

Navigating a New Century

Illustrations of early 20th century Airships,
Warships, Paddle Steamers, Biplanes & Flying Boats



Navigating a New Century

Illustrations of early 20th century Airships, Warships, Paddle Steamers, Biplanes & Flying Boats

The first years of the 20th century saw great changes in transport both on land and in the air. There had long been a desire to conquer flight and competition to invent both the best airships and airplanes was strong. With this came a thirst from the public to know about the latest inventions and so a demand for artists, despite the rise of photography, to capture the latest technology or illustrate new records set. The military also saw the importance of having images and information on both their own and other countries' machines of war and likewise made the most of enlisted men with artistic ability. The Navy had been constantly looking to improve its ships with the rise of the iron clads in the second half of the 19th century and the developments in armaments and introduction of steam turbine engines in the early 1900s. Flight was first published in 1909 as a weekly magazine, showing the speed of innovation and desire for information. Books were published, for both adults and children, on all forms of transport and the wide variety of cars, ships and aircraft, both historical and contemporary, could be discovered by collecting cigarette cards, which reached their height in the 1930s. All these publications required images and there were a number of illustrative artists ready to provide them. The art wasn't always used, with some rejected for a number of reasons and not all of it survived.

The four artists represented in this catalogue are just a few of a large number who fed the need for good images in this golden age. Norman Wilkinson and Harry Price had a natural affinity and inquisitiveness of the sea and ships with Wilkinson's pictures of aircraft much harder to find. . Norman Arnold was interested in other areas of creativity but his enlistment during the First World War led to him becoming an official war artist. Regrettably, we do not know enough about J.M. Page to give his introduction to producing artwork of seaplanes and boats. The vast majority of the images in this catalogue have notes and instructions to their backs. Sometimes they are simply descriptive of the subject and location, sometimes they give technical information or printing references. Images of labels and notes to the back of the pictures are shown to reflect this, with more on our website. All of the paintings are unframed. This catalogue is a little different to our usual fare and in fact reflects one of the reasons for the demise of campaign furniture in the early 1900s – the improvements in transport. However, many of the images capture the wonder of airships and early planes at the time and the strength of the British Navy powering through the waves. What could be more evocative than a biplane over no man's land to illustrate the changing world of the first half of the 20th century?

Christopher Clarke Antiques

Sheep Street

Stow on the Wold.

Glos. GL54 1JS

England

T. + 44 1451 830476

E. info@campaignfurniture.com

www.campaignfurniture.com

The front cover illustration is item No. 18

The inside cover illustration is item No. 20

The back cover illustration is item No. 21

Copyright Christopher Clarke (Antiques) Ltd., 2025

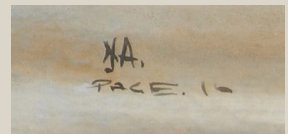
All dimensions are in inches.

Please note that due to the printing process the colour may vary.



Norman Arnold

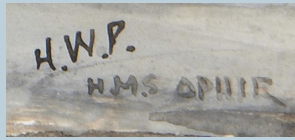
Norman Gregory Arnold is best known as a film art director with over 120 movies to his credit. For our interest, he was also an artist and his skills were utilized by the Fleet Air Arm when he served during World War 1. Norman Arnold was born to George William and Sarah Elizabeth Arnold on the 19th September 1892 in Cheshire. His father was a Wholesale Stationer but is not listed in the 1911 census with his wife, Sarah, described as Café manageress. The 19 year old Norman is described as a Designer. A few years later, with the outbreak of war, he joined the Armaments Unit of the Royal Flying Corp and was a 2nd Lieutenant rising to Acting Lieutenant on 1st April 1918. In the same year he became an Official War Artist tasked with illustrating types of aircraft and famous air battles, presumably for propaganda. Its likely that his paintings dated earlier than 1918, such as one of the Airship HMA 24, led to his appointment. The Imperial War Museum have a number of his watercolours, notably The Last Fight of Captain Ball, VC, DSO and 2 Bars, MC, 7. Probably, whilst he was in the RFC and later RAF, his mother moved down to Surrey and she is noted as the person to be informed in case of casualty. Her address of Willow Cottage, Petersham, Surrey is the same as Norman's. He was transferred to the Unemployed List on the 21st of May 1919, 6 months before the Armistice. In April 1919, the American film company Famous Player-Lasky Co. expanded to Britain as Famous Players-Lasky British Producers Limited with studios in Islington. Arnold became the Supervising Art Director and is credited with giving the unknown Alfred Hitchcock a job first as a freelancer and then in full employment, likely as a designer of the title cards for the company's British films. Norman Arnold went on to have a very successful career as an art director which overshadows the impressive work he did as a war artist.



J. M. Page

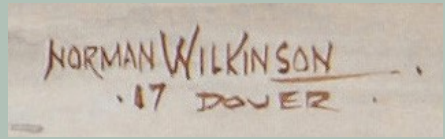
The illustrator J.M. Page is an elusive person. All of our research in dictionaries of illustrators, the census and military lists etc. have yielded nothing. It is clear from his work that he was an accomplished artist working in a similar vein to many of the other early 20th century illustrators. Although the 3 paintings in this catalogue are of sea planes from the 1920s, he is also known to have painted the lugger, England's Glory, off the Kent coast at Deal. The back of the picture notes it is Plate III and is inscribed 'Smugglers Boat 1873'. This suggests it was an illustration for publication with the date not that on which it was painted but of the scene, which ties in with a number of rescues England's Glory made. Page signed his name in a few different ways. Of the four pictures we know of, 2 are simple signed 'Page' with the last 2 digits of the year. The lugger is just signed 'Page' with the location of Deal and the third, the Dornier Dox Seaplane, is signed with what appears to be initials above 'Page 16'. They are difficult to accurately decipher but might be J. M. with a line through part of the M to make it look like an A. They might also be N.J.A or A.J.A. The artist's name is noted twice to the back of the picture of the Supermarine S6 and are given as J.M. Page. There is not much more to add to the artist other than we can speculate that perhaps he died young or had a change of career which effected his lack of recognition today. However, the notes to the back point to the pictures all being made for publication.

Harry Price



The artist Harry W. Price was born on the 6th of February 1877, in Birmingham. His Welsh parents had moved to the growing city presumably for work and his father became a master builder. Harry showed his talent as an artist from an early age with his teacher recommending him to the Birmingham School of Art. He worked his way through the classes in a matter of weeks after which he left as the school felt that they couldn't offer him anything more. In July 1893, at the age of 16 he joined the Royal Navy and when 18 signed up for 12 years. He had left the industrial city of Birmingham for Devonport and the training base of HMS Impregnable. Devon suited Harry and he took to walking the countryside in his spare time, fishing and painting as he went. He came from a family of good anglers and both walking and fishing were a constant in his life. On one of his walks he discovered the village of Drewsteignton and it left a lasting impression on him. So much so that he eventually returned to live there. He progressed through the lower ranks from Boy to Ordinary Seaman, Able Seaman and Leading Seaman before reaching Petty Officer in January 1901. His good behaviour led to his service on HMS Ophir for the Duke and Duchess of Cornwall and York's 8 month Royal Tour of the Empire from February to November 1901. He continued to paint whilst in the navy and he illustrated his diary of the tour. He went on to later paint many of the ships illustrated in his diary. Harry's son Jack published the diary in 1980 and it shows his father's skill as an artist, his sense of humour and adventure as he details some of the walks he took on the tour. From 1904 onwards, Harry Price's discipline seems to have fluctuated as he went down from Petty Officer to Leading Seaman and then Able Seaman. His service finished in 1907 and he joined the Royal Fleet Reserve to keep his ties with the Navy. He continued to travel the world before returning to Devon. He re-enrolled to serve in the First World War and was unlucky enough to be on 3 ships that were sunk in a 9 month period. He was awarded the DSO, survived the War and was demobilised in March 1919. In 1915, Harry married Edith Ashplant from Drewsteignton, the Devon village he had always wanted to make his home. Being the only camera owner in the village, Harry photographed his own wedding. Their son Jack was born in 1919. Harry and Edith took over Fingle Bridge Inn from her parents but he continued to paint. It is likely that he supplied work for various publications. A humorous postcard of a sailor fast asleep in his hammock entitled 'The Abode Of Rest Or Jack's The Boy For Work' for Abrahams & Sons of Devonport is known. A number of his paintings look as if they were made for publication or for use by the navy. He also developed an interest in naturalism which aligned with his love of walking. Collecting butterflies and bird's eggs led to being a freelance supplier to Watkins and Doncaster and on to bird photography with Richard Kearton. Harry Price signed his work in a number of ways. Often he used just his initials H.W.P. sometimes with a line above and below, sometimes not. It seems he also used the initials J.W.P. although it is not known why. The painting of the German ship Hansa is signed H.W. Price with a line both above and below his name. The above-mentioned postcard is signed Harry Price. Price was a talented artist although his reputation and name is not as widely known as many other illustrators of his time such as Norman Wilkinson and Norman Arnold.

Norman Wilkinson

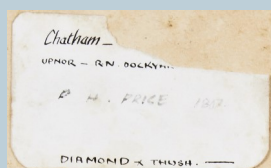


Norman Wilkinson was one of the finest illustrators of the first half of the 20th century. He was born on the 24th of November 1878 in Cambridge, the son of Thomas, a Professor of Music and Emma. He was educated at Berkhamsted School, Hertfordshire and St. Paul's Cathedral Choir School in London, going on to Southsea School of Art. It was on the south coast, and training under the maritime artist Louis Grier, that he developed a love of painting ships and the sea which was to remain with him all his life. His artistic education continued in Paris studying figure painting. By the age of 20 he was producing work for The Illustrated News as well as other publications and was establishing a reputation as an accomplished artist. In 1906 he was elected a member of Royal Institute of Painters in Watercolours later becoming the Institute's president in 1936. He also went on to become a member of the Royal Society of British Artists, the Royal Society of Marine Artists, the Royal Institute of Oil Painters and the Royal Scottish Society of Painters in Watercolour. In 1919 he was also elected Honourable Marine Painter to the Royal Yacht Squadron. In the early 1900s he was the illustrator for a number of books, mostly centred on the navy and ships. In 1907 he did all 51 full page colour illustrations for The Royal Navy and the following year he illustrated Famous Duels of the Fleet by HB Money Coutts. In 1918 he provided the illustrations for the book Submarine and Anti-Submarine. However, his work wasn't all centred on maritime art and in 1911 he illustrated The Romaunt of The Rose, a 14th Century translation attributed to Chaucer. He also designed a number of travel posters throughout his career for railway companies such as the London and North Western Railway, the Southern Railway and the London Midland and Scottish Railway. He is also known for his drypoint etchings of fishing scenes. With the outbreak of World War 1, it was a natural step for Wilkinson to join the Royal Navy Fleet Reserve in 1915. He was already a well established artist and took the opportunity of his service with the submarine patrols in the Dardanelles to produce a number of watercolours which were later published. He became a Temporary Lieutenant in September 1916 and a full Lieutenant in January 1918, eventually becoming a Lieutenant Commander. He was then assigned to the naval base at Devonport and was credited with the invention of dazzle camouflage for ships. The purpose was not the impossible task of hiding ships but to disguise their speed and direction, making it harder for the enemy to accurately torpedo them. Such was the success that he was put in charge of a special camouflage unit in the basement of the Royal Academy of Arts. He produced numerous works of art during the war but was never an official war artist. However, he was awarded an OBE in 1918 and his dazzle camouflage probably played a large part in the award. Such was the recognition of Wilkinson's work that he was asked to design the first Chelsea Arts Club Ball after the war which took the title of the Dazzle Ball with the Royal Albert Hall decorations designed by Wilkinson and 3 of his colleagues. The Sketch described the ball as 'Dazzle, Dazzle, Joy and Jazzle'. Wilkinson continued to be a sought after artist and illustrator after the war and was called upon again, in WW2 by the British Air Ministry to help with the concealment of Airfields. He also produced a large body of work based on the Royal and Merchant Navies, and the Coastal Command which resulted in an exhibition at the National Gallery in 1944. Added to this, he produced 9 paintings of the D-Day landings, which he witnessed from HMS Jervis. His work is held by a number of institutions, both at home and abroad, including the Greenwich Maritime Museum and the Imperial War Museum and he exhibited widely during his career. He published his autobiography A Brush with Life in 1969, 2 years before he died in 1971. His work is much sought after today, be it original paintings, posters or prints.



