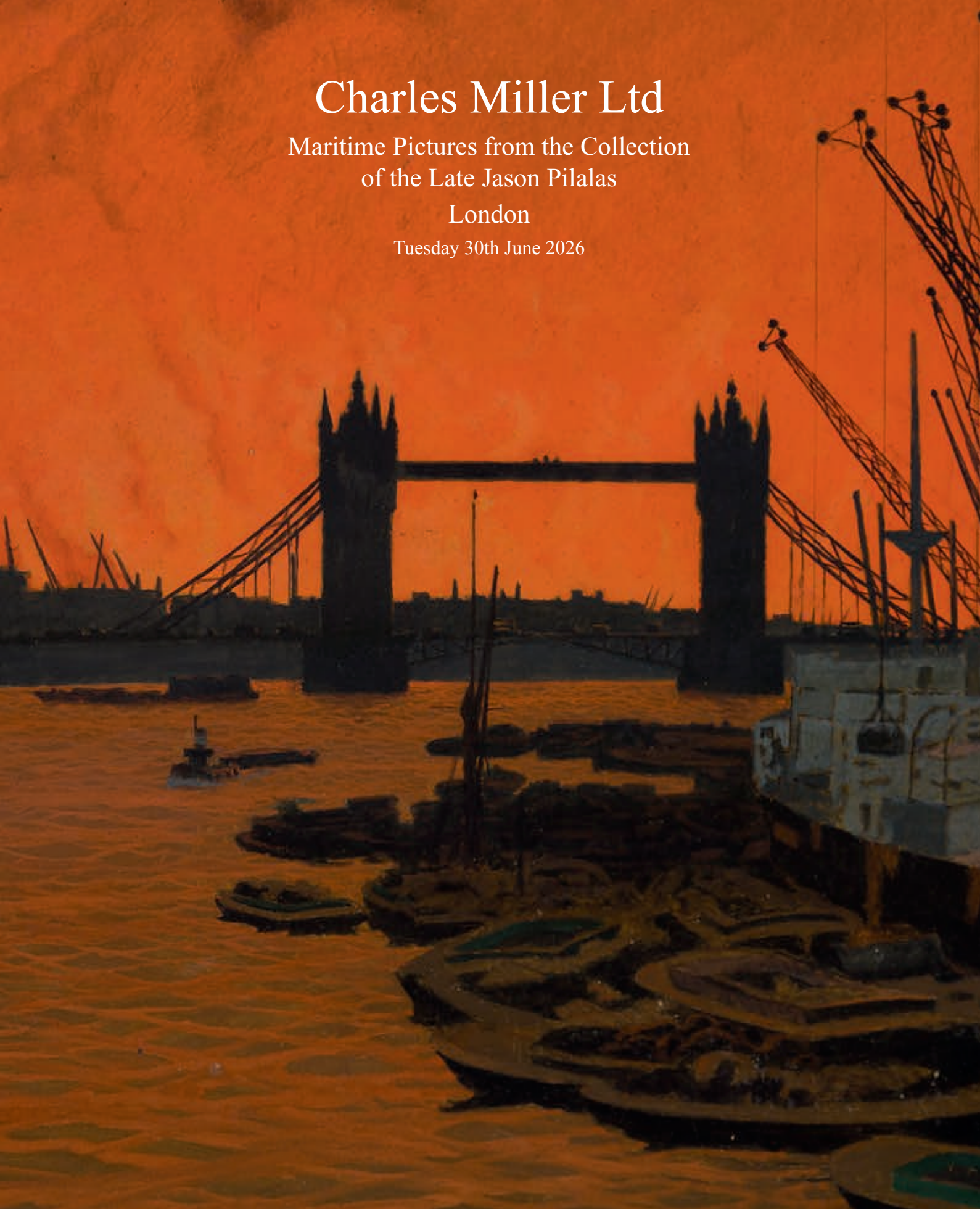


# Charles Miller Ltd

Maritime Pictures from the Collection  
of the Late Jason Pilalas

London

Tuesday 30th June 2026







# Charles Miller Ltd

*Cordially invites you to  
splice the mainbrace  
and enjoy our sale preview*

**MONDAY 22ND JUNE  
5.30-7.30PM**

**300 MUNSTER ROAD, FULHAM,  
SW6 6BH**

**TO ATTEND PLEASE RSVP TO:  
[enquiries@charlesmillerltd.com](mailto:enquiries@charlesmillerltd.com)**

# Auction Enquiries and Information

Sale Number: 039  
Code name: PILALAS

**Enquiries**  
Charles Miller  
Oliver Salter  
Emma Saber  
Clarissa Ward

**Historical Consultant**  
Michael Naxton




Charles Miller Ltd  
300 Munster Road  
LONDON SW6 6BH

Tel: +44 (0) 207 806 5530  
Email: [enquiries@charlesmillerltd.com](mailto:enquiries@charlesmillerltd.com)  
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1. Absentee bid – you can place a bid through our website: [www.charlesmillerltd.com/next-auction](http://www.charlesmillerltd.com/next-auction) or using the form on page 73
2. Online via one of the following platforms:

 Easylive: 3% surcharge or £3 flat fee

 Invaluable: 5% surcharge

 The Saleroom: 5% surcharge

**PLEASE ENSURE YOU MAKE ARRANGEMENTS TO BID IN SUFFICIENT TIME BEFORE THE SALE. WE STRONGLY ADVISE BIDDING SOFTWARE IS TESTED IN ADVANCE.**

*We regret we are unable to offer telephone bidding for this sale*

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# Charles Miller Ltd

## Maritime Pictures from the Collection of the Late Jason Pilalas

**TO BE SOLD BY LIVE WEBCAST AUCTION**

Tuesday 30th June 2026 at 2pm, precisely

### Viewing

Viewing from our premises at 300 Munster Road, London SW6 6BH

Monday 15th June – Monday 29th June 10am – 5pm

Weekend viewing: 27th and 28th June 12pm – 4pm

### Bidding Options

**The auction will run 'live but unattended', so you will not be able to bid in the room.** Webcast bidding options can be found on the page opposite. *Please note we will not be able to offer telephone bidding for this auction*

### Post Sale Collection

**The office will not be open to the public on sale day for viewing, bidding or collections,** lots with cleared accounts may be collected from 10am Wednesday, 1st July

### Order of Sale

<b>The Era of Sail</b>	<b>1-23</b>
<b>The Edwardian Navy</b>	<b>24-48</b>
<b>The Great War</b>	<b>49-96</b>
<b>The Interwar Era</b>	<b>97-114</b>
<b>The Second World War</b>	<b>115-143</b>



This auction is conducted by Charles Miller Ltd in accordance with our Conditions of Business printed in the back of this catalogue.

Buyer's Premium is payable on every lot. Please see the inside front and back covers for details of this and any other charges.

## Jason Pilalas (1941-2023)

Raised in Greenwich, Connecticut, Jason's love of the sea was born from his service with the U.S. Navy. This included three tours of Vietnam and left an indelible impression on him. He met his beloved wife Rena at university, with whom he raised a large and happy family.

After naval service, he enjoyed a thirty-six-year career with Capital Group in Los Angeles, where he proved to be a talented pharmaceutical analyst. Of his many hobbies his first love and main occupation was his relentless pursuit of knowledge of all things pertaining to the Royal Navy. This voracious appetite for knowledge was matched by a seemingly unquenchable thirst to collect supporting objects and art – *regardless of size or weight!* Over many years he curated an important collection of medals (dispersed over several sales at Noonans), a vast group of naval fittings – over 250 bells, plus treadplates and objects (which are being sold at Boston Harbour Auctions) -- and of course many fine paintings, of which this catalogue forms the majority. Needing somewhere to display his burgeoning collection, Jason & Rena purchased and lovingly restored the derelict lighthouse at Morgan Point, Noank, Connecticut, transforming it into one of the most desirable residences of the area.

The collection of fine art represented in this catalogue was substantially amassed with the advice of the long-standing specialist marine dealer and latterly good friend, Oliver Swann of Oliver Swann Galleries and their associates.

Charles Miller Ltd is delighted to have the opportunity of bringing this unique collection to sale, and hope that you will have the opportunity to experience it first hand at our premises in Fulham.

We would like to thank Noonans of Mayfair for their assistance and cooperation with this auction.



# The Era of Sail



1 8

**CHARLES PEARS (BRITISH, 1873-1958)**

*Charles Pears at the tiller of his yawl 'Wanderer' with his wife ahead of him in 'Juanita'*

Signed 'Chas Pears' (lower left)

Oil on board

15 x 20½in. (38 x 52cm.)

£2,000-3,000

**Provenance:** Bonhams London: *The Marine Sale*, 22 March 2011, lot 190.



1



2

2

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Signalling from Fort Blockhouse at the entrance to Portsmouth Harbour, circa 1912*

Oil on canvas

29 x 59½in. (75 x 151cm.)

£6,000-8,000

**Provenance:** The Artist's family.

Sotheby's London: *Marine Pictures and Nautical Works of Art*, 22 May 1991, lot 126.

The gun is drawing the naval ship's attention to the hand signal 'J', which indicates that a signal is imminent, as evidenced by the red and white second substitute flag which is about to be hoisted above the numerical instruction code.



2 (detail)

3 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*A yacht sailing off the Elie Ness Lighthouse in Fife, Scotland*

Signed 'NORMAN WILKINSON' (lower left)

Oil on canvas

19¼ x 23¼in. (49 x 59cm.)

£500-800

**Provenance:** With the Tryon Gallery, London.



3



4

4

**HERMANN OTTOMAR HERZOG (GERMAN, 1832-1932)**

*A rocky coastal scene with lighthouse*

Signed 'H. Herzog' (lower left) with dedication to 'GERTRUDE SURAUD' on stretcher

Oil on canvas

15½ x 20¾in. (39.5 x 52.7cm.)

£100-150

**Provenance:** With the Vallejo Gallery, Newport Beach, California.



5

5 δ

**JOHN A. STEWART (BRITISH, B. 1941)**

*'Thistlebank' and 'Wiscombe Park' becalmed in the Doldrums*

Signed and dated 'J. Stewart 81' (lower right)

Watercolour heightened with white

15 x 23in. (38 x 58.5cm.)

£80-120

*Thistlebank* was a four-masted Norwegian barque of 2,431 tons; on 30th June 1915, she was cornered between Bahia Blanca and the United Kingdom with a cargo of wheat by U-24 (Rudolf Schneider) which cast the crew adrift and then sank her with explosives; *Wiscombe Park* was a 2,228-ton fully rigged ship built in 1892, sold to French owners and renamed *Edouard Bureau* in 1920, she was under a German flag as the *Grief* when broken up in 1927.

6 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*A four-masted barque passing St. Anthony Head lighthouse enroute to Falmouth, Cornwall*

Signed 'Chas Pears' (lower left)

Oil on canvas

19½ x 29½in. (49.5 x 75cm.)

£1,500-2,500

**Provenance:** Sotheby's London: *Marine Pictures and Nautical Works of Art*, 30 May 1990, lot 263.



6



7

7 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*The Needles by moonlight*

Signed 'Chas Pears' (lower left)

Oil on canvas

19½ x 33in. (49.5 x 84cm.)

£1,500-2,500

**Provenance:** Dreweatt-Neate: *Pictures & Books*, 26 January 2005, lot 177.

Woolley & Wallis: *Paintings Including a Large Private Collection of Marine Paintings*, 5 June 2013, lot 323.

With the Rountree Tryon Gallery, London.



8

8 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*The Trinity House motor yacht 'Kihna' moored off Dover with the White Cliffs and Castle behind, circa 1950*

Signed 'NORMAN WILKINSON' (lower left)

Oil on canvas

19 x 25½in. (48 x 65cm.)

£800-1,200

**Provenance:** With the Fine Art Society, London, 1958.

With the Tryon Galleries, London 2005.

*Kihna* was built by Camper & Nicholson's Southampton yard as a private yacht in 1930; requisitioned by the Royal Navy as a patrol vessel in 1942 she was returned to her owner in 1945 and purchased by Trinity House in 1949 to replace the aging *Valonia*, and entered service in 1950 as the Dover – Dungeness tender. Sold off in 1961, it's thought she still survived until 1983.

10 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*The S.V. 'Cromdale' passing Dover at dusk*

Signed 'Chas Pears' (lower left)

Oil on canvas

24 x 43½in. (61 x 110.5cm.)

£2,000-3,000

**Provenance:** With the Royal Exchange Art Gallery, London.

The *Cromdale* was a fine 1,903 ton steel full-rigged ship, built in 1891 by Barclay, Curle & Co. On the 23rd May 1913, she was in passage between Taltal, Chile, and Fowey with a cargo of nitrates when she ran aground and badly holed in thick fog at Bass Point off the Lizard, Cornwall. There were no casualties, and within one week, the vessel had broken up.



9

9 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*The White Cliffs of Dover with South Foreland Lighthouse*

Signed 'NORMAN WILKINSON' (lower left)

Oil on canvas

17½ x 23½in. (44.5 x 59.7cm.)

