

DREWEATTS

EST. 1759



MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | TUESDAY 12 OCTOBER 2021

An abstract painting with a complex composition of brushstrokes. The background is a mix of light and dark tones, with prominent diagonal strokes in shades of blue, green, and orange. The overall effect is one of dynamic movement and layered textures.

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MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | TUESDAY 12 OCTOBER 2021 | 10.30AM

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Auctions

16 September | Timed Online
Open Studio: Bruce Tippet (1933 - 2017)

21 September | Live Online
The Transport Sale

23 September | Live Online
The David Winston Piano Collection

3 October | Timed Online
Australian Fine Wine

6 October | Live Online
Fine Clocks, Barometers and Scientific Instruments

12 October | Live Online
Modern and Contemporary Art

13 October | Timed Online
Jewellery, Silver, Watches, Pens and Luxury Accessories

21 October | Timed Online
Hambridge Sale

26 & 27 October | Live Online
Interiors | To include Decorative Arts & Modern Design

10 & 11 November | Live Online
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Every Tuesday | London
Jewellery, Silver, Watches & Luxury Accessories

1 October & 5 November | Newbury
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EST. 1759

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St James's
London SW1Y 5LU

HAMBRIDGE LANE
Dreweatts
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Newbury
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ENQUIRIES
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**WESTON HALL
AND
THE SITWELLS**
A FAMILY LEGACY

AUCTION DATE: 16 & 17 NOVEMBER 2021

AUCTION LOCATION
Dreweatts, Donnington Priory,
Newbury, Berkshire RG14 2JE

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(HIGHLIGHTS)**
28 September – 1 October 2021

**VIEWING IN NEWBURY
(FULL SALE)**
10 – 15 November 2021

ENQUIRIES
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Catalogue, further details and free
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Paintings: Glossary of Terms

Paul Henry: In our opinion a work by the artist.	After Paul Henry: In our opinion a copy of any date after a work by the artist	Condition is not specified within the catalogue descriptions; please request a condition report for further advice.
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.	Signed / Inscribed / Dated Paul Henry: In our opinion the work has been signed / inscribed / dated by the artist.	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.
Studio of Paul Henry: In our opinion a work by an unknown hand, which may have been executed in the studio of 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.	Please note that all pictures are framed unless otherwise stated.
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Follower of Paul Henry: In our opinion a work executed in the style of the artist, but not necessarily by a pupil.		
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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 BST on Monday 11 October.

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 BST on Monday 11 October.

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.

PAYMENT:

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In order to comply with current Money Laundering Regulations, it is our policy to conduct appropriate Know Your Client checks on any buyers who transact at the threshold of £8,000 or more. Buyers will be required to provide the following information:

For individuals, official photo identification (a government issued ID document such as passport or driver's licence) and a proof of address (utility bill, bank statement or driver's licence).

For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

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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 Tuesday 5 October (highlights only).

AUCTION NO. 14379

SPECIALISTS:

Jennie Fisher jfisher@dreweatts.com
Lucy Darlington MRICS ldarlington@dreweatts.com
Francesca Whitham fwhitham@dreweatts.com

BUSINESS DEVELOPMENT, FINE ART

Will Porter wporter@dreweatts.com

VIEWING IN LONDON (highlights only):

Dreweatts London, 16-17 Pall Mall, St James's, London SW1Y 5LU
Monday 20 September: 11am – 5pm
Tuesday 21 September: 10am – 5pm
Wednesday 22 September: 10am – 5pm

VIEWING AT DONNINGTON PRIORY (full sale):

Friday 8 October: 10am – 5pm
Sunday 10 October: 10am – 2pm
Monday 11 October: 10am – 5pm
Day of sale: from 8.30am

Visitors are encouraged to wear a face covering while in the building, use the hand sanitiser provided on entering and observe social distancing rules. We may need to restrict the numbers of visitors viewing at one time, so if you would prefer to book an appointment in advance, please contact us.

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Front cover: Lot 92
Inside front cover: Lot 22
Opposite: Lot 357
Inside back cover: Lot 364
Back cover: Lot 26

Catalogues £15 (£17.50 by post)





1



2

1 λ
Alan Davie (Scottish 1920-2014)
Magic Card Game No. 1
Gouache
Signed (upper left), titled, dated May 1972 and inscribed G.747 (upper right)
54 x 75cm (21¼ x 29½ in.)

£2,000-3,000

2 λ
Alan Davie (Scottish 1920-2014)
Walking in a dream of giants
Oil on paper
Signed and dated 2012 (upper right); titled and dated 2012 (verso)
18.5 x 25cm (7¼ x 9¾ in.)

Provenance:
Gimpel Fils, London

£500-800



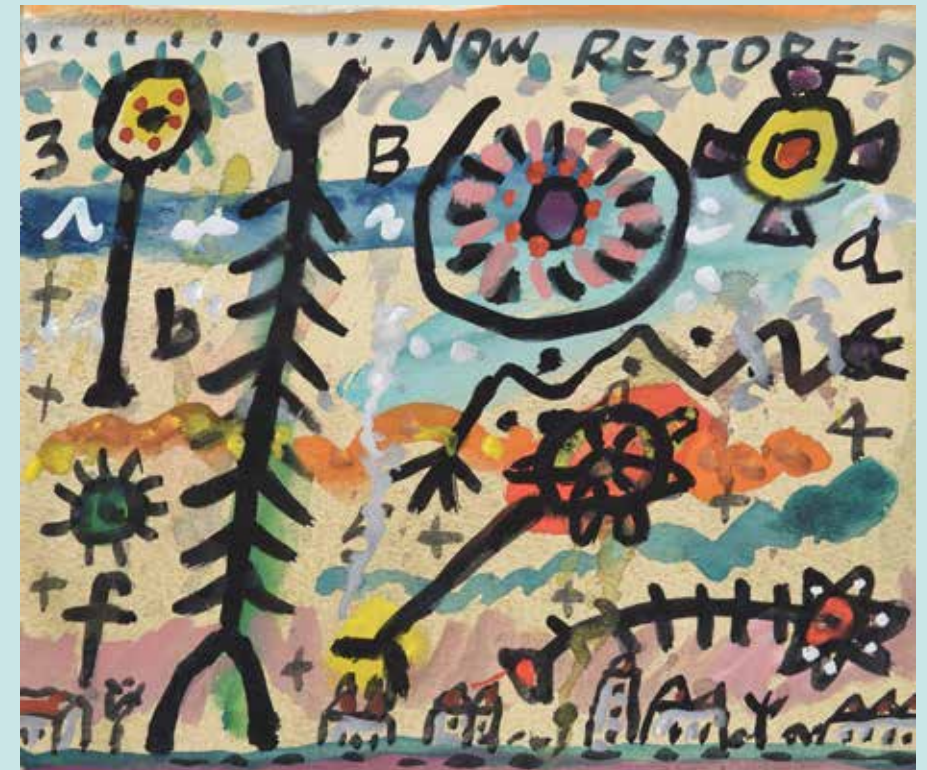
3

3 λ
Alan Davie (Scottish 1920-2014)
Ping La
Watercolour, ink and gouache
Signed, titled, dated July 74 and inscribed G. 865 (lower right)
50 x 67cm (19½ x 26¼ in.)

£2,000-3,000

4 λ
Alan Davie (Scottish 1920-2014)
Now Restored
Watercolour, ink and gouache
Signed and dated 04 (upper left), titled (upper right)
23.5 x 28cm (9¼ x 11 in.)

£500-800



4



5

5 λ
Trevor Bell (British 1920-2017)
Excitement
 Gouache
 Signed and dated 61 (lower centre); titled 'Excitement' (sic.), dated 1961 and inscribed *Gouache* (verso)
 34.5 x 49cm (13½ x 19¼ in.)

£1,000-1,500



6

6 λ
Trevor Bell (British 1920-2017)
Blue skull form
 Mixed media and collage
 Signed and dated 62 (lower right)
 49 x 62cm (19¼ x 24¼ in.)

£800-1,200



7

7 λ
Alan Davie (British 1920-2014)
Creature
 Ink
 Signed, inscribed 61, and dated 89 (lower right)
 14 x 18cm (5½ x 7 in.)

£200-300

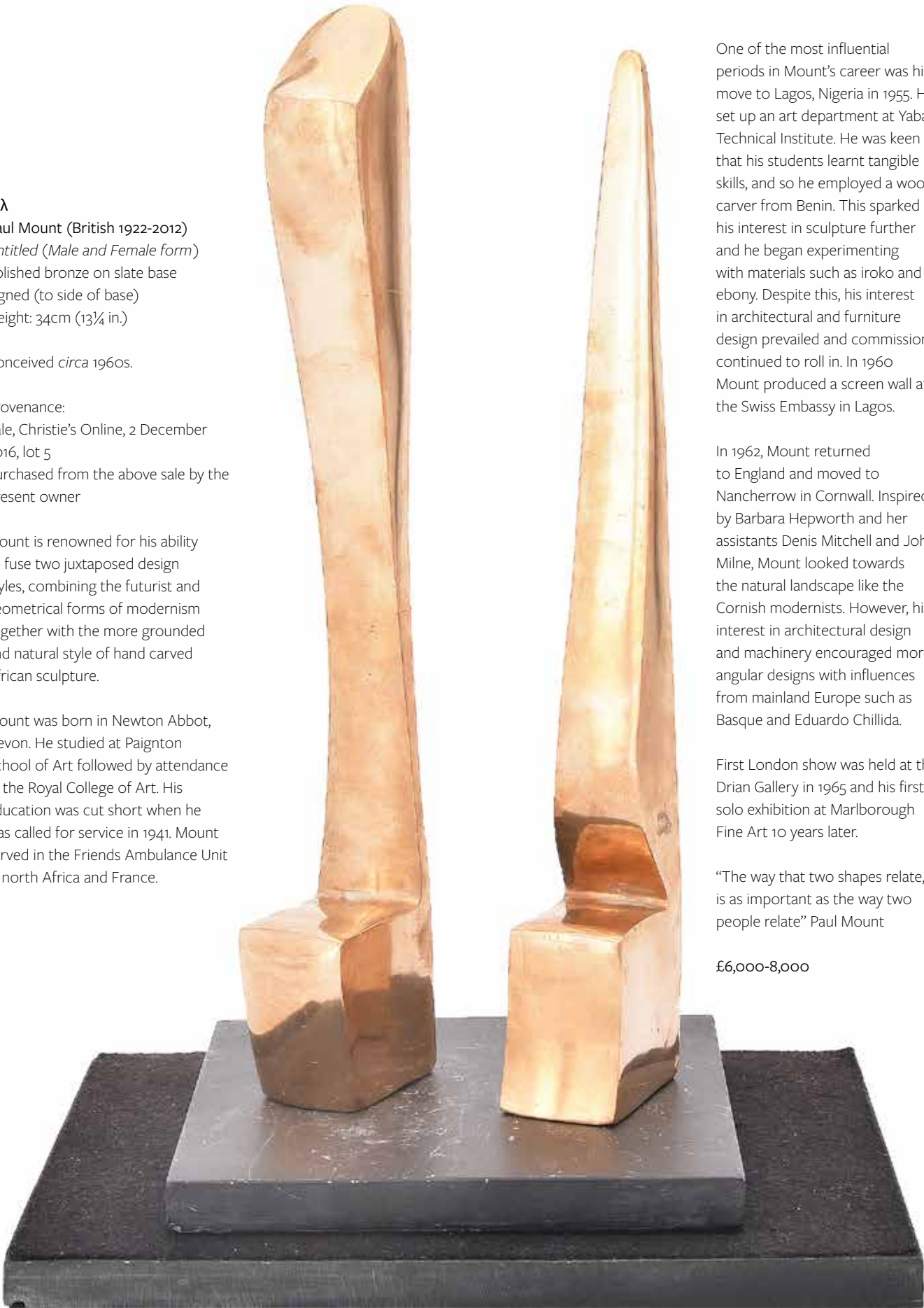
8 λ
Paul Mount (British 1922-2012)
Untitled (Male and Female form)
 Polished bronze on slate base
 Signed (to side of base)
 Height: 34cm (13¼ in.)

Conceived circa 1960s.

Provenance:
 Sale, Christie's Online, 2 December 2016, lot 5
 Purchased from the above sale by the present owner

Mount is renowned for his ability to fuse two juxtaposed design styles, combining the futurist and geometrical forms of modernism together with the more grounded and natural style of hand carved African sculpture.

Mount was born in Newton Abbot, Devon. He studied at Paignton School of Art followed by attendance at the Royal College of Art. His education was cut short when he was called for service in 1941. Mount served in the Friends Ambulance Unit in north Africa and France.



8

One of the most influential periods in Mount's career was his move to Lagos, Nigeria in 1955. He set up an art department at Yaba Technical Institute. He was keen that his students learnt tangible skills, and so he employed a wood-carver from Benin. This sparked his interest in sculpture further and he began experimenting with materials such as iroko and ebony. Despite this, his interest in architectural and furniture design prevailed and commissions continued to roll in. In 1960 Mount produced a screen wall at the Swiss Embassy in Lagos.

In 1962, Mount returned to England and moved to Nancherrow in Cornwall. Inspired by Barbara Hepworth and her assistants Denis Mitchell and John Milne, Mount looked towards the natural landscape like the Cornish modernists. However, his interest in architectural design and machinery encouraged more angular designs with influences from mainland Europe such as Basque and Eduardo Chillida.

First London show was held at the Drian Gallery in 1965 and his first solo exhibition at Marlborough Fine Art 10 years later.

"The way that two shapes relate, is as important as the way two people relate" Paul Mount

£6,000-8,000



9λ
Clifford Fishwick (British 1923-1997)
Barred way
Oil on board
Signed and dated '54 (lower right); further signed, titled and dated 54 (verso)
30.5 x 30cm (12 x 11¾ in.)

Provenance:
The Studio of the Artist
Acquired directly from the above by the present owner

£600-800



10λ
Clifford Fishwick (British 1923-1997)
Village outskirts
Oil on board
Signed and dated '56 (upper right); further signed, titled and dated '56 (verso)
28 x 73cm (11 x 28½ in.)

Provenance:
The Studio of the Artist
Acquired directly from the above by the present owner

£600-800



11λ
Clifford Fishwick (British 1923-1997)
Boats at rest
Oil on board
Signed and dated '55 (upper left)
74 x 100cm (29 x 39¼ in.)

Provenance:
The Studio of the Artist
Acquired directly from the above by the present owner

£2,000-3,000



12 λ

Lynn Chadwick (British 1914-2003)

Maquette XII Beast

Bronze with a grey patina

Signed with monogram, stamped 555, inscribed *PE* and numbered 0/4 (on the underside)

19 x 22cm (7¼ x 8½ in.)

Conceived in 1967.

Literature:

Dennis Farr & Eva Chadwick: *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 256, no. 555 (illustration of another cast)

£8,000-12,000

13 λ

Lynn Chadwick (British 1914-2003)

Maquette IX Beast

Bronze with a grey patina

Signed with monogram, stamped 549, inscribed *PE* and numbered 0/4 (on the underside)

8 x 23cm (3 x 9 in.)

Conceived in 1967.

Literature:

Dennis Farr & Eva Chadwick: *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 254, no. 549 (incorrectly illustrated as no. 550)

£6,000-8,000



14 λ

Lynn Chadwick (British 1914-2003)

Maquette II Winged Figures

Bronze with a pale green patina

Signed with monogram, stamped 552, inscribed *PE* and numbered 0/4 (on a leg)

21.5 x 25cm (8¼ x 9¾ in.)

Conceived in 1967.

Literature:

Dennis Farr & Eva Chadwick: *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 255, no. 552 (illustration of another cast)

£10,000-15,000



15λ
 Sandra Blow (British 1925-2006)
Untitled
 Collage
 Inscribed *Love to Asha on our birthdays 1986, Sandra*
 (along lower edge)
 30 x 30cm (11¾ x 11¾ in.)

Provenance:
 A gift from the artist to Asha Tippet
 Thence by descent to the present owner

£200-300

15



16λ
 Sandra Blow (British 1925-2006)
Untitled (cat)
 Collage on board mounted in Plexiglas box
 Inscribed *Love to Kate from Sandra* and dated 26-6-81
 (lower centre)
 78 x 57cm (30½ x 22¼ in.)

Provenance:
 A gift from the artist to the present owner

£800-1,200

16

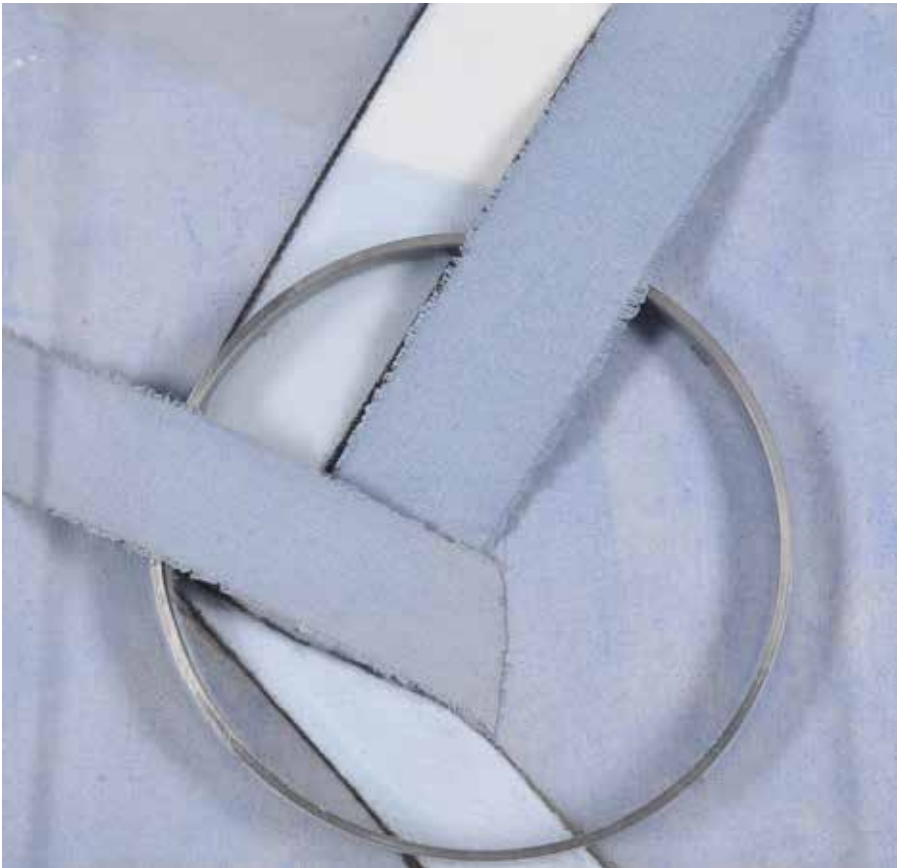


17λ
 Merlyn Evans (Welsh 1910-1973)
Untitled (Abstract)
 Oil on canvas laid down to board
 Signed and dated 1963 twice (verso)
 91 x 40cm (35¾ x 15½ in.)

British painter, printmaker, and sculptor. Evans was born in Cardiff and grew up in Glasgow, where he studied at the School of Art from 1927 to 1930. During this period he was already working as an abstract artist. A travelling scholarship then took him to France, Germany, Denmark, and Sweden, after which he continued his studies at the Royal College of Art in London and from 1934 to 1936 in Paris, where he worked in Hayter's printmaking studio and met many leading artists, including Kandinsky and Mondrian. His work at this time was influenced by both Cubism and Surrealism, although the most important models were Wyndham Lewis and the now almost forgotten Vorticist sculptor Lawrence Atkinson (1873-1931). He took part in the International Surrealist Exhibition in London in 1936. In 1956 Whitechapel Gallery held a retrospective of his work.

£2,000-3,000

17



18λ
 Sandra Blow (British 1925-2006)
Untitled (construction)
 Mixed media construction mounted on canvas
 laid to board
 Signed and dated 79 (verso)
 38 x 38.5cm (14¾ x 15 in.)

Provenance:
 Bruce Tippet (1933-2017)
 Thence by descent to the present owner

£800-1,200

18



19

19λ
Adrian Heath (British 1920-1992)
Untitled (Yellow and red abstract)
Oil and pencil on board, squared for transfer
24 x 24cm (9¼ x 9¼ in.)

Provenance:
The Estate of the Artist
Acquired from the above by the present owner

£600-800



20

20λ
Adrian Heath (British 1920-1992)
Untitled (pink abstract)
Oil and pencil on paper
Signed with initials (lower right)
19.5 x 20cm (7½ x 7¾ in.)

Provenance:
The Estate of the Artist
Acquired from the above by the present owner

£600-800



21

21λ
Adrian Heath (British 1920-1992)
Untitled (black and green abstract)
Oil on board
35.5 x 25.5cm (13¾ x 10 in.)

Provenance:
The Estate of the Artist
Acquired from the above by the present owner

£800-1,200



22

22λ
Peter Coker (British 1926-2004)
Salmon nets, Bardentarbat
Oil on canvas
Signed with initials (lower right); further signed and dated 1987 (verso)
90 x 151cm (35¼ x 59¼ in.)

Provenance:
Mulberry Gallery, Wantage, Oxfordshire (acquired directly from the artist)

Exhibited:
London, Royal Academy, 1991, no. 465
London, Flying Colours Gallery, 1991, no. 2

Literature:
David Wootton, *Peter Coker RA*, London, 2002, p. 139, no. 528 (illustrated in colour p.103)

In contrast to his earlier Mediterranean views, in the mid-1980s Coker turned his attention to the more northerly landscape of Scotland. Visiting initially in 1985 shortly following the sudden death of his son, Coker threw himself into exploring the landscape and the work that he produced is frequently considered among his best.

