

## Disposal Report for - :761.64.19.2 Labbez patent telemeter and case (1880-1900)



### 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>:

: 761.64.19.2 - A Labbez patent telemeter (used for measuring the distance to an object) in a small cylindrical light brown leather case. The case has a lid with a button and hook fastening and the initials 'H.R.' The telemeter itself is cylindrical and comes in two parts that fit together. There are measurements inscribed on the top of the small part, on the side of the larger part there is an inscription which reads 'Labbez Telemeter, Sole Agent, J. H. Steward, 406, Strand London, No 77.2'. The telemeter fits inside a brass reel containing a length of thin cord. Dated to 1908-1912.

---

<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

This telemeter is in good condition and only needs some minor conservation repair to its leather case. Telemeter itself is in good condition apart from the wear to the inscription on it. The leather case is in fair condition with a hole torn in one side and the fastening hole worn and broken. The telemeter was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telemeter was rated 'acceptable'.

Dimensions: 85 mm x 53 mm x 55 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

The disposal of this telemeter 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 telemeter.

---

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

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

The telemeter is in fair to good condition but would benefit from conservation treatment. Currently this telemeter does not place an excessive cost on the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the telemeter and its case to display standard is estimated at £800.

## **The Case for Disposal**

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

This telemeter does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This telemeter 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 telemeter 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 telemeter. The RCAGM is not a maritime museum (despite have 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 telemeter 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 item 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 telemeter.

The Royal Museums Greenwich have expressed a potential interest in acquiring this telemeter for educational use (i.e. handling collection).

### **The Costs of Disposal**

The cost of disposing of this telemeter 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 telemeter stands alone and does not relate to the 'Core Offer'.

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

Therefore, this report recommends that this telemeter is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



20.7.2022



20.7.2022

## 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.



## Disposal Report for - :761.64.20 anchor (1850-1930)



### 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>:

:761.64.20 - A small gunmetal (bronze) Admiralty Pattern anchor probably intended for use with a boat or small yacht. Dated to 1850-1930.

This anchor is in good condition and only needs some minor conservation cleaning. The anchor itself is a little tarnished, with some scratches on it and polish residue imbedded in the recessed areas of the object. The anchor was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

---

<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

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

Dimensions: 295mm x 225mm x 164mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

The disposal of this anchor 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 anchor.

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

The anchor is in good condition but would benefit from conservation treatment. Currently this anchor 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 cost of bringing the anchor to display standard is estimated at £500.

## **The Case for Disposal**

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

This anchor does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This anchor 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 anchor 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 anchor. The RCAGM is not a maritime museum (despite have 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 anchor 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 item 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 anchor.

### **The Costs of Disposal**

The cost of disposing of this anchor 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 anchor stands alone and does not relate to the 'Core Offer'.

It hard to see how this anchor would be displayed in the RCAGM or form part of its public programme going forward. Future maritime exhibitions held by the RCAGM would be focused on art rather than objects such as this. Such an item 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 anchor is disposed of, ideally to another UK public collection. 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022

Appendices

  
19 July 2022

#### 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.





## Disposal Report for - :761.64.18 Admiral's tiller yoke (1800-1900)



### 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>:

: 761.64.18 - An Admiral's barge tiller yoke made from gunmetal (bronze) with a rectangular hole in centre, the handle to either side forming mythical creatures of the sea with long scaly necks. Scrolling design to the centre and base of each.

This tiller yoke is in good condition and only needs some minor conservation cleaning. The tiller yoke itself is a little tarnished and has polish residue imbedded in recessed areas of object. The tiller yoke was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

Dimensions: 115 mm x 594 mm x 20 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

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

The disposal of this tiller yoke 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 tiller yoke.

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

The tiller yoke is in good condition but would benefit from conservation treatment. Currently this tiller yoke 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 cost of bringing the tiller yoke to display standard is estimated at £300.

## **The Case for Disposal**

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

This tiller yoke does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This tiller yoke 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 tiller yoke 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 tiller yoke. The RCAGM is not a maritime museum (despite have 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 tiller yoke 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 item 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 tiller yoke.

## **The Costs of Disposal**

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

## **Conclusions and Recommendations**

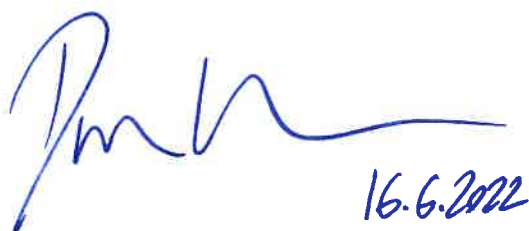
The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir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

It hard to see how this tiller yoke would be displayed in the RCAGM or form part of its public programme going forward. Future maritime exhibitions held by the RCAGM would be focused on art rather than objects such as this. Such an item 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 tiller yoke is disposed of, ideally to another UK public collection. 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022



19 July  
2022

## 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)

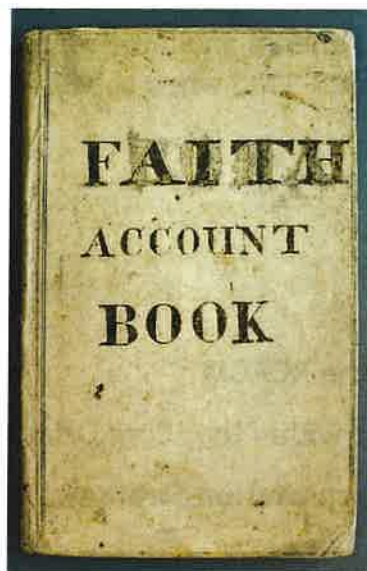
We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an



irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.



## Disposal Report for - :885.67.55 ship's account book (circa 1865)



### 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>:

:885.67.55 - The ship's account book for the merchant brig 'Faith', dated to circa 1865. The book has leather covers and handwritten text within pre-printed pre-ruled lines. The 'Faith' was built in 1856 at Rye, East Sussex and bought by M. Ougham and Partners for £1460 in 1865.