£500-800

**Provenance:** Keys Fine Art Auctioneers: *Selected Quality Pictures*, 9 July 2010, lot 197.



10



11

11 δ

**JOHN STOBART (BRITISH, 1929-2023)**

*The American Clipper 'N.B. Palmer' in the Golden Gate Strait, circa 1851*

Signed and dated 'Stobart 1968' (lower right)

Oil on canvas

25½ x 35¼ in. (65 x 89.5cm.)

£10,000-15,000

**Provenance:** With the Kennedy Galleries, New York, 1968.

With the Vallejo Gallery, Newport Beach, California.

Built in New York at the prolific Westervelt and MacKay yard for A.A. Low & Brother in 1851, the *N.B. Palmer* was a 1,124 ton clipper named after the polymath Nathaniel Brown Palmer - an explorer, sealer and ship designer who was amongst the first to sight continental Antarctica and who gave his name to Palmer Land, part of the Antarctic Peninsula, which he explored in 1820. Conceived for the China trade, in 1858-59, with her 28-year-old Captain Hingham, she tied the record of 82 days for the Shanghai to New York run. She survived until 1892, when she was abandoned in the North Atlantic.



12

12 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*Work aloft - Reefing sails*

Signed 'Chas Pears' (lower left)

Oil on board

13 x 21¼in. (33 x 55.2cm.)

£1,000-1,500

**Provenance:** With the Royal Exchange Art Gallery, London.

13

**ARTHUR JOHN TREVOR BRISCOE (BRITISH, 1873-1943)**

*The Bowsprit: Setting a jib sail*

Signed and dated 'A. Briscoe / 28' (lower right)

Oil on canvas

25½ x 39½in. (64.8 x 100.3cm.)

£3,000-5,000

**Provenance:** With the Fine Art Society Ltd, London, 1928, No. 15.  
Christie's London: *Maritime*, 21 May 2003, lot 683.



13

**Captain Ralph Willett Miller (1762-99)** was a heroic leader, a humane commander and an amateur artist whose reputation led Nelson to appoint him as his flag captain of H.M.S. *Captain* in 1796. After their shared success at Cape St. Vincent, it is recorded that Miller sent sketches of the action within long descriptive letters to his wife Ann and these probably provided the basis for these much more finished works. Following the battle of Cape St. Vincent, Miller transferred with Nelson into the 74-gun *Theseus* where, after action at the Nile, he was killed at Acre in an accidental explosion of captured French shells with faulty fuses.



14

14

**CAPTAIN RALPH WILLETT MILLER (AMERICAN, 1762-1799)**

*Battle off Cape St Vincent February 14th 1797: Two views of H.M.S. 'Captain' bearing broad pennant of Sir Horatio Nelson*

Watercolour

12½ x 18½in. (31.8 x 47cm.) with cutaway mount for captions inscribed *Showing the position of H.M.S. "Captain" bearing the broad pennant of Sir Horatio Nelson / Captn. Ralph Willett Miller; Another drawing of / THE BATTLE OFF CAPE ST VINCENT / at a different period of the action / BY CAPTAIN RALPH WILLETT MILLER OF H.M.S. 'CAPTAIN'*

(2)

£1,500-2,500

**Provenance:** Captain Ralph Willett Miller's wife, and thence by descent.

Bonhams London: *The Marine Sale*, 17 February 2004, lot 82.

12

additional images online at [www.charlesmillerltd.com](http://www.charlesmillerltd.com)



15

15

**CAPTAIN RALPH WILLETT MILLER (AMERICAN, 1762-1799)**

*A view of His Majesty's Ship 'Theseus' opening her fire in the Battle of the Nile, 1st August 1798*

Watercolour

14¼ x 21in. (36 x 53.5cm.) with cutaway mount for inscribed title

£1,000-1,500

**Provenance:** Captain Ralph Willett Miller's wife, and thence by descent.

Bonhams London: *The Marine Sale*, 17 February 2004, lot 83.

16

**TWO 19TH CENTURY AQUATINTS OF THE CUTTING OUT OF THE HERMIONE**

by Robert Dodd, depicting Sir Edward Hamilton leading his men to board the *Hermione*; and after gaining possession of the quarter deck, both published by Robert Dodd, 1 September 1800, London — each pl. 20½ x 27½in. (52 x 70cm.)

(2, A pair)

£200-300



16



17

17

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*'Victory' leading her column at the Battle of Trafalgar; 'Victory' becalmed at anchor*

the first signed 'A B Cull 05' (lower left)

Oil on canvas

Each 19½ x 8in. (49.5 x 20.3cm.)

(2, a pair)

£300-500

18

**THE DEATH OF NELSON AT THE BATTLE OF TRAFALGAR**

a hand-coloured engraving by W. Sharpe after Daniel Maclise, of the original wall painting in the Palace of Westminster, published in 1874 — 24 x 55in. (61 x 140cm.) framed and glazed

£200-300



18



19

19 ♂  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**  
*Nelson's 28-gun frigate 'Boreas'*

Signed 'Derek GM Gardner' (lower right)

Watercolour

10¼ x 14in. (26 x 35.6cm.)

£600-800

**Provenance:** With Jack Fine Art, Yorkshire.

Nelson was appointed to the command of the frigate *Boreas* in March 1784 and was sent to the West Indies where he met Frances Nisbet and married her in March 1787.



20

20 ♂  
**NORMAN WILKINSON (BRITISH 1878-1971)**  
*A coal hulk - the 'Pitt', now broken up*

Signed 'NORMAN WILKINSON' (lower right)

Watercolour

9½ x 14½in. (24.1 x 36.8cm.)

£300-500

**Provenance:** With Oliver Swann Galleries, London.

Swinburne, H. L., and Wilkinson, N., *The Royal Navy*, A. and C. Black, London, 1907, illustrated on page 280.

Launched in 1820 as *Trafalgar* as a 106-gun first-rate ship-of-the-line, she was renamed *Camperdown* in 1825 and became a coal hulk in 1860. In 1882 she was renamed *Pitt* and was sold off in 1906. It's likely this picture was painted in 1905 to record her long service.



21

21  
**TWO EARLY 19TH CENTURY HAND-COLOURED AQUATINTS OF THE ENGAGEMENT BETWEEN H.M.S. SEAHORSE AND THE TWO TURKISH FRIGATES THE BADERE ZAFFER AND THE ALIS-FEZAN, 5 JULY 1808**

after Robert Pollard, depicting *Badere Zaffer* striking H.M.S. *Seahorse*; and *Seahorse* engaging a Turkish Squadron off the Island of Scopolo, published by Boydell & Co., London — each 10½ x 14in. (26.7 x 35.6cm.)

(2, a pair)

£200-300

**Provenance:** Bonhams London: *Marine Paintings & Works of Art*, 10 August 2000, lot 28.

**RICHARD HENRY NIBBS  
(BRITISH, C.1816-1893)**

*H.M.S. 'Canopus' returning from sea trials through a busy anchorage, Spithead, circa 1845*

Signed 'R H Nibbs' (lower right)

Oil on canvas

27 x 40½in. (68.5 x 103cm.)

**Provenance:** Christie's London: *Maritime*, 15 November 1996, lot 490.

Even by the standards of the Royal Navy, H.M.S. *Canopus* proved an extremely long-lived ship. Built for the French Navy at Toulon in 1797, she was a large two-decker of 2,257 tons and carried 80 guns. Named *Franklin*, in honour of Benjamin Franklin, the first ambassador of the United States to serve in Paris after the American War of Independence, she went straight into Admiral Bruey's fleet upon completion and accompanied him to Alexandria as one of the vessels escorting Napoleon's Egyptian expeditionary force in May 1798. Ordered to stop this invasion of



22

Egypt, Nelson spent many fruitless weeks searching the eastern Mediterranean and although he was too late to prevent the army from disembarking, he eventually located the French fleet as it lay at anchor in Aboukir Bay, at the mouth of the Nile, on 1st August. Even though it was already late in the day, Nelson surprised the French - who expected him to delay any offensive action until the next morning - and attacked at once. It was a brilliant show of daring and the ensuing 'Battle of the Nile' proved one of the greatest victories in British naval history. *Franklin*, the flagship of Rear-Admiral Blanquet, Bruey's second-in-command, fought valiantly but was so severely damaged that she was forced to strike her colours and surrender. Initially towed to Gibraltar for temporary repairs, she and the five other French prizes-of-war were then sent to Plymouth where they were completely refitted, and it was at this point that *Franklin* was renamed *Canopus*, the ancient name for Aboukir. Back in service as soon as she was ready, she then remained at sea until the Napoleonic Wars finally came to an end having played a prominent rôle in numerous notable actions, including the battle off St. Domingo in February 1806. Considered such an excellent ship that she was used as the model for the new 'Formidable'-class of 84-gun 2nd Rates built after peace came in 1815, she was still winning sailing trials as late as 1847, by which time she was fifty years old. 'Sweeping the crests like a seagull' was how one admiral described her reputation for speed and after seventy years in commission and a further eighteen as a hulk, she was eventually sold for breaking in 1887.

£3,000-5,000

23 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*H.M.S. 'Implacable' being towed to her final berth, 2 December 1949*

Signed 'NORMAN WILKINSON' (lower left)

Oil on canvas

23½ x 31½in. (59.7 x 80cm.)

£1,000-1,500

**Provenance:** Christie's South Kensington: *Victorian, Pre Raphaelite & British Impressionist Art, Maritime Art, Sporting & Wildlife Art*, 8 July 2015, lot 189 (where described as 'The Rock')

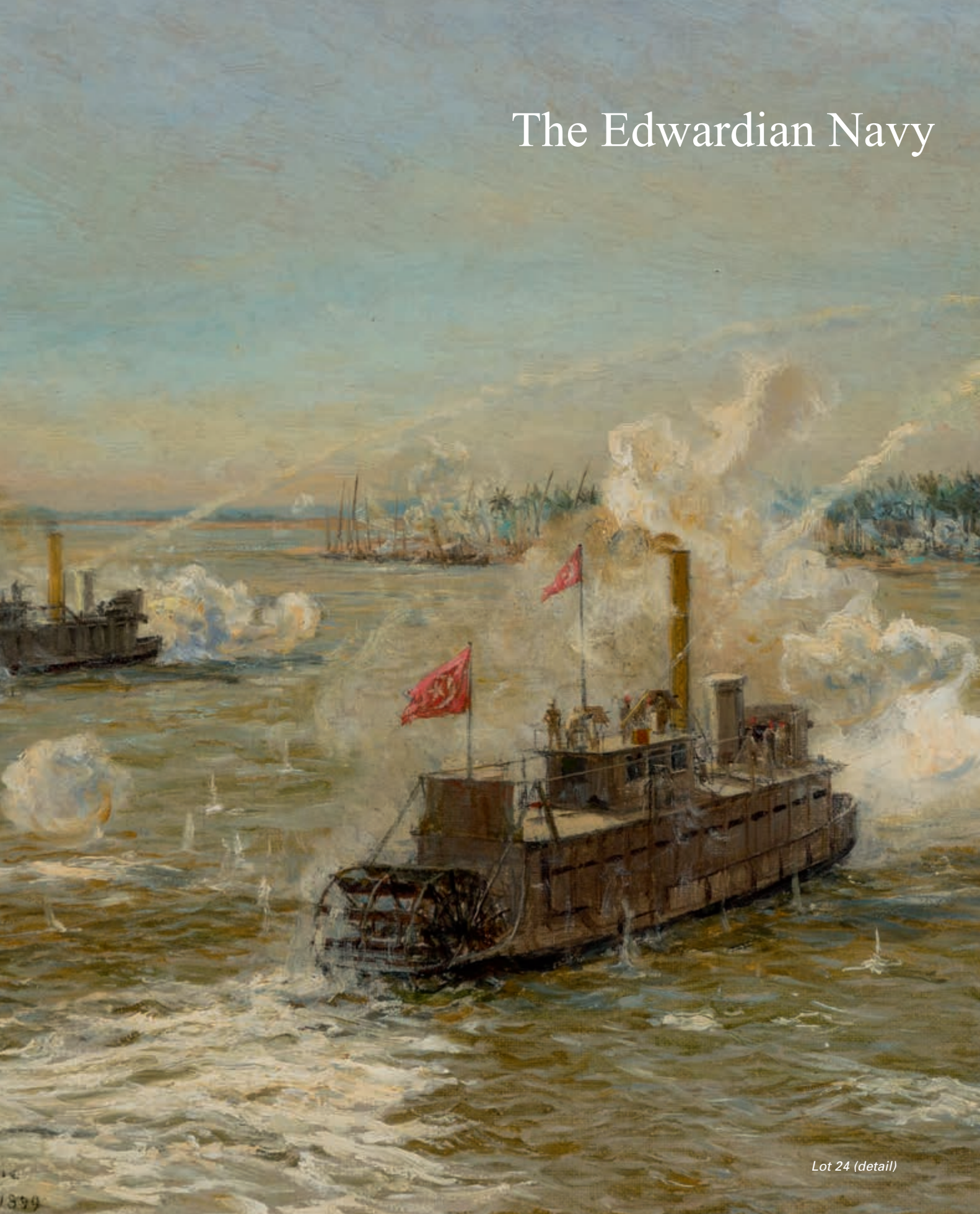
With Tryon and Swann Galleries, London.

