

An abstract painting with thick, expressive brushstrokes in shades of blue, green, yellow, and grey. The composition is dynamic, with a large blue shape at the top right and a yellow-green shape at the bottom left. The background is a mix of these colors, creating a sense of movement and depth.

DREWEATTS

EST. 1759

MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | THURSDAY 18 MARCH 2021

DREWEATTS

EST. 1759

MODERN AND CONTEMPORARY ART

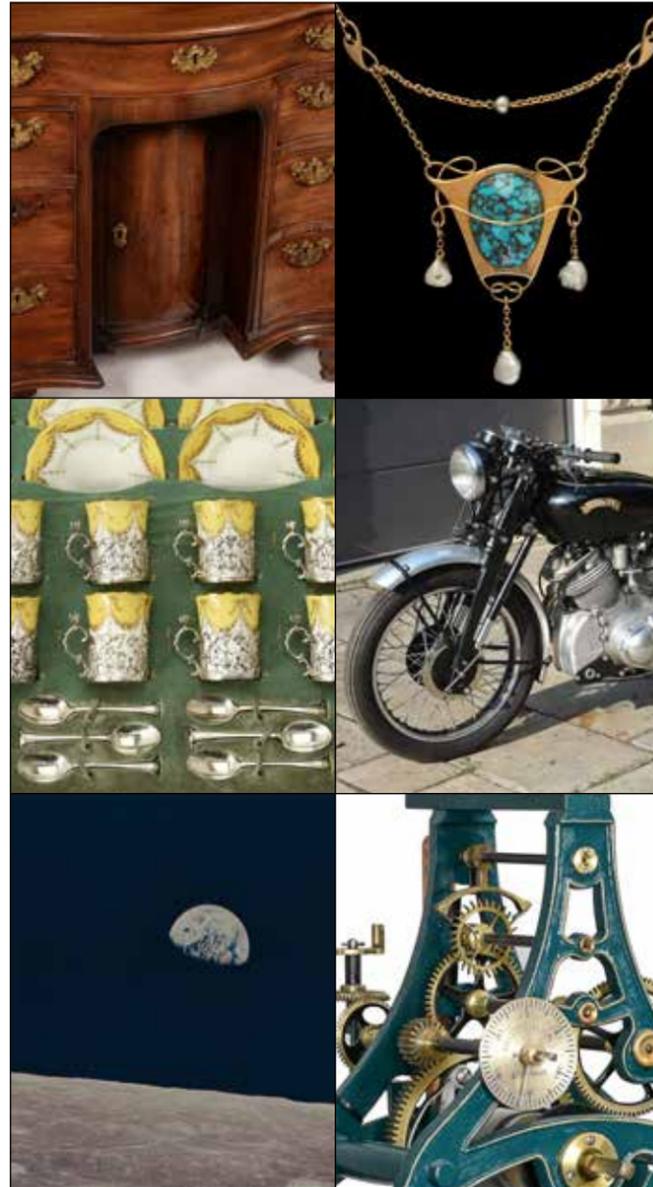
DONNINGTON PRIORY | THURSDAY 18 MARCH 2021 | 10.30AM



Coming Up at Dreweatts

Auctions

- 11 March | Timed Online
Art on a Postcard International Women's Day Auction in aid of The Hepatitis C Trust
- 12 March | Timed Online
The General Sale
- 17 March | Live Online
Space Exploration Photography and Ephemera
- 18 March | Live Online
Modern and Contemporary Art
- 31 March | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 13 April | Live Online
Jewellery, Silver, Watches, Pens and Luxury Accessories – Part 1
- 14 April | Timed Online
Jewellery, Silver, Watches, Pens and Luxury Accessories – Part 2
- 20 April | Live Online
The Transport Sale
- 21 April | Live Online
Fine Clocks, Barometers and Scientific Instruments
- 19 May | Live Online
Chinese Ceramics and Works of Art (Part 1)
- 20 May | Live Online
Japanese & Chinese (Part 2) and Indian & Islamic Ceramics & Works of Art
- 27 May | Live Online
Old Master, British and European Art



We hold regular auctions of fine art, antiques, jewellery and other collectibles. Our specialists carry out valuations nationwide so if you are unable to attend one of our valuation days, please request a valuation via our website or call us to discuss a home visit.



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EST. 1759

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London SW1Y 5LU

Auctions, exhibitions
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ENQUIRIES
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DREWEATTS

EST. 1759

Already consigned:
Arthur Delaney (1927-1987)
Manchester Hippodrome
Oil on board

Est. £5,000-7,000 (+ fees)

INVITING ENTRIES | MODERN AND CONTEMPORARY ART

We are now inviting entries for our auction on 12 October 2021

AUCTION LOCATION
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES
Jennie Fisher
+44 (0) 1635 553 553
jfisher@dreweatts.com
Catalogue and free online
bidding at: dreweatts.com



AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (local time) on Wednesday 17 March.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (local time) on Wednesday 17 March.

BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

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The service provides a virtual tour of some of the auction highlights displayed in the galleries at Donnington Priory, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person. The service will be available from Friday 5 March (highlights only).

AUCTION NO. 14308**SPECIALISTS:**

Jennie Fisher jfisher@dreweatts.com
 Brandon Lindberg blindberg@dreweatts.com
 Lucy Darlington ldarlington@dreweatts.com
 Francesca Whitham fwhitham@dreweatts.com

BUSINESS DEVELOPMENT, FINE ART

Will Porter wporter@dreweatts.com

AUCTION:

Dreweatts
 Donnington Priory
 Newbury
 Berkshire RG14 2JE

ENQUIRIES:

+44 (0) 1635 553 553
pictures@dreweatts.com
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Front cover: Lot 37

Inside front cover: Lot 1

Opposite: Lot 42

Inside back cover: Lot 172

Back cover: Lot 113

Catalogues £15 (£17.50 by post)

Paintings: Glossary of Terms

Paul Henry:

In our opinion a work by the artist.

Attributed to Paul Henry:

In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.

Studio of Paul Henry:

In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of Paul Henry:

In our opinion a work from the period of the artist and showing his influence.

Follower of Paul Henry:

In our opinion a work executed in the style of the artist, but not necessarily by a pupil.

Manner of Paul Henry:

In our opinion a work executed in the style of the artist, but at a later date.

After Paul Henry:

In our opinion a copy of any date after a work by the artist

Signed / Inscribed / Dated Paul Henry:

In our opinion the work has been signed / inscribed / dated by the artist.

Bears signature / inscription /**date of Paul Henry:**

In our opinion the signature / inscription / date are probably not by the hand of the artist.

λ:

Indicates that this item may be a qualifying item for Droit de Suite royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000. Please see our Terms and Conditions for a full definition of these charges.

Condition is not specified within the catalogue descriptions; please request a condition report for further advice.

Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

Please note that all pictures are framed unless otherwise stated.

act. – active

fl. – flourished

wk. – worked

b. – born

p. – plate size

d. – died

s. – sight size

In Search of Escapism | A Private Collection of Irish Art | lots 1-24

Lots 1-24 comprise a private collection of Irish art passionately collected and curated over the past 30 years. The collection represents an insight into Irish art through the 20th century and touches upon reoccurring themes including escapism and a search for a sense of identity. Highlights include three works by the celebrated artist Gerard Dillon which illustrate his struggles with his self-identity and the damning effects of the loss of his three brothers in the 1960s. Two pieces by Markey Robinson which celebrate his Irish heritage and a vibrant piece by Colin Middleton capturing sundown in 1960 at Carnalridge. Continuing the survey of Irish art through the ages we are brought right to the current day with striking pieces by Felim Egan and Martin Finnin, who is currently represented by John Martin Gallery.

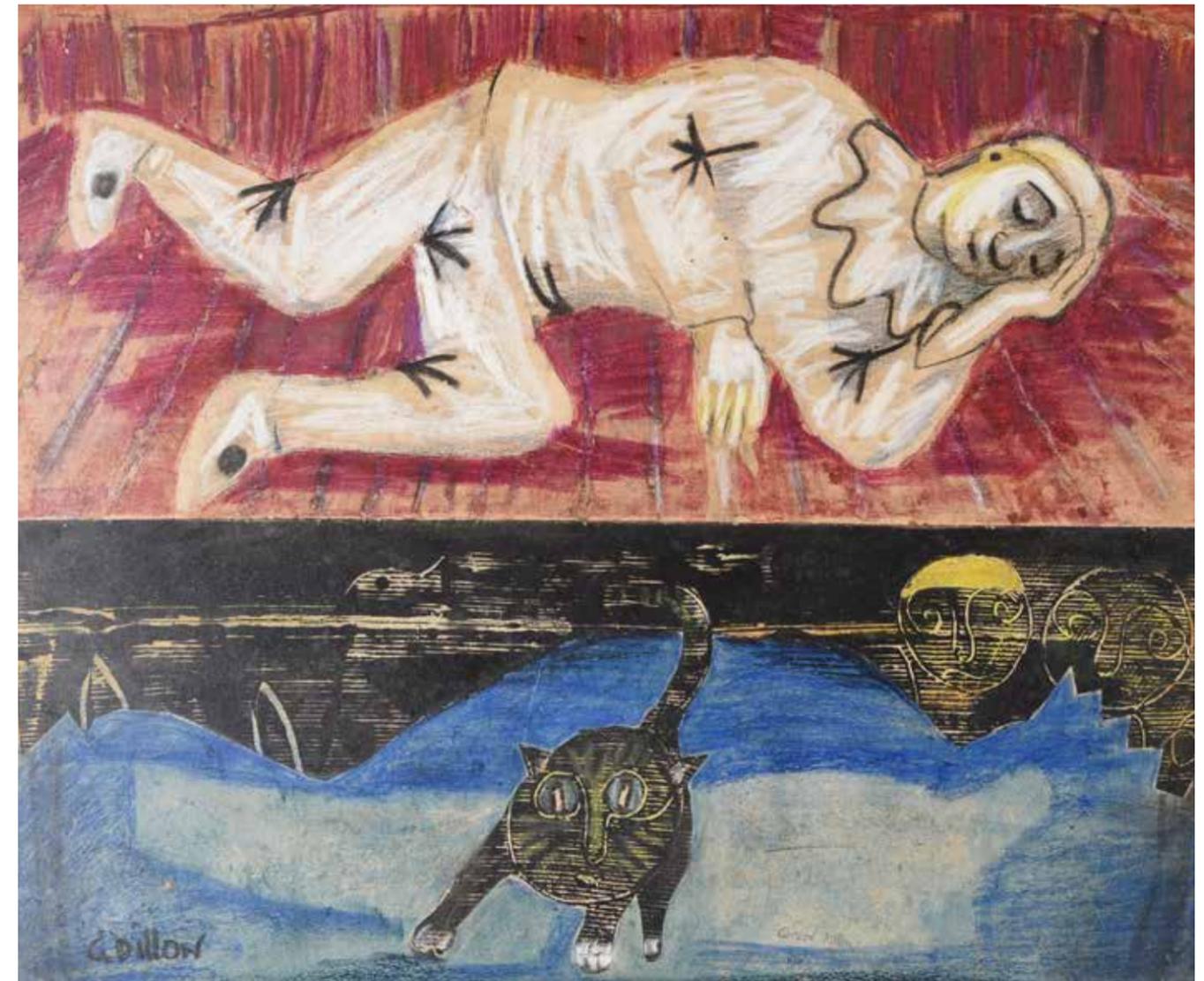
Gerard Dillon

Gerard Dillon, who became better known as Gerry, was born in Belfast in 1916. Dillon left school at the age of 14 and started his career as an apprentice decorator with Maurice Sullivan and Sons. His interest in the arts, cinema and theatre shaped his social communities and ultimately led him to begin his career as an artist in the 1930s. At the age of 18, Dillon left Belfast to join his brother, Joe and sister, Madge who were living in London.

At the outbreak of the Second World War in 1939, Dillon was on a cycling trip in Ireland. Due to travel restrictions he was left with no choice but to stay in Ireland. He decided to venture to Dublin and became part of an exciting artistic community which included iconic artists Louis le Brocqy and Patrick Hennessy. He also formed companionships with artists from the White Stag Group including Basil Rakoczi and Kenneth Hall.

In 1942, Mainie Jellett who championed Dillon, opened his first solo show at The Country Shop which had been founded in Dublin in 1930. Mainie Jellett went on to set up the Irish Exhibition of Living Art (IELA) a year later which showcased abstract expressionism and avant-garde Irish art. The IELA became a major platform for contemporary Irish artists and Dillon exhibited annually alongside other Ulster boys such as Daniel O'Neill and George Campbell. By the end of the 1940s the Ulster group dominated the IELA and Dillon was to serve as committee member for 20 years.

“ Gerard was dedicated to art above all else and his energy and drive was infectious. ” – Noreen Rice 2011



1

I λ

Gerard Dillon (Irish 1916-1971)

Untitled (Pierrot and cat)

Mixed media on board

Signed twice (lower left and lower centre)

52 x 63cm (20¼ x 24¾ in.)

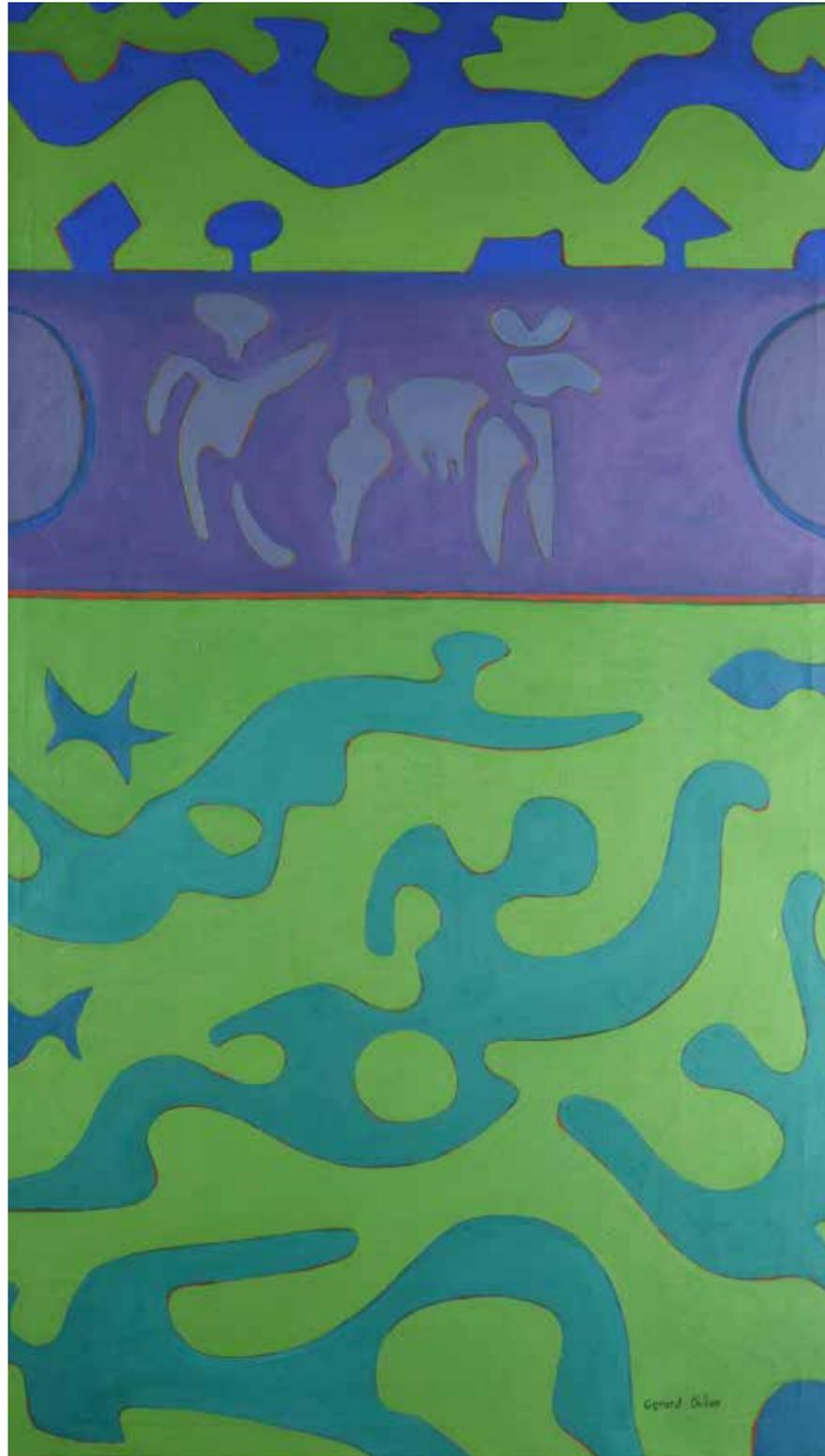
Provenance:

Private Collection, Cookstown, County Tyrone, Northern Ireland

Purchased from the above by the present owner

Dillon's three brothers tragically passed away within quick succession of one another between 1962-1966. This traumatic period of loss gravely affected his state of mind. His works turned into a form of escapist art as Dillon tried to cope with the loss of his brothers. Throughout this period he returned continuously to the motif of the clown and the figure of Pierrot. This was a theme that was explored by other artists in the Ulster group in the 1960s. They were interested in the subject of the relationship between comedy and tragedy and this would come to be a prominent feature in the work of the group. The present lot shows Pierrot lying peacefully on his side sleeping in the upper half of the picture. The viewer is struck by the colour contrast of the bright white against the rich red which leads to the lower half of the picture which is much darker. A nervous looking black cat is depicted right in the centre with two indistinct faces towards the upper right. It is possibly that the Pierrot and the two faces represent each of Dillon's three brothers.

£7,000-10,000



2

2 λ
 Gerard Dillon (Irish 1916-1971)
Untitled
 Oil on canvas
 Signed (lower right); signed and inscribed
 (to stretcher verso)
 153 x 92cm (60 x 36 in.)

Provenance:
 Sale, Sotheby's London, 16 May 2003, lot 142

Dillon's interest in complete abstraction began whilst spending time in London during the 1950s. During this time, Dillon was influenced by artists such as Rothko, de Kooning and Pollock who exhibited at the Tate. This transition into abstraction continued throughout his career playing with geometric patterns, reoccurring lines and elements of surrealism that began to influence his work. The simple shapes remind us of Dillon's work with cut-outs and experimentation with linocut printing techniques. The horse and figure are possible motifs harking back to Dillon's interest in the people of the West of Ireland. The colour palette is emotive and striking focusing our attention on the repetition of shape and pattern across the canvas.

£10,000-15,000



3

3 λ
 Gerard Dillon (Irish 1916-1971)
Masked figure and nude
 Oil on board
 Signed (lower right); further signed and titled (verso)
 86.5 x 122.5cm (34 x 48 in.)

Provenance:
 Sale, Sotheby's London, 16 May 2003, lot 136

Dillon spent the majority of his career between Belfast, London and Dublin, favouring the excitement of city life and immersing himself in artistic communities with likeminded poets, writers and artists. However, an underlying yearning for the countryside is a theme which reoccurs throughout the artist's body of work, in particular views of Connemara and portraits of characters from the West of Ireland. This sense of escapism found through his work came hand in hand with his search to find a self-assured identity as he struggled to express his sexuality. Dillon used motifs such as the masked figure to represent himself through his art and express his feelings of entrapment and desire to consolidate his identity. The mask signifies an attempt to disguise oneself instead of facing up to our own fears and inadequacies.

£10,000-15,000



4

4 λ
 William Conor (Irish 1881-1968)
Three huddled figures
 Charcoal
 Signed (lower right)
 61 x 48,5cm (24 x 19 in.)

William Conor was born in Belfast in 1881. Conor is admired for his powerful, insightful and sympathetic depictions of working class life in Ulster. Whilst attending the Government School of Design his passion for art and natural skill were noticed by his music teacher Louis Mantell.

Conor apprenticed for David Allen & Sons Ltd., as a poster designer between 1904-1909. Conor travelled across the Blasket Islands, Dingle Bay and County Kerry before moving to Paris where he exhibited at the Paris Salon, then on to London in 1920. Just a year later, Conor exhibited at the Royal Academy and became acquainted with important artistic figures of the time such as Augustus John and Sir John Lavery. Conor worked for the government during the war years to record Northern Ireland's participation in the war. In 1930 Conor was elected academician to the Ulster Academy of Arts. In 1952 Conor received an OBE.

£600-800

“ In the first place Conor is a painter of genius and in the second place he is a painter of Belfast. ” – Holbrook Johnson, *The Studio Magazine*, 1925



5

5 λ
 Colin Middleton (Irish 1910-1983)
Sundown: Carnalridge. No. 2
 Oil on canvas
 Signed with monogram (lower left), further signed, titled and dated *January 1960* (verso)
 51 x 61cm (20 x 24 in.)

Provenance:
 Private collection, Ireland
 Purchased from the above by the present owner

Colin Middleton was born in Belfast in 1910, and his work first appeared at the Royal Hibernian Academy in 1938, with his first solo exhibition taking place in 1944 at the Grafton Gallery. He initially worked as a damask-designer, like his father before him, but after studying at the Belfast Royal Academy, Middleton focused exclusively on painting. Middleton. In the present lot *Sundown: Carnalridge, No. 2* Middleton has stripped back the landscape into the components that were used to build it, the earth, the hills and the sky all broken into small brushstrokes stretching repetitively across the canvas. The warmth of the colour palette evokes a sense of heat rising from the canvas and we see strong influences of Vincent Van Gogh, an artist that made a lasting impact on Middleton.

£3,000-5,000

Markey Robinson (Irish 1917-1999)

Markey Robinson was born in 1918 in Belfast. Despite his natural talent for the arts being recognised at a young age, Robinson was encouraged to become a welder. Whilst he would spend any spare cash he could on art materials Robinson was also a talented featherweight boxer. This earned himself the nickname Boyo Marko and he became quite well known for his sport in Northern Ireland. At the outbreak of the Second World War Markey joined the Casualty Service of the Civil Defence. He continued to paint during this period and exhibited two works recording affects of the Blitz at the Civil Defence Art Exhibition in 1943. These works were chosen to represent Ulster at an exhibition in London, which illustrates the artists natural talent and early success. Known as a man of mystery who would disappear for long periods of time, he nonetheless became a part of the Ulster artistic community during the 1930s and 40s. Markey made his money as a merchant seaman, most likely the answer for his long periods away from Belfast. He was well travelled spending time in Africa, South American, Europe and Asia. In the 1940s Markey exhibited at the Irish Living Art Exhibition in Dublin which became an important platform for contemporary artists including Jack B. Yeats, Mainie Jellet and Louis le Brocquy. It is likely that Robinson was acquainted with Gerard Dillon and Colin Middleton through these yearly exhibitions. There are two works by Markey Robinson in this private collection of Irish works. What is apparent in both the works is the spontaneity of line and use of bold and definitive strokes. This deliberate black line which can be found in many of Robinson's compositions is likely to be a direct influence from Matisse someone Robinson was greatly inspired by.



6

6 λ

Markey Robinson (Irish 1917-1999)

Shawlies in the village

Oil on board

15 x 30cm (5¾ x 11¾ in.)

Provenance:

Angus MacDonald, Holywood, County Down, Northern Ireland

Purchased from the above by the present owner

Shawled women, or Shawlies were a common theme for Robinson and one which he revisited throughout his career. As was typical of the artist, very few facial features are visible in the women painted here. The overall effect and purpose of these works was not one of personal identification, but instead an embodiment of what the Shawlies represent: a yearning for peace and serenity. Growing up in Belfast during the Second World War, these works were a commentary on escapism; looking to the more simple life of the Irish countryside.

£1,500-2,000



7

7 λ

Markey Robinson (Irish 1917-1999)

Coming Home

Oil on board

Signed (lower left)

60 x 75cm (23½ x 29½ in.)

Provenance:

Gifted by the artist

Private Collection, Ireland

Purchased from the above by the present owner

Together with village scenes of white cottages, circus clowns and still lifes featuring jugs, shawled women and sail boats feature extensively in Robinson's work. In the lot offered here, two anonymous shawled women look out on a dark and atmospheric yet calm sea. The dark brown sails of the boats, flat muted-colour palette and simplicity of the geometric composition are all recurring features employed by the artist and found in many of his works.

£3,000-5,000



8

8 λ
 Gladys Maccabe (Irish 1918-2018)
Gallery visitors
 Oil on canvas
 Signed (lower right), titled (to stretcher verso)
 40 x 50cm (15½ x 19½ in.)

£1,000-1,500

In 1941 Gladys married artist and musician Max Maccabe. The couple exhibited together throughout their relationship, most notably in Ireland at Robinson & Cleaver in Belfast in 1942 and at Kensington Art Gallery, London in 1949. The couple became members of The Contemporary Ulster Group which included like minded artists such as Gerard Dillon and William Conor. In 1957 Gladys painted a portrait of Conor which is now hanging in the Ulster Folk Museum.

Gladys Maccabe recognised that the talent of young female artists in Ireland was going unrecognised. In 1957 she formed the Ulster Society of Women Artists who held their first major exhibition at the Belfast Museum and Art Gallery in 1959.

Gladys' work is concerned primarily with gatherings of people going about their everyday lives whether that be a moment in time captured at a market, a beach or at the races. *Gallery visitors* is a particularly contemplative piece which illustrates figures frozen in mid conversation and thought.



9

9 λ
 Gladys Maccabe (Irish 1918-2018)
At the market
 Oil on board
 Signed (lower left)
 39.5 x 51cm (15½ x 20 in.)

£1,000-1,500



10

10 λ
 Maurice MacGonigal (Irish 1900-1979)
Landscape towards Letterfrack
 Oil on board
 Signed (lower left)
 51.5 x 76.5cm (20¼ x 30 in.)

Provenance:
 The Dawson Gallery, Dublin (Stock no. 4805)
 James Adam & Sons, lot 63

MacGonigal was born in Dublin in 1900. He was apprenticed to his uncle's stained glass workshop before studying at the Dublin Metropolitan School of Art. In 1927, MacGonigal moved to Holland where he studied Fine Art at the Hague. On his return to Dublin, he took up a teaching position at the Royal Hibernian Academy and also at the Dublin Metropolitan School of Art. His close association with the RHA continued and in 1933 he was elected an academician. Please see our website for full footnote.

£2,500-3,500



11

11 λ
Maurice Canning Wilks (Irish 1911-1984)
Loughanure, County Donegal
Oil on canvas-board
Signed (lower right)
31 x 36cm (12 x 14 in.)

Provenance:
John Magee, Belfast

Maurice Canning Wilks was an Irish landscape painter born in Belfast in 1910. Wilks attended evening classes at the Belfast College of Art before being awarded a scholarship to further his education by attending the day classes at the college. Please see our website for full footnote.

£700-1,000



12

12 λ
Frank McKelvey (Irish 1895-1974)
Chickens outside a country cottage
Watercolour
Signed (lower left)
37.5 x 53cm (14¾ x 20¾ in.)