In 1987, on his third visit, Coker encountered fishermen drying and mending their salmon nets and this theme became central to his body of work. The manner in which these nets were draped and hung divided and bisected the view in a way that he had not seen before and provided a new framework in which to envisage the landscape. The resulting works range from the entirely realistic to boldly abstract depictions to all manner in-between.

In his book on the artist, David Wootton describes the present work as “unrestrained expressionism” (op. cit. p. 103). The common theme of all the works from this series is the juxtaposition of the upright poles against the curve of the ropes and the cross-hatching of the nets. The artist also never loses sight of the sense of place - the spirit of these remote settlements and the wildness of the scenery.

£8,000-12,000



23

23 λ
William Gear (Scottish 1915-1997)
Abstract composition
Ink
Signed and dated '53 (lower right)
37.5 x 26cm (14¾ x 10 in.)

£500-800



24

24 λ
Attributed to John Banting (British 1902-1971)
Untitled
Oil on board
59.5 x 32cm (23¼ x 12½ in.)

£800-1,200

25 λ

Anthea Alley (British 1927-1993)
Untitled (Head)
Metal and steel rods
Height 17.5cm (7 7/8in.)
Conceived circa 1959.

Provenance:
England & Co., London
Acquired from the above by the
present owner in 2014

Exhibited:
London, England & Co., *Anthea Alley:
Works from the 1950s and 1960s*,
September 2014

Although not generally recognised as a household name, in the late 1950s, Anthea Alley was regarded as one of the brightest emerging talents on the London art scene. A painter by training, her welded metal sculptures were a direct development from her Brutalist paintings which, frequently incorporating sand, hessian and collage elements, became more and more sculptural.

Alley's work of the 1950s bears comparison with that of another female artist of the period, Sandra Blow. Both artists were interested in the relationship between space and form and they shared a common use of materials in their practice.

From 1962, Alley went on to create sculptures from machine stampings, the pieces that remain after shapes have been stamped out of the metal by machine and several other different series followed. As her career progressed, she continued to innovate and improvise with different media.

Examples of Alley's work are held in numerous private collections and by the Tate Gallery, the Arts Council and Birmingham City Art Gallery amongst others.

£2,000-3,000



25

“Eigg [is] a far away blue island of the blest out on the horizon of our sound, is bathed in tranquil sunlight.”

Winifred Nicholson in A. Nicholson (ed.), *Unknown Colour*, London, 1987, p. 221

The present lot captures the dramatic weather during Winter in Eigg, one of the isles in the Scottish Hebrides. Winifred Nicholson visited Eigg for the first time in 1950 with her close friend and poet Kathleen Raine. The pair frequently travelled together following this date exploring the Scottish Hebrides, regularly staying at author Gavin Maxwell's house located in Sandaig in Ross-shire.

Winifred reveals her working processes in the Hebrides within letters, especially to her son Andrew and husband Ben. She expresses her love for the landscape and location 'this is a place after my heart' which is not full of lush greenery but greys and large stone formations. She describes the sea as 'full of grey mysterious islands and rocks, seals and seabirds.' Winifred watched the world go by during these days commenting on families going about their daily lives and animals congregating in search of food.

[letter to Andrew Nicholson, from Isle of South Uist, Hebrides c. 1950, *Unknown Colour*, p.228 quoted in Jovan Nicholson, *Winifred Nicholson, Liberation of Colour*, Philip Wilson Publishers, Bloomsbury Publishing, London & Dublin, 2016, p88]

Winifred was drawn to the rural setting striving for a closeness to nature. This new landscape allowed her to explore and experiment with colour an element in painting which became her core concern. Winifred worked directly from nature, working briskly almost finishing a picture in a whole sitting. She often painted late at night 'between midnight and one in the morning,' expressing how 'it is of course a magic light then.' The viewer is drawn straight into the rural landscape through Winifred's window with plants and leaves shooting upwards from the lower edge. The purple, blue and grey fluid brushstrokes capture the unpredictable weather of the Hebrides and reflect Winifred's enthusiastic and dedicated approach to working direct from nature.

[letter to Ben Nicholson, 1950s TGA 8717/1/1/1830 quoted in Jovan Nicholson, *Winifred Nicholson, Liberation of Colour*, Philip Wilson Publishers, Bloomsbury Publishing, London & Dublin, 2016, p88]

Please see our website for the full footnote.

“Those seemingly casual flowers with their airy-light petals were the work of deep understanding and mastery of colour, her lifelong study.”

Kathleen Raine, from the introduction for *The Rural Poetry of Three English Women Artists*, Crane Kalman Gallery, 1992.



26

261

Winifred Nicholson (British 1893-1981)

Landscape Under Snow, Eigg

Oil on canvas

74 x 83.5cm (29 x 32¾ in.)

With a sketch of mother and child seated verso.

Painted in circa 1950s.

Provenance:

Crane Kalman Gallery, London

Acquired from the above in 1992

Thence by descent to the present owner

Exhibited:

London, Crane Kalman Gallery, *The Rural Poetry of 3 English Women Painters*, May-June 1992

£10,000-15,000



27

27λ
 Tessa Newcomb (British b. 1955)
Model with abstract
 Oil on board
 Inscribed to backboard (verso)
 11 x 12cm (4¼ x 4½ in.)

Provenance:
 Crane Kalman Gallery, London (acquired 1996)
 Property sold to benefit a charitable trust created by the late William de Gelsey

£300-500



28

28λ
 Mary Fedden (British 1915-2012)
In the Luberon
 Oil on canvas
 Signed and dated 1995 (lower right)
 76 x 81.5cm (29¾ x 32 in.)

Provenance:
 Thompson's Gallery, Suffolk

Exhibited:
 London, Royal Academy, *Summer Exhibition*, 1995, no. 2

£20,000-30,000



In 1984, Frink explained in her catalogue raisonne, ‘What I have tried to make clear in my sculptures for the last five years is the way in which feeling, expression, even force and energy, should be below the surface. The outer skin may define more or less conventional features, but with a second look should indicate the complex strain of nerve-endings and the anticipatory reflexes of something about to happen.’

After studying at Guildford School of Art in 1947, Frink enrolled at the Chelsea School of Art under the tutelage of Julian Trevelyan, Ceri Richards and John Berger. Immersing herself in this creative environment Frink began experimenting in plaster creating sculptures of men and animals. Her early works caught the attention of ‘The Geometry of Fear’ sculptors who included Lynn Chadwick and Kenneth Armitage. Frink became associated with this group who had been labelled by the art critic Herbert Read.

Frink soon became known for her strong depictions of male figures. These sculptures encapsulated both the heroism and fragility of man. Her childhood experience growing up during the first world war was to have a great impact on her work. Frink’s father was an officer in the 7th Dragoon Guards and she spent her childhood growing up near an airbase in Suffolk. Numerous air raids and crashes exposed Frink to an enormity of brutality and bloodshed which invoked fear, experiences which came to be reflected in her sculptures.

Her sculptures embodied strong, purposeful and athletic men usually shown in a stance of standing, walking or running. However, the outer layer with his textured surface reveals a more vulnerable side to the bronzes, described as exposed flesh. The vacant facial expressions and moments of movement caught in time represent the shell shock and effects of war over time, crossing this bridge between heroism and vulnerability.

Pilgrim sculpted in 1983 captures this strength of the male form. His feet firmly on the ground the ‘pilgrim’ makes no advance frozen in a moment of time. The work is from a series of 8 editions and a similar composition can be found in *Shepherd and Sheep* (FCR317) also created in 1983 which shows a similar figure, but with the addition of a flock of sheep and a crook in the figure’s right hand.



29λ
 Dame Elisabeth Frink (British 1930-1993)
Pilgrim
 Bronze with a brown patina
 Signed and numbered 7/8 (on the base)
 23 x 33cm (9 x 12 in.)

Conceived in 1983.

Provenance:
 The Everard Read Gallery, Johannesburg,
 South Africa
 Private Collection, London (acquired from the
 above by the present owner)
 Thence by descent to the present owners

Literature:
 Annette Ratuszniak, *Elisabeth Frink Catalogue
 Raisonne of Sculpture 1947-93*, London, 2013,
 p. 159, no. 318, illustration of another cast

£15,000-25,000

“ The particular attraction for me is that dogs are the animals who’ve been closest to man for thousands of years. I find that interesting. ”

Elisabeth Frink, quoted in Edward Lucie-Smith and Elisabeth Frink, *Frink: A portrait*, Bloomsbury, London, 1994, p. 50

The topic of man’s best friend was explored by Frink during the late 1980s and early 1990s. Whilst dogs and their relationship with man had always fascinated the artist it was during her time spent at her home at Woolland in Dorset that sparked the inspiration for this series. Alex Csaky, Frink’s husband owned Hungarian gun-dogs and it was these majestic hounds whose strong muscular build and smooth coats could be transferred to sculpture. In the same year that Small Dog (FCR358) was created Frink produced Large Dog (FCR355) a life-size study of the Hungarian Vizsla. What is particularly striking is the characterful face, wide eyes and large nose which captures the charming features of ‘man’s best friend’, as the dog appears to look up towards the viewer almost in awe of its owner.

During this same period Frink visited Leonardo Da Vinci’s Chateau de Cloux. At the entrance to the chateau are two stone dogs, awaiting the return of their master. These two sculptures inspired Frink who created life-size versions titled Leonardo’s Dog I and Leonardo’s Dog II in 1991 and 1992 respectively.

Small Dog (FCR 358) has the same charming facial features, with its ears pushed back and its glossy smooth coat worked into the surface of the enchanting sculpture. Frink was unapologetic for her interest in dogs whilst others around her were producing pieces for the esoteric . Frink’s Dog series was not made to be scrutinised and nor did they open discussion of critical interpretation. They developed a direct engagement with the public by producing a subject matter she was interested in.



30

30λ

Dame Elisabeth Frink (British 1930-1993)

Small Dog

Bronze with a brown patina

Signed and numbered 4/10 (on the base)

24 x 28cm (9¼ x 11 in.)

Conceived in 1986.

Provenance:

The Everard Read Gallery, Johannesburg, South Africa

Private Collection, London (acquired from the above by the present owner)

Thence by descent to the present owners

Literature:

Annette Ratuszniak, *Elisabeth Frink Catalogue Raisonne of Sculpture 1947-93*, London, 2013, p. 175, no. 358, illustration of another cast

£40,000-60,000



31

31 λ
Simon Palmer (British b. 1956)
Today, Yet Another Incident
Ink and watercolour
Signed (lower right) and titled (lower left)
69 x 51cm (27 x 20 in.)

Simon Palmer was born in Yorkshire in 1956, growing up in Bromley and attending Reigate Art School. When visiting Wensleydale, North Yorkshire, he fell in love with the landscape that has become the inspiration for his watercolours.

Palmer's paintings capture a fairy tale-like atmosphere grounded in the rural scenery of Yorkshire. From the narrow lanes, railway bridges, the drystone walls and winding fencing, stone churches and farms, ancient trees and new saplings and, on the horizon, the distant moors waiting to claim back the domesticated land. Starting with the familiar landscape of Wensleydale, Palmer has created an illusion which hovers on the brink of reality, connecting his much loved home and the world of his imagination.

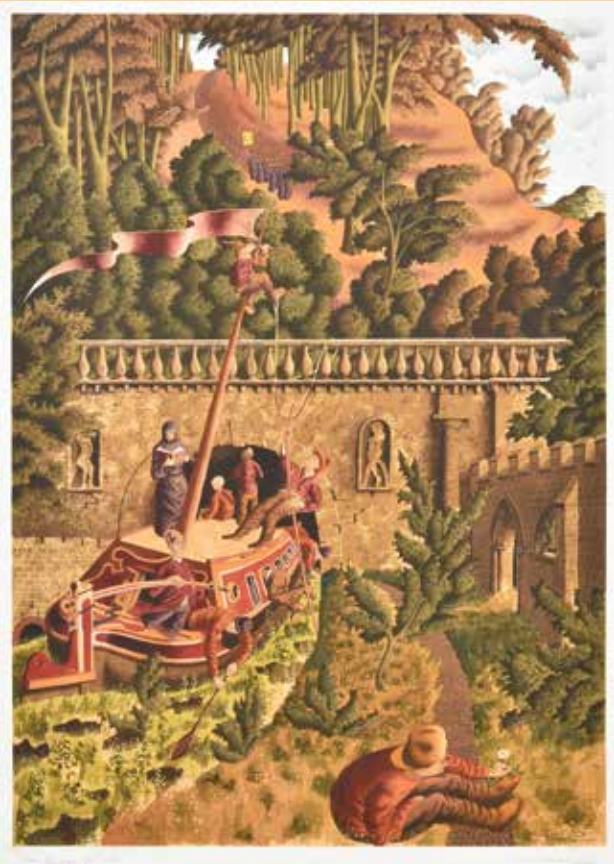
He has exhibited extensively since 1980, at the Mercer Art Gallery and the Portland gallery. He has also held ten one-man exhibitions in London with JHW Fine Art, and written three books including 'Pebbles on a Beach' (1990).

Palmer won the 2007 Turner/Windsor and Newton Watercolour Award at Royal Academy Summer Exhibition. Other notable exhibitions include the National Trust Centenary exhibition, British Landscape Painting in the Twentieth Century.

£5,000-8,000

32 λ
Simon Palmer (British B. 1956)
The Barge of Fools
Ink and watercolour
Signed twice (lower right) and titled (lower left)
84 x 60cm (33 x 23½ in.)

£6,000-10,000



32



33

33 λ
Simon Palmer (British b. 1956)
The Pride of Miss Dorothy Fagence
Ink and watercolour
Signed (lower right) and titled (lower left)
59.5 x 52cm (23¼ x 20¼ in.)

£5,000-8,000



34 λ
 John Bulloch Souter (British 1890-1972)
Village Scene
 Oil on board
 Signed (lower right)
 46 x 36cm (18 x 14 in.)

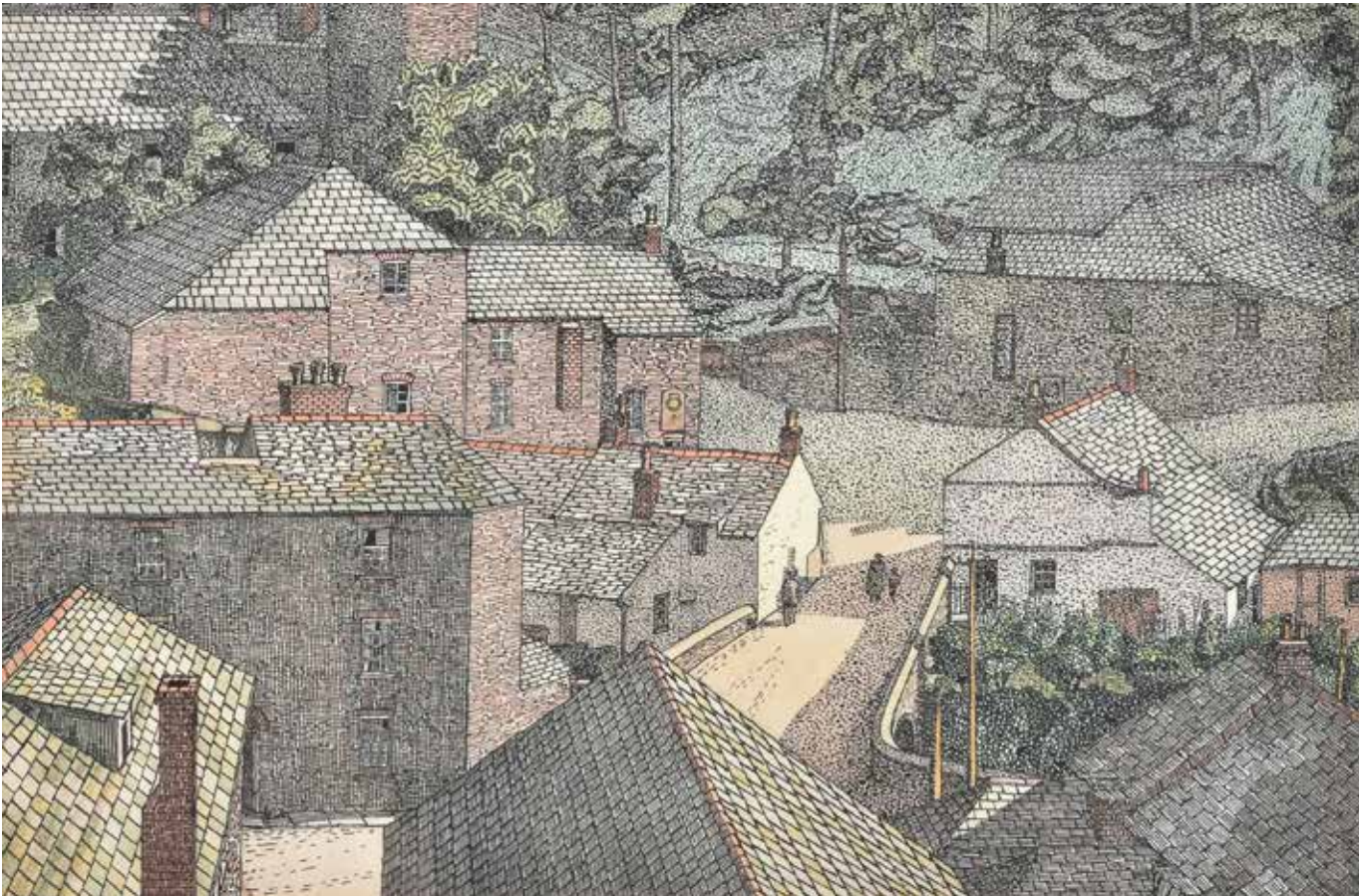
£1,000-1,500

34

35 λ
 Charles Ginner (British 1878-1952)
Lower Boscastle
 Ink and watercolour
 Signed (lower left)
 21 x 31cm (8¼ x 12 in.)

Provenance:
 Anthony d'Offay Gallery, London
 Sale, Christie's, London, 20 June 1995, lot 121

£4,000-6,000



35



36

36 λ
 Charles Ginner (British 1878-1952)
Country landscape
 Pen, ink and watercolour
 Signed (lower right)
 28 x 42cm (11 x 16½ in.)

£2,000-3,000



37

37 λ
Adrian Paul Allinson (British 1890-1959)
Water meadow landscape
Oil on canvas
Signed with initials and dated 1938 (lower right)
51 x 77cm (20 x 30¼ in.)

Provenance:
Sale, Christie's, Scotland, 18 December 1995, lot 128

£800-1,200



38

38 λ
Claude Muncaster (British 1903-1974)
South Downs from Tillington
Oil on board
Signed (lower right)
46 x 81.5cm (18 x 32 in.)

Provenance:
Sale, Christie's, South Kensington, 6 September 2001, lot 53

£700-1,000



39

39 λ
Kathleen Tyson (British 1898-1982)
Village landscape
Oil on canvas
Signed (lower right)
51 x 61cm (20 x 24 in.)

Provenance:
Sale, Bonhams, Knightsbridge, 17 July 2007, lot 176

£400-600



40

40 λ
Gilbert Spencer (British 1892-1979)
Summer landscape
Oil on canvas
Signed and dated 1959 (lower right)
51 x 77cm (20 x 30¼ in.)

£5,000-8,000



41

41 λ
Keith Frederick Grant (British b. 1930)
Village landscape
 Oil on board
 Inscribed 'To Molly from Keith Grant' and dated June '58 (lower right); further signed, inscribed 'Rome and Abbey Scholarships' and dated '58 (verso)
 72 x 108cm (28¼ x 42½ in.)

£600-800



42

42 λ
Keith Frederick Grant (British b. 1930)
Wall under Heywood, Shropshire
 Ink, crayon and gouache
 Signed with initials, titled and dated 4/60 (lower left)
 30 x 50cm (11¾ x 19½ in.)

£200-300



43

43
Kenneth Jack (Australian 1924-2006)
Towards Lake Frome (Salt), South Australia
 Ink and watercolour
 Signed and dated 1984 (lower right)
 49.5 x 70cm (19¼ x 27½ in.)

Provenance:
 Fine Art Society, London (September 1984)

£800-1,200



44

44 λ
Harold Workman (British 1897-1975)
River Thames from Tower Bridge
 Oil on canvas
 Signed (lower left)
 46 x 61cm (18 x 24 in.)

£1,000-1,500



45

45 λ
Leonard Rosoman (British 1913-2012)
Exeter Cathedral following a Baedeker raid
 Watercolour, ink and gouache
 Signed (lower right)
 36.5 x 56.6cm (14¼ x 22¼ in.)

Provenance:
 Sale, Christie's, South Kensington, 3 June 1999, lot 83

£400-600



46

46
James Bolivar Manson (British 1879-1945)
Still Life with Brown Jug
Oil on canvas
Signed (lower left); further signed and
inscribed *Paris* (to stretcher verso)
47 x 56cm (18½ x 22 in.)

Provenance:
Sale, Christie's, London, 23 March 1995, lot 56

£1,500-2,500



47

47λ
Joseph Frederick Percy Rendall
(British 1872-1955)
Wooded Landscape
Oil on board
Signed (lower right)
46 x 39.5cm (18 x 15½ in.)

£300-500



48

48λ
Walter Bayes (British 1869-1956)
The Stronghold
Oil on board
Signed with initials (lower right)
76 x 117cm (29¾ x 46 in.)