H.M.S. *Implacable* was a French 74, built as the *Duguay-Touin* in 1794 and captured by the Royal Navy just after the Battle of Trafalgar in 1805. After a long career, she was decommissioned in 1908 and became a training ship. Undergoing several restorations in the 1920s, she survived World War II but post-War austerity measures made her too expensive to keep and she was scuttled by the Royal Navy as depicted here. Her figurehead and stern galleries are preserved at the National Maritime Museum, Greenwich.



23

# The Edwardian Navy



24

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The Turkish stern-wheel gunboats 'Tamai', 'Abu Klea' & 'Metemmeh', bombarding Hafir with rockets and shellfire, 18th September 1896*

Signed and dated 'W L Wyllie 1899' (lower right)

Oil on canvas

11½ x 17¼in. (29.2 x 43.8cm.)

£3,000-5,000

**Provenance:** Christie's London: *Titanic Memorabilia and Maritime Pictures, Ephemera and Models*, 14 April 1992, lot 172.

With the Parker Gallery, London.

The gunboats *Abu Klea*, *Metemmeh* and *Tamai* (and a fourth vessel named *El Teb*) were built by Yarrow's at Poplar and supplied to the expeditionary force attempting to relieve General Gordon besieged in Khartoum in 1885. Each was a stern-wheel shallow draught steamer of about 90 feet in length and armed with a 9cm Krupp gun forward in addition to two heavy machine guns in an upper battery. Although the expedition of which they were part failed to reach General Gordon in time to save him, the gunboats were of immense value in Lord Kitchener's subsequent campaign to reconquer the Sudan some years later. During the bombardment of Hafir, 18–19 September 1896, *Abu Klea* was commanded by a young naval Lieutenant, David Beatty, who was to achieve more lasting fame as **Admiral of the Fleet Earl Beatty**, C.-in-C. of the Grand Fleet in 1916 and First Sea Lord three years later.



24

25

**HARRY COISH (BRITISH, 19TH-20TH CENTURY)**

*H.M.S. 'Resolution' at anchor*

Signed and dated 'H. Coish 1898' (lower left). Inscribed behind with title and further inscribed *Frame made of oak which formed part of H.M.S. Victory*

Watercolour heightened with white  
10 x 14in. (25.4 x 35.6cm.)

Inscribed to reverse 'framed with the oak of 'Victory' with title

£200-300

26

**ENGLISH SCHOOL (20TH CENTURY)**

*H.M. Armoured Cruiser 'Drake'*

7 x 9½in. (17.8 x 24.1cm.)

Tondo

*Launching Gift for H.M.S. 'Drake'; together with a bookplate of The Defeat of the Spanish Armada, engraved for Montague's History of England; and a hand-coloured engraving of H.M.S. Nelson on the stocks*

(3)

£100-150



25



26 (part)



27

27

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Eclipse party leaving H.M.S. 'Theseus', Santa Pola*

Signed 'W L Wyllie' and inscribed with title (lower right)

Watercolour

11½ x 9in. (29.2 x 22.8cm.)

£500-700

**Provenance:** Phillips London: *Maritime*, 17 January 2001, lot 312.

With the Royal Exchange Art Gallery, London

A total eclipse of the sun occurred at Santa Pola, Spain on May 28, 1900. A scientific team was assembled aboard H.M.S. *Theseus*, and Sir Norman Lockyer presented their findings in a paper read to the Royal Society on the 20th June that year.

28

**CHARLES EDWARD DIXON (BRITISH, 1872-1934)**

*A cruiser with paddle tug at dusk off Southsea*

Signed and dated 'Charles Dixon 98' and inscribed with title 'Off Southsea' (lower left)

Watercolour

9¼ x 28¼in. (23.5 x 71.7cm.)

£400-600

**Provenance:** Phillips London: *Selected Paintings, Watercolours and Prints*, 17 November 1997, lot 36b.

With the Tryon and Swann Gallery, London.



28



29

29

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The passing of a great Queen*

Signed 'W L Wyllie' (lower left) with title

Watercolour

8½ x 13½in. (21.6 x 34.3cm.)

£400-600

**Provenance:** With the Royal Exchange Art Gallery, London, 1987.

The royal yacht *Alberta*, 370 tons, was built at Pembroke in 1863 and spent most of her life as tender to the principal royal yacht *Victoria & Albert II*. Her other main function was to transport the Queen, her guests and any other visitors across the Solent whilst the Queen was in residence at Osborne. One of *Alberta's* last official roles before she was laid-up was to carry Queen Victoria's body back from the Isle of Wight to the mainland for burial on 1st February 1901.



30

30

**EDMUND DARCH LEWIS (BRITISH, 1835-1910)**

*The North American Squadron leaving Newport, Rhode Island, August 25th 1905*

Signed 'Edmund D Lewis' and inscribed with title 'The North American Squadron leaving Newport, August 25th 1905' (lower left)

Watercolour

9½ x 20½in. (24.2 x 52cm.)

£400-600

**Provenance:** With the Roger King Gallery of Fine Art, Newport. With Kennedy Galleries, New York.



31

31

**THOMAS HASTED HEATH (ACT. C.1901-C.1910)**

*Coaling H.M. Cruiser 'Good Hope', 1905*

Signed 'T Hasted Heath' (lower left)

Oil on canvas

21½ x 19½in. (54.6 x 49.5cm.)

£1,000-1,500

**Provenance:** Bonhams London: *Marine Sale*, 13 April 2016, lot 76. With Rountree Tryon Galleries, London.

*Good Hope* was a 14,000 ton 'Drake' Class armoured cruiser launched by Fairfield SB in 1901. By World War I she was obsolete, but recommissioned from reserve as flagship for **Rear Admiral Christopher Craddock's** 4th Cruiser Squadron. Steaming off South America looking for German commerce raiders on 1st November, 1914, they encountered a modern squadron led by Admiral Graf Spee. Hopelessly outclassed, Craddock threw everything he had at the Germans and closed at speed, hoping to at least ram Graf Spee's flagship, *Scharnhorst*. In the event, he lost power and his magazine blew up sending all 926 officers and crew to their deaths. Graf Spee thought *Scharnhorst* had scored about 35 hits, whereas *Good Hope* had only managed two, with minimal damage and no injury. The Battle of Coronel provoked Churchill to issue a 'hunt and kill' order on Graf Spee which resulted in his demise at the Battle of the Falkland Islands on 8th December that same year.

32

**CHARLES EDWARD DIXON**  
(BRITISH, 1872-1934)

*Night exercises off Gibraltar*

Signed and dated 'Charles Dixon 09'  
(lower left)

En grisaille

18 x 30in. (45.8 x 76.2cm.)

£400-600

**Provenance:** With Rountree Tryon  
Galleries, London.



32



33

33

**ALMA CLAUDE BURLTON CULL** (ENGLISH, 1880-1931)

*Solent Forts - the Guardians of Portsmouth*

Signed and dated 'AB Cull 08' (lower left) and inscribed to the mount with title  
Watercolour

5 x 10in. (12.7 x 25.4cm.)

£200-300



34

34

**ALMA CLAUDE BURLTON CULL** (ENGLISH, 1880-1931)

*Destroyers moored at Portsmouth*

Inscribed 'Portsmouth Jul 07' (lower left)

Watercolour

8½ x 7in. (21.5 x 17.8cm.)

£150-250

**Provenance:** With Oliver Swann Galleries, London.



35

35

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The Past and the Future: 'Victory' and 'Dreadnought' at their moorings in Portsmouth Harbour*

Signed and dated 'W L Wyllie 1907' (lower right) with artist's label to reverse in scribed 'Dreadnought and Victory / Displayed at the / Royal Academy / 1907 / by W.L. Wyllie'

Oil on canvas

21½ x 39½in. (54.6 x 100.3cm.)

£10,000-15,000

**Provenance:** Exhibited at the Royal Academy, London, 1907, no. 819

Bonhams London: *The Marine Sale*, 24 April 2013, lot 137

The first all-big-gun ship and rightly considered the 'Grandfather' of all modern battleships, H.M.S. *Dreadnought* was also the first to employ Charles Parsons's oil-fired turbines as opposed to the noisy and messy coal-fired reciprocating engines tried and trusted by the late Victorian navy. The result was a triumph – fast, clean, quiet, efficient, armoured and accurate: *Jane's Fighting Ships* claimed that she was the equal of 'two if not three traditional battleships', thus rendering them all obsolete at a stroke. At a demonstration in August 1907 to show Edward VII and Queen Alexandra, a "scratch" gun crew fired twelve 12in. shells with eleven finding their mark a mile and a half away. Obsolete by WWI, her only 'kill' was made by ramming a submarine. She was broken up in 1923 by Wards at Inverkeithing, but remains perhaps the most iconic battleship of the 20th century.



36

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M.S. 'Dreadnought' raising steam at her mooring*

Engraving

Signed in pencil 'W L Wyllie' (lower left)

pl. 7 x 10in. (17.8 x 25.4cm.)

£100-150

**Provenance:** With the Royal Exchange Art Gallery, London

36



37

37

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The Dreadnought H.M.S. 'Bellerophon' being towed past H.M.S. 'Victory' in Portsmouth Harbour, 1909*

Signed and dated 'W L Wyllie 1909' (lower left)

Oil on canvas

13½ x 23½in. (34.2 x 59.7cm.)

£5,000-8,000

**Provenance:** Bristol Auction Rooms: *Antique and Decorative Items*, 27 July 1999, lot 510.

Formerly on loan to the National Maritime Museum, Greenwich (ID; BHC2323).

38

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Study for The Dreadnought H.M.S. 'Bellerophon' being towed past H.M.S. 'Victory' in Portsmouth Harbour, 1909*

Inscribed 'Evening Portsmouth Harbour, H.M.S. Bellerophon' (top left)

Watercolour

5¼ x 9in. (13.3 x 23cm.)

£400-600

**Provenance:** With Oliver Swann Galleries, London.



38



39

39

**FRANK WATSON WOOD (BRITISH, 1862-1953)**

*Protected Cruisers at anchor in Scapa Flow*

Signed and dated 'FRANK WOOD 1910' (lower right)

Watercolour

20 x 37in. (50.8 x 94cm.)

£600-800



40

40

**ALMA CLAUDE BURLTON CULL (BRITISH, 1880-1931)**

*H.M. Battleship 'Vengeance' and H.M. Protected Cruiser 'Ariadne'*

Signed and dated 'AB Cull 10' (lower left)

Watercolour

8½ x 16½in. (21.6 x 41.9cm.)

£300-500



41

41

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M. Protected Cruiser 'Apollo' at Sheerness, circa 1910*

Signed 'W L Wyllie' (lower left)

Watercolour

10½ x 17½in. (26.7 x 44.5cm.)

£300-500

**Provenance:** Christie's London: *Maritime*, 21 May 2008, lot 116.

With the Tryon Galleries, London.



42

42

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*H.M. Protected Cruiser 'Endymion'*

Signed and dated 'AB Cull 10' (lower left)

Watercolour

10¼ x 17in. (27.3 x 43.2cm.)

£200-300

**Provenance:** Private collection, Genoa.

43

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*H.M. Battleship 'St. Vincent' wearing the flag of Rear Admiral Douglas Nicholson, 1st Division Home Fleet*

Signed and dated 'A B Cull 11' (lower left) with title to centre

Watercolour

9 x 18in. (23 x 45.7cm.)

£250-350

**Provenance:** With the Tryon & Swann Gallery, London.



43



44

44 δ

**BERNARD FINEGAN GRIBBLE (BRITISH, 1873-1962)**

*A super-dreadnought in an Admiralty floating dock, circa 1912*

Signed 'B.F. Gribble' (lower left)

Oil on canvas

37¼ x 43¼in. (94.5 x 109.5cm.)

£6,000-8,000

**Provenance:** Bonhams London: *The Marine Sale*, 13 September 2011, lot 142.

This picture is the original artwork used in an enamel advertising sign for anti-foul paint manufactured by Suter Hartman & Rahtjen's Composition Co. Ltd.



45

45

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*H.M. Battleship 'Hibernia'*

Signed and dated 'A. B. Cull. 1912' (lower left)

Watercolour

13½ x 23½in. (34.3 x 59.7cm.)

£400-600

26

additional images online at [www.charlesmillerltd.com](http://www.charlesmillerltd.com)

46

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*H.M. Light Cruiser 'Southampton' off Portsmouth*

Signed and dated 'AB Cull 1913' (lower left)

Watercolour

13 x 19½in. (33 x 49.5cm.)

£400-600

**Provenance:** Brightwells: *Antiques & Effects*, 21 August 2003, lot 873.

With the Royal Exchange Art Gallery, London.

The fourth H.M.S. *Southampton* to serve in the Royal Navy was one of the three 'Chatham' class light cruisers ordered for the fleet in 1910. Displacing 5,400 tons and measuring 458 feet in length with a 49 foot beam, they carried a main armament of eight 6in. guns and could steam at 25½ knots. The order for *Southampton* went to John Brown at Clydebank where she was laid down in April 1911, launched in May 1912 and completed that December. After pre-War service with the Home Fleet, she was flagship to the 2nd Light Cruiser Squadron, 1915-17, during which she fought at Jutland, sustaining serious damage when sinking the German cruiser *Frauenlob*. Repaired and returned to service, she survived the War but was laid up in 1924 and scrapped in 1926.