This account book is in good condition, consistent with age and use, and only needs some minor conservation cleaning. The covers of the account book are a little marked and worn indicating hard use. The account book was purchased from Captain F.C. Ougham of Chine Crescent Road, Bournemouth in 1967.

---

<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

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

Dimensions: 326mm x 213mm x 13mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

The retention of this account book the RCAGM would not benefit the public in any way.

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

The disposal of this account book 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 account book.

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

The account book is in good condition but would benefit from conservation treatment. Currently this account book 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 cost of bringing the account book to display standard is estimated at £500.

## **The Case for Disposal**

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

This account book does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway



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

This account book 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 account book 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 account book. The RCAGM is not a maritime museum (despite have 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 account book 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 item 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 account book.

## **The Costs of Disposal**

The cost of disposing of this account book 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 account book stands alone and does not relate to the 'Core Offer'.

It hard to see how this account book would be displayed in the RCAGM or form part of its public programme going forward. Future maritime exhibitions held by the RCAGM would be focused on art rather than objects such as this. Such an item 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 account book is disposed of, ideally to another UK public collection. 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

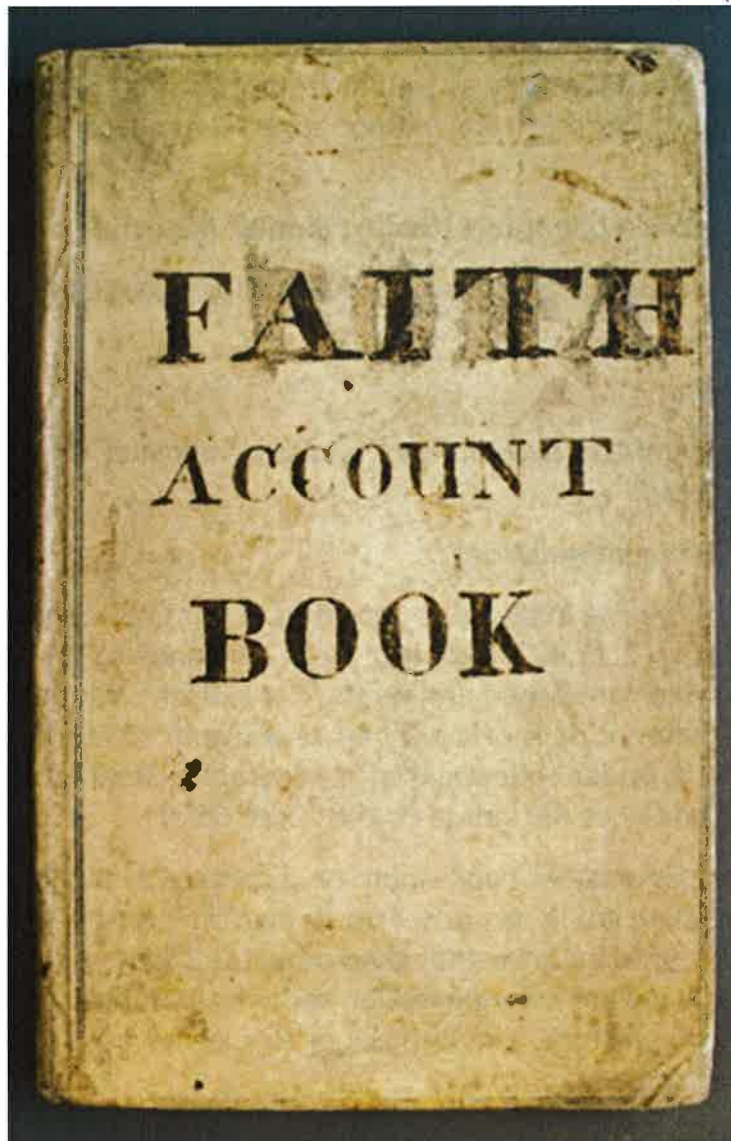


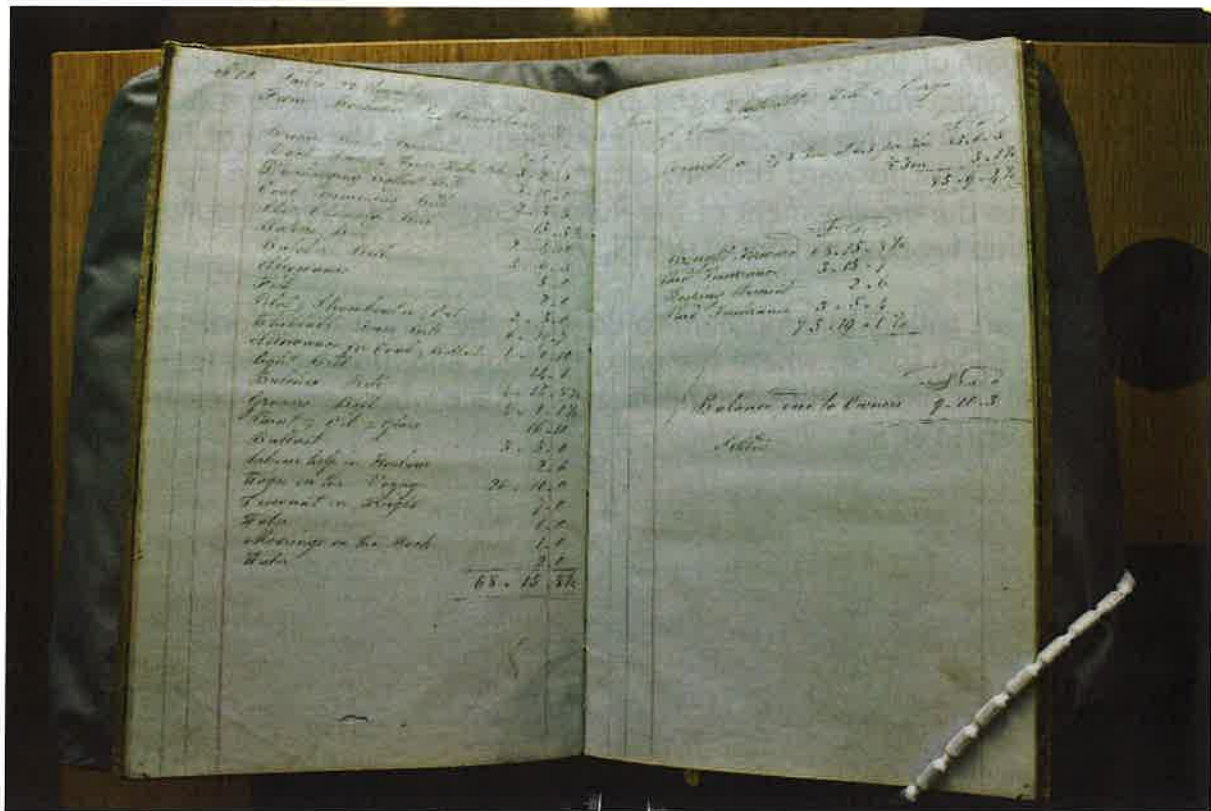
16.6.2022

Appendices

Appendix 1 - Images

Sold Price  
12/2/2022





## 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.

## Disposal Report for - :846.66.59 ship's foghorn (1800-1900)



### 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>:

:846.66.59 - A brass ship's foghorn, dated to 1800-1900.

This foghorn is in fair condition, consistent with age and use, and only needs some minor conservation cleaning. The foghorn itself is a little tarnished with dents along its length indicating hard use. The foghorn was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

---

<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

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was displayed in the 2006 'Nelson and Napoleon. A Heroic Collection' exhibition but it has not been on display since.

Dimensions: 410mm x 72mm x 65mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

The disposal of this foghorn 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 foghorn.

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

The foghorn is in good condition but would benefit from conservation treatment. Currently this foghorn 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 cost of bringing the foghorn to display standard is estimated at £500.

## **The Case for Disposal**

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