£700-1,000



13

13 λ
Kitty Wilmer O'Brien (Irish 1910-1982)
Boathaven, Old Head, Louisburg, Co. Mayo
Oil on board
Signed and titled (verso), together with artist's label
48 x 61cm (18¾ x 24 in.)

Provenance:
Sale, Christie's Scotland, 12 December 1990, lot 72
Unknown sale, lot 78a

O'Brien started her professional training at the Royal Hibernian Academy School in Dublin in 1926 at the age of 16. She trained under Lilian Davidson working out of her studio in Dublin before winning a scholarship to the Slade School of Fine Art in London in 1933. Please see our website for full footnote.

£1,000-1,500



14

14 λ
 Henry Healy (Irish 1909-1982)
Trees along the riverbank
 Oil on canvas-board
 Signed (lower right); inscribed with artist's address (verso)
 61 x 50.5cm (24 x 19¾ in.)

Henry Healy was born in 1909. In 1934, he graduated from the Metropolitan School of Art in Dublin before moving to London and Paris to continue his training. In 1938 Healy exhibited at the Royal Hibernian Academy and in 1966 he was elected a member of the Academy and served as the treasurer until his death in 1982.

£1,000-1,500



15

15 λ
 Basil Blackshaw (Irish 1932-2016)
Mask Head I
 Mixed media, in artist's frame
 Signed (upper left)
 54 x 41cm (21¼ x 16 in.)
 Executed in 1990.

Provenance:
 Kerlin Gallery, Dublin

Born in Glengormley, County Antrim, and raised in Port Mills in County Down, Blackshaw began his studies at the Methodist College Belfast before going on to the Belfast College of Art between 1948 and 1951, aged only 16. He studied in Paris following a scholarship from the Committee for the Encouragement of Music and the Arts, but has spent the majority of his career working in the Lagan Valley. Please see our website for full footnote.

£2,000-3,000



16

16 λ
 Graham Knuttel (Irish b.1954)
Diesel, the artist's dog
 Oil on paper
 Signed (lower right)
 50 x 70cm (19½ x 27½ in.)

Provenance:
 New Apollo Gallery, Dublin

This piece is a portrait of Knuttel's beloved dog, Diesel. Works by Knuttel are held in some of Hollywood's top collections including that of Sylvester Stallone and Robert De Niro.

£1,500-2,000



17

17 λ
 Sean McSweeney (Irish 1935-2018)
Wet Land
 Oil on board
 Signed, titled, dated 93 and variously inscribed (verso)
 26.5 x 49.5cm (10¼ x 19¼ in.)

Born in Dublin in 1935, Sean McSweeney is regarded as one of the leading 20th century Irish artists. Despite no professional training McSweeney immersed himself in art from a young age, learning from his father who was a professional artist and also by visiting the Hugh Lane Gallery in Dublin. Please see our website for full footnote.

£1,500-2,000

18 λ
 Ciarán Clear (Irish 1920-2000)
Untitled (solo figure)
 Mixed media on paper
 Signed (lower left), inscribed and with artist's label attached (verso)
 25.5 x 35.5cm (10 x 13¾ in.)

Ciarán Clear was born in 1920 in Dublin. Clear was a founding member of the Finhal Artists Group in 1963 and exhibited with artists such as Maurice MacGonigal and Fergus O'Ryan. Clear's first solo exhibition was held at the Goodwin Gallery in Limerick.

£500-700

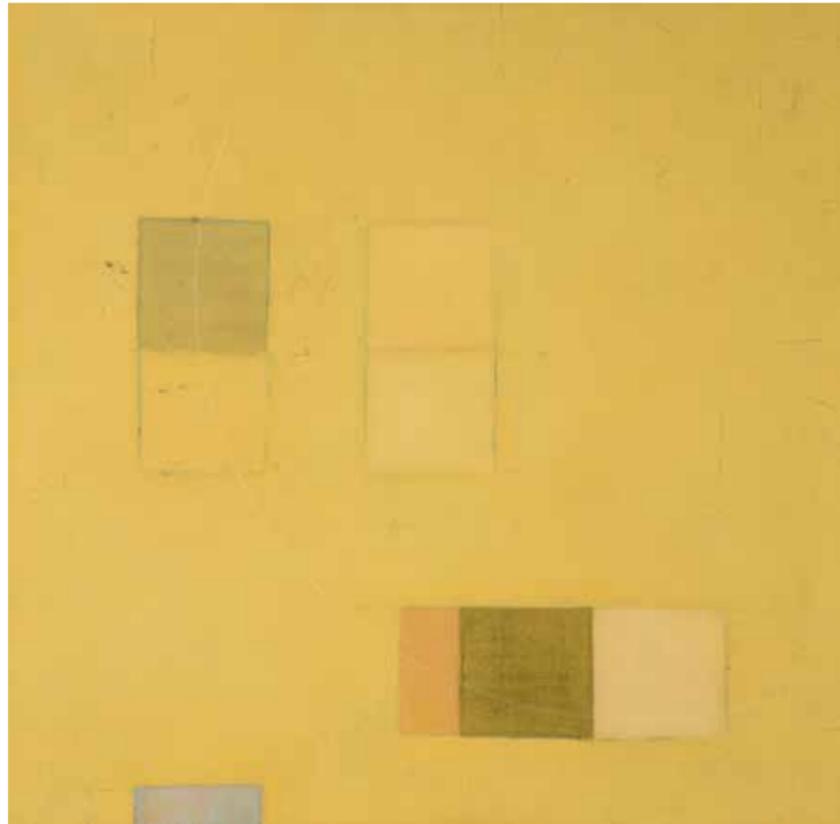


18

Felim Egan (Irish 1952-2020)

Felim Egan was born in Strabane, Northern Ireland in 1952. After studying in Belfast and Portsmouth Egan attended the Slade School of Fine Art for his formal training. In 1980 Egan travelled to Rome where he spent a year at the British School before he returned to Dublin. Egan would spend the rest of his life living and working at Sandymount Strand and the Docklands at Dublin Bay. The success of his career as an abstract painter was signified by his major solo exhibitions in the 1990s at the Irish Museum of Modern Art and the Stedelijk Museum in Amsterdam. Throughout his career he exhibited internationally holding 72 solo shows. In 1986 Egan was elected to Aosdána, the Irish association of artists whose work is considered to have made an outstanding contribution the arts in Ireland. Whilst Egan's work has been placed in the abstract category he always said that it was the landscapes around Sandymount Strand and Dublin Bay that inspired his work: The large empty sands, vast everchanging skies and the long horizons.

Egan's canvases became renowned for their monochromatic palette with hieroglyphic motifs and markings. The paintings are built up with layers of thin colour and stone powder ground into the acrylic. His work is tied to the place he lived and holds a deep emotional connection to the artist. Roisin McDonough, Chief Executive of the Arts Council, described Egan as one of the most important painters to emerge from Northern Ireland in the early 1980s.



19

Egan was a...

“genius for filling the cleared space in his canvasses and drawings and constructions with the pressure of something withdrawn or withheld.” – Seamus Heaney, 1986



20

19 λ

Felim Egan (Irish 1952-2020)

Untitled (Yellow)

Mixed media

Signed with initials and dated 07 (verso)

76.5 x 76.5cm (30 x 30 in.)

Unframed

Provenance:

Private Collection, Ireland

Purchased from the above by the present owner

£3,000-5,000

20 λ

Felim Egan (Irish 1952-2020)

Untitled (Blue)

Mixed media on canvas

Signed with initials and dated 02 (verso)

210 x 210cm (82½ x 82½ in.)

Unframed

Provenance:

Private Collection, Ireland

Purchased from the above by the present owner

£5,000-7,000

Martin Finnin (Irish b.1968)

Martin Finnin is a contemporary Irish abstract painter who has completed residencies in the US and across Europe. Finnin is represented by John Martin Gallery in London. This collection of four works by Finnin illustrates his interest in strong, bold colours together with simplicity of line and form.



21

21 λ
Martin Finnin (Irish b.1968)
My Head is Out to Get Me
Oil on paper
Signed and dated 2007 (lower left), further signed, titled, dated, dedicated *Happy Birthday/ Thanks Mick* and inscribed with sketch (to backboard verso)
55 x 16cm (21½ x 6¼ in.)

£700-1,000



22

22 λ
Martin Finnin (Irish b.1968)
Getting off the Pedastoo
Mixed media on canvas
Signed (lower left) further signed, titled and dated 02 (verso)
76 x 102cm (29¾ x 40 in.)

£2,500-3,000

23 λ
Martin Finnin (Irish b.1968)
Untitled
Mixed media on paper
Signed (lower right)
28 x 37.5cm (11 x 14¾ in.)

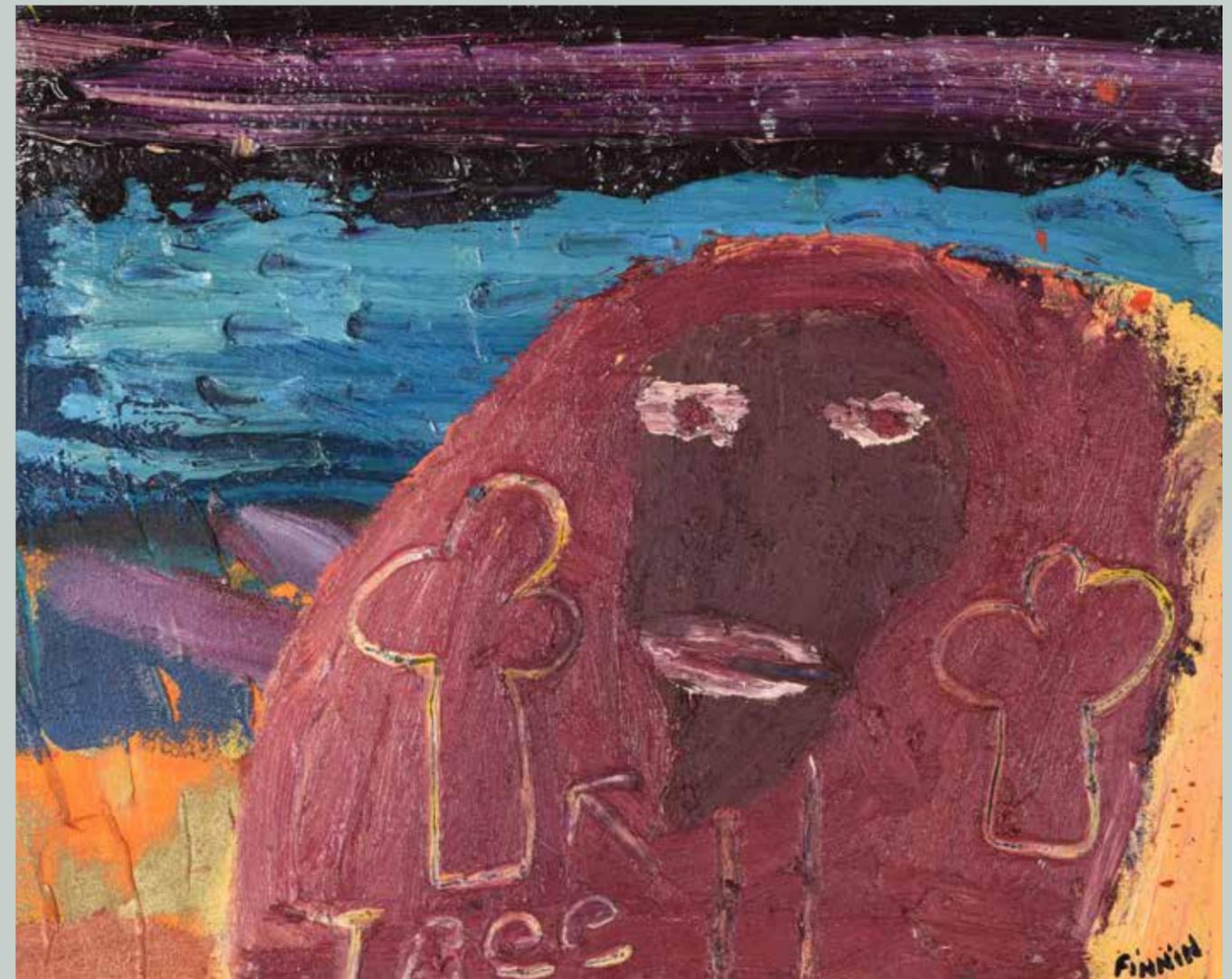
£1,000-1,500

24 λ
Martin Finnin (Irish b.1968)
The Recluse Hiding Behind the Trees
Oil on canvas
Signed (lower right), further signed, titled, dated and inscribed *o3 oil on canvas* (verso)
39.5 x 50cm (15½ x 19½ in.)

£2,000-2,500



23



24

Other properties

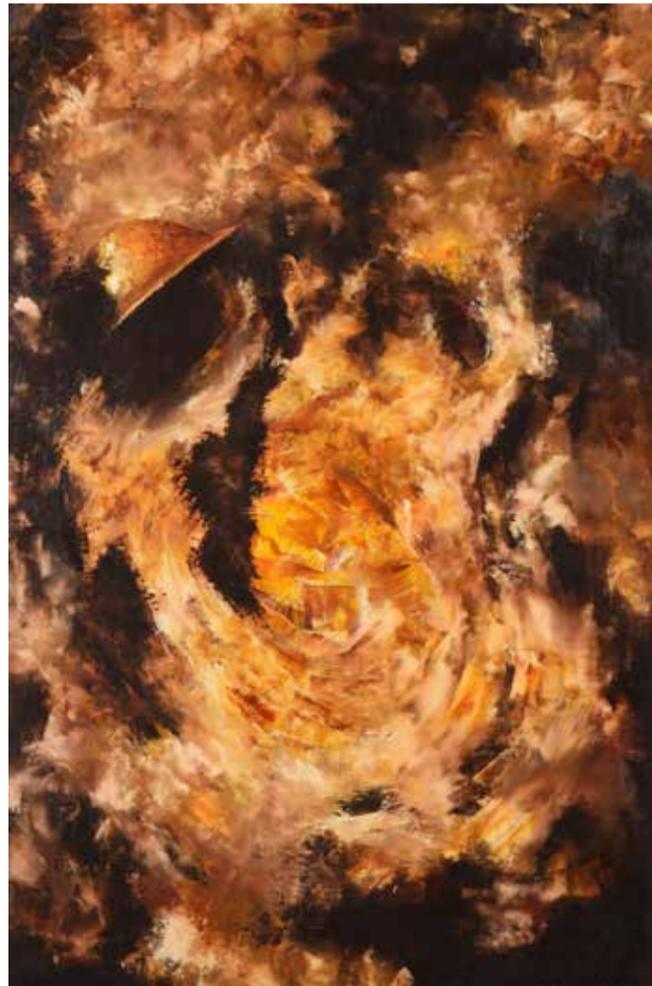


25

25 λ
Eileen Cooper (British b.1953)
Surfacing
Oil on canvas
Signed, titled and dated 1988 (verso)
137 x 122cm (53¾ x 48 in.)

Provenance:
Benjamin Rhodes Gallery, London

£800-1,200



26

26 λ
R. J. Hitchcock (British 20th century)
Tommy
Oil on canvas
76 x 51cm (29¾ x 20 in.)

Provenance:
Bear Lane Gallery, Oxford
Mrs Mason (purchased from the above in 1963)

Exhibited:
Oxford, Bear Lane Gallery, 10 June 1963

£600-800



27

27 λ
Berenice Sydney (British 1944-1983)
Untitled
Oil on canvas
Signed and dated 5'70 (lower left)
152.5 x 152.5cm (60 x 60 in.)
Unframed

Provenance:
The family of the artist

£1,500-2,000



28

28 λ
Berenice Sydney (British 1944-1983)
Untitled
Oil on canvas
Signed and dated 11'68 (lower left); dated
4'11'68 (verso)
183 x 167cm (72 x 65½ in.)
Unframed

Provenance:
The family of the artist

£1,500-2,000



29

29
Kolade Oshinowo (Nigerian b. 1948)
Masks
Pastel
Signed and dated 74 (lower right)
37.5 x 24.5cm (14¾ x 9½ in.)

£1,500-2,000

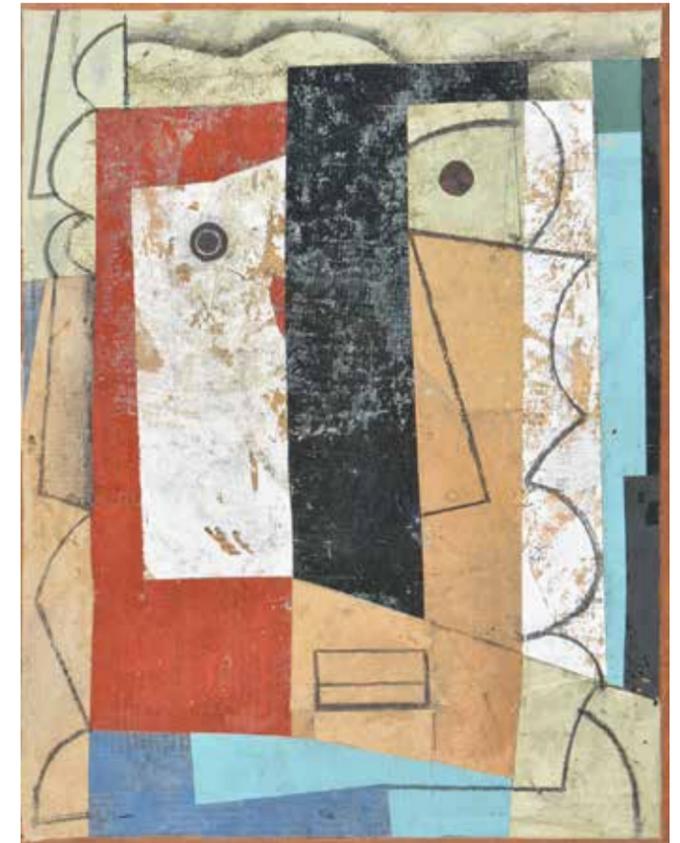


30

30 λ
Adrian Heath (British 1920-1992)
Abstract Composition
Watercolour, pencil and pastel
Signed and dated '74 (lower right)
76 x 55.5cm (29¾ x 21¾ in.)

Provenance:
The collection of Keith William Sleeman (1941-2020)

£600-800

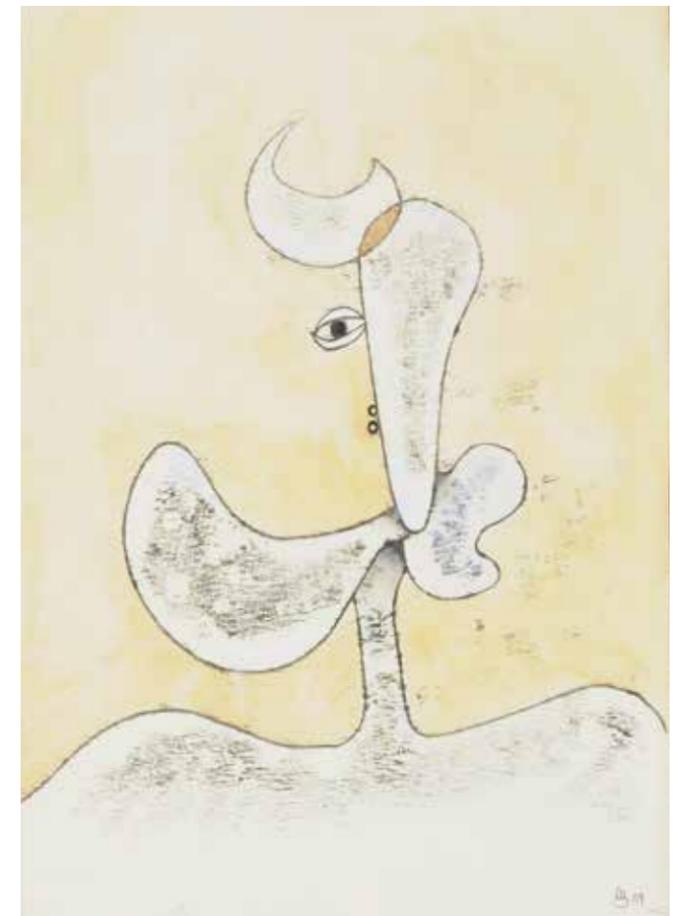


31

31 λ
Bryan Ingham (British 1936-1997)
Mediterranean Head No.1
Oil, charcoal and collage on board
Signed, titled and dated 1992 (verso)
33.6 x 26cm (13 x 10 in.)

Provenance:
Francis Graham-Dixon Gallery, London

£1,500-2,000



32

32 λ
Desmond Morris (British b.1928)
Keeper of Unwanted Secrets
Mixed media
Signed with initials and dated 09 (lower right)
30 x 21cm (11¾ x 8¼ in.)

£1,000-2,000



33

33 λ
William Gear (Scottish 1915-1997)
Untitled
Acrylic on paper
Signed and dated '76 (lower right)
46 x 67.5cm (18 x 26½ in.)

Provenance:
The collection of Keith William Sleeman
(1941-2020)

£600-800

34 λ
Luis Feito (Spanish b. 1929)
Gris y negro
Acrylic and gouache on paper
Signed and dated 59 (lower left)
38 x 49cm (14¾ x 19¼ in.)

Provenance:
Arthur Tooth & Sons Ltd, London

£1,000-1,500



34



35

35 λ
Elisabeth Frink (British 1930-1993)
Osprey
Pencil and watercolour
Signed and dated 69 (lower right)
73.5 x 100cm (28¾ x 39¼ in.)

Provenance:
Everard Read Gallery, Johannesburg

£3,000-5,000

36 λ
Keith Rand (British 1956-2013)
Monitor
Pearwood, pigment and casein
Signed with initials, titled and dated 2010
(to underside of base)
30 x 68cm (11¾ x 26¾ in.)

Provenance:
The collection of Keith William Sleeman
(1941-2020)

£600-800



36



37λ

Ivon Hitchens (British 1893-1979)

Wittenham Clumps from Day's Lock

Oil on canvas

Signed (lower left); further signed, titled and

dated 1956 (on artist's label to stretcher)

41 x 87cm (16 x 34¼ in.)

£30,000-50,000

Provenance:

Acquired directly from the artist in 1957

Thence by descent to present owner

Synonymous for his panoramic depictions of the English countryside, Ivon Hitchens learnt his trade at the Royal Academy Schools before setting up a studio in north London in 1919. The subsequent two decades saw the evolution of Hitchens' style from an accomplished but essentially traditional representational approach to a much more personal and emotive pictorial language. The influence of contemporary French painters such as Paul Cezanne, Georges Braque and Andre Lhote, as well as friendships with confirmed modernists like

Claude Flight exposed Hitchens to new and exciting ways of seeing. An invitation to stay with Ben and Winifred Nicholson at their house in Cumberland in 1925 led to a productive exchange of ideas at a time when all three were at a critical juncture in their artistic development. The paintings that Hitchens completed during this time have often been seen as the first in which his personal style begins to manifest itself.

These years were, however, a financial struggle for Hitchens who, lacking any significant patronage, had to be content with only selling a handful of works each year. The one constant was his membership of the Seven and Five Society. With its first exhibition in 1920, the group was initially made up of a haphazard variety of artists, but Hitchens' suggestion that Ben Nicholson join the group in 1925, galvanised it into a more single-minded movement with a nascent modernist aesthetic. Over the coming years the group attracted many of the most innovative artists of the period including Christopher Wood, David Jones, Frances Hodgkins and Barbara Hepworth; and Hitchens' circle in north London grew to include further likeminded artists and intellectuals such as Henry Moore, Paul Nash, Adrian Stokes, David Bomberg, Walter Gropius and Herbert Read.



Ivon Hitchens by Ida Kar, vintage bromide print, circa 1959
© National Portrait Gallery, London

In spite of his close and enduring relationship with Ben Nicholson, as the 1930s wore on, their artistic styles began to take different paths. Nicholson's preoccupation with line and the flattening of the pictorial plane were a pre-cursor to the uncluttered minimalism of his mature style. And yet whilst abstraction was integral to Hitchens work, his paintings always kept the physical object at their heart. As non-representational as they are, Hitchens landscapes are a careful balance between what is seen and the artistic demands of form and pattern.

In 1940, the Hitchens family which now consisted of his wife Mollie whom he had married in 1935 and their young son, John, born in April of the same year, were forced to retreat from London after his Hampstead studio and home was bombed. The couple had been spending increasing time in Sussex and the previous year had acquired an area of woodland near Lavington Common, along with a large caravan purchased from a Miss Williams of Heyshott for £20. This move to Sussex transformed Hitchens' painting and he spent the next forty years depicting the surrounding landscape.

The work was acquired in 1957 as a wedding present directly from Hitchens' studio and has remained in the same family ever since. The family have retained not only the original correspondence with Ivon Hitchens setting up the studio visit and subsequent purchase of the work but also a brilliant recollection of the visit by the original owner. These documents reveal him to be a solicitous and kindly man who was more than happy to devote the whole day to showing paintings to his prospectus buyers and discussing them at length. Although the letters deal mainly with the practicalities - including a hand drawn map of how to find the studio - they also reveal humour and sensitivity. Hitchens first letter, dated January 25th 1957, worries "Hadn't you better count your pennies after your honeymoon?", before moving on to provide the following recommendation: "The train service is reasonably good from Victoria. But if you can save the petrol then the cross country drive is pretty"

The timing of the visit coincided with the opening of Hitchens' exhibition at the Musée National d'Art Moderne in Paris and he remarks:

"...it's odd how you can travel thousands of miles, do and see so much and find time for it all - while if one stays at home, things crowd in so thick and there is so much to attend to that I am usually behind with the delivery of paintings. Our Paris trip which did materialise in the end, leaves a hazy memory of floods of taxis (petrol rationing a myth), crowds of people, champagne adlib(?) and miles of stone floor galleries. The show looks well and everyone seemed pleased including the museum authorities who talk of buying one."

The owner's memoir reveals more about the visit and includes a great many insights into Hitchens' working process.

"He seemed in no hurry, and curiously objective about his own work as though he were an outsider seeing it for the first time. Many canvasses were unfinished. He explained that he always knew what he was going to try to achieve but never how he was going to get there. He always started from nature (or from an interior or model). The first rendering was often relatively representational, the verticals and horizontals, light and shade, re-producing what was in front of him - up to a point.

Each succeeding state - and he sometimes did 6 or more - would be more abstract, until the final one might, if he were 'lucky' express something of what the original meant to him, though, to the viewer, it might seem to be totally 'abstract' unless he knew how it had evolved."