46



47

47

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The second cruiser squadron*

Signed 'W L Wyllie' (lower left) with title

Watercolour

9 x 13in. (22.9 x 33cm.)

£400-600

**Provenance:** With the Royal Exchange Art Gallery, London



48

48

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*H.M. Armoured Cruiser 'Cumberland'*

Signed and dated 'AB Cull 1913' (lower left), the mount inset with coat of arms inscribed 'Cumberland' and mss signature 'Albert'

Watercolour

10 x 17in. (25.4 x 43.2cm.)

£400-600

**Prince Albert (1895-1952)**, later **Duke of York** and **King George VI** served as a naval cadet aboard H.M.S. *Cumberland* in 1913. *Cumberland* was one of the ten Monmouth class armoured cruisers. Launched in 1902 and completed for sea in 1904, but was re-fitted as a cadet training ship in 1907-8. She had a busy and varied career, surviving the Great War only to be broken up in 1921. The inclusion of Prince Albert's signature in the mount suggests that this picture was possibly presented to **Captain Aubrey Smith (1872-1957)** as a token of thanks.

# The Great War





49

**PERCY FREDERICK SEATON SPENCE (AUSTRALIAN, 1868-1933)**

Study for *H.M.S. 'Carmania' in action with the 'Cap Trafalgar'*

Signed and dated 'Percy F.S. Spence 1918' and inscribed 'SKETCH FOR PICTURE' (lower left)

Watercolour heightened with white

10½ x 20½in. (26.7 x 52cm.)

£1,000-1,500

**Provenance:** Christie's London: *The Maritime Sale*, 5 May 1994, lot 44.

*Carmania*, 19,650 tons, was built in 1905 for Cunard's Liverpool to New York supplementary service and during the winter months either relieved the regular mail steamers or sailed from Fiume on the American tourist route to and from the Mediterranean. On the morning of 14 September 1914, off the western end of the island of Trinidad, the 18,700 ton German

49

Armed Merchant Cruiser *Cap Trafalgar*, was surprised in the act of coaling by the *Carmania*, under the command of Captain Grant, R.N. At first she made off at high speed, but later turned about and prepared to engage. Both ships began firing at 7,500 yards, the 4.7-in.guns of the *Carmania* doing great damage to the hull of her enemy. The fire from the *Cap Trafalgar* was initially too high, but as the ships closed, she began to score, setting *Carmania* on fire under the fore-bridge and cutting her main water pipe so that the fire could not be brought under control. After an engagement lasting one hour and forty minutes, the *Cap Trafalgar* was ablaze and sinking. Towards the end of the action, she attempted to escape, but her engines were not equal to the strain and she finally capsized to port and sank by the head. Five boats crowded with survivors were picked up by German colliers, the *Carmania* still on fire and too badly mauled to render assistance. *Carmania* herself survived and was, in fact, the only Armed Merchant Cruiser ever to have sunk a similar antagonist in a straight gun duel. When she returned to sea after extensive repairs, she found herself with an unrivalled reputation that outlived her long after she was broken up in 1932.



50

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Warships in the Grand Harbour, Valetta, Malta*

Drypoint etching

Signed in pencil 'W L Wyllie' (lower left)

pl. 7 x 15in. (17.8 x 38.1cm.); **together with** another by the same hand of *Destroyers on patrol* (2)

£100-150

**Provenance:** *Destroyers on patrol* with Royal Exchange Art Gallery, London

50



51

51

**CHARLES EDWARD DIXON (BRITISH, 1872-1934)**

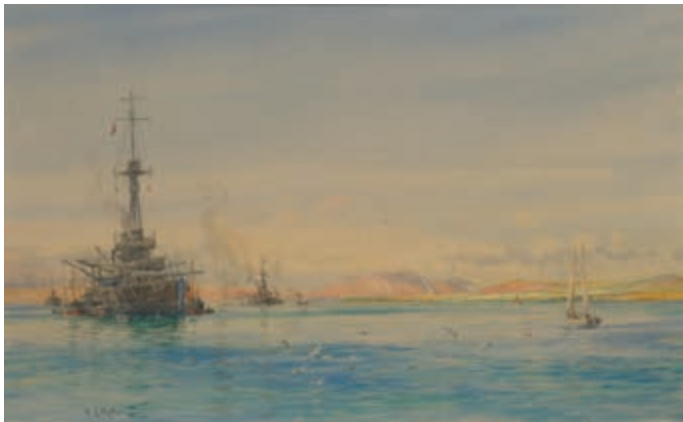
*H.M. Armoured Cruisers 'Duke of Edinburgh' and 'Black Prince' off St. Catherine, Isle of Wight*

Signed and dated 'Charles Dixon 1915' (lower left) with ship names inscribed to margin

Watercolour

10½ x 30in. (26.7 x 76.2cm.)

£1,000-1,500



52

52

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Super-dreadnoughts raising steam at anchor*

Signed 'W L Wyllie' (lower left)

Watercolour

10 x 16in. (25.5 x 40.7cm.)

£500-700

**Provenance:** Duke's: *Unknown Sale*, 19 April 2007, lot 17.

With the Tryon Galleries, London.



53

53

**KENNETH ALLINGTON YOCKNEY (BRITISH, 1881-1965)**

*A Destroyer steaming down channel in the Great War*

Watercolour

8 x 17in. (20.3 x 43.2cm.)

£100-150

**Provenance:** With the Wyllie Gallery, London.



54

54 δ

**MONTAGUE DAWSON (BRITISH, 1895-1973)**

*Taking it Green - A 'V' & 'W' Class Destroyer in a heavy sea, circa 1918*

Signed 'Montague Dawson' (lower right)

Oil on canvas

15¾ x 36¼ in. (40 x 92cm.)

£3,000-4,000

**Provenance:** With the Royal Exchange Art Gallery, London.

## The Dardanelles and Gallipoli Campaign

### Lots 55-72

With the War on the Western Front already a stalemate, Winston Churchill, First Lord of the Admiralty, devised a plan to attack the Dardanelles, the narrow channel separating the Aegean Sea from the Sea of Marmora. Once captured, this would hopefully knock Turkey – German's ally – out of the War and also open the way to the Black Sea, thereby enabling further aid to reach Britain and France's ally Russia. Lord Fisher, the First Sea Lord, strongly opposed the plan on the grounds that it was far too dangerous for warships to take on the land fortifications which controlled the strait, but Churchill prevailed, and the venture proved a costly disaster. Three obsolete battleships were sunk and others badly damaged during shore bombardments in March 1915 and this unfortunate strategy sealed the fate of the troop landings the next month and later in August. As the months passed, more ships reinforced the Anglo-French squadron attempting to support the landings and silence the Turkish shore batteries but to no avail, and the navy's final act in this ill-fated operation was to evacuate the entire Expeditionary Force in January 1916 leaving Turkey still in control of the strait and still an active belligerent against the Allies.



55

55 δ

#### **MONTAGUE DAWSON (BRITISH, 1895-1973)**

*H.M. Battleship. 'Inflexible' depicted at 1.15pm on March 18th, 1915 at the Dardanelles*

Signed 'Montague Dawson' (lower left)

Oil on canvas

17½ x 35¾in. (44.5 x 90.8cm.)

£6,000-8,000

**Provenance:** Formerly on loan to the National Maritime Museum, Greenwich (ID; BHC0658).

Built by John Brown on Clydebank, *Inflexible* displaced 19,975 tons (deep loaded) and measured 567 feet in length with a 79-foot beam. Carrying a main armament of 8-12in. guns, she could steam at 25 knots and, along with her sisters, was hailed as a triumph of innovation when first commissioned. After her success at the Battle of the Falklands in December 1914, she went to the Dardanelles the following year, where, during the attack on the Narrows on 18th March 1915, she was repeatedly hit and then mined, forcing her to withdraw from the action with 2,000 tons of water in her. Repaired at Gibraltar, she returned to the Grand Fleet and took part in the Battle of Jutland from which she emerged unscathed. Placed in the Nore Reserve after the War, she was sold for scrapping in 1922.

56

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M.S. 'Amethyst' engaging the Turkish battery in the Gulf of Adramyte, May 18th 1915*

Signed 'W L Wyllie' with title (lower right)

Grey wash and pencil

8 x 12in. (20.3 x 30.5cm.)

£400-600

**Provenance:** Christie's London: *Maritime and Naval Battles*, 31 October 2002, lot 299.

With the Chadwick Gallery, Warwickshire.

With Rountree Tryon Galleries, London.



56

The renowned British artist Norman Wilkinson was already established as a marine painter and poster artist by the beginning of the Great War, and was involved in the Dardanelles Campaign after joining the Royal Naval Volunteer Reserve in 1915. Although not an official wartime artist, Wilkinson produced a large quantity of watercolours during this campaign that soon became the basis for his illustrated book *The Dardanelles*, where many of the following watercolours are represented (between lots 59-74). In the later years of the war, Wilkinson united his wartime service and passion for the arts by introducing the revolutionary dazzle camouflage programme, a way of misleading an enemy to the true nature and even course of a ship that is still in use today.



57

57 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Shells falling on the base camp at Helles*

Signed 'NORMAN WILKINSON' (lower left) and inscribed 'Teke Burnu' (lower right)

Watercolour

10 x 14½in. (25.4 x 36.8cm.)

£400-600

**Provenance:** With David Cohen Fine Art, London

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 63.

*"These shells come from concealed guns on the slopes of Achi Baba, and from the Asiatic batteries. While causing much hindrance to the work on the beaches, at the same time the casualties are light, due to the wonderful system of dug-outs, the men taking shelter immediately firing begins."*

58 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Balloon-ship 'Hector' with kite balloon up, "spotting" off the left flank*

Signed 'NORMAN WILKINSON' (lower left)

Watercolour

9¼ x 14in. (23.5 x 35.6cm.)

**Provenance:** David Lay Auctions: *Auction of Paintings, Prints & other Art*, 10 February 2005, lot 358.

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 71.

*"The observers in the Balloon are able by their altitude to see the Turkish gun emplacements and to correct by signal to the ship firing the fall of her shot. These Balloons are very stable even in high winds. Up to the present they have escaped any damage despite attempts of every kind by the enemy."*

£400-600



58



59

59 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Troops landing at "C" Beach, August 7*

Signed 'NORMAN WILKINSON' (lower left)

Watercolour

14¼ x 21½in. (36 x 54.5cm.)

£1,000-1,500

**Provenance:** With the Fine Art Society, London.

With Hahn Fine Art Dealers.

Bonhams London: *The Marine Sale*, 29 October 2019, lot 125.

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 75.

*"These troops were supporting the night-landing previously effected.*

*A number of casualties were caused by bombs dropped from a hostile aeroplane and by Turkish shells."*

60 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Dressing Station - "A" Beach*

Signed 'NORMAN WILKINSON' (lower left) and inscribed with titles

Watercolour

6 x 16½in. (15.2 x 41.9cm.)

£600-800

**Provenance:** Dominic Winter: *Military, Aviation & Naval History, Medals, Arms & Armour*, 11 November 2016, lot 935.

With Rountree Tryon Galleries, London

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 79.

*"It was here that the largest number of wounded were brought immediately after the landing. The drawing shows the station as it appeared about a month afterwards."*



60



61

61 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Dressing station - "A" Beach*

Signed and dated 'NORMAN WILKINSON 1915' (lower right)

Watercolour

14 x 21in. (35.5 x 53.3cm.)

£600-800

**Provenance:** With the Fine Art Society, London, 1915.

Lt Col. E.J. Trevor Cory, assistant to Norman Wilkinson, gifted by the artist in 1915.

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 93.

*"The Welsh casualty clearing station."*

62 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Seaplane base*

Signed 'NORMAN WILKINSON' with title (lower left) and inscribed with title to mount

Watercolour

9½ x 14in. (24 x 35.3cm.)

£500-800

**Provenance:** With the Fine Art Society, London, 1918, No. 46.

Bonhams London: *Marine Paintings & Works of Art*, 12 August 1993, lot 246.

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 101.

*"In the centre of the drawing is a hut for the officers' use, built with thick concrete walls and roof with a view to keeping out the heat of the sun."*



62



63

63 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*French Flagship 'Suffren'*

Inscribed to mount with title

Watercolour

9½ x 14in. (24 x 35.6cm.)

£500-800

**Provenance:** Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 113.

*"Carrying the flag of the Contre Amiral Gue-pratte. This is the vessel shells from which are shown in a previous drawing."*

64 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Submarine 'E2' returning from the Sea of Marmora*

Signed 'NORMAN WILKINSON' and inscribed 'E2 returning from Sea of Marmora Monday Sept 16. '15' (lower right)

Watercolour and pencil

7½ x 20½in. (19 x 52cm.)

£500-800

**Provenance:** With the Fine Art Society, London, 1915, No. 61.

Phillips, Sale 965, lot 594.

Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1916, illustrated on page 117.

*"Submarines always receive a great ovation from vessels of every nationality in harbour on their return from raids in the Sea of Marmora."*



64



65

65 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*The landing in Suvla Bay, 7 August, 1915*

Signed and dated 'NORMAN WILKINSON AUGUST 1915' (lower right) and inscribed to margin 'Fleet boarding steamers landing troops'; 'The Landing in Suvla Bay Aug 7'; 'HMS Jonquil Rear Ad. Christian'; and 'Lalla Baba'

Watercolour

13 x 21½in. (33 x 54.4 cm.)