This foghorn does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This foghorn 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 foghorn 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 foghorn. The RCAGM is not a maritime museum (despite have 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 foghorn 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 item 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 foghorn.

## **The Costs of Disposal**

The cost of disposing of this foghorn 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 foghorn stands alone and does not relate to the 'Core Offer'.

It hard to see how this foghorn would be displayed in the RCAGM or form part of its public programme going forward. Future maritime exhibitions held by the RCAGM would be focused on art rather than objects such as this. Such an item 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 foghorn is disposed of, ideally to another UK public collection. 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale

would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022

Appendices

Soal Noo  
19.7.2022

## 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.



## Disposal Report for - :761.64.19.1 compass and case (1880-1900)



### 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>:

: 761.64.19.1 - A brass azimuth compass in a green shagreen case, probably intended for use on land. The case is pear shaped and made from wood with grey shagreen. It is hinged with two hook and eye fastenings. It has a green blue velvet

---

<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

interior lining. The compass is made from brass with a lid and folding pointed protruding fastening to the front. There is a swirling marked scratch pattern across the top surface of lid. There is a mounting bracket on the lid.

This compass is in fair condition and needs some minor conservation repair. There is some wear on the outside of the case and the imprint of the compass on the velvet lining. The metal of the compass is tarnished, and the exterior of case is worn through use. Thread on the objective vane slightly damaged. The compass was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator, Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This compass was rated 'acceptable'.

Dimensions: 150 mm x 84 mm x 36 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

---

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



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

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

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

The compass is in fair condition and would benefit from conservation treatment. Currently this octant 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 cost of bringing the compass and its case to display standard is estimated at £1,000.

### **The Case for Disposal**

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

This compass does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This compass 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 compass 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 compass. The RCAGM is not a maritime museum (despite have 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 compass 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 item 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 compass.

The Royal Museums Greenwich have expressed a potential interest in acquiring this compass for educational use (i.e. handling collection).

## The Costs of Disposal

The cost of disposing of this compass 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 compass stands alone and does not relate to the 'Core Offer'.

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


Therefore, this report recommends that this compass is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