£1,000-1,500



49

49
Walter Greaves (British 1846-1930)
A Chelsea Pensioner outside the Kings Head
Pencil and watercolour
Signed (lower right)
49.5 x 62.5cm (19¼ x 24½ in.)

£2,000-3,000



50

50
Henry and Walter Greaves (British 1850-1900 & 1846-1930)
Duke Street, Old Chelsea
Ink, watercolour and wash
Signed and dated 1872 (lower right); titled to artists' label affixed to backboard (verso)
45 x 45.5cm (17½ x 17¾ in.)

Provenance:
Sale, Sotheby's, London, 18 June 1997, lot 22

£2,000-3,000



51

51
Henry and Walter Greaves (British 1850-1900 & 1846-1930)
The Kings Head and Eight Bells, Cheyne Walk
Pen, ink and watercolour
Signed (lower centre)
48 x 60cm (18¾ x 23½ in.)

£2,000-3,000



52

52
Walter Greaves (British 1846-1930)
Nocturne, Battersea Reach
Oil on canvas
61 x 46cm (24 x 18 in.)

Provenance:
Sale, Sotheby's, London, 23 June 1999, lot 6
Property from a Private English Collector

Walter Greaves (1846 - 1930) was a British painter and etcher who was born and worked in London. Together with his brother, Henry (1844 - 1906) Greaves met the artist James McNeil Whistler in 1863. Over the next twenty years the brothers would become great friends and studio assistants to Whistler, who in turn taught them to paint and introduced them to the sights of the Thames which would later inspire the artist's 'nocturne' views of the river at night.

The influence of Whistler's 'nocturne' series can very clearly be seen in the work of both Henry and Walter Greaves. In *Nocturne, Battersea Reach*, as well as the obvious reference in the title, the hazy colour palate of dusky blues and greys together with the dab of yellow coming from the streetlamp in the foreground and linear composition are all reminiscent of works such as *Nocturne: Blue and Gold - Old Battersea Bridge, c.1872-5* (Tate No. 1959) and *Nocturne: Blue and Silver - Chelsea, 1871* (Tate No. T01571).

£5,000-8,000



53 (part lot)

53
William Nicholson (British 1872-1949)
An Alphabet (Campbell 25)
The complete set of 26 lithographs printed in colours, 1897-98,
From the edition of 1500, published by William Heinemann, New
York, framed in sets of 4
Each image 25 x 19.5cm (9¾ x 7½ in.) (7 frames)

Provenance:
Property from a Private English Collector

£800-1,200



54 (part lot)

54
William Nicholson (British 1872-1949)
John Silver; Miss Havisham (from *Characters of Romance*)
Lithographs printed in colours, 1900,
Published by W. Heinemann, London
Largest image 34 x 27cm (13¼ x 10½ in.) (2)

Provenance:
The Maclean Gallery, London
Property from a Private English Collector

Exhibited:
Manchester, The City of Manchester Education Committee
Picture Circulating Scheme, no. ERM/120

£200-300



55

55
William Nicholson (British 1872-1949)
The Square Book of Animals
The complete set of twelve lithographs printed in colours, 1896, framed as sets of 2
Each image 13 x 13cm (5 x 5 in.) (6 frames)

£800-1,200



56 (part lot)

56λ
 Ethelbert White (British 1891-1972)
Threshing: The hurdle makers
 Wood engravings, 1938 and 1937
 Both signed in pencil, titled and numbered
 1/50 and 12/50 respectively
 One image 12 x 18cm (4½ x 7 in.), the other
 16 x 21cm (6¼ x 8¼ in.) (2)

£500-800



57

57λ
 Ethelbert White (British 1891-1972)
The Farm in the Hollow
 Etching
 Signed in pencil and titled
 Plate: 20 x 25cm (7¾ x 9¾ in.)

£200-300

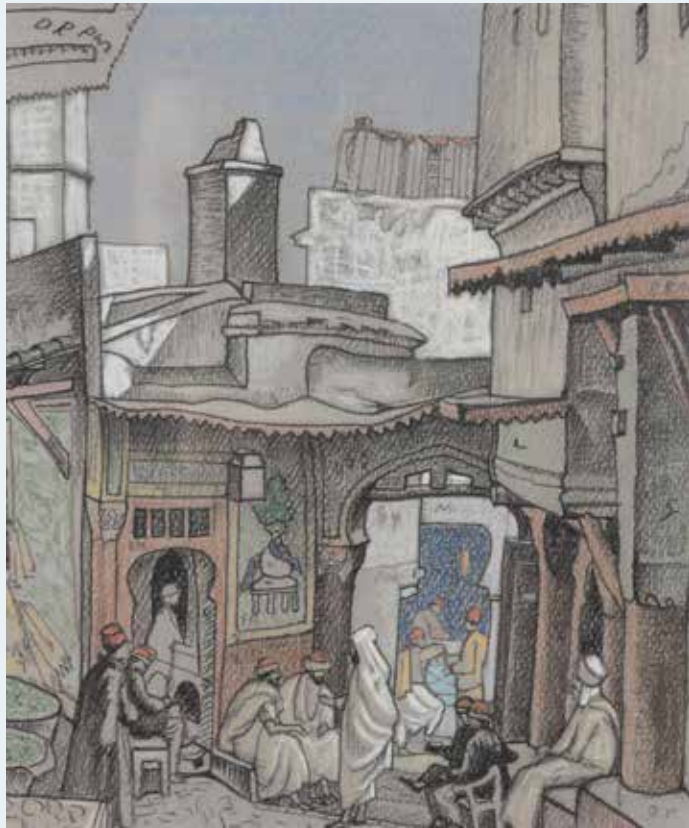


58λ
 Ethelbert White (British 1891-1972)
The Story of my Heart
 Twelve wood engravings, 1923,
 Each signed in pencil and inscribed 'Set I' and 'Edition 10 sets', a
 proof set produced for Richard Jeffries' 'The Story of my Heart',
 framed as sets of 4
 Each image: 8.5 x 11cm (3¼ x 4¼ in.) (3 frames)

£1,000-1,500



58



59 (part lot)

59λ

Ethelbert White (British 1891-1972)

Street scene, North Africa

Crayon and coloured chalk

23.5 x 19cm (9¼ x 7¼ in.)

Together with two further street scenes of North Africa (framed as one), a French market scene and a landscape with a deer, various sizes. (5)

£600-800

60λ

Ethelbert White (British 1891-1972)

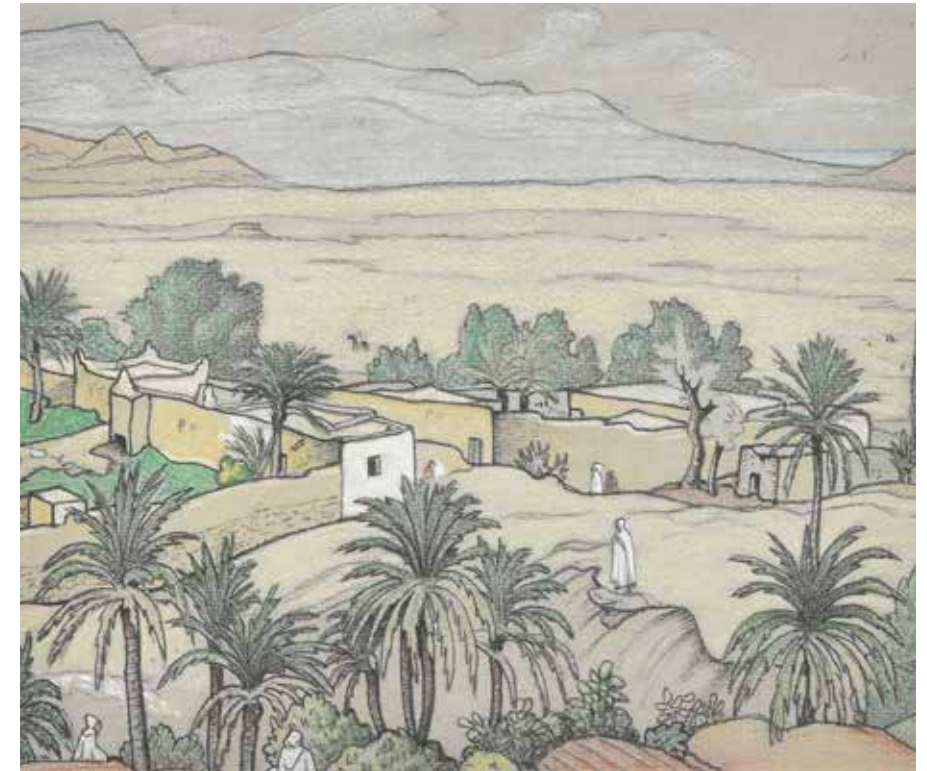
Port Scene, North Africa

Pencil and coloured chalks

20 x 23cm (7¾ x 9 in.)

Together with two further sketches of North Africa, various sizes. (3)

£600-800



60 (part lot)

Other properties



61

61 λ
Eliot Hodgkin (British 1905-1987)
Flowers in May
Tempera on board
Signed and dated *May 1954* (along lower edge)
29 x 11cm (11¼ x 4¼ in.)

Provenance:
The Leicester Galleries, London
Collection Nicholas Bentley (acquired from the above in 1954)

Exhibited:
London, The Leicester Galleries, *Artists of Fame and Promise Part II*, August 1954, no. 24

Literature:
Eliot Hodgkin online catalogue raisonné [<https://www.eliothodgkin.com/work/flowers-in-may/>]

£3,000-5,000



62

62 λ
Eliot Hodgkin (British 1905-1987)
Mixed spring flowers
Tempera on board
Signed and dated *11.IV.62* (upper left)
11 x 11cm (4¼ x 4¼ in.)

Exhibited:
London, The Reid Gallery, *Fifty Still Life Paintings by Eliot Hodgkin*, December 1963, ex. cat

Literature:
Eliot Hodgkin online catalogue raisonné [<https://www.eliothodgkin.com/work/mixed-spring-flowers/>]

£3,000-5,000

63 λ
Eliot Hodgkin (British 1905-1987)
Convolvus
Tempera on board
Signed and dated *July 1953* (lower left)
42.5 x 12cm (16½ x 4½ in.)

Provenance:
Burlington Art Academy, London
Sale, Sotheby's, Melbourne, Australia 1 April 2015, lot 377
Private collection, Sydney
Sale, Deutscher & Hackett, Melbourne, Australia, 15 July 2020, lot 61

Exhibited:
London, Wildenstein & Co. Ltd, *Contemporary British Painters*, November-December 1953, cat. 36

Literature:
Eliot Hodgkin online catalogue raisonné [<https://www.eliothodgkin.com/work/convolvulus/>]

£3,000-5,000



63

63A

Ivor Roberts-Jones (British 1916-1996)

Sir Winston Churchill, maquette for the monument in Parliament Square

Bronze with a dark brown patina

Numbered '54' (on the bronze base)

Height (excluding Portland stone base): 52cm (20¼ in.)

Provenance:

Acquired directly from the artist by the husband of the present owner

Literature:

P. Cannon-Brookes, Ivor Roberts-Jones, London, 1983, pp. 51-59

In 1970 the Royal Fine Arts Commission (members included Henry Moore and John Piper) approached nine sculptors to compete for the Parliament Square *Winston Churchill Monument* commission. Two of these, Ivor Roberts-Jones and Oscar Nemon, were shortlisted and invited to submit revised proposals. By November 1970, the Commission had selected Roberts-Jones as the sculptor.

However, Lady Churchill was determined that it shouldn't be Oscar Nemon who won the commission and due to her reservations, the Commission agreed to look at two larger maquettes by both sculptors. Kyffin Williams, a staunch supporter of Roberts-Jones, arranged a private view of Roberts-Jones' maquettes in his own studio for Lady Churchill and in 1971 he was finally announced as the chosen sculptor. The finished statue was unveiled in Parliament Square in 1973 by Lady Churchill, with a speech given by Queen Elizabeth II.

The present work was cast by the Meridian Foundry from a maquette produced at the same time as the Parliament Square monumental work. Roberts-Jones retained the first 100 casts for his own clients with the remainder being offered to the subscribers of *The Collected works by Winston Churchill* by the Library of Imperial History, London. The present work was purchased directly from Roberts-Jones by the present owner's husband.

£60,000-80,000



A statue of Sir Winston Churchill being unveiled by Lady Spencer in Parliament Square, 1973. Artist: Unknown



The East London Group

Born out of classes for working men and women at the Bow and Bromley Evening Institute in the mid-1920s, the East London Group is a remarkable story of a journey from humble beginnings to the lauded galleries of the west end and beyond.

The group’s teacher, John Cooper, was a pivotal character in this story. An artist himself, he had attended the Slade School of Art after the First World War and supplemented his income by teaching in the evenings. He encouraged the artists, the vast majority of whom did not come from privileged backgrounds, to paint what was around them and what they saw on an everyday basis. His connection to the Slade brought a number of influential and established artists to Bow, none more so than Walter Sickert. This creative atmosphere was an inspiration to those who dedicated their spare time to the group - most of those studying under Cooper were painting purely in their spare time in addition to working as tradesmen, shop girls, window cleaners and basket makers during the day. David Buckman, in his seminal book on the subject: ‘From Bow to Biennale’ (2012), numbers 35 eventual members of the group. Among the main protagonists were brothers Walter and Harold Steggles, Elwin Hawthorne and his future wife Lilian Leahy, Henry Silk, Albert Turpin, Brynhild Parker and Phyllis Bray (Cooper’s wife).

Showing as the East London Art Club, an exhibition at the Whitechapel Art Gallery in 1928 began a chain of events that led to a further exhibition at what was the Millbank Gallery (now Tate) in 1929 and onto a succession of shows between 1929 and 1936 at the prestigious Lefevre Gallery in King Street, St. James’s. Lefevre was one of the leading galleries of the day, with a rich stable of artists and exhibitions including the likes of Picasso, Matisse, Degas, Modigliani and Cezanne. The shows were commercially very successful and also frequently garnered critical praise. This short period witnessed unparalleled productivity for the group – documenting the east end of London in the interwar years. Although many of the artists continued to paint beyond these years, it is the work from this era which is the most exciting and evocative.



64



65

64 λ
Elwin Hawthorne (British 1905-1954)
St. John’s, Downshire Hill, Hampstead
Watercolour
Signed (lower right) and inscribed *St. Johns* (lower left)
16 x 16.5cm (6¼ x 6¼ in.)

Executed in 1936.

Provenance:
Estate of the artist
Thence by descent to the present owner

£500-700

65 λ
Elwin Hawthorne (British 1905-1954)
Grosvenor Road, Chelsea
Watercolour
16 x 24cm (6¼ x 9¼ in.)

Executed in 1935.

Provenance:
Estate of the artist
Thence by descent to the present owner

£600-800

66 λ
Elwin Hawthorne (British 1905-1954)
Grove Park Road, W4
Oil on board
Signed (centre left)
28.5 x 39cm (11 x 15¼ in.)

Painted in 1936.

Provenance:
Estate of the artist
Thence by descent to the present owner

£2,000-3,000



66

67 λ
Elwin Hawthorne (British 1905-1954)
Bow Road
Oil on canvas
Signed and dated 1930 (lower right)
35 x 45cm (13¾ x 17½ in.)

Provenance:
Alex. Reid & Lefevre, London
The collection of Sir David and Lady Scott
(acquired from the above), sold to benefit the
Finnis Scott Foundation

£2,000-3,000



67



68

68 λ
 Elwin Hawthorne (British 1905-1954)
Tide Mill, Woodbridge
 Watercolour
 12.5 x 17.5cm (4¾ x 6¾ in.)

Executed in 1935.

Provenance:
 Estate of the artist
 Thence by descent to the present owner

£500-700



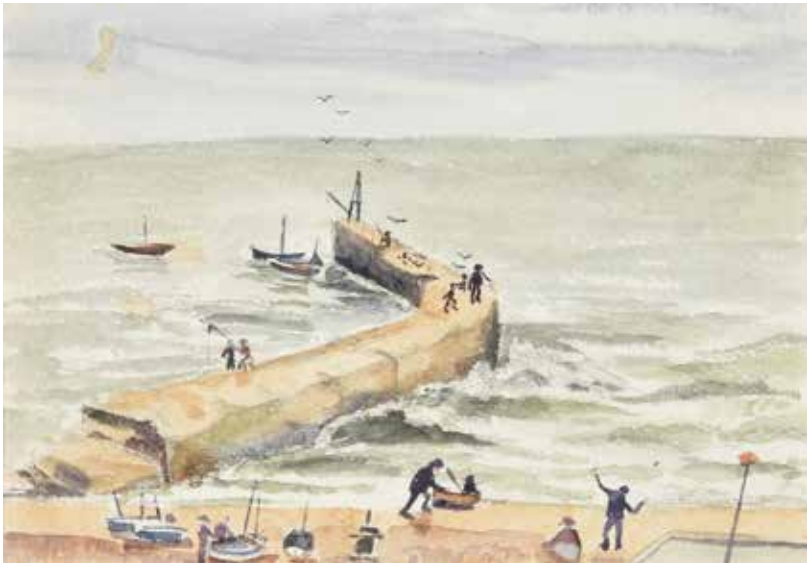
69

69 λ
 Lilian Leahy (British 1909-1996)
Litlington, Sussex
 Oil on board
 Signed (lower left); variously inscribed (verso)
 27 x 36cm (10½ x 14 in.)

Painted in 1934.

Provenance:
 Estate of the artist
 Thence by descent to the present owner

£500-700



70

70 λ
 Elwin Hawthorne (British 1905-1954)
Harbour Arms, Hastings
 Watercolour
 12.5 x 17.5cm (4¾ x 6¾ in.)

Executed circa 1930s.

Provenance:
 Estate of the artist
 Thence by descent to the present owner

£400-600



71

71 λ
 Walter Steggles (British 1908-1997)
Essex Landscape
 Oil on board
 Signed (lower right); further signed and titled (verso)
 25 x 39.5cm (9¾ x 15½ in.)

Painted in 1930, it has been suggested that the artist re-visited the work in the early 1950s as the treatment of the clouds is more consistent with this later period.

Exhibited:
 London, Alex Reid & Lefevre, 1930, ex. cat. (according to artist's logbook)

£2,000-3,000



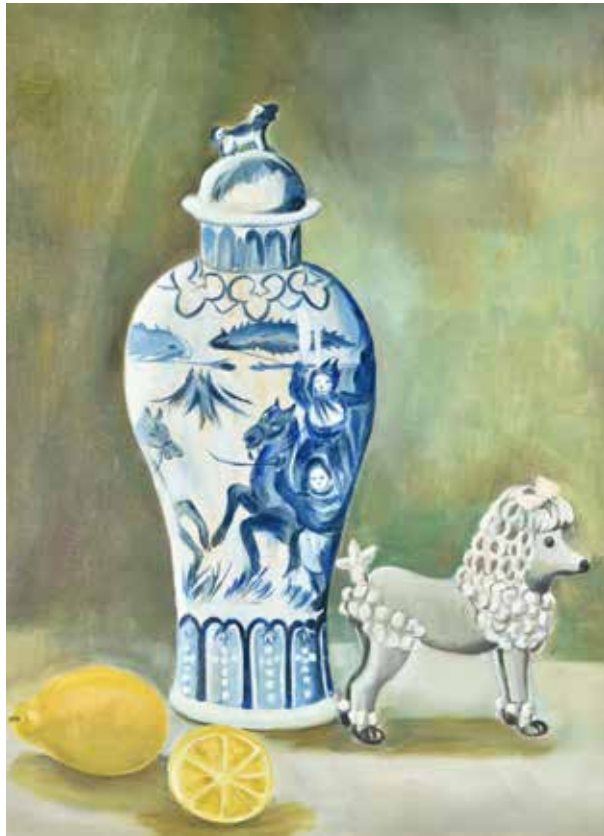
72 λ
Phyllis Bray (British 1911-1991)
Portrait of a boy
Watercolour
21 x 13cm (8¼ x 5 in.)

Executed circa 1930s.

Provenance:
The collection of Walter Steggles (1908-1997) (a gift from the artist)

£200-300

72



73 λ
Lilian Hawthorn (nee Leahy) (British 1909-1996)
Blue vase, porcelain dog & lemons
Oil on canvasboard
39.5 x 29.5cm (15½ x 11½ in.)

Painted circa 1970s.

Provenance:
Estate of the artist
Thence by descent to the present owner

£400-600

73



74
Henry Silk (British 1883-1947)
My lady nicotine
Oil on canvasboard
Signed (lower left)
14 x 24cm (5½ x 9¼ in.)

Provenance:
From the collection Elwin Hawthorne (1905-1954)

Exhibited:
London, Alex Reid & Lefevre, Ltd., *Catalogue of New Paintings by the East London Group*, December 1932, no. 32

£2,500-3,500

74



75

75 λ
Walter Steggles (British 1908-1997)
Dinan
Watercolour
Signed (lower left) and titled (lower right)
14 x 19cm (5½ x 7¼ in.)

Executed in 1948.

£200-300



76

76 λ
Phyllis Bray (British 1911-1991)
Artist's Garden
Gouache
38.5 x 55.5cm (15 x 21¾ in.)

Provenance:
The collection of Lilian Hawthorne, née Leahy
(1909-1996)

£300-500



77

77 λ
Walter Steggles (British 1908-1997)
Trees at Bourne End
Watercolour
Signed (lower left)
15 x 22cm (5¾ x 8½ in.)

Executed in 1950.

£200-300



78

78 λ
Walter Steggles (British 1908-1997)
Dorset Great Heath
Oil on canvas
Signed (lower right)
56 x 86.5cm (22 x 34 in.)