£1,000-1,500

**Provenance:** With the Fine Art Society, 1915.

Woolley & Wallis: *20th Century & Contemporary Art*, 8 June 2016, lot 133 (part).

With the Rountree Tryon Galleries, London.

66 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Suvla Bay attack, 21st August 1915*

Signed 'NORMAN WILKINSON' (lower left) and inscribed with ship's names 'Euryalus'; 'Talbot'; 'Swiftsure'; and 'Venerable'; and inscribed 'Aug 21, 1915 Suvla Bay Supporting ships bombarding Turkish positions during general attack'

Watercolour

13¼ x 21½in. (33.6 x 54.5cm.)

£1,000-1,500

**Provenance:** With the Fine Art Society, London.

Woolley & Wallis: *20th Century & Contemporary Art*, 8 June 2016, lot 133 (part).

With the Rountree Tryon Galleries, London.



66



67

67 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Salt Lake From Chocolate Hill*

Signed 'NORMAN WILKINSON' (lower right) and inscribed to mount 'FROM CHOCOLATE HILL, 7TH SEPTEMBER, 1915'

Watercolour

9¼ x 13½in. (23.5 x 34.3cm.)

£600-800

**Provenance:** With Loring Galleries, Connecticut, USA.



68

68 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Salt Lake from Chocolate Hill*

Signed 'NORMAN WILKINSON' (lower left)

Watercolour

9½ x 14in. (24.1 x 35.6cm.)

£600-800

**Provenance:** Wilkinson, N., *The Dardanelles*, Longmans, Green and Co., London, 1915, illustrated on page 89.

*"This sketch, made from a dug-out on Chocolate Hill, shows the position when looking back over the dried-up Salt Lake. At the foot of the hill can be seen the partially burnt-up shrub, while the markings on the lake are caused by ambulance-wagon tracks and other traffic. To the left is Lalla Baba with Suvla Bay in the centre, and in the extreme distance the island of Samothrace."*

69 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Rear-Admiral Wemyss flagship H.M.S. 'Euryalus' moored at the Allied base in Mudros*

Blind-stamped top left 'RWS' (Royal Watercolour Society)

Watercolour

9½ x 14in. (24.1 x 35.6cm.)

£500-800

**Provenance:** Lawrences of Crewkerne: *Unknown Sale*, 24 April 2009, lot 1861.



69



70

70 δ

**GEOFFREY WILLIAM HUNT (BRITISH, B. 1948)**

*H.M. Submarine 'E15' stranded off Fort Daradanos, Kepez Point in the Dardanelles, with the picket boats of H.M. Battleships 'Triumph' and 'Majestic' attempting to torpedo her under heavy fire*

Signed 'Geoff Hunt' (lower left)

Watercolour and gouache

17¾ x 25½in. (44 x 63.5cm.)

£250-350



71

71 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*A Hospital ship receiving casualties at Suvla Bay, Gallipoli 1915*

Signed 'NORMAN WILKINSON' (lower left)

Watercolour

9½ x 14in. (24.1 x 35.6cm.)

£400-600

**Provenance:** Swords: *The Fine Art and Furniture Sale*, 15 November 2005, lot 578.

With the Tryon Galleries, London



72

72 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*A Hospital ship receiving casualties at Suvla Bay, Gallipoli 1915*

Signed 'NORMAN WILKINSON' (lower left)

Watercolour

9½ x 14in. (24.1 x 35.6cm.)

£400-600

**Provenance:** With Hahn Fine Art Dealers, London.

73

**WILLIAM MINSHALL BIRCHALL  
(BRITISH, 1884-1941)**

*H.M. Armoured Cruiser 'Warrior'  
patrolling with the 1st Cruiser  
Squadron off the French Coast, 1916*

Signed and dated 'WM Birchall 1916'  
(lower left) with title

Watercolour

10¾ x 17¾ in. (27.3 x 45.1cm.)

£300-500



73



74

74 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*H.M.S. 'Lion' anchored in company with other shipping*

Signed in pencil 'Norman Wilkinson' (lower left) and 'Beatty' (lower right)

Engraving

pl.14 x 13¾ in. (35.6 x 33.7cm.)

£200-300

**Provenance:** With Ackermann & Son's Ltd, London.

Reputedly this picture was Beatty's own copy and hung in his office until given or acquired by Sub Lieut D.R. Duff.

Purchased in these Rooms, 17 July 2008, lot 15.



75

75 δ

**IAN H. MARSHALL (BRITISH, 1933-2016)**

*H.M.S. 'Lion' raising steam with Admiral Beatty aboard, Cromarty Firth, 1916*

Initialed 'I.H.M.' (lower right) and inscribed to mount

Watercolour

21 x 29 in. (53.3 x 73.6cm.)

£100-150

Admiral Fisher's concept of the battle cruiser was brought to fruition by the completion of H.M.S. *Invincible* in March of 1908. Laid down with her sister ships *Inflexible* and *Indomitable* in 1906, *Invincible* was the first to enter service. Each 530 feet long, displacing 17,250 tons, these were the initial trio of battle cruisers equivalent to the *Dreadnought*, though the 'Invincible' class was built for speed. A logical successor to the previous classes of armoured cruisers, these new cruisers had all-round improvements in speed, gun power and range, with no sacrifice in protection. Judged harshly later on, the only drawback was the cost to build, which was nearly 50 per cent more than the 'Dreadnought' class. Able to reach 25 knots, these cruisers were impressively armed with eight 12 in. guns. Sent to seek and destroy von Spee's squadron, *Invincible* and *Inflexible* met the opposing forces off the Falklands on 8 December 1914, when the German armoured cruisers *Scharnhorst* and *Gneisenau* were sunk. *Invincible* then joined the Grand Fleet in March 1915 and was made flagship to the 3rd Battlecruiser Squadron in May. At Jutland, Rear-Admiral Hood led his ships into action just before 6.30 p.m. on 31 May and *Invincible* was hit several times in a few minutes. One shell hit the 'Q' turret, causing the magazine to explode, which broke the ship in two. She sank immediately and only 5 of the ship's company of 1,031 survived.



76

76 δ

**MONTAGUE DAWSON (BRITISH, 1895-1973)**

*H.M. Battlecruiser 'Invincible' on patrol circa 1915*

Signed 'Montague Dawson' (lower left)

Watercolour and gouache

18 x 29in. (45.7 x 73.3cm.)

£4,000-6,000

**Provenance:** With Doig, Wilson, & Wheatley, Edinburgh.



77

77

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M.S. 'Invincible' with a Squadron of the Royal Navy on manoeuvres off a headland in World War I*

Signed and dated 'W L Wyllie 1916' (lower left)

Watercolour

10¼ x 17½in. (26 x 44.5cm.)

£600-800

**Provenance:** Purchased in these Rooms, 1 May 2013, lot 41.

With the Tryon & Swann Gallery.



78

78

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The destruction of H.M.S. 'Invincible' at the Battle of Jutland*

Signed and dated 'W.L. Wyllie 1920' (lower left) and inscribed 'To The glorious Memory of Rear Admiral The Hon Horace Hood and Captain A L Cay with a thousand and twenty five officers and men of HMS Invincible who gave their lives for King and country on the 31st May 1916 in the great Battle off Jutland', and further inscribed to stretcher 'W.L. Wyllie Tower House No. 1'

Oil on canvas

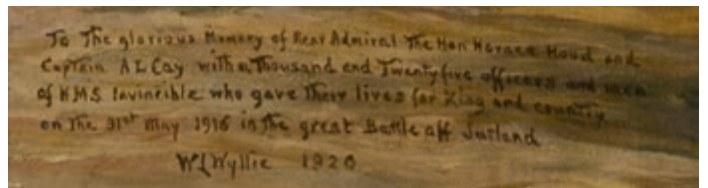
72½ x 50in. (184 x 127cm.)

£4,000-6,000

**Provenance:** Exhibited at the Royal Academy, 1920, no. 163.

Sotheby's London: *The Marine Sale*, 28 April 1999, lot 138.

A sketch for this painting is held by the National Maritime Museum, Greenwich (ID; PAE3161)



78 (detail)



79

79

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M. Light Cruisers 'Calliope', 'Constance' and 'Comus', at Jutland, 7.20 P.M., May 1st 1916*

Signed and dated 'W L Wyllie 1917' (lower left) with artist sketched key to their positions in action and weather conditions pasted to reverse, contained in a descriptive mount within oak frame with naval crown to top and plaque inscribed *MADE OF WOOD / FROM DECK / OF H.M.S. 'COMUS'*, with hinged table support behind

Watercolour

5½ x 17in. (14 x 43.2cm.)

£500-700

**Provenance:** Christie's London: *Maritime Pictures*, 22 November 1991, lot 12.

80

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M. Battlecruiser 'Tiger' in action at the Battle of Jutland*

Signed in pencil 'W L Wyllie' (lower left)

Drypoint etching

pl. 7 x 16½in. (17.8 x 41.9cm.)

£100-150

**Provenance:** With Aarnun Gallery, California.



80



81

81 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*A squadron of Dreadnoughts in the Solent at dusk*

Signed 'Charles Pears' (lower left)

Oil on canvas

39½ x 59½in. (100 x 151cm.)

£6,000-8,000



82 (part)

82

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Hunting for a U-Boat*

Signed in pencil 'W L Wyllie' (lower left)

Drypoint etching

pl. 4 x 14in. (10.2 x 35.6cm.); **together with** another by the same hand *Scapa Flow*

(2)

£100-150

**Provenance:** *Hunting the U-Boat* with Aarnun Gallery, California. *Scapa Flow* with the Royal Exchange Art Gallery, London.



83

83 δ

**FRANK HENRY MASON (BRITISH, 1875/76-1965)**

*An 'M'-Class submarine*

Signed 'F H Mason' (lower left)

Watercolour

9 x 19¼in. (22.9 x 48.9cm.)

£250-350

**Provenance:** Sotheby's London: *Marine Sale*, 1 June 1988, lot 117. A similar oil is held by the Imperial War Museum (ID; IWM ART 3065)



84

84

**WILLIAM MINSHALL BIRCHALL (BRITISH, 1884-1941)**

*In far Eastern waters; A hospital ship passing Dover*

Signed and dated 'WM Birchall 1918' with artist's title (lower left); 'WM Birchall 1917' with artist's title (lower left)

Watercolours

5 x 9in.; 6 x 9½in. (12.7 x 22.9cm; 15.2 x 24cm.)

(2)

£200-300

**Provenance:** *In far Eastern waters* with the Royal Exchange Art Gallery.



85

85

**ATTRIBUTED TO FRANK HENRY MASON (1875/76-1965)**

*H.M. Seaplane tender 'Engadine' during the Great War*

Initialed 'FM' (lower left)

Watercolour

10 x 14½in. (25.4 x 36.8cm.)

£150-250



86

86

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Warships at Portland*

Signed 'W L Wyllie' (lower right)

Watercolour

11 x 17½in. (28 x 44.5cm.)

£500-700

**Provenance:** With the Royal Exchange Art Gallery, London.

87 5

**BERNARD FINIGAN  
GRIBBLE (BRITISH, 1873-  
1962)**

*The Zeebrugge Raid:  
Vice Admiral Roger  
Keyes aboard H.M.  
Destroyer 'Warwick'  
leading the attacking  
flotilla with H.M.S.  
'Vindictive' to his left*

Signed 'Bernard F  
Gribble' (lower left)

Watercolour

14 x 25in. (25.5 x  
63.5cm.)

£600-800



87

88

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Battlecruisers in the Forth*

Signed and inscribed in pencil 'W L Wyllie Trial proof' (lower left)

Drypoint etching

pl. 7 x 17½in. (17.8 x 44.5cm.)

£100-150

**Provenance:** With the Aarnun Gallery, California.



88



89

89

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M. Light Cruiser 'Calcutta'*

Drypoint etching

Signed in pencil 'W L Wyllie' (lower left)

pl. 7 x 17in. (17.8 x 43.2cm.); **together with** another by the same hand of the Forth Bridge  
(2)

£100-150

**Provenance:** *Calcutta* with the Royal Exchange Art Gallery, London



Under the terms of the Armistice which Germany was forced to accept, her warships were to be surrendered and interned under Allied surveillance in the Royal Navy's main fleet anchorage at Scapa Flow, in the Orkneys. The German fleet, still the second largest in the world despite some wartime losses, sailed from Wilhelmshaven on 20th November under the command of Admiral von Reuter, and formed itself into a single column stretching over 50km in length for the slow journey up through the North Sea. The Grand Fleet, with Admiral Beatty in command, put to sea early on the morning of 21st November and, upon reaching open water, formed up into two gigantic parallel columns to await the German ships which were sighted soon after 8.00am. By 9.30am, the light cruiser H.M.S. *Cardiff* had led them through the two columns of the Grand Fleet to a pre-appointed position, after which Beatty turned his fleet sixteen points westwards to escort the enemy into harbour. The arrangements were flawless and the German ships were all at their designated anchorages in the Firth of Forth by noon when they received a signal from Beatty stating that "the German flag is to be hauled down at 15.57 (sunset) today and is not to be hoisted again without permission". It was a bitter blow for the officers and men of the once mighty German High Seas Fleet and one which became known forever after as "Der Tag" ["The Day!"]. Four days later, the transfer to Scapa Flow began and, by 27th November, every German ship – each one manned by only a token crew – was at her semi-permanent mooring and awaiting its fate.