A large watercolour on board painting of an unnamed Steam Paddle Ship at Chatham, signed 'H.W.P.'. The illustration shows several other ships in the background also at anchor. To its stern is a hulk and to its bow, another two masted steam ship with iron clad ships beyond it. The Paddle Ship is shown in good detail with its yellow funnel acting as a focal point between its two masts and rigging. The painting is signed with the initials 'H.W.P.' with 'Chatham 1887' below. To the back of the board is a partial paper label noting 'Chatham -... Upnor - R.N. Dockyard..H. Price 1887' and 'Diamond - Thush'. Diamond may refer to HMS Diamond which was launched at Chatham in March 1887, although she is not readily recognizable in the picture. Written in pencil directly to the back of the board are the locations Gillingham, Old Brompton, RN Chatham, Sheerness, Medway, from Unor Fort and Upnor. Written in green to the board is '1887 Chatham RN.' It is probable that this painting was done by Harry Price, as noted to the back. Certainly, the way the initials have been painted is similar to other paintings by Price. The doubt is from the date of 1887. If it refers to the date it was painted, Harry Price would only have been 10 years old. He was sent to the Birmingham School of Art at an early age and his talent quickly shone through. So much so, that the school told him they couldn't teach him anymore. By the age of 16 he had joined the Navy. It is also possible that the date refers to the painting of an earlier scene, for the purpose of an illustration. This painting is in all likelihood by Harry Price but there is the possibility it might be by Horace William Petherick (1839-1919), a much older artist who often signed with his initials in a similar manner. The illustration is well painted with the half light of the picture suggests the day coming to an end. Dated 1887.

H 15 W 21 3/8 inches

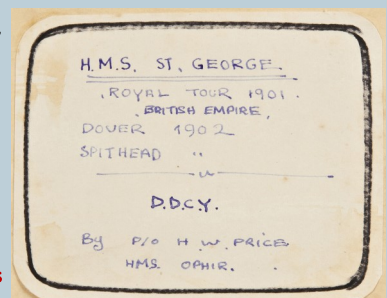


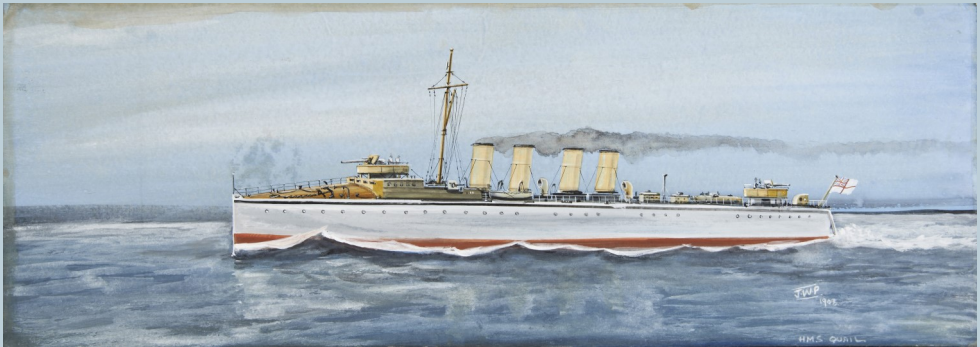


A watercolour and gouache on board of the Edgar class cruiser HMS St. George by Harry Price. Harry Price was well familiar with HMS St. George as she was one of two escort ships for the HMRY Ophir's Royal Tour of the British Empire in 1901. The St. George features a number of times in Price's illustrated diary of the tour. This painting was done by Price at the end of the tour, whilst still serving on Ophir. The painting is initialed 'H.W.P. HMS Ophir' towards the bottom right with the 'HMS. St. George Dover 1902' to the bottom edge. The back of the board has a label stating, 'H.M.S. St. George, Royal Tour 1901., British Empire, Dover 1902, Spithead ", D.D.C.Y. By P/O H.W. Price, HMS. Ophir.'. Written in pencil directly to the board is 'HMS St. George 02' and Frame .6. Wall 2'. Also to the back, in ink, is a signature which might to be 'Awel Chatham'. The St. George is shown at anchor with part of the Dover port behind. An air balloon is shown above the dock and a small boat to the stern of St. George. Price was still in the Navy when he painted HMS St. George but his skill as an illustrative artist is evident.

Dated 1902.

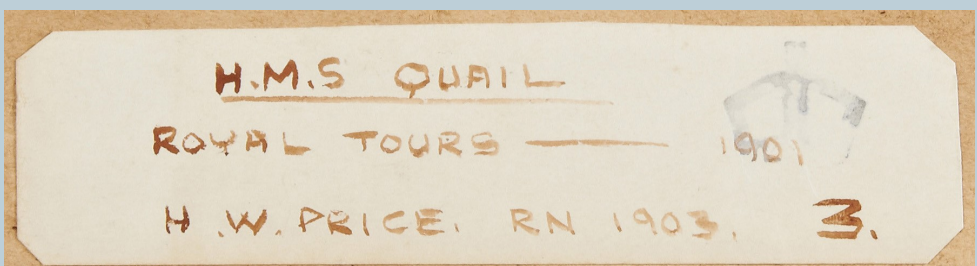
H 8 1/2 W 12 inches





A watercolour and gouache on board of the B-class torpedo boat destroyer HMS Quail by Harry Price. It is probable that Price painted HMS Quail when she returned to Britain after the Venezuela Crisis in 1903. He would have been serving on one of HMS Ariadne, Warrior or Vivid the RN barracks at Devonport. The label to the back of the painting states 'H.M.S. Quail. Royal Tours – 1901, H.W. Price. RN 1903. 3'. The painting is initialled to the front 'J.W.P 1903' with 'H.M.S Quail' below. Price painted HMS Quail in his diary when they were near to Halifax describing the encounter as 'An exciting moment'. Quail nearly collided with H.M.S.Y. Ophir when exchanging despatches. Rather than stopping, the mail was handed over using a line off the lower boom. Ophir neglected to reduce its speed but Lt. Morant, Quail's commanding officer, managed to take evasive action to avoid been hit by the Royal Yacht. It is a curiosity as to why Price initialled his work with a J instead of an H. The initials are done with a line both above and below which he has also done when he has used the initials H.W.P. It is unlikely that the work is by another hand and the reason is not known. The size of the artist's board is unusual, although apt for a ship, and is similar to that used for H.M.S. Linnet which is also initialled J.W.P. HMS Quail is shown cutting through the sea at full steam ahead with black smoke trailing out of her 4 funnels. Dated 1903.

H 7 1/4 W 20 3/8 inches





A watercolour and gouache on board of the wood and iron composite screw gun vessel HMS Linnet by Harry Price. There were a number of HMS Linnets but the date of the painting shows that it has to be the 6th ship of that name, launched in January 1880 by Thames Ironworks and Shipbuilding Co. of Blackwall, London. She was sold in 1904 to the Liverpool Salvage Association, converted to a salvage ship and renamed Linton. She was finally broken up in 1923. The painting is initialled 'J.W.P. 1903' in white to the right with 'HMS' also in white before 'H.M.S. Linnet 03. 6.' in black. To the bottom left is written 'Chatham 03' in black. The back of the board has two paper labels; the first at a right angle states 'H.M.S. Linnet Chatham, H.W. Price RN 1903.' The second is stuck over a number of illustrative profiles of parts of the ship such as the guns, vents and funnel etc. The label has a small profile drawing of the ship along with a half section, a gun and a view from above. The label also notes 'HMS Linnet 19011 1903' in blue and 'Nellie Leman. 1908.' As with the HMS Quail painting by Harry Price, it is a curiosity as to why he has signed it 'J.W.P.' The Linnet is shown at sea off Chatham under steam power with smoke blowing from her one funnel whilst her 3 masts are idle. Price also painted a small picture of HMS Linnet in his Royal Tour diary. Dated 1903.

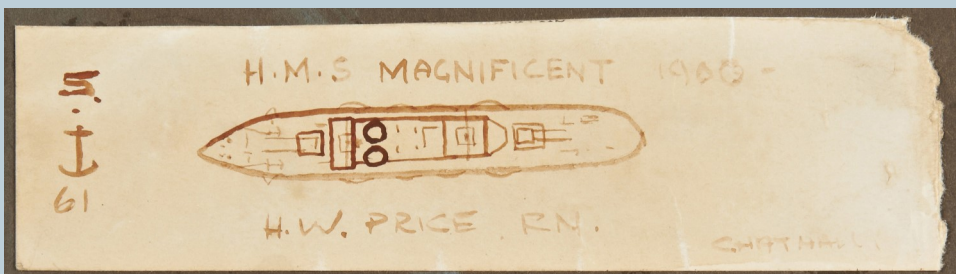
H 8 3/8 W 21 3/8 inches

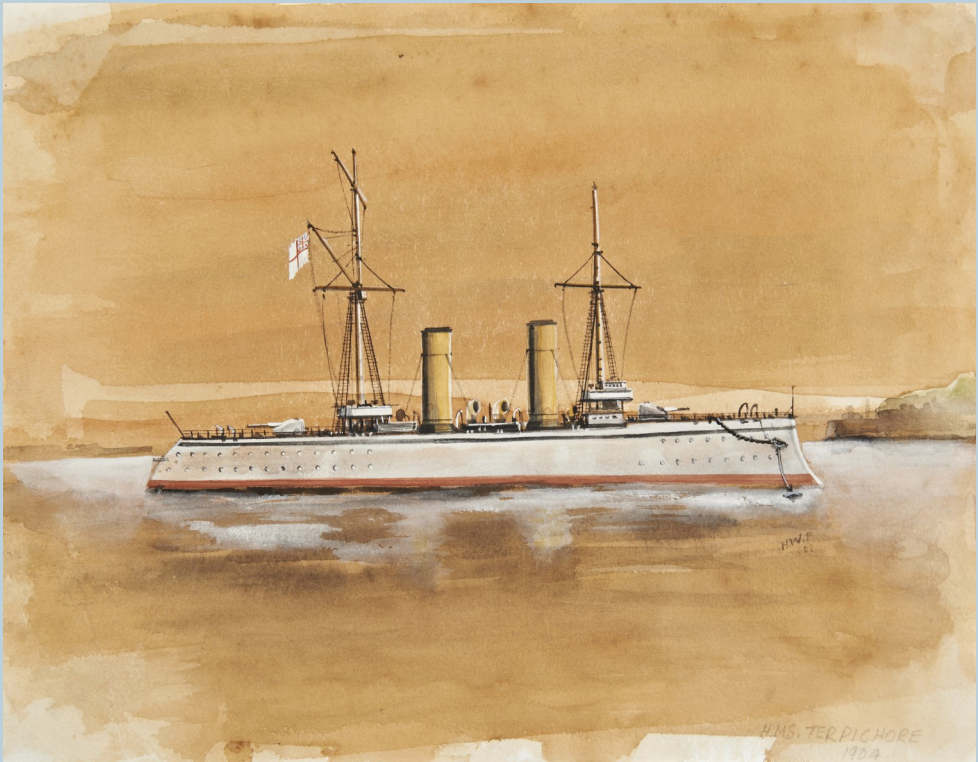




A watercolour and gouache on board of HMS Magnificent by Harry Price. Magnificent was a Majestic-class battleship launched in 1894 and was the Channel Squadron flagship of Rear-Admiral Arthur Alington. As she increased in age, her roles changed. First as a guard ship on the Humber during World War 1, then as a troopship for the Dardanelles campaign and finally as an ammunition ship before she was scrapped in 1921. The painting is signed 'H.W.P. 1903' and has a label to the back giving a profile of the ship from above. The label also states 'H.M.S. Magnificent 1900' above the ship with 'H.W. Price RN, Chatham' below. To the side is a simple anchor drawing with '5.' above and '61' below. The ship is illustrated approaching the viewer three quarters on, cutting through the sea. Price had painted Magnificent one before in a similar manner for his diary of the Royal Tour of 1901, when the channel Squadron met HMSY Ophir on her return. He described the encounter 'One thing surprised us all; that was finding the Magnificent in full war paint black and grey, and she looked much more formidable...' Dated 1903.