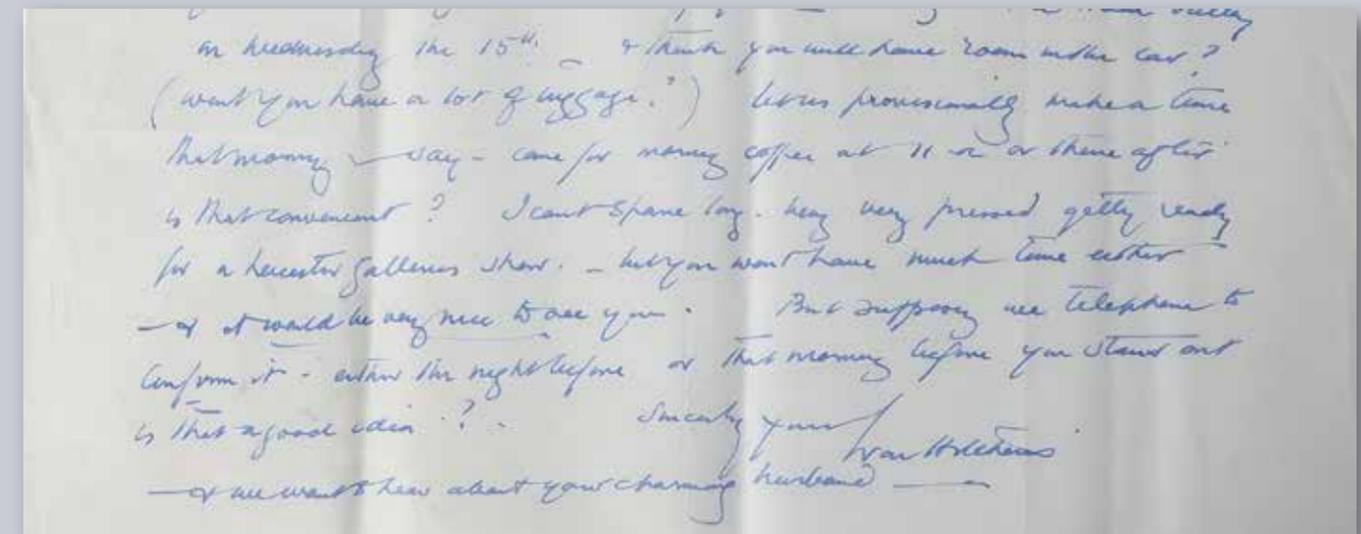
It was only after some considerable time that they came close to making a decision on a painting and, remarkably, the day ended with them agreeing on not just one painting but two:

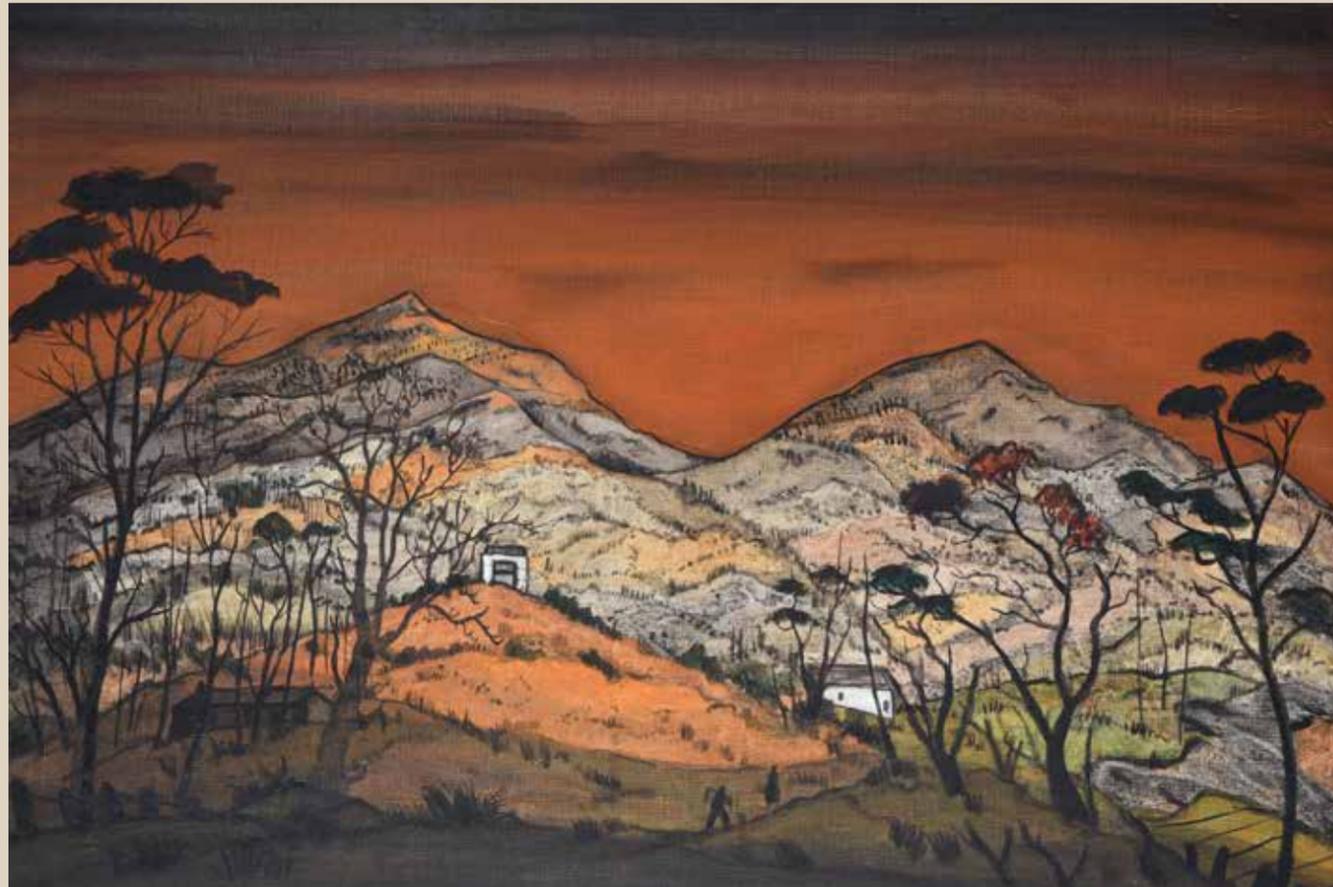
"We spent the whole afternoon, looking at and discussing painting after painting. Eventually the choice was narrowed to two; one I liked, one Hitchens liked and wanted us to have. The one I liked was not, Hitchens said, finished - or satisfactory. The one Hitchens preferred had just been completed - 'Wood Landscape no. 2', of 1956. He looked again at the one I preferred - 'Day's Lock, Wittenham Clumps' - and agreed there was something missing on the right-hand side. Picking up a large brush dripping with a characteristic mixture of grey, light blue and purple, he swirled in a sort of arching rainbow against the deep blue of the sky on the right. "There", he exclaimed, "That does it, I think". I wanted the picture more than ever, but he still wanted us to have the other. We explained that we were broke and could not possibly afford both. After long discussion, "I'll tell you what", he said, "why don't you take both - for the price of one". And, despite our protests, that is what eventually happened."

“ He seemed in no hurry, and curiously objective about his own work as though he were an outsider seeing it for the first time. ”

By the time of the present work, *Wittenham Clumps from Days Lock*, executed in 1956, Hitchens had established himself as one of the foremost painters of the day, with financial security from a now longstanding relationship with Leicester Galleries and critical acclaim from several museum exhibitions. In the same year, he was chosen to represent Britain at the XXVII Venice Biennale. Whilst his work had been exhibited abroad, the Biennale offered an unrivalled opportunity for twenty canvasses to be shown, showcasing his work to a much wider international audience. The works were well received and, following the show, the British Council was invited by several European galleries, including the Musée National d'Art Moderne in Paris and the Stedelijk Museum in Amsterdam, to send them on tour, garnering yet more exposure for Hitchens' work.

Wittenham Clumps from Days Lock is a superb example of Hitchens' use of colour to create form. The typical sage green interspersed with greys, whites and violets draw the viewer over the water to the landscape beyond. The intersecting lines of the foreground contrasting with the curve of the hills in the distance creating a sense of balance and harmony.





38

38 λ
 Fred Uhlman (British 1901-1985)
Welsh Landscape - Croesor Valley
 Oil on canvas
 61 x 91cm (24 x 35¾ in.)

Provenance:
 Private Collection, Francis Uhlman, son of the artist
 Sale, Bonhams Chester, 6 March 2013, lot 225
 Together with a signed letter from Francis Uhlman, the artist's son, dated 10th January 2013.

£2,000-3,000

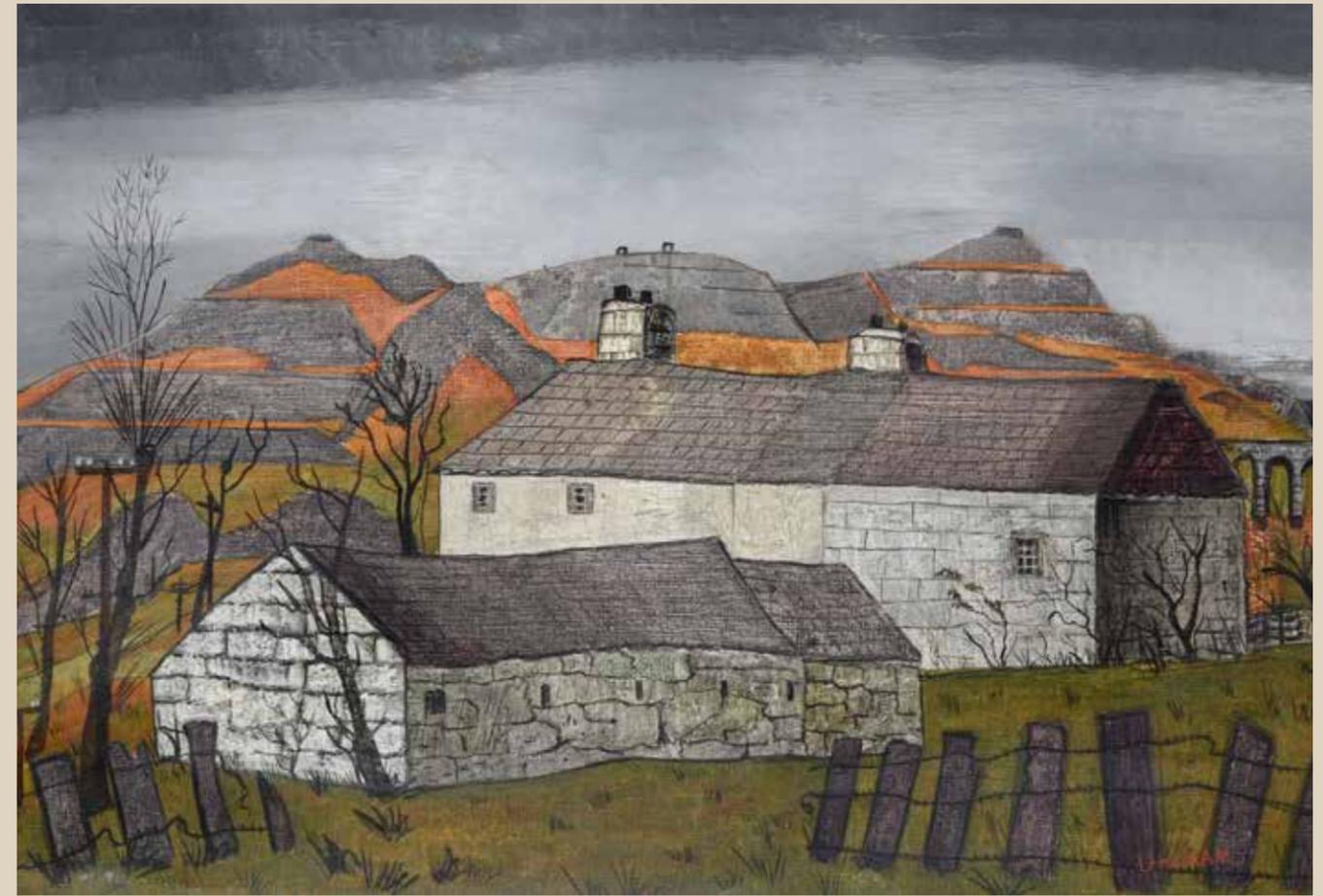


39

39 λ
 Fred Uhlman (British 1901-1985)
Irish Sea
 Oil on canvas laid to board
 Signed (lower right)
 30.5 x 40.5cm (12 x 15¾ in.)

Provenance:
 The Trafford Gallery, London

£800-1,200



40

40
 Fred Uhlman (British 1901-1985)
Welsh Cottages
 Oil on canvas
 Signed (lower right)
 60 x 90cm (23½ x 35¼ in.)

Provenance:
 Sale, Christie's South Kensington, 12 October 2011, lot 52

£2,000-3,000

Works from The Collection of Collyer Bristow, London | lots 41-53

Edward Wolfe (British 1897-1981)

Born in Johannesburg, South Africa, Wolfe moved to England during the First World War where he studied at the Slade School of Art from 1916-1918. At the Slade he met and became friends with Nina Hammet and Roger Fry who invited him to join the Omega Workshops, a design enterprise founded by members of the Bloomsbury Group and closely associated with the Hogarth Press.

He had his first solo show in Johannesburg in 1920 and went on to exhibit widely both in England and internationally. In the 1920s he became known as 'England's Matisse' in reference to his strikingly colourful post-impressionistic portraits. His success owed much to his involvement with the London Group of artists and his association with art critic and painter Roger Fry and the writer Osbert Sitwell.

Wolfe's work is held by the Tate Gallery, the Royal Academy and the National Portrait Gallery, London as well as numerous other public and private collections.



41

41 λ
Edward Wolfe (British 1897-1981)
Portrait of Barclay Donne
Oil on canvas
92 x 61cm (36 x 24 in.)

Painted in 1918/19.

Provenance:
Odette Gilbert Gallery, London
Paisnel Gallery, London
Collyer Bristow Collection, London

£1,500-2,000



42

42 λ
Edward Wolfe (British 1897-1981)
Jet Fairley in Swiss Costume
Oil on canvas
166 x 100cm (65¼ x 39¼ in.)

Painted in 1936.

Provenance:
Odette Gilbert Gallery, London
Collyer Bristow Collection, London

£2,000-3,000



43 λ
 Edward Wolfe (British 1897-1981)
Gypsy Lang
 Oil on board
 Signed (lower right)
 99 x 79cm (38¾ x 31 in.)

Painted in 1926.

Provenance:
 Odette Gilbert Gallery, London
 Paisnel Gallery, London
 Collyer Bristow Collection, London

£1,200-1,800

43



44 λ
 Edward Wolfe (British 1897-1981)
Portrait of David Cleghorn Thomson
 Oil on canvas
 Signed (lower left)
 63 x 48cm (24¾ x 18¾ in.)

Painted in 1949.

Provenance:
 Odette Gilbert Gallery, London
 Paisnel Gallery, London
 Collyer Bristow Collection, London

Literature:
 John Russell Taylor, *Edward Wolfe*, 1986, plate 143 (illustrated)

£500-700

44

45 λ
 Edward Wolfe (British 1897-1981)
Portrait of Ivan Smodlaka
 Oil on board
 Signed (lower left)
 82 x 65.5cm (32¼ x 25¾ in.)

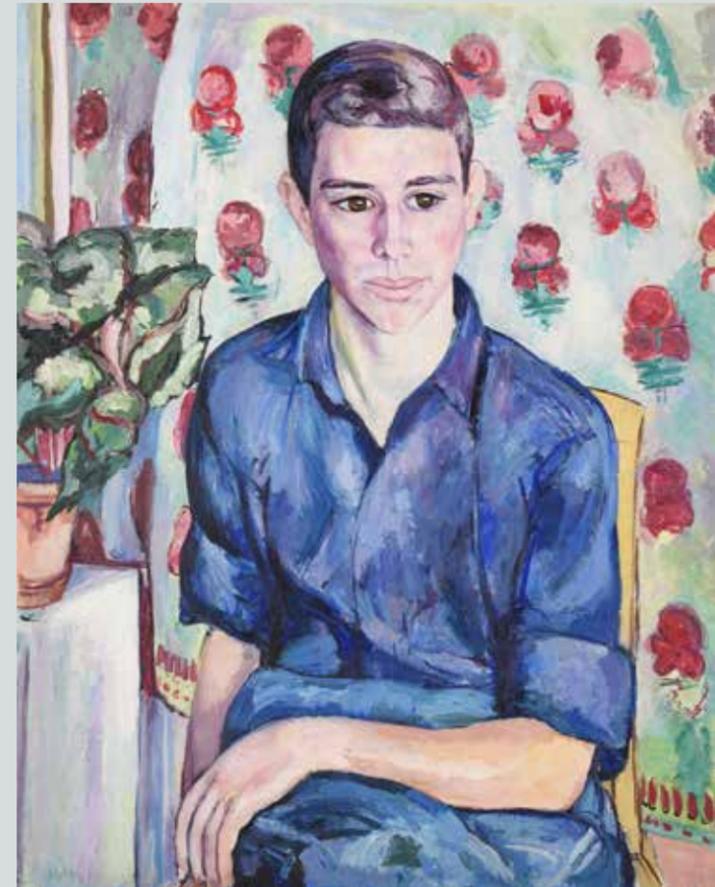
Painted in 1960.

Provenance:
 Odette Gilbert Gallery, London
 Paisnel Gallery, London
 Collyer Bristow Collection, London

Exhibited:
 London, Royal Academy, 1960, no. 1

Literature:
 John Russell Taylor, *Edward Wolfe*, 1986, plate 142 (illustrated)

£1,200-1,800

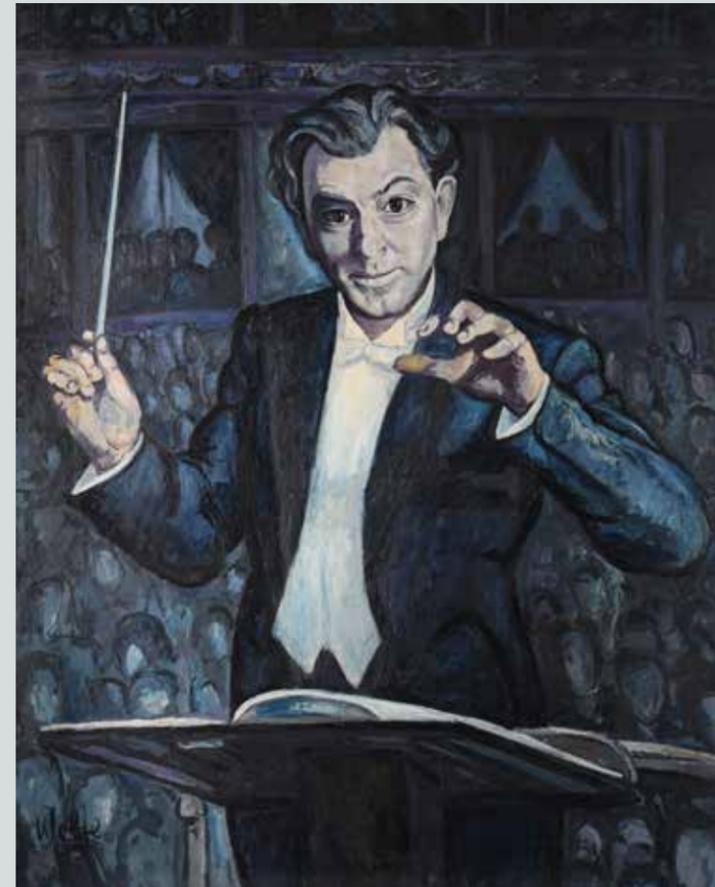


45

45A λ
 Edward Wolfe (British 1897-1981)
Portrait of Sir John Clements for the film "Quartette"
 Oil on canvas
 Signed (lower left)
 127 x 101.5cm (50 x 39¾ in.)

Provenance:
 The Augustine Gallery, Holt
 The David Paul Gallery, Chichester
 Collyer Bristow Collection, London

£1,500-2,000



45A



46 λ
Tom Coates (British b. 1941)
Outside the hardware store
Oil on canvas
Signed with initials (lower left)
71 x 91cm (27¾ x 35¾ in.)

Provenance:
Collyer Bristow Collection, London

£600-800

46



47 λ
Earl Haig (British 1918-2009)
Autumn Walk
Oil on canvas
Signed (lower right)
86 x 102cm (33¾ x 40 in.)

Provenance:
Collyer Bristow Collection, London

£1,000-1,500

47

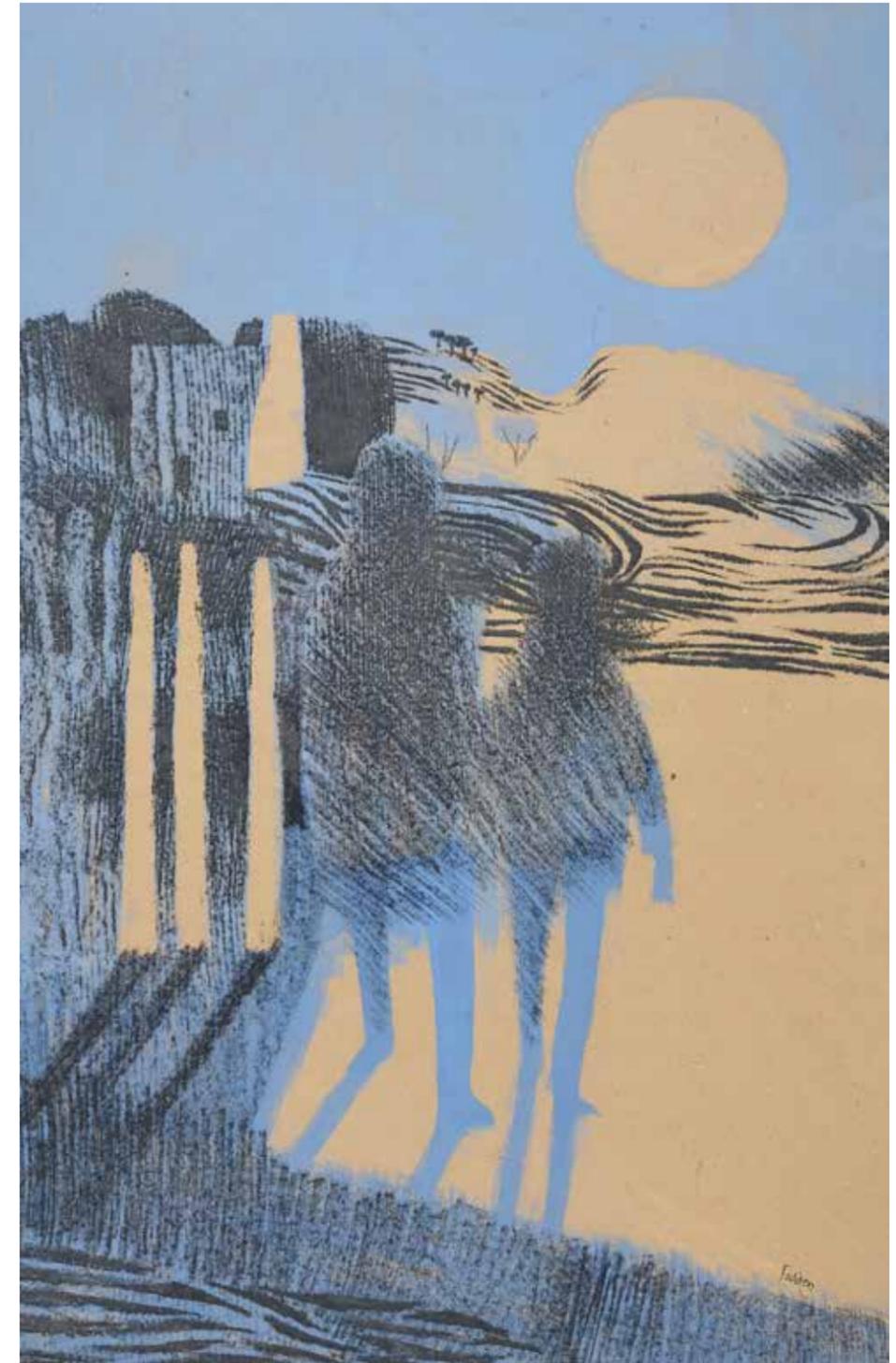


48 λ
Stephen Darragh (Irish b. 1963)
Performers
Oil on linen
Signed, titled and dated *February 1995* (verso)
51 x 51cm (20 x 20 in.)

Provenance:
Collyer Bristow Collection, London

£300-500

48



49 λ
Mary Fedden (British 1915-2012)
Figures on the beach
Gouache and black crayon on paper
Signed (lower right)
70 x 45.5cm (27½ x 17¾ in.)

Provenance:
Collyer Bristow Collection, London

£1,000-1,500

49



50 λ
Ian Humphreys (British b. 1956)
Still life with vase and coffee pot
Oil on canvas
Signed (lower left)
142 x 101cm (55¾ x 39¾ in.)

Provenance:
Collyer Bristow Collection, London

£500-700

50



51 λ
Niamh Collins (Irish b. 1956)
Solar Wind Experiment
Oil on paper
Signed (lower right) and titled (lower left)
66 x 61cm (25 x 24 in.)

Provenance:
Collyer Bristow Collection, London

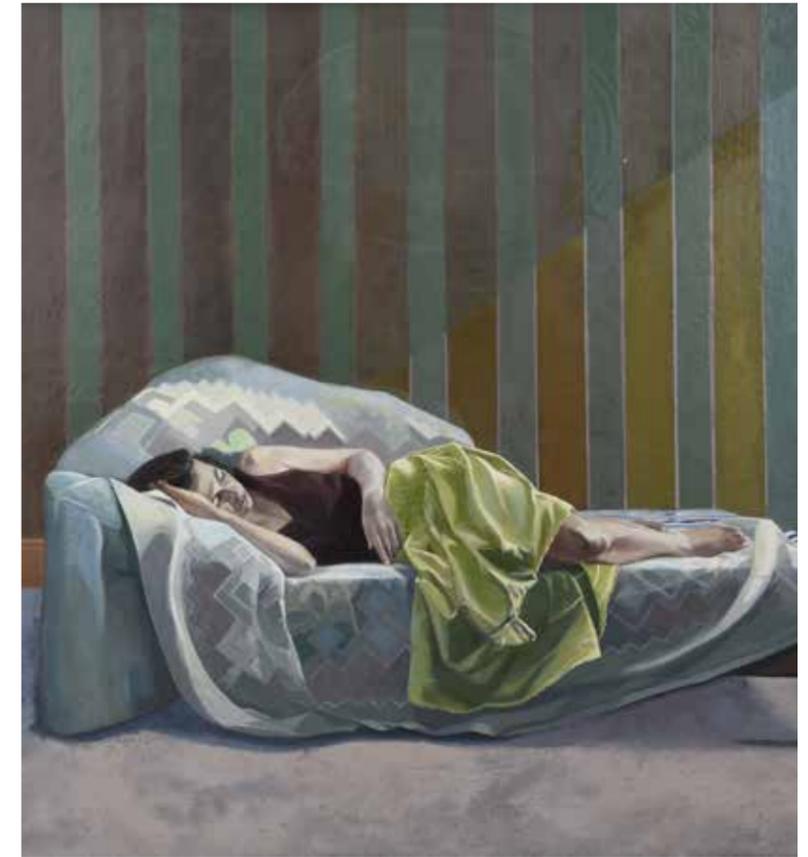
£200-300

51

52 λ
S*** Young (British 20th/21st century)
Doris sleeping
Oil on canvas
Signed (verso)
107 x 99cm (42 x 38¾ in.)