  
16.6.2022

  
18 July 2022

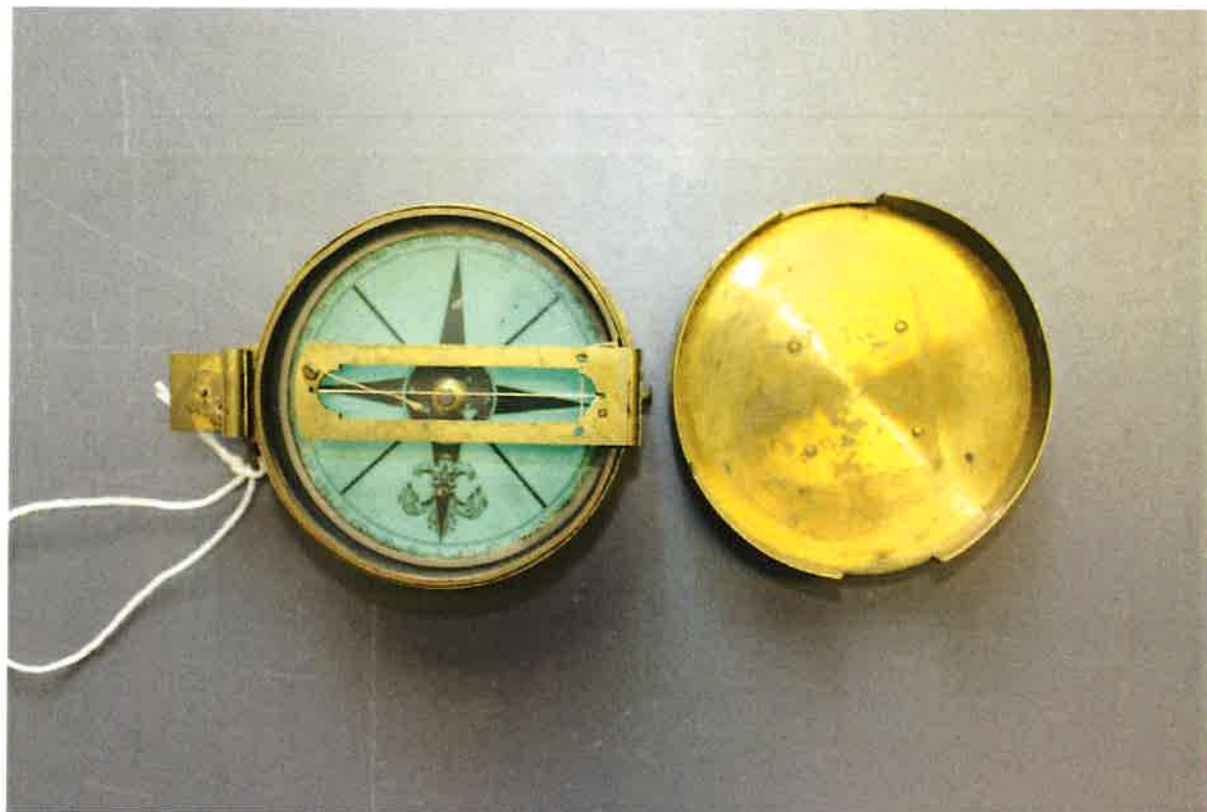
## Appendices

### 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.





## Disposal Report for - :761.64.19.3 pendant clinometer and case (1916-1917)



### 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>:

: 761.64.19.3 - A pendant clinometer used for measuring the angle of inclination of something, especially from the horizontal, dated 1916 with a case dated 1917. The case is made from brown leather. It is narrow and flat in shape with rounded end and flip lid with strap. There is an impressed stamped inscription along one side reads 'Martins - Bhammlimd 1917' the second 'M' and last 'D' abbreviated. There is an incised 'Broad Arrow' to the top of lid. The instrument has a brass semi-circular base with a compass type face, a manoeuvrable level and diamond shaped viewer inset with mirror. The top is fitted with a hoop for hanging. The instrument has the makers name and manufacture date 'Troughton & Simms Ltd. London 1916. No 2871' on the base with a 'Broad Arrow' above. Probably issued to the Corps of Royal Engineers during the First World War.

<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

This pendant clinometer is in good condition and only needs some minor conservation cleaning as does its leather case. The pendant clinometer itself is a little tarnished. The leather case worn consistent with age and use but intact and requiring only a clean. The pendant clinometer was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This pendant clinometer was rated 'acceptable'.

Dimensions: 150 mm x 62 mm x 33 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

The disposal of this pendant clinometer 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 pendant clinometer.

---

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

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

The pendant clinometer is in good condition but would benefit from conservation treatment. Currently this inclinometer 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 cost of bringing the pendant clinometer and its case to display standard is estimated at £500.

## **The Case for Disposal**

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

This pendant clinometer does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This pendant clinometer 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 pendant clinometer 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 pendant clinometer. The RCAGM is not a maritime museum (despite have 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 pendant clinometer 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 item 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 pendant clinometer.

The Royal Museums Greenwich have expressed a potential interest in acquiring this pendant clinometer for educational use (i.e. handling collection).

## **The Costs of Disposal**

The cost of disposing of this pendant clinometer 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 pendant clinometer stands alone and does not relate to the 'Core Offer'.

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


Therefore, this report recommends that this pendant clinometer is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