£1,500-2,000



79

79 λ
Walter Steggles (British 1908-1997)
Cookham Moor
Oil on canvas
Signed (lower left); further signed and titled
(to canvas overlap verso)
41 x 51cm (16 x 20 in.)

£1,000-1,500



80

80 λ
Lilian Hawthorn (British 1909-1996)
Upminster Mill
Oil on board
Signed (lower left)
24 x 38cm (9¼ x 14¾ in.)

Painted *circa* 1970s.

Provenance:
Estate of the artist
Thence by descent to the present owner

£500-700



81

81 λ
Gerald Festus Kelly (British 1879-1972)
Toledo
Oil on board
Titled and inscribed (verso)
16 x 18.3cm (6¼ x 7 in.)

Provenance:
Sale, Christie's, London, 17 November 1978, lot 98

According to the inscription the view depicted is 'just over the Tajo- across the Puente San Martin'.

£400-600



82

82 λ
Lilian Hawthorn (British 1909-1996)
Wanstead Flats
Oil on canvas-board
Signed (lower left)
29 x 39cm (11¼ x 15¼ in.)

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

£500-700



83

83
Augustus William Enness (British 1876-1948)
Low Tide, Old Bosham Harbour
Oil on canvas
Signed (lower right); titled to label (verso)
46 x 56cm (18 x 22 in.)

Provenance:
Burlington Paintings Ltd., London
Acquired from the above by the present owner in 1999

£1,500-2,000



84 (part lot)

84
Evan Weekes MacDonald (Canadian 1905-1972)
Shelving rock shore at Lion's Head - Georgian Bay
Oil on board
Signed (lower right); further signed, titled and dated 1956 (verso)
20 x 25cm (7¾ x 9¾ in.)

Together with two other views of Georgian Bay by the same hand. (3)

£600-800



85

85 λ
Gilbert Spencer (British 1892-1979)
Thurleston
Watercolour and pencil
Signed and dated March 1947 (lower right)
35 x 48cm (13¾ x 18¾ in.)

Provenance:
Atkinson Art Gallery, Southport

Exhibited:
Reading, Reading Guild of Artists

£400-600



86



87



88

86λ
Henry Lamb (British 1883-1960)
Portrait of Gordon Hake
Pencil
Signed and dated 1906 (centre left) and inscribed (lower right)
29 x 21.5cm (11¼ x 8¼ in.)

Provenance:
Property from a Private English Collector

£600-800

88
Bernard Meninsky (British 1891-1950)
Study of a child
Pen and brush and ink
Signed (lower right)
23.5 x 15.5cm (9¼ x 6 in.)

Provenance:
A gift from Barbara Eustace to the present owner, Christmas 1981

£300-400

87
Robert Randall
(British 1864-1946)
War searchlights over Westminster Bridge
Pastel
Signed and titled (to label verso)
24 x 16.5cm (9¼ x 6¼ in.)

Provenance:
Liss Fine Art, London
Randoll was an illustrator who predominately published views of London.

£800-1,200

89
Gwen John (British 1876-1939)
Girls in cloche hats
Ink and watercolour
Signed (lower right)
16 x 12.5cm (6¼ x 4¾ in.)

Executed circa 1920s.

Provenance:
Davis & Langdale Company, Inc., New York
Private Collection, USA
Thence by descent to the current owner

Exhibited:
New York, Davis & Langdale Company, Inc.,
Gwen John (1876-1939) Watercolours and Drawings, February-March 1991, no. 32

£2,000-3,000



89

90
William Heath Robinson (British 1872-1944)
Raised the stone with ease
Pen and ink
Signed with initials (lower right) and inscribed with title (along lower edge); further inscribed with publication details (verso)
19 x 25cm (7¼ x 9¾ in.)

Provenance:
Chris Beetles, London
Acquired from the above by the present owner

Exhibited:
London, Chris Beetles, *William Heath Robinson 1872-1944*, May-June 2011, no. 211

£500-700



90

Along with the theme of the mother and child, the reclining female figure is a form that dominated Moore's artistic output across his career. He loved the composition both for the essence of the idea as well as the freedom of expression that it afforded him. Unlike a seated figure that required a pedestal or support, or a standing figure which often lacked structural stability, the reclining figure could be presented in any manner and in any position without the incumbrance of other distracting elements.

"One is standing, the other is seated and the third is lying down... of the three poses, the reclining figure gives the most freedom, compositionally and spatially... A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for eternity." Henry Moore, cited in the Art Gallery Handbook, Art Gallery, New South Wales, Australia, 1994

In contrast to many depictions of the female nude, Moore's work is never overtly erotic or sexualised. Indeed it has more in common with the very early pictorial language of the Neolithic period in Europe or the art of some early central American cultures in which the simplified form is a symbol of fertility. Moore was naturally drawn to these images and whilst his figures are far more than simply maternal depictions, enduring memories of his mother - a tremendously strong woman who raised eight children and who represented a rock of stability for Moore - left a lasting impact on how he viewed the female figure.

The present work is typical of Moore's small scale bronzes. The smooth curves of the body dominate the form whilst the more diminutive head, with its lack of naturalistic facial characteristics alludes to a generic stylised form rather than a personalised image. Propped up on both arms, the body creates a contrasting mix of soft curves and sharper angles at the joints, interrupted by the lack of hands and feet. In spite of the simplification of the form the work remains more naturalistic than his earlier abstract sculptures.

Similarities can be drawn between some of Moore's pen and ink studies during the 1980s for example reference HMF 80(117), *Reclining Nude* and HMF 80(115) titled *Idea for Sculpture: Reclining Nude*. Other sculptures during this period include *Reclining Figure: Pointed Legs* LH 777 dated to 1979 and moving into 1982 where Moore explored a more upright figure with a fuller chest *Reclining Figure: Pointed Head* LH827.

“From the very beginning the reclining figure has been my main theme... The first one I made was around 1924, and probably more than half of my sculptures since then have been reclining figures.”

Henry Moore, quoted in J. Hedgecoe, *Henry Moore*, New York, 1968, p. 151



91

91A

Henry Moore (British 1898-1986)

Reclining Nude: Crossed Feet

Bronze with a green patina, mounted on a wooden base

Signed and numbered 5/9 (on the base)

11 x 16.5cm (4¼ x 6¼ in.)

Conceived in 1980.

Provenance:

The Goodman Gallery, South Africa

Private Collection, London (acquired from the above in 1981)

Thence by descent to the present owners

Literature:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 5*, London, 1988, no. 788, another cast illustrated, p. 36-37

£60,000-80,000

Head of Queen (Study) is one of several preparatory works produced by Moore for the large-scale group sculpture *King and Queen* (LH 350). Both the studies and the final sculpture are unusual within Moore's repertoire, representing a defined subject rather than the usual universal human form. They are also the only sculptures depicting a single pair of adult figures in Moore's entire output. Moore himself offered up the following explanation, although others have suggested that the timing of the piece with the coronation of Elizabeth II cannot have failed to impress a certain interest upon the artist:

"The 'King and Queen' is rather strange. Like many of my sculptures, I can't explain exactly how it evolved. Anything can start me off on a sculpture idea, and in this case it was playing with a small piece of modelling wax. ... Whilst manipulating a piece of wax, it began to look like a horned, Pan-like, bearded head. Then it grew a crown and I recognised it immediately as the head of a king. I continued, and gave it a body. When wax hardens, it is almost as strong as metal. I used this special strength to repeat in the body the aristocratic refinement I found in the head. Then I added a second figure to it and it became a 'King and Queen'. I realised now that it was because I was reading stories to Mary, my six-year-old daughter, every night, and most of them were about kings and queens and princesses."

Henry Moore in *Henry Spencer Moore*, photographed and edited by John Hedgecoe, words by Henry Moore, Nelson, London: Simon and Schuster, New York 1968, p.221

This small study shows the angular head of the queen perforated by a single hole in place of the eyes, its thin face has been extensively worked and scratched adding texture and depth to the surface. The Queen's head used in the completed group sculpture was much softer and less angular than his preparatory studies. In the present work, Moore's working process is laid bare as he experiments with both the form and the surface. Each mark a permanent memory of the artist's touch, the present work has its own beauty and serves as a key insight into the development of an idea.

In 1968, Moore recalled that '*the head of the Queen was a problem because it had to be in harmony and I made two or three different attempts at it before being satisfied.*' op. cit. p. 221. Moore felt it was important that the King's head didn't overshadow that of the Queen. The Queen's head had to stand in unison with the strong and distinctive nature of the sculptural and angular King's head, whilst still keeping her own sense of identity.

One of the casts of LH349a is held in the public collection of Montréal Museum of Fine Arts, Quebec, Canada, a gift of Dr and Mrs Max Stern in 1984. The plaster is held by the Henry Moore Foundation.



92 λ

Henry Moore (BRITISH 1898-1986)

Head of Queen (study)

Bronze with a green patina

Signed (at base of neck)

Height: 28cm (11 in.) (including base)

Conceived in 1952 and cast in 1959 in an edition of two plus one artist's proof.

Provenance:

Finart Gallery Ltd., Johannesburg, South Africa

Private Collection, London (acquired from the above in 1974)

Thence by descent to the present owners

Literature:

Alan Bowness, ed., *Henry Moore Sculpture and Drawings 1949-1954, vol. II*, London, 1965, no. 349a, illustration of another cast p. 49

Robert Melville, *Henry Moore Sculpture and Drawings, 1921-1969*, New York, 1970, p. 357, illustration of another cast pl. 452

£50,000-80,000



93

93
Richard Hayley Lever (American 1876-1958)
West Pier, St. Ives
 Watercolour
 Signed (lower left)
 24.5 x 35cm (9½ x 13¾ in.)

Painted in 1905.

Provenance:
 Clayton-Liberatore, Bridgehampton, New York
 Private Collection, USA
 Thence by descent to the current owner

£600-800



94

94
Richard Hayley Lever (American 1876-1958)
Pier at St. Ives
 Watercolour
 Signed and inscribed *St. Ives* (lower right)
 24 x 34.5cm (9¼ x 13½ in.)

Provenance:
 Private Collection, USA
 Thence by descent to the current owner

£400-600



95

95
Richard Hayley Lever (American 1876-1958)
Fishing Boat, Cornwall
 Oil on board
 Signed (lower right)
 16 x 23.5cm (6¼ x 9¼ in.)

Painted in 1903.

Provenance:
 Clayton-Liberatore, Bridgehampton, New York
 Private Collection, USA
 Thence by descent to the current owner

£1,000-1,500

Richard Hayley Lever was born in South Australia in 1876. An inheritance allowed him to travel to England in 1899 in pursuit of an artistic career. He settled in St. Ives which already had a reputation as a thriving artist's colony, the St. Ives Art Club founded in 1890 with fellow Australian Louis Greer amongst its founding members. Hayley Lever shared a studio with Frederick Judd Waugh and studied under renowned marine painter Julius Olsson and British impressionist Algernon Talmage. As well as painting the views around St. Ives, Hayley Lever also travelled in Europe, notably in Brittany where he painted along the coast at Douarnenez and Concarneau, also known as flourishing artistic centres.

In 1904, Hayley Lever returned to Australia where his mother was dying of tuberculosis. However, he returned to St. Ives a year later and, in 1906, married Aida Smith Gale. Persuaded that his art would find greater recognition, he moved to the United States, arriving in New York in 1912 and later took American citizenship. His work was received to great acclaim and featured regularly in exhibitions before the Wall Street Crash in 1929. Although he remained very active artistically for the rest of his life, he drifted somewhat into obscurity and it was not until after his death in 1958, that a largely unknown and unseen body of later work was discovered, leading to a re-evaluation of his career. His importance and influence on American impressionism in the 20th century is now more widely recognised.

The following group of works by the artist all come from the same collection and demonstrate provide an insight into the breadth of his work both in St. Ives and Europe and also in the United States.



96



97 (part lot)



98 (part lot)

96

Everett Shinn (American 1876-1953)

A Message to Garcia

Pencil and watercolour

Signed with initials (lower left)

19 x 13cm (7¼ x 5 in.)

Provenance:

Clayton-Liberatore, Bridgehampton, New York

(May 1977)

Private Collection, USA

Thence by descent to the current owner

£350-450

97

Francis Luis Mora (American 1874-1940)

Man from Arzon

Pencil

24 x 10cm (9¼ x 3¾ in.)

Together with 'Man drinking & man fishing' (framed as one) and 'My son 2' by the same hand (3)

Provenance:

Clayton-Liberatore, Bridgehampton, New York

Private Collection, USA

Thence by descent to the current owner

£400-600

98

Richard C. Harden (American b. 1956)

Crucible

Mezzotint

Signed in pencil and inscribed AP (aside from the edition of 20)

37.5 x 51cm (14¾ x 20 in.)

Unframed

Together with a further mezzotint, 'N.Y. Street', 1987 and two lithographs 'Between the Walls' and 'Landscape with chimneys', various sizes, all unframed. (4)

Provenance:

Private Collection, USA

Thence by descent to the current owner

£350-450

99

Richard Hayley Lever (American 1876-1958)

Fish Houses, East Gloucester, Massachusetts

Watercolour

Signed (lower right)

41.5 x 50cm (16¼ x 19½ in.)

Provenance:

Private Collection, USA

Thence by descent to the current owner

£500-700

100

Richard Hayley Lever (American 1876-1958)

Sherry-Netherland Hotel from Central Park in the spring

Watercolour

Signed with initials and signed and dated 1913 (lower right)

39.5 x 47.5cm (15½ x 18½ in.)

Provenance:

Clayton-Liberatore, Bridgehampton, New York

Private Collection, USA

Thence by descent to the current owner

£400-600

101

Richard Hayley Lever (American 1876-1958)

The Mayflower yacht

Black crayon

Signed with initials (lower right) and inscribed (lower left)

13.5 x 21cm (5¼ x 8¼ in.)

Provenance:

Clayton-Liberatore, Bridgehampton, New York

Private Collection, USA

Thence by descent to the current owner

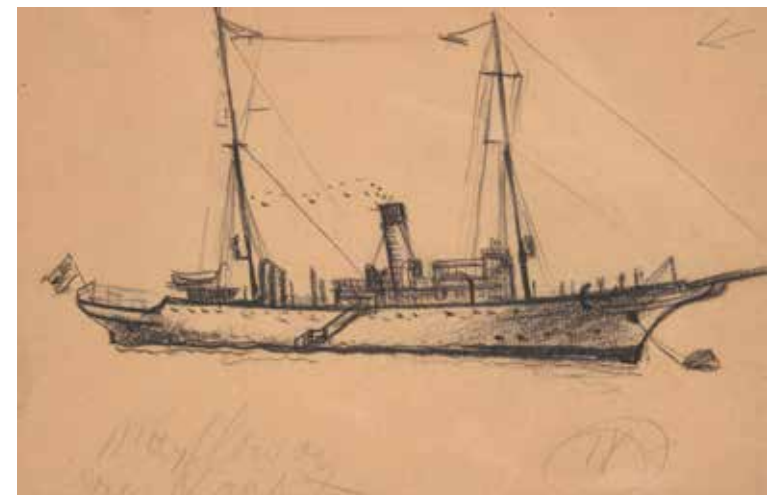
£150-250



99



100



101



102

102
Richard Hayley Lever (American 1876-1958)
Canal in Bruges, Belgium
 Oil on board
 Signed (lower right)
 16 x 24cm (6¼ x 9¼ in.)

Provenance:
 Private Collection, USA
 Thence by descent to the current owner

£1,200-1,800



103

103
Richard Hayley Lever (American 1876-1958)
Church at Concarneau, Brittany
 Oil on board
 Signed (centre left)
 16.5 x 24cm (6½ x 9¼ in.)

Painted in 1908.

Provenance:
 Clayton-Liberatore, Bridgehampton, New York
 Private Collection, USA
 Thence by descent to the current owner

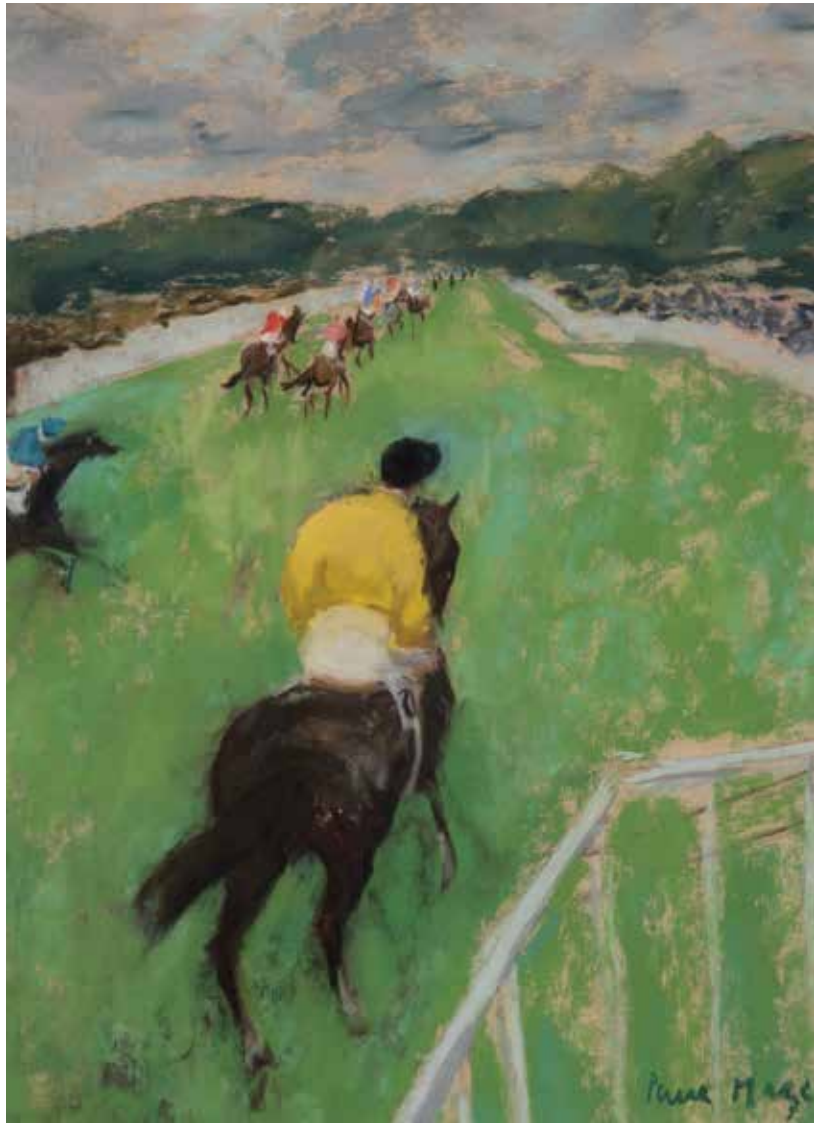
£800-1,200



104

104 λ
William Lee Hankey (British 1869-1952)
Breton harbour scene
 Oil on canvas
 Signed (lower right)
 62.5 x 75cm (24½ x 29½ in.)

£2,000-3,000



105

105 λ
Paul Lucien Maze (French 1887-1979)
La Casaque Jaune
Pastel
Signed (lower right); further signed and titled (verso)
36.5 x 26.5cm (14¼ x 10¼ in.)

Provenance:
Sale, Woolley & Wallis, 29 November 2017, lot 364

£2,000-3,000



106

106 λ
Marcel Dyf (French 1899 - 1985)
Rivière dans les blés
Oil on canvas
Signed (lower left)
46 x 55cm (14 x 22 in.)

Provenance:
E. Stacy-Marks Ltd, Eastbourne
Private Collection, England
Sale, Christie's, South Kensington, 24 June 1996, lot 155
Frost and Reed, London (No. 58076)

The work is registered in the Marcel Dyf Archive under N°ID 2178. We are grateful to Claudine Dyf for her assistance in cataloguing the present work.

£2,000-3,000



107

107
Victor Alfred Paul Vignon (French 1847-1909)
Le Village, Pontoise
Oil on canvas
Signed (lower centre)
46.5 x 35.5cm (18¼ x 13¾ in.)

