

## Disposal Report for - :256.31.7 sailing model of the clipper *Clementine* (circa 1870)

### Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'<sup>1</sup> of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

### Object Description and Provenance

The specific details of the item under consideration in this report are as follows<sup>2</sup>:

: 256.31.7 - A sailing model of a clipper named *Clementine* but which possibly not named after a real vessel of that name. It was originally built in about 1870 as a functional model to sail but has been converted into a display item subsequently. It is fully rigged with three masts and a bowsprit. The hull is cream and green in colour and there is an anchor by the bow. It is standing in a black painted rectangular wooden stand. There is a large handwritten label with it which reads 'Clementine (about 1870) ... A full rigged ship, designed for fast sailing and therefore termed a clipper. The three masts are all square rigged, but fore and aft rigging is added at the bow and stern...'. Below this there is a numbered list of the different parts of the ship, which are also numbered on the model.

This model was acquired as a gift in 1931 from a Mr A. Wainwright of Derby Road, Bournemouth. It was displayed in Bournemouth Pavilion for a while before returned to the Russell-Cotes and was, eventually shown at the Rothesay Museum. It appeared in the RCAGM Bulletin of September 1936 (page 29 - see appendix).

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich<sup>3</sup>, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H1280 mm x W1880 mm x D280 mm

---

<sup>1</sup> See Appendix for the full text of the 'Core Offer' of the RCAGM

<sup>2</sup> See Appendix for images of the item

<sup>3</sup> Formerly known as the National Maritime Museum

## **The Case for Retention**

### **Meeting the 'Core Offer' of the RCAGM**

This object does not fit within the 'Core Offer' of the RCAGM (see below).

### **Relevance to the RCAGM Interpretation Strategy**

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

### **Public Benefit**

The retention of this model by the RCAGM would not benefit the public in any way.

### **Effect of Disposal on Remaining Collections**

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

### **Implications for Public Collections Holding Similar Material**

No other public collections in the UK would suffer from the RCAGM disposing of this model.

### **The Costs of Retention (Including Conservation)**

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

## **The Case for Disposal**

### **Meeting the 'Core Offer' of the RCAGM**

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected to the Founders.

### **Relevance to the RCAGM Interpretation Strategy**

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

### **Public Benefit**

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite having some such material in its collections) and it is not perceived as such by the visiting public or researchers.

### **Effect of Disposal on Remaining Collections**

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

### **Implications for Public Collections Holding Similar Material**

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of good quality as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime museum.

### **The Costs of Disposal**

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

## **Conclusions and Recommendations**

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich.

If Royal Museums Greenwich are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