 16.6.2022

 18-7 2022

## Appendices

### Appendix 1 - Images

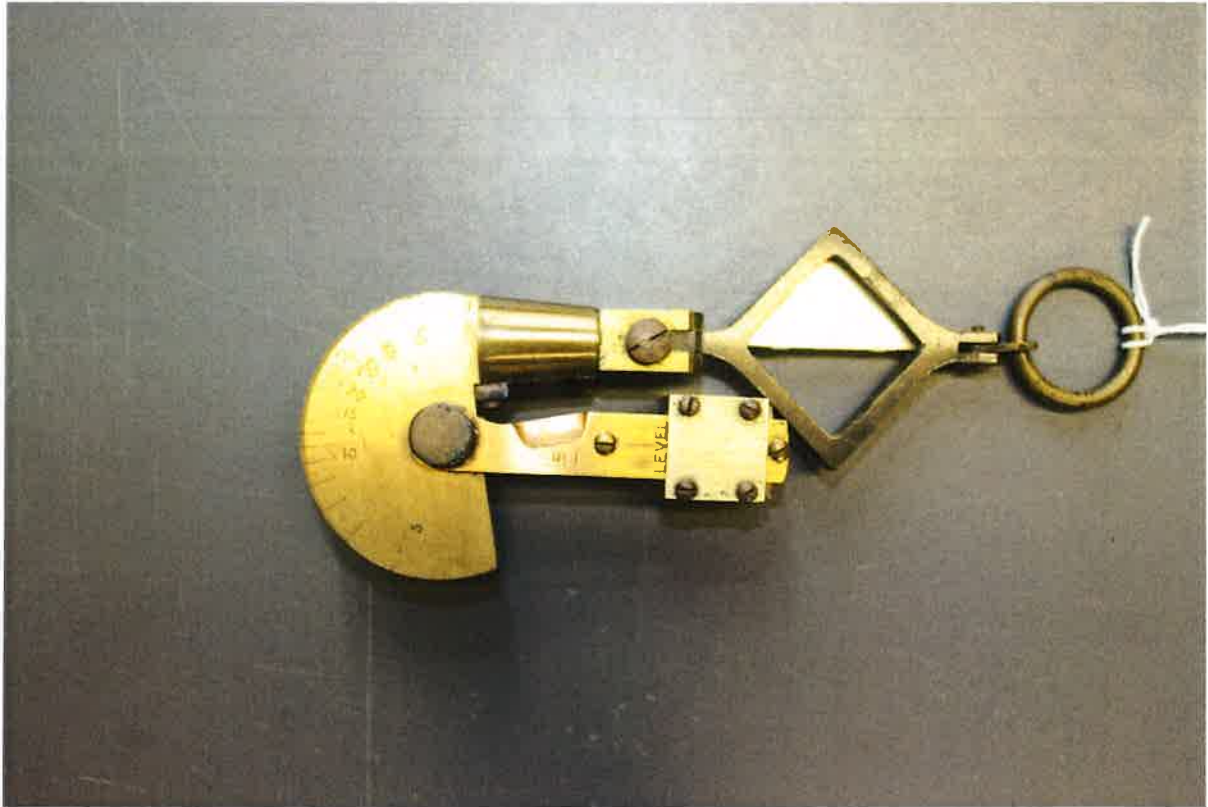












## **Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer**

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.



## Disposal Report for - :855.66.104 sextant (1860-1880)



### 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>:

:855.66.104 - A ship's sextant, with case and accessories, made by Blakeley and Co. of Sunderland and Hull, 1860-1880. The sextant has an anodized brass triangle pattern frame, with a polished brass limb, and wooden handle. It has four shades and three horizon shades. The adjustment of the horizon glass is by screw. The sextant case is square and missing the lid. The case contains the sight tube and three telescopes. The magnifier is on a swivelling arm. The maker's name is engraved on the scale of the sextant.

The sextant itself is in good condition requiring only a thorough and extensive clean. The case requires more considerable conservation treatment as the lid is missing. All the removable parts of the sextant itself are present and un-damaged. The sextant was purchased in 1966 from a Mrs B.L. Stedall of Kings Road, Swanage, Dorset.

---

<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

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdale, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was next displayed in the 'Nelson and Napoleon. A Heroic Collection' exhibition held at the RCAGM in 2006. It was then displayed in the 2017 exhibition 'Refracted: Collection Highlights'. It has not been on show since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This sextant was rated 'good'.

Dimensions: 102 mm x 206 mm x 208 mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

The disposal of this sextant 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 sextant.

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

The sextant is in fair condition and would benefit from conservation cleaning. The case would require extensive conservation treatment. Currently this sextant 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 cost of bringing the sextant and its case to display standard is estimated at £3,500.

---

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



## **The Case for Disposal**

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

This sextant does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This sextant 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 sextant 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 sextant. The RCAGM is not a maritime museum (despite have 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 sextant 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 item 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 sextant.

The Royal Museums Greenwich have expressed a potential interest in acquiring this sextant for educational use (i.e. handling collection).

### **The Costs of Disposal**

The cost of disposing of this sextant 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 sextant stands alone and does not relate to the 'Core Offer'.



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

Therefore, this report recommends that this sextant is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

 16.6.2022

 19. July 2022

## 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.

**Disposal report regarding T8.6.2012.13 - commissioned donation box made for the 1990 extension of the Russell-Cotes Art Gallery & Museum by Lucy Casson**



Donations box shown as made in 1992

## **Introduction**

Although this donation box is not and never has been part of the RCAGM collections it is being treated as such and subjected to full disposal procedures. This is a result of advice from the Museums Association and Arts Council England. Putting this item through the collection disposal process allows for full and formal consideration to be given to the matter, especially relevant as public funds were involved in the creation of this commission.

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4 and 5 of its Collection Development Strategy which identified some areas of its collection surplus to requirements and constitute a drain on limited resources. In this specific case the disposal of the item in question is mandated by section 5.4 which highlights a need for a rationalisation of 20<sup>th</sup> century artworks within the collections.

## **Object Description and Provenance**

In 1989-1991 the Russell-Cotes Art Gallery and Museum (RCAGM) was extended by the addition of a three-level modern wing. This linked into the historic house via the conservatory, servants' garden door and through the service area off the Dining Room.

This modern wing was intended to fulfil several functions including providing a space for contemporary art. It was accompanied by a programme of commissioned artworks intended to support and develop this use. Some of these commissions were functional in nature, such as this donation box.

Several artists and crafts people from the region and beyond were asked to submit designs for the programme. This was seen as part of the museum's then stated effort to support the contemporary arts scene. While they were not accessioned themselves, these commissions were intended to support the post 1960 modern art in the collection.

In 1992 Lucy Casson was commissioned to produce this donation box for use in the new extension. Unfortunately, no record had yet been found that details how much money was paid to the artist to produce this work.

The donation box is formed from a wooden lower section which contains the coin slot (which is marked 'DONATIONS'), a metal container the money falls into and an access door for emptying it. Also attached to the lower section are the electrical fittings to illuminate the upper section.

The upper section consists of a glass box which contains within it a depiction of a room fitted with a chandelier. There are several metal painted female figures arranged in the room in various poses. The figures appear to be made from recovered material which was an interest of the artist at this point. Two of the figures are wearing white dresses and appear to be holding on the chandelier. To the left there is a figure wearing a blue dress who is holding a bird and a shooting star (probably references to decorative motifs in the RCAGM). To the right a seated figure in a yellow dress is holding a cup, saucer and jug. There are more cups and saucers beside her. At the front of the group is a figure in a blue dress, laying on her front while examining a vase decorated with a classical style Cupid. This entire scene can be illuminated if the donations box is connected to mains electricity.

Above this is a chromed metal (now corroded) roof structure surmounted with a spire. The front of the roof structure is decorated with a bird motif while the other three sides are blank. The tip of the spire section has become damaged and is separated from the roof.

The donation box was in use until circa 2012 when, as part of the re-examination of the RCAGM's income generation activities, new donation boxes which show the amount of money within were adopted as more effective and in line with best practice.