Provenance:
The Redfern Gallery, London
Acquired from the above in 1950
Thence by descent to the present owner

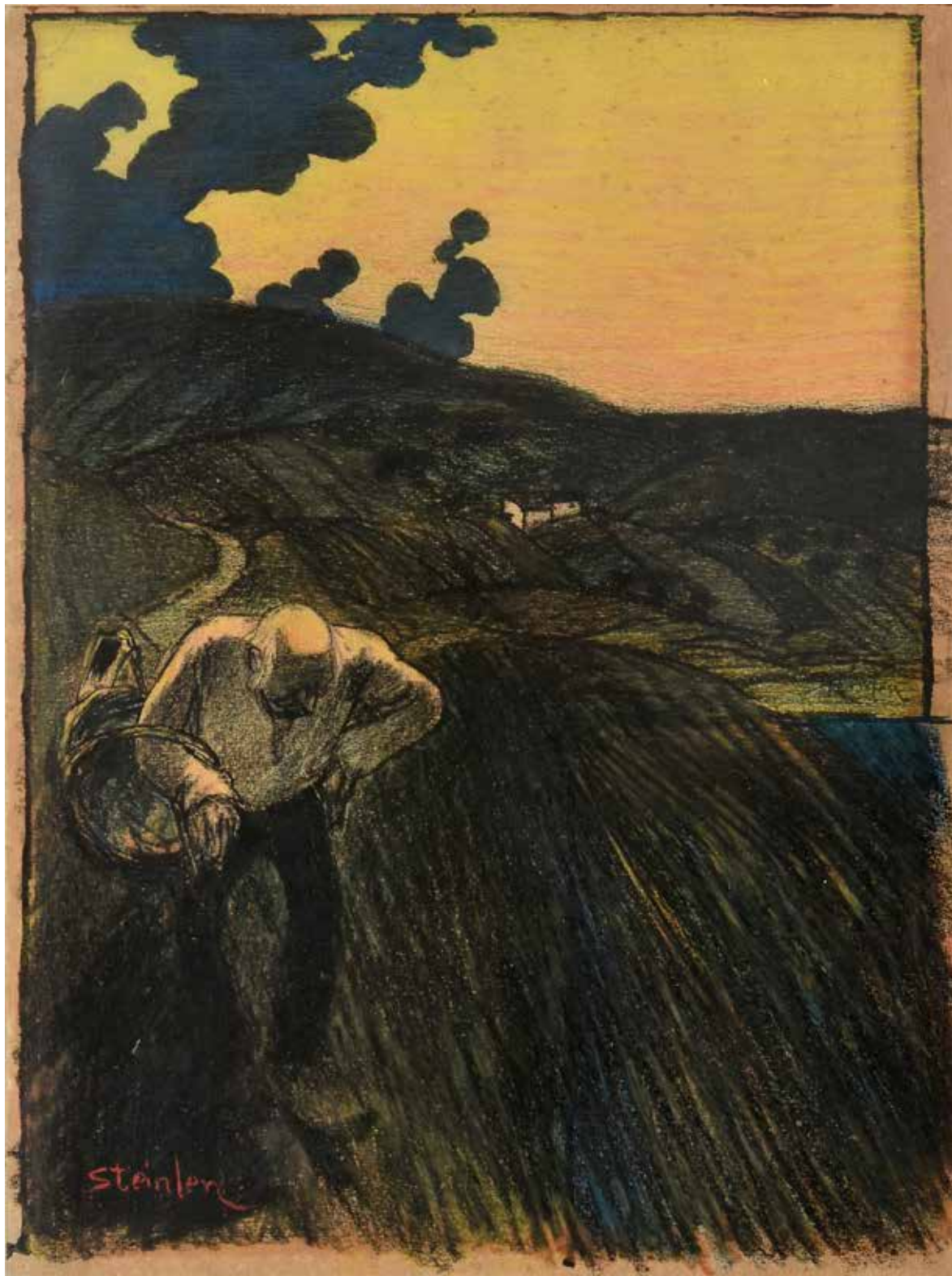
£3,000-5,000



108

108
Jean Blailé (Swiss 1907-1992)
Figures in a landscape
Oil on canvas
Signed (lower right)
81 x 100cm (31¾ x 39¼ in.)
Unframed

£600-800



109
Theophile Steinlen (French/Swiss 1859-1923)
The Close of the Day
Pastel on buff paper
Signed (lower left)
36 x 26.5cm (14 x 10¼ in.)

£300-500

109

110
Emilie Mediz-Pelikan (Austrian 1861-1908)
Landscape at Krems
Crayon and coloured chalks
Signed and inscribed 'KREMS' (lower centre),
dated 1908(?) and indistinctly inscribed (lower
right)
38 x 61cm (14¾ x 24 in.)

£500-700



110

111
Emilie Mediz-Pelikan (Austrian 1861-1908)
Landscape with tree
Crayon and coloured chalks
Signed, dated *Oktober 1906* and indistinctly
inscribed (lower right)
40 x 42cm (15½ x 16½ in.)

£400-600



111



112

112λ
R*** H*** Bamer (British 20th century)
The History of Glass
Oil on board
Signed with initials and dated 1971 Japan (lower right)
84 x 88cm (33 x 34½ in.)

Provenance:
The Leicester Galleries, London

£1,000-2,000



113

113
Sergei Mikhailovich Kamanin (Russian 1915-2002)
Ship builders
Oil on canvas
Signed in Cyrillic (lower right); inscribed (verso)
49 x 68cm (19¼ x 26¾ in.)

£300-500



114

114λ
Albert Malet (French 1902-1986)
Still life of bread, butter, oranges and a jug
Oil on canvas
Signed (lower left)
46 x 55cm (18 x 21½ in.)

£1,000-1,500

115λ
Thomas Peter Ogle (Finnish b. 1938)
Christopher
Bronze
Signed and dated 73 (to the back of the figure)
Height: 29cm (11 3/8in.), Inc. base: 33cm (13 in.)

Cast by The Fine Art Bronze Foundry in 1975, this work is unique.

Provenance:
Galerie Blanche, Stockholm, Sweden

£800-1,200



115



116

116λ
Carrier (20th century)
Woman with guitar
Bronze mounted on marble base
Signed (along right hand side)
Height: 22cm (8½ in.)

£300-500



117

117λ
 Raymond Skipp (British 1921-2001)
Venetian scene with church and gondola
 Oil canvas laid to board
 Signed and dated 1990-1992 (to sign on house)
 69 x 110cm (27 x 43¼ in.)

£500-700



118

118λ
 Raymond Skipp (British 1921-2001)
Still life - hourglass and pocket globe
 Oil on canvas laid to board
 Signed and dated 1970 (lower left)
 26.5 x 35cm (10¼ x 13¾ in.)

£400-600



119

119λ
 Noel Bouvard (French 1912-1975)
Morning Light, Venice
 Oil on canvas
 Signed (lower right)
 50 x 65cm (19½ x 25½ in.)

Provenance:
 E. Stacy-Marks Ltd., Eastbourne

£2,000-3,000

120
 Alberto Prosdocimi (Italian 1852-1925)
Venetian scene, with a gondola in the foreground
 Watercolour
 Signed (lower left)
 59 x 89cm (23 x 35 in.)

£500-700



120



121

121
Antoine Guillaume (Tony) Minartz (French 1870-1944)
The garden party
Pastel and watercolour
Signed (lower left)
38 x 28cm (14¾ x 11 in.)

£500-700



122

122
Anatoly Zverev (Russian 1931-1986)
Lady wearing a necklace, a study
Gouache on paper
14.8 x 16.1cm (5¾ x 6¼ in.)

Sold together with a certificate of authenticity from the Zverev Center of Contemporary Art.

£400-600



123

123
Rafael Coronel (Mexican 1931-2019)
Untitled
Charcoal and red chalk
Signed (lower left)
48.5 x 44.5cm (19 x 17½ in.)

£1,000-1,500



124

124
Circle of Philip Wilson Steer (British 1860-1942)
Head of a young girl
Oil on canvas
38 x 30cm (14¾ x 11¾ in.)

Provenance:
Redfern Gallery, London (as Philip Wilson Steer)
Acquired from the above in 1946
Thence by descent to the present owners

Exhibited:
London, Redfern Gallery, *British Romantic Painting in the 20th Century*, 1953
Folkestone, New Metropole Arts Centre, no. 56

£1,000-1,500



125

125 λ
Suzanne Bechely Beadle (British 20th century)
The Blue Umbrella
Oil on canvas
Signed and dated 1938 (lower right)
100 x 95cm (39¼ x 37¼ in.)

Exhibited:
London, Royal Academy, *Winter Exhibition*, 1941
London, National Society, 1958, no.1

£400-600



126

126λ

Robert Plisnier (Belgian b. 1951)

Woman in hat

Oil on canvas

Signed and dated 04 (lower left)

152 x 102cm (59¾ x 40 in.)

Unframed

Provenance:

Private Collection, Gloucestershire

£600-800



127

127λ

Robert Plisnier (Belgian b. 1951)

Woman in white dress

Oil on canvas

Signed and dated 04 (lower left)

152 x 121.5cm (59¾ x 47¾ in.)

Unframed

Provenance:

Private Collection, Gloucestershire

£600-800



128

128λ

Bela de Kristo (Hungarian 1920-2006)

Pierrot et Colombine

Oil on board

Signed (upper right)

49.5 x 59cm (19¼ x 23 in.)

Provenance:

Sale, Artcurial, Deauville, 27 March 2011, lot 87

Sale, Christie's, South Kensington, 10 February 2012, lot 165

Acquired from the above sale by the present owner

£1,500-2,000

Property sold to benefit a charitable trust created by the late William de Gelsey | lots 129-166



129

129
Jacqueline Marval (French 1866-1932)
Still life with carnations in a glass vase
Oil on canvas
Signed (lower right)
54 x 75cm (21¼ x 29½ in.)

£2,000-3,000



130

130λ
Jean Jules Louis Cavaillès (French 1901-1977)
Nature morte aux tulipes
Oil on canvas
Signed (lower right)
67 x 46cm (26¼ x 18 in.)

Provenance:
Galerie Romanet, Paris

£1,500-2,000



131

131
Jacqueline Marval (French 1866-1932)
L'espagnole
Oil on canvas
51 x 44.5cm (20 x 17½ in.)

£6,000-8,000



132

132
Jean Marchand (French 1883-1941)
Seascape, high tide
Oil on board
Signed and inscribed a *Edith* (lower left)
22 x 26.5cm (8½ x 10¼ in.)

£800-1,200



133

133
Jean Marchand (French 1883-1940)
Seascape, low tide
Oil on board
Signed and inscribed a *Marie amicalement* (lower left)
21 x 26.5cm (8¼ x 10¼ in.)

£800-1,200



134

134
Jean Marchand (French 1883-1940)
Landscape with tree
Oil on board
Signed (lower left)
13 x 18cm (5 x 7 in.)

£400-600



135

135
Jean Marchand (French 1883-1940)
A view of the Seine with Notre Dame
Oil on canvas
Signed (lower left)
45 x 54cm (17½ x 21¼ in.)

£2,000-3,000



136

136
Jean Marchand (French 1883-1940)
View of the Seine
Oil on canvas
Signed (lower left)
45 x 54cm (17½ x 21¼ in.)

£2,000-3,000



137
Andor Bosch (Hungarian 1885-1944)
Still Life with Daisies and Chrysanthemums
Oil on board
Signed and dated 1917 (lower right)
51 x 40cm (20 x 15½ in.)

£800-1,200

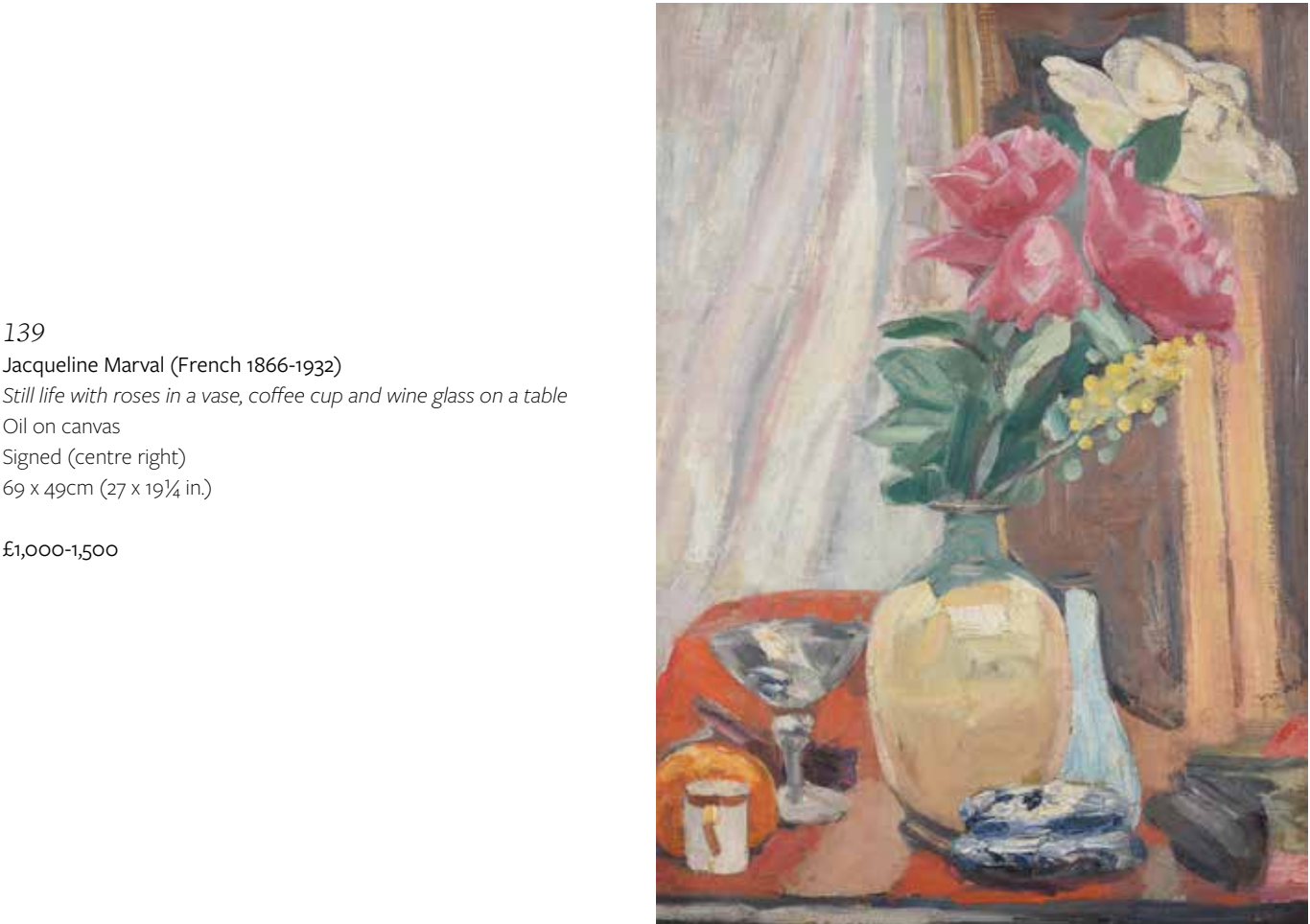
137



138
Jacqueline Marval (French 1866-1932)
Still life with roses in a vase
Oil on canvas, oval
Signed, dated 1911 and dedicated (lower right)
40 x 32cm (15½ x 12½ in.)

£600-800

138



139
Jacqueline Marval (French 1866-1932)
Still life with roses in a vase, coffee cup and wine glass on a table
Oil on canvas
Signed (centre right)
69 x 49cm (27 x 19¼ in.)

£1,000-1,500

139

140
Emilie Charmy (French 1878-1974)
Lady in a red hat
Oil on canvas
Signed (lower left)
58 x 48cm (22¾ x 18¾ in.)

£500-800



140



141

141

János Gajdos (Hungarian 1912-1950)

Village scene

Oil on canvas

Signed and dated 1937 (lower right)

58 x 79cm (22¾ x 31 in.)

£1,000-1,500



142

142 λ

András Süli (Hungarian 1897-1969)

Hungarian Parade

Oil on board

Signed, dated 1938 and inscribed 178 lower left

70 x 99cm (27½ x 38¾ in.)

£800-1,200



143

143 λ

Zsigmond Uhrig (Hungarian 1919-1993)

Badacsonyi landscape

Mixed media on paper

49 x 68cm (19¼ x 26¾ in.)

Exhibited:

Budapest, Mednyánszky Hall, 1976

£300-500



144

144 λ

Oszkár Glatz (Hungarian 1872-1958)

Three Hungarian girls in traditional dress

Oil on board

Signed (lower left)

42 x 34cm (16½ x 13¼ in.)

£2,000-3,000



145 λ
Piet van Wyngaerd (Dutch 1873-1964)
Harbour view
Pastel
Signed (lower right), inscribed and dated *Mai 1949* (lower left)
43 x 49.5cm (16¾ x 19¼ in.)

£300-500



146 λ
Jean-Pierre Zingg (French b. 1925)
Tugboats on the Seine
Oil on canvas
Signed and dated *51* (lower right)
44 x 59cm (17¼ x 23 in.)

£600-800



147
Gyula Háy (Hungarian 1864-1946)
View of Budapest
Oil on board
Signed, inscribed *Budapest* and dated *1907* (lower right)
14 x 17.5cm (5½ x 6¾ in.)

£300-500



148 λ
Celso Lagar (Spanish 1891-1966)
Circus tent
Oil on canvas
Signed (lower right)
37 x 45cm (14½ x 17½ in.)

£2,000-3,000



149
Jean Marchand (French 1883-1941)
Landscape with trees
Oil on board
Signed (lower right)
27.5 x 35.5cm (10¾ x 13¾ in.)

£1,000-1,500



150

150
Adolf Fényes (Hungarian 1867-1945)
Duelling in the town square
Oil on canvas
Signed (lower left); further signed to stretcher (verso)
44 x 66.5cm (17¼ x 26 in.)

£2,000-3,000



151

151 λ
Celso Lagar (Spanish 1891-1966)
The port at Honfleur
Oil on board
Signed (lower right)
16 x 22.5cm (6¼ x 8¾ in.)

£1,000-1,500



152

152 λ
Piet van Wyngaardt (Dutch 1873-1964)
Chrysanthemums
Oil on canvas
Signed (upper left)
79 x 69cm (31 x 27 in.)

£600-800



153

153 λ
Piet van Wyngaardt (Dutch 1873-1964)
Chrysanthemums in a vase
Oil on canvas
Signed (upper right); further signed, titled and inscribed (verso)
80 x 67cm (31¼ x 26¼ in.)

£600-800



154

154 λ
Jeanne Laillard (French 1897-1982)
Still life with decanter and fruit
Oil on canvas
Signed (upper right)
59 x 80cm (23 x 31¼ in.)

£2,000-3,000



155

155 λ
Jeanne Laillard (French 1897-1982)
Pink town hall
Pastel
Signed and dated 1954 (lower right)
48 x 52.5cm (18¾ x 20½ in.)

£300-500



156

156
English School (early 20th century)
The courtroom
Oil on board
Signed (lower left)
17 x 23.5cm (6½ x 9¼ in.)

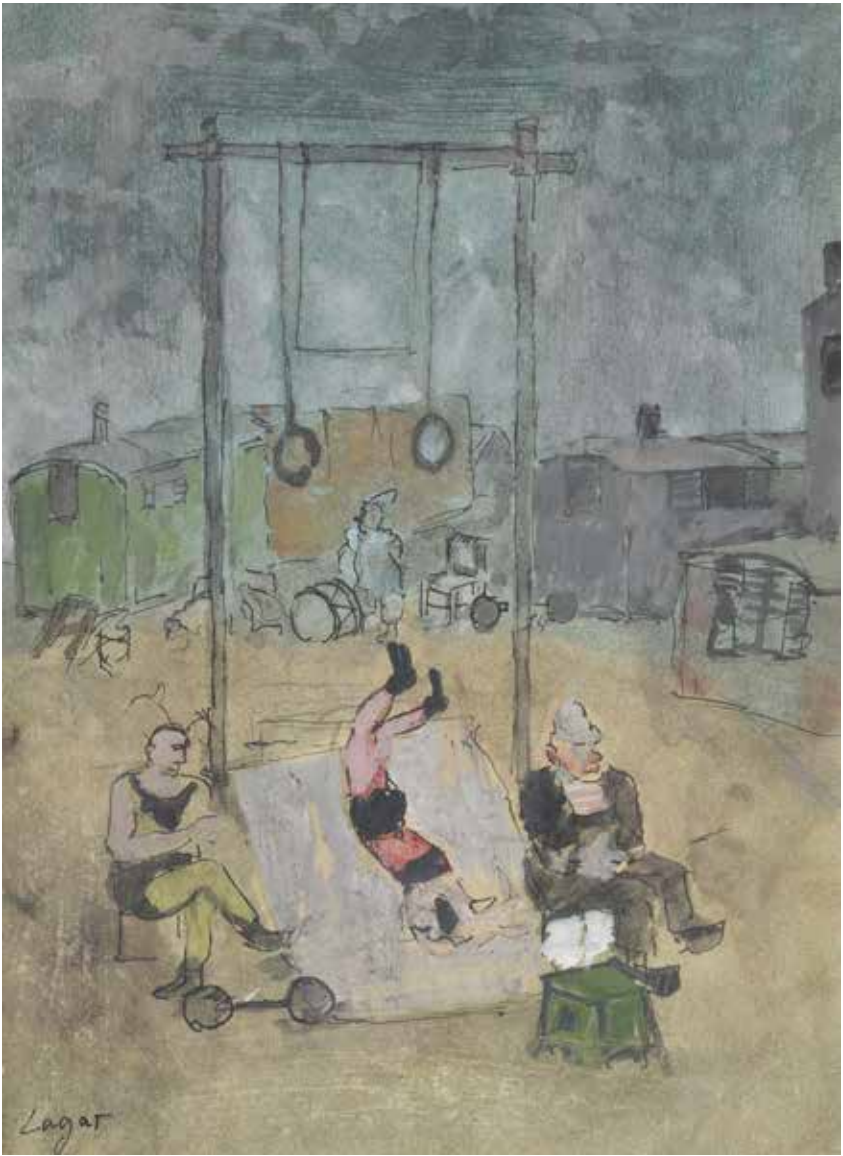
£500-800



157

157 λ
Lucien Genin (French 1894-1958)
Street scene
Oil on canvas
Signed (lower left)
17 x 22.5cm (6½ x 8¾ in.)

£500-800



158

158 λ
Celso Lagar (Spanish 1891-1966)
Saltimbanques
Ink and watercolour
Signed (lower left)
24 x 17cm (9¼ x 6½ in.)

Provenance:
Crane Kalman Gallery, London
P.J. Goldberg (acquired from the above in July 1959)

£500-700



159

159λ
Maurice de Lambert (French 1873-1952)
Reclining nude
Pencil
Signed and dated 1900 (lower left)
26 x 28cm (10 x 11 in.)

