - DELAMARCHE Charles François (1740-1817). Ptolemaic armillary sphere for replicating the apparent movement of the Sun and the Moon turning around the Earth, itself in the central position of a system of rings. Acting as a stand for the system, on a turned leg of blackened wood four quarter-rings are affixed, on which the horizon is attached embodied by a ring on which the longitude graduations, zodiac signs, months, and a compass rose are depicted and hand-coloured. On the supporting quarter-rings the geographical positions in longitude and latitude of many cities of the world are projected. A ring held in the horizon ring embodies the local meridian. It is inclinable and adjustable according to the latitude of the place of observation. At the centre of these two rings, intended to be stationary for a given place of observation, the system properly speaking is made up of an assembly of horizontal rings (Arctic polar circle, Tropic of Cancer, Tropic of Capricorn, Antarctic polar circle), vertical rings (equinoctial colures, solstitial colures) and the ring of the Ecliptic. All the rings are identified, graduated and decorated with motifs specific to their nature. At the centre of this assembly of rings is found: The terrestrial globe, with a map, hand-coloured, made up of 12 gores, is marked in a cartouche "GLOBE TERRESTRE A Paris Chez DELAMARCHE Rue du Jardinier N° 19". The Sun and the Moon represented by cardboard discs, are affixed to the brass armillae, freely rotating. A needle joined to and rotating with the system displays the hour on a ring (hour dial) placed at the apex of the meridian ring. Dating: between 1808 and 1811 (Period during which Charles François DELAMARCHE was based at 19 rue du Jardinier in Paris). Diameter 12.9in, height 18.9in. N.B.: Armillary comes from the Latin word "armilla" meaning a ring or circle.



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Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

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**23** - DELAMARCHE Charles François (1740-1817). Attributed to. Copernican planetarium with inbuilt mechanical Tellurium. The planetarium is at the centre of a structure, mounted on a tripod leg, composed of two vertical rings (the solstitial colure and the equinoctial colure) and a vertical ring (the circle of the Ecliptic) ° bedecked with a strip on which the zodiac signs and months are reproduced. The planetarium, which has the Sun as its centre, in the shape of a ball of golden-painted wood, is composed of the planets of the solar system as it was known at the end of the 18th century. Mars, Vesta, Ceres, Pallas, Jupiter, Saturn, Uranus, and Juno are represented by cardboard discs printed with the names of the planets. The discs are affixed to brass armillae. The Earth is embodied by a globe. The rotation of the Earth (Tellurium) is obtained by way of a mechanism comprising a geartrain. Circa 1780. Diameter 14.9in, Height 23.6in. Restorations.

N.B.: A planetarium marked "DELAMARCHE Géogr. Rue du Fouin Saint Jacques au collège de M<sup>tre</sup> Gervais" identical in all points to this one is listed.



**24** - Charles François DELAMARCHE (1740-1817). Celestial table globe, circa 1790. Acting as a stand on a turned leg of blackened wood, four quarter-rings are affixed to which the horizon is attached, embodied by a ring on which the longitude graduations, zodiac signs, months, and a compass rose are depicted (copper-printed) and hand-coloured. The geographical positions (in longitude and latitude) of many cities are projected onto the support quadrants. The globe, traversed by an axis through the celestial poles, is held, freely rotating, in a ring embodying the meridian. This meridian, held in the horizon ring, is inclinable and adjustable according to the latitude of the place of observation (adjustment of the degree of elevation of the poles.) An adjoined needle rotating with the system displays the hour on a ring (hour dial) placed at the apex of the meridian ring. The map of the globe is composed of twelve copper-printed gores, manually tinted with watercolours. The constellations illustrated with their symbols are represented, delimited by ink lines. In a cartouche: "DELAMARCHE – Paris – Grandeur des étoiles ... " Diameter 6.2in, Height 14.9in. Various restoration work including reinforcement plates at both ends of the quadrants to reinforce their connection with the leg and horizon table. Damage to the globe, restoration.

## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**25** - Alexandre DELAMARCHE (1815-1884). Assembly composed of a terrestrial globe and a "Copernican" planetarium with Tellurium. They are mounted on legs made of turned wood, lacquered black.

The terrestrial globe. Acting as a stand, on a turned leg of blackened wood are affixed four quadrants to which the horizon is attached, embodied by a ring (the horizon table) on which the longitude graduations, zodiac signs, months, and a compass rose are depicted and hand-coloured. The geographical positions (in longitude and latitude) of many cities are projected onto the support quadrants. The globe, traversed by an axis through the poles, is held, freely rotating, in a ring embodying the meridian. This meridian, held in the horizon ring, is inclinable and adjustable according to the latitude of the place of observation. The map of the globe is made of 12 printed gores tinted with colour by hand, on the seas and some borders. In a cartouche "DELAMARCHE - Paris - Rue Serpente 25 - 1868". The hour dial on the top part of the meridian ring is missing. Restorations. Diameter of the horizon table: 16cm, height: 25.5cm

The planetarium is at the centre of a structure composed of two vertical rings (the solstitial colure and the equinoctial colure) and a horizontal ring (the circle of the Ecliptic) bedecked with a strip on which the zodiac signs and months are reproduced. The planetarium which has the Sun as its centre, in the shape of a ball of golden-painted wood, is composed of the planets of the solar system as it was known at the beginning of the 19th century. Mercury, Venus, Mars, Vest, Ceres, Pallas, Jupiter, Saturn, and Uranus or Herschel are represented by cardboard discs printed with the names of the planets. The discs are affixed to brass armillae. The Earth is embodied by a globe around which the Moon turns, embodied by a ball. The movement of the Tellurium is obtained by way of two grooved pulleys and a rigging serving as a driving belt. The unsigned planetarium is very likely the work of Charles François DELAMARCHE. Diameter of the horizon table, 16cm in height: 27cm Restored.



### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

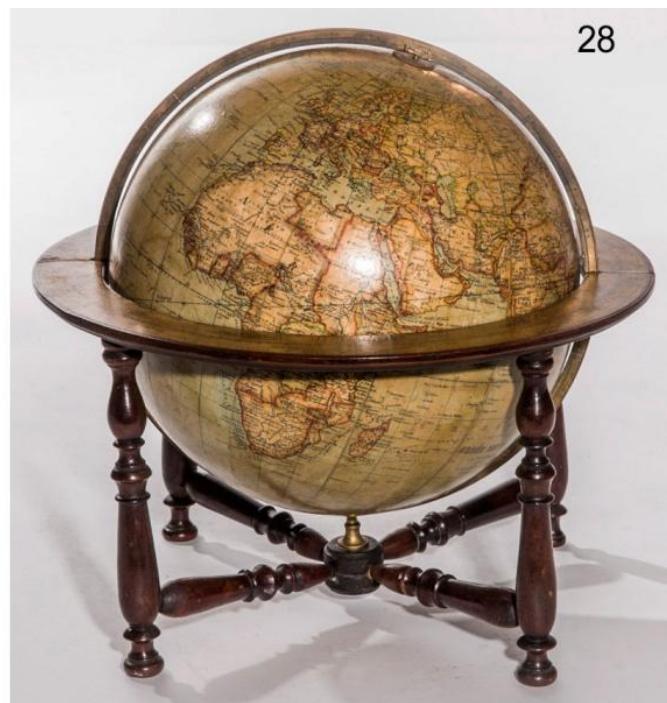
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**26** - Alexandre DELAMARCHE (1815-1884). Terrestrial table globe 1845. Acting as a stand, on a turned leg of blackened wood are affixed four quadrants to which the horizon is attached, embodied by a ring (the horizon table) on which the longitude graduations, zodiac signs, months, and a compass rose are depicted and hand-coloured. The geographical positions (in longitude and latitude) of many cities are projected onto the support quadrants. The globe, traversed by an axis through the poles, is held, freely rotating, in a ring embodying the meridian. This meridian, held in the horizon ring, is inclinable and adjustable according to the latitude of the place of observation. The map of the globe is composed of twelve printed gores, manually tinted with watercolours. In a cartouche "DELAMARCHE – Paris - Rue du Battoir N°7 - 1845". Globe diameter 3.9in, horizon table diameter: 5.5in, height: 9.4in The hour dial on the top part of the meridian ring is missing.



**27** - DELAMARCHE - BERTAUX Publisher. Terrestrial globe with very fine mapping. In a cartouche "DELAMARCHE - E. BERTAUX Editeur - 25 Rue Serpente PARIS". Turned blackened wood leg adorned with bronze rings. Mount by brass meridian divided with half-degree precision. Between 1875 and 1903. Diameter 32 cm. Height 60 cm. Slight scratches of the varnish. Slight dent above the Bering Sea. Map scratched very locally over New Zealand.