Provenance:
Collyer Bristow Collection, London

£300-500



52

53 λ
Laura Matthews (British/Australian b. 1964)
Circle
Oil on canvas
127 x 106cm (50 x 41½ in.)

Provenance:
Collyer Bristow Collection, London

£300-500



53



54 λ

Herbert James Gunn (British 1893-1964)
Portrait of Jennifer Johnson-Ferguson
Oil on canvas-board
Signed, dedicated and dated 1963 (lower right)
45.5 x 35cm (17¾ x 13¾ in.)

Together with a portrait of the sitter's husband by another hand. (2)

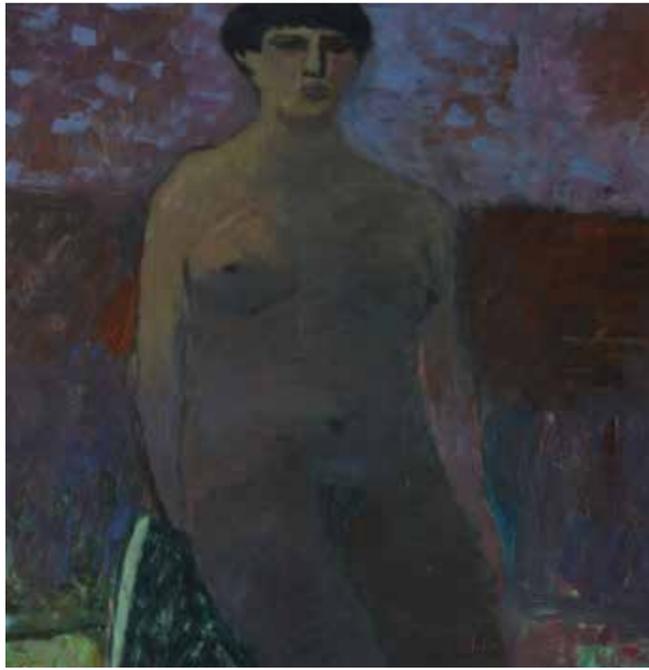
£2,000-3,000



55

Sean O'Sullivan (Irish 1906-1965)
Portrait of Daphne, Marchioness of Bath
Oil on canvas
Signed and dated 1948 (lower right)
76.5 x 63.5cm (30 x 25 in.)

£3,000-5,000



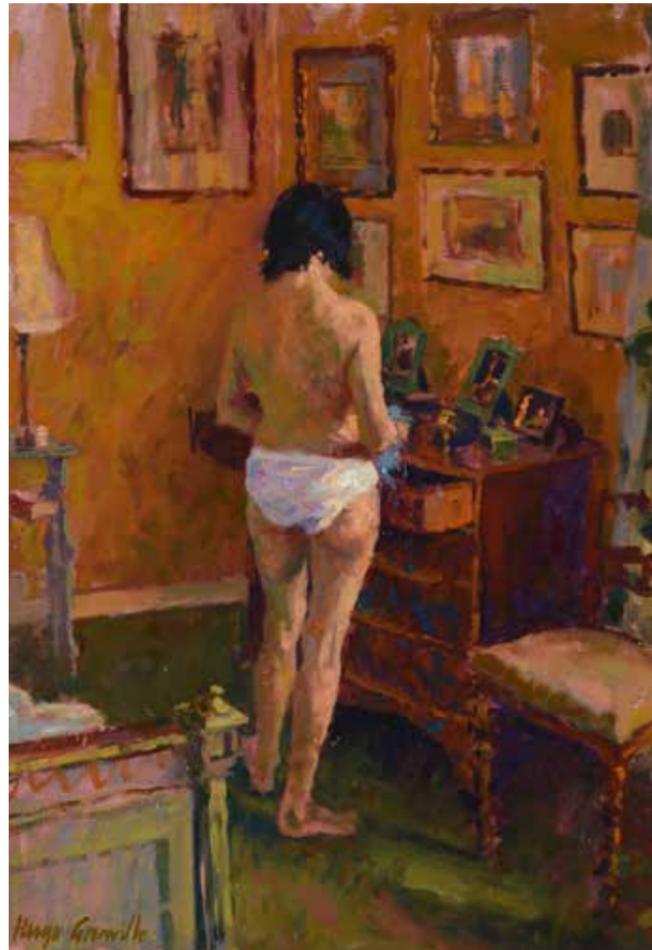
56 λ
 Caroline Hunter (Scottish b. 1964)
Swimmer I
 Oil on board
 Signed (lower right); titled (verso)
 41 x 41cm (16 x 16 in.)

£300-500

56

57 λ
 Hugo Grenville (British b. 1958)
Natalie Dressing
 Oil on canvas
 Signed (lower left)
 56 x 40.5cm (22 x 15¾ in.)

£400-600



57

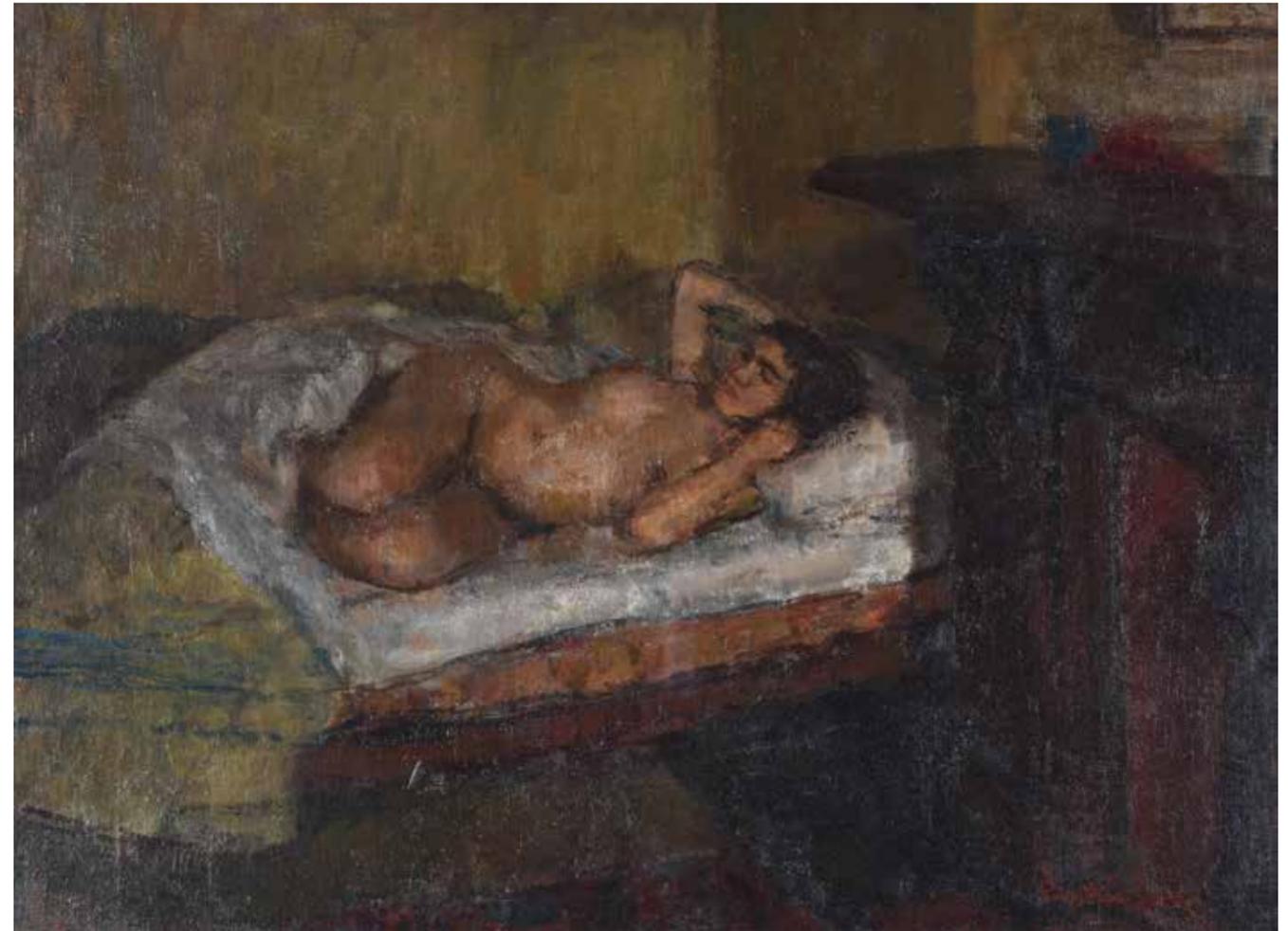


58 λ
 Rose Hilton (British 1931-2019)
Wedding Guest (2)
 Oil on canvas
 Signed (lower left); further signed and titled (verso)
 61 x 50.5cm (24 x 19¾ in.)

Provenance:
 David Messum Fine Art, London

£700-1,000

58



59

59 λ
 Ruskin Spear (British 1911-1990)
Nude
 Oil on canvas laid to board
 Signed (lower right)
 43 x 56cm (16¾ x 22 in.)

Provenance:
 Jonathan Clark Fine Art, London
 Sale, Sotheby's Olympia, *20th Century British and Irish Art*, 15 September 2004, lot 220

Exhibited:
 London, The Leicester Galleries, *Exhibition of Works by Artists of Fame & of Promise*, July 1944, no. 60

£3,000-5,000

60 λ
 Margaret Green (British 1925-2003)
Nude (Lady Coldstream)
 Oil on board
 61 x 38cm (24 x 14¾ in.)

Provenance:
 New English Art Club, London

The present portrait is believed to be of artist William Coldstream's second wife Monica Hoylan, originally his model who he later married and became Lady Coldstream.

£1,200-1,800



60



61 (part lot)

61 λ
 Muriel Pemberton (British 1909-1993)
Lady with red fingernails
 Pastel and pencil
 Signed (lower right)
 59.5 x 42cm (23¼ x 16½ in.)
 Unframed

Together with three further similar portraits. All unframed. (4)

£500-700

62 λ
 Muriel Pemberton (British 1909-1993)
Seated lady
 Pastel
 Signed (lower left)
 59.5 x 84cm (23¼ x 33 in.)
 Unframed

Together with three further smaller pastel portraits by the same hand.
 (4)

£500-700



62 (part lot)

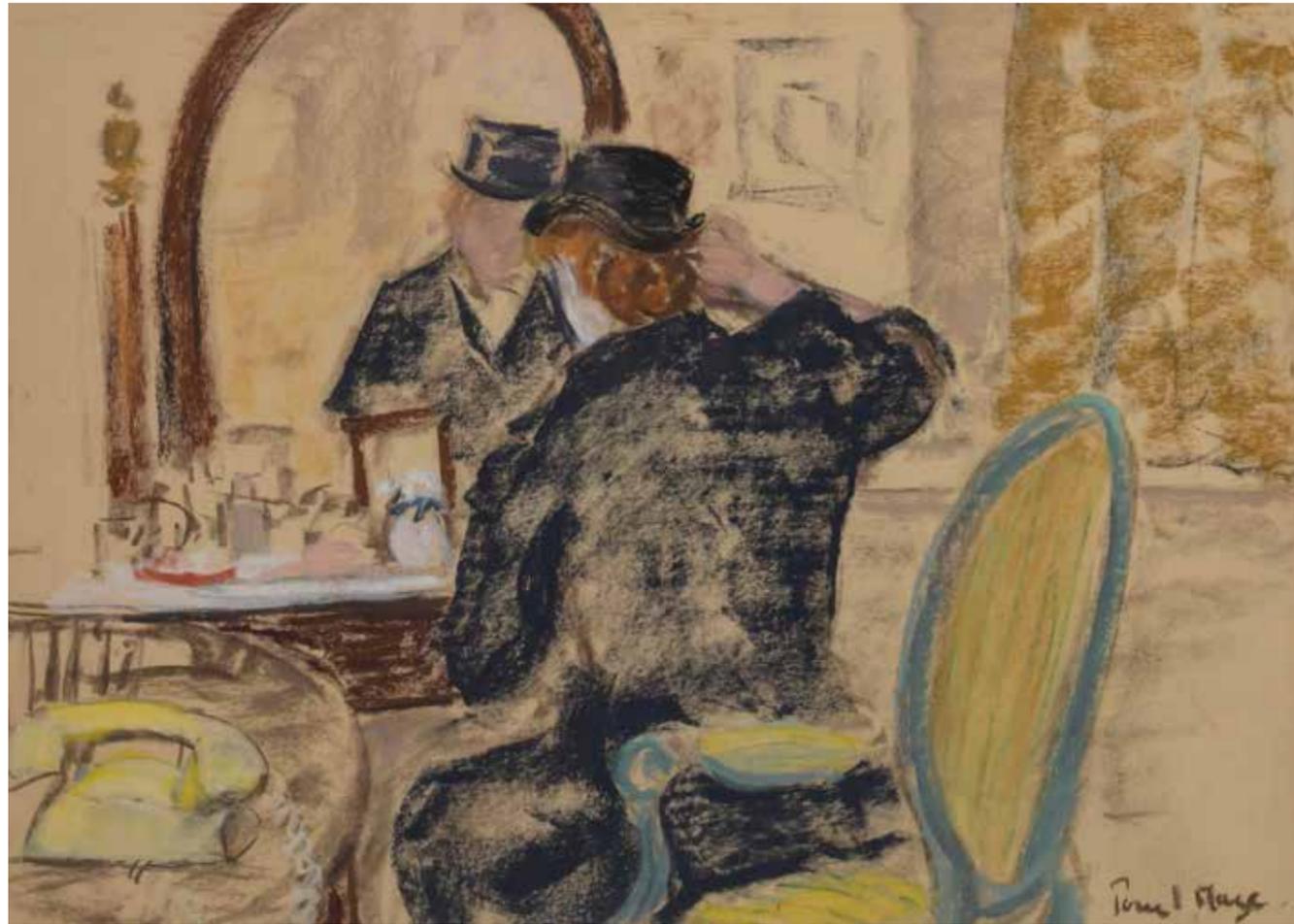


63

63 λ
 Cecil Beaton (British 1904-1980)
Ballroom Scene from "Apparitions"
 Watercolour and ink
 Signed (upper right)
 44 x 59cm (17¼ x 23 in.)

Provenance:
 The Redfern Gallery Ltd, London, November 1936
 The Hon. Mrs Reginald Fellowes (purchased from the above)
 Thence by descent to the present owner

£2,000-3,000



64

64 λ
 Paul Lucien Maze (1887-1979)
Dressing for the Hunt
 Pastel, coloured chalks and bodycolour
 Signed (lower right)
 54 x 75cm (21¼ x 29½ in.)

Provenance:
 Browse & Darby, London
 Acquired from the above by the present owner in 1987

£2,000-3,000

65 λ
 Augustus Edwin John (British 1878 - 1961)
Woman in a classical pose, possibly Dorelia
 Pencil
 Signed (lower right)
 32 x 20cm (12½ x 7¾ in.)

£800-1,200



65

66 λ
 Enzo Plazzotta (Italian 1921-1981)
Park/Wall
 Bronze
 Signed and numbered 3/12 on the base
 Height: 33cm (12 in.)

Executed in 1976.

£1,000-1,500



66

67 λ
 Enzo Plazzotta (Italian 1921-1981)
Mermaid
 Bronze
 Signed and numbered 9/12 on the base
 Height: 23.5cm (9¼ in.)

Executed in 1968.

£600-800



67



68

68 λ
 Nancy Delouis (French b. 1941)
En Fin de Journee
 Oil on canvas
 Signed and dated 99 (lower right)
 90 x 117,5cm (35¼ x 46¼ in.)

Provenance:
 David Messum Fine Art, London

£800-1,200



69

69
 Pierre-Auguste Renoir (French 1841-1919)
Le Chapeau Epinglé, 3e planche
 Etching and drypoint, circa 1894
 Bears later inscription in pencil
 12 x 8cm (4½ x 3 in.)

Provenance:
 Sale, Dreweatt Neate, 24 September 2003, lot 234

£600-800



70

70
 Follower of Henri Lebasque (20th century)
Jeune femme a la Corbeille de Fruits
 Oil on canvas
 Bears signature (lower left)
 117 x 89cm (46 x 35 in.)

Provenance:
 Private Collection, Geneva
 Acquired from the above by the present owner on 10 February 2008

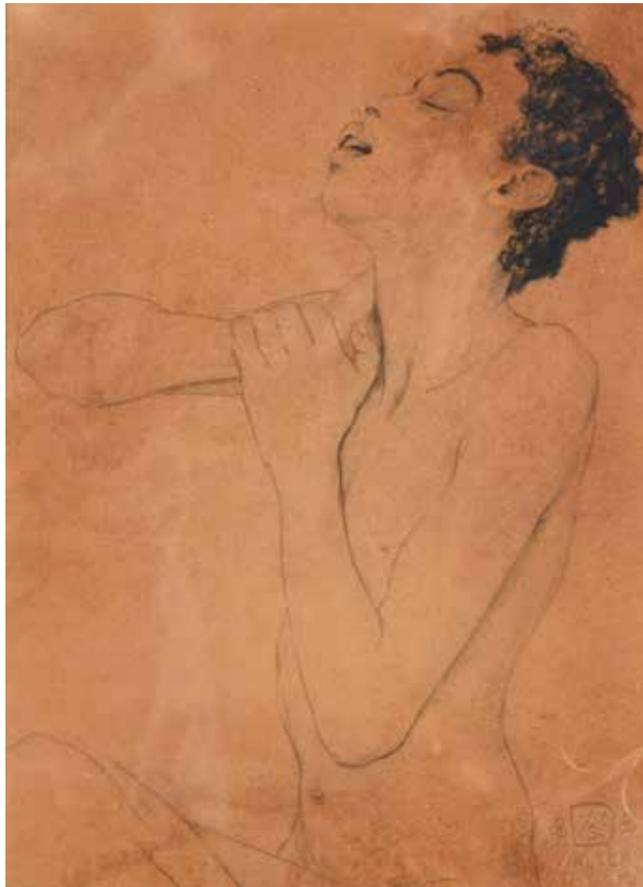
£1,000-1,500



71

71
Continental School (early 20th century)
Portrait of a young artist, possibly a self-portrait
Oil on paper
48 x 35cm (18¾ x 13¾ in.)

£300-500



72

72
Walter Sauer (Belgian 1889-1927)
Study of a boy, seated
Pencil and charcoal on waxed paper
Signed and further signed with monogram (lower right)
25.5 x 18.5cm (10 x 7¼ in.)

See Cornette De Saint Cyr Brussels, lot 230, 23 May 2016 for a similar subject and possibly the same model- "Adolescent javanais à sa toilette, 1917" sold EUR 1,875

£300-500

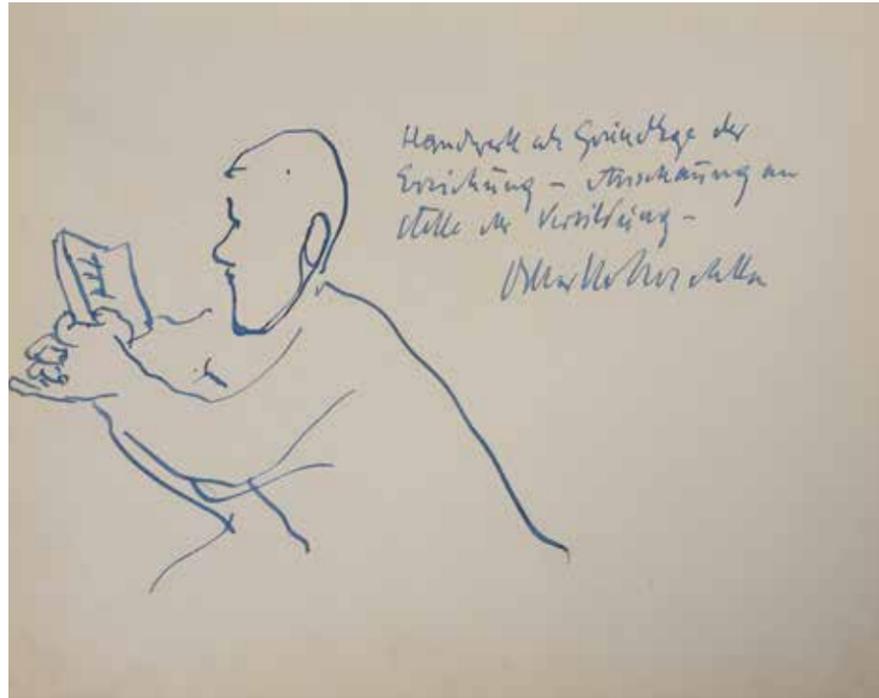


73

73
Wilhelm Lehmbruck (German 1881-1919)
Mädchen mit aufgestütztem Bein
Bronze with black patina
Signed and inscribed 'Paris' and stamped with the foundry mark 'H. Gonot Fondateur, Paris' (on the base)
61.5 x 61.5cm (24 x 24 in.)

Conceived in 1910, the present work is a posthumous cast most probably dating from the 1940s or 50s.

£3,000-5,000



74

74 λ
 Oskar Kokoschka (Austrian 1886-1980)
Reading - A self portrait
 Ink
 Signed and inscribed (upper right)
 18.3 x 23cm (7 x 9 in.)
 Unframed

Drawn circa 1926-42.

Provenance:
 Taken from an autograph album offered in
 Christie's Online sale, 18 June 2020, lot 67

£2,000-3,000



75

75
 Max Liebermann (German 1847-1935)
Rast in den Dünen
 Ink
 Signed, inscribed and dated *Berlin 4/12*
 (lower right)
 11.5 x 16.4cm (4½ x 6¼ in.)
 Unframed

Drawn circa 1926-42.

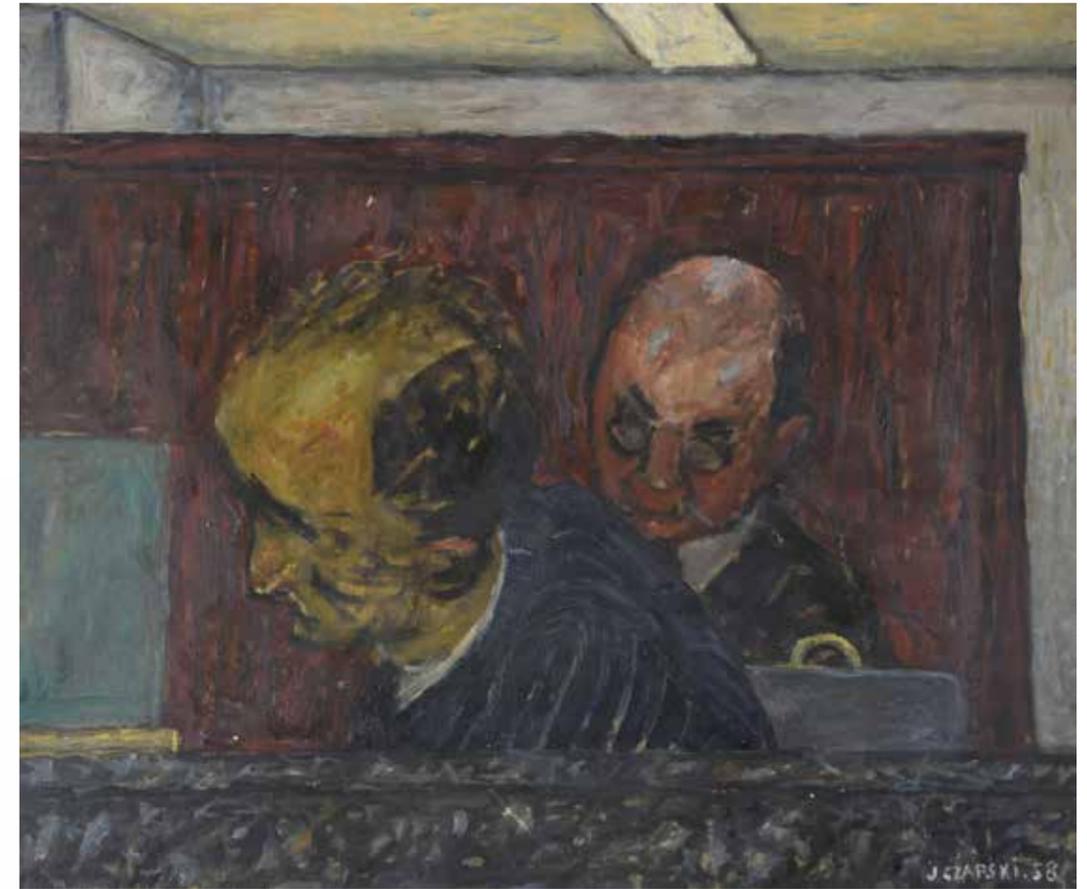
Provenance:
 Taken from an autograph album offered in
 Christie's Online sale, 18 June 2020, lot 67

The present lot is a study for *Rast in den Dünen* held in the Museum der bildenden Künste in Leipzig.

£1,000-1,500



77



76

76 λ
 Joseph Czapski (Polish 1896-1993)
Men in pinstripes
 Oil on canvas
 Signed and dated 58 (lower right)
 54 x 65cm (21¼ x 25½ in.)

£2,000-3,000

77 λ
 Jacques Dufrane (French b. 1947)
Ecce Femina
 Bronze mounted on marble base
 Titled and dated 1994 (to underside of base)
 41 x 41cm (16 x 16 in.)

£400-600



78

78 λ
 Christoph Kieffhaber (Austrian b. 1941)
Es War Doch Dielerche
 Mixed media on canvas
 Signed and dated 5/02 (lower right); signed
 with initials, dated 25.5.02 and inscribed
 WVZ1024 (verso)
 90 x 90cm (35¼ x 35¼ in.)

Provenance:
 Landau Fine Art, Montreal Canada

£500-800



79

79
 Tony Scherman (Canadian b. 1950)
The Location of Fruit #5
 Incaustic on canvas
 153 x 152.5cm (60 x 60 in.)

Painted in 1990.

Provenance:
 Landau Fine Art, Montreal, Canada

£1,500-2,500



80

80
 Dinh Quan (Vietnamese b. 1964)
Girlhood Memory
 Lacquer and gold foil on panel
 Signed and dated 2005 (lower left)
 100 x 100cm (39¼ x 39¼ in.)