H 10 3/8 W 15 5/8 inches





A watercolour and gouache on paper of HMS Terpsichore by Harry Price. Terpsichore was an Apollo Class Cruiser that was built by Thompson of Glasgow and launched in 1890. She took part in the Boer War and was scrapped in 1914. The painting is initialled 'H.W.P' to the lower right with a washed out date below. Written in pencil to the bottom edge is 'H.M.S. Terpsichore 1904.' To the back of the paper, to the bottom right is written 'RT RN, H.W. Price 1904. H.M.S. Terpsichore 1904.', with the spelling mistake forgivable. RT RN might be the abbreviation for – Radio Technician Royal Navy. In 1904, Price was serving on the Monmouth Class Cruiser HMS Donegal, first as a Petty Officer but was then demoted to Leading Seaman. The ship was part of the Home Fleet at this date. Price had seen Terpsichore before in 1901 at Simon's Bay, South Africa whilst on the Royal tour and painted her in a group of other ships for his diary. The painting has uneven sides, that could be easily hidden if mounted, and the yellow brown background is a quick wash. Naturally, more time was spent on the subject, which is shown at anchor, with the coast to the background of the bow.

Dated 1904.

H 10 3/4 W 13 5/8 inches

RT RN
H.W. PRICE 1904.
H.M.S TERPICHORE
1904.



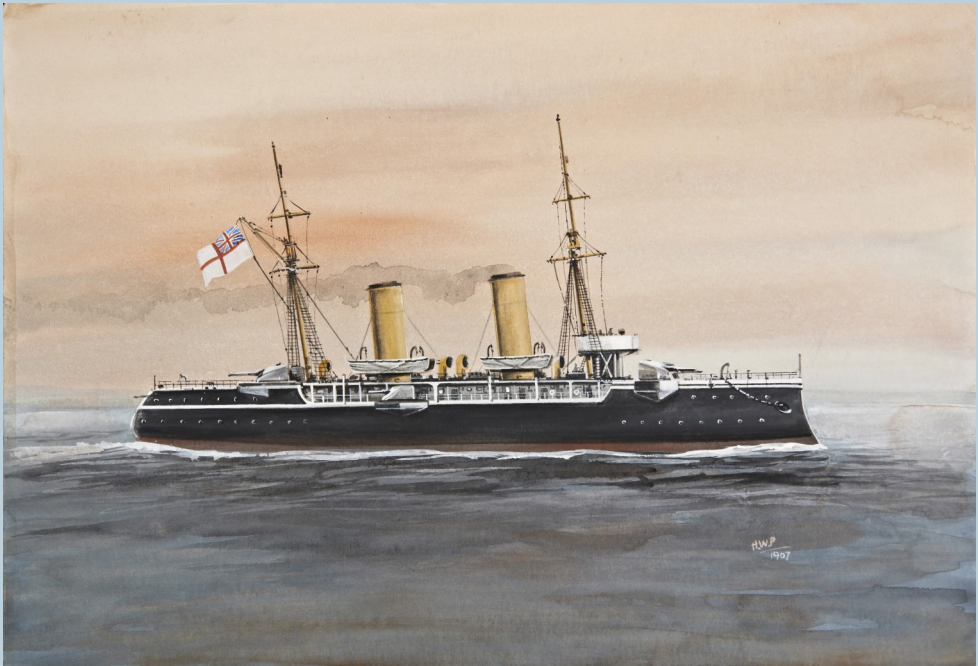
A watercolour and gouache on paper of HMS Royal Arthur by Harry Price. Royal Arthur was an Edgar Class Cruiser that was launched in 1891 and was the flagship of the Australian Station, acting as escort during the Royal Tour of 1901. Price knew the ship well from his time on the Royal Tour and painted her for his diary. Royal Arthur left the Australian Station in the April of 1904 to return to Portsmouth where she was paid off.

She was refitted in the city that built her and recommissioned in 1905, serving until 1920 and broken up the following year. The painting is signed 'H.W.P. 04' to the right. To the bottom edge, written in pencil is 'Kent / Arthur' and 'Chatham 1904.' To the back of the painting in pencil is noted 'Chatham, Royal Arthur, 1904, H.W. Price RN.' H.M.S. Royal Arthur is shown at anchor at Chatham and Price has caught the ship well. She is quickly painted with a little less detail than HMS Terpsichore, which was probably painted around the same time.

Dated 1904.

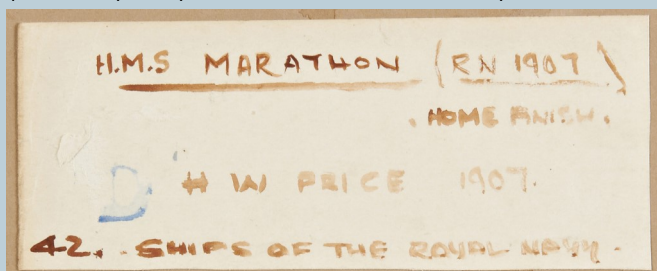
H 10 W 11 3/4 inches

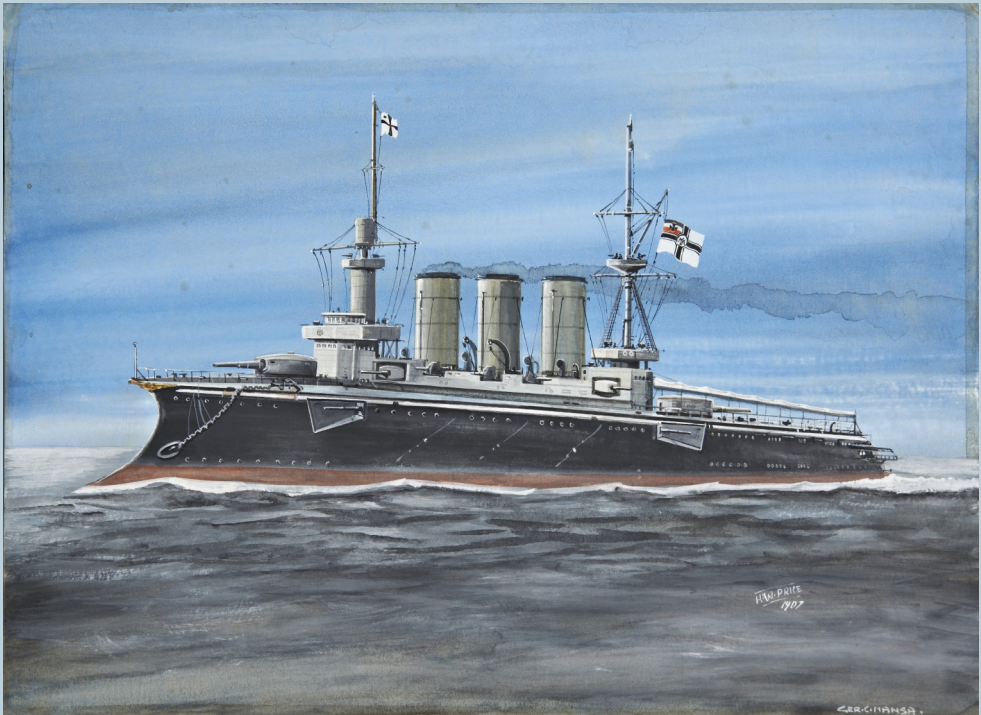
CHATHAM
ROYAL ARTHUR
1904.
H W PRICE RN



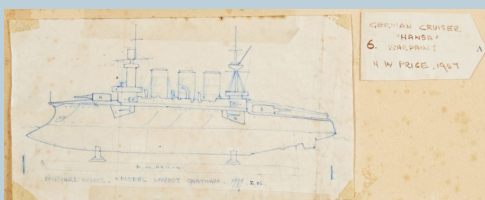
A watercolour and gouache on board of HMS Marathon by Harry Price. HMS Marathon was a Marathon-class cruiser designed with tropical service in mind. She was built at Fairfield, Govan and completed in 1889, serving until 1905 when she was sold to be broken. The painting is signed by Price 'H.W.P 1907' to the front. The back of the board has a label stating 'H.M.S Marathon (RN 1907) Home Finish, H W Price 1907., 42. Ships Of The Royal Navy.' Written in pencil directly to the board is 'HMS Marathon, War Paint 1907.' The number '42' is also written in watercolour to the top right corner. It is interesting that the painting is dated 2 years after H.M.S. Marathon was broken up. Price may have been working from an earlier sketch or a photograph with the painting intended for publication. Harry Price joined the Royal Fleet Reserve in February 1907 after completing 12 years in the Navy. Ships of the Royal Navy, as noted to the back, was a book by Oscar Parkes but it wasn't published until 1926 and was illustrated by the author. The picture may have been intended for a set of cigarette cards which were never issued but that was not uncommon. Price has painted Marathon at sea and in good detail.

Dated 1907. **H 10 3/8 W 15 inches**





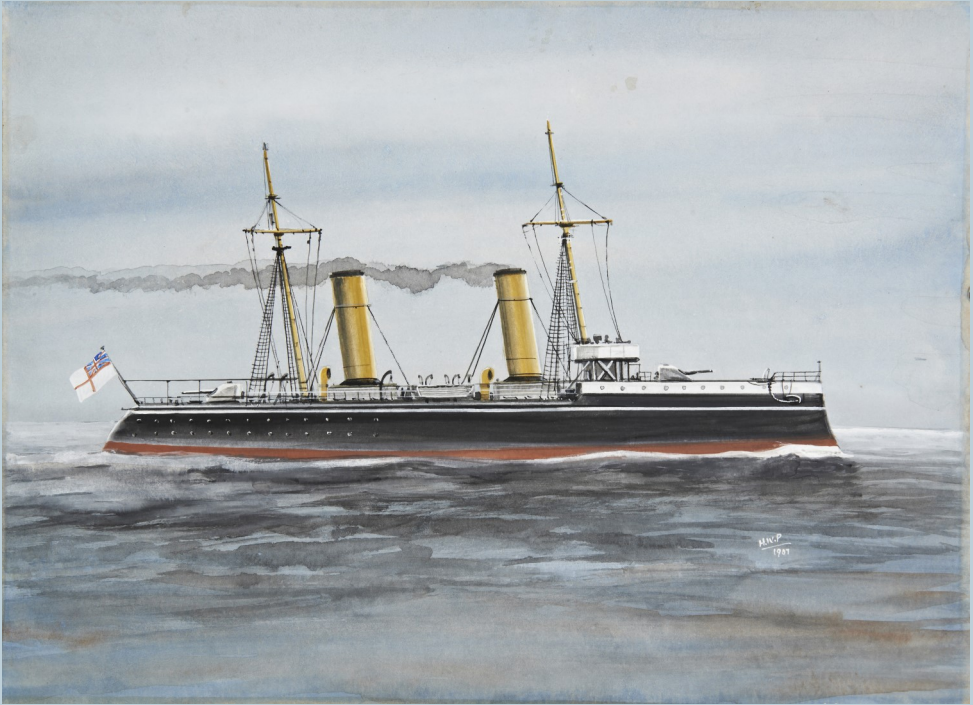
A watercolour and gouache on board of the German Cruiser Hansa by Harry Price. SMS Hansa was a German Imperial Navy Victoria Louise class Cruiser launched in 1898. She was part of Germany's East Asia Squadron and saw action during the Boxer Uprising. Harry Price saw the Hansa whilst in Melbourne on board HMSY Ophir for the Royal Tour and illustrated her in his diary. Price signed the painting 'H.W. Price 1907' and this is slightly different way to most of his other work which is simply initialled. He does, however, add a line both above and below his signature which he sometimes did with his initials. To the bottom edge of the painting, he has noted 'Ger. C. Hansa'. The back of the board has 2 paper labels fixed to it. One is an outline drawing of Hansa on a stand which note below 'D.M. Hansa, Dockyard School. Model Layout Chatham. 1949. R.N.' The second label says 'German Cruiser 'Hansa', 6. Warpaint, H W Price. 1907'. Written directly to the board, above the larger outline drawing label, is 'Nr 6 Hansa. 07., Price.' It appears Harry also wrote his initials but they have faded over time. The painting of Hansa is similar to that of Marathon and Karakatta, showing the ships at sea and in good detail. It's possible that Price painted all 3 ships from dockyard models at Chatham or from previous sketches he had made. The backs suggest that they may have been intended for publication.