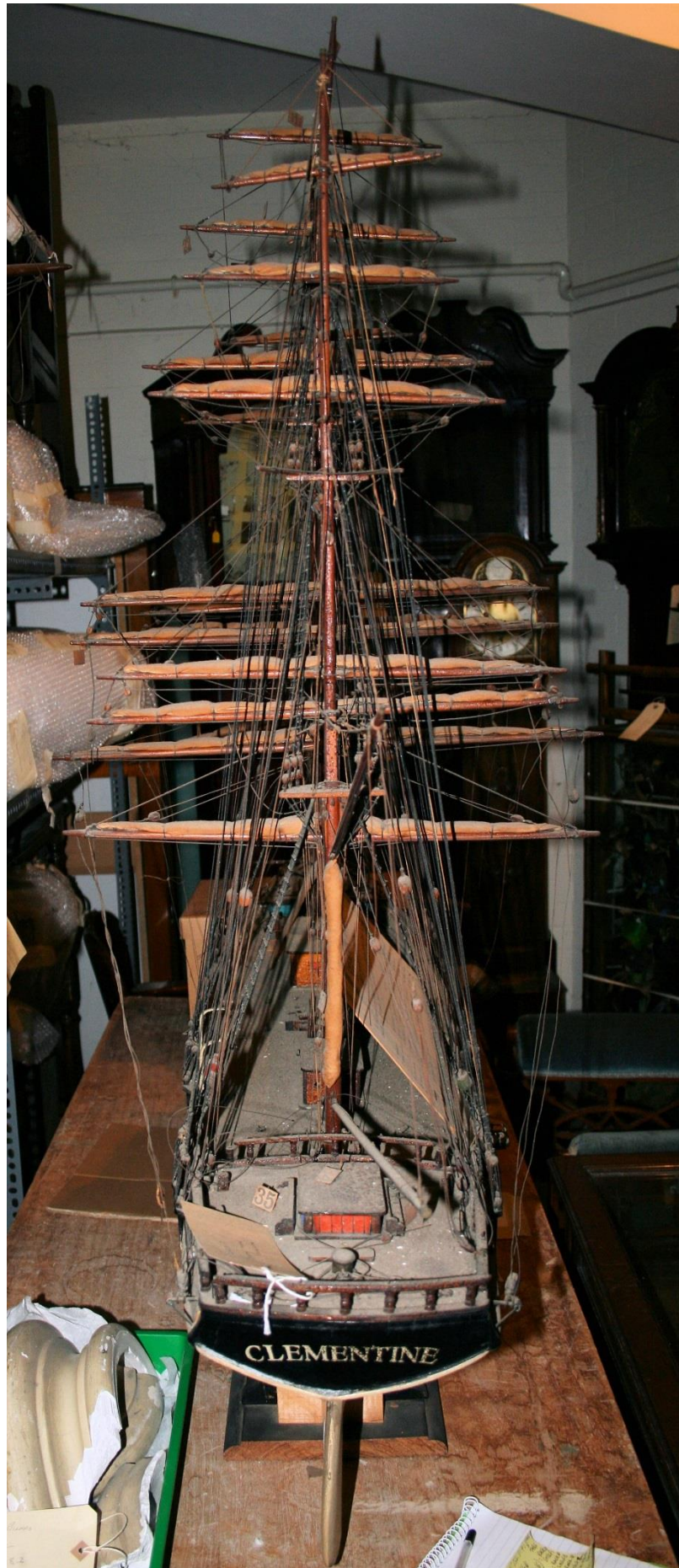
Duncan Walker - Curator, RCAGM

## Appendices

### Appendix 1 - Images











## **Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer**

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:


1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.



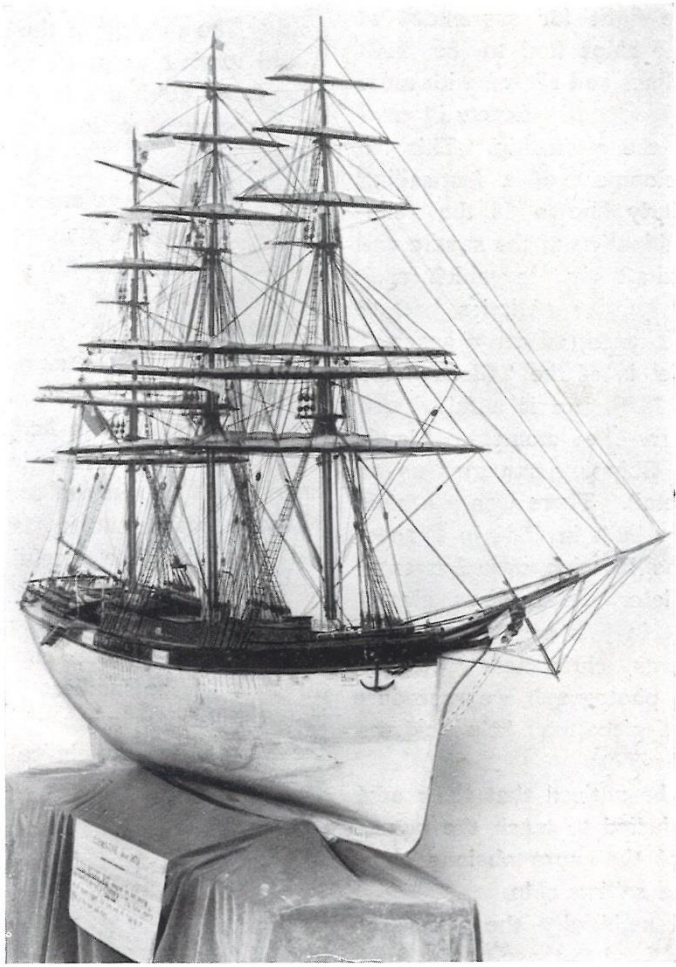
Appendix 3 - RCAGM Bulletin of September 1936

County Borough  of Bournemouth.

BULLETIN OF THE  
**Russell-Cotes Art Gallery & Museum,**  
Written by NORMAN L. SILVESTER, M.Sc., F.R.S.A., F.R.Met.S.

---

Vol. XV. SEPTEMBER, 1936. No. 3.



MODEL OF " CLEMENTINE."  
Height, 4ft. 3in.

---

## SHIP MODEL.

The recent unsuccessful effort to salve a "windjammer" from the rocks of Devon, serves as a reminder that it is time to preserve with care all relics of the age of sail.

The model now on view in the balcony overlooking the sea is a worthy example of a ship of the mid-Victorian period, when steam was winning the fight for supremacy at sea. Sailing ships had to be built with faster lines and rigged with more sails, if they were to compete in commerce with the steamship. This led to the development of a fast-sailing type, popularly known as the 'clipper,' a combination of the square and the fore-and-aft rig, in which such luxuries as quarter galleries had to give place to increased cargo space.

Our model is of the '*Clementine*,' built about 1870, and is a full-rigged ship. Up to the moment, Lloyds Register of Shipping can give us no historical detail. There was a barque of this name built in 1862 in France, but this was Russian owned twenty-five years later. There was also a barque built in this country in 1869, but she was christened '*Clementina*.' The photograph we reproduce as our frontispiece may help students to supply the facts.

It will be noticed that the model has been labelled to teach the names of a few of the more obvious components of a sailing ship.

To avoid ambiguity the names of the sails are fixed to those on the foremast, and those of the yards to the mainmast. The mainbrace is indicated, but for the methods of splicing the visitor must be referred to text books.

---