£500-800



160

160
Alfred Ost (Belgian 1884-1945)
The family outing
Pen and brush and ink
Signed with monogram and dated 11.XII.XII
(lower left)
35 x 26.5cm (13¾ x 10¼ in.)

£300-500



161



161
Théophile Alexandre Steinlen
(French/Swiss 1859-1923)
Head and figure studies
Pen and ink, a pair
Both signed ST. (lower centre)
Each 26 x 20cm (10 x 7¾ in.) (2)

£800-1,200

162
Jacqueline Marval (French 1866-1932)
Jeune Femme
Watercolour and gouache
Signed (lower right)
60 x 47cm (23½ x 18½ in.)

£1,000-1,500



162



163

163
Jean Marchand (French 1883-1940)
Nude with blue necklace
Oil on canvas
Signed (verso)
45 x 35cm (17½ x 13¾ in.)

£800-1,200

164

Gustav Klimt (Austrian 1862-1918)

Sitzend von Vorne, Die Hände Ineinander Gelegt (Studie Zum Bildnis Fraulein Lieser) Seated Woman With Cupped Hands Seen From the Front (Study for the Portrait of Miss Lieser)

Pencil on paper

Signed (lower right)

50 x 32.5cm (19½ x 12¾ in.)

Drawn circa 1917-1918.

This work will be included in the forthcoming supplement to the *Klimt Catalogue raisonné* being prepared by Dr Marian Bisanz-Prakken.

Provenance:

Sale, Dorotheum, Vienna, 10 November 1993, lot 450

Private Collection

Sale, Sotheby's, London, 22 June 2017, lot 355

£20,000-30,000



Other properties



165

165 λ
André Lansky (French/Russian 1902-1976)
Landscape
 Gouache
 Signed (lower right)
 47 x 61cm (18½ x 24 in.)
 £3,000-5,000



166

166 λ
André Lansky (French/Russian 1902-1976)
Still life
 Gouache
 Signed (lower right)
 47 x 61cm (18½ x 24 in.)
 £3,000-5,000



167

167
William John Bertram Newcombe
 (Canadian 1907-1969)
Untitled
 Watercolour and pastel
 Signed and dated 62 (lower right)
 36.5 x 56.5cm (14¼ x 22 in.)
 £300-500



168

168 λ
Michael Wishart (British 1928-1996)
Still life and seascape
 Oil on canvas
 Signed and dated 1944 (centre right); titled (verso)
 40 x 45cm (15½ x 17½ in.)
 Provenance:
 The Parkin Gallery, London
 £2,000-3,000



169

169 λ
Salvador Dali (Spanish 1904-1989)
Les Dames de la Renaissance (from Mythologique Nouvelle)
(Michler-Löpsinger 482)
Etching and drypoint printed in colours, 1971
Signed in pencil and numbered 79/150
39 x 58cm (15¼ x 22¾ in.)
Unframed

£300-500



170

170 λ
Salvador Dali (Spanish 1904-1989)
Untitled (Botticelli)
Etching printed in colours
Signed in pencil and numbered 204/250
Plate: 57 x 37.5cm (22¼ x 14¾ in.)
Unframed

£300-500



171

171 λ
Emmy Bridgwater (British 1906-1999)
Surrealist Figure and Cat
Pen and Ink
Signed (lower centre left)
18 x 24.5cm (7 x 9½ in.)

Executed circa 1941.

Provenance:
Blond Gallery, London (June 1989)

£300-500



172

172 λ
Gaston Chaissac (French 1910-1964)
Composition abstraite à trois points rouges
Acrylic on paper laid down to canvas
Signed (lower left)
33 x 25cm (12 x 9¾ in.)

Executed in 1959.

Provenance:
Thomas Kellersberger, Küsnacht
Acquired from the above by Gustav Zumsteg in March 1993
Sale, Christie's, Zurich, *Works from the Zumsteg Collection*, 27 June 2006, lot 19

Exhibited:
Zurich, Galerie Nathan, *Gaston Chaissac. Gesicht, Ornament, Totem*, January-May 1993, ex cat.
This work is recorded in the Gaston Chaissac Archives under inventory number G.M. 90262.

£2,000-3,000

Born in 1964 in Johannesburg, South Africa Lewis has emerged as one of the leading figures in contemporary sculpture throughout the world. Lewis was born into a family of artists and it was under their encouragement and tutelage that inspired him to practise the arts. His father Robin Lewis, great-grandfather Thomas Rayfon Lewis and grandmother Renee Hughes were all established artists. Lewis studied art at the Cape Technikon in 1982. His passion and interest in the natural world and wildlife was clear from the very beginning. Between 1985 and 1989 he worked at Rondevlei Nature Reserve. It was here that he worked as taxidermist studying the anatomy of animals and looking at them in minute detail. In 1989 he studied painting at the Ruth Prowse School of Art and went on to spend a year painting and sculpting in the Timbavati Nature Reserve in Mpumalanga.

In 1994 moved to Mulberry Farm in Stellenbosch where he built a studio and bronze foundry. In 2017 the Dylan Lewis Sculpture Garden officially opened to the public displaying a magnificent array of large-scale gargantuan sculpture against the backdrop of the mountains together with macquette spread through the gardens as the visitor is encouraged to meander through the beautifully curated and sculpted land.

Lewis works from direct observation, continually sketching to understand the forms and how movement emerges. Lewis then turns to sculpture making small compositional studies before working on the large-scale works and maquettes in bronze.

The Awakening Leopard is from the Leopard Creek series where the artist explored the animals different states as it awakes from its slumber through to stalking and killing. He studied the supple animal in great detail looking at the curve of the tail through to the twisting form of the outstretched body.



173
Dylan Lewis (South African b. 1964)
Awakening Leopard Maquette
Bronze
Signed and numbered 1/15 S354
Height: 26cm (10 1/4in.) Width: 95cm (37 3/8in.)
In artist's original signed crate

Conceived in 1998.

Provenance:
The artist's studio, Stellenbosch, South Africa

£12,000-18,000

Hamish Mackie (b.1973) is a considered one of the world’s foremost wildlife sculptors. Largely self-taught, Mackie’s subjects range from livestock to birds to wild animals, all observed in their natural environment. From the first impressionistic sketches and quick models in plasticine, Mackie works to build up a detailed and atomically accurate core covered with a vibrant skin which serves to capture each individual animal’s personality. As with lots 174, 175 and 177 offered here, Mackie often works in bronze.

Caracal Head, *Leopard Turning in Tree* and *Sitting Leopard Head* all demonstrate Mackie’s ability to covey a spontaneous and instinctive moment of an animal’s behaviour, from a leopard stretching out and relaxing in a tree to the caracal with his ears pricked up and eyes alert as though he may have just spotted potential prey. It is these intimate moments which Mackie so skilfully depicts which help to bring the sculptures to life.



174 λ
Hamish Mackie (British b. 1973)
Sitting Leopard Head
Bronze
Signed, dated 2009 and numbered 5/12 to lower edge
Height 45cm (17 3/4in.) 53cm (20 7/8in.)

Provenance:
Collier & Dobson, Fordingbridge, Hampshire
Acquired from the above by the present owner

£3,000-5,000



175 λ
Hamish Mackie (British b. 1973)
Caracal Head
Bronze
Signed, dated 2010 and numbered 2/2 to the underside
Height: 27cm (10 5/8in.), Inc. base: 34cm (13 3/8in.)

Provenance:
Collier & Dobson, Fordingbridge, Hampshire
Acquired from the above by the present owner

£2,000-3,000

“ You should be able to look wildlife sculpture
in the eye and see life ” Hamish Mackie



176 λ
Theodore Gillick (Scottish b.1972)
Cheetah on Lookout
Bronze
Signed and numbered 5/9 to arched base
21 x 46cm (8¼ x 18 in.)

Provenance:
Collier & Dobson, Fordingbridge, Hampshire
Acquired from the above by the present owner

£2,000-3,000



177 λ
Hamish Mackie (British b. 1973)
Leopard Turning in Tree
Bronze
Signed, dated 2012 and numbered 5/12 to trunk
Height 44cm (17 1/4in.) Inc. base 50.5cm (19 7/8in.)

Provenance:
Collier & Dobson, Fordingbridge, Hampshire
Acquired from the above by the present owner

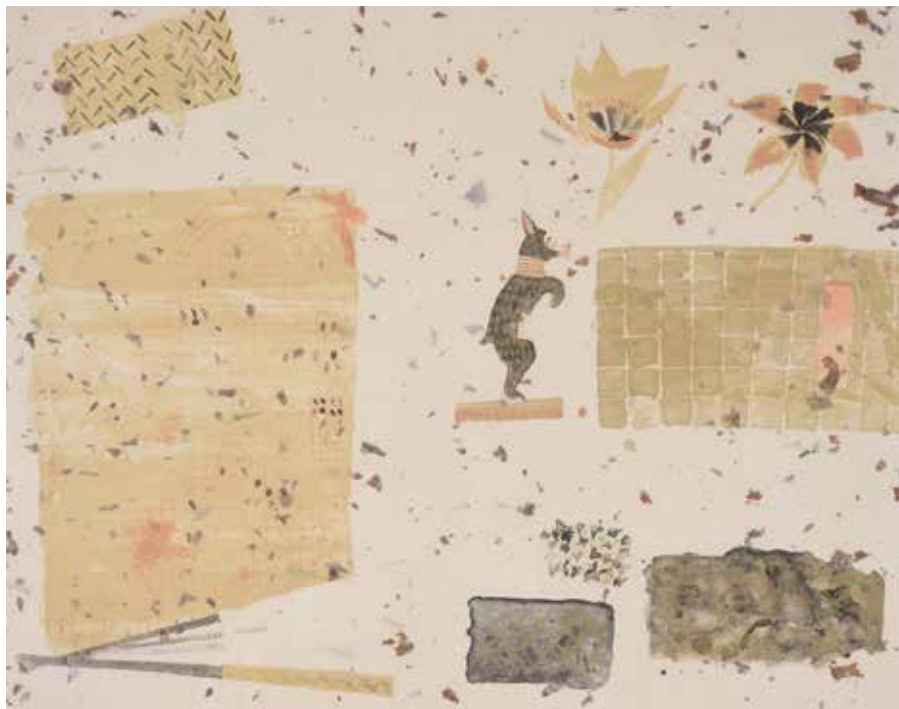
£2,000-3,000



178

178 λ
Victor Pasmore (British 1908-1998)
Points of Contact No. 1 (Lambertini 2)
 Screenprint in colours, 1965
 Signed with initials in pencil and numbered
 48/70
 67 x 100cm (26¼ x 39¼ in.)

£400-600



179

179 λ
Elizabeth Violet Blackadder (Scottish b. 1931)
Still Life with Indian Toy
 Lithograph printed in colours on Japanese
 and Arches paper, 1982
 Signed in pencil and numbered 29/75
 Image 45.7 x 58.5cm (17 x 23 in.)

Provenance:
 Mercury Gallery, Edinburgh
 Poole-Warren Designs (purchased from the
 above in August 1982)

£400-600



180

180 λ
Victor Pasmore (British 1908-1998)
Anxious Moments
 Etching and aquatint printed in colours, 1986
 Signed in pencil and numbered 76/90
 Plate: 99.5 x 70cm (35 5/8 x 27 1/2 in.)
 Sheet: 148 x 103cm (58¼ x 40½ in.)

Provenance:
 Marlborough Graphics, Marlborough Fine Art Ltd., London
 Acquired from the above by the present owner in 2000

£2,000-3,000



181

181 λ
John Piper (British 1903-1992)
Two blue nudes
Crayon and ink
Dated 31 viii 67 (lower right); with the block-stamped signature 'John Piper JECP' (verso)
53.5 x 36cm (21 x 14 in.)

£1,000-1,500

182 λ
John Piper (British 1903-1992)
Moreton Corbett (Levinson 263)
Screenprint in colours, 1976
Bears signature in pencil
57.3 x 108.5cm (22½ x 42½ in.)

£500-700



182



183

183 λ
John Piper (British 1903-1992)
Garn Fechan from Garn Fawr, Summer Evening
Oil on board
Signed titled and dated 1985 (to label verso)
15 x 20.5cm (5¾ x 8 in.)

Provenance:
John Constable (acquired directly from the artist)
Harry Moore-Gwyn Fine Art, London
Private Collection, UK

Exhibited:
The Welsh Arts Council, *John Piper in Wales*, 1990, variously: Newtown, Welshpool, Oriel Mostyn, Llandudno and National Gallery of Wales

£4,000-6,000



Together with his contemporaries Henry Moore, Barbara Hepworth, Jacob Epstein and Eduardo Paolozzi, Chadwick is inextricably associated with the British Modernist Sculpture movement of the mid-20th century. Initially specialising in architectural design both before and after the Second World War, by 1946, Chadwick had started to move away from the intangible world of design instead finding himself increasingly drawn to the tangible nature of objects. A year later, in 1947, Chadwick made his first mobile. Encouraged by his employer at the time, Rodney Thomas, these wire, metal, copper, and brass shapes were first used to decorate the exhibition stands of Thomas' company and then later turned into 'stables' by adding ground supports. Around 60 mobiles were created between 1947 and 1952.

Although very few of these mobiles survive today, this was clearly the very beginning of what would eventually evolve into Chadwick's signature bronze and steel abstract figures that we know so well today.

In 1951, Chadwick was commissioned by the Arts Council of Britain to produce a large-scale sculpture for the Festival of Britain, *The Fisheater*, which went on to be exhibited at the Tate Gallery until 1952. It was also at this time that Chadwick was asked to present to the selection committee of the XXVI Venice Biennale who selected him together with seven other emerging British artists including Kenneth Armitage, Robert Adams, and Eduardo Paolozzi to exhibit in Venice that year. It was after this exhibition that Chadwick really established his reputation as a member of the New British Sculptors. In 1956, Chadwick returned to the Venice Biennale, this time winning the International Sculpture Prize - the youngest artist ever to do so.

During this period Chadwick became increasingly interested in form with his designs becoming more identifiable as figures; their thin and tapering legs and geometric heads, in Chadwick's words '*adding flesh to the skeletons*'. By the 1960s, Chadwick was experimenting with bronze casting and by the 1970s, he had established a visible vocabulary of sexual differentiation - triangle or diamond heads for female and square or rectangular heads for male. In addition, the technique of adding polished facets to his figures both added texture and accentuated specific parts of anatomy.

This is clearly demonstrated in *Walking Cloaked Figures VIII* which also combines the artist's timeless architectonic forms with elements of the human, animal and mechanical. The use of clothing, specifically flaring cloaks helps to add a sense of movement to the work.

There is no real narrative to Chadwick's works, but it is perhaps the stoic silence and anonymous strength which makes his works so intriguing and timeless.

Chadwick remained active until only a few years before his death in 2003, aged 88. Throughout his career and beyond Chadwick remains a recognised household name. In 1964, he was awarded a CBE, and later in 1984 made Officer de l'Ordre des Arts et des Lettres in France. In 2001 he was appointed Senior Academician at the Royal Academy of Arts, London. His work is held in major collections and galleries around the world including the Tate Gallery, London, and Museum of Modern Art, New York.

“It seems to me that art must be the manifestation of some vital force coming from the dark, caught by the imagination and translated by the artist's ability and skill. Whatever the final shape, the force behind is... indivisible. When we philosophise upon this force, we lose sight of it. The intellect alone is still too clumsy to grasp it.”

Lynn Chadwick in discussion on the BBC Home Service, published in *The Listener*, 21st October 1954



184 λ

Lynn Chadwick (British 1914-2003)

Walking Cloaked Figures VIII

Bronze with a black patina and polished bronze

Each stamped with the Lypiatt Foundry mark and numbered 795S and 1/9 (inside the cloaks)

Height: 28cm (11 in.)

Conceived in 1980 and cast in a numbered edition of 9.

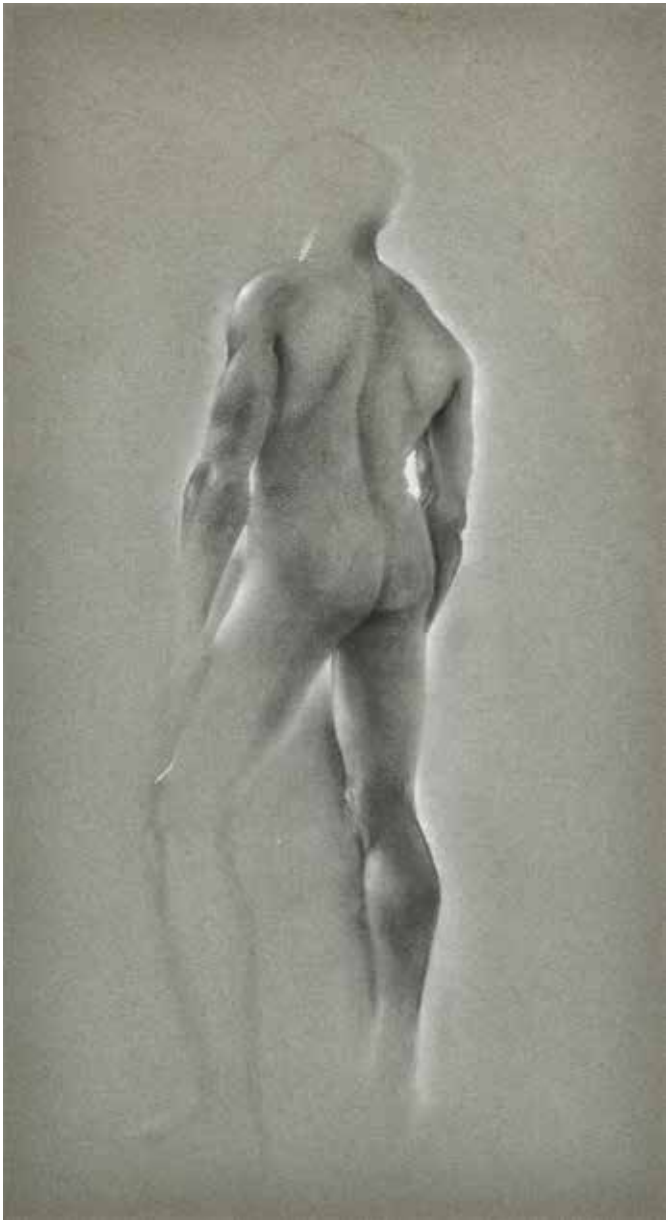
Provenance:

Private Collection, London (acquired in 1983)
Thence by descent to the present owners

Literature:

Lynn Chadwick (exhibition catalogue), Fondation Veranneman, Kruishputen, Belgium, 1980, illustration of another cast n.p.
Dennis Farr & Eva Chadwick: *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 343, no. 795 (illustration of another cast)

£40,000-60,000



185

185λ
Adrian Morris (British 1929-2004)
Nude Study
Charcoal with white highlights
56 x 30cm (22 x 11¾ in.)

Provenance:
The Redfern Gallery, London

£300-500



186

186λ
Robert Clatworthy (British 1928-2015)
Head III
Bronze
Stamped with initials and numbered 2/9 (to reverse of neck)
Height: 38cm (14¾ in.)

Conceived in 1964.

£1,000-2,000

187λ
John Emanuel (British b.1930)
Figure Against a Skyline, Western Isles Scilly
Oil and charcoal on paper
56 x 75cm (22 x 29½ in.)

Provenance:
Candover Gallery, Hampshire, 1997

£500-700



187

188λ
George Bissill (British 1896-1973)
Miners
Oil on canvas
Signed (lower left)
34 x 41cm (13¼ x 16 in.)

£700-1,000



188

189λ
Adrian Morris (British 1929-2004)
Barren Land I, 1975
Oil on board
Titled (verso)
106.5 x 91cm (41¾ x 35¾ in.)

Provenance:
The Redfern Gallery, London

Exhibited:
London, Hayward Gallery, *Hayward Annual*, 1978

£1,000-1,500



189



190

190λ
Gwilym Prichard (Welsh 1931-2015)
Tyddyn Sir Fon
Oil on board
Signed and dated 69 (lower left); further signed and titled (to label verso)
30 x 50.5cm (11¾ x 19¾ in.)

Provenance:
Mansard Art Gallery, Heal & Son Ltd., London (stock no. 369)

£700-1,000



191

191λ
Helen Hale (British b. 1936)
The Road to the Village
Oil on canvas
Signed (lower right)
76 x 101.5cm (29¾ x 39¾ in.)

Exhibited:
London, The Society of Women Artists, Westminster Gallery, 1993

£500-700



192

192λ
Henryk Gotlib (Polish 1890-1966)
Oxen and Farmer
Oil on canvas
Signed (lower right)
63 x 76cm (24¾ x 29¾ in.)

£1,000-1,500



193

193λ
Spyros Vassiliou (Greek 1902-1984)
View of Athens
Oil on canvas laid to board
Signed and dated 66 (lower right)
54 x 71.5cm (21¼ x 28 in.)
Unframed

Provenance:
A gift from the artist
Thence by descent to the present owner

Exhibited:
London, Upper Grosvenor Galleries, *Vassiliou's Greece*, July 1966

£8,000-12,000

Spyros Vassiliou (Greek 1902-1984) was a Greek painter, illustrator, and stage designer. In 1921, Vassiliou travelled to Athens to study at the Athens School of Fine Art and just eight years later held his first individual exhibition at the Stratigopoulos Gallery. A year later in 1930, Vassiliou was awarded the Benaki Prize and in 1934, was chosen to represent Greece at the Venice Biennale. This was an honour which would be repeated in 1964.