**28** - Emile BERTAUX (1840-1903) - G. THOMAS 1887-1925 heir of E. BERTEAUX. Terrestrial globe circa 1905. The fine mapping has twelve gores and two icecaps at the poles. Marked: "GLOBE METRIQUE - E. BERTAUX, EDITEUR - G. Thomas, Sucr - 44 Rue N.D. des Champs - PARIS" Mount via the poles on a brass "meridian" circle divided into sectors of 10 degrees. After remounting, the globe rests on an earlier stand (19th century.) made of a horizon table mounted on four turned wood legs. Globe diameter: 9.4in Restorations and tiny damages.



### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

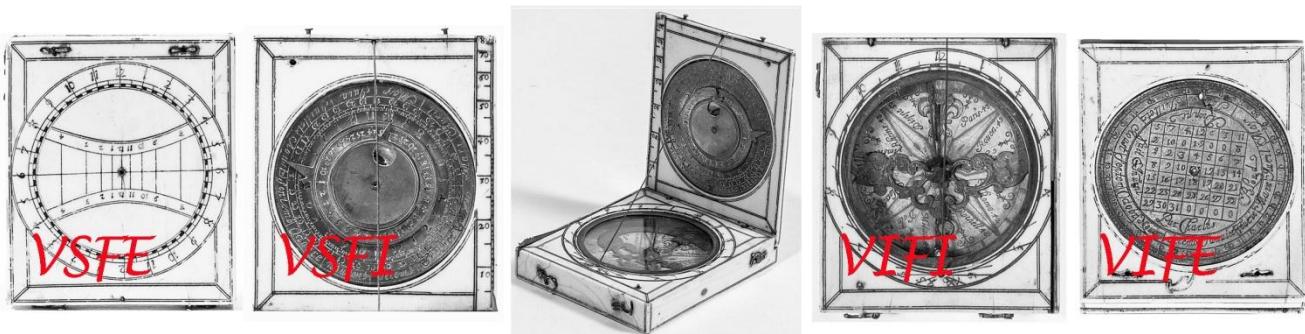
### Note on the Dieppe dials:

In 1364, the inhabitants of Dieppe founded a counter in Liberia at the mouth of the Rio Cestos, which they named "Little Dieppe". In 1365, two boats returned to port with holds loaded with a very large cargo of elephant ivory. From this date onwards the local craftsmen learned to work with ivory. At the middle of the 17th century, some ivory craftsmen turned to the making of sundials. At first, their dials were manufactured on the Nuremberg model. Towards 1660, Charles BLOUD embarked on the manufacture of the famous Dieppe diptychs, of which he was the inventor. Some other sundial makers, including his brother BLOUD, Jacques GUERARD, Ephraïm SENECAL, Jacques SENECAL or François SAILLOT, manufacture diptychs based on the model of the "master".

In 1694, in an attempt to annihilate the fearsome Dieppe pirates, the port and town were devastated by the bombardments of an Anglo-Dutch flotilla. The craftsmen did not survive this total destruction. The last known and listed Dieppe diptychs are thus all before this period. It should moreover be recalled that diptych sundials at this time had suffered immensely from the competition generated by the sundials invented by Michael BUTTERFIELD. Even if they were made of silver, these sundials were much cheaper and easier to use than ivory diptychs. Beyond the loss of their workshops and their ivory stocks, the stiff competition could only convince the inhabitants of Dieppe not to even attempt recovery.

In the great majority of cases, Dieppe diptychs include a lunar hour converter, a perpetual calendar and 4 sundials: an equatorial dial, a polar dial, a horizontal dial and a magnetic azimuthal dial.

They are composed of two panels (articulated using a hinge made of brass wires) forming four faces. They will be known below as: "VSFE" for Upper Panel Outer Face, "VSFI" for Upper Panel Inner Face, "VIFS" for Lower Panel Inner Face and "VIFE" for Lower Panel Outer Face.



Generally:

- An equatorial dial and a polar dial are found on the **VSFE** face. A removable style can be inserted into its centre. A housing for storing the latter being formed in the thickness of one of the panels. The adjustment of the inclination being provided by a "leglet" located on the **VIFI** face.
- A lunar hour converter (soli-lunar conversion Volvelle) is found on the **VSFI** face. This face is also used as a panel vertical to the horizontal dial formed with the **VIFI** face. A wire stretched between the two "open" faces is used to hold them at 90° but also as a latitude scale. Finally, graduation in degrees makes it possible to adjust the inclination adjustment sight of the equatorial dial and the polar dial. Cf. **VIFI**.
- On the **VIFI** face is a compass and a magnetic azimuthal dial, with the dial's hour dial, located inside the compass, being graduated over an oval section. The "height" of this dial can be linearly adjusted by turning the perpetual calendar, on the **VIFE** face, to the date of the day of observation. This face also serves as a horizontal panel for the horizontal dial. Cf. **VSFI** face. On this same slot-in face, a sight, required for the adjustment of the equatorial dial and the polar dial (cf. **VSFE**) makes it possible to adjust and hold the panel inclined at the degree of latitude of the place of observation. Cf. **VSFI** face.
- On the **VIFE** is a perpetual calendar which can turn about a central axis for the reasons mentioned above. Cf. **VIFI** face.

### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**29 - CHARLES BLOUD (17th century.).Octagonal ivory diptych.**

On the VSFE face. Flowers and scrolls of foliage are engraved around the equatorial dial and the polar dial.

On the VSFI face. The volvelle of the lunar hour converter is made of engraved metal. The bottom of the round light, fashioned to display the phases of the Moon, is red. A graduation engraved with degrees allow the adjustment of the inclination of the equatorial dial and the polar dial.

On the VIFI face. The slot-in compass is surrounded by the hour circle of the horizontal dial. Besides the needle, the compass contains the adjustable hour dial of the magnetic azimuthal dial, made of metal engraved and openworked to form scrolls, Besides a compass rose, the bottom of the compass bowl bears the positions in degrees of latitude of certain cities. These markings being useful for using the equatorial dial, among other things.

On the VIFE face. The circular metal perpetual calendar is engraved on its outer part with circles forming a calendar and, in the centre part, with a table of 49 boxes. It is engraved "Fait et Inve. Par Charles Bloud A Dieppe" around its circumference.

Circa 1680 - 2.9in x 2.6in - Style is missing. Two cracks in the glass of the compass.



29



30

**30 - CHARLES BLOUD (17th century.). Rectangular ivory diptych.**

On the VSFE face. Equatorial dial and polar dial engraved in a frame. Placed at its centre, the style is removable.

On the VSFI face. The volvelle of the lunar hour converter is made of engraved metal. A graduation engraved with degrees allow the adjustment of the inclination of the equatorial dial and the polar dial.

On the VIFE face. The nested compass is surrounded by the hour circle of the horizontal dial. Besides the needle, the compass contains the adjustable hour dial, made of metal engraved and pierced to form scrolls, of the magnetic azimuthal dial. Besides a compass rose, the paper bottom of the compass bowl bears the positions in degrees of latitude of certain cities. Markings in ink tinted with watercolours. These markings being useful for using the equatorial dial, among other things.

On the VIFE face. The circular metal perpetual calendar is engraved on its outer part with circles forming a calendar and, in the centre part, with a table of 49 boxes. "Fait et Invent Par Charles Bloud A Dieppe" is engraved around its circumference. Circa 1680 - 2.8 x 2.3x 0.6in

**31 - Pocket compass. Turned ivory case. Compass rose in dry tank. 19th c. Diameter 1.6 in**



**Quand les marins se fiaient aux étoiles**

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**32** - Pinnule octant. Ebony body. Brass alidade and vernier. Ivory cards. Coloured glass. Radius: 33 cm Complete in its shaped box. Early 19th century.



**33** - François Antoine JECKER (1765 -1834). Brass sextant with sight glass. Built in brass in several parts assembled and clamped by precision screws. Brass alidade. Limb and vernier divided on silver. Mahogany handle. Complete with its large and small mirrors, filters, and magnifying glass for reading the angle measurement. Signed "JECKER à Paris" on the arc of the limb. Radius 25 cm.

Note: As soon as he left primary school, François Antoine JECKER began by working in his grandfather's forge. At the age of 19, in 1764, he left to work with a clockmaker in Besançon. He came to England in 1786 and worked for 6 years with Jesse RAMSDEN (1735 -1800) one of the most famous engineers and manufacturers of scientific instruments of the day. With a wealth of experience and having studied mathematics by himself, he returned to France and set up on his own to manufacture instruments for nautical, astronomical, optical measurements etc. The distinctions he received for the great quality of his productions were many.



**34** - François Antoine JECKER (1765 -1834). Ebony octant with pinnules. Engraved: "JECKER à Paris" on the brass alidade. Needle-engraved ivory limb and vernier. Radius 11.4in. Damage and lacks including broken small and large mirrors and missing coloured filters.

### Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**35** - Model of the brig "OURAGAN". The mahogany hull is plated on the frames. It is varnished beneath the water line and painted black above it. The bulwark plating makes it possible to bring out the mouth of four canons mounted on their wheeled carriages. On the slatted mahogany deck: skylights, panels, capstan with handling levers, windlass on two anchors in position on davits and large trawl on stocks. Second trawl on aft davits. Shrouds and flowers mounted using deadeyes on outer shroud holders. The standing and running rigging are exceptionally realistic. The model rests on a wooden launching cradle. Remarkable modern production of the end of the 20th century. Length Ht 68in, height: 45.2in

Note: The OURAGAN, built in 1830, is often described as a slave brig. It is nothing of the sort - the very features of this boat's hull exclude the possibility of its belonging to this kind of trade.



**36** - Scrimshaw. Sperm whale tooth polished and needle-etched with an inn scene, at the bottom of the scene is etched "G. CRUIKSHANK" and "Tars Carousing". This scene is an interpretation of an illustration of a sailors' song, illustrated by Georges CRUIKSHANK (1792 - 1878). "Happy Ferry" is etched on the other face. Was this tooth etched by CRUIKSHANK himself? This is possible due to the very fine execution of the design and its etching. Length: 6.2in



### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**37** - Scrimshaw. Marine ivory letter-opener copiously decorated and needle-etched on both faces. On one face are etched a flower in a pot, the partly furled United States flag, a three-master ahull, a vase of flowers, a dove with an olive branch in its beak. On the other face are etched an abstract flower, a memorial sporting two United States flags, two sperm whales shown top to toe, a palm tree with harpoons stuck in the ground at its base, a spangle and a heart decorated inside with the United States flag. Length: 14.5in

**38** - Scrimshaw. Ivory corset stay "richly" needle-etched on both faces. Etching is multicoloured. One of the faces is decorated with a lighthouse adorned with harpoons topped with a heart, a four-pointed star, a whaling scene topped with a banner on which "Ship BARON", a vase of flowers and various geometrical patterns are etched. The other face is decorated with two crossed United States flags topped with the eagle, a whaling scene topped with a banner on which "C W JUDD" and a vase of flowers are etched. Early 19th century. Length 12.5in. N.B.: C.W. JUDD is probably the name of the maker of this splendid scrimshaw.

**39** - Scrimshaw. Whalebone corset stay copiously decorated on both faces. On one of the faces are etched, from top to bottom, in a cartouche "1810", in a frame "J.S.", an abstract flower in the shape of a Sun, a three-master sailing under a beaming Sun, a heart pierced by two arrows and a thistle in bloom, the whole enhanced with garlands and geometrical patterns. The other face is etched with flowers, garlands, stars and geometrical patterns. Length 12.5in. N.B.: What could be more moving than such a delicate object made by a tender-hearted whaler for his beloved? His present would always be there, nestling as close to her heart as possible, while he went off again to brave the seas hunting whale.



37

39

38

### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**40** - Scrimshaw. Marine ivory snuffbox. Forearm and hand closed on a rope, carved in encrusted enamel. Whalebone lid, ivory catch in the shape of an acorn. Shaped cork for closing. Length 10 cm. Early 19th century. N.B.: This snuffbox is made in the spirit of an Ex-Voto. "Saved by one end" is how it can be interpreted.



**41** - Scrimshaw. Marine ivory whistle. It has the abstract shape of a walrus with eyes represented. The body of the whistle is needle-etched, with a harpoon hunting scene on one of the faces, with a whaling sailboat on the other. Floral motifs are etched on the sides. The bevel of the mouthpiece is made of whalebone. 19th c. Length 10 cm.

**42** - Scrimshaw. Marine ivory rolling-pin. The handle has the shape of a fish. The scales and fins are finely needle-etched. A spade is at the opposite end of the crenellated rolling pin. 19th century. Length 5.11in.



**43** - Model of a small three-mast boat shown with all sails down. Varnished wood hull carved in solid wood. Figurehead, gunwhales, gratings, wheeled lever, caps and many steering parts are ivory. Circa 1900. Folk art of whaleboat sailor's work type. L. 21.6in H. 21.6in Model displayed on a modern wood cradle. N.B.: Ivory work identical to that of certain scrimshaws, which tends to suggest that it is American in origin. Note 2: The hull and its very fine, very realistic bows will be appreciated.



## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**44** - Corozo nut snuffbox carved in the shape of a ship. Open hatchways, canons extended, flowers, foliage, transom pierced with windows and figurehead are the decorative elements of the hull. On the lid, Napoleon is carved in demi-relief. Under an arch of flowers, he is represented standing in a well-known posture, with his right hand under his waistcoat. Convict work, early 19th century.



**45** - Ivory whistle. On one side, a miniature, painted directly onto the body of the whistle, represents the chariot of the Moon drawn by a dog, in a gilt frame with guilloché outline. On the opposite side a knot is carved in bas-relief. Early 19th century. Length 3.5in. The protective glass of the miniature is broken. N.B.: Is this miniature a depiction of Diana, the Roman goddess of hunting? Does the knot symbolize union? Engagement? A wedding? The owner will interpret it as they choose, perhaps before making a present of it to their sweetheart.



**46** - Whale inner ear bone, polished and carved with a sperm whale in bas-relief. Length 5.11in.



**47** - Polished sperm whale tooth. Bare-knuckle fight between a man and a tiger carved in bas-relief on one of its faces. Early 20th century. Length 6.5in.

### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**48** - Ivory table sundial in the shape of a miniature terrestrial globe. The northern hemisphere pivots to open onto the dial table. Map etched directly onto the ivory. Hours in Roman numerals. Stationary brass latitude scale. Polar mount. Turned brass leg mounted on a turned wood base. End 19th century., beginning 20th century. Height Ht. 3.9in. Globe diameter 1.8in.



**49** - Horizontal sundial with square base, made for a place at a given latitude. Ivory table etched with the hours in Roman numerals, two cartouches illustrated with ships, a sea anchor, a flame bearing the inscription "Dieu et mon droit" and the name of the manufacturer "M. Chaumière Rue de la mir à Paris." The table is set in a bronze frame. The stationary style is made of ivory and brass. 18th century. Dim. 3.8 x 3.8in. N.B.: Reproduced on page 126 of the book "L'objet de marine" by Jean Randier - Ed. GALLIMARD.

**50** - Elephant ivory and silver letter-opener (1896.) The blade is made of ivory, the silver-mounted handle is made of the tip of a tusk. The silver bears four hallmarks: The hallmark of English silver at the end of the 19th century, the hallmark of the manufacturer identified as possibly being that of "Cornelius Saunders and Francis Shepard" and the hallmark of the date "N" corresponding to 1896 for the town of Chester where the manufacturer worked. Length: 18.5in.



**51** - Perfume box, also known as a cricket box. Made of corozo nut carved with beadwork and openwork. Screw lid with a pierced grip so that it can be worn as a pendant on a thin cord. Height 2.75in.

**52** - Masonic horn snuff box formed from two parts assembled and held in place by metal flanges. Metal lodge signs are added to the lid. 19th century. Dimensions: 3.1x 1.8in.

### Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**53** - Theodolite, with all structural parts, along with the body of the telescope, made of mahogany. The horizontal circular plate, at the centre of which a compass is placed, is edged with a limb over  $360^\circ$  divided by degrees on an attached strip of heavy paper, graduations in ink, vernier adjustable by a work gear mechanism. A spirit level is leant against the base of one of the two triangles to form a chassis. The vertical semi-disc is edged with a limb (heavy paper, ink graduations), the vernier on a metal plate is located above the compass. The fine adjustment of the height measurement is done using a worm gear mechanism. The telescope, clamped by two end stops, rests on a cradle, equipped with a spirit level, itself joined onto the vertical semi-disc. The sight mounted on a brass body is adjustable by a rack system. 18th century period. L.17.7 in, H. 12.9 in, Diameter 11.8 in. Cradle-chassis connection to be readjusted.



**54** - Michael BUTTERFIELD (1634 - 1724). Pied de Roy. Proportional compass, divided on brass. Like all proportional compasses, it is made of two arms connected by an assembly plate through which the pivot passes. On this model, both faces are engraved with floral motifs and measurement graduations. Besides the graduations, "BUTTERFIELD Paris" is engraved on one of the faces and "Pied de Roy" on the others. The two arms can be set to  $180^\circ$ , and they can also form a  $90^\circ$  set square owing to a pivoting crossbar for holding the angle in position. This crossbar is housed between the two arms with openwork down their lengths. In the assembly plate a hole is fashioned through which it was possible to pass a plum bob. Middle 17th century period. Length of the two folded arms: 18 cm.

Note 1: The proportional compass is the forebear of the slide rule. It made it possible to perform conversions roughly and quickly, or to determine proportions, hence its name, between "homogeneous" quantities such as: lengths, nautical distances, surface areas, weights and densities. Each type of compass was adapted to one or more given types of specific calculation. It was very widely used until the end of the 19th century.