£800-1,200

The Bianchini Ferier Collection | lots 81-83

The following three lots (81-83) were purchased by the present owner from the Christie's Bianchini-Férier sale in 2001. The silk weaving house of Bianchini-Férier was founded in Lyon on 23rd July 1888 by Francois Atuyer, Charles Bianchini and François Férier. In 1912 Bianchini gave the artist Raoul Dufy a contract to design textiles for the company, which lasted until about 1928. Dufy produced 4,000 designs for the company and was involved with the whole process of the design from the initial sketches to the chosen fabric. In 1983, Bryan Robertson wrote of Dufy 'His work as a designer of fabrics, for example, is in my view unparalleled in the twentieth-century art.'



81

81
 Raoul Dufy (French 1877-1953)
Deauville (ou Les Régates)
 Colour print, a trial proof for a silk square
 Sheet approx. 95 x 100cm (37 3/8 x 39 3/8in.)

Provenance:
 Sale, Christie's South Kensington, *Two Centuries of Design: The Bianchini Ferier Collection*, 25-27 July 2001, lot 1793

£200-400



82 (part lot)

82
 Raoul Dufy (French 1877 - 1953)
A collection 10 floral designs
 Mixed media on paper, folded
 Each inscribed with a design number (verso)
 Various sizes (10)

Provenance:
 Sale, Christie's South Kensington, *Two Centuries of Design: The Bianchini Ferier Collection*, 25-27 July 2001, lot 1672

£200-400



83

83
 Raoul Dufy (French 1877-1953)
Longchamps
 Gouache on point paper
 88 x 69cm (34 1/2 x 27 in.)

Provenance:
 Sale, Christie's South Kensington, *Two Centuries of Design: The Bianchini Ferier Collection*, 25-27 July 2001, lot 1581

£2,000-3,000



84



85

84 λ
Marcel Dyf (French 1899-1985)
Fleurs des champs
Oil on canvas
Signed (lower right)
60 x 73cm (23½ x 28½ in.)

Painted in 1935.

The work is registered in the Marcel Dyf Archive under N° ID 4537. We are grateful to Claudine Dyf for her assistance in cataloguing the present work.

£3,000-5,000

85 λ
Robert Humblot (French 1907-1962)
Raisins aux fleurs blanches
Oil on canvas
Signed and dated 59 (lower right)
73 x 50cm (28½ x 19½ in.)

Provenance:
Galerie Romanet, Paris
Mr & Mrs B.R. Kittridge (label to stretcher)

£600-800



86

86 λ
Marcel Dyf (French 1899-1985)
Roses et Lilas
Oil on canvas
Signed (lower right)
65 x 54cm (25½ x 21¼ in.)

Painted in 1970.

Provenance:
Frost & Reed, London (no. 21112)

The work is registered in the Marcel Dyf Archive under N° ID 5286. We are grateful to Claudine Dyf for her assistance in cataloguing the present work.

£5,000-8,000



87



88

87λ
Jules René Hervé (French 1887-1981)
Tuileries Garden, Paris
 Oil on canvas
 Signed (lower right); further signed (verso)
 65 x 81cm (25½ x 31¾ in.)

£2,500-3,500

88
Paul Emile Lecomte (French 1877-1950)
Scène de marché
 Oil on canvas
 Signed (lower left)
 51 x 66cm (20 x 25 in.)

Provenance:
 Sale, Christie's, New York, 24 August 2016,
 lot 339

£2,000-3,000



89

89λ
Antoine Blanchard (French 1910-1988)
Arc de Triomphe, Champs Elysees, Paris
 Oil on canvas
 Signed (lower right); further signed and titled (verso)
 33 x 46cm (12 x 18 in.)

£3,000-5,000



90

90 λ
Noel Georges Bouvard (French 1912-1975)
Venetian view
Oil on canvas
Signed (lower left)
50.5 x 65cm (19¾ x 25½ in.)

£2,500-3,500



91

91 λ
Noel Georges Bouvard (French 1912-1975)
Gondolas, A Venetian View
Oil on canvas
Signed (lower right)
49.5 x 64cm (19¼ x 25 in.)

£3,000-5,000



92
 Johann Marx (German 1866-1933)
A view at Neuweilnau
 Oil on board
 Signed and dated 1912 (lower right); further
 signed and titled (verso)
 53 x 74cm (20¾ x 29 in.)

£500-800

93 λ
 Fernand Toussaint (Belgian 1873-1956)
Les Roulettes
 Watercolour
 Signed (lower right)
 81 x 101cm (31¾ x 39¾ in.)

Provenance:
 Galerie Nos Peintres, The Netherlands, no. 27

£1,000-1,500

92



93

94 λ
 Roland Oudot (French 1897-1981)
Plaine pres Du Beaux
 Oil on canvas
 Signed (lower left)
 33 x 56cm (12 x 22 in.)

Provenance:
 Mr & Mrs B.R. Kittridge (label to stretcher)

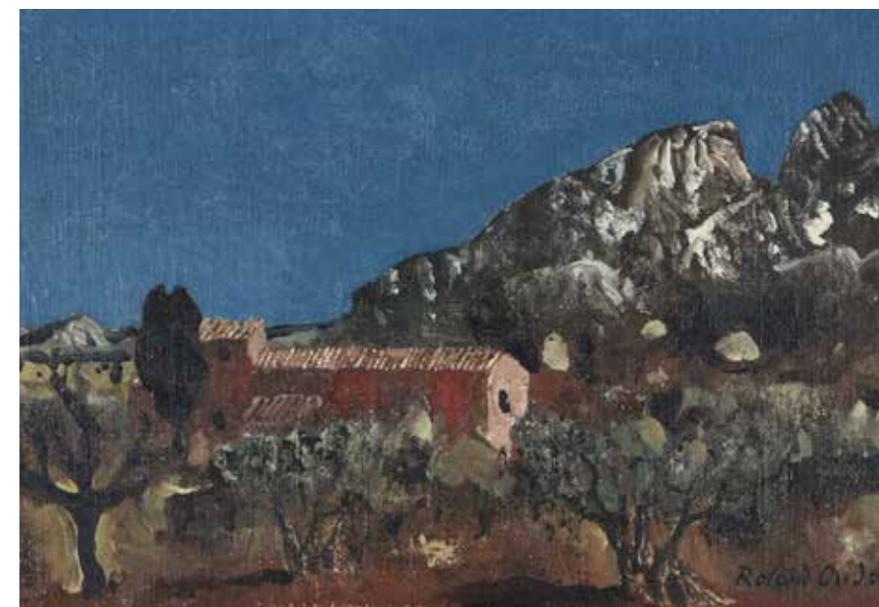
£500-700



94

95 λ
 Roland Oudot (French 1897-1981)
Paysage d'Arizona
 Oil on canvas
 Signed (lower right)
 27,5 x 41cm (10¾ x 16 in.)

£500-700



95



96

96 λ
Peter Greenham (British 1909-1992)
North Sea 1 (Mundesley)
Oil on canvas-board
Signed with initials (lower right)
24.5 x 34.5cm (9½ x 13½ in.)

Provenance:
New Grafton Gallery, London
Purchased at the above by the present owners father

Exhibited:
London, New Grafton Gallery, 5 April 1979,
cat no. 14

£700-1,000



97

97 λ
Douglas Stannus Gray (British 1890-1959)
A Tamarisk Tree, Southwick
Oil on canvas
Stamped with gallery exhibition stamp
25.5 x 45.5cm (10 x 17¾ in.)

Provenance:
Spink, London
Purchased from the above by the present owner on 4th November 1986

Purchased at the above by the present owners father

Exhibited:
London, Spink, November 1986, no. 42
Painted from the Sussex Yacht Club at Southwick.

£800-1,200



98

98 λ
Paul Lucien Maze (French 1887-1979)
Snowy Landscape, Compton Downs
Oil on board
Signed (lower left); titled (on label verso)
20 x 27cm (7¾ x 10½ in.)

Provenance:
Wye Art Gallery, Wye, Kent
Sale, Dominic Winter Auctions, 16 December 2005

£500-700



99

99 λ
John Shelley (British 1938-2020)
Surrey Cottages
Oil on board
Signed, titled and dated 1987 (verso)
61 x 76cm (24 x 29¾ in.)

£1,500-2,500

100 λ
Sir Francis Cyril Rose (British 1909-1979)
Carbisdale Castle Ross-Shire
Oil on board
Signed, titled and dated 1945 (verso)
46.5 x 36cm (18¼ x 14 in.)

Provenance:
The Redfern Gallery Ltd, London, November 1945
The Hon. Mrs. Reginald Fellowes (purchased from the above)
Thence by descent to the present owner

£200-300



100



101



102

101 λ
Ian Houston (British b. 1934)
The Beach at Winterton
Oil on canvas-board
Signed (lower right); artist's label attached (verso)
61 x 77cm (24 x 30¼ in.)

£800-1,200

102 λ
Alastair W. Thomson (Scottish b. 1929)
Sheep on the Shore, Luskentyre, Isle of Harris
Oil on canvas laid to board
Signed (lower right)
51 x 76cm (20 x 29¾ in.)

£400-600

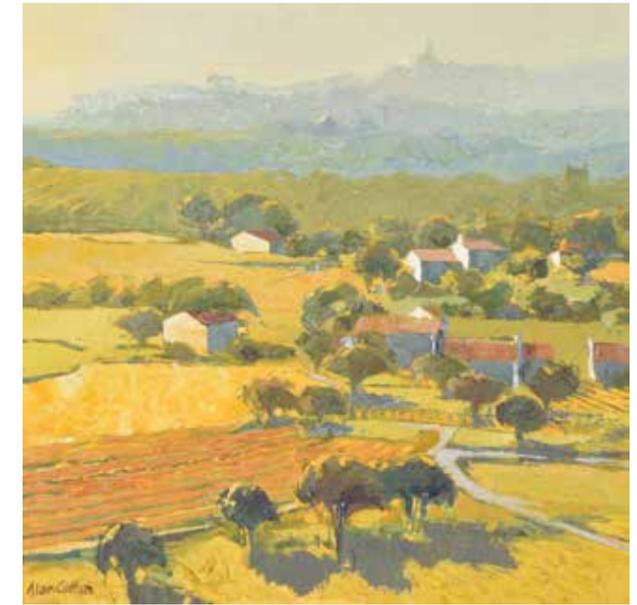


103

103 λ
Alan Cotton (British b. 1936)
Connemara - Dawn over the bay
Oil on canvas
Signed (lower left); further signed and titled (on stretcher verso)
30.5 x 30.5cm (12 x 12 in.)

Provenance:
David Messum Fine Art, London (stock no. AC431)

£300-500



104

104 λ
Alan Cotton (British b. 1936)
Provence - Cottages below Bonnieux
Oil on canvas
Signed (lower left); further signed and titled (on stretcher verso)
50 x 50cm (19½ x 19½ in.)

Provenance:
David Messum Fine Art, London (no. 40)

£600-800

105
Peter McIntyre (New Zealander 1910-1995)
A central Otago sheep station
Oil on canvas-board
Signed (lower right); titled (to label verso)
56 x 76cm (22 x 29¾ in.)

Provenance:
By family repute, this picture was given as a farewell present by the Governor General of New Zealand, Lord Cobham to the late Mrs J.B. da Silva, lady-in-waiting to his wife between 1957 and 1960.

£2,000-3,000

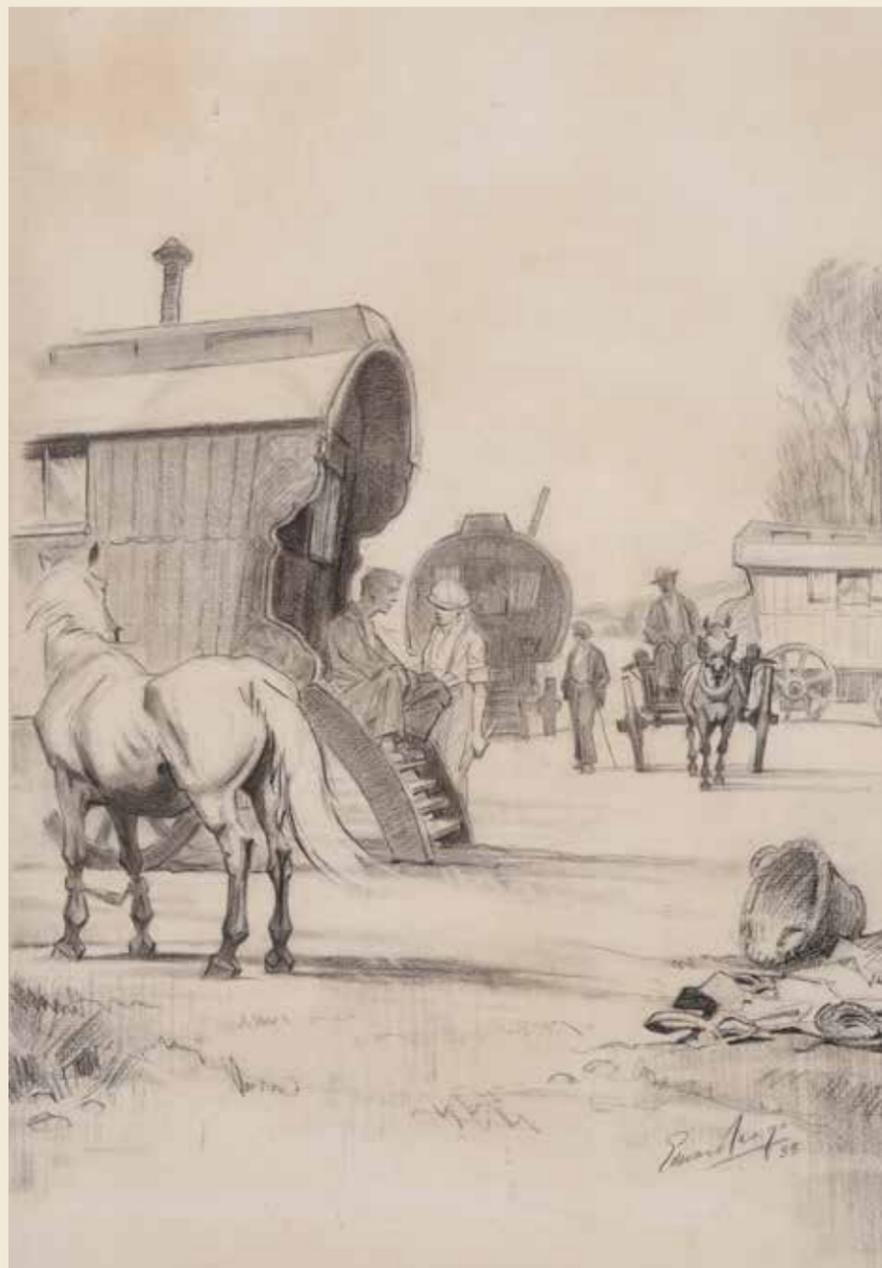


105

Edward Seago (1910-1974) | lots 106-115

Edward Seago was one of the most popular English landscape painters of the 20th Century. He was born and lived in Norfolk throughout his life and the influence of the greatest artists of East Anglia, from the 17th Century Dutch-inspired Norwich School, to John Constable and Sir Alfred Munnings can be seen in his work. His light-filled landscapes, many with vast skies and billowing clouds are imbued with what one critic has described as 'an understated emotional language'. The ten works included in our sale span the breadth of his long and very successful career and show his evolution as an artist from rural equestrian scenes to his travels further afield across Europe and Hong Kong, which went on to become some of his most celebrated and popular subjects.

Seago was largely self-taught and was influenced and mentored by leading landscape painters of the day such as Alfred East and Bertram Priestman who advised him not 'to be unduly governed by what you see in art, but by what you see in nature'. His work gained wide popular appeal and his sell out exhibitions had queues around the block on opening day, but generally art critics saw him 'merely recording his visual impressions' and struggled to place his work in the context of modernism and the growing interest in abstraction. He never became an Academician at the Royal Academy, but nonetheless he was a firm favourite with three generations of the Royal Family and in 1956 he was invited by Prince Philip to join him on a trip to the Antarctic aboard The Royal Yacht Britannia. Seago was also a prolific writer and published eleven books, including several with poems and prose by the Poet Laurette John Masefield. He was equally at home in the company of the aristocracy or country folk and his work enjoys broad popularity to this day with numerous collectors around the world



106 λ
Edward Seago (British 1910-1974)
Gypsy encampment
Pencil
Signed and dated 33 (lower right)
33 x 21cm (12 x 8¼ in.)

Provenance:
Sale, Christie's South Kensington, 3 December 2015, lot 109

Like many artists of the period, such as Dame Laura Knight and Augustus John, Seago was attracted to Gypsies and their bohemian nomadic life and brightly coloured clothes and caravans. In the late 1920's when gypsies set up camp near his family home in Brooke, outside Norwich, they became the subject of a series of drawings and he included several oils in his first solo exhibition in 1929.

£1,500-2,000



107

107
Edward Seago (British 1910-1974)
Horses in a Norfolk landscape
Oil on canvas
Signed and dated 1928 (lower right)
92 x 110cm (36 x 43¼ in.)

Provenance:
Mrs Amy Bruce, Brooke Hall, Nr. Norwich (a commission from the artist)

Horses in a Norfolk landscape was painted in 1928 when the artist was 18, the same year that his great early mentor Sir Alfred Munnings held his landmark exhibition at Norwich Castle. It drew large crowds and gave the young Seago an opportunity to study his works at first hand. Munnings influence is clearly see in this work which harks back to his Ringland Hills pictures painted on the outskirts of Norwich in the years before the First World War.

£8,000-12,000



108

108 λ

Edward Seago (British 1910-1974)

First on the Tide

Oil on canvas

Signed (lower left)

39.5 x 49.5cm (15½ x 19¼ in.)

Purchased from the artist by Bernard and Dorothy Garrington, The White Hart, Great Yeldham, Essex.
Crawford Dew and bequeathed to the present owner.

As Seago's style matured and he searched for his own unique voice, coastal landscape at Low Tide became an increasingly popular motif in his work. It gave him the opportunity to explore the fleeting effects of reflected light as the tide ebbed and flowed and light bounced off the saturated sand and mud.

£15,000-25,000



109

109 λ

Edward Seago (British 1910-1974)

Landscape near Martham, Norfolk

Oil on board

Signed (lower left)

51.5 x 66cm (20¼ x 25 in.)

Provenance:

P. & D. Colnaghi & Co. Ltd., London

The Taylor Gallery, London

In many ways *Landscape at Martham, Norfolk* is the quintessential Seago. The majestic cloudscape, forms a canopy over the extensive landscape and the large tree in the foreground leads the eye to the sunlit pantile roofs of the cottages in the middle distance.

£20,000-30,000



110

110 λ

Edward Seago (British 1910-1974)

A panoramic view of Sorrento, Italy

Oil on board

Indistinctly signed with initial and dated 45 (lower right)

20.5 x 25.5cm (8 x 10 in.)

Provenance:

Marlborough Fine Art, London

Purchased from the above and thence by descent to the present owner

After five years' war service as a camouflage artist the heart condition Seago had suffered with since childhood was discovered by the army medical corps and he was discharged. Complaining to his commanding officer and fellow painting companion, General Alexander, he was invited to join Alexander in Italy to paint what he liked and in doing so became an unofficial war artist with his own jeep and driver. With limited materials many of the works he produce were sepia wash works on paper, but, as in the present work, he also painted in oil.

£3,000-5,000



111

111 λ

Edward Seago (British 1910-1974)

The Beach at Torremolinos, Spain

Oil on board

Signed (lower left)

45 x 61cm (17½ x 24 in.)

Provenance:

Laing galleries, Toronto, Canada

The Taylor Gallery, London

£15,000-20,000



112

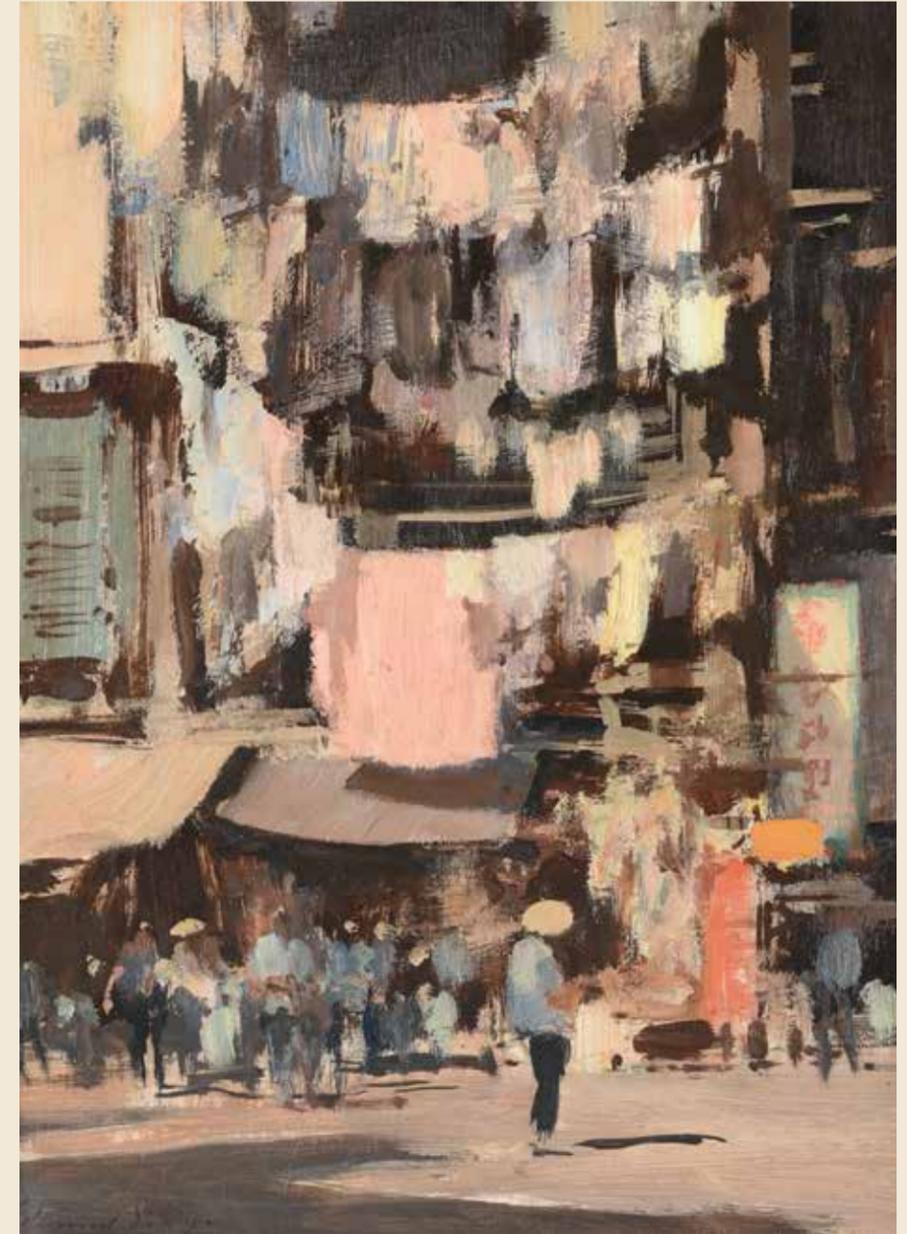
112 λ
Edward Seago (British 1910-1974)
Summer Morning, Chioggia
Watercolour
36 x 54cm (14 x 21¼ in.)

Painted in 1970.

Provenance:
Marlborough Fine Art, London
Property of a deceased estate

'Pagentry and music, palatial magnificence and the stench of squalor: gaiety, leisure, wealth and poverty -these things belong to Venice' Seago wrote in his diary. He first visited Venice in 1933 as the guest of an early patron, Henry Mond, Lord Melchett. The city of water and light captivated him and he returned there throughout his life, producing some of his most celebrated and memorable works. He explored the wider Venetian Lagoon, including Choggia, the town south of Venice, the subject of the present picture.

£5,000-8,000



113

113 λ
Edward Seago (British 1910-1974)
Street in Hong Kong
Oil on board
Signed (lower left)
36 x 27cm (14 x 10½ in.)

Provenance:
Marlborough Fine Art, London
Property of a deceased estate

In 1962 Seago was invited to Hong Kong by John Swire to paint a series of pictures for the new boardroom of the eponymous multinational shipping company. Swire had collected Seago's work for many years and felt the opportunity to come to Hong Kong would be in the tradition of the 19th Century topographical artist George Chinnery. Seago stayed for six weeks and produced eighty works. Many were painted in the tradition of his European pictures, depicting majestic coastal landscapes and maritime subjects, but the city street scenes he produced, such as the present work, were totally different. Using a palette knife for the first time he rapidly applied paint to capture the vibrant and chaotic everyday life of the central district of the city.

£15,000-25,000



114

114 λ

Edward Seago (British 1910-1974)

The Cutty Sark, a sketch

Oil on board

Signed (lower left)

27,5 x 36,5cm (10¾ x 14¼ in.)

Provenance:

P. & D. Colnaghi & Co. Ltd., London

Purchased from the above and thence by descent to the present owner

A countryman at heart, nonetheless Seago painted London on many occasions, but the river and shipping was never very far away and he painted the much-loved Clipper, The Cutty Sark, on several occasions in its dry dock at Greenwich.

£5,000-8,000



115

115 λ

Edward Seago (British 1910-1974)

The Orwell at Pin Mill

Oil on board

Signed (lower left)

42 x 62cm (16½ x 24¼ in.)

Provenance:

P. & D. Colnaghi & Co. Ltd., London

The Taylor Gallery, London

Water had fascinated Seago since early childhood and it features in many of his pictures. The estuary of the River Orwell at Pin Mill in Suffolk was a particular favourite with its wide perspectives and distinctive Thames barges with their strong geometric forms and distinctive red sails. These flat-bottomed boats were highly manoeuvrable among the mudflats and in Seago's day were still used to deliver building materials and farm supplies.

£25,000-35,000



116

116
Julius Olsson (British 1864-1942)
The fringe of foam
Oil on canvas
46 x 81,5cm (18 x 32 in.)
£1,200-1,800



117

117
Julius Olsson (British 1864-1942)
The Setting Sun, Antrim, Northern Ireland
Oil on canvas
Signed (lower right); titled (to old label
attached to the reverse)
46 x 61cm (18 x 24 in.)