The donation box is in fair condition. There is general wear and tear consistent with age and use. The roof structure is corroded and the tip of the spire is damaged. However, the figures within are in very good condition and overall structure of the donation box is secure.

In 2012 Tim Craven of Southampton Art Gallery rated this item as 'acceptable' (i.e. museum quality) when rating the RCAGM 20<sup>th</sup> century Fine Art collection in terms of artistic merit.

Dimensions: Height 2050mm x Width 363mm x Depth 363mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

The disposal of this donations box 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 donations box.

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

The donations box is in fair condition but would benefit from conservation cleaning and repair. Currently this donations box 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 cost of bringing the donations box to display standard is estimated at £1,000. This is due to the expected amount of work required to repair and re-chrome the corroded roof section of the donations box.

## **The Case for Disposal**

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

This donations box does not fit within the RCAGM Core Offer as regards Fine Art and was never intended to be a collection item. The Core Offer refocuses the museum towards its strengths rooted in the 19th and early 20th centuries. Collection of modern artworks like this donation box is contrary to the Collections Strategy which recommends the active disposal of post 1960 contemporary art (section 5.4).

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

This donations box 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 donations box in its public programme as there is no dedicated late 20<sup>th</sup> century art display space in the RCAGM.

This donation box was placed in the Main Hall of the museum when the use of the 1990s extension of the building changed. It does not match the surroundings of the historic house following the 2000 HLF restoration.

The RCAGM's exhibition programme is now aligned to the principles set down in the Core Offer. Therefore, it is extremely unlikely that this donation box would ever be required as a display item.

### **Public Benefit**

The RCAGM is not benefitting the public in any way by retaining this donations box. The RCAGM is not a contemporary art museum (despite have 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 donations box by the RCAGM would have no detrimental effect on the rest of its collections. The disposal of this item 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 donations box. Conversely it might be a valued addition to a more relevant museum's collection.

### **The Costs of Disposal**

The cost of disposing of this donations box would be minimal. There does not appear to be any grant aid or funding to be repaid.

### **Conclusions and Recommendations**

This donation box is surplus to requirements and its disposal is recommended. It was commissioned as a working item and never intended to become part of the collections. It has been superseded by more effective replacements which are specifically branded to the RCAGM income generation programme. This donation box is distinctive and expressive which means that it cannot be re-branded to meet the RCAGM's income generation programme.

The disposal of this type of material is indicated in the Collection Development Strategy under section 5.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'.

Both the Museums Association's document 'Due Diligence Guidelines Relating to Sales of Items from Museum Collections' (page 2 sections 1-3) and the Code of Ethics (section 6) place an emphasis on retaining material in the public domain.



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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



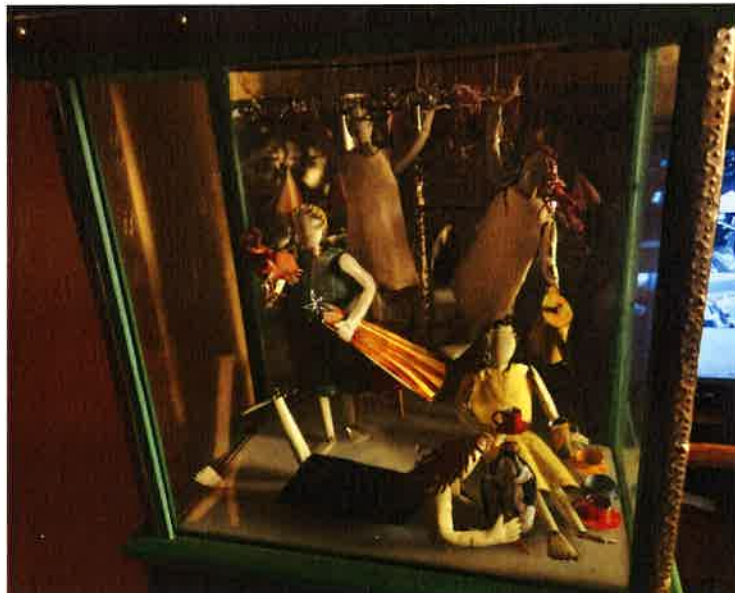
18.7.2022



18.7.2022

## Appendices

### Appendix 1 - Images (2022 appearance)





## **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.

## Disposal Report for - :1125.69.61 telescope (1800-1830)



### 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>:

:1125.69.61 - A portable brass telescope with a cylindrical extendable body and lens, 1800-1830. The telescope is made from brass and of simple design. It may originally have had a leather sleeve.

The telescope is in fair condition. The outer body is misshapen with indentations across surface. Small piece of adhesive foam is sealed to one edge which would require conservation treatment to remove. The lens itself is cracked and the main tube has likely lost its leather covering. This telescope was purchased in 1969 from a N.J. Munro of Blandford, Dorset.

The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It does not seem to have been displayed since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'acceptable'.

---

<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

Dimensions: 60 mm x 530 mm x 60 mm

### **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 telescope by the RCAGM would not benefit the public in any way.

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

The disposal of this telescope 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 telescope.

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

The telescope is in fair condition and would benefit from conservation treatment. Currently this telescope 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 cost of bringing the telescope to display standard is estimated at £800-£1,000.

### **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This telescope 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 telescope 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 telescope. The RCAGM is not a maritime museum (despite have 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 telescope 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 item 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 telescope.

The Royal Museums Greenwich have expressed a potential interest in acquiring this telescope for educational use (i.e. handling collection).

## **The Costs of Disposal**

The cost of disposing of this telescope 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 telescope stands alone and does not relate to the 'Core Offer'.

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

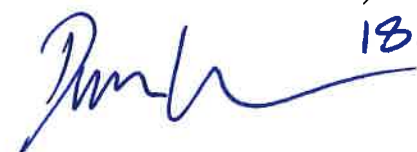
Therefore, this report recommends that this telescope is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.


Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale

would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



18.7.2022



18.7.2022

## 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.

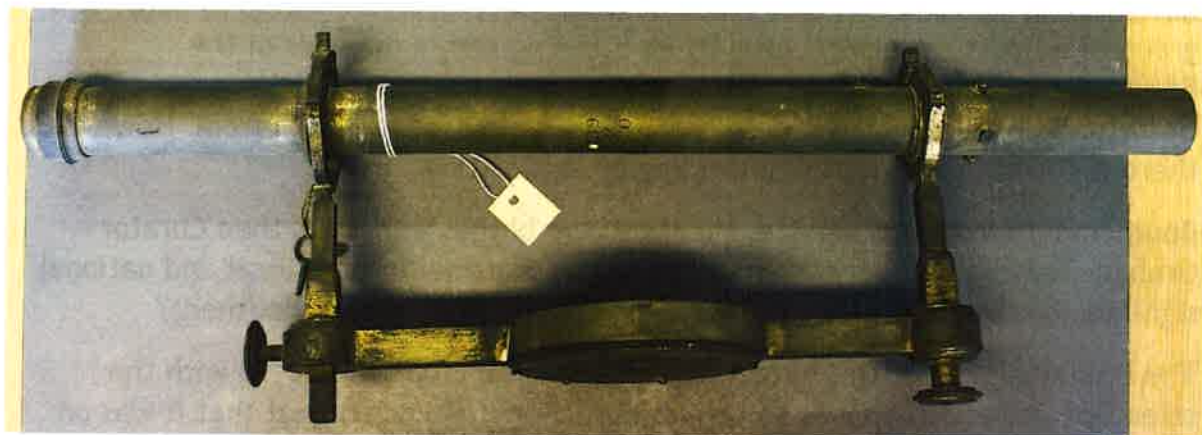
Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of 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.



## Disposal Report for - :T1.4.2008.1 telescope - possibly a surveyor's level (1850-1950)



### 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>. Given the uncertainty around the nature of this object (see below) this report will treat it as a maritime navigational instrument:

:T1.4.2008.1 - A brass telescope loosely resting on a frame with compass beneath, dated to 1850-1950. Only part complete, the base on which the frame and telescope would have stood is missing along with a section of the telescope. '139' is stamped to the right side of compass. There is a small key with a suspension chain toward of the front lens. This item has been identified as probably being a surveyor's level by Royal Museums Greenwich staff. It therefore might, possibly, be the object referred to by a typed display label found associated with the other telescopes in the RCAGM collection which reads 'Canal Maker's Level 19th Century by R. Spear, Dublin.' Unfortunately, there are no maker's marks on the object to confirm this.

The telescope is in fair to poor condition. The telescope not complete and the base is missing, the glazed cover of compass is cracked, there is a screw missing and the support is loose to the reverse of telescope. Surface dirt throughout. It has

---

<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

not been possible to match this object to any entry in the RCAGM accession register. However, it could possibly be part of 761.64.19, a set of four maritime navigational instruments, only three of which have been identified to date. This group of objects were purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased them from. However, there is currently no way of confirming or repudiating this.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

The display history of this object is unclear. If the label associated with the telescope collection applies to this object, then it would suggest that it was on display at the Rothesay Museum at some point. However, all that can be definitively said is that has not been on display since 2008.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'acceptable'.

Dimensions: 135 mm x 450 mm x 94 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

The disposal of this telescope 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 telescope.

---

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



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

The telescope is in fair to poor condition and would benefit from conservation treatment. Currently this telescope 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 cost of bringing the telescope and its case to display standard is estimated at £2,000.

## **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This telescope 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 telescope 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 telescope. The RCAGM is not a maritime museum (despite have 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 telescope 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 item 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 telescope.

### **The Costs of Disposal**

The cost of disposing of this telescope 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 telescope stands alone and does not relate to the 'Core Offer'.

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

Therefore, this report recommends that this telescope is disposed of, ideally by transfer to another UK public museum or collection holding body following sector best practice and the RCAGM's own procedures. This would be done via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

*Pm h* 16.6.2022

*Sarah Newman* 18 July 2022

## 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.

## Disposal Report for - :T22.4.2008.5 telescope (1800-1900)



### 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>:

:T22.4.2008.5 - A portable telescope dated to 1800-1900. The telescope is made from brass and is of a simple design with a brass band round the halfway point of the tube and near the eyepiece. There are no maker's marks to be found on the telescope, but it is constructed to a typical 19th century design. It has likely lost its leather covering. The tube can be extended.

The telescope is in good condition but some tarnishing on the brass and it most likely has lost leather covering on the main tube. It is difficult to open due to a lack of lubrication. This telescope was found in store in 2008 during the MLA Hub funded collection inventory project. As it did not have an accession number associated with it was given a temporary number.

As a result, this object is separated from its provenance. There are two possible accession register entries that could relate to this telescope (836.66.21 and 846.66.58) but unfortunately, due to poor record keeping in the past, it is impossible to determine which one applies to it.

However, it is safe to assume that this telescope was acquired by Bournemouth Museums Service due to the enthusiasm of the then Curator, Graham Teasdill, for

---

<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

maritime material which was displayed in the Rothesay Museum (since demolished).

Although the display history of this telescope is obscure. It might have been shown at the Rothesay Museum as part of the 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It certainly does not seem to have been displayed since at least the 1980s.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the CAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'good'.

Dimensions: 40mm x 203mm x 40mm

### **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 telescope by the RCAGM would not benefit the public in any way.

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

The disposal of this telescope 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 telescope.

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

The telescope is in good condition but would benefit from conservation grade cleaning and lubrication. Currently this telescope 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 cost of bringing the telescope to display standard is estimated at no more than £300-£500.

---

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



## **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This telescope 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 telescope 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 telescope. The RCAGM is not a maritime museum (despite have 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 telescope 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 item 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 telescope.

The Royal Museums Greenwich have expressed a potential interest in acquiring this telescope for educational use (i.e. handling collection).