Note 2: A proportional compass is known as "Pied de Roy" when it is intended to be used for measuring and converting lengths expressed in "Pied de Roy", equivalent to 32.48cm (in use in France until 1799).



## Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**55** - Nicolas BION (1656-1733). Pinnule graphometer. The brass plate is pierced to form a foliage decoration. A compass with a rose, topped to the North by a fleur de lys, is engraved in brass. The graduation of the limb is double to be readable in both directions. The two alidades equipped with pinnules at their ends are: movable about its centre for one, and stationary for the other. The latter represents the "line of faith". Affixed by an articulation (the knee) on the reverse side of the plate, a dowel allows assembly of the graphometer on a tripod. "N. Bion A Paris" is engraved on the base of the plate. Diameter 19.5 cm. N.B.: Graphometers are surveying instruments. According to regulations, they were also on board boats leaving to discover new lands, for taking readings of coasts.



**56** - Henri-Prudence GAMBEY (1787 – 1847). Repeater theodolite with two telescopes. Circa 1820. This topographic instruments identical to those used between 1818 and 1850 for the general triangulation of France and the construction of the Carte de l'Etat-major in 1/80 000. It includes two telescope and two orthogonal graduated circles, which serve to measure the angles between two geodesic signals, in the horizontal (azimuth) and vertical (height) direction respectively. The vertical circle is equipped with four magnifying glasses. The limbs of the circles are divided on silver. Fine adjustments by worm gear systems. Two removable spirit levels on two perpendicular axes make it possible to adjust the horizontality owing to the adjustment screws on the three branches of the leg. A cylindrical counterweight compensates for the weight effects of these heavy items of equipment. "GAMBEY PARIS" is engraved on the horizontal circle. Diameters of the circles 37 and 22cm. Height 16.2in.



## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

Note 1: Henri Prudence GAMBEY. The son of a watch and clockmaker, after studying in the technical colleges of the Army, he decided to turn towards the construction of precision equipment. His work made him one of the most prestigious manufacturers of scientific materials. He invented and perfected various measuring and precision instruments. (Sextants, theodolites, telescopes, etc.) For his inventions he received the gold medal at the Paris National Exhibition in 1819, 1824, 1829, and 1827 for a wall equatorial of 2.38 metres that he had built for the Paris Observatory.

Note 2: In order to grasp the exceptional qualities of this instrument, an extract from the Bulletin de la Société d'Encouragement pour l'Industrie Nationale of 1821 is reproduced below. "The Committee for Mechanical Arts, after very careful examination of the theodolite of M. GAMBEY and the trials which were all favourable thereto, proposes to grant your approval to this instrument, both on the grounds of its admirable execution and the design of the artists. It is one of the discoveries of our century... M. GAMBEY is not only an artist worthy of esteem, his work earns him a place among scholars. .... M. GAMBEY is the most skilled artist in Europe....."

**57** - Henri-Prudence GAMBEY (1787 - 1847) - Reflecting circle, limb and vernier divided on silver. Tangent screw for fine adjustment. Sighting telescope, reflecting mirror, varnished wooden handle. "GAMBEY à Paris" engraved on one of the four supporting radii of the circle. Diameter 11 cm.



**58** - "Drum" shaped pocket sexton. Limb divided on silver, sighting telescope. Brass protective lid. Signature engraved "SIMMS London". Period protective case of shaped leather. Circa 1825. damages. Diameter 2.7cm.

Note 1: This type of sextant is generally accurate to the arc minute, and was designed to meet the needs of terrestrial explorers. A real angle measuring instrument, it was also used by many land surveyors and civil engineers.

Note 2: William Simms (1793-1860) after training as a goldsmith began his professional life by engraving limbs onto scientific instruments. He created his own business for manufacturing naval instruments before entering into a partnership in 1826 with Edward Throughton, himself an instrument manufacturer. Throughton & Simms then became the most reputable manufacturers of scientific instruments.

**59** - WRAY - Pocket sexton in box. The "drum" shaped body of the sextant is brass. Silver limb and vernier, adjoined magnifying glass. Brass box and lid stamped "WRAY London N° 5107". Circa 1890. Diameter 8 cm.



## Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**60** - Surveyor's compass. The compass is set in a case and is protected by a flap. Case and flap are made of mahogany. The bowl bottom is brass, divided into the eight main cardinal points. A small mechanism makes it possible to clamp the needle during transport. Early 20th century. 7 x 7 cm.

**61** - Topographic prismatic compass with folding sighting pinnule of VERNER Pattern VI type. Brass body, dry tank compass. Leather etui marked and dated 1915.

Note 1: This model was used by the British army during the first world war. Note 2: This type of compass was invented by the British army Colonel William Willoughby Cole VERNER (1852-1922). This compass was phenomenally successful by virtue of its functions. Many variations were made of it. To date, 39 manufacturers, from all countries, of compasses

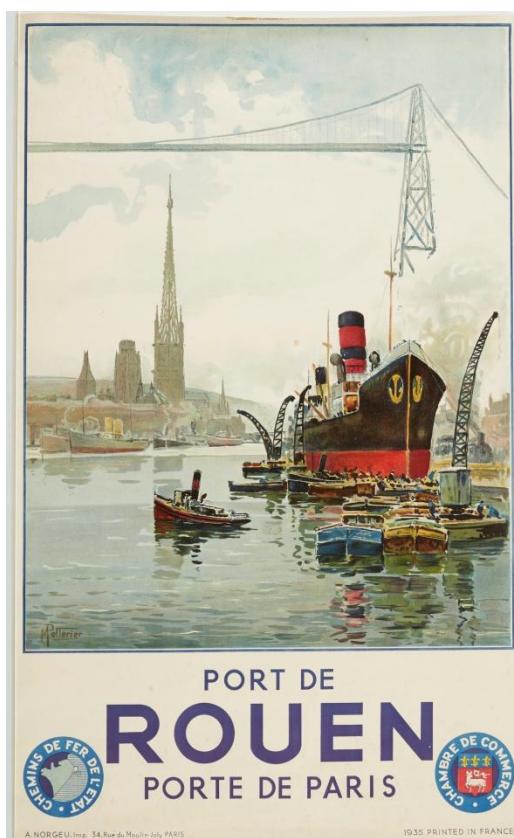


60



61

**62** - PELLIER Maurice. "Port de Rouen, Porte de Paris". 1935. Lithographic poster. Printed by A. Norgeu, Paris. Not mounted on canvas, fairly good condition (dirt spot on the top margin, foxing, paper has become fragilized, small tears around the edge, pin holes.) 100 x 62.5 cm.



### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**63** - Ship builder's model of the steel steam cargo PERUVIANA circa 1905 presented within a modern display case. Dimensions of the case: 86 cm x 52,5 cm x 258 cm.

PERUVIANA was a steel steam cargo ship. It was built in 1905 by the shipyard Ropner & Sons Ltd. located in Stockton-On-Tees on behalf of the shipowner Furness, Sir Christopher, West Hartlepool (Sunderland). PERUVIANA measured 154ft, was equipped with a 308CV triple-expansion steam engine and sailed at the speed of 11 knots. It was sold in 1909 to the shipowner Furness Withy & Co. Ltd. In 1914 it was sold to the ship owning company West Russian Steam Ship Co. of Saint Petersburg and re-christened YOULAN. In 1918, it was sold to the Finnish government. In 1922 it was sold to the ship owning company Sovtorgflot - Soviet State Shipping Line in Moscow. It was then rechristened KAMO. On September 12 1936, it was shipwrecked off the coast of Karagin island in the Bering sea.



**64** - ANSIEAU Roland. SGTM "Sté Gle de Transports Maritimes à Vapeur". Lithographic poster. Printed by Bedos & Cie, Paris. Circa 1950. Mounted on canvas, good condition (small restorations in the margin, small spot). 35.8 x 23.6 in.



### Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**65** - Binnacle compass. Gimbal-mounted "liquid" compass. Varnished wood trunk of assembled strips. Brass binnacle. Compensation and cylindrical Flinders balls (ferrite) for housing the bars of the same name. Danish manufacturer "Iver C. Weilbach & Co - Kobenhavn" whose name features on the builder's plate attached to the trunk and also on the binding of the compass. Inclinometer attached during use aboard, Sestrel brand. Circa 1970. Height 4.5ft Dimensions of the stand at the base of the drum: 1.57 x 1.57ft.. The lids of the side lamps which sheltered the compass lighting system are missing. N.B.: Equipped with compensating balls, this compass equipped the bridge of a steel boat.

**66** - Bronze and brass bridge order transmitter. The running instructions are in "Cyrillic". Russian origin. Height 17.9in. One of the dial flanges bearing the instructions is broken.