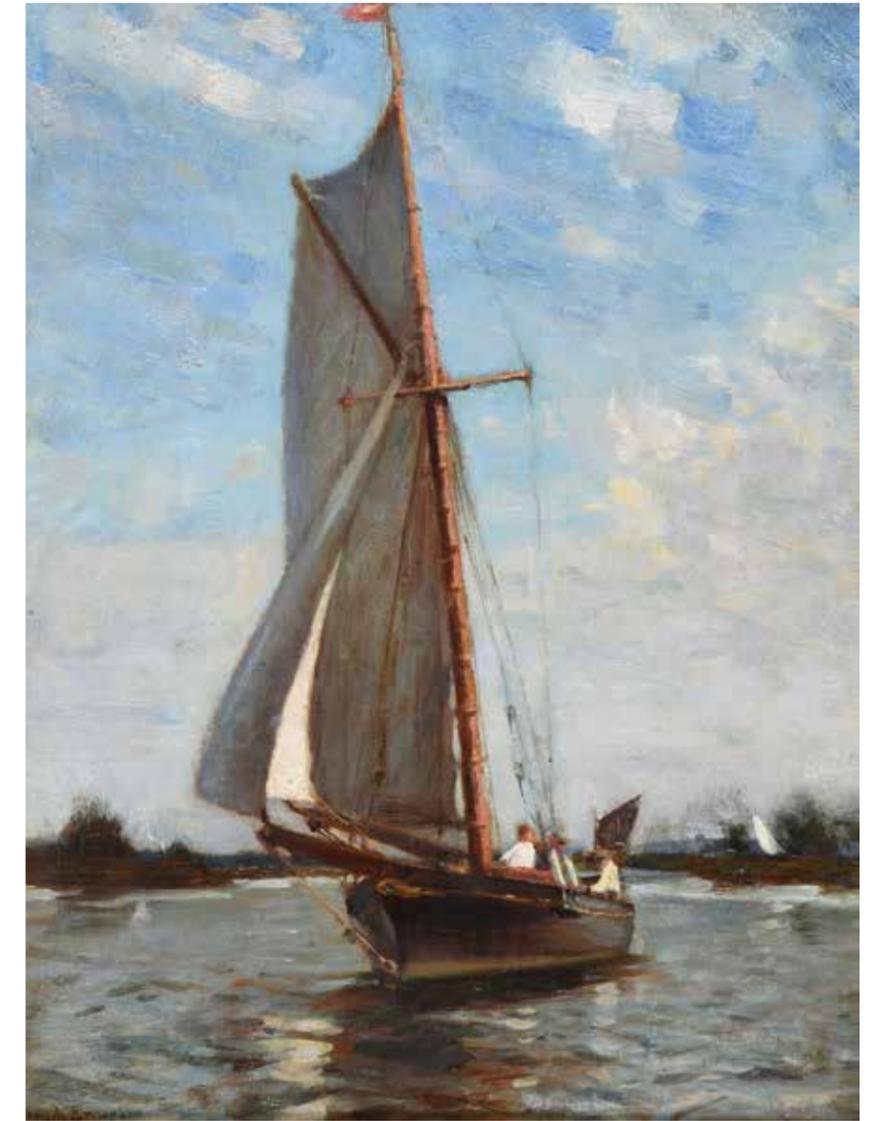
Provenance:
Sale, Christie's, South Kensington, 30
September 1999, lot 78

Exhibited:
Liverpool, Dicksee & Co., 1927

£1,200-1,800

118λ
Sir John Alfred Arnesby Brown
(British 1866-1955)
Figures in a sailing boat
Oil on board
Signed (lower left)
34,5 x 26cm (13½ x 10 in.)

£1,500-2,500



118

119λ
Roland Davies (British 1904-1993)
Tea clipper at sea
Oil on canvas
Signed (lower right)
71,5 x 91,5cm (28 x 36 in.)

£500-700



119



120

120 λ
Madeline Selfe (British 1905-2005)
Deer hunter returning
Oil on canvas
Signed (lower left)
50.5 x 61cm (19¾ x 24 in.)

Provenance:
A gift from the artist in 2004

£300-500



121

121 λ
Madeline Selfe (British 1905-2005)
Three badgers in a wood clearing
Oil on board
Signed (lower left)
36 x 45.5cm (14 x 17¾ in.)

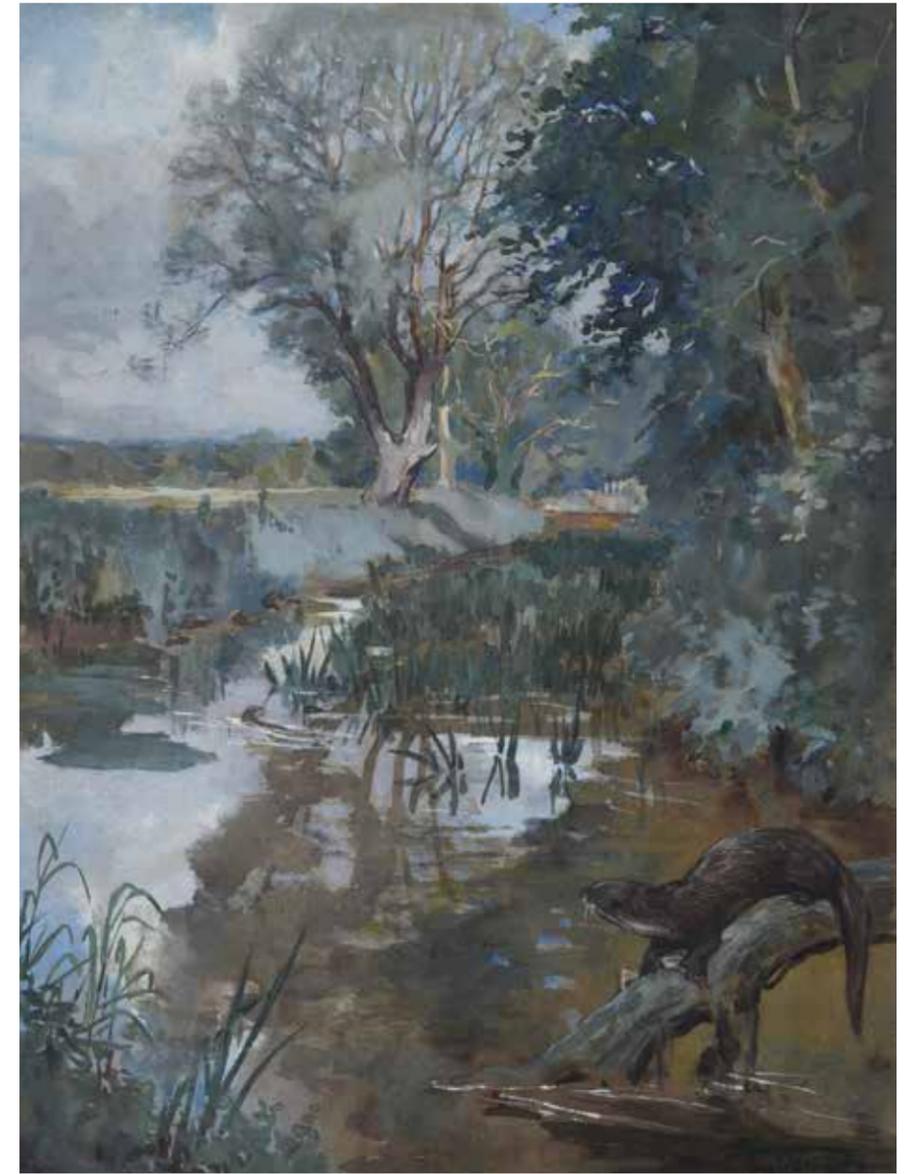
Provenance:
A gift from the artist in 2004

£300-500

122 λ
Lionel Dalhousie Robertson Edwards
(British 1878-1966)
Otters
Watercolour heightened with bodycolour
Signed (lower right)
33 x 25cm (12 x 9¾ in.)

Provenance:
Spink, London, no.K3 7110
Sale, Christie's South Kensington, 17 December
2014, lot 120

£1,500-2,500



122

123 λ
Ronald Embleton (British 1930-1988)
The Smithy
Oil on board
Signed (lower left)
46.5 x 64cm (18¼ x 25 in.)

Together with an unframed pencil sketch of
riders on canvas by the same hand. (2)

£300-500



123 (part lot)



124

124 λ
 Katherine Church (British 1910-1999)
Summer Flowers in a Staffordshire Jug
 Oil on canvas
 Signed and dated 91 (lower left)
 60.5 x 50.5cm (23¾ x 19¾ in.)

Exhibited:
 Harrogate & London, Duncalfe Galleries,
Mixed English, Autumn Exhibition, 1992

£600-800



125

125
 Lena Kurovska (Ukrainian b. 1969)
Still life of flowers, apples and pears
 Oil on canvas
 Signed and dated 99 (lower right)
 66 x 76cm (25 x 29¾ in.)

£300-500



126

126 λ
 Elizabeth Mary Watt (Scottish 1886-1954)
The Tulip Fairies
 Pen and black ink and watercolour
 34.5 x 25cm (13½ x 9¾ in.)

Provenance:
 Sale, Christie's South Kensington, *The Neil Wilson Collection: A Romantic Vision*, 4
 September 2014, lot 8

£1,000-1,500



127

127 λ
 Molly Brett (British 1902-1990)
A Springtime Meeting
 Pencil and watercolour
 Signed (lower right)
 23 x 20cm (9 x 7¾ in.)

£300-500

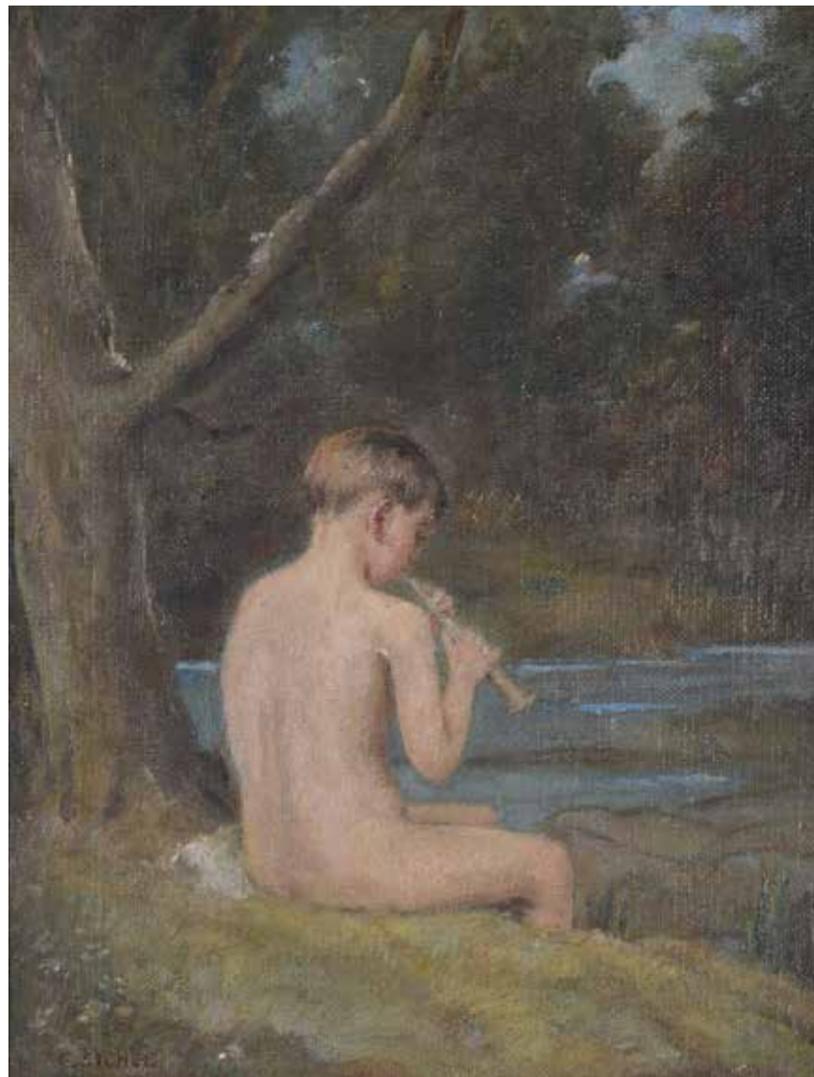


128

128
Ernest Leopold Sichel (British 1862-1941)
Still life with Chinese bowl
Oil on canvas
Signed (lower right)
31 x 36cm (12 x 14 in.)

Provenance:
The Fine Art Society Ltd., London (stock no. 5717,
October 1973)

£500-700



129

129
Ernest Leopold Sichel (British 1862-1941)
A boy with a pipe
Oil on canvas
Signed (lower left)
30.5 x 23cm (12 x 9 in.)

Provenance:
The Rowley Gallery Ltd., London

£200-300

130 λ
Wilfred Gabriel de Glehn (British 1870-1951)
Study for a stained glass window
Gouache and mixed media on paper laid to board
65 x 71cm (25½ x 27¾ in.)

£300-500



130

131 λ
Lucien Monod (French 1867-1957)
Nude study
Pencil and chalk
Signed, dated 1908 and inscribed *Cat. 161* (lower right)
39.5 x 23cm (15½ x 9 in.)

Together with "Seated figure with guitar", another drawing by the
same hand, signed (lower right), 32.5 x 38cm. (2)

£300-500



131 (part lot)

132 λ
Robbie Wraith (British b. 1952)
Portrait of Sarah Hervey Bathurst
Red chalk
Signed and dated 1996 (lower left)
35.5 x 28cm (13¾ x 11 in.)

£100-200



132



133

133
Henry William Phelan Gibb
(British 1870-1948)
Landscape with sheep
Oil on board
Signed (lower left)
38 x 54.5cm (14¾ x 21¼ in.)

£300-500



134

134
Henry William Phelan Gibb
(British 1870-1948)
Coastal landscape study
Oil on board
Signed (lower left)
35 x 52cm (13¾ x 20¼ in.)

£300-500

135
Tom Mostyn (British 1864-1930)
Garden in full bloom
Oil on canvas
Signed (lower left), further signed (verso)
42 x 74cm (16½ x 29 in.)

£2,000-3,000



135

136λ
Lord Methuen (British 1886-1974)
East Harp Tree
Oil on canvas
Signed and dated 1960 (lower left)
76.5 x 102cm (30 x 40 in.)

£300-500



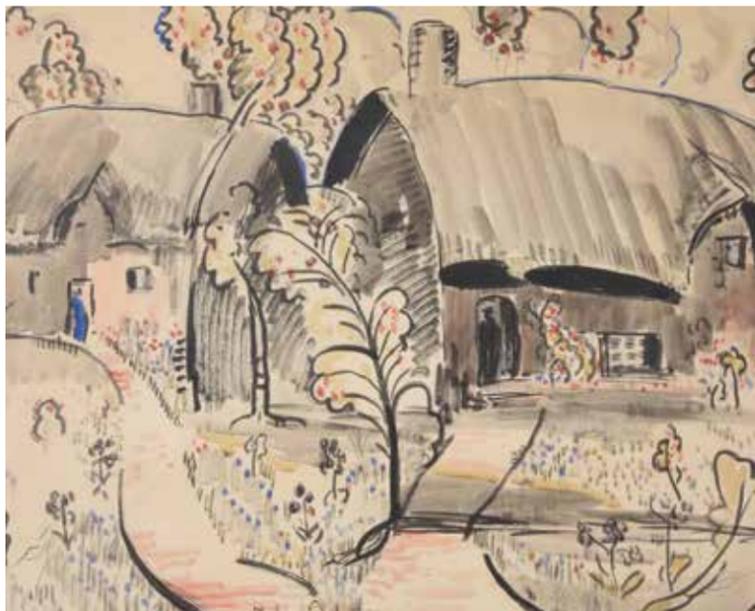
136



137
 Henry William Phelan Gibb (British 1870-1948)
Outside the Inn
 Pastel, charcoal and watercolour
 Signed with initials and dated 31 (lower right)
 49 x 54cm (19¼ x 21¼ in.)

£400-600

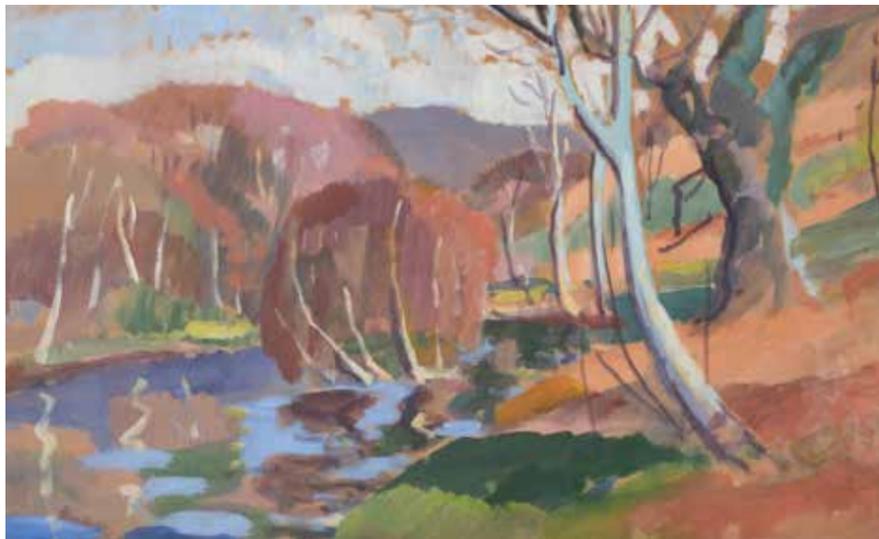
137



138
 Henry William Phelan Gibb (British 1870-1948)
Gardens and houses
 Ink and watercolour
 Signed and indistinctly dated 1922[?] (lower centre)
 42 x 53.5cm (16½ x 21 in.)

£300-500

138



139
 Attributed to Henry William Phelan Gibb
 (British 1870-1948)
River landscape
 Gouache and watercolour
 30 x 50cm (11¾ x 19½ in.)

£150-250

139

140
 Henry William Phelan Gibb (British 1870-1948)
Wooded landscape with stream
 Oil on board
 Signed (lower left)
 43 x 52cm (16¾ x 20¼ in.)

£600-800



140

141
 Henry William Phelan Gibb (British 1870-1948)
Trees
 Ink and watercolour
 Signed (lower right)
 50 x 30cm (19½ x 11¾ in.)

£200-300



141



142

142 λ
Phyllis Bray (British 1911-1991)
The Artist's Garden, Wye Valley
 Gouache
 37.5 x 57cm (14¾ x 22¼ in.)
 Provenance:
 The Collection of Walter Steggles (1908-1997)
 £200-400



143

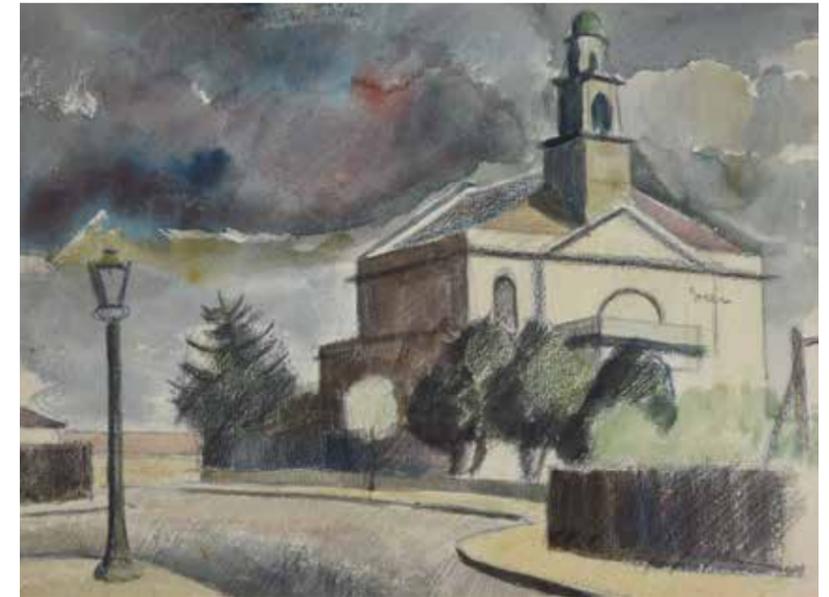
143 λ
Phyllis Bray (British 1911-1991)
The Artist's Garden, Wye Valley
 Gouache
 Signed (lower right)
 36.5 x 54.5cm (14¼ x 21¼ in.)
 Provenance:
 The Collection of Walter Steggles (1908-1997)
 £200-400

144 λ
Elwin Hawthorne (British 1905-1954)
St. Mary's Church, Wanstead
 Crayon and watercolour
 17 x 23.5cm (6½ x 9¼ in.)

Provenance:
 The Collection of Walter Steggles (1908-1997)

The present work is a preparatory sketch for an oil painting titled "Wanstead" which was exhibited in a one-man show of the artist's work at Alex. Reid & Lefevre, London in April 1938.

£500-700



144

145 λ
Elwin Hawthorne (British 1905-1954)
Adam's Farm, Crowborough
 Pencil and watercolour
 Signed (lower right), titled (lower left) and further inscribed (upper right)
 17 x 24.5cm (6½ x 9½ in.)

Executed in 1934.

Provenance:
 Collection of Walter Steggles (1908-1997)

£400-600



145

146 λ
Elwin Hawthorne (British 1905-1954)
Old Buildings at Shoreham, Sussex
 Pencil and watercolour
 17 x 24.5cm (6½ x 9½ in.)

Executed in 1934.

Provenance:
 From the collection of Walter Steggles (1908-1997)

£400-600



146



147

147 λ
Lilian Hawthorn (British 1909-1996)
Woodbridge
Oil on canvas-board
Signed (lower right)
24 x 29cm (9¼ x 11¼ in.)

Provenance:
The collection of Walter Steggles (1908-1997)

£500-700



149

149 λ
Walter Steggles (British 1908-1997)
Dorset Landscape
Oil on board
Signed (lower right)
24 x 28.5cm (9¼ x 11 in.)

The view depicted is about six miles west of
Blandford Forum near Bulbarrow Hill.

£600-800



148

148 λ
Lilian Hawthorn (British 1909-1996)
Trees at Epping
Oil on canvas-board
Signed (lower left)
29 x 39cm (11¼ x 15¼ in.)

Painted in 1980.

Provenance:
The Collection of Walter Steggles (1908-1997)

£500-700



150

150 λ
Walter Steggles (British 1908-1997)
Wye Valley near Hereford
Oil on board
Signed (lower left)
21.5 x 31.5cm (8¼ x 12¼ in.)

£600-800



151

151 λ
Margaret Green (British 1925-2003)
View from the window
Oil on board
50.5 x 76cm (19¾ x 29¾ in.)
Unframed

£700-900



152

152 λ
Carel Weight (British 1908-1997)
The Stricken Tree
Oil on board
Signed (lower left)
59 x 49cm (23 x 19¼ in.)

Provenance:
Jonleigh Gallery, Guildford
Mr. D. McCleave (purchased from the above
in 1989)

Sale, Christie's, South Kensington, 12 July 2012,
lot 497

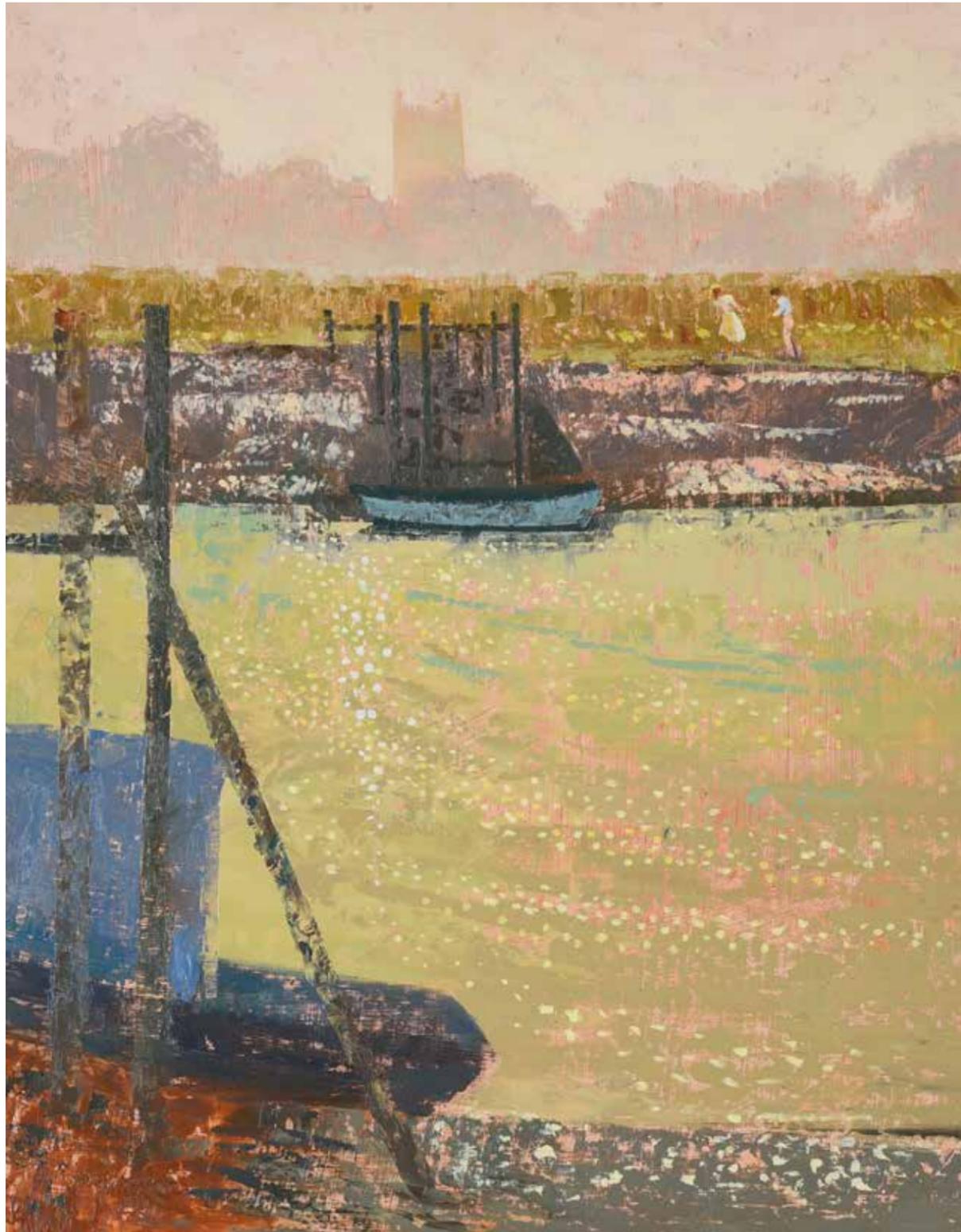
£800-1,200



153

153 λ
Margaret Green (British 1925-2003)
Garden Triptych
Oil on canvas
Signed (lower left)
63.5 x 76cm (25 x 29¾ in.)

£1,500-2,000



154

154 λ
Lionel Bulmer (British 1919-1992)
Walberswick
Oil on board
61 x 51cm (24 x 20 in.)
Unframed

£600-800



155

155 λ
Fred Cuming (British b. 1930)
Crescent Moon, Rye
Oil on board
Signed (lower left)
50 x 61cm (19½ x 24 in.)