90

**'THE SURRENDER OF THE GERMAN NAVY NOVEMBER 1918'**

coloured lithograph after Sir John Lavery (British, 1856-1941), produced by Raphael Tuck and Sons Ltd, London, with printed date, signed in pencil 'JOHN LAVERY' (lower left) with ink signature for Sir Charles Edward Madden to margin and Raphael Tuck blind stamp — pl. 24 x 30in. (61 x 76.2cm.)

£150-250

**Provenance:** Purchased from the house clearance of the family of **Admiral Sir William Edmund Goodenough (1867-1945)**.



90

91 δ

**SAMUEL JOHN MILTON BROWN (BRITISH, 1873-1965)**

*The surrender of the German Fleet, 21st November 1918 - H.M.S. 'Cardiff' guides German battleships led by S.M.S. 'Friederich der Grosse' with ships of the Second Battle Squadron to starboard*

Signed Sam 'J. M. Brown' (lower left)

Watercolour heightened with white

15 x 23in. (38 x 58.5cm.); **together with** "Der Tag", a lithograph diagram of the surrendered German Fleet issued by Gilmore & Deane Ltd, Glasgow

(2)

£800-1,200

**Provenance:** With Oliver Swann Galleries, London.



91 (part)



92

92

**FRANK WATSON WOOD (BRITISH, 1862-1953)**

*The disposition of the High Seas Fleet in Scapa Flow, December 1918*

Signed and dated 'FRANK WOOD 1919' (lower right)

Watercolour

12½ x 38½in. (32 x 98cm.)

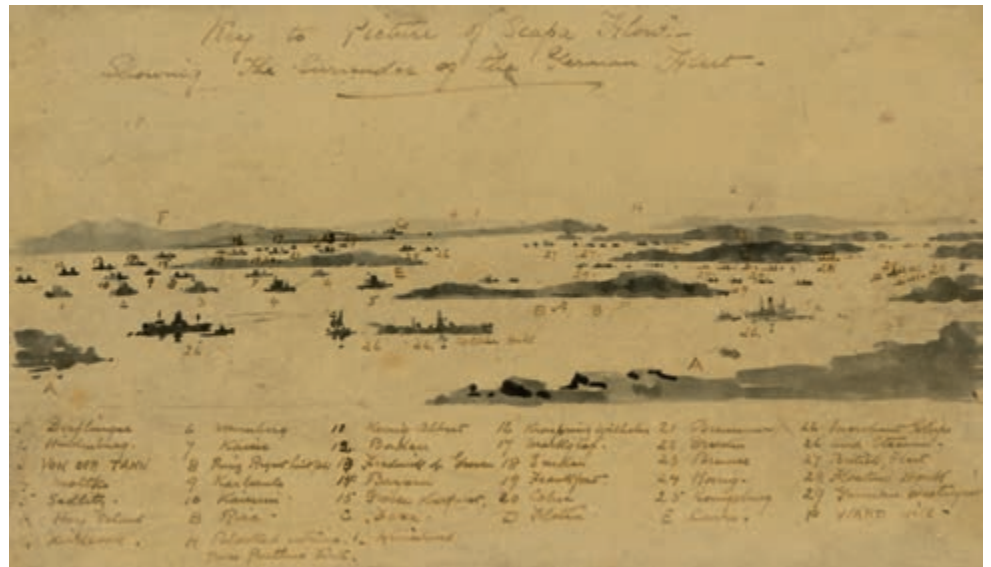
Mounted in glazed frame with pull-out artist's manuscript key on slider (lower right)

£1,000-1,500

**Provenance:** Sotheby's London: *The Marine Sale*, 18 June 2003, lot 110.



91 (part)



92 (part)

93

**FRANCIS LUIS MORA (URUGUAY, 1874-1940)**

*In Flanders Field with Angel of Victory*

Signed 'F Luis Mora' (lower left)

Watercolour and gouache

28½ x 19in. (72.5 x 48.2cm.)

£500-700

**Provenance:** On loan with the Mattatuck Museum: *F. Luis Mora and the Expression of Beauty*, 2009-10.

With ACA Galleries, New York.

Painted for The *Delineator* and published in the February 1919 edition to complement John McCrae's poem *In Flanders Fields*.



93



94

94

**ROBERT WEIR ALLAN (BRITISH, 1852-1942)**

*The Cenotaph in Whitehall, July 1919*

Signed and dated 'Robert W. Allan 1919' (lower right)

Watercolour

20½ x 14½in. (52 x 36.8cm.)

£300-500

**Provenance:** With David Cohen Fine Art, London.

95

**ALLAN DOUGLAS DAVIDSON (BRITISH, 1873-1932)**

Andrew Weir & Co (Bank Line): *Roll of Honour*, circa 1920

Signed 'Allan Davidson' (lower left)

Oil on canvas

29¾ x 20in. (75.5 x 51cm.); framed within deep inscribed with names of employees who served in the Great War

£800-1,200

**Provenance:** Bonhams London: *The Marine Sale*, 14 September 2004, lot 138.



96 5

**CLAUDE GRAHAM MUNCASTER (BRITISH, 1903-1974)**

*An anchorage at a colonial outpost*

Signed 'Claude Muncaster' (lower left)

Watercolour

4 x 20in. (10.2 x 50.8cm.)

£150-250



95

96



# The Interwar Era

Lot 112 (detail)



97

97

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*H.M. Battleships 'Valiant' and 'Malaya' leaving Rosyth in the early morning with the Forth Bridge behind*

Signed and dated 'W L Wyllie 1919' and inscribed with names (lower right)

Watercolour

10½ x 17in. (26.7 x 43.2cm.)

£500-800

**Provenance:** Christie's London: *Maritime*, 15 October 1992, lot 388.



98

98

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*A squadron of Dreadnoughts resting at anchor with sponson booms out*

Signed 'W L Wyllie' (lower right) and inscribed under mount 'her name is now changed and she flies the white ensign'

Watercolour

10 x 16½in. (25.4 x 41.7cm.)

£400-600

**Provenance:** With the Royal Exchange Art Gallery, London

99

**ARTHUR JOHN TREVOR BRISCOE (BRITISH, 1873-1943)**

*Starboard view along a destroyer*

Signed and dated 'A. Briscoe /19' (lower right)

Watercolour

11 x 9in (27.9 x 22.9cm.)

£300-500

**Provenance:** With Oliver Swann Galleries, London.

100

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*Ailsa Craig*

Signed 'W L Wyllie' (lower left)

Watercolour

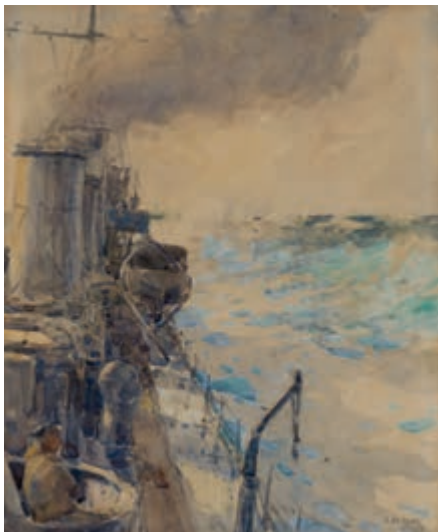
10 x 17½in. (25.5 x 44.5cm.)

£400-600

**Provenance:** With James Connell & Sons, Glasgow.

Bonhams London: *Marine Paintings and Works of Art*, 13 January 1994, lot 332.

With Oliver Swann Galleries, London.



99



100

101

**CHARLES EDWARD DIXON (BRITISH, 1872-1934)**

*An American Battleship with a screen of Destroyers at speed*

Signed and dated 'Charles Dixon 19' (lower left)

Watercolour

19 x 14½in. (48.3 x 36.8cm.)

£600-800

**Provenance:** Sotheby's London: *Marine Pictures and Nautical Works of Art*, 16 July 1993, lot 219.



101

102 δ

**ANTON OTTO FISCHER (GERMAN, 1882-1962)**

*A breath-taking escape: S.S. 'Albania' narrowly avoids running down her escorting destroyer*

Signed and dated 'ANTON OTTO FISCHER 1930' (lower right)

Oil on canvas

24½ x 35½in. (62.2 x 90cm.)

£600-800

**Provenance:** With the Vallejo Gallery, Newport Beach, California.

Anton Otto Fischer was a German-born American who became a successful artist and prolific illustrator of books, newspapers and periodicals. Despite extensive research, no vessel named *Albania* has been traced to correspond with this obviously wartime image so it is presumed to be a fictional illustration, perhaps for one of the *Mr Glencannon* stories featuring the artist's favourite character "that old reprobate Glencannon". Prophetically, the scene depicted here seems to foretell the infamous incident when the Cunarder *Queen Mary* ran down and sank her escorting cruiser H.M.S. *Curacao* in the North Atlantic on 2 October 1942 with the loss of 322 lives. As the proverb often says "Truth is stranger than fiction".



102



103

103  
**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**  
*H.M. Armoured Cruiser 'Cornwall' off the Eddystone Lighthouse*  
 Signed and dated 'AB Cull 1923' (lower right)  
 Watercolour  
 11½ x 20in. (29 x 50.8cm.)  
 £400-600  
**Provenance:** With The Brook Street Art Gallery, London.  
 With Maritime Originals, Dorset.



104

104  
**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**  
*Rear Admiral Sir Hugh Tothill aboard H.M. Yacht 'Enchantress' anchored at Portsmouth*  
 Signed and dated 'AB Cull 1924' (lower left)  
 Watercolour  
 9 x 15in. (22.9 x 38.1cm.)  
 £400-600  
**Provenance:** With the Tryon and Swann Gallery, London.

105 δ  
**NORMAN WILKINSON (BRITISH, 1878-1971)**  
*The Rock: Gibraltar*  
 Signed 'NORMAN WILKINSON' (lower left)  
 Oil on board  
 14 x 20in. (35.5 x 50.8cm.); with an initialled study of a warship  
 ablaze to reverse by the same hand  
 £800-1,200  
**Provenance:** Phillips London: *20th Century British and European Art*,  
 20 June 2000, lot 3.

106 δ  
**NORMAN WILKINSON (BRITISH, 1878-1971)**  
*Study for The Rock: Gibraltar*  
 Signed 'NORMAN WILKINSON' (lower right)  
 Watercolour  
 19½ x 24½in. (49.5 x 62.2cm.)  
 £400-600  
**Provenance:** Exhibited at the Royal Academy, 1955.  
 With Oliver Swann Galleries, London.



105



106



107

107  
**ATTRIBUTED TO NORMAN WILKINSON (BRITISH, 1878-1971)**  
*H.M. Battleship 'Royal Oak' underway, circa 1932*  
Watercolour  
10 x 13¾in. (25.4 x 34.9cm.)  
£200-300  
**Provenance:** With the Wyllie Gallery, London.



108

108  
**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**  
*H.M. Destroyer 'Venetia' at sea with other ships of the 2nd Destroyer Flotilla*  
Signed and dated 'AB Cull 1928' (lower left)  
Watercolour  
9½ x 17½in. (24.1 x 44.5cm.)  
£200-300  
**Provenance:** Bonhams London: *Marine Paintings and Works of Art*, 13 January 2000, lot 134.  
With the Royal Exchange Art Gallery, London.

109  
**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**  
*H.M. Battlecruiser 'Hood' in the Mediterranean*  
Signed and dated 'AB Cull 1926' (lower left)  
Watercolour  
10½ x 17in. (26.7 x 43.2cm.)  
£400-600  
**Provenance:** Woolley & Wallis: *Oil Paintings and Watercolour Drawings*, 2 November 1992, lot 115.  
With Oliver Swann Galleries, London.



109



110

110 δ

**KENNETH ALLINGTON YOCKNEY (BRITISH, 1881-1965)**

*H.M. Flotilla Leader 'Diomedé' steaming under the Forth Bridge in the late 1920s*

Watercolour

8 x 19in. (20.3 x 48.3cm.)

£300-500

**Provenance:** With the Wyllie Gallery, London.

111

**ALMA CLAUDE BURLTON CULL (ENGLISH, 1880-1931)**

*H.M. 'C'-Class Cruisers 'Curacao', 'Caledon', 'Carysfort' and 'Cardiff' on manoeuvres*

Signed and dated 'AB Cull 1929' (lower left)

Watercolour

10½ x 25in. (26.7 x 63.5cm.)

£400-600

**Provenance:** Woolley & Wallis: *Oil Paintings and Watercolour Drawings*, 2 November 1992, lot 116.

With Oliver Swann Galleries, London.



111



112

112 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*King George V inspecting the 1935 Silver Jubilee Fleet Review off Spithead from the Royal Yacht 'Victoria & Albert III'*

Signed and dated 'NORMAN WILKINSON 1935' (lower right)

Oil on canvas

29½ x 44½in. (75 x 113cm.)