Note 1: While engines were not commanded directly from the bridge, the order transmitter made it possible to pass engine running instructions between the command bridge and the mechanics in the machine room. Bridge and machine room were provided with drum-shaped devices fitted with two levers. One of the two levers of each device was assigned to the bridge, and was used for passing an order, the other lever was assigned to the machine room, it was used to indicate that the order had been properly understood and executed. The two levers, in the same position, made it possible to show perfect coordination between the bridge and the machine room.

Note 2: Reminder of the usual operating instructions: Full speed ahead - Half ahead - Slow ahead - Very slow ahead - Warning - STOP - Ended for machine - Very slow astern - Slow astern - Half astern - Full speed astern



**67** - English school, end 19th century. Portrait of the liner OROYA. Shown sailing on rough seas, flying the PSNC flag. Gouache. Unsigned. Damp stains on bottom. Framing made from varnished moulded wood. 15.7 x 24.8cm.



### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

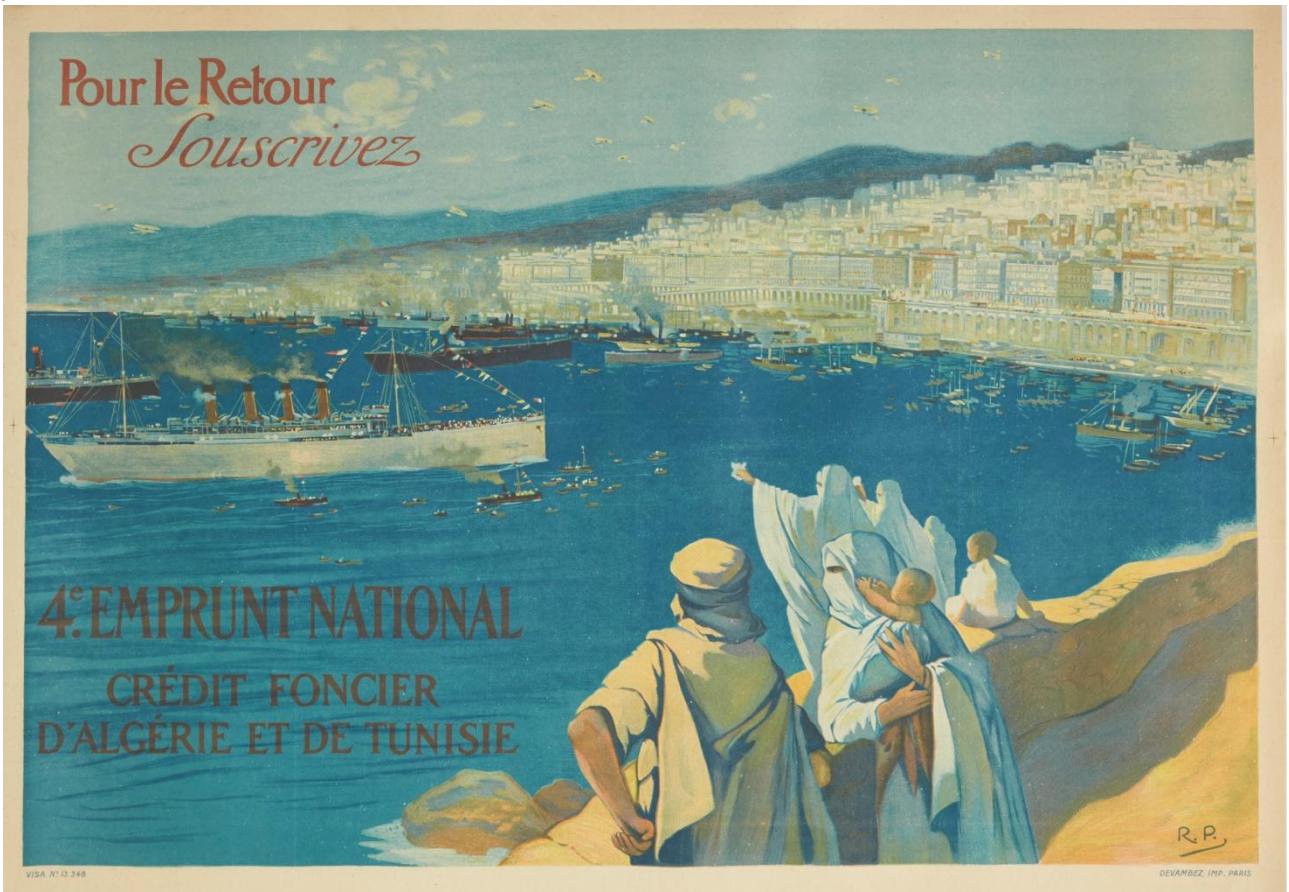
**68** - Shipyard's half-model of the steam cargo MONTEVIDEO. The liveworks are painted in red, the deadworks in black. The name of the boat is painted at its bow. The black support panel is original and is marked with name of the boat in its centre and the serial number "285" on the right. Marks of age are present all over this half-model. Length: 7 ft. Height: 13.8in.

MONTEVIDEO was a passenger cargo vessel; it was built in 1873 by the shipyard Thompson, Boyd & Co of Newcastle on behalf of the shipyard "Hamburg Südamerikanische Dampf Ges". It was made of iron and measured 316 ft by 35 ft. It was equipped with a two-cylinder steam engine delivering 282 Hp. It could carry 30 passengers in first class and 160 on the tween deck. In 1888 it was sold to the shipyard Mr. Jebsen and was renamed APENRADE. In 1890, it was sold again to the shipyard Asano Kaisha in Tokio and renamed BANKOKU MARU. It was shipwrecked in August 1908 off the coast of Shirasura.



**69** - R.P. Poster "Pour le retour, Souscrivez, 4è emprunt national crédit foncier d'Algérie et de Tunisie" 1918 (Port of Algiers). Devambez Imp., Paris. Mounted on canvass, in good condition. 30.5 x 42.9in.

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### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

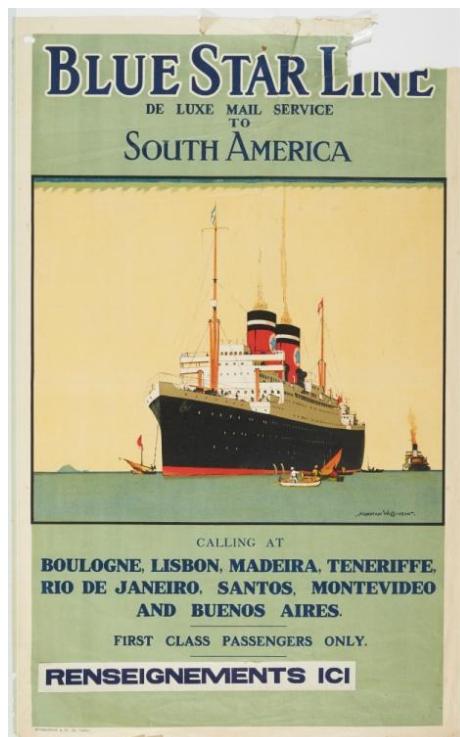
CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**70** - Light-emitting signal lamp also known as a "Morse Projector". Bronze, brass, copper and other materials. Shutters activated by a side handle with mechanical system. Handle for positioning at back of bowl. Heat evacuation from top. Japanese origin. "Shonam Kosakusho CO. LTD" in Tokyo embossed on identification plate. Diameter 44cm, height 73cm. This lamp is displayed on a modern bronze foot. Overall height (lamp and foot): 6.03ft.

**71** - MARCONI-brand Goniometer antenna on bronze stand. Marked "MARCONI type 2469 .... Made in England". For purely decorative purposes, very easy to dismantle, a bronze bell is mounted at the centre of the two circles forming the antenna. According to the identification plate, it is of Chinese origin and is dated 1985. Antenna dimensions: Height: 5.6ft, Diameter: 2.3ft



**72** - WILKINSON Norman. "Blue Star Line, de Luxe Mail Service to South America". Lithographic poster. Mac Corquodale & Co, Ltd, London. Circa 1930. Unmounted, poor condition (tears around edges and in picture, lacks including the right upper angle in the text, pronounced creases.) 39.9x 25.2in.



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Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**73** - Ship builder's model of the oil tanker PEGASUS circa 1930 presented within a modern display case. Dimensions of the case: 76 cm x 52 cm x 258 cm.

The oil tanker PEGASUS was built in 1930 by the shipyard William Doxford & Sons Ltd located in Sunderland for the Swedish shipowner Rederi-A / B Transoil of Göteborg. On 26 October 1940, it was damaged by a mine off the coast of Liverpool then repaired. On 23 July 1943, PEGASUS which, after being followed by the German submarine UB-197 and avoiding two torpedoes, approached the coast. Order was then given to abandon ship. PEGASUS was then torpedoed and sank in a giant explosion while adrift. The entire crew (38 men), who had embarked on the lifeboats, was saved and picked up by the HMS VIRGINIA.