It appears Harry also wrote his initials but they have faded over time. The painting of Hansa is similar to that of Marathon and Karakatta, showing the ships at sea and in good detail. It's possible that Price painted all 3 ships from dockyard models at Chatham or from previous sketches he had made. The backs suggest that they may have been intended for publication.

Dated 1907.

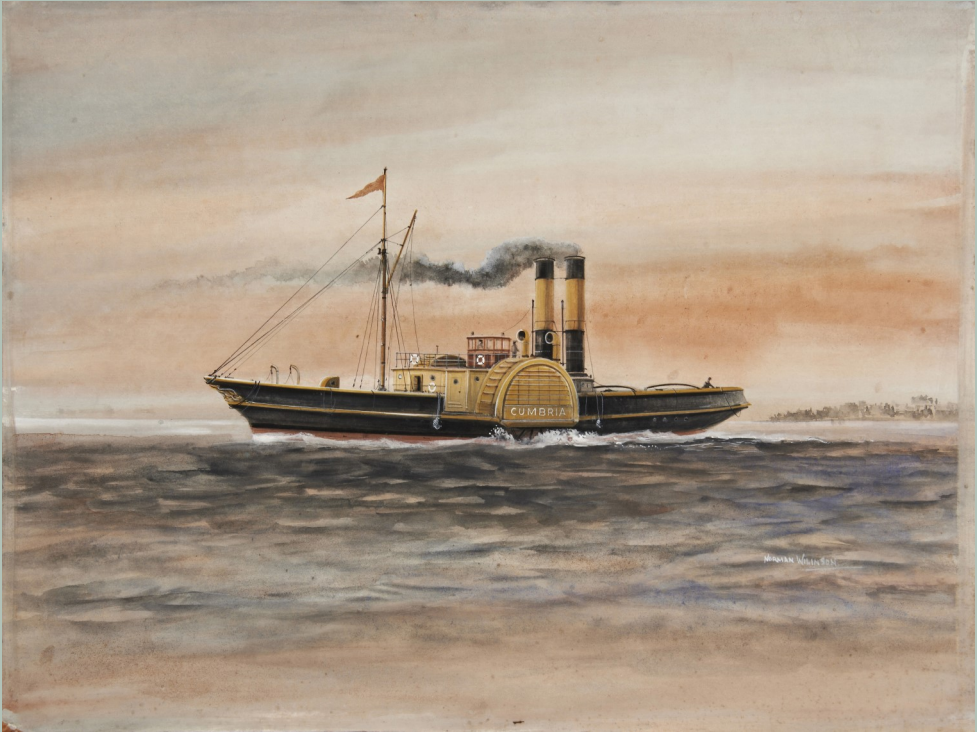
H 11 W 14 7/8 inches



A watercolour and gouache on board of HMS Karakatta by Harry Price. HMS Karakatta was Sharpshooter Class Torpedo Gunboat built by Armstrong Whitworth of Elswick, Newcastle upon Tyne and launched in 1889. She was commissioned in 1891 and spent her whole career as part of the Auxiliary Squadron of the Australia Station before being sold off in 1905 at Portsmouth. Price probably first encountered her in 1901, at Sydney whilst on HMSY Ophir as he illustrated her in his diary of the Royal Tour. The painting is signed 'H.W.P. 1907' to the right, below the bow of the ship with 'Chatham' written to the bottom edge. The back of the board has a label noting 'H.M.S Karakatta, H.W. Price, 1907'. Also written in pencil directly to the board is H.M.S Karakatta, RAN, 1907, 9.' Like Price's painting of HMS Marathon done in the same year, this picture was made after the ship had left Royal Navy service and Price may have intended it for publication. He may well have been working from previous sketches he made of the ship in Sydney or a photograph. The painting is similar to that of Marathon and Hansa, showing Karakatta at sea and in good detail. Dated 1907.

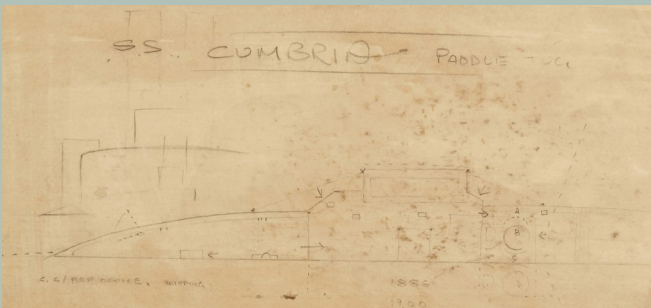
H 11 W 15 inches





A watercolour and gouache on board of the Steam Paddle Tug boat, the SS Cumbria by Norman Wilkinson. The boat is clearly named in white to its wooden wheel case. The ship was built in 1885 by William Allsup at the Caledonian shipyard, Preston. The Cumbria was used at Preston Docks and on the River Ribble to tow other vessels but was later used for transporting goods. She was eventually sunk in 1927 to help repair a breach to the flood barrier near Freckleton Farm. Wilkinson annotated the back of the picture with a half hull drawing from above and the ship's name 'S.S. Cumbria Paddle Tug', 'C.C. Office / REF (or BEF), Shipping' and '1886

19.00'. The painting is signed 'Norman Wilkinson' in white to the front, towards the bottom right corner. The boat's twin funnels are clearly shown with its mast and 3 man crew going about their work as the froth from the paddles kicks up against the yellow and black of the boat. Circa 1910.

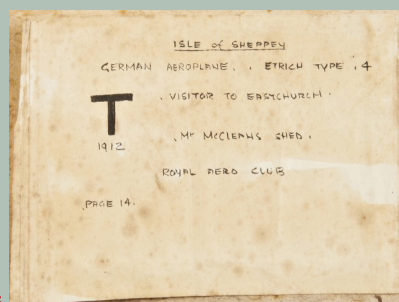


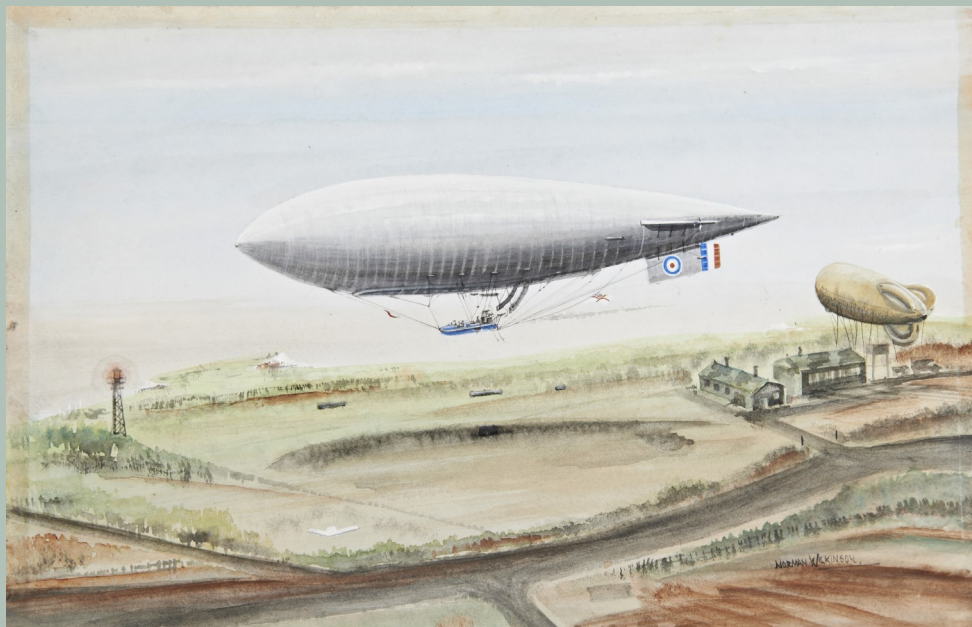
H 14 W 18 1/2 inches



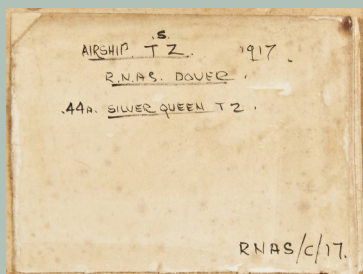
A watercolour and gouache on board illustration of a yellow German Etrich monoplane visiting Eastchurch in 1912. The plane is shown in the middle of the day with its shadow on the ground below. Some aircraft sheds are shown to the right of the picture to the middle, with two planes in front of them. The painting is signed in white 'Norman Wilkinson' below the sheds. The back of the illustration has a paper label giving the details of 'Isle of Sheppey, German Aeroplane, Etrich Type 4, Visitor To Eastchurch. Mr McClean's Shed. Royal Aero Club, Page 14' with a large T and the date 1912. Written in pencil to the board is 'Eastchurch. German AIC – 1912 NW'. It's possible that this picture was made for The Royal Aero Club's weekly Flight magazine. The more famous birdlike Etrich Taube plane is shown in the background outside McClean's sheds. The Royal Navy Air Service are known to have had at least one Taube in 1912. Eastchurch and the Isle of Sheppey were important in the early history of British flight. The Short Brothers had workshops on Sheppey, the Royal Aero Club's headquarters were at Muswell Manor, Leysdown with many members owning sheds close by for their planes and Eastchurch became the centre for Naval flying. Frank McClean was an early pioneer of flight and famous for flying his Short S.33 float plane through Tower Bridge and under all the subsequent bridges on his way to Westminster on 10 August 1912. The colouring of the Etrich plane is dramatic against the muted natural colours of the sparse sky and ground with the white sheds offering a little detail to help size and position it in the air. Dated 1912.

H 10 3/4 W 16 1/2 inches





A watercolour and gouache on board painting of a non-rigid Airship likely shown at the Capel-le Ferne airship station, between Dover and Folkestone. The Silver Queen T.Z. airship is shown above the coastal air station, with 2 sheds below and a barrage balloon. The RNAS increased its use of airships in response to Germany's strategy of submarine warfare. They were mainly used for spotting but also carried bombs for the two-man crew to drop. In 1914 the Royal Naval Air Service had 6 airships but by 1918 the number had increased to 103. The label to the back of the board notes 'S., Airship TZ. 1917, R.N.A.S. Dover, 44A Silver Queen TZ' with 'RNAS /C/17.' to the bottom corner. Locating key notes with arrows for Dover, Folkestone and RNAS Camp are inscribed directly to the back of the board along with Capel, 17, Red 8, Aubrey Cliff Lights and M.T. Section.