Provenance:
Thompson's, London

£2,500-3,500



156 λ
Donald McIntyre (British 1923-2009)
White Farm
Oil on canvas laid to board
Signed (lower right)
35 x 80cm (13¾ x 31¼ in.)

£1,000-2,000

156

157 λ
Donald McIntyre (British 1923-2009)
Boats and Mill
Acrylic on board
Signed (lower left)
42 x 57cm (16½ x 22¼ in.)

Provenance:
Fosse Gallery, John Lindsey Fine Art Ltd., Stow-on-the-Wold

£1,000-2,000



157

158 λ
John Miller (British 1931-2002)
Penwith, Summer Landscape
Oil on canvas
Signed (lower right); further signed, titled and dated 1993 (verso)
61 x 71.5cm (24 x 28 in.)

£1,500-2,000



158

159 λ
Kurt Jackson (British b. 1961)
The Sun's out the Tide's In, a Kestrel Flies by Priest Cove 16.9.1999
Mixed media on paper
Signed (lower right); further signed and titled (verso)
57 x 60cm (22¼ x 23½ in.)

Exhibited:
London, David Messum Fine Art, 2000

£1,500-2,000



159



159A

159A
British School (20th century)
Untitled (Abstract)
Oil on board
Signed with initials *TSJ* and dated 88 (lower right)
17 x 20cm (6½ x 7¾ in.)

£100-150

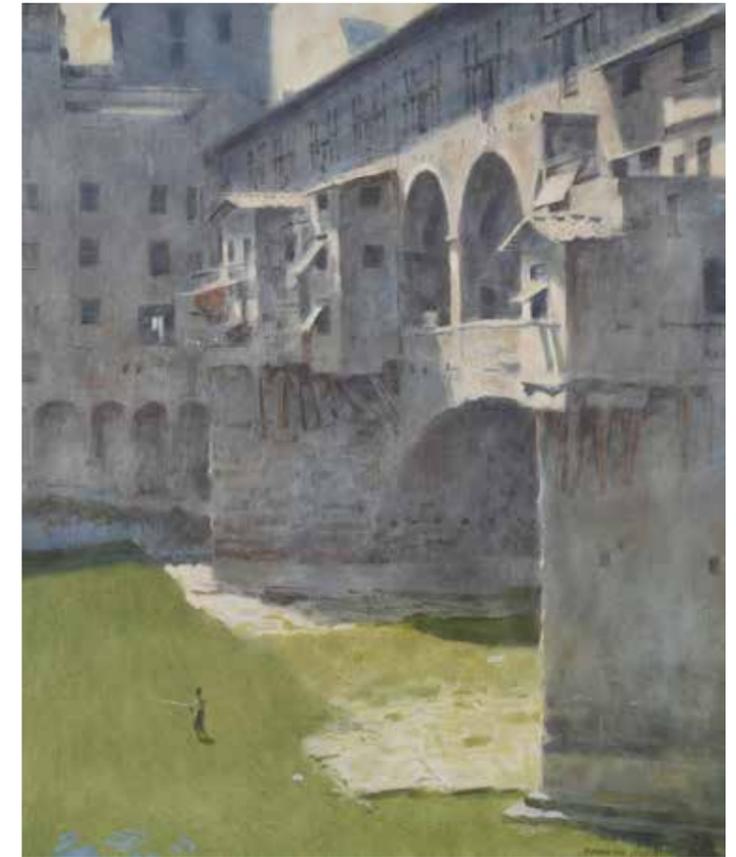


160

160λ
Ruskin Spear (British 1911-1990)
The Moorings
Oil on canvas
Signed and dated 1956 (lower right)
76 x 61cm (29¾ x 24 in.)

Provenance:
Sale, Bonhams London, 20 September 2011, lot 117

£1,500-2,500

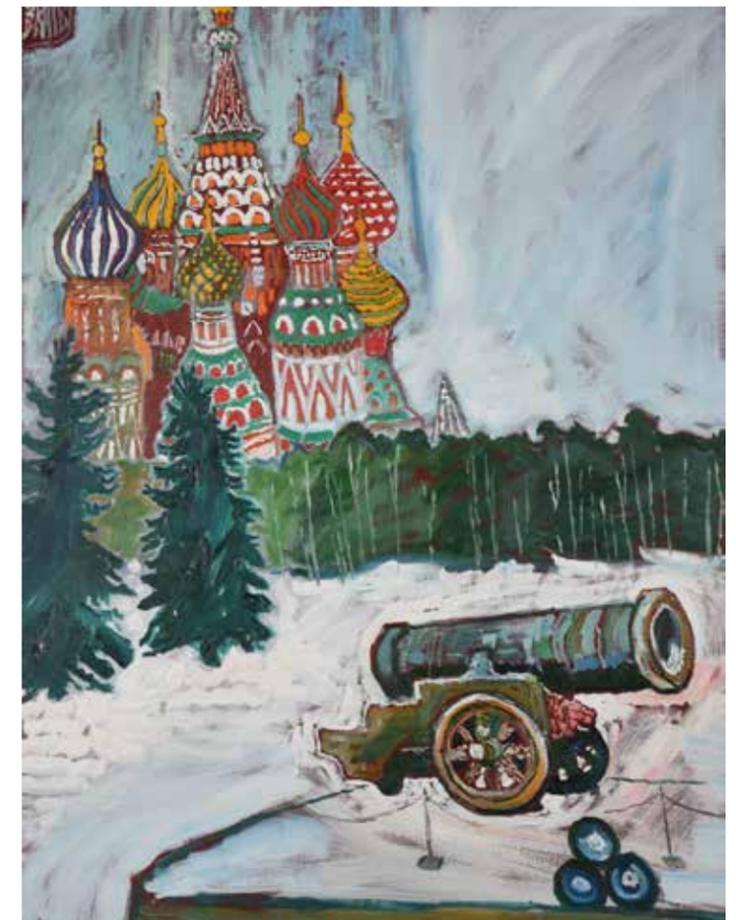


161

161λ
Norman Hepple (British 1908-1994)
Boy fishing at the Ponte Vecchio
Oil on board
Signed (lower right)
76 x 63cm (29¾ x 24¾ in.)

Provenance:
Sale, Lyon & Turnbull, 25 August 2011, lot 111

£1,500-2,500



162

162λ
John Bratby (British 1928-1992)
The Tsar's Cannon Balls
Oil on canvas
Signed (upper left)
122 x 91cm (48 x 35¾ in.)

Provenance:
Sale, Christie's, South Kensington, 13 June 2001, lot 280

£2,500-3,000



163

163 λ
 Simeon Stafford (British b. 1956)
View of the Island, St. Ives
 Oil on canvas
 Signed (lower left); titled to stretcher
 (verso)
 61 x 61cm (24 x 24 in.)

£600-800

164 λ
 Simeon Stafford (British b. 1956)
The Runaway Donkey
 Oil on canvas
 Signed and dated 06.08.22 (lower left);
 titled (to stretcher verso)
 50.5 x 76.5cm (19¾ x 30 in.)

£700-1,000



164



165

165 λ
 Simeon Stafford (British b. 1956)
Piccadilly Chaos
 Oil on canvas
 Signed (lower right); titled (to stretcher verso)
 81 x 81cm (31¾ x 31¾ in.)

£1,000-1,500



166

166
Hylton Nel (South African b. 1941)
Cat
Glazed earthenware
Signed with initials and dated 5.9.2001 (on the underside)
Height: 25cm (10in.)

£800-1,200

167
Hylton Nel (South African b. 1941)
Plates - portraits
Glazed earthenware plates
Diameter: 22cm (8½ in.) (4)

£400-600



167



168

168λ
Julian Trevelyan (British 1910-1988)
Troubadours at Les Beaux
Aquatint and etching
Signed in pencil, titled and numbered 17/50
Plate: 36 x 55cm (14 x 21½ in.)

£400-600



169

169λ
Julian Trevelyan (British 1910-1988)
Wallington, Clocktower
Etching and Aquatint, 1975
Signed in pencil, titled and numbered 31/52
Plate: 35 x 47.5cm (13¾ x 18½ in.)

£300-500



170



171

170 λ

Laurence Stephen Lowry
(British 1887-1976)

Meeting Point

Offset lithograph printed in colours, 1973
Signed in pencil and numbered 429, from the
edition of 850, printed by Chorley & Pickersgill
Ltd., published by the Adam Collection Ltd.,
with the Fine Art Trade Guild blindstamp
Image: 47 x 71cm (18½ x 27¾ in.)
Sheet: 61.5 x 82cm (24 1/4 x 32 1/4 in.)

£1,000-1,500

171 λ

Dame Laura Knight (British 1877-1970)

Zebras

Etching, 1930
Signed in pencil
Plate: 25 x 35cm (9¾ x 13¾ in.)

£600-800



172

172 λ

Laurence Stephen Lowry (British 1887-1976)

Station Approach

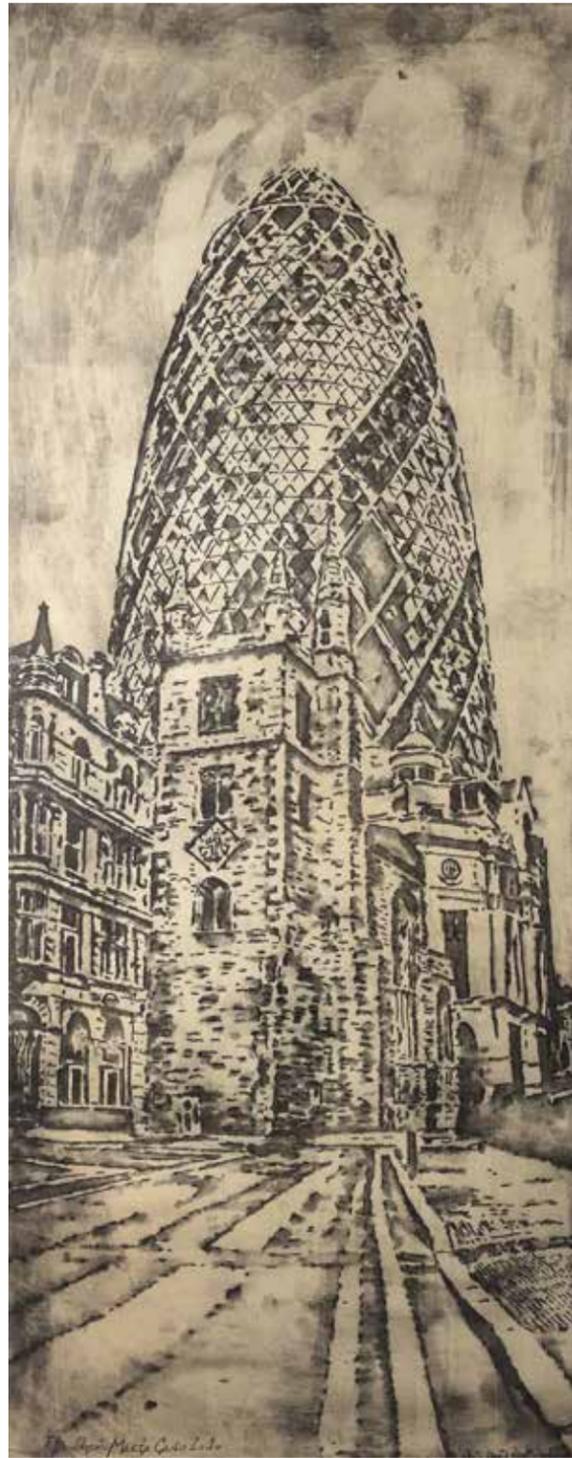
Colour print

Signed in pencil, with the Fine Art Trade Guild blindstamp
40 x 50.5cm (15½ x 19¾ in.)

Provenance:

Halcyon Gallery, Birmingham

£1,500-2,500



173

173 λ
José-María Cano (Spanish b. 1959)
Untitled (Gherkin)
Copperplate etching
Signed, dated 2010 and inscribed EA (epreuve d'artiste)
196 x 73cm (77 x 28½ in.)

Provenance:
Muse of Mayfair, London

£1,000-1,500

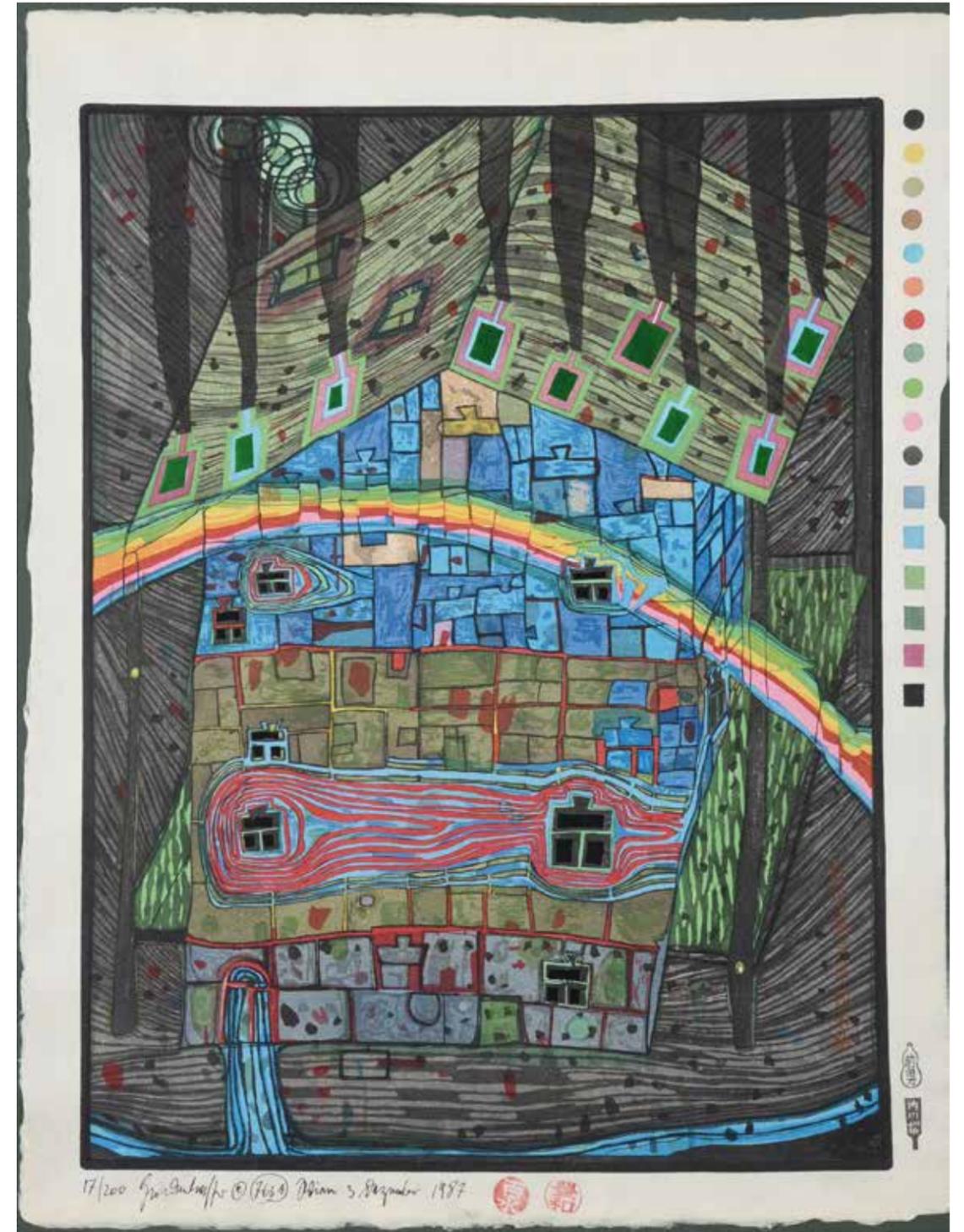


174

174 λ
José-María Cano (Spanish b. 1959)
Untitled (Big Ben)
Copperplate etching
Signed, dated 2010 and inscribed EA (epreuve d'artiste)
196 x 73cm (77 x 28½ in.)

Provenance:
Muse of Mayfair, London

£1,000-1,500



175

175 λ
Friedensreich Hundertwasser (Austrian 1928-2000)
Fluss unter Dach (Koschatzky no. 86)
Japanese colour woodcut
Signed in ink, dated 3 Dezember 1987 and numbered 17/200
56.5 x 42cm (22 x 16½ in.)

Provenance:
Landau Fine Art, Montreal Canada

£2,000-3,000

Contemporary Curated

1.0 | The Abstract Edition | lots 176-194

The past year has certainly tested us all. It has changed the way we live, the way we work and the way in which we prioritise our time. Confined to our homes we have had to adapt every aspect of our lives. Bedrooms turned into 'work from home' stations, living spaces turned into 'schools' whilst most of us have taken to hiding from family in the downstairs cupboard.

It is safe to say our homes have become, whether we like it or not, more important than ever. The way in which we design our homes can greatly impact the way a space is used, the way we feel in a space and ultimately our overall happiness.

Contemporary Curated has been developed to help show people how art can fit into our homes and help to consolidate a space, create a feature of a room or help to dictate a feeling or a mood.

Alongside each piece we have provided our *Curator's Comment* which should serve as possible inspiration when viewing the works of art for potential purchase.

The concept of *Contemporary Curated* came about due to Dreweatts' growth in new bidders interested in buying furniture and works of art at auction. We want to debunk the myth of buying at auction as something complicated, reserved for the 'elite' and people who 'understand' art.

Art should be accessible, and everyone should be able to have the opportunity to purchase a piece of art that means something to them, looks spectacular and ultimately improves their sense of being whilst in their home, especially at the moment.

This rise in new bidders and buyers has grown alongside a surge in interest for online bidding. With Dreweatts' own online bidding platform, buying art online is easier than ever and new buyers are realising that auctions are accessible and easy to navigate, even fun, which after a year confined to our homes, we are all searching for a little thrill from time to time.

The Abstract Edition

Lots 176-194 showcases a selection of late 20th century and 21st century abstract works. The works range in value from £150-£8,000. Whether you are just looking for that one star piece or thinking of starting an art collection there is something to attract all lovers of abstraction. From Nikolai Makarov's captivating and atmospheric work which embodies a state of meditation and calm to the strength and freedom evoked by the bold and energetic strokes of Joanna Gilbert's expressive canvases. The collection helps us to understand art as a visual experience and one that can improve our homes and daily life.



176

176

Nikolai Makarov (Russian b. 1952)

Untitled, 1990

Acrylic on canvas laid to board

Signed to artist label (verso)

83 x 68cm (32½ x 26¾ in.)

Provenance:

Purchased direct from the artist in 1993 by the present owner

Nikolai Makarov, teaches us the importance of kindness and meditation, something which can be achieved through art. Makarov was born in Moscow, Russia in 1952 and lives and works in Berlin. Makarov conceals his subject matter in foggy transparent veils crossing the boundaries between fantasy and reality. The works are immersive in the way in which they create an atmosphere and illusion, drawing in the viewer as they search for the true identity of the sitter or subject matter concealed by the hazy effects. Please see our website for full footnote.

£8,000-12,000

Curator's Comment | Create a calm space or a snug away from the mayhem of daily life and the screens that consume us. Combine the work with neutral colours, natural materials, and soft textures to build a space of reflection and contemplation.



177

177
Ueli Michel (Swiss 1953-2000)
Nummer 111
Oil on canvas
Signed, titled and dated 1993 (verso)
85 x 75,3cm (33¼ x 29½ in.)
Unframed

£1,500-2,000

Born in 1953, abstract painter and printmaker Ueli Michel had his studio in Basel's Breite-Quartier along the banks of the Rhein. Michel began exhibiting in the 1980s and exhibited across Europe. The present lot is typical of Michel's work of the 90s composed of intersecting rectangles using a subdued colour palette.

Curator's Comment | See every corner of your home as an important piece of the overall interior design. Use this work by Ueli Michel to make an impact in an area that is otherwise forgotten, for instance, at the top of a staircase.



178

178 λ
Dirk Salz (German b. 1962)
Untitled (Green)
Pigment and resin on cork
Signed, numbered and dated 2147 2016 (verso)
Diameter 25cm (9 7/8in.)

£2,000-3,000

Salz strives for complete perfection in his body of work, searching for the ideal ratio of composition. Born in 1962, Dirk Salz grew up in Germany and studied engineering at RWTH in Aachen. In 2002, Salz launched his career as an artist and has gone on to exhibit internationally with solo shows in New York and Munich. Salz's work creates the ultimate visual experience playing with light, colour and material in space. His process involves pouring layers of pigment-enriched resin onto panels that flows over the edges leaving behind droplets and evidence of the method. Each layer of resin takes a day to fully harden and then it is sanded down and Salz begins with the next layer of Resin. What is striking on first encountering a work by Salz in person is the fact that it looks soft to touch, almost as if the paint is going to drip off the panel at any moment.

Curator's Comment | The drips of resin down the side of the cork panel are captivating. This work would be most effective viewed from a 180-degree periphery. The light reflects off the resin surface and creates quite a spectacle and visual experience, the perfect statement piece.

Frank Badur

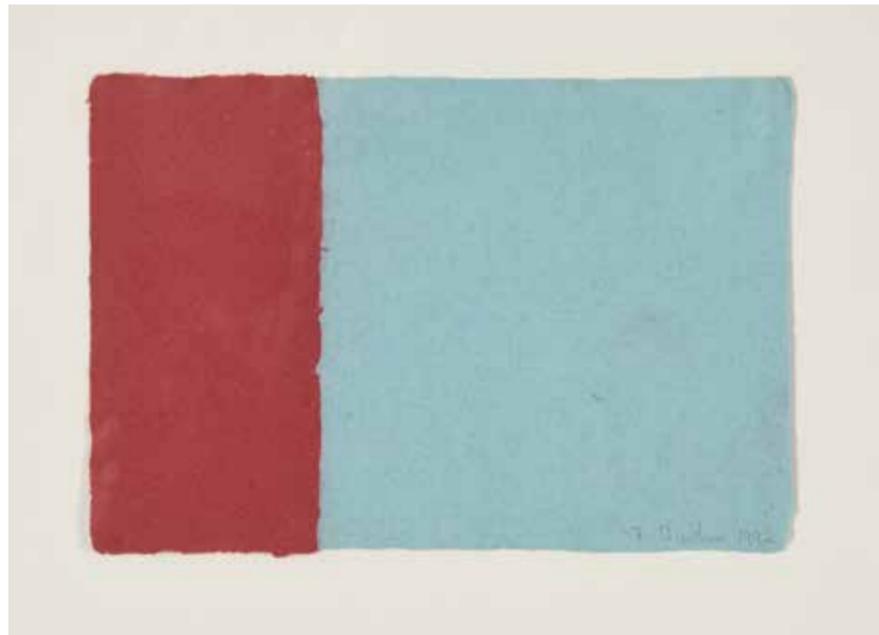
Frank Badur was born in Oranienburg near Berlin, Germany in 1944. Between 1963 and 1969 Badur studied at the School of Fine Arts in Berlin and opened his studio in Finland in 1973. Badur's work up until 1982 was structured symmetrically. After this date, whilst he was working in America, Badur began to experiment with asymmetry. He further explored asymmetry in Japanese traditional architecture as well as certain grids and colour combinations during his visits to Japan. Through his body of work Badur discovered these visual experiences could be transferred onto paper through drawings and collage.



179 λ
Frank Badur (German b. 1944)
Untitled (Blue & Pink)
Collage
Signed and dated 93 (lower right)
10.5 x 15.3cm (4 x 6 in.)
Inc. frame 33 x 43cm (13 x 17in.)

£400-600

179



180 λ
Frank Badur (German b. 1944)
Untitled (Red & Blue)
Collage
Signed and dated 1992 (lower right)
10.5 x 15.3cm (4 x 6 in.)
Inc. frame: 33 x 43cm (13 x 17in.)

£400-600

180

Curator's Comment | These works by Frank Badur would suit a minimalist Japanese inspired interior. It would complement the asymmetry of an L-shaped sofa or kitchen worktop.

David Saunders

David Saunders turns our attention to the function of colour in painting and how this can influence the interior or space around it. A piece of work is created through a process of events but once situated in the interior there is no before or after all the elements are simultaneously present and we as the viewer accept the visual rhythm and harmonious colour palette as the final piece of work.

David Saunders was born in Essex in 1936. Before being conscripted for military service Saunders worked in the advertising industry and attended evening classes at St. Martin's School of Art. Whilst Saunders was stationed on Salisbury plain he took the opportunity to pursue his passion for painting. Inspired by the work of Paul Nash the local chalk downs scattered with isolated clumps of woodland would serve as his subject matter through these years. On release from the army Saunders studied under Frederick Gore at St. Martin's School of Art from 1959 to 1962 and continued his studies at the Royal Academy Schools. Saunders was supported by the Arts Council and went on to exhibit across the UK. Between the years 1980-1999 Saunders carried out intense research into the function of colour in paint and he went on to organise jointly with Richard Bell the exhibition 'Colour Presentations' at the Arts Council in 1986.



181

181 λ
David Saunders (British b. 1936)
Untitled, 1989
Mixed media and collage
Signed and dated 6/89 (verso)
21.5 x 15.5cm (8¼ x 6 in.)
Unframed

£150-200



182

182 λ
David Saunders (British b. 1936)
Untitled, 1991
Mixed media and collage
Signed and dated 2/91 (verso)
21.5 x 15.5cm (8¼ x 6 in.)
Unframed

£150-200

Curator's Comment | Don't be afraid to be bold. These works by David Saunders can be hung both portrait and landscape; whichever direction creates the most pleasing visual rhythm and harmony for you.

Shuhua Jin

Born in China in 1965, Shuhua Jin moved to the UK permanently in 1989. Jin is an abstract painter whose juxtaposition of linear and curved line has created a stylistic and notable body of work.