**74** - BBT Krauss - Observation binoculars 10 x 80. Branded "BBT Krauss Paris. N° 538 - 1934". Polished brass body and eyecups. The protective lens covers are present here. Both eyepieces are individually adjustable. Lenses in good state. Circa 1935. Length 18.5in. To be adjusted. An earlier tripod stand is provided, originally designed for geodesic projects and re-adapted to this pair of binoculars. Note 1: 10 x 80 means that magnification is of 10 and the lens diameter is of 80 mm. Note 2: These large, powerful binoculars were designed to make observations on land, and were not suitable for on-board observation (on a boat) due to their great magnification power. They equipped semaphore devices and some lighthouses, among other uses. Note 3: BBT is the acronym of Barbier, Benard and Turenne.



**75** - SRPI - Pair of deck binoculars (8 x 50). Magnification by 8, lens diameter 0.21in. Marked "SRPI Puteaux 1957". Bronze body. Lens covers with filters. A articulated axis allows it to be inserted on a stationary stand. 8.66 x 29.84in. Displayed with its original paint as it was on-board, i.e. not subsequently polished.

## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**76** - Celestial globe or navisphere marked "Navisphere de Mr de MAGNAC - G. THOMAS CONSTR.". End 19th century. Diameter 91in. The astronomical details on the sphere show the main stars connected by lines along with the constellations defined by outlines. The stars are represented by different symbols. The globe is set on a four-footed base made of cast steel resting on a square base painted in black. Via the north pole, it is held in an adjustable position by a meridian-shaped stand. On this stand the equator and two semi-meridians are fixed, the three being graduated in degrees. The equator is stamped with a badge and "N°73". Circa 1925. Height Ht. 13.8in. N.B.: Navispheres, in French, of this colour were also known as "calf's head" due to their resemblance to its characteristic colour.

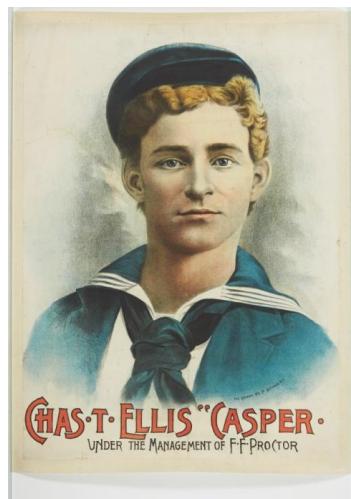


**77** - Shipyard half-model - Shipowner's model of the steam cargo vessel ALACRITY, displayed in a display case. The live works are painted pink, the deadworks in black, and the superstructures are made from varnished wood. A manufacturer's plate made of ivory is placed in the centre at the bottom of the display case. The vertical girder is a mirror. The structure of the display case is in varnished mahogany. Localized marks of age on this half-model. The glass of the case is broken. 50 x 164 x 7.9in.

ALACRITY was a steel steam cargo vessel. It was built in 1883 by the shipyard Castle Steel & Iron Works, located in Milford Haven (UK) on behalf of the shipyard Thompson T.R. & Co in Cardiff. ALACRITY measured 225 ft. It was sold to the shipyard Harries Bros. & Co., based in Swansea. On 31 March, 1916, it sank after being torpedoed by the German submarine UB-13 close to Yarmouth. This shipwreck claimed 14 lives.



**78** - ANONYMOUS. "Chas T. Ellis "Casper. Under the management of F.F. Proctor". Towards 1900. Lithographic poster. The Courier Lith. Co Buffalo, N.Y. Mounted on canvas, average condition (Numerous restored tears, traces of central folds, stains.) 27.5x19.6in.



### Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**79** - Bulkhead clock. Bronze and brass body. White enamel dial. Brass needles. Roman numerals for the hours. Arabic numerals distributed around the minute dial. Bevelled glass on brass mount. Wall attachment plate in varnished wood. modern, so-called decorative model. Diameter 20cm. Key missing.

**80** - Pearwood parallel rules. Brass spacers. "Reeves and Sons London". Length: 10.2in. N.B.: "Classic" model used for tracing routes on maritime maps.



**81** - Drypoint compass. Brass body, stainless steel points. N.B.: The lateral graduations of a sea map make it possible to measure or project a distance, operations performed using a drypoint compass.

**82** - Desk magnifying glass. Brass body. X2 magnifying lens. Diameter 91in. N.B.: This type of magnifying glass was perfectly suited to reading sea maps. On board they were known as card table magnifying classes.

**83** - Log fish with inbuilt meter. Manufactured by WALKER. Length. 46 cm. Lacks and restorations.

**85** - Revolving minute sandglass on fixed base in the shape of a lyre. Blown glass bulb pinched at the middle. Made of brass: mount and ends of the bulb shape. Wheel for revolving. End 19th century. N.B.: Beautifully made scientific instrument of great precision

**86** - Magnetic pocket so-called "floating dial" sundial. Sycamore body and lid. Compass rose, heavy paper bearing the hours in Roman numerals, mounted on a magnet assembly. Metal gnomon. Made by Georges SMITH. Maker's label on back. "Georges SMITH 5, rue du 29 juillet à Paris - Placer la montre sur un rayon du soleil, l'aiguille se tournera vers le nord, l'ombre indiquera l'heure". Circa 1880. Used. Diameter 6 cm. Ht. 2.5cm.



**87** - BIANCHI. Circular pocket Compass - Sundial. The bowl forming the compass and the lid are brass. The circular plate of the sundial is affixed to the glass sealing the bowl. The latitude scale is of the "bird" kind. Four hour rings corresponding to places and cities of 43°, 46°, 49° and 52° latitude are engraved on this plate. Engraved and Signed "Bianchi à Toulouse". A metal flap keeps the compass needle in place during travel. First half of 19th century. Diameter 3in.

## Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**88** - Fob watch. A white enamel dial decorated with a battleship with ram and "barbette" gun towers. The hours on blue enamel circles are Roman numerals. The minutes are in Arabic numerals. A small dial allows a second hand to count the seconds. Diameter 2.6in.



88



89



**89** - Carriage clock. The bronze and brass case with five bevelled glass faces allowing the mechanism to be seen and its operation to be checked on. Carrying handle on top. Two dials. The large dial for the hours is made of white enamel and marked "DEUTSCH 190 Fg St HONORE PARIS". The hours are in Arabic numerals. The hour display is lined with its equivalent of 12 augmented hours. The small dial is used for the "alarm" function. Leather travelling case with bevelled glass windows. Clock dimensions: 3 x 2.2 x 1.9in.

**90** - SPENCER Richard Barnett (? - 1874). Portrait of the three-masted bark clipper KING ARTHUR. Oil on canvas. Signed bottom left. 18.9in x 30.9in.

KING ARTHUR was an iron clipper built in 1862 by the shipyards "Robert Steele & Co" in Greenock. It was assigned to the "tea trade". Its disappearance in the China Seas is more than likely.

**91** - Shipyard's half-model - Shipowner's model of a three-master. Liveworks made of varnished wood, deadworks painted black. The mahogany support panel is original, and is plated on the higher part of varnished light wood. The half-model is framed by a cartouche in ink, placed on the panel Chips of the varnish on the mahogany part of the support. Very slight knocks. Mast bases missing, figurehead missing. Length HT: 59in. Height: 11.2in.



**92** - HAFFNER Léon (1881 - 1972). Appointed POM (Peintre Officiel de la Marine) in 1912. Three masts sailing under sails seen in front three-quarter view. Pochoir gouache. Signature bottom right decorated with the anchor of the POM. Inside dimensions 16.9 x 12.2in. Frame.



## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**93** - Shipyard's half-model - Shipowner's model of a three-master. Unusually, the hull is edged with precious wood to draw attention to the object. The borders, probably made of amaranth wood, are brass-pointed. The liveworks are varnished, the deadworks are painted black. Circa 1870. The figurehead is missing, damage to the plating on the keel close to the forefoot, and to the rubber blade of the rudder. 28 x 135 x 12 cm



**94** - Pocket monocle. Turned wood body, period lens. 19th century. Ht. 1.69in. Split body.

**95** - Six-draw pocket telescope. Mahogany body, brass draws. Brass lens cover. Length closed: 3.9in. Length fully extended: 16.1in. The slide cover on the sight is missing.

**96** - Six-draw pocket telescope. Varnished mahogany body, brass draws. Eyepiece with slide cover. Length closed 30cm Length. Fully extended 108cm. Lens diameter: 3.14in. 19th century.



**98** - Whalebone cosh with retractable knife system. Body sheathed with braided threads, leaded ends covered with ropework. Length of cosh 8.26in. All-out length with knife drawn, 13.78in. Early 19th century. Damage and missing parts.

Note 1: A real weapon that must have dissuaded a few people, with its threat of a bloody brawl on the dark docks of a port, after leaving a tavern.

Note 2: Not to be entrusted to just anybody, especially after getting "blind drunk" on tafia rum.