The gondola suspended below the hydrogen filled airship is painted blue and the rigging has a white ensign flag. A RNAS roundel and blue, white and red flashing also adorn the airship. Norman Wilkinson has signed the illustration towards the bottom right of the picture. Although quickly painted, this Wilkinson painting has good detail to the background, showing the two sheds, a light, barrage balloon and the airship's shadow. There is a border of shadow marks probably made by a previous mount.

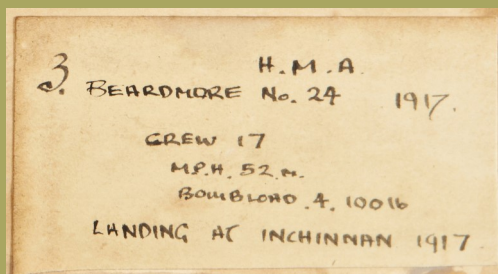
Dated to the back 1917.

H 10 1/2 W 16 1/4 inches



A watercolour and gouache on board of the rigid airship HMA 24 made by the Glaswegian company of William Beardmore and Sons landing at Inchinnan. The back of the board has an inscribed label stating '3. Beardmore H.M.A. No. 24 1917, Crew 17, M.P.H. 52.m., Bombload .4. 100 lb, Landing At Inchinnan 1917'. The front of the board is initialled by the artist 'NA.' to the left bottom corner. In June 1915 the Admiralty chose three companies, Armstrong and Whitworth, Beardmore and Shorts Brothers, to supplement the work of Vickers in building rigid airships to counter the threat of the German Zeppelins. Beardmore's No. 24 was completed in October 1917 and was found to be much heavier than those made by the other companies due to their use of larger and heavier rivets, bracing pieces and fastenings. Beardmore's shed was needed to build their next ship and so H.M.A 24 had to be moved to its air station at East Fortune. In order to do this all the machinery, including the engine and propeller had to be removed from the aft car to reduce its weight. The plan was to replace the engine in a modified, lighter car at East Fortune but this was never done. Despite her slow speed No.24 still flew over 164 hours and 4,200 miles in service. Norman Arnold illustrates the airship will, capturing its detail and size set above Inchinnan with its mast to one side and trees to the other. Given her removal from Inchinnan to East Fortune it is probable that Arnold painted this illustration in or before October 1917.

H 8 1/4 W 12 1/2 inches



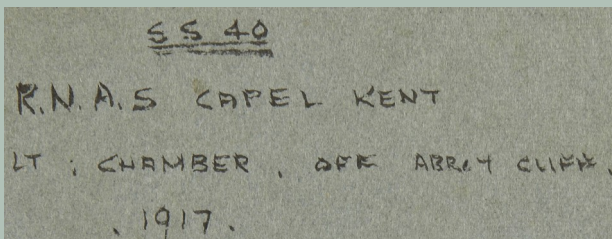


A small watercolour and gouache study on board of the SS 40 Airship by Norman Wilkinson. The RNAS SS 40 is shown at the height of the white Kent cliffs top at Capel-le-Ferne with the waves coming in below to the beach. The painting is signed to the bottom right corner 'Norman Wilkinson. R.N.A.S. Capel 1917. A Flight.' The back of the board is annotated with SS 40 R.N.A.S. Capel Kent, Lt. Chamber, Off Abrey Cliff. 1917'. The number 67 is also written in large blue marker pen and there is evidence of a previous label to the bottom right, now removed. The SS 40 airship was built as a trial in stealth warfare. The idea was that the airship, with a silencer fitted to its engine, would carry out night time covert operations behind enemy lines to make observations and drop agents. The black paint work to aid its invisibility earned it the nicknames of the Black Ship and Bertha The Black Blimp. It was tested and piloted by Sub Lt. William Chambers (who is noted to the back by Wilkinson) and Midshipman Victor Goddard. Although its usefulness was not judged to be a great success, it was used during the Battle of the Somme with Chambers mentioned in despatches by General Haig. The

painting was possible a preparatory work for a larger illustration.

Wilkinson is known to have made at least one other painting of the SS 40 although the scene is different to this one. The painting has some foxing to the background. An interesting painting of an experimental airship.

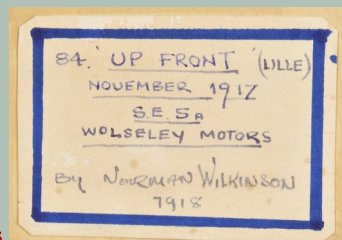
Dated 1917. **H 5 1/8 W 7 1/2 inches**

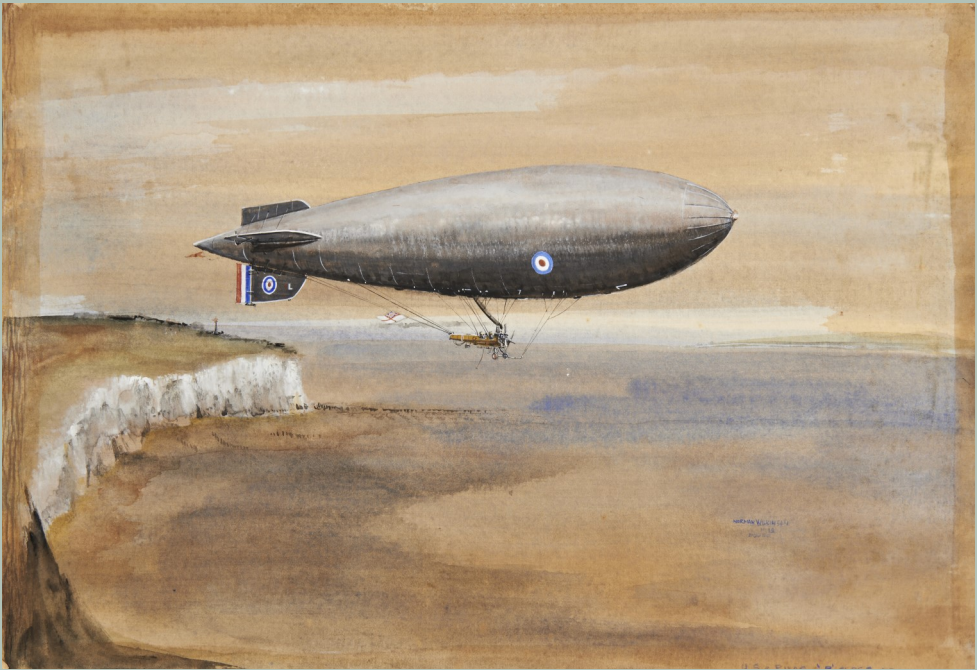




A watercolour and gouache on board illustration of a Wolseley S.E.5a Biplane. The image is a classic and evocative WWI scene of a lone biplane over no man's land with the desolate ground and burnt trees in the background. The painting is signed Norman Wilkinson 1918 RFC. The label to the back of the board states '84. Up Front (Lille) November 1917, S.E.5A, Wolseley Motors, By Norman Wilkinson 1918'. Also written, direct to the board is 'R.F.C.4. France For 1917-18 Xmas Card, R.F.C.- RAF, B Flight, 84 SQDN.' The contradiction in date to that on the image is probably due to Wilkinson later painting the picture from earlier sketches or photographs. 84 Squadron of the Royal Flying Corp was formed in February 1917. By July of the same year they became a fighter squadron and were flying the SE.5as. Wolseley were one of a number of companies who made the plane and they improved the 200 hp Hispano Suiza 8A engine to their own modifications and named it the Viper. The SE.5a was one of the most successful planes of the war. Whether this image was printed as a Christmas card is not known and it may have been in competition with other illustrations. It is a strong image and Wilkinson has effortlessly conveyed a common scene. Dated 1918.

H 11 1/2 W 15 1/2 inches





A watercolour and gouache on board painting of a non-rigid airship on the Kent coast by Norman Wilkinson. The illustration is signed 'Norman Wilkinson 1918 Dover' and below, to the bottom right is annotated 'U.S & (or 8). RNAS. 'B' Class Airship 1918'. A label to the back of the board, which is maybe later, is simply noted with 'Dover S.S. Airship, R.N.A.S 1918 NW.' Wilkinson's notes to the picture do not align with the information known today but this is not uncommon for some of his pictures. This was either artistic licence for the purpose of the illustration or clerical error. The USA were late to the manufacturing of airships and so quickly attempted to play catch up with Britain, France and Germany when it looked like they would enter World War I. When they did join the war in April 1917, a number of their air crew operated French and British airship in Europe. The development of the US B Class airship was heavily influenced by the design of the British SS Airships. As the airship illustrated has British insignia, perhaps Wilkinson was alluding to the cooperation between the British and Americans. As you would expect from Wilkinson, the airship is well painted. The yellow gondola, which is obviously the converted fuselage of a plane as was common practice, is shown in good detail. The two man crew, engine, propeller and bomb below can all be clearly seen. The dirigible's envelope above with tail fins, insignia and cables are all clearly visible. The background scene is more quickly painted with a lighting mast set on top of the white cliffs and a simple wash for the sky and sea.

Dated 1918.

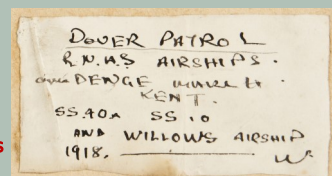
H 11 W 16 inches

SS 40
R.N.A.S CAPEL KENT
LT : CHAMBER , OFF ABBAY CLIFF
. 1917.



A watercolour and gouache on board illustration of 3 SS airships on the nighttime Dover Patrol, over Denge by Norman Wilkinson. The painting is signed 'Norman Wilkinson 18' towards the bottom left corner and below, by the edge is written 'Denge Kent'. Further information is given to the back of the board, although some words are difficult to be sure of, indicated by (?). There is a label giving the details of the scene: 'Dover Patrol, R.N.A.S. Airships., over (?) Denge March 11(?), Kent, SS 40A, SS 10 and Willows Airship, 1918.' Written in pencil to the board is '7, Over Denge Kent, Going South / West, Willow Airship, SS40, SS12, BLFT (?) Training, Belt (?), Capel, 1918'. The Willows Airship, named after its inventor Ernest Willows, looks to be the largest and to the centre. The Welshman built his first non-rigid airship in 1905 and his last in 1913. No. 4, his penultimate airship, was made in 1912 and bought by the Admiralty to become HMA 2. It was further developed with a larger envelope balloon and a 3 man gondola replacing the 2 man one. The envelope design became the prototype for the SS class airships. Willow was probably not a RNAS designated name but it seems to have stuck with the Sea Scout (or Submarine Scout) airships and Wilkinson has marked both the gondola and rudder with a W. Above the Willow to the left is the SS 10 (also noted as the SS 12 in pencil) and below to the right is the SS 40, known as the Black Ship for its stealth camouflage. Wilkinson has painted more detail to the forefront of the background than many of his illustrations of planes and airships with what appears to be a half sunken wooden bridge, sign post and wrecked ship. He has caught the half-light well with his different hues of blues and greens. Dated 1918.

H 11 W 15 1/2 inches

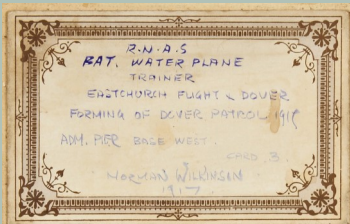


Also illustrated on the front cover.