### **The Costs of Disposal**

The cost of disposing of this telescope 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 telescope stands alone and does not relate to the 'Core Offer'.

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


Therefore, this report recommends that this telescope is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

  
16.6.2022

 18 July 2022

## 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.

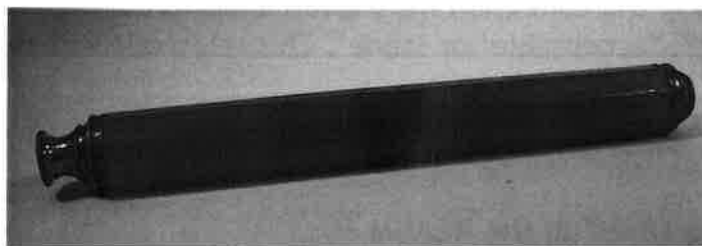
The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the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

## Disposal Report for - :825.65.55 telescope (1700-1800)



### 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' 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>:

:825.65.55 - A portable non-achromatic telescope with an octagonal wooden barrel and a single brass draw tube. The lens has a hatch cover that slides off and on the lens. The eyepiece is brass and slides out of the wooden tube and can be unscrewed. It has a sliding eyepiece. Due to its polygonal design, this telescope was likely made in the 18th century. The lens is clear and the telescope can be opened.

The telescope is in good condition. Some signs of wear and scratches on the wood. This telescope was purchased in 1965 from a Mrs H.N. Nicholls of Downhurst Road, London.

The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was held in store until it was shown at the RCAGM as part of the 'Nelson and Napoleon. A Heroic Collection' exhibition, 14.2.2006-7.5.2006. It has been in the stores since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to

---

<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

survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'excellent'.

Dimensions: 36mm x 343mm x 36mm

### **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 telescope by the RCAGM would not benefit the public in any way.

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

The disposal of this telescope 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 telescope.

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

The telescope is in good condition but would benefit from conservation grade cleaning. Currently this telescope 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 cost of bringing the telescope to display standard is estimated at no more than £300-£500.

### **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This telescope 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 telescope 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 telescope. The RCAGM is not a maritime museum (despite have 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 telescope 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 item 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 telescope.

The Royal Museums Greenwich have expressed a potential interest in acquiring this telescope for educational use (i.e. handling collection).

## **The Costs of Disposal**

The cost of disposing of this telescope 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 telescope stands alone and does not relate to the 'Core Offer'.

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


Therefore, this report recommends that this telescope is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.



Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022

Sush Nene 18 July 2022

## 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.

## Disposal Report for - :761.64.17 octant (1800-1900)



### 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>:

:761.64.17 - An octant with a stepped keystone wooden case (likely oak) made by Spencer Browning and Rust of London, dated to 1800-1900. The octant is made from brass, ebony and ivory. Maker's mark on the ivory plate on the crossbar of the octant reads 'Spencer Browning and Rust London'. Stamped on the centre of the inlaid ivory scale 'SBR'. The shades and mirrors are all intact, sight vanes are with the instrument.

This octant needs some minor conservation repair; the scale is partially coming away from the frame on the left-hand side and the wood and the brass needs to be cleaned. It appears that the brass was possibly treated with a modern polish at one point and that has left a residue. The octant was purchased by Mr F.B. England, a

---

<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

member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was next displayed in the 'Nelson and Napoleon. A Heroic Collection' exhibition held at the RCAGM in 2006. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This octant was rated 'excellent'.

Dimensions: 90 mm x 375 mm x 360 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

The disposal of this octant 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 octant.

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

The octant is in fair condition and would benefit from conservation treatment. Currently this octant 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 cost of bringing the octant and its case to display standard is estimated at £2,500.

---

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

## **The Case for Disposal**

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

This octant does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This octant 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 octant 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 octant. The RCAGM is not a maritime museum (despite have 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 octant 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 item 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 octant.

The Royal Museums Greenwich have expressed a potential interest in acquiring this octant for educational use (i.e. handling collection).

### **The Costs of Disposal**

The cost of disposing of this octant 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 octant stands alone and does not relate to the 'Core Offer'.

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

Therefore, this report recommends that this octant is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

 16.6.2022

 18.7.2022



## 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.

## Disposal Report for - :T1.4.2008.2 brass ruler (1700-1900)



### 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>:

:T1.4.2008.2 - A brass navigational or range finding ruler made by 'Gilbert, London' with the maker's mark inscribed along the top of one side. Dated to 1700-1900. Incised details, measurements to each side. There is a small, pierced hole to one edge - probably to allow it to be hung up.

The ruler is in very good condition with only a few minor damages to its edges and surfaces. It was found in store in 2008 during the MLA Hub funded collection inventory project. As it did not have an accession number associated with it was given a temporary number. It might be part of 761.64.19 a group of four navigational instruments only three of which have thus far been identified. Unfortunately, there is not enough detail in the RCAGM accession register to be able to make a positive identification.

This ruler needs very little conservation treatment, only a light clean, to bring it to display standard.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

The display history of this ruler is obscure. If this item is part of 761.64.19 then it would have shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. However at this juncture nothing can be established for sure.

---

<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

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This ruler was rated 'good'.

Dimensions: 41mm x 610mm x 2mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

The disposal of this ruler 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 ruler.

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

The ruler is in good condition but would benefit from conservation cleaning. Currently this ruler 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 cost of bringing the ruler to display standard is estimated at £80.

### **The Case for Disposal**

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

This ruler does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This ruler 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 ruler in its public programme as there is no

---

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

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 ruler. The RCAGM is not a maritime museum (despite have 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 ruler 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 item 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 ruler.

The Royal Museums Greenwich have expressed a potential interest in acquiring this ruler for educational use (i.e. handling collection).

### **The Costs of Disposal**

The cost of disposing of this ruler 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 ruler stands alone and does not relate to the 'Core Offer'.

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

Therefore, this report recommends that this ruler is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the 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 or the



Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022



18.7.2022

## 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.