£5,000-8,000

**Provenance:** Bonhams Knightsbridge, *Marine Paintings and Works of Art*, 10 August 1995, lot 300.

Woolley & Wallis: *Paintings Including a Large Private Collection of Marine Paintings*, 5 June 2013, lot 322.

With Wick Antiques, Lymington.



113 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*The Coronation Fleet Review of May 1937 with Battleships dressed overall*

Signed 'NORMAN WILKINSON' (lower left)

Watercolour

9 x 13¾in. (22.9 x 34.9cm.)

£800-1,200

**Provenance:** Phillips London: *Unknown Sale*, 14 May 1990, lot 13.

With the Oliver Swan Galleries, London

The 1937 Coronation Fleet Review was staged at Spithead on 20th May and proved the last opportunity to show Britain's naval prowess, that of 1953 showing an already diminishing fleet. In 1937, ten battleships and battlecruisers were amongst a total of 101 surface warships, 22 submarines, and 11 naval auxiliaries drawn from the Home, Mediterranean and Reserve fleets.

113

114 δ

**FRANK ERNEST BERESFORD (BRITISH, 1881-1967)**

*H.M.S. 'Glasgow' in the Hudson River, New York, May 1939*

Signed 'Frank E. Beresford' (lower right) and inscribed with title (lower left)

Oil on board

9¾ x 13½in. (25 x 34.5cm.); **together with** another oil by the same hand *The Grange in Hampshire*

(2)

£150-250

The cruiser H.M.S. *Glasgow* was one of the vessels that escorted the Canadian Pacific liner *Empress of Australia* when she carried King George VI and Queen Elizabeth on their historic pre-Second World War visit to Canada and the U.S.A. beginning in May 1939. Although their majesties did not arrive in New York City until 10 June, it may be presumed that *Glasgow* was there in advance of the royal party to ensure all arrangements were in hand.



114 (part)

# The Second World War



115 δ

**ROGER H. MIDDLEBROOK (BRITISH, B. 1929)**

*The P.S. 'Medway Queen' underway*

Signed 'ROGER H. MIDDLEBROOK' (lower left)

Oil on board

17½ x 23½in. (44.5 x 59.2cm.)

£100-150

The paddle steamer *Medway Queen* was launched by Ailsa Shipbuilding Company for New Medway Steam Packet Company in 1924. Requisitioned as a 'Little Ship' by the Royal Navy in World War II, *Medway Queen* was heavily involved in the evacuation of Dunkirk, rescuing approximately 7,000 soldiers over seven trips. She continued her wartime service as a minesweeper before being returned to her owners in 1946 and is currently berthed at Gillingham Pier on the River Medway.



115



116

116 δ

**MONTAGUE DAWSON (BRITISH, 1895-1973)**

*H.M.S. 'Ajax' in action at the Battle of River Plate*

Signed 'Montague Dawson' (lower left)

Oil on canvas

25½ x 53½in. (65 x 136cm.)

£20,000-30,000

**Provenance:** With the Royal Exchange Art Gallery, London.

In December 1939, three British cruisers — *Ajax*, *Achilles* and *Exeter*, under the command of Commodore Henry Harwood — formed one of various task forces searching the South Atlantic for the German pocket-battleship *Graf Spee* which had been preying on the Allied merchant shipping since soon after the War began. Harwood believed *Graf Spee* would be attracted to the busy shipping lanes off the estuary of the River Plate and his intuition proved uncannily accurate when he sighted his adversary on 13 December. Splitting his force to sail either side of *Graf Spee*, Harwood went into action immediately. Within half an-hour, all three of his cruisers had been damaged, with *Exeter* and *Ajax* so severely mauled that Harwood was forced to retire. Instead of pursuing his quarry when he was in a position either to defeat them or to escape, Captain Langsdorff took *Graf Spee* into the neutral port of Montevideo where he was allowed to remain for a few days. Believing that he was boxed in by a superior force which was growing by the day, Langsdorff took his ship out into the Plate estuary on 17 December and scuttled her. A somewhat hollow victory for the Royal Navy, the three cruisers had nevertheless fought valiantly against a much more powerful enemy whose sinking provided a sorely-needed boost to British morale as the War gathered momentum. *Ajax* was decommissioned in February 1948 and broken up at Newport in November 1949.



117

117 δ

**MONTAGUE DAWSON (BRITISH, 1895-1973)**

*H.M.S. 'Jervis Bay' in action with the Pocket Battleship 'Admiral Scheer', 5th November, 1940*

Signed 'Montague Dawson' (lower left)

Oil on canvas

36 x 72in. (91.5 x 183cm.)

£15,000-25,000

Anticipating events in Europe, the British Government requisitioned *Jervis Bay* in August 1939 and she was rapidly converted into an Armed Merchant Cruiser mounting eight [1898-vintage] 6in. guns and two QF 3in. guns for anti-aircraft defence and placed on convoy protection duties. On 5th November 1940, she was escorting an eastbound convoy of 37 ships when, a little after 1700hrs, the convoy was spotted by the German heavy cruiser *Admiral Scheer*, which opened fire with her six 11-in. guns and much else. As the convoy scattered under smoke, *Jervis Bay*, under the command of Captain Fogarty Fegen, RN, turned to face the enemy and steamed towards the *Scheer* at full speed to divert attention from the convoy. Almost immediately, a barrage of German shells fell upon *Jervis Bay* before her own guns could be brought into range and, within fifteen minutes, *Scheer* had pounded her adversary to a stop. Aboard *Jervis Bay* there was carnage and, at 2000hrs, she began to sink although *Scheer* continued to shell her for a further thirty minutes before she foundered, taking her captain and another 189 men to their deaths. In the event, Captain Fogarty Fegen's sacrifice saved thirty-one ships out of the 37 in the convoy and, for his gallantry in the face of insurmountable odds, Fegen received one of the Second World War's most famous and well-deserved posthumous Victoria Crosses.

118 δ

**CHARLES GORDON CHALONER OLIVE  
(AUSTRALIAN, 1916-1987)**

*The Battle of Britain: No.65 Squadron climbing to attack!*

Signed 'Gordon Olive' (lower right)

Oil on board

23½ x 25½in.

£300-500

**Provenance:** Sotheby's Hendon: *Historic Aircraft and Aeronautica, The Royal Flying Corps and Royal Air Force 1912-1990*, 15 September 1990, lot 394.



118



119

119 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*The Pool of London with a view of Tower Bridge during Docklands Air Raids in the Blitz of December 1940*

Signed 'Chas Pears' (lower left)

Oil on paper laid to board

14½ x 24in. (36.8 x 61cm.)

£2,500-3,500

**Provenance:** The Navy League, February 1941.

Bonhams London: *The Marine Sale*, 14 September 2004, lot 94.

A similar but larger version of this picture is held in the collection of the Guildhall Art Gallery, City of London (ID; 1563).

120

**HENRY CHARLES BREWER (BRITISH, 1866-1950)**

*St Clement Dane's Church ablaze during the Blitz of London May 1941*

Signed and dated 'Henry C. Brewer May 1941' (lower right)

Pencil and watercolour

16½ x 11½in. (42 x 29.2 cm.)

£250-350



120



121

121 δ

**ERIC ERSKINE CAMPBELL TUFNELL (BRITISH, 1888-1978)**

*H.M.S. 'Suffolk' sights 'Bismarck', May 23rd 1941*

Signed 'E. Tufnell' (lower right) and inscribed with title (lower left)

Watercolour

10¼ x 14½in. (26 x 36.8cm.); **together with** another by the same hand of *H.M.S. 'Renown' in pursuit of 'Scharnhorst' and 'Gneisenau'*

(2)

£200-300

62

additional images online at [www.charlesmillerltd.com](http://www.charlesmillerltd.com)

122 δ

**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

*H.M.S. 'Ark Royal' off Gibraltar, 1941*

Signed 'DGM Gardner' (lower left)

Watercolour

10 x 14½in. (25.4 x 36.8cm.)

£250-350

**Provenance:** With Madryn Studios, Newton Abbott.



122



123

123 δ

**GORDON HOPE GRANT (AMERICAN, 1875-1962)**

*U.S.S. Aircraft carrier 'Saratoga' lying off Pearl Harbour, circa 1942*

Signed 'Gordon Grant' (lower left)

Oil on canvas

23½ x 31½in. (59.7 x 80cm.)

£400-600

**Provenance:** Butterfield & Butterfield: *California Paintings - American Paintings and Sculpture*, 16 June 1993, lot 3247.



124

124 δ

**GORDON HOPE GRANT (AMERICAN, 1875-1962)**

*The U.S.S. 'Alabama'*

Signed and dated 'Gordon Grant 1944' (lower left)

Oil on canvas

24 x 36in. (61 x 91.5cm.)

£600-800

**Provenance:** Butterfield & Butterfield: *California Paintings - American Paintings and Sculpture*, 16 June 1993, lot 3248.  
With the Vallejo Gallery, Newport Beach, California.

125 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*H.M. Light Cruiser 'Penelope' making smoke whilst under heavy fire, escorting a Malta convoy led by Admiral Vian, 1942*

Signed 'Chas Pears' (lower left)

Oil on canvas

19½ x 29½in. (49.5 x 75cm.)

£1,000-1,500

**Provenance:** Sotheby's London: *The Marine Sale*, 25 September 2001, lot 134.

A larger and expanded version of this work is held by the Imperial War Museum, London (ID: IWM ART LD 2175).



125



126

126 δ

**ROBERT BANKS (BRITISH, 1911-C.2001)**

*H.M. Patrol Ship 'Li Wo' attacks the Japanese invasion force approaching Sumatra, 1942*

Signed 'ROBERT BANKS' (lower right) and inscribed to reverse 'H.M.S. 'Li Wo' 14 Feb /42 / Robert Banks / 1984 / 105'

Acrylic on canvas board

15¼ x 20in. (38.7 x 50.8cm.)

£150-250



127

127 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Aerial view of a convoy with air support*

Watercolour and gouache

13½ x 18¾in. (34.3 x 47.6cm.)

£500-800

**Provenance:** Ronald Wilkinson, the artist's son. With the Royal Exchange Art Gallery, London.

128 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*The Busy Port: Portsmouth Harbour protected by barrage balloons during World War II*

Indistinctly signed 'Chas Pears' (lower left) with key to craft under mount, repeated with title on tape to reverse.

Oil on canvas

18 x 30in. (45.8 x 76.2cm.)

£2,000-3,000

**Provenance:** The Navy League.

Bonhams London: *Marine Paintings and Works of Art*, 11 January 2001, lot 125.

**Illustrated:** "The Navy", April 1943.



128



129

129 δ

**CHARLES PEARS (BRITISH, 1873-1958)**

*A torpedoed merchantman under tow passing St. Anthony Head enroute to Falmouth at night*

Signed 'Chas Pears' (lower left) and inscribed to reverse 'Chas Pears President of S Marine Artists'

Oil on canvas

31 x 49in. (79 x 124.5cm.)

£2,000-3,000

**Provenance:** With the Royal Exchange Art Gallery, London



130

130 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*A corvette in dazzle camouflage about to escort a convoy on the Clyde*

Titled label and 'NO ADMIRALTY OBJECTION' stamp to reverse

Oil on canvas laid to board

9½ x 13½in. (24.1 x 34.2cm.)

£500-800

**Provenance:** Bonhams Knightsbridge: *Marine Paintings and Works of Art*, 10 August 1995, lot 114.



131

131 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*A dazzle camouflage cruiser escorting a convoy and returning fire whilst under aerial attack*

Initialed 'N.W.' (lower right) and indistinctly inscribed (lower left)

Watercolour

4 x 7¼in. (10 x 18.4cm.)

**together with** a watercolour of a dazzled destroyer (H.M.S. *Recruit*), thought to be in the same hand

(2)

£400-600

**Provenance:** With the Bourne Gallery, Surrey



132

132

**JAMES SCRIMGEOUR MANN (BRITISH, 1883-1946)**

*A convoy under escort*

Signed 'James S Mann' (lower left)

Watercolour

14½ x 20in. (36.8 x 50.8cm.)

£300-500

133 δ

**CLAUDE GRAHAM MUNCASTER (BRITISH, 1903-1974)**

*The Admiral's Bridge - H.M.S. 'Rodney'*

Signed 'Claude Muncaster' (lower right) and inscribed with title to mount

Watercolour

9 x 14½in. (22.9 x 36.8cm.)

£400-600

**Provenance:** With the Wyllie Gallery, London.



133



134

134 δ

**CLAUDE GRAHAM MUNCASTER (BRITISH, 1903-1974)**

*Convoy off [the] East Coast of Africa*

Signed 'Claude Muncaster' (lower left) and countersigned with title and numbered '590' to reverse

Watercolour with scratching out

10 x 14½in (25.4 x 36.8cm.)

£250-350

**Provenance:** With the Wyllie Gallery, London

135 δ

**JOHN EDGAR PLATT (BRITISH, 1886-1967)**

*Study for A convoy arriving off St Anthony Lighthouse, Falmouth*

Oil on board

11½ x 9½in. (29.2 x 24cm.)

£400-600

**Provenance:** The original painting can be found at the National Maritime Museum, Greenwich (ID; BHC1664).



135



136

136 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*H.M. Destroyer 'Jervis' carrying out a depth charge attack in World War II*

Plaque on frame inscribed with artist and title with old gallery label to reverse

Oil on canvas laid to board

9½ x 13in (24 x 33cm.)