A watercolour and gouache on board of a Royal Navy Air Service BAT Water Plane. The Flying Boat is shown fairly low to the water with Dover's Admiralty Pier with a warship at anchor in the background along with the white cliffs and an Airship. Another warship at sea is also shown to the background. The painting is signed 'Norman Wilkinson 17 Dover' and to the bottom right edge is also written 'RNAS. B.A.T Waterplane 1917 Dover'. Pencil up arrows for sizing are also marked to the bottom corners. A handwritten label to the back notes 'R.N.A.S BAT. Water Plane, Trainer, Eastchurch Flight – Dover, Forming Of Dover Patrol 1917, ADM. Pier Base West, Card. 3. Norman Wilkinson 1917'. To the top left corner of the back, written directly to the board is '3 Dover Patrol R.N.A.S.' Written in pencil to the bottom left corner is 'R.N.A.S Nr 3. Dover' with possible sizing marks. The Dover Patrol was made up of a wide range of ships, boats and aircraft from cruisers to submarines and motor launches and from seaplanes to airships. It was important to both the country's defence and offence in the Great War. BATs were first purchased by the Admiralty in 1913 and were mainly used for reconnaissance. The label to the back of this illustration suggests that the subject was a trainer plane. This would tie in with its end of production in 1915 as aircraft engineering quickly developed in the period. The BAT Flying Boat was made by the Sopwith Aviation Company, working with the Cowes company of S.E. Saunders. Saunders had invented Consuta, a watertight construction of thin mahogany planks alternately layered with calico and all sewn together with copper wire, to make the hull. The open cockpit hull seated two side by side. Tom Sopwith won a number of prizes across various sports, including flying, and his aviation company followed suit. This included the BAT winning the Mortimer Singer £ 500 prize for the first successful British amphibious aircraft in 1913. Wilkinson has effortlessly painted his subject showing lots of detail with the minimum of brush strokes. A second, very similar painting but with a tug boat to the background and smaller in size is also known by Wilkinson. It is possible that the two paintings were intended as options for either a book or cigarette card illustration. Dated 1917.

H 14 W 20 3/8 inches



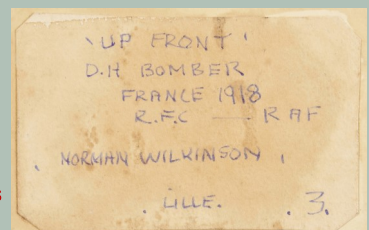


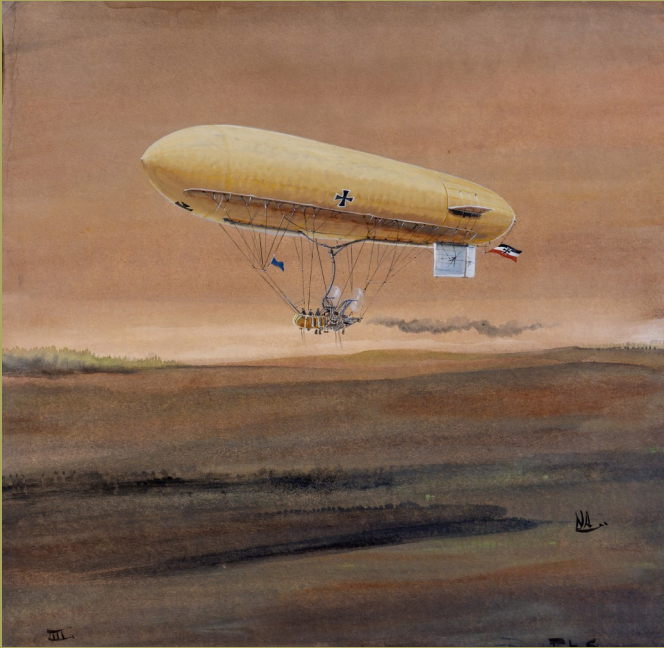
A watercolour and gouache on board of a De Havilland DH9 Bomber. The biplane is shown flying low near the forward most positions of the trenches with a tethered observation marker balloon in the background. It is signed Norman Wilkinson 18. The back of the board has a label noting 'Up Front, D.H Bomber France 1918, R.F.C — RAF, Norman Wilkinson, Lille. 3'. Further writing direct to the board state '3, D.H. Bomber D.H 9., War III 1920, Card' along with an arrow to each edge with the top one also marked N. It is likely that the illustration is of the DH 9A, or the 'Ninak' which superseded the DH9 and its unreliable engine. The DH 9A had the more powerful American 400 hp Liberty engine. The DH 9A came into full production 5 months before the end of WWI and continued to be used by the RAF until its retirement in 1931. The De Havilland Aircraft Company didn't come into being until after the war in late 1920. Before then, Geoffrey de Havilland was working for Airco as their chief designer and technical director. The intended purpose of this illustration, if it was used at all, is not known. The picture is well painted, as you would expect of Wilkinson, with detail to the subject whilst the background is far looser.

Dated 1918.

H 10 1/2 W 15 7/8 inches

Also illustrated on the inside front cover.

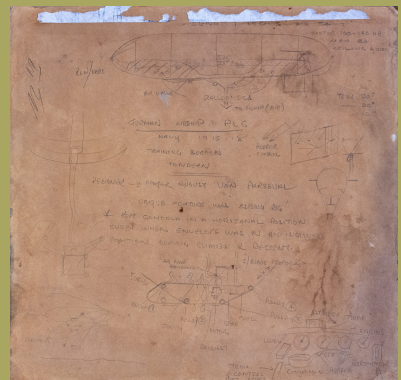




A watercolour and gouache on board study of the German PL6, the 6th Parseval semi-rigid airship by Royal Flying Corp officer Norman Arnold. The whole of the back of the board is covered with pencil notes and drawings by Arnold, giving detail on the PL6. This suggests that the illustration was done for intelligence purposes on enemy aircraft. The linear drawing to the top indicates the positions of the air valve, air balloonets etc. Other drawings show the different parts of the gondola from the propeller and motor to the ballast bags and pulleys. The motor of 100-140 HP, speed of M.P.H. 34 and ceiling of 4000 feet are noted. is given and that the 'Unique Feature Was Sliding Rig' with an illustration showing the nose in 3 different positions whilst the gondola remains horizontal. There is even a drawing of the pilots instruments on the dashboard. The title of 'German Airship P.L.6., Navy .9.5 – 18, Training Section Tondern' along with 'Designer 'Major August Von Parseval' are written to the centre of the back of the board. In July 1918, 7 Sopwith Camels launched from HMS Furious attacked and destroyed the German's main airship base at Tondern (now Tonder, Denmark). The Parseval airships were built by the Luft-Fahrzeug-Gesellschaft company. The PL6's first flight was in June 1910 and could take 4 crew and 12 passengers. The PL6 was used commercially and for pilot training before the war. It was rebuilt after crashing in 1912 to update to the specifications of the latest PL12. Before the war a number of Parseval airships were sold to other countries including Britain. The painting is initialled 'NA.' to front towards the bottom right where 'PL6' is noted. The bottom left corner is inscribed 'III'. The amount of information to the back of this picture is fascinating. Although it is seen now as a well painted illustration of an airship, it reminds us that the picture was first made for very practical purposes. Circa 1918.

H 12 W 12 3/8 inches

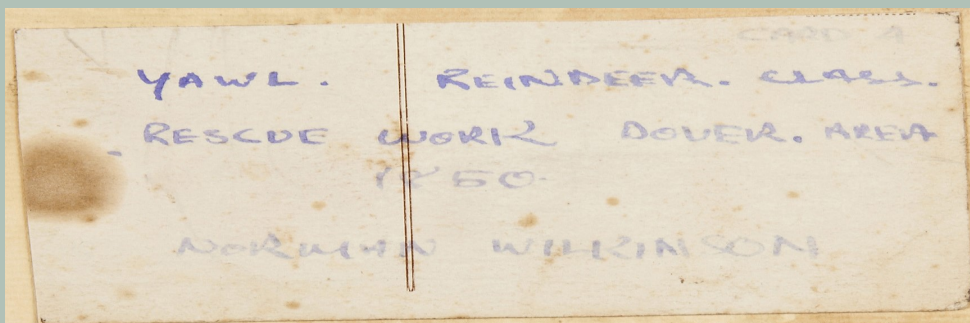
The back of the image is also illustrated on the back cover

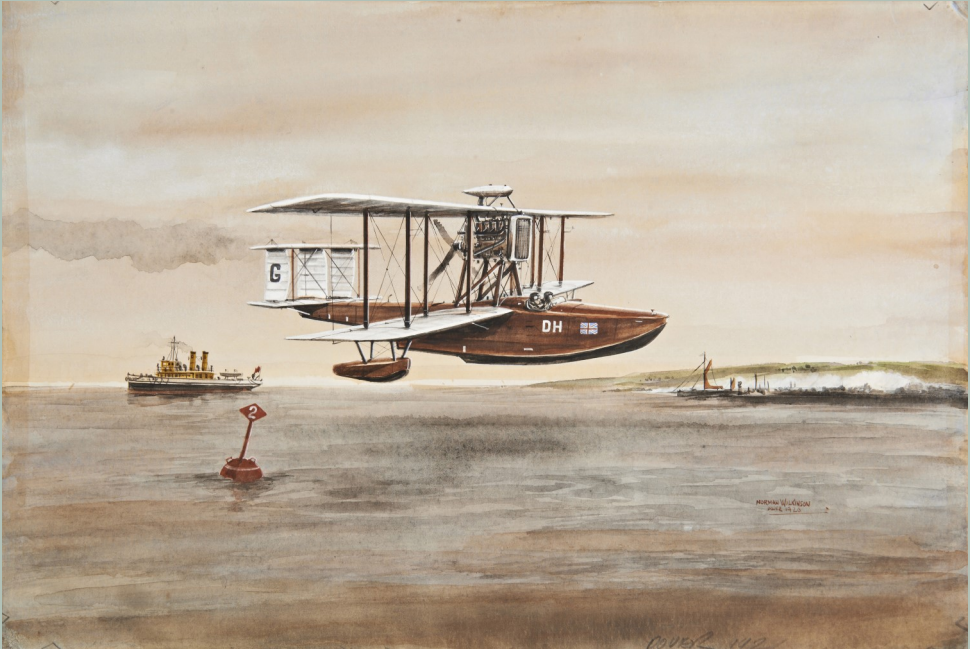




A watercolour and gouache painting of a Reindeer Class Yawl used for rescue off Dover. A Yawl is a small sailboat with a fore and aft mast used by both fishermen, for general work on the water and racing. The label to the back of the board states 'Yawl. Reindeer. Class., Rescue Work Dover. Area, 1850, Norman Wilkinson'. Written in pencil to the top of the bales is 'Card 4'. Written directly to the board is 'Dover. 19. 20'. The painting is signed to the front 'Norman Wilkinson, Dover 20.' The Dover Humane Society was formed in 1837 to rescue those in distress at sea. Their 37 foot, self-righting boat was locally built by Messrs. Elvin. Aside from sail, she was powered by 12 volunteer oarsmen who were mostly fishermen. In 1855, the Royal National Lifeboat Institution was invited to run the station. The unnamed blue Yawl is flying a red ensign and a blue flag marked DH, which may refer to Dover Humane Society. She's shown with a crew of 12 and appears to be returning to harbour, with the port quickly painted to the background on the right. 'Card 4' to the label suggests the illustration may have been made for a cigarette card. Dated 1920.