Among his accolades Vassiliou was awarded the Solomon R. Guggenheim National Selection Award in 1960, for his painting *Lights and Shadows*. A year earlier he had also been invited to exhibit at the Sao Paulo Art Biennale.

Combining elements of both Impressionism and Cubism, Vassiliou became an important member of the community of Greek artists, known as the Thirties Generation, which included Yiannis Tsarouchis, Yiannis Moralis and Nikos Hadjikyriakos-Ghikas. The aim of these young Greek artists was to link and incorporate the leading European art trends of the time with Greek tradition. This is something which Vassiliou achieves with great success in the present lot.

Depicting the artist's hometown of Athens, a favourite subject of Vassiliou's which he often returned to, there is a specific focus on the transformation and development of the urban environment. The muted and monochrome palette often employed and seen here, would be paired with floating symbols of Greek life in an homage to the Byzantine icon. In this instance Vassiliou uses two newspaper cuttings and applies them to the lower left and right corners of the canvas.

Vassiliou's work has been exhibited in galleries throughout Europe, the United States and Canada.



194 λ
Jack Millar (British 1921-2006)
The Potting Shed
Oil on canvas
Signed with monogram and dated '49 (upper left)
76 x 45cm (29¾ x 17½ in.)

£400-600



195 λ
Rowland Suddaby (British 1912-1978)
Still Life on a Window Sill
Oil on board
Signed and dated 1965 (lower right)
39 x 54cm (15¼ x 21¼ in.)

Provenance:
Sale, Tennants Auctioneers, 26 July 2014, lot 666

Exhibited:
Leeds, Leeds City Art Gallery & Temple Newsam House, date unknown

£1,000-1,500



196 λ
John Bratby (British 1928-1992)
Fenice Hotel, Venice, with arches and reflections
Oil on canvas
Signed (lower left)
121 x 76cm (47½ x 29¾ in.)

Provenance:
The Phoenix Gallery, Lavenham, Suffolk

£2,000-3,000



197 λ
Jean Cooke (British 1927-2008)
Geraniums on a Window Ledge
Oil on canvas
Signed 'Jean Bratby' (lower left)
51 x 40.5cm (20 x 15¾ in.)

Provenance:
Ernest Brown and Phillips Ltd, The Leicester Galleries, London

£400-600



198

198 λ
John Houston (Scottish 1922-2020)
Sea and Evening Sky, Arisaig, 2004
Oil on canvas
Signed (lower left); further signed (to stretcher verso)
50.5 x 61cm (19¾ x 24 in.)

Provenance:
Browse & Darby, London

£3,000-5,000



199

199 λ
George Fiddes Watt (Scottish 1873-1960)
Sands at Achnahaird, Ros-shire
Oil on board
Signed (lower left) and further signed (lower right); titled (verso)
23.5 x 31cm (9¼ x 12 in.)

Exhibited:
London, Kensington and Chelsea Artists' Exhibition 19, no. 1

£300-500

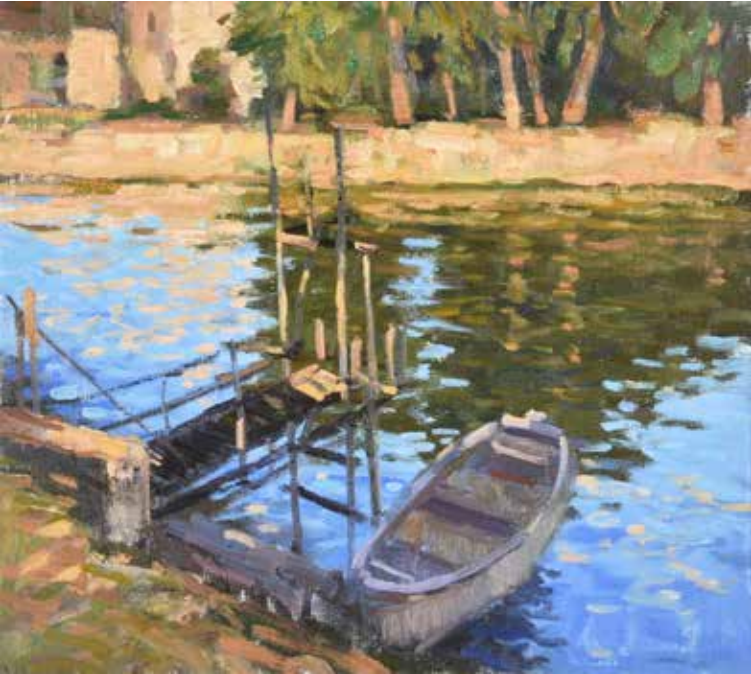


200

200 λ
Donald Hamilton Fraser (British 1929-2009)
Spinnaker Losing Breeze
Screenprint in colours, 2003
Signed in pencil, inscribed AP XIII/XX (aside from the edition of 195)
43 x 55cm (16¾ x 21½ in.)

Provenance:
Oakham Galleries Ltd, London

£300-500



201

201 λ
George Devlin (Scottish 1937-2014)
The Old Pontoon
Oil on canvas
45.5 x 51cm (17¾ x 20 in.)

Provenance:
Thompson's Gallery, London

£1,000-1,500



202

202 λ
Sheree Valentine Daines (British b. 1959)
Time for a Paddle I
Oil on board
Signed (lower left)
24.5 x 17cm (9½ x 6½ in.)

Provenance:
DeMontford Fine Art

£800-1,200

The current lot is a small maquette study for the large-scale Testa Addormentata located in Canada Square, Canary Wharf, London and was created in bronze in 1983. Mitoraj's work combines elements of surrealism with minute study of ancient Greece and Rome. Testa Addormentata depicts a bandaged face, sleeping, resting on its side. The green patina is particular effective giving the sculpture an almost emerald glow. Mitoraj studied at the Krakow Academy of Art under the tutelage of Tadeusz Kantor. He held his first solo exhibition in 1967 at the Krzysztofory Gallery in Poland. In 1968 he continued his studies in Paris at the National School of Art.

Mitoraj started to experiment with sculpture after travelling around Mexico, inspired by the Latin American culture. His first major solo exhibition was held in 1976 where he showcased sculpture for the first time. This exhibition was a major turning point in Mitoraj's career who now regarding himself foremost as a sculptor. Mitoraj worked in terracotta, bronze and marble, after a trip to Carrara, Italy.

Mitoraj's work stemmed from the study of antiquities. He was fascinated by the human body and how it has been depicted through different civilisations. His work is usually presented in a fragmented state, emphasising the fragility and beauty of the human body and reflecting the way in which antiquities are damaged and suffer through time. This analogy can be applied to the fragility of nature and the human impact upon it.

Other monumental sculptures by the artist can be found in Valencia, Spain, Castle Square in Warsaw, Poland and a large scale study of Icarus in front of the Temple of Concordia in the Valley of the Temples.



203

203 λ

Igor Mitoraj (Polish 1944-2014)

Sleeping Head (Testa Addormentata)

Bronze on base

Signed, numbered 7/8 and stamped with the foundry mark *Fonderia d'Arte Massimo del Chiaro, Lucca, Italy*

Inc. base: 36 x 40cm (14 x 15½ in.)

£20,000-30,000



204

204 λ

Derek Hyatt (British 1931-2015)

Light Moves Across the Moor

Oil on board mounted to board

Signed and titled (verso)

Overall 38 x 43.5cm (14¾ x 17 in.)

Unframed

Provenance:

Sale, Rosebery's, London, 26 September 2018,

lot 251

£300-500



205

205 λ

Derek Hyatt (British 1931-2015)

Mist Clearing (Langbar Moor)

Oil on board

Signed and titled (verso)

29 x 28cm (11¼ x 11 in.)

£300-500



206

206 λ

Edward Seago (British 1910-1974)

View of Porto Servo

Watercolour

Stamped with signature (lower right)

36 x 53cm (14 x 20¾ in.)

Provenance:

The Estate of the Artist (label attached verso)

Spink, London, No. K2 5386/46

£3,000-5,000



207

207λ
John Miller (British 1931-2002)
Gondola Poles
Oil on canvas
Signed (lower right); titled (verso)
56 x 76cm (22 x 29¾ in.)

Provenance:
David Messum, London, stock no. 59

£2,000-3,000

208λ
Diana Armfield (British b. 1920)
A Glimpse of Campo S. Anzelo, Venice
Watercolour and pastel
Signed with initials (lower left)
23 x 6.5cm (9 x 2½ in.)

Provenance:
Bankside Gallery, London

£300-500



208

209λ
Wilf Roberts (British 1941-2016)
Sunset over the Garn
Oil on canvas
Signed and dated 2009 (lower left)
59 x 59cm (23 x 23 in.)

Provenance:
Thompson's Gallery, London

£2,000-3,000



209

210λ
John Miller (British 1931-2002)
Morning Light
Oil on canvas
Signed (lower right)
56 x 66cm (22 x 25 in.)

Exhibited:
London, David Messum, *Summer Exhibition*,
1990

£500-700

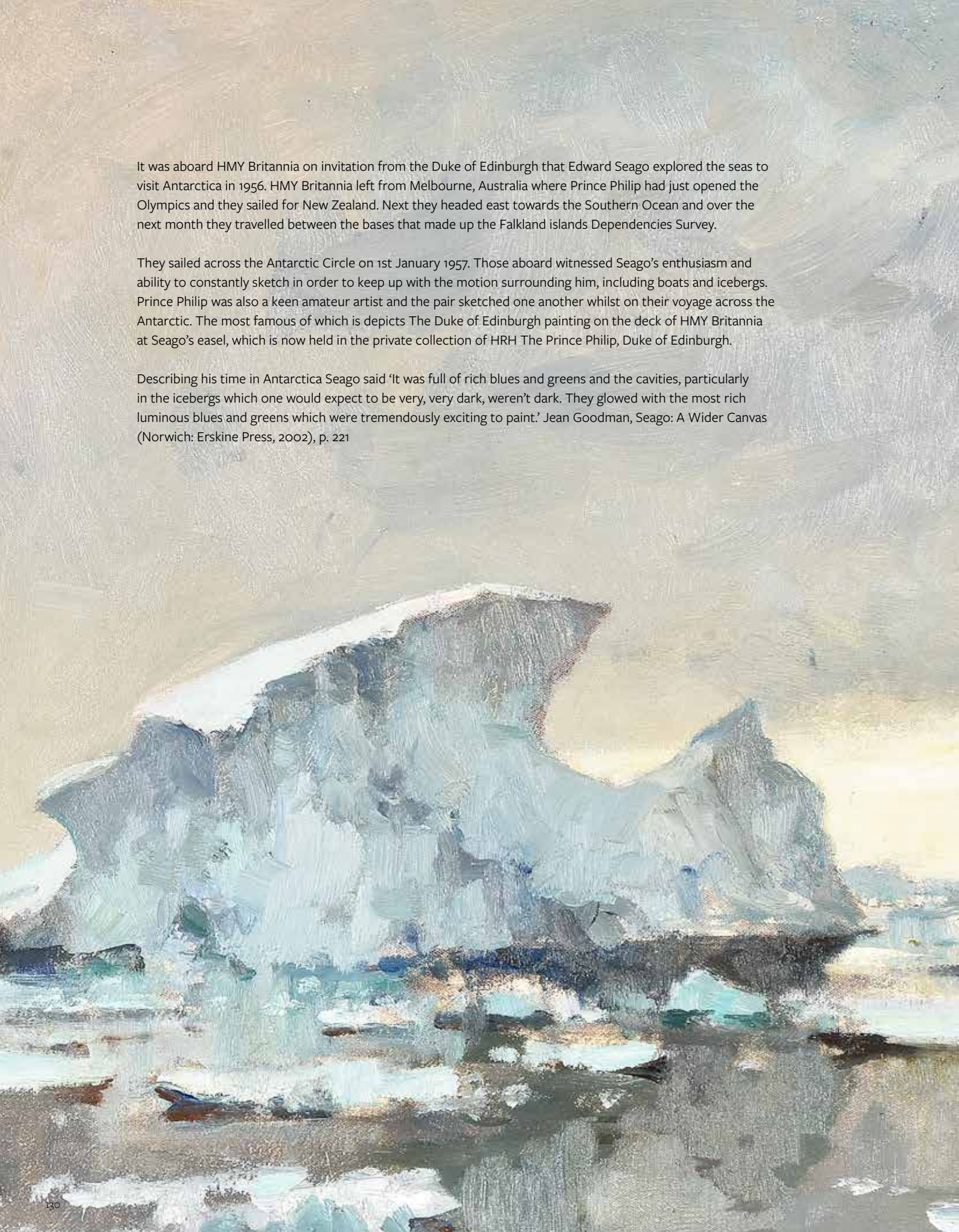


210

It was aboard HMY Britannia on invitation from the Duke of Edinburgh that Edward Seago explored the seas to visit Antarctica in 1956. HMY Britannia left from Melbourne, Australia where Prince Philip had just opened the Olympics and they sailed for New Zealand. Next they headed east towards the Southern Ocean and over the next month they travelled between the bases that made up the Falkland islands Dependencies Survey.

They sailed across the Antarctic Circle on 1st January 1957. Those aboard witnessed Seago's enthusiasm and ability to constantly sketch in order to keep up with the motion surrounding him, including boats and icebergs. Prince Philip was also a keen amateur artist and the pair sketched one another whilst on their voyage across the Antarctic. The most famous of which is depicts The Duke of Edinburgh painting on the deck of HMY Britannia at Seago's easel, which is now held in the private collection of HRH The Prince Philip, Duke of Edinburgh.

Describing his time in Antarctica Seago said 'It was full of rich blues and greens and the cavities, particularly in the icebergs which one would expect to be very, very dark, weren't dark. They glowed with the most rich luminous blues and greens which were tremendously exciting to paint.' Jean Goodman, *Seago: A Wider Canvas* (Norwich: Erskine Press, 2002), p. 221



211 λ

Edward Seago (British 1910-1974)

Icebergs at Base 'W' off the Grahamland coast

Oil on canvas laid to board

Signed (lower left)

51 x 66cm (20 x 25 in.)

Painted 1956-1957.

Provenance:

Sale, Christie's, London, 20 June 1996, lot 88

Thompson's Gallery, Suffolk

£15,000-25,000



212



213

212 λ
William Selby (British b. 1933)
Blue Bottle
Acrylic on paper
Signed (lower right)
71 x 51.5cm (27¾ x 20¼ in.)

Provenance:
Bankside Gallery, London

£1,500-2,000

213 λ
Alastair Grant (British 1925-1997)
Le Touquet
Oil on canvas
Signed (lower right); further signed and titled (verso)
116 x 222cm (45½ x 87¼ in.)

Provenance:
Private Collection, UK (a gift from the artist in the mid-1980s)
Sale, Lyon & Turnbull, 23 October 2020, lot 151
Acquired from the above sale by the present owner

Exhibited:
Bradford, Bradford City Art Gallery, loan no. 196

£2,000-3,000

214 λ
Enzo Plazzotta (Italian 1921-1981)
Implosion II, 1966
Bronze
Stamped with signature and numbered 6/6 (to the knee)
Height: 51cm (20in.); Inc. base: 59cm (23 1/4in.)

Literature:
Carol Plazzotta, Richard O'Connor, *Enzo Plazzotta, A Catalogue raisonne, with an introduction by Max Wykes-Joyce*, London, 1986, cat. 31, p.25 (illustration of another cast)

£2,000-3,000

215 λ
Nicholas Garland (British b. 1935)
Annabel's
The complete set of 14 linocuts, 1985
Each signed in pencil, titled and numbered 136/250, published by Mark Birley, London, with title page, introduction by Lucian Freud and justification, contained in original black portfolio box
Overall 53 x 40cm (20¾ x 15½ in.)

£1,000-1,500



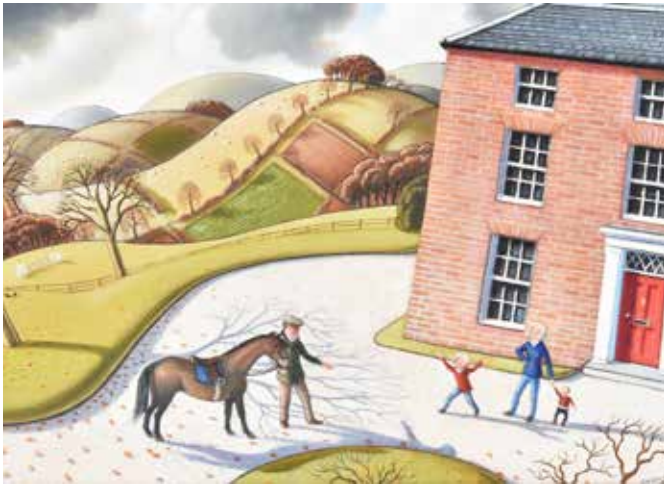
214



215 (part lot)



216



217



218

216
Jonathan Armigel Wade (British b. 1960)
After the Slip
Oil on board
Signed (lower right); further signed, titled and numbered 21/04 (verso)
20 x 29cm (7¾ x 11¼ in.)

£400-600

217
Jonathan Armigel Wade (British b. 1960)
The New Arrival
Oil on board
Signed (lower right); further signed, titled and numbered 1930 (verso)
20 x 29cm (7¾ x 11¼ in.)

£400-600

218λ
Sigmund Joseph Menkes (Polish 1896-1986)
Portrait of a woman
Oil on board
Signed (lower left)
70 x 49cm (27½ x 19¼ in.)

£1,000-1,500

219λ
Mackenzie Thorpe (British b. 1956)
Man with dog and tulips
Pastel on paper
Signed with initials (lower left)
63.5 x 101cm (25 x 39¾ in.)

£1,000-1,500



219

220λ
David Evans (British 1929-1988)
The Reptile House
Watercolour
Signed (lower right)
67 x 100cm (26¼ x 39¼ in.)

Born in London, Evans settled in Woodbridge, Suffolk in 1969. He studied at Central School of Arts and Crafts with Keith Vaughan. From the late 60's onwards he produced his characteristic large-scale watercolours and gouaches influenced, in the main, by Edward Burra. They were first shown in public in 1973, when his work was included in a mixed show at Deben Gallery, Woodbridge. In 1975 his work was included in the summer show at The Redfern Gallery, which resulted in a series of highly successful solo exhibitions at Redfern in 1979, 1981, 1983, 1984, 1986 and a memorial show in 1988 after his death in a road accident at the age of 59. He was an ardent campaigner for the environment, partly inspired by Burra's later watercolours of trunk roads carving through the landscape.

£1,500-2,500



220



221

221 λ
Simeon Stafford (British b. 1956)
All the fun of the fair
Oil on board
Signed and dated 04.7.29 (lower right)
45 x 61cm (17½ x 24 in.)

£1,000-1,500



222

222 λ
Simeon Stafford (British b. 1956)
Lighthouse and donkey rides
Oil on board
Signed and dated 05.7.4 (lower left)
61 x 45cm (24 x 17½ in.)

£1,000-1,500



223

223 λ
Marjorie Heath (British 1910-1989)
Deserted Mart
Oil on canvas
Signed, inscribed, and titled (verso)
51.5 x 41cm (20¼ x 16 in.)

Exhibited:
New English Art Club, date unknown (partial label attached verso)

£300-500



224

224 λ
Leon Morrocco (Scottish b. 1942)
Looking down onto the jetty
Oil on canvas
Signed and dated 01 (upper left)
91 x 86cm (35¾ x 33¾ in.)

Provenance:
John Martin, London

£4,000-6,000



225

225 λ
John Bellany (Scottish 1942-2013)
Maria
Pencil and watercolour
Signed twice (upper right and centre right)
54 x 74.5cm (21¼ x 29¼ in.)

£1,000-1,500

226 λ
Derrick Greaves (British b.1927)
Stilettoes; Lovers
Pen and ink, a pair
Both signed and dated 68 (lower right)
Each 53 x 33cm (20¾ x 12 in.) (2)

£800-1,200



226



Sam Rabin (British 1903-1991) was born in Manchester to Jewish-Russian exiles from Vitebsk. Rabin was truly versatile in his practice: a skilled artist, sculptor, teacher and athlete.

He won a scholarship to the Manchester Municipal School of Art in 1914, at age 11 - the youngest person ever to attend the prestigious school under French artist Adolphe Valette. His formal education continued at the Slade School of Fine Art in London, under Henry Tonks. In 1925 he moved to Paris, where he met and was greatly influenced by Charles Despiau.

In parallel, he competed as an amateur wrestler and boxer - becoming part of the Great Britain squad for the 1928 Olympic Games in Amsterdam, and winning a bronze medal. Rabin worked as a sculptor in London on the Daily Telegraph building and London Transport headquarters, but despite this early success he was wasn't able to find a stable source of work. He funded his artistic career through professional wrestling during the 1930s. Later, Rabin went on to teach drawing at Goldsmith's College of Art, Bournemouth College of Art, and the Poole Art Centre. His students included Mary Quant, Bridget Riley and Tom Keating.

227 λ
Sam Rabin (British 1903-1991)
Final Warning
Mixed media on paper laid to board
Signed (upper centre)
20 x 24.5cm (7¾ x 9½ in.)

Provenance:
From the collection of The Hon. Sir William McAlpine

£300-500



227

228 λ
Sam Rabin (British, 1903-1991)
The Main Event
Mixed media on paper
Signed (lower left)
53 x 76cm (20¾ x 29¾ in.)

Provenance:
From the collection of The Hon. Sir William McAlpine

£700-1,000



228

228A λ

Alan Lowndes (British 1921-1978)

At Band Practice

Oil on board

Signed (lower right) and dated 1974 (lower left); titled and dated 1974 (verso)

75 x 49.5cm (29½ x 19¼ in.)