£800-1,200

**Provenance:** With The Parker Gallery.

137 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*The Sicily landings, July 1943*

Initialed 'NW' (lower right)

Oil on board

11 x 18¾in. (27.9 x 47.6cm.)

£1,000-1,500

**Provenance:** Gallery label to reverse 'Purchased at Christie's, February 27th. 1953'.



137



138

138 δ

**ROBERT BANKS (BRITISH, 1911-C.2001)**

*M.G.B. '43' strikes again*

Signed 'ROBERT BANKS' (lower right) and inscribed to reverse  
Oil on canvas

20 x 28in. (50.8 x 71cm.)

£100-150



139

139 δ

**ROLAND VIVIAN PITCHFORTH (BRITISH, 1895-1982)**

*Action stations! Aboard H.M. Corvette 'Berkley Castle' with Capt. Ltn. Darran, R.N.V.R.*

Signed and dated 'Pitchforth 44' (lower right)

Watercolour and pencil

19 x 24in. (48.2 x 61cm.)

£300-400

**Provenance:** Exhibited at the Royal Academy, 1946, no. 906.

Sotheby's London: *Marine Pictures and Nautical Works of Art*, 22 May 1991, lot 175.



140

140 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*The Armed Merchant Cruisers  
H.M.S. 'Bulolo' and H.M.S.  
'Jervis' mustering landing ships  
through the Needles Channel on  
the route to Normandy, June 5th  
1944*

Signed 'NORMAN WILKINSON'  
and inscribed (lower right)

Oil on canvas

23 x 31¼in. (58.5 x 79.4cm.)

£2,000-3,000



141

141 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*H.M. Battleship 'Malaya' in dazzle camouflage*

Signed 'NORMAN WILKINSON' (lower right); Admiralty stamp with signature to reverse

Oil on board

9½ x 13in. (24.1 x 33cm.)

£800-1,200

**Provenance:** Bonhams London: *Marine Paintings and Works of Art*, 15 August 1996, lot 189 (part lot).

With the Parker Gallery, London.

The battleship *Malaya* was built by Armstrongs early in the Great War and, after surviving the Second World War, she was scrapped in 1948.

142 δ

**ROWLAND JOHN ROBB LANGMAID (BRITISH, 1897-1956)**

*Grand Harbour Malta, with H.M. Battleships 'Nelson' and 'Warspite', August 1945*

Pencil

9 x 12in. (22.9 x 30.5cm.); **together with** 3 etchings by the same hand comprising battleships

(4)

£200-300



142



143

143 δ

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*H.M.S. 'Vanguard' by the Titan Crane, John Brown & Co., Clydebank*

Oil on canvas laid to board

11½ x 15¼in.(29.2 x 38.7cm.

£1,000-1,500

**Provenance:** Norman Wilkinson's Studio Sale.

With the Royal Exchange Art Gallery, London

Built at Clydebank, launched on 30 November 1944 but not completed for sea until April 1946, by which time the Second World War was over, *Vanguard* was not only the last gun-carrying battleship in the Royal Navy, but also the last to be completed anywhere in the world. Although she never 'fired a shot in anger', her celebrity grew as the years passed and, when she was finally sold for scrapping in 1959, she had already assumed almost legendary status. Battleships, and before them ships-of-the-line, had served the Royal Navy for three centuries but the demise of H.M.S. *Vanguard* brought this long dominance to an end.

## END OF SALE



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CHARLES PEARS (BRITISH, 1873-1958) *A squadron of Dreadnoughts in the Solent at dusk*  
Oil on canvas, 39½ x 59½ in. (100 x 151cm.) Lot 81

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- (a) Unless otherwise agreed in advance, payment of the Purchase Price is due in pounds sterling immediately after the auction (the "Payment Date").
- (b) Title in a lot will not pass to the Buyer until CM has received the Purchase Price in cleared funds. CM will generally not release a lot to a Buyer before payment. Earlier release shall not affect passing of title or the Buyer's obligation to pay the Purchase Price, as above.
- (c) The refusal of any licence or permit required by law, as outlined in Condition 6, shall not affect the Buyer's obligation to pay for the lot, as per Condition 8(a).
- (d) The buyer must arrange collection of lots within 10 working days of the auction. Purchased lots are at the Buyer's risk from the earlier of (i) collection or (ii) 10 working days after the auction. Until risk passes, CM will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price actually paid by the Buyer. CM's assumption of risk is subjected to the exclusions detailed in Condition 5(d) of the Conditions of Business Sellers.

- (e) All packing and handling of lots is at the Buyer's risk. CM will not be liable for any acts or omissions of third party packers or shippers.
- 9. Remedies for non-payment**  
Without prejudice to any rights that the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within 5 working days of the auction, CM may in its sole discretion exercise 1 or more of the following remedies:-
- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
  - (b) Cancel the sale of the lot;
  - (c) Set off any amounts owed to the Buyer by CM against any amounts owed to CM by the Buyer for the lot;
  - (d) Reject future bids from the Buyer;
  - (e) Charge interest at 4% per annum above HSBC Bank Plc base Rate from the Payment Date to the date that the Purchase Price is received in cleared funds;
  - (f) Re-sell the lot by auction or privately, with estimates and reserves at CM's discretion, in which case the Buyer will be liable for any shortfall between the original Purchase Price and the amount achieved on re-sale, including all costs incurred in such re-sale;
  - (g) Exercise a lien over any Buyer's Property in CM's possession, applying the sale proceeds to any amounts owed by the Buyer to CM. CM shall give the Buyer 14 days written notice before exercising such lien;
  - (h) Commence legal proceedings to recover the Purchase Price for the lot, plus interest and legal costs;
  - (i) Disclose the Buyer's details to the Seller to enable the Seller to commence legal proceedings.

**10. Failure to collect purchases**

- (a) If the Buyer pays the Purchase Price but does not collect the lot within 20 working days of the auction, the lot will be stored at the buyer's expense and risk at CM's premises or in independent storage.
- (b) If a lot is paid for but uncollected within 6 months of the auction, following 60 days written notice to the buyer, CM will re-sell the lot by auction or privately, with estimates and reserves at CM's discretion. The sale proceeds, less all CM's costs, will be forfeited unless collected by the Buyer within 2 years of the original auction.

**11. Data Protection**

- (a) CM will use information supplied by bidders or otherwise obtained lawfully by CM for the provision of auction related services, client administration, marketing and as otherwise required by law.
- (b) By agreeing to these Conditions of Business, the Bidder agrees to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purpose outlined in Condition 11(a) and to Sellers as per Condition 9(i).

**12. Miscellaneous**

- (a) All images of lots, catalogue descriptions and all other materials produced by CM are the copyright of CM.
- (b) These Conditions of Business are not assignable by any Buyer without CM's prior consent, but are binding on Bidders' successors, assignees and representatives.
- (c) The materials listed in Condition 1(a) set out the entire agreement between the parties.
- (d) If any part of these Conditions of Business be held unenforceable, the remaining parts shall remain in full force and effect.
- (e) These Conditions of Business shall be interpreted in accordance with English Law, under the exclusive jurisdiction of the English Courts, in favour of CM.

## Charles Miller Ltd's Authenticity Guarantee

*If Charles Miller Ltd sells an item of Property which is later shown to be a "counterfeit", subject to the terms below Charles Miller Ltd. will rescind the sale and return the Buyer the total amount paid by the Buyer to Charles Miller Ltd. for that Property, up to a maximum of the Purchase Price.*

*The guarantee lasts for one (1) year\* after the date of the relevant auction, is for the benefit of the Buyer only and is non-transferable.*

"Counterfeit" means an item of Property that in Charles Miller Ltd.'s reasonable opinion is an imitation created with the intent to deceive over the authorship, origin, date, age, period, culture or source, where the correct description of such matters is not included in the catalogue description for the Property.

Property shall not be considered Counterfeit solely because of any damage and/or restoration and/or modification work (including, but not limited to, recolouring, tooling or repainting).

Please note that this guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinions of scholars and experts at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical; or likely to have caused damage to or loss in value to the Property (in Charles Miller Ltd.'s reasonable opinion); or

- (iii) there has been no material loss in value of the Property from its value had it accorded with its catalogue description.

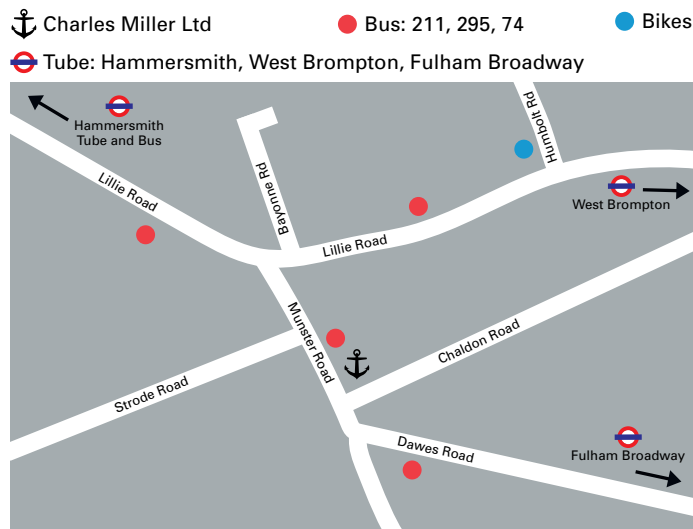
To claim under this guarantee the Buyer must:-

- (i) notify Charles Miller Ltd. in writing within one (1) month of receiving any information that causes the Buyer to question the authenticity or attribution of the Property, specifying the lot number, date of the auction at which it was purchased and the reasons why it is believed to be Counterfeit; and
- (ii) return the Property to Charles Miller Ltd. in the same condition as at the date of sale and be able to transfer good title in the Property, free from any third party claims arising after the date of the sale.

Charles Miller Ltd. has discretion to waive any of the above requirements. Charles Miller Ltd. may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the relevant field and acceptable to Charles Miller Ltd.

Charles Miller Ltd. shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Charles Miller Ltd. decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports, provided always that the costs of such reports have been approved in advance and in writing by Charles Miller Ltd.

\*This excludes books and prints which are sold not subject to return.



## Payment

Payment is due in sterling at the conclusion of the sale and before purchases can be released. Our preferred method of payment is by electronic bank transfer and amounts over £2,000 must be made by this method.

**Electronic transfers may be sent directly to our Bank (please add any additional bank charges ensuring we receive the full receipted amount):**

HSBC Bank Plc	Account Name: Charles Miller Ltd
38 High Street	Account Number: 01754750
Dartford	Sort Code: 40-19-04
Kent	IBAN Number: GB84HBUK40190401754750
DA1 1DG	BIC.: HBUKGB4128K
	Swift Code: HBUKGB4B

We are pleased to accept major credit and debit cards (regrettably we are unable to accept American Express), for which there is no surcharge. There is a limit of £2,000 on debit cards and £300 on credit cards. Cash payments above £6,000 will not be accepted without prior arrangement. Please note that we require five working days to clear sterling cheques unless special arrangements have been made in advance of the sale.

## Storage

On receipt of cleared funds, lots can be collected from Charles Miller Ltd.'s premises at 300 Munster Road, London SW6 6BH. Please note that collection is **BY APPOINTMENT** on +44 (0) 207 806 5530. **All lots should be cleared within a month of the auction date**, after which they will be transferred to a third party for storage. A transfer fee of £10 per lot plus all incurred transfer and storage costs due to the third party will be payable prior to release.

## Post Sale Collection

If a lot is robust enough to be posted at the buyer's risk, we will do our best to oblige for a modest admin charge. We are not professional packers and will only use what second-hand materials are to hand and cannot accept responsibility for lots which are lost or damaged in transit. We strongly suggest that complex/fragile/large lots are referred to a shipper for quotation purposes before the sale - please ask for details.

### THE FOLLOWING VAT SYMBOLS ARE USED:-

#### For lots imported from outside the UK: -

- ‡ For items over 100 years old: import VAT of 5% payable on whole hammer price, less premium (a further 20% is payable on the premium.)
- Ω For items under 100 years old: import VAT of 20% payable on whole hammer price, less premium (a further 20% is payable on the premium.)

#### For lots sold from within the UK:-

- † If the client is VAT registered and not using the Auctioneers' Special Scheme, full VAT at 20% is levied on the hammer price and premium.

### ARTIST'S RESALE RIGHT ("DROIT DE SUITE") δ

If a lot is affected by this right it will be identified with the symbol δ next to the lot number. The buyer agrees to pay to Charles Miller an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the hammer Price is 1,000 Pounds Sterling or more and the amount cannot be more than 12,500 Pounds Sterling per lot. The amount is calculated as follows:

#### Royalty For the portion of the Hammer Price

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Since 1st January 2012 Droit de Suite extends to the estates of artists deceased for up to 70 years.







## Charles Miller Ltd

300 Munster Road, London, SW6 6BH

Tel: +44 (0) 207 806 5530 • Email: [enquiries@charlesmillerltd.com](mailto:enquiries@charlesmillerltd.com)  
[www.charlesmillerltd.com](http://www.charlesmillerltd.com)