H 11 W 16 1/4 inches



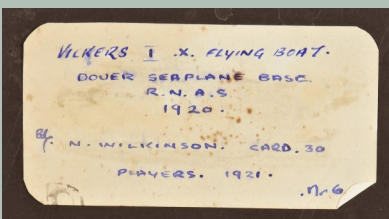


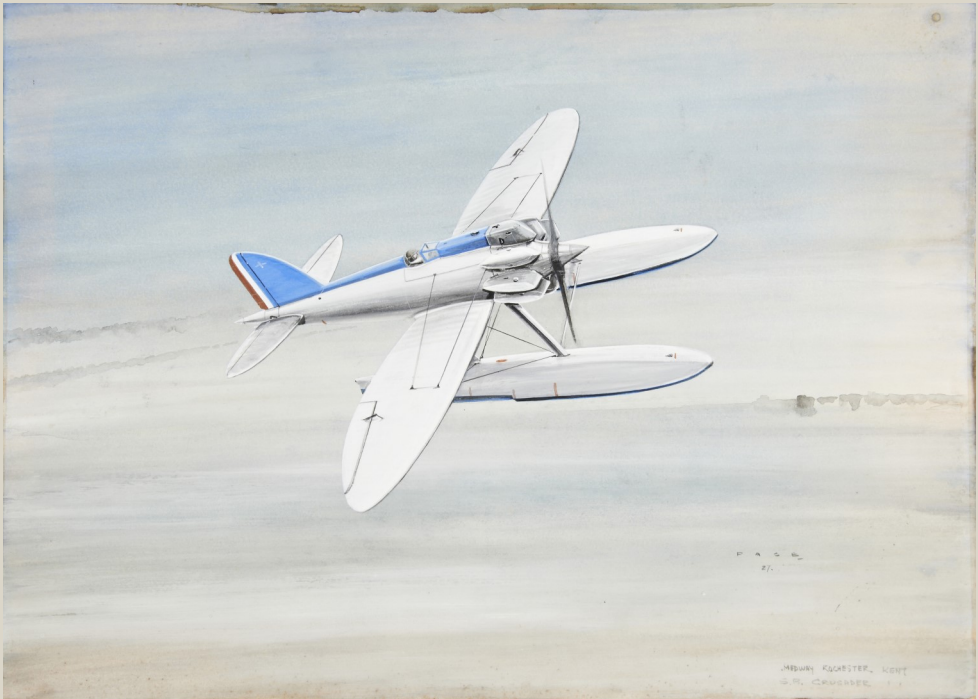
A watercolour on board illustration of a Vickers Viking Flying Boat coming into Dover Sea Plane Base in 1920. The Flying Boat looks to be preparing to land and in the background is a steamboat, a red marker buoy, a sailboat and some white cliffs. It is signed 'N. Wilkinson Dover 1920' to the lower middle right. 'Dover 1921' is written in pencil below to the board edge and each corner has pencil arrow marks for sizing. The back of the picture has a paper label suggesting that the picture may have been destined for use as a cigarette card for John Player. It notes 'Vickers I .X. Flying Boat. Dover Seaplane Base R.N.A.S 1920. By N. Wilkinson. Card. 30 Players. 1921. Nr 6'. Above the label written to the board is 'Reduce 6" – 4" Card 30' and 'Vickers Dover 1920-21'. The board is also stamped twice with a crown logo above D. The Vickers Viking biplane flying boat was manufactured between 1919 and 1923 with 31 made. It won first prize in the Air Ministry competitions of 1920 to determine the best amphibious plane. Vickers have a long history as a company starting as steel founders in Sheffield in 1828. The company expanded over time to buy other businesses, moving into

shipbuilding, armaments and motor cars. In 1911 they added aircraft manufacture to their interests. It was not uncommon for illustrations for sets of cigarette cards to be commissioned but not used with either the set never issued or the subject not making the final cut of cards. Wilkinson has painted the flying boat with quick but accurate strokes that together, give a detailed impression, showing his skill as an artist.

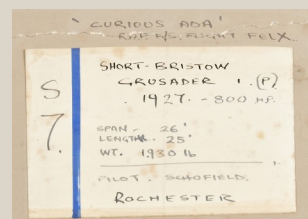
Dated 1920.

H 10 3/8 W 15 1/2 inches



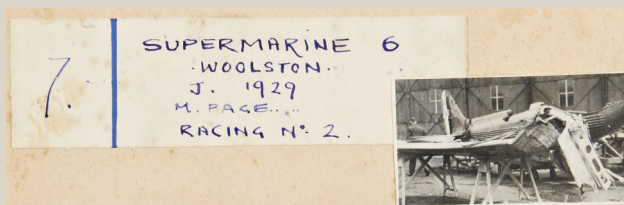


A large watercolour on board of a Short-Bristow Crusader Seaplane by Page. The detail of the plane in flight is shown with a simple, hazy background of the sea merging into the sky on the horizon. It is signed 'Page 27' with 'Medway, Rochester, Kent' and then 'SB Crusader' below. The back has a label noting 'Short-Bristow, Crusader 1. (P) 1927 - 800 H.P., Span - 26', Length - 25', Wt. 1.930lb, Pilot. Schofield. Rochester'. Above the label is written 'Curious Ada' 'RAF H/S. Flight Felx.' Written in pencil to the top left on the back is '7, On Test. MODS (Test), C. Cowlings, E. Strut. (Floats), Floats, Fuel Tank, Hood. W.S., White / Blue / Black'. Again, in pencil along the bottom of the board is written 'Reduced 1/2, Crusader P Short - Bristow - Rochester.' The Crusader was a racing seaplane made by Short Brothers with the aim of winning the 1927 Schneider Trophy. The race to determine the fastest seaplane was started by Jacques Schneider in 1912 and gave the winner £1000 in prize money. It continued until 1931 and the trophy, retained by Britain, is in London's Science Museum. Taxiing tests were carried out at Rochester before it was moved to Felixstowe to the RAF High Speed Flight for tests in the air. The Flight, as it was known, was started by the Air Ministry specifically to help Britain be competitive in the Schneider Trophy. Britain took 6 planes from 3 manufacturers to Venice, including the Crusader. It didn't win, having crashed due to a fault on the control rigging, but the British Supermarine S.5s came first and second. The pilot in this illustration is given as Schofield. Flying Officer Harry Methuen Schofield was one of the pilots chosen to compete in the 1927 Schneider Trophy and he also helped test the plane over the summer. Schofield did go on to win the 1934 King's Cup Air Race in a GAL ST.10 Monospar. Page's painting accurately depicts an aircraft built for speed and is redolent of an innovative time in airplane manufacture, when several countries were in competition with each other to produce the fastest and the best. Dated 1927. **H 15 1/4 W 21 1/2 inches**





A watercolour and gouache on board of a Supermarine S.6 racing seaplane by J.M. Page. The seaplane is illustrated in good detail. The grass covered headland to the front of the plane and a boat at sea with a white building and 2 dormant seaplanes to the rear are drawn far quicker and out of focus to place them firmly in the background. The painting is signed and dated 'Page 29' with 'Supermarine Seaplane S6' below. To the centre of the bottom edge, the artist has added a blue width line with '6"' to its middle. A printed cutout stating 'Schneider Trophy' is stuck to the bottom edge with VII written above. To the back of the board is a label to the centre giving the information '7. Supermarine 6, Woolston, 1929, J.M. Page. Racing No. 2' with an image of the destroyed plane partially stuck over it. 'J.M. Page 1929' is also written to the back in watercolour. Two all metal, single seater S.6 racing seaplanes were built by Supermarine at Woolston to compete in the 1929 Schneider Trophy. They were numbered N247 and N248 respectively. N247, which went on to win the trophy, is pictured in this illustration. The winning pilot was the RAF's 25 year old Flying Officer Henry Richard Danvers Waghorn, who was also later awarded the Air Force Cross for his victory. Interest in the race was such that it was reported that 1 million people watched it. The N247 S.6 and its twin, the N248, were updated to take place, along with 2 S.6B, in the following Schneider Trophy held in 1931. The N247 was destroyed in a fatal accident on take-off during a training exercise for the race. The race was won by Britain for the third time



in a row by one of the S.6Bs with the S6 N248 not used. N248 can now be seen at the Solent Sky museum in Southampton. A good painting of one of only two Supermarine S.6 seaplanes that were made.

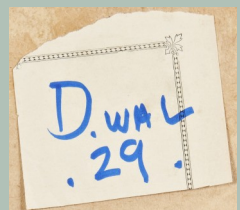
Dated 1929. H 10 3/4 W 16 1/4 inches

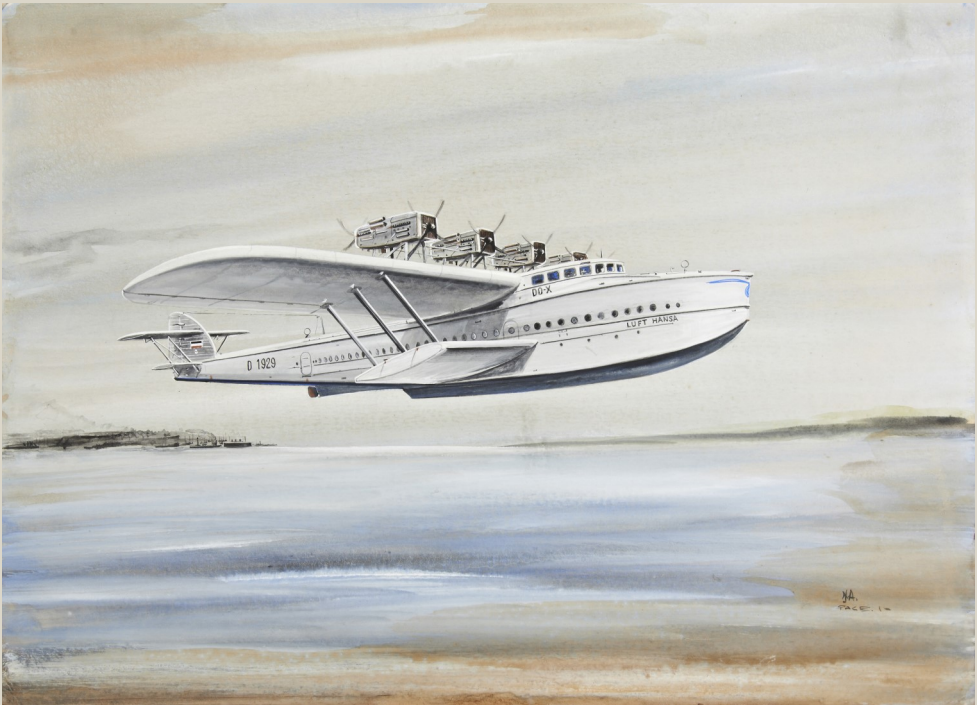


A watercolour and gouache on board of a Dornier Wal 29 flying boat painted by Norman Wilkinson. The Wal, or Whale, is low over the water and looks to be coming into land, with cliff tops loosely painted in background. Wilkinson, as you would expect, has given good detail to his Dornier Wal illustration. The Dornier Wal was produced by the German Claude Dornier company and was one of their most successful aircraft. The Wal was all metal and used 'push-pull' configured propellers mounted to the front and back of the engine, set above the wing. Aside from Germany, 16 different countries used the Wal including Denmark, the Netherlands, Italy, Spain, Yugoslavia and Japan. It was also popular with South American countries. Its reputation was such that the explorer Roald Amundsen used it in his 1925 attempt to reach the North Pole. Several pilots used the Dornier Wal in attempts to cross the Atlantic: some successful, some not. Both civilian and military planes were made from 1923 until its retirement in 1950 with 30 different versions. The painting is signed 'Norman Wilkinson, Wal .29.' in a typical position for the artist on the right-hand side of the painting. Below, to the bottom edge of the artist's board, is has also noted 'Southampton 29.' The back of the board has a paper label simply noting in marker pen 'D. Wal .29.' and directly to the board is written 'D.29 Whale'. There is no indication who this illustration was done for or how it may have been used, if it was at all. As you would expect, it is very well painted by Wilkinson who was a well-established artist by this date.

Dated 1929.