183

183
Shuhua Jin (Chinese b. 1965)
Untitled
Mixed media
Signed and dated 97 (lower right)
56 x 38cm (22 x 14¾ in.)
Unframed

£150-200



184

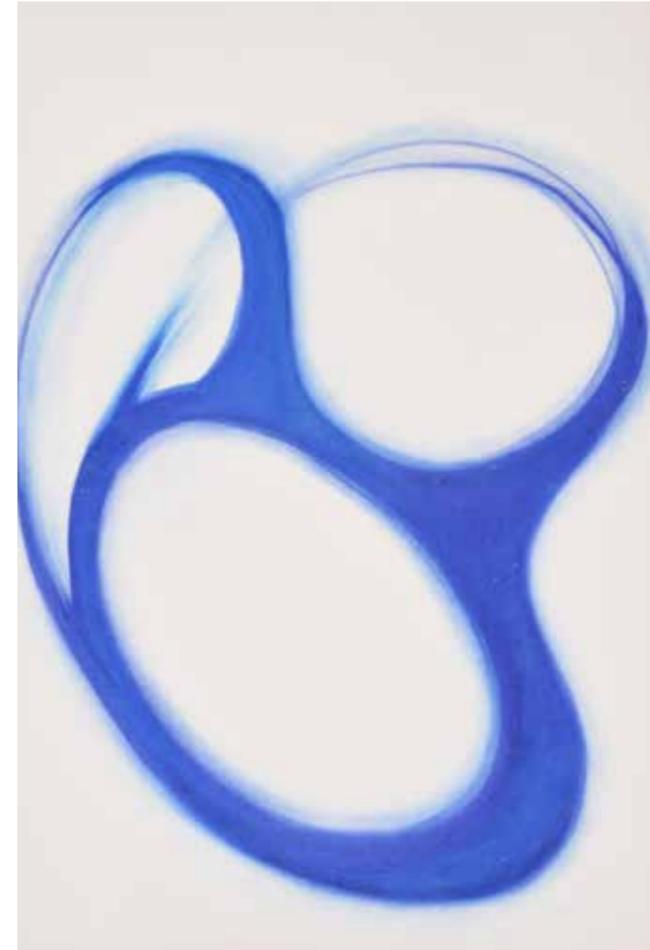
184
Shuhua Jin (Chinese b. 1965)
Untitled
Mixed media paper
Signed and dated 97 (lower right); further signed (upper right)
56 x 38cm (22 x 14¾ in.)
Unframed

£150-200

Curator's Comment | Create harmony in the interior by using the domed motif in these works by Shuhua Jin as inspiration for accessories in the space such as a domed lamp or curved back on a sofa. Don't be afraid to hang these works side by side as the colour palettes complement one another.

Chikayo Abe

This flowing and lurid form is made of one continuous movement across the sheet of paper. Chikayo Abe works with her finger in Japanese ink to create these unique and mesmerising shapes and formations.



185

185
Chikayo Abe (Japanese 20/21st century)
Untitled
Japanese ink
29.5 x 21cm (11½ x 8¼ in.)
Unframed

£150-200



186

186
Chikayo Abe (Japanese 20th/21st century)
Untitled
Japanese ink
Signed (lower right)
29.5 x 21cm (11½ x 8¼ in.)

Provenance:
Purchased direct from the artist by the present owner in 1992

£200-400

Curator's Comment | A simple and effective approach to injecting a splurge of colour into a minimalist interior whilst still keeping it stylish.

João Carlos Galvão

João Carlos Galvão was born in Brazil in 1941. Galvão studied at The National School of Fine Arts at the University of Brazil between 1964 and 1966. Galvão moved to Paris to continue his studies in art under the tutorage of Jean Cassou (1897-1986), the first director of the Musée national d'Art moderne, Paris. During the late 60s Galvão worked in the atelier workshops of Victor Vasarely, Antonio Asis and Sergio Camargo. Galvão became associated with the MADI cultural movement founded by Carmelo Arden Quin during the 1940s in Buenos Aires. This gave Galvão the confidence to experiment with curved wood, geometric shapes and non-representational art.

The present work is made to viewed from all angles in order to experience the full relief of the piece. Between the individual geometric forms, which are sometimes round or sometimes cubes, there are three dimensional cavities, grooves and spaces. The individual pieces of painted wood constructed together create shadows across the relief creating a harmony and dynamism.

187

João Carlos Galvão (Brazilian b. 1941)

Sem Título (Untitled)

Paint on wood

Signed, titled, inscribed and dated 2007 (verso) together with studio stamp

70 x 70cm (27½ x 27½ in.)

Provenance:

Purchased direct from the artist in Paris by the present owner in 2002

£2,500-3,000

Curator's Comment | The mastery of this piece is its relief. Make sure that this piece can be seen from many angles. Lighting is also important, if possible direct a spotlight towards it to pick up on the shadows and enhance the depth of the piece. Hang this piece against a neutral wall to create a minimalist interior or contrast with a dark blue feature wall to make a strong impact.



187

“ My subject matter is nature, whether it is about light, landscape or a flower I am inspired by the natural world. What I am seeking is not the real or the unreal but something intangible. ” – Helen Brough



188



189



190

188 λ
Helen Brough (British 20th/21st century)
Lightscapes - Charcoal Black, Cerulean Blue
Pastel
Signed and dated 19 (lower right)
12 x 12cm (4½ x 4½ in.)

£300-500

189 λ
Helen Brough (British 20th/21st century)
Lightscapes - Cadum Yellow, Burnt Umber
Pastel
Signed and dated 2019 (lower right)
32 x 32cm (12½ x 12½ in.)

£500-700

190 λ
Helen Brough (British 20th/21st century)
Lightscapes - Lamp Black, Lemon Yellow
Pastel
Signed and dated 19 (lower right)
12 x 12cm (4½ x 4½ in.)

£300-500

Curator's Comment | We do not always have enough wall space for art but these works by Helen Brough would look fantastic on a shelf. It doesn't always have to be candles and photos, why not experiment with these fun and exciting injections of colour to brighten the space.

Helen Brough

This series of *Lightscapes* is an aesthetic exploration into how subtle light is perceived by our eyes and interpreted as different colours. Helen Brough graduated from the Chelsea School of Art and was awarded the Arts Council Grant in 2020. Brough has exhibited internationally in New York, Sweden and the USA. This current body of work was exhibited with the Nordic Art Agency in Malmo, Sweden in 2019.



191

191 λ
Helen Brough (British 20th/21st century)
Lightscapes - Rose Pink - Mars Black
Oil on aluminium
Signed, titled and dated 2019 (verso)
100 x 100cm (39¼ x 39¼ in.)

£2,000-3,000

Curator's Comment | This large scale piece by Brough deserves to be a feature in the interior. The angles and rectangular window at the centre of the piece draws the eye. The fact the piece is on aluminium gives it an industrial effect and it would suit the materials used in a kitchen encouraging the impact of the piece.

“ Freedom is being the creator and the creation all at once. ”
– Joanna Gilbert, 2020



192

192 λ
Joanna Gilbert (British b. 1978)
Where There Is Panic - See The TRUTH
Acrylic on canvas
Signed and dated 2020 (verso)
50 x 50cm (19½ x 19½ in.)
Unframed

£800-1,200



193

193 λ
Joanna Gilbert (British b. 1978)
In Darkness There Is Light
Acrylic on canvas
Signed and dated 2020 (verso)
50 x 50cm (19½ x 19½ in.)
Unframed

£800-1,200

Curator's Comment | Hang these inspirational works of art in a prominent position for all the family to see. Every time you look at the piece you see a new colour peeking through and are filled with a sense of energy and dynamism.

Joanna Gilbert

London based artist, Joanna Gilbert paints from a place of freedom, visualised with her bold and energetic large-scale abstract works. Her energy that sprawls across the canvases through sweeping strokes tells a story of her own personal journey on the road to freedom. In the past, Gilbert was confined by her own limitations brought on by her fear of failure and pressure to meet expectations. She found strength in the knowledge that we truly all have a voice if we find the ability to use it and use it to the best of our abilities. 'Every mark has a message, every colour has a meaning. There is passion, there is pain, there is a lifetime of experience that goes into each painting'

We are captivated by the work of Gilbert whose work shows strength and determination through a playful and energetic explosion of colour which lets the eye dance across the canvas.



194

194 λ
Joanna Gilbert (British b. 1978)
Mother Nature Speaks
Acrylic on canvas
Signed and dated 2020 (verso)
120 x 150cm (47 x 59 in.)
Unframed

£6,000-8,000

Curator's Comment | Set yourself free and don't be held back. Hang this piece above the bed and create a feature that is inspirational every morning as you wake up and last thing at night before you go to bed. Paintings can be more than a visual pleasure they can evoke feelings, just like Gilbert who found a strength of confidence and freedom in painting these works.

| End of Curator's Section



195

195 λ

Laurence Poole (British b. 1963)

Vinyl Revival (Red)]

Lithograph printed in colour

Signed in pen, titled, dated 2020 and numbered 3/275

60 x 84cm (23½ x 33 in.)

It is impossible to not find yourself intrigued by Poole's booklet of oeuvre titled 'A Congress of Curiosities'. Poole is an assemblage sculptor who lives in Hastings with a studio nearby St. Leonards on the South-East coast of England. Poole was born in 1963 in London and studied at the Croydon College of Art, Chelsea College of Art & Design, The California Sculpture Academy and Brighton University.

Poole's work is a celebration of vintage commercial and industrial design. His works often generate a sense of nostalgia than enhances our understanding of time. Poole works with unusual and curious materials such as model cars, golf clubs, vintage cameras and vinyl records as shown here. At first, it is not strikingly obvious what this piece was created with but on close inspection one can see the individual records lined up to create this mesmerising pattern. The current piece is a lithograph of Poole's original relief work.

£200-300

196 λ

K-Guy (British b. 1968)

K-Guy vs. The Prodigy, Take Me To The Hospital

Silkscreen and acrylic paint on reclaimed wood panel

Signed, numbered and inscribed 1/1 artist proof

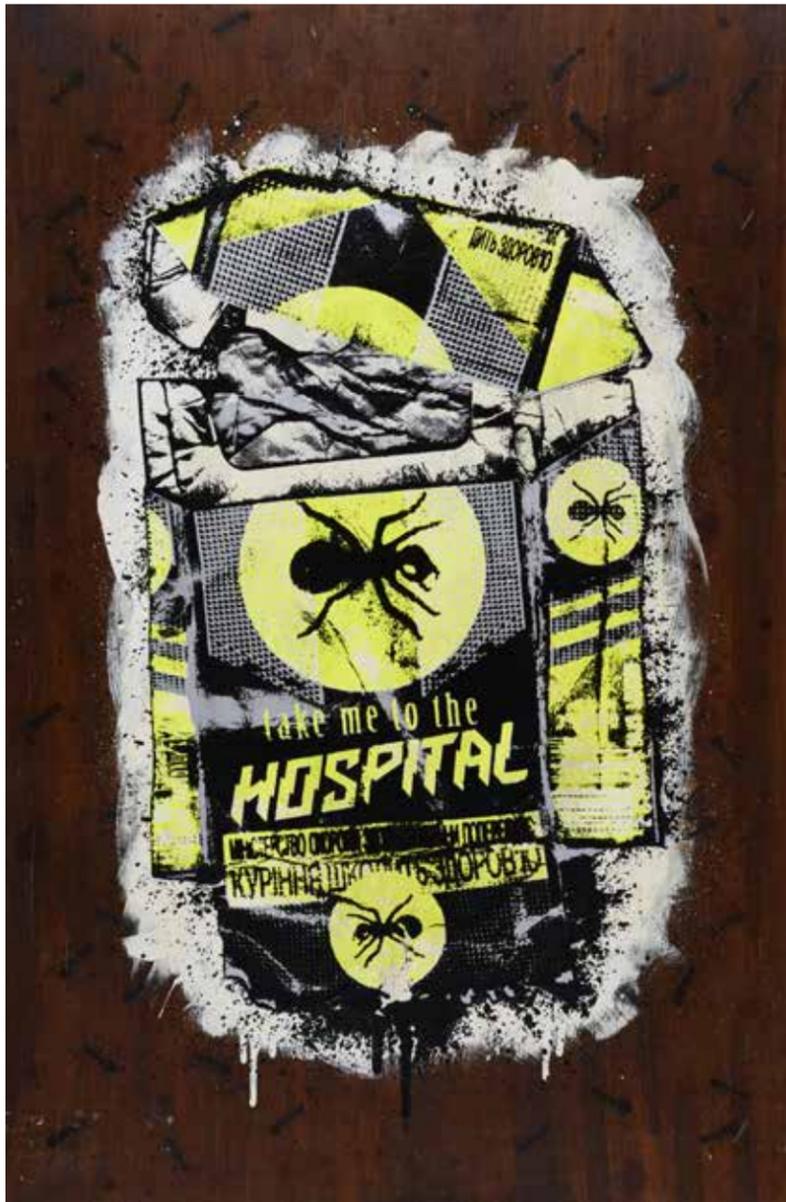
(verso)

77 x 51.5cm (30¼ x 20¼ in.)

Unframed

Together with a signed certificate of authenticity.

£600-800



196



197

197 λ

Banksy (British, b.1974)

Two Di-Faced tenners

Off-set lithograph printed in colour, 2004

Each: 7 x 14cm (2¾ x 5½ in.)

Framed as one

£1,000-1,500

198 λ

Banksy (British, b.1974)

Save or Delete (Greenpeace)

Offset print in colour on recycled paper, 2002

42 x 59.5cm (16½ x 23¼ in.)

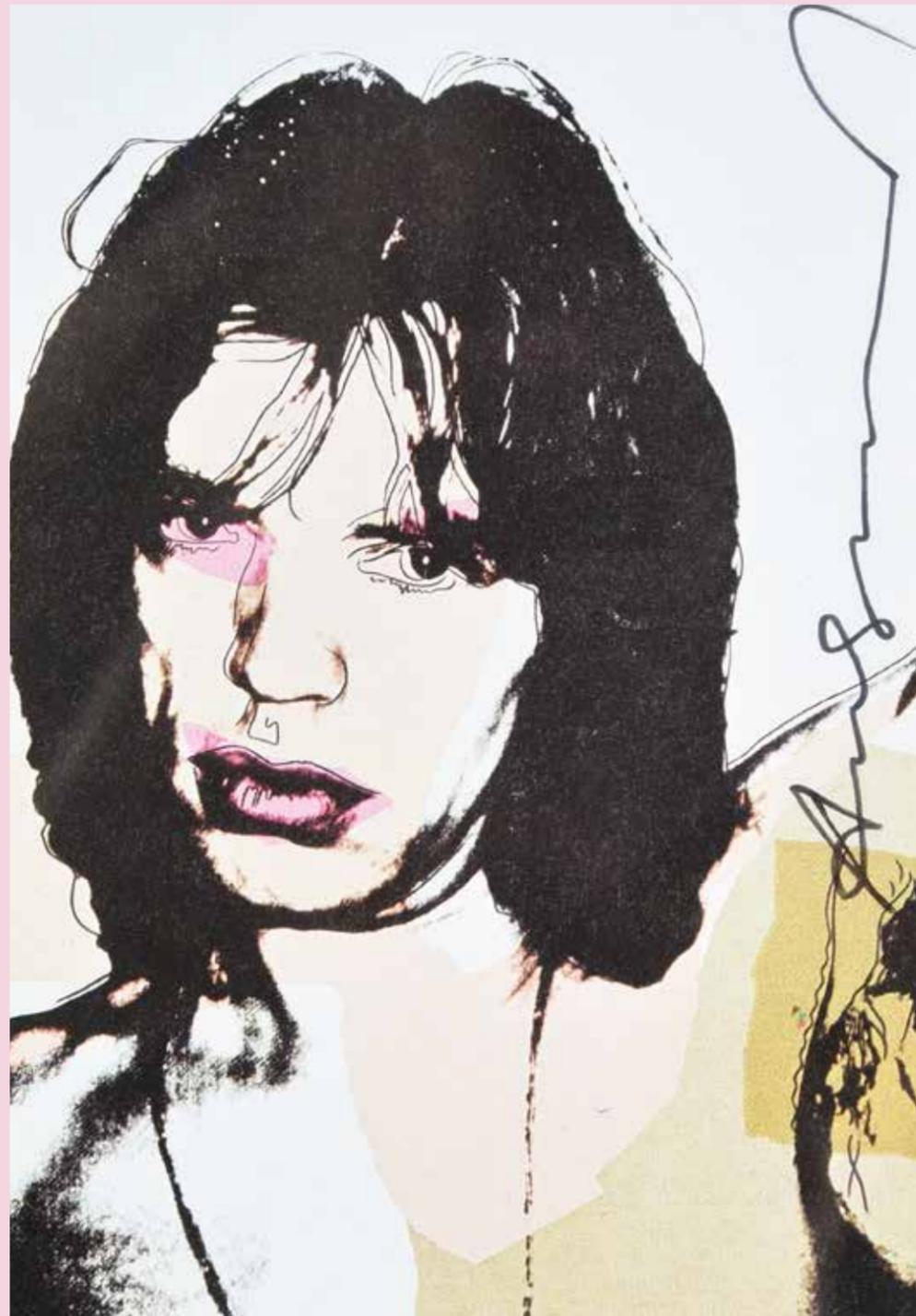
Unframed.

Together with 8 stickers of the poster (2)

£500-700



198



199

199

Andy Warhol (American 1928-1987)

Mick Jagger - promotional card

Offset lithograph, 1975

Signed in felt tip pen, from the edition of unknown size, co-published by Multiples, Inc., New York, and

Castelli Graphics, New York

15 x 10cm (5¾ x 3¾ in.)

Provenance:

Belgravia Gallery, London

£300-500



200

200 λ

David Hockney (British b. 1937)

Olympische Spiele München 1972

Lithographic poster printed in colours

99 x 62.5cm (38¾ x 24½ in.)

Unframed

£400-600



201

201
 Judah Passow (Israeli b. 1949)
Ajami neighbourhood, Jaffa, Israel, 2004
 Photographic print
 Signed (to backboard verso)
 Image: 20 x 30.5cm (7¾ x 12 in.)

£500-700



202

202 λ
 Robert Dowling (British 20th/21st century)
Plough, Man, Kij Malopolska, Poland, 1985
 Photographic print
 Signed in pen and editioned 5/10
 Image: 26 x 35.5cm (10 x 13¾ in.)

£500-700



203

203
 Seydou Keita (Malian 1923-2001)
Three Young Men from Mali, c.1954
 Gelatin silver print, printed 1998
 Signed and dated 52 a 55 and 1998 (in lower margin)
 Image: 56 x 40.5cm (22 x 15¾ in.)

Provenance:
 Sale, Sotheby's, London, 30 June 2000, lot 154

Literature:
 André Magnin, *Seydou Keita*, Scalo, Zurich, Berlin, New York, 1997, p. 91

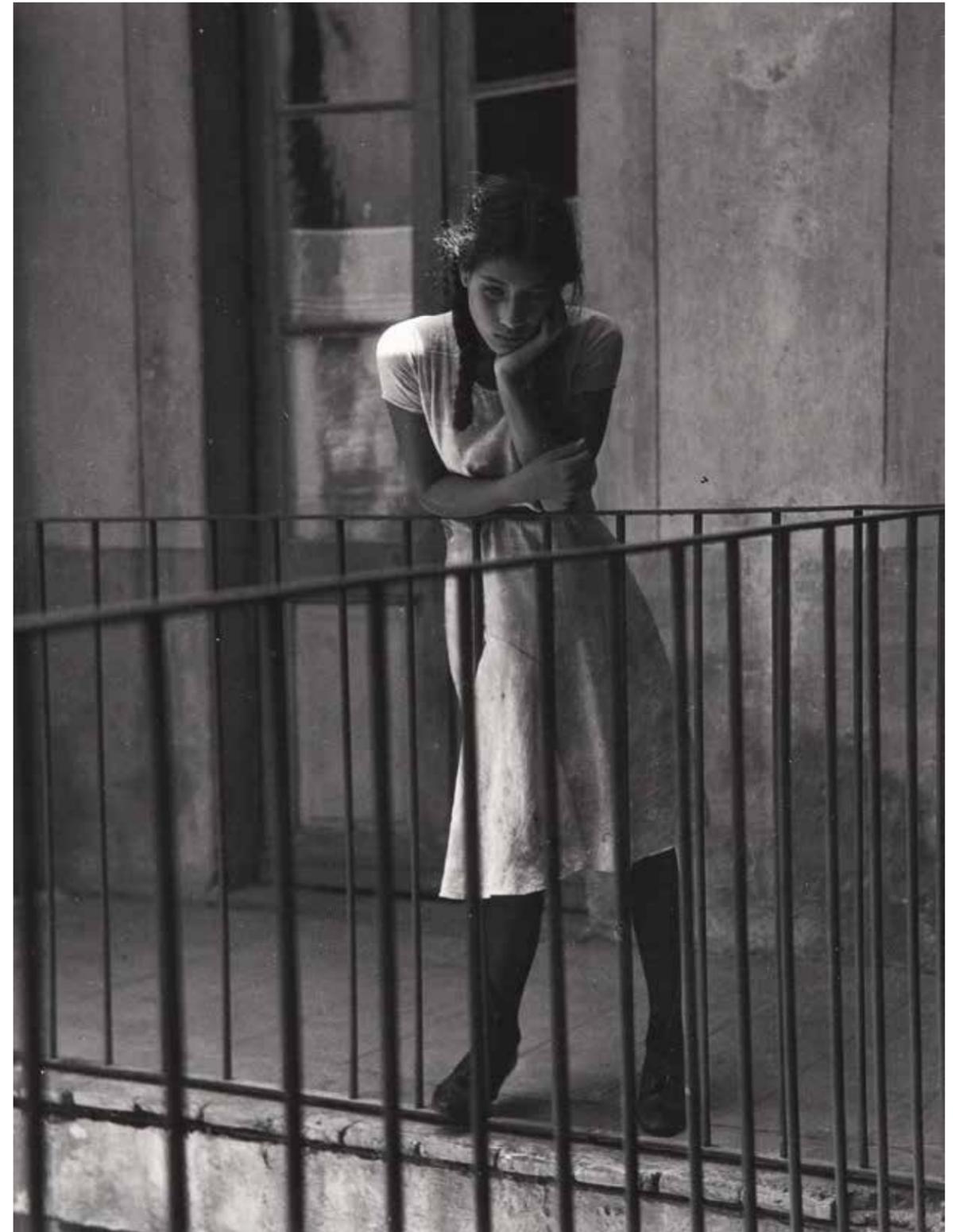
£1,500-2,500



204

204 λ
Pierre Neret (NPier) (French b. 1983)
Wall of Glass, Hungary, 2018
Photographic print
Signed in pencil, titled and numbered 1/25
Image: 40 x 60cm (15½ x 23½ in.)

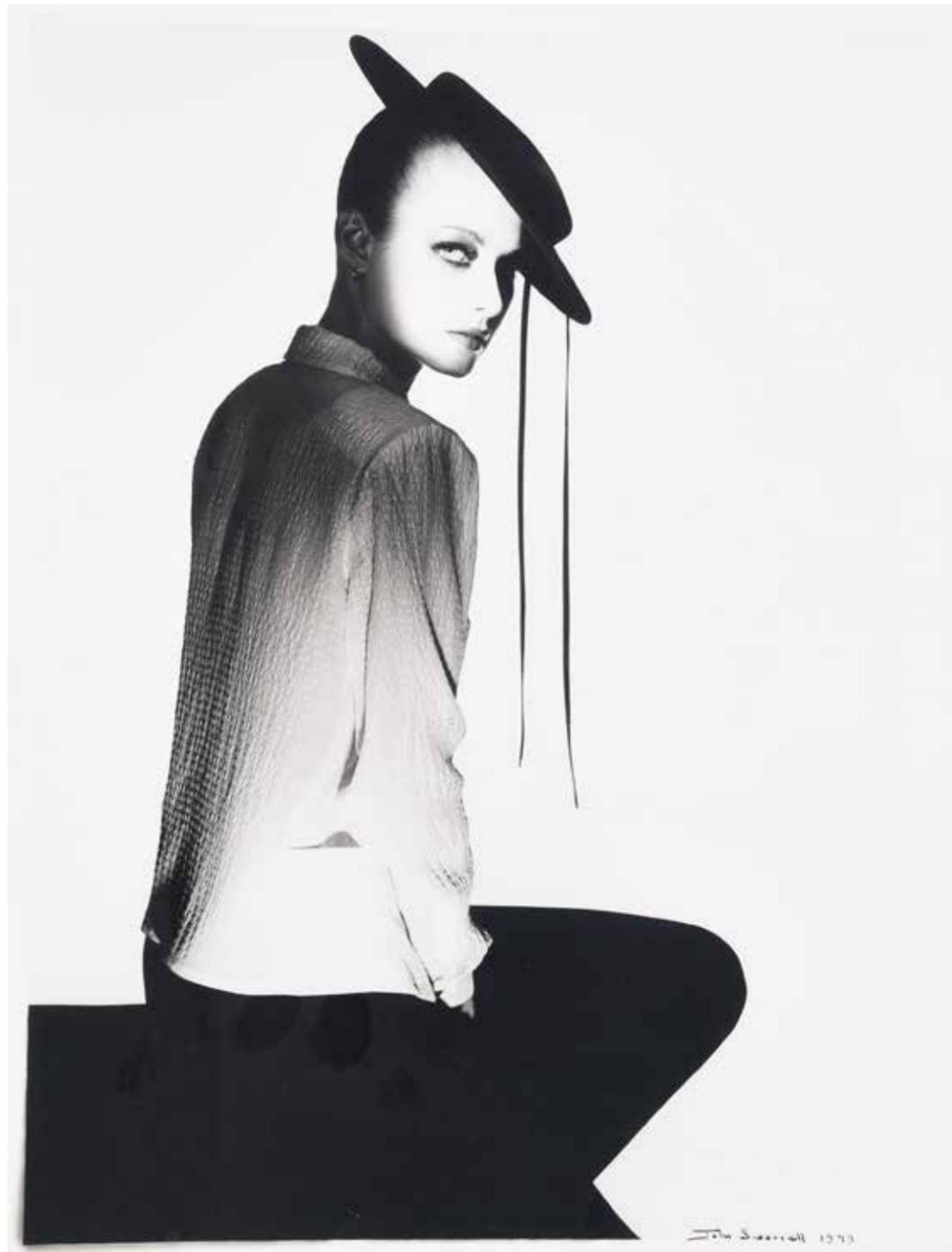
£500-700



205

205
Manuel Álvarez Bravo (Mexican 1902-2002)
El Ensueno (The Daydream) 1931
Gelatin silver print, printed later
Signed in pencil and inscribed *Mexico* (verso)
Image: 22.5 x 18cm (8¾ x 7 in.)

£5,000-7,000



206

206 λ

John Swannell (British b. 1946)

Marinanne Lah Swannell, 1979

Vintage gelatin silver print

Signed and dated in ink in the margin, further signed and numbered '3/50' in ink and with the photographer's copyright stamp (verso)

Image: 30.5 x 22.6cm (12 x 8 7/8 in.)

Sheet: 36.6 x 30.1cm (14 3/8 x 11 7/8 in.)

Provenance:

Sale, Bonhams London, 16 November 2012, lot 96

£1,500-2,000



207

207 λ

Cecil Beaton (British 1904-1980)

The Wyndham Sisters

Gelatin silver print

Signed in pencil, titled and variously inscribed (verso)

Sheet: 24 x 19.5cm (9 1/4 x 7 1/2 in.)

£400-600



208

208

Horst P. Horst (American/German 1906-1999)

Mainbocher Corset, Parigi, 1939

Gelatin silver print

Signed in pencil; further signed and stamped by studio (verso)

Sheet 35.3 x 27.7cm (13¾ x 10¾ in.)

£3,000-5,000

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Minerva House | Lower Bristol Road | Bath BA2 9ER.

Important Notices

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: matt@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained

in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort. Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.