**99** - BRENET Albert (1903 – 2005). Mechanics. Lithographic poster ahead of its time. Published by the Secrétariat d'Etat à la Marine. No printer named. Unmounted, picture in good condition (but numerous tears and damp stains around the border.) 43.5x 31.4in. 2 posters of the preparatory stage are attached. Unmounted, in poor condition (numerous tears and damp stains, small lacks around the border.) 43.1 x 31.4in.

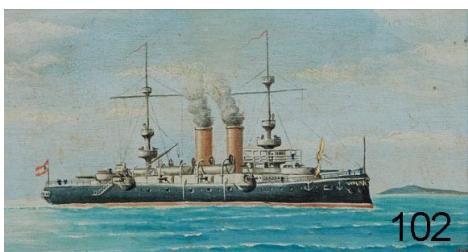


## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**101** - Quartermaster's whistle. Barrel model. Silver-plated metal. Rinceaux and "England" embossed on the body. Steel knob. Early 20th century. Length. 3.9in. Typical wear at the grip points. N.B.: This model of whistle has undeniably seen the sea, and many sailors must have taken orders given with it.



**102** - 20thc Spanish school. Portrait of the PRINCESA DE ASTURIAS. Oil on wood panel. Signed bottom right and dated "98". 3.9 x 3.1in.

PRINCESA DE ASTURIAS was a Spanish cruiser, she was built in 1896 and destroyed in 1929.

**103** - 20thc Spanish school. Portrait of a French coastguard. Oil on wood panel. Signed bottom right and dated "98". 3.9 x 7.8in.

The coastguard depicted is probably VALMY (1892 - 1911).

**104** - FARIA. "Les filles Jackson et Cie - Opérette à spectacle de Maurice Ordonneau - Musique de Justin Clérice". 1905. Lithographic poster. Choudens Editeur, Paris. Affiches Faria, Paris. Unmounted, poor condition (many tears and lacks around the edges, creases, paper weakened.) 35.4x 24.6 ft.



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CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

105 - Model of a yacht with fore and aft rigging. The hull and deck are of varnished mahogany. The Hull is plated on the frames. The auxiliary engine blade is made of brass. On the slatted deck: cabin, skylight, wheel station. The standing and running rigging is very elaborate, includes running backstays. The shrouds are fastened to the chainplates by metal turnbuckles. The large sails are made of reef strips. The mahogany display cradle with its highly elaborate shape follows the lengthways shape of the boat. Very beautiful modern work of the end of the 20th century. Length Ht 4.82ft height: 4.2ft.

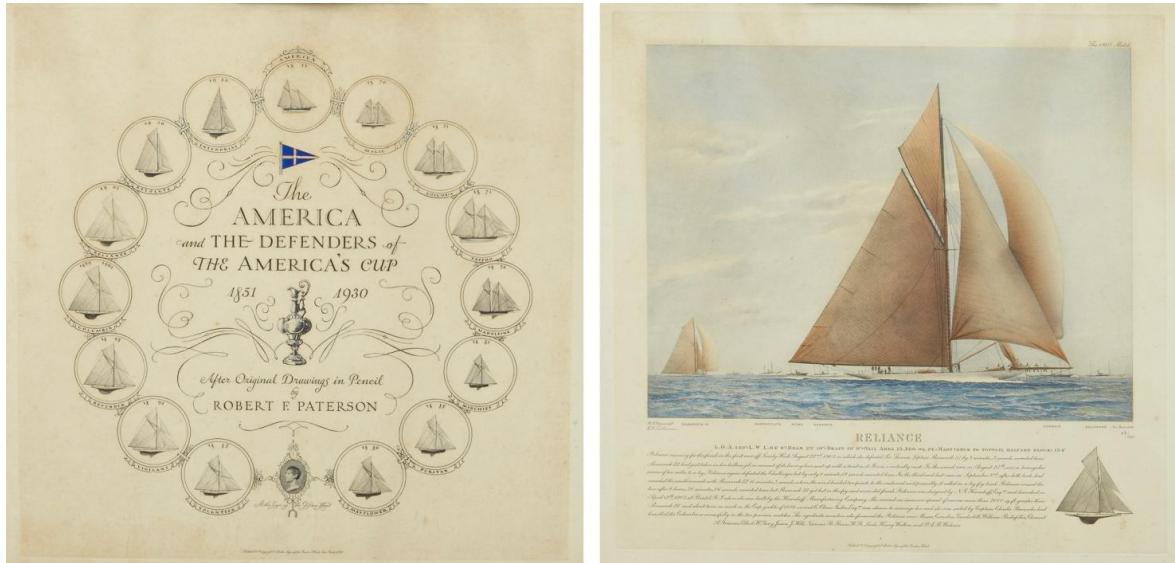


### Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**106** - Robert F. PATERSON. "The America and the Defenders of the America's Cup". Based on the original drawings of R.F. PATERSON, set of **17 lithographs**, the first of which depicts the profile of all the defenders of from 1851 to 1931, and the 16 others depict America and each of its defenders, one plate per boat. Each of the plates depicts the boat in a racing condition as would a real snapshot taken on the waterline, all the boats and seamarks in the environs being identified. Each lithograph, by R.F. PATERSON, is countersigned, with the exception of one of them, and numbered "23/260". "Published and Copyrighted at the Sign of the Gosden Head" "New York" from 1934 to 1936. List of boats featuring a plate each: America 1851, Magic 1870, Columbia 1871, Sappho 1871, Madeleine 1876, Mischief 1881, Puritan 1885, Mayflower 1886, Volunteer 1887, Vigilant 1893, defender 1895, Columbia 1899, Columbia 1901, Reliance 1903, Resolute 1920, Enterprise 1930. Each lithograph has a gilt frame. Inside dimensions: 17.7x22in. One frame glass is broken. N.B.: Extremely rare consistent series (print 23/260) with its 17 original lithographs complete.



**107** - Half-model of the "SHAMROCK". The hull is made of varnished mahogany. Two shades of wood differentiate the liveworks and the deadworks. Mahogany display panel. Modern work (1986.) Hull length: 2.77ft. Panel dimensions: 3.74 x 0.88ft.



**108** - Sailing model hull. The hull is plated with mahogany on the frames. The keel-hull join has a garboard strake. A "soft" brass band ensures the protection of the bow and keel from boarding and all running aground. Lead ballast along the length of the keel. The deck is of varnished wood and is composed of a sheet of wood, the simulated deck slats are drawn with Indian ink. The sliding deck hatch makes it possible to access the carrying handle on the hull bottom. Circa 1900. Hull length: 57.8in. The rudder blade and tiller have been redone. Slight spar damage.



## Quand les marins se fiaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**109** - Hand bearing compass. Compass rose in a "liquid" bowl made of bronze and brass. Sighting prism. Turned wood handle. Battery lighting (untested system.) Henry BROWNE & Sons, Barking London. Circa 1940 / 1950. Diameter 4.21in. N.B.: This model of hand bearing compass was created in 1937.



**110** - Shipyard's model of the "Un Tonneau" CHECHETTE. Hull made from varnished mahogany, white submarine. The keel has a bulb attached. Wooden support plate is blackened and cracked, with an engraved brass plate with the name of boat "CHECHETTE 1T" attached to it. 8.66 x 37.2in.



**111** - ROUSSEL Charles (1882-1961). Promotional model for DRANEM (fabrics.) Towards 1910/1915. Drawing and watercolour tinting. Signed bottom right. Fairly good condition. 9.84 x 6.7in.



### **Quand les marins se fiaient aux étoiles**

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**112** - Claude LANGLOIS (1703 - 1760). Brass Sundial of Butterfield type, octagonal shape. On the front face of the plate in which a compass is embedded is the "bird" latitude scale which is folding and adjustable in height. The inclination of the latitude scale makes it possible to adjust it for a given latitude. The beak of the bird acting as pointer on a limb etched with degrees of latitude. The shadow cast by the latitude scale makes it possible to read the time on four hour rings etched with Roman and Arabic numerals. Each hour ring corresponds to a given latitude. Also etched on the front face of the mainplate: "Langlois aux Galeries Paris". On the reverse side of the carriage and on the compass bowl the latitudes of the following cities are etched: Circa 1740. 3.14x2.3in.

Note: Claude LANGLOIS (1703 - 1756) Ingénieur du Roy for mathematics. After having his workshops on Quai de l'horloge until 1735, he then based himself in the Galeries (of the Louvre). It is said of him:

"The best builder of the period was incontestably Claude Langlois, regular supplier to the astronomers of the Observatoire. It is Langlois who built all the octants and quarter-circles of the expeditions of La Condamine, Maupertuis, Abbey La Caille, etc. In 1743 he traced the meridian of Saint-Sulpice and was the first mathematical instruments engineer of the Académie.. "Revue des sciences et de leurs applications - 1950 - volume- page 369"



**113** - Claude LANGLOIS (1703 - 1760). Universal equinoctial sundial, made of brass, hexagonal. A drypoint compass is embedded in the centre of the plate. The hour dial, in the form of an open ring, is adjustable in inclination according to the latitude of the place of observation. The degree of latitude is given by an arc, foldable and graduated in degrees from 0° to 70°. The gnomon, a slim brass rod mounted on a pivot axis, is articulated so that it can be positioned at a right angle to the hour dial on which it is mounted. On the circumference of the plate on the front face are engraved "LANGLOIS Paris aux Galeries Du Louvre" along with the position, in degrees of latitude, of a few cities. On the back of the mainplate and on the bottom of the compass bowl the latitudes of 29 cities are etched. Shaped shagreen box with green velvet interior. Circa 1750. The dial is inscribed in a square of 8x8cm.

## Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**114 - BERINGER David (1756 - 1821) -**  
 Polyhedral sundial. Plinth and cube made of wood covered in engravings, one of which is marked "D. BERINGER", brass styles. Cube base articulated by way of a wooden ball joint. Compass mounted on the plinth. The plumb bob on the East face of the cube makes it possible to adjust its inclination according to the degree of latitude (de 20° to 70°) where the observation is measured. Origin: Nuremberg, Circa 1800. Dimensions: height : 6.7in. Restorations. N.B.: The 4 vertical dials are oriented North, South, East and West. The oriental (East) dial marks the hours from sunrise to noon while the occidental (West) dial marks the hours from noon to sunset. On these two faces, the shape of the styles is similar, the hour graduations are given by parallel lines. On the North, South and Horizontal faces, the hour graduations are given by lines radiating from a convergence point, the styles are of similar shape.



**115 - SCHRETEGER Johan (1764-1843).**  
 Universal equinoctial sundial, made of brass, hexagonal. A drypoint compass is embedded in the centre of the plate. The hour dial, in the form of a ring, is adjustable in inclination according to the latitude of the place of observation. The degree of latitude is given by an arc, foldable and graduated in degrees. The gnomon, a slim brass rod mounted on a pivot axis, is articulated so that it can be positioned at a right angle to the hour dial on which it is mounted. Engraved on the back of the mainplate, "Johan Schretterger in Augsburg". Germany end 18th century. Fits into a square with 5cm sides.

## Quand les marins se faisaient aux étoiles

Vente ON LINE sur KIOBUY.com du 20 octobre au 3 novembre 2015

CAMARD & ASSOCIES, Maison de vente aux enchères, Paris – Philippe NEVEU, Expert, Saint Malo

**116** - Two-masted fore and aft schooner The hull, slender at the inflow and outflow, with a "Stubby" beam, is that of a cargo ship, so it would be a coaster fitted for trade. Its wide hatch cover confirms this. The hull is made of varnished wood, with borders on the frames. The masts and spars are of varnished wood, the shrouds are fastened to the hull by deadeyes. The sails have false panels, the mainsails have their reef bands. Circa 1880. Length 60.6in, Height 53.5in. Figurehead missing, sails stained and patched at weak points as they were on life-size sailing boats. The scale model is supplied with a recent display cradle. N.B.: The remarkable work done on this model must be appreciated, particularly on the hull: the planking, staves and bulwark are remarkably well assembled.



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**117** - Drypoint boat compass. Brass body and lid. Protective glass affixed with putty. The cardboard compass rose, decorated with a fleur de lys, bears the inscriptions. "H. FEDMAN - Flaton Karehogen". Swedish origin. Early 20th century. Diameter 3.54in, height 2in.



**118** - Scale model of a two-masted cargo hull (coasting sailboat.) The hull has planks on the frames. It is painted red under the waterline and black above it. The rudder mounted on pintles is kept in place by rudder chains. To the fore, it is adorned with a carved and gold-painted wood garland and a gold-painted figurehead depicting a soldier from ancient history, helmeted and armed with a spear. The stern is also decorated with a garland. On the slatted wood deck: cabin, hatchway and companionway, windlass for lifting the anchors, skylight, wheel station. Removable parts of the deck reveal the fore and aft berths of the crew, with bunks replicated. Circa 1900. A modern display stand, of blackened wood, is provided with the model. Length: 1325 cm. Damage and missing parts



**119** - Drypoint boat compass. Brass body and lid. Protective glass affixed with putty. The cardboard compass rose is decorated with a fleur de lys. Early 20th century. Diameter 2.95in, Ht 4 cm. 1.6in.

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**120** - Jean Pierre LAVOINE - Attributed to. Harbour mouth at Fécamp. Gouache. Signature masked by the marie-louise according to the seller. "Fécamp" located on left. Inside dimensions 15.5 x 24.4in. Framed.



**121** - Scale model of a two-masted topsail schooner. Wooden hull carved from solid wood painted white and green. Display case with five glass sides. Folk art, Circa 1930. Dimensions of the model: Length: 16in height: 11in.



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**123** - PHILIPS'. Terrestrial desk globe. Mounted at poles by meridian divided into degrees. Stand and base of varnished light wood. The lithograph map is composed of 12 gores. In a cartouche "PHILIP' - 12 inch - TERRESTRIAL GLOBE - Principal shipping Routes with distances in nautical miles - Principal Transcontinental Railroads - LONDON - GEOGRAPHICAL INSTITUTE - GEORGE PHILIP & SON Ltd 32 FLEET STREET - Printed in Great Britain". Circa 1920. Diameter: 11.8in. Height: 22.8in.. A very very slight scratches and stains



**124** - Auguste GHIO. Polar-mounted terrestrial globe. Blackened turned stand, bronze ringed. Signed on an attached label "A. GHIO Edit. Palais Royal PARIS". Circa 1880. Diameter 3.5in, Ht 7.1in. Wear and scratches.

**125** - Scale model of a cutter shown with sails up. The hull is made of varnished wood. The sails (mainsail, job, fore staysail and flesh) are textile, and panels are simulated and marked with pencil. It rests on a varnished wood stand. Damage and missing parts. Length 8.3 in, Height 6.7 in. Early 20th century. N.B.: The assembly of the rigging with beads, as practised in the assembly of the rigging of ships in bottles, is known as "French" by contrast with the version practised by the English, who used loops.



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**126** - Drypoint boat compass. Brass body and lid. Protective glass affixed with putty. The cardboard compass rose is decorated with a fleur de lys. Early 20th century. Diameter: 2.9in, height: 1.2in.



**127** - Model of an American-type topsail schooner. Blackened wood hull. Decks, gratings and capstan made of varnished wood. Brass wheel. Masts and spars including yards made of varnished wood. Ratlines in the shrouds fastened to the hull by deadeyes. The model rests on two cradles mounted on small turned brass columns. Length 18.9in, Height 13.8in.

**128** - Scale model of a two-engine sea biplane. Made of carved and varnished solid mahogany. Displayed on a varnished mahogany stand. Modern work. Length: 23.3in, wingspan: 34.2in. Restoration of the supports of one of the float broken and mended with glue. N.B.: Could the seaplane depicted be the American HALL-PH built from the 1930s?

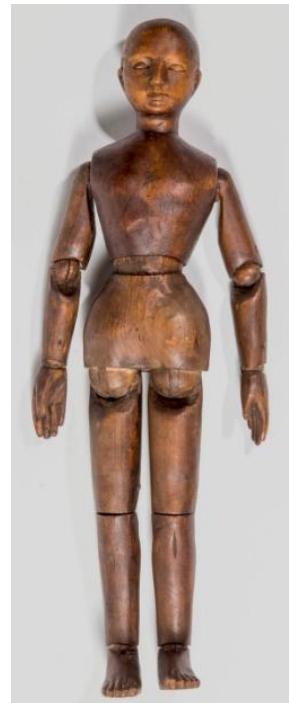


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**129** - Articulated wooden artist's model. Articulation by wooden ball joints of the head, chest, arms, forearms, hands, legs, knees and feet. Rough carvings of the lines of the face, fingers and toes. 18th century. - 19th century. Height 16.2in.



**130** - Carved meerschaum pipe. Divinity aboard a sea-shell pulled by a dolphin. Turned hearth closing stopper. Signed Hanick on stem. Modern make. Length 7.1in. N.B.: Meerschaum is a white, soft mineral. Soft on extraction, meerschaum hardens when dried. Meerschaum had varied uses, but its main use was for making pipes and cigar cases.

**131** - French school – View of the Petit Bé and Grand Bé of Saint MALO – Oil on canvas – Signature illegible, bottom left – 7.8 x 12.2in. Very fine, very small tear of the canvas at top.



**132** - Meerschaum pipe. The bowl is shaped like a zouave head, the turned stem is decorated with coloured strass. Modern make. Length 13.8in.

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**133** - Bronze astrolabe. It is composed of a mater, a rete and five tympana. Diameter 5.7in.



**134** - Jacky BLUTEAU (1933 - x). Cancale. Watercolour. Signed and located "Cancale" bottom right. 8.6x12in.

End of the Sale



Détail lot n°15

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