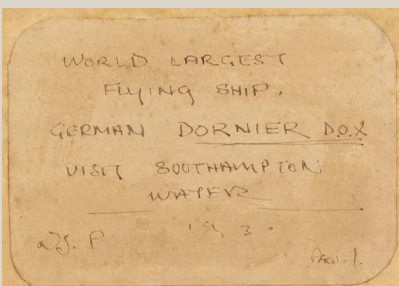
H 11 W 15 3/8 inches



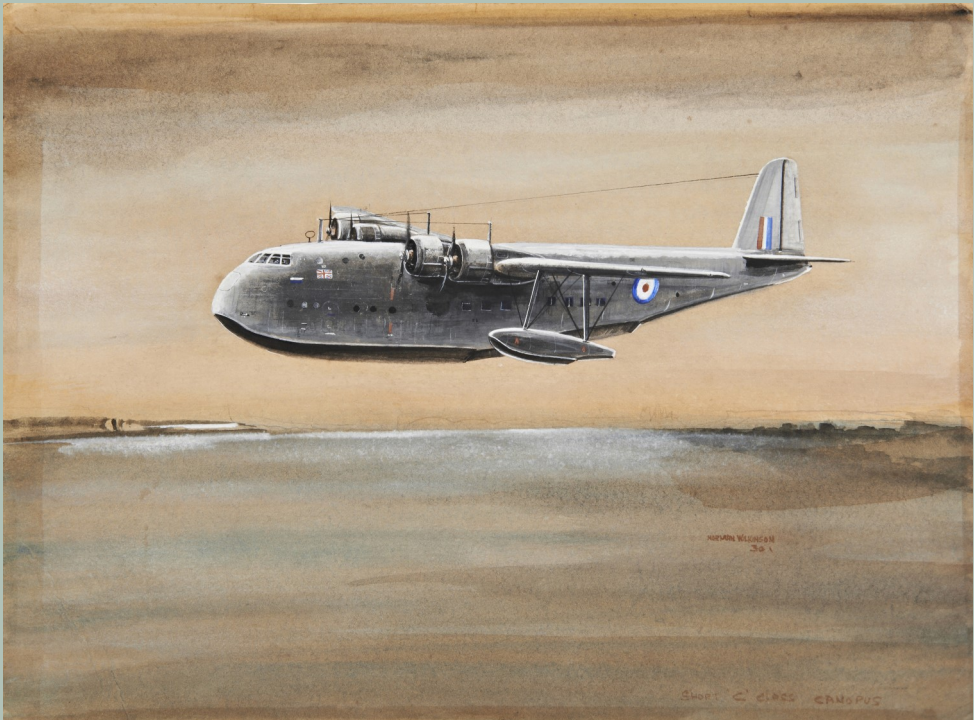


A watercolour and gouache on board of a Dornier Do X seaplane at Southampton by J.M. Page. A label to the back of the picture states 'World Largest Flying Ship, German Dornier D.O.X, Visit Southampton Water, 1920'. It also has the initials 'WJ. P' and 'Page' written below. Written directly to the board is 'Plane (or Plate) 16. One of 11 s, Dox C Motor, " " R " (Dox R Motor). Claude Dornier's Do X seaplane was the world's largest when it was completed in 1929, after 4 years of work. It was an all metal construction with 12 'push-pull engines' mounted on the top of the wing. Interestingly, Page only drew it with 10 engines. The 12 throttles of the engines were not controlled by the pilot but by a flight engineer acting on the pilot's instruction. Only three Do X seaplanes were ever produced. It caused great excitement when first produced, partly generated by flying the plane to several European countries, including England where the Prince of Wales was allowed to pilot it, before crossing the Atlantic to Brazil on to New York. The size of the plane meant a long take off and

slow climb to altitude. The large number of passengers it could take, 66 on a long or 100 on a short haul, and the luxury it gave them were popular but accidents and the economic climate of the time made it less commercially appealing. Page has captured the Luft Hansa Do X well, despite his inaccuracy of the engines. In a similar manner to Wilkinson and other illustrators of the time, the focus is naturally on the plane with the background of the sea and port with ships etc. quickly painted in a loose manner. Page has signed his work to the bottom right. Dated 1930 to the back label .



H 15 1/2 W 21 1/4 inches



A watercolour and gouache on board of the Short Brothers Canopus, the first 'C' Class S.23 Flying Boat, painted by Norman Wilkinson in 1930. The British Air Ministry strove to be world leaders in civil aviation in the mid 1930s and through Imperial Airways (later to become BOAC), the Short Brothers 'C' Class S.23 monoplane was chosen to lead the way in connecting the Empire. The Canopus was the first of the Short Brothers successful Empire 'C' Class flying boats, the world's first passenger aircraft used for international flights and delivering mail. Canopus made its first flight in July 1936, flown by the test pilot John Lankester Parker. Its name was taken from Spartan King Menelaus' ship pilot during the Trojan War. The 41 planes that followed in production were all given names starting with a C. The S.23 had 4 Bristol Pegasus engines that enabled the flying boat to carry the 5 crew members along with 17 passengers and 4,480 lbs of cargo. The plane was a leader in its field and was manufactured for the next 4 years, finally retiring from service in 1946. As is typical of Wilkinson with this type of illustration, the Canopus is shown in good detail with the background painted as a quick wash to keep the focus on the plane. It is marked with a RAF roundel and fin flash with a Union Jack below a crown by the cockpit. It is signed 'Norman Wilkinson 30' to the right a third of the way up the picture. Below, to the bottom edge is written 'Short 'C' Class Canopus'. The back of the board has a stuck down cutout from a magazine stating 'Canopus, the first of the fleet of 'C' Class flying-boats used on the Empire routes of Imperial Airways from 1936 onward'. The anomaly is Wilkinson's date of '30' after his signature, which is 6 years earlier than Canopus' first flight.

Although it clearly looks to be a 0 its possible that the line of a 6 is missing.

Circa 1936.

H 10 W 13 3/8 inches

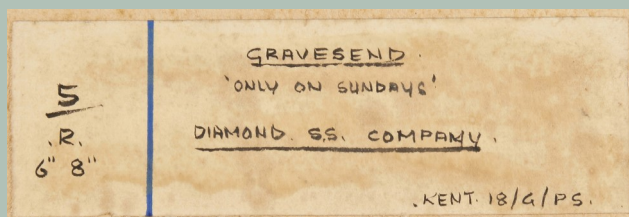
Canopus, the first of the fleet of
'C' Class flying-boats used on the Empire routes
of Imperial Airways from 1936 onward



A watercolour and gouache on board of a Paddle Steamship Ferry. Only On Sundays may refer to its use on that day for pleasure trips as opposed to its usual commuter work. As the steamboats edged out the traditional watermen ferry services, so the trains entered the competition for commuters in the mid 19th century and other sources of income were needed. Various trips from Gravesend could be taken on a Sunday to other coastal towns such as Southend, Herne Bay, Sheerness and the Pleasure Gardens at Rosherville. The back of the board has a label with a blue vertical line separating the notes '5 .R. 6" 8"' and 'Gravesend, 'Only On Sundays', Diamond. S.S. Company. .Kent.18/G/PS.'. The front of the picture is signed 'Norman Wilkinson' on the right towards the bottom corner. Written in pencil directly to the back of the board is 'Vesper, Ferry Service, 18##'. The Star Steam Packet Company, founded in 1833, had a wooden Paddle Steamship called Vesper. They were in direct competition with the Diamond Steam Packet Company. The yellow paddle steamer has one funnel with a black crown to the top and a red flag with a yellow star. The boat is full of passengers with their best hats on enjoying a day out and the captain at the ship's bow. The yellow of the steam ship stands out against the grey of the water and the light orange of the sky. To the background, on either side of the ship, are the banks of the Thames Estuary with further ships moored. It is probable that this is a retrospective illustration by Wilkinson, perhaps done for a cigarette card or book. As such he may have

been either confused in his research of the Vesper and its ownership or amalgamated the information for the purpose of the picture. It is a fine painting and Wilkinson has captured the busy life of a Victorian Steam Packet on the Thames. Circa 1930.

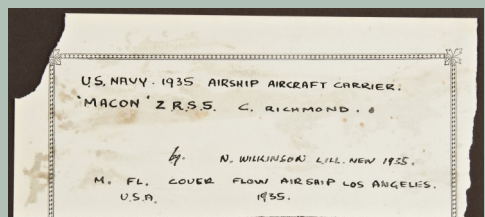
H 10 1/2 W 16 1/2 inches

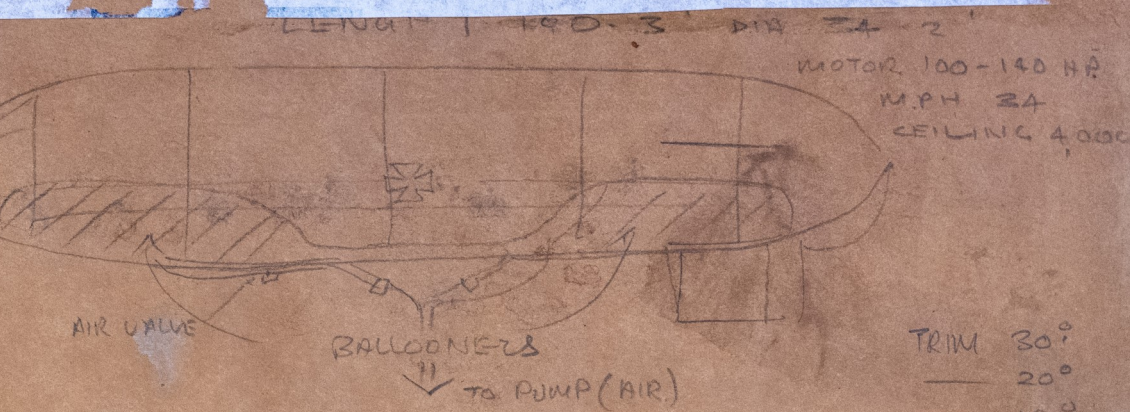




A watercolour and gouache on board of the world's largest airship, the USS Macon ZRS-5 by Norman Wilkinson. Although 20ft shorter than the Hindenburg, the rigid airship Macon, along with her sister airship Akron, holds the record for the largest helium filled airship. She was built by the Goodyear-Zeppelin Corporation in 1929 at a then cost close to 2.5 million dollars. She was capable of carrying 5 Curtiss F9C Sparrowhawk biplanes, which were used in her role of scouting enemy ships. She began service in June 1933 with her last flight on the 12th of February 1935. The Macon crashed off the California coast after running into a storm off Point Sur, north of Los Angeles. Two diagonal girders, damaged on the previous flight were not fully repaired and further damage was caused by the storm to the upper tail fin. Some of the gas cells were punctured and control was being lost. Lieutenant Commander Herbert Wiley, who had survived the crash of the USS Akron, managed to get the airship over water off Monterey Bay and gave the order to abandon ship. The cruisers Richmond, Concord and Cincinnati collected the 81 survivors. The large paper label to the back of the board notes 'U.S. Navy 1935 Airship Aircraft Carrier. 'Macon' Z.R.S.5. C. Richmond. By N. Wilkinson L. III. New 1935, M. Fl. Cover Flow Airship Los Angeles. U.S.A. 1935.' It is probable that Wilkinson was commissioned by the London Illustrated News to produce this illustration in response to the crash. The London Illustrated News covered the crash on the 16th of February but used a photograph of the Macon above a warship. Whether this illustration was used for a separate story or not, isn't known. Wilkinson has pictured the Macon in good detail off the coast with another rigid airship in the background. He has painted very little detail to the sky or coastline presumably because the work was done remotely and he had little information on the scenery. A good picture of a historic airship. Dated 1935.

H 11 W 15 1/2 inches





GERMAN AIRSHIP P.L.6

NAVY 1915-18

TRAINING SECTION

TONDERN

RUDDER
CONTROL

Major August 'VON' PARSBURG

UNIQUE FEATURE WAS 'SLIDING RIG'
PT GONDOLA IN A HORIZONTAL POSITION
WHEN ENVELOPE WAS IN AN INCLINED
POSITION DURING CLIMB & DESCENT.



Christopher Clarke Antiques

Sheep Street
Stow on the Wold.
Glos. GL54 1JS
England

T. +44 1451 830476

E. info@campaignfurniture.com

www.campaignfurniture.com