Provenance:

Sale, Sotheby's, London, 18 March 2008, lot 168

Acquired from the above sale by the present owner

Exhibited:

St Ives, Penwith Gallery, *Alan Lowndes 1948-1978*, August-September 1979

Bristol, Royal West of England Academy, *Alan Lowndes*, September 1980

Literature:

J. Riley, *Alan Lowndes*, Construction Arts Ltd, 2010, illustrated p. 216

£10,000-15,000



Arthur Delaney: Works from the collection of the late Selwyn Demmy | lots 229-249



Photo | Courtesy of The Selwyn Demmy Estate

The Selwyn Demmy Collection

The following group of paintings by artist, Arthur Delaney, all come from the collection of renowned bookmaking magnate, boxing promotor and nightclub owner Selwyn Demmy who sadly passed away last year. Selwyn was a well known and loved figure in the Manchester area. Born in 1932, the son of immigrant parents from Poland, he followed his father, Gus, into the bookmaking trade. Over twenty years he built up the enormously successful chain, Demmy Bookmakers, which he sold to Ladbrokes in 1982. His entrepreneurial spirit and expertise meant that he never really retired and continued to find commercial success well into later life.

Alongside the bookmaking business, Selwyn also ran a thriving boxing operation with his father, staging high profile fights in Manchester, Liverpool and elsewhere. With the increasing recognition, so his circle of friends came to consist of many famous faces of the time, including George Best. Spurred on by his success, in 1968, Demmy and his brother Harvey, bought the Manchester nightclub ‘Blinkers’ from promoter Tony Gordon who managed Lulu. The venue became one of the go-to hangouts of the period with a guest list that ranged from Mick Jagger, the Who and Tom Jones to Lulu, Des O’Connor and Michael Parkinson.

As with everything in his life, Selwyn was passionate about his art collection and had a particular affinity with artists who depicted the industrial landscape of the north-west where he was born and lived. As well as the present group of works by Arthur Delaney, he also had one of the best collections of works by L.S. Lowry ever to come to the market comprising twenty-one works spanning the 1920s to the 1960s.

“I was born around the corner from L.S. Lowry, in Cheetham Hill, and am a Salford man born and bred. For me, the works of Lowry have a very powerful personal resonance as they capture the heart and soul of the people and landscape which I have loved and lived in all my life.”

Selwyn loved pictures with a story and took particular pleasure in being able to actually go to the views depicted by Delaney. They were intensely personal and imbued with memories both of his own childhood and a collective memory of the neighbourhoods they depicted. The artist Arthur Delaney was born in Chorlton upon Medlock, Manchester in 1927. He initially began painting as a form of relaxation and was enormously influenced by the work of his mentor L.S. Lowry. The street scenes and industrial views all pay homage to Lowry and whilst they are realistic in their depiction, they are also highly nostalgic, drawing as their inspiration the Manchester of the 1930s with its smoke-laden skies, gas lamps and busy trams.

The Demmy collection comprises many standout works by Arthur Delaney depicting well known views of the Manchester and Liverpool area, including ‘The Manchester Hippodrome’, ‘The Liver Building, Liverpool’ and ‘The Golden Mile, Blackpool’.

For all his commercial astuteness and success, the overriding description of Selwyn Demmy is as a true philanthropist, a man who had time for everyone. The tributes paid to him all speak of his unfailing generosity of spirit and caring nature. As well as concern for his fellow human beings, Selwyn also showed great devotion to the plight of destitute animals and derived enormous joy from improving their lives and raising money for charities such as the RSPCA. He ran the ‘Hunters Moon’ animal sanctuary in the grounds of his home, caring for a veritable menagerie of different animals.



229 λ
Arthur Delaney (British 1927-1987)
Bridge Street, Stockport
Oil on board
Signed (lower left)
38 x 29.5cm (14¾ x 11½ in.)

£4,000-6,000



230 λ
Arthur Delaney (British 1927-1987)
Trams with Stockport Viaduct beyond
Oil on board
Signed (lower left)
32 x 19.5cm (12½ x 7½ in.)

£2,000-3,000



231 λ
Arthur Delaney (British 1927-1987)
The works tram
Oil on board
Signed (lower right); further signed, titled and inscribed (to label verso)
40 x 31cm (15½ x 12 in.)

'This is a pre-war scene found all over Manchester - old mills and warehouses and the workers with that wonderful mode of transport - the majestic old tramcar. I enjoyed making this painting - my approach was simple and not over detailed also it is painted on a nice old piece of plywood, the very texture of the wood giving me a head start as the light grain looks so attractive just showing through the paint. I sincerely hope who ever [sic.] ends up owning this picture gets a lifetime of pleasure from it.'

£3,000-5,000

232 λ
Arthur Delaney (British 1927-1987)
St. Peter's Square, Stockport
Oil on board
Signed (lower right); further signed and inscribed (verso)
29 x 37cm (11¼ x 14½ in.)

"St. Peter's Square - Stockport. Only the church peeking in on the left of the picture remains, the old property in the background, now long gone. The firm of Hidderleys was once Stockport's original DIY shop and I often wonder if there is any trace still in the area, perhaps now under another name?"

£3,000-5,000



232



233 λ
Arthur Delaney (British 1927-1987)
The Viaduct
Oil on board
Signed (lower left)
24 x 15cm (9¼ x 5¾ in.)

£1,500-2,500

233



234

234 λ
Arthur Delaney (British 1927-1987)
Trams by the Ideal Milk Shop
Oil on board
Signed (lower left)
28 x 31cm (11 x 12 in.)

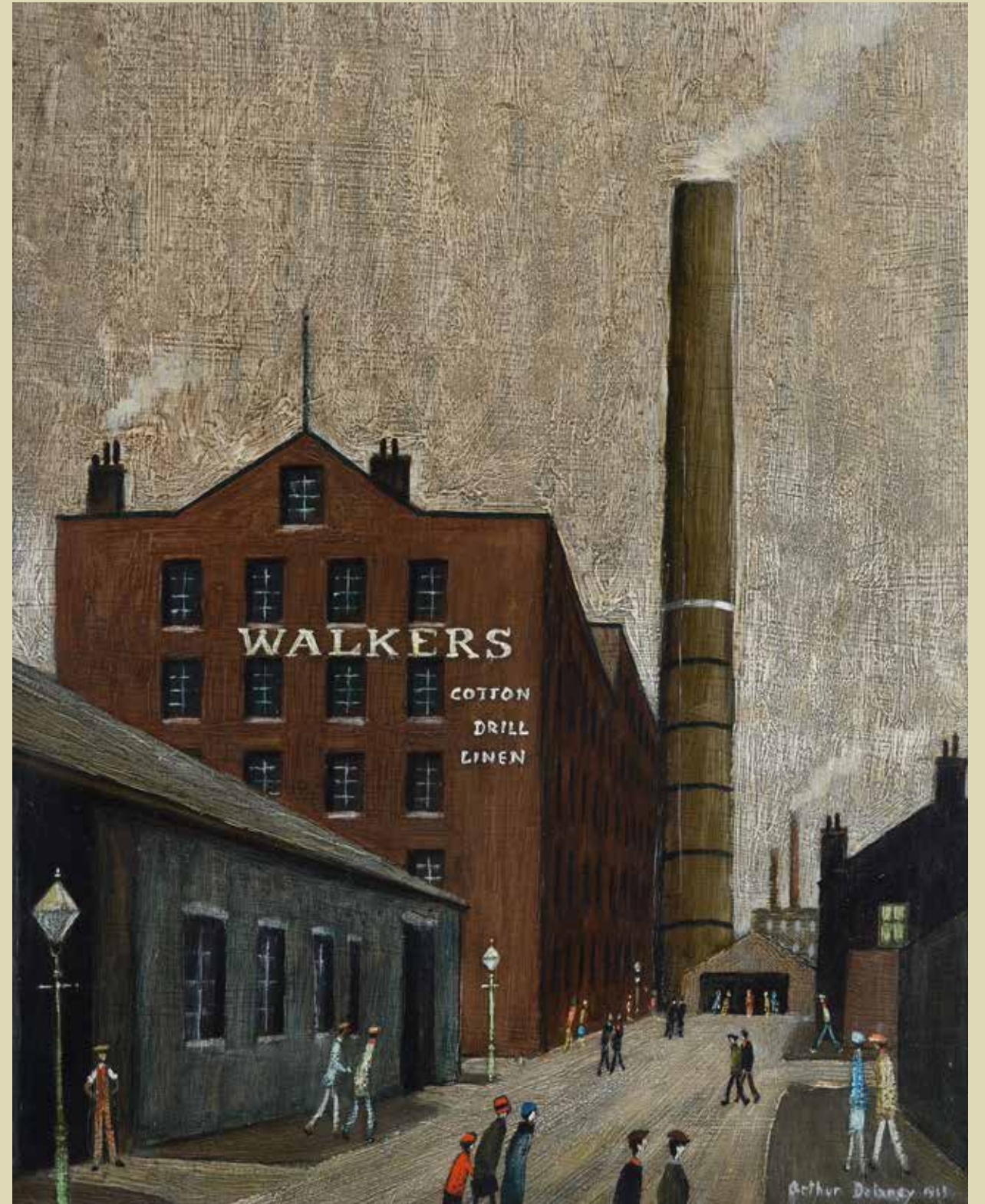
£3,000-5,000



235

235 λ
Arthur Delaney (British 1927-1987)
Claremont Street
Oil on board
Signed (lower right)
28 x 34cm (11 x 13¼ in.)

£1,500-2,000



236

236 λ
Arthur Delaney (British 1927-1987)
The Walkers Factory
Oil on board
Signed and dated 1963 (lower right); further dated 9/12/63 (verso)
35 x 28.5cm (13¾ x 11 in.)

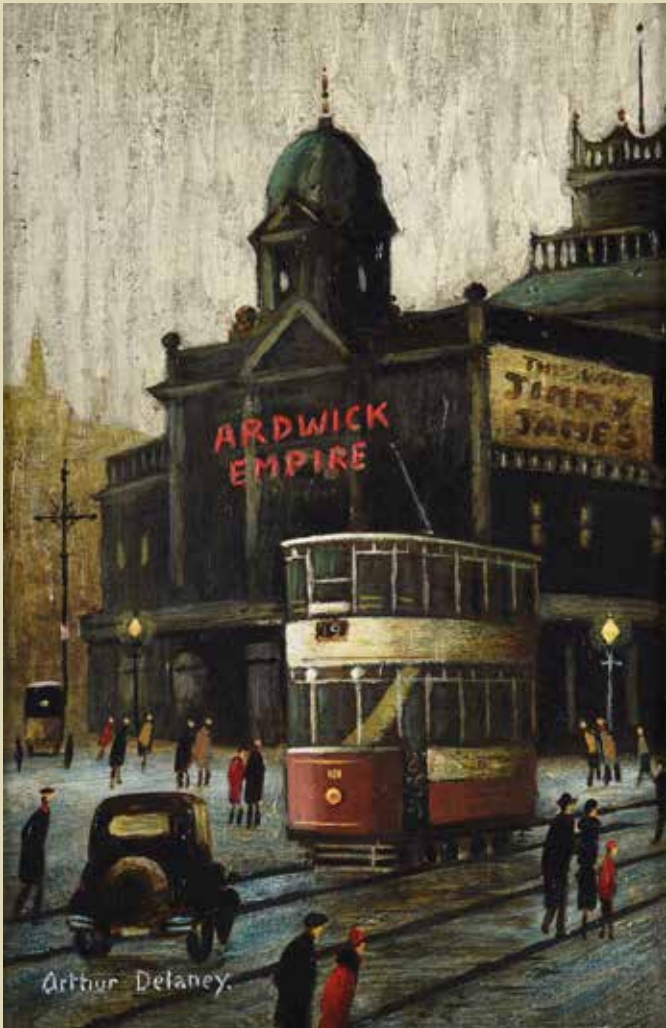
£2,000-3,000



237

237λ
Arthur Delaney (British 1927-1987)
Tram in front of the Albert Memorial
Oil on board
Signed (lower left)
36 x 27cm (14 x 10½ in.)

£3,000-5,000



238

238λ
Arthur Delaney (British 1927-1987)
The Ardwick Empire
Oil on board
Signed (lower left)
24 x 15.5cm (9¼ x 6 in.)

£2,000-3,000



239

239λ
Arthur Delaney (British 1927-1987)
The Manchester Hippodrome
Oil on board
Signed (lower right)
46 x 47cm (18 x 18½ in.)

£5,000-7,000



240



240 λ

Arthur Delaney (British 1927-1987)

Snow scene with tram

Oil on board

Signed (lower right); titled (verso)

12 x 20cm (4½ x 7¾ in.)

£1,200-1,800

241 λ

Arthur Delaney (British 1927-1987)

Waiting for the tram, Cheetham Hill

Oil on board

Signed (lower right); titled (verso)

32 x 24.5cm (12½ x 9½ in.)

£2,500-3,500



242

242 λ

Arthur Delaney (British 1927-1987)

St. Peter's Square

Oil on board

Signed (lower right)

36 x 44cm (14 x 17¼ in.)

£3,000-5,000



243 λ
Arthur Delaney (British 1927-1987)
Henry Street, Ancoats
Oil on board
Signed (lower right); further signed, titled and inscribed (verso)
45.5 x 36cm (17¾ x 14 in.)

‘HENRY STREET - ANCOATS. This is one of many little streets off the Oldham Road that begins in the centre of the city in the ancoats [sic.] area. This is a street that L. S. Lowry drew and tracing his footsteps I stopped to try and see what it was that he found to interest him in this very ordinary street. It could only have been the shapes of the buildings and the elegant Victorian steeple of St. Pauls [sic.]. The only thing that was different from the Lowry drawing of 1931 was the new ultra modern Daily Express building built in the later years of the 1930s. I instantly loved the contrast of the styles and decided to do my picture set in a time just before the second World War II [sic.] soon after the Express was constructed. Here was a subject that would not date and become a record for the future.’

£3,000-5,000



244 λ
Arthur Delaney (British 1927-1987)
Oxford Road
Oil on board
Signed (lower left); further signed and inscribed (verso)
23 x 15cm (9 x 5¾ in.)

“These small oil paintings were the pilot pictures for later, larger pictures that were made into limited edition prints, but liking small pictures [h] as made me make them up to a nice little pair.”

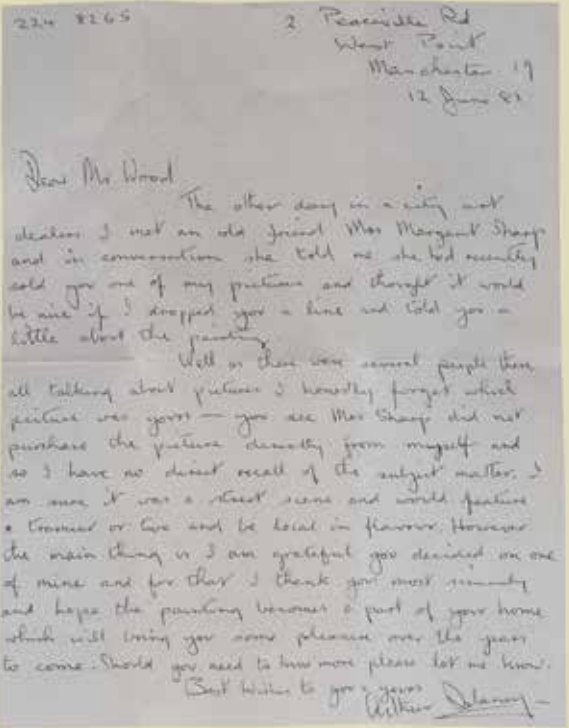
£2,000-3,000



245 λ
Arthur Delaney (British 1927-1987)
Piccadilly Gardens
Oil on board
Signed (lower left)
28 x 36cm (11 x 14 in.)

Together with a letter from the artist dated 12th June 81.

£4,000-6,000



245 (letter from the artist)



246λ
 Arthur Delaney (British 1927-1987)
The Liver Building, Liverpool
 Oil on board
 Signed (lower right)
 37 x 44cm (14½ x 17¼ in.)

£5,000-7,000

246



247λ
 Arthur Delaney (British 1927-1987)
The Golden Mile and the Tower, Blackpool
 Oil on board
 Signed (lower left); further signed and titled (verso)
 36.5 x 46.5cm (14¼ x 18¼ in.)

£6,000-8,000

247



248



249

248 λ
Arthur Delaney (British 1927-1987)
Free Wheelers at Hebden Bridge
Oil on board
Signed (lower right)
26 x 26cm (10 x 10 in.)

Provenance:
Mr. and Mrs. Aspinall

'Who hasn't done this sort of thing? I did and so did all my pals as a boy. This is an actual place in Hebden Bridge. What attracted me to make this picture was the off beat style of the building. The boys on the bikes were really just an excuse to record the scene.'

£2,500-3,500

249 λ
Arthur Delaney (British 1927-1987)
The fight in the School Yard
Oil on board
Signed (lower left)
30 x 30cm (11¾ x 11¾ in.)

£2,000-3,000

Other properties

250 λ
Laurence Stephen Lowry (British 1887-1976)
Crime Lake
Offset lithograph printed in colours, 1972
Signed in pencil, from the edition of 500, published by the Adam Collection Ltd., with the Fine Art Trade Guild blindstamp
Image: 46 x 60cm (18 x 23½ in.)

Provenance:
From the collection of The Hon. Sir William McAlpine

£1,500-2,500

251 λ
Laurence Stephen Lowry (British 1887-1976)
His family
Lithograph printed in colours
Signed in pencil and numbered 1/166, with the Fine Art Trade Guild blindstamp
Image: 52.5 x 70.5cm (20½ x 27¾ in.)

Provenance:
Property sold to benefit a charitable trust created by the late William de Gelsey

£1,000-1,500

251A λ
Laurence Stephen Lowry (British 1887-1976)
The Manchester Reference Library
Offset lithograph, 1972
Signed in pencil, from the edition of 850, published by Henry Donn, with the Fine Art Trade Guild blindstamp
Image: 24 x 35cm (9¼ x 13¾ in.)

Provenance:
From the collection of The Hon. Sir William McAlpine

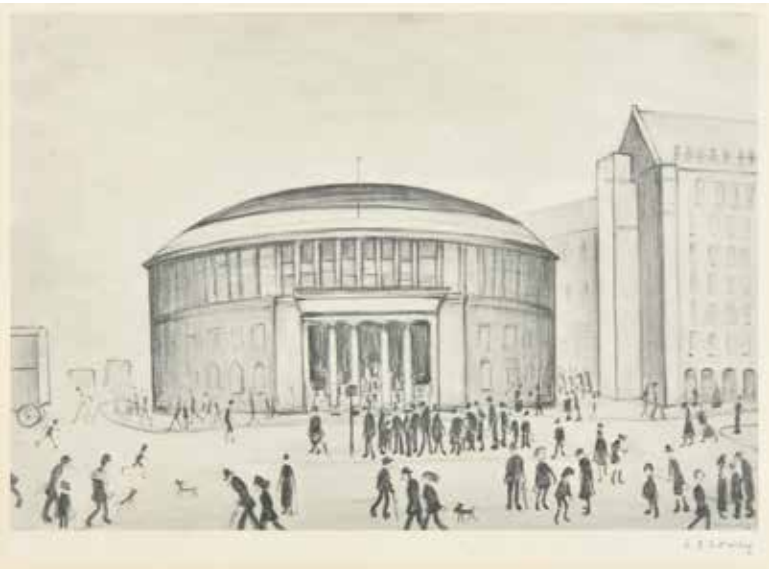
£800-1,200



250



251



251A



252 λ
 Laurence Stephen Lowry (British 1887-1976)
Six Figures
 Felt-tip pen and pencil on paper
 Signed and dated 1969 (lower right)
 25 x 29cm (9¾ x 11¼ in.)

Provenance:
 County Galleries, Altrincham, Cheshire
 Acquired from the above by the present owner in 2012

£10,000-15,000



252A λ
 Laurence Stephen Lowry (British 1887-1976)
Figures wearing a bow tie and smoking a cigarette
 Pencil and ball-point pen on paper
 Signed (lower right)
 24 x 16.5cm (9¼ x 6¼ in.)

Provenance:
 County Galleries, Altrincham, Cheshire
 Acquired from the above by the present owner

£10,000-15,000

Tom Malone (1913-1986)
An accomplished portrait painter originally from Warrington. Despite being employed as Chief Inspector of Weights and Measures in Salford, he was always involved in the art scene of Manchester, being friends with artists L.S.Lowry and Ted Finley.

He was often found painting on the weekends, his subjects ranging from his two sons, Nick and Peter, to local government officials such as the Warrington and Salford Mayors. His art style was influenced by the fauvist movement, which confers to his works a very painterly and textured quality, present even in the more traditional oil portraits.

Malone was a member and chairman of the Salford Art Club, participating regularly in its annual exhibition along with artists Eric Satchwell, Jose Christoperson, Stella Platt and Richard Weisbrod. His portraits were shown at the Manchester Academy of Fine Arts’ 93rd exhibition in 1952, as well as the 118th Exhibition at the Manchester City Art Gallery in 1976, with his contemporary Arthur Delaney. He continued to paint after retiring as Chief Inspector, holding several solo shows at Salford Art Gallery.



253



254

253 λ
Tom Malone (British 1913-1986)
Mappleton
Oil on board
Inscribed (verso)
56 x 71cm (22 x 27¾ in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

A view of Mappleton Street corner with Yerley Hill Street, Mappleton, Derbyshire. Painted from the gates of St Mary Church.

£400-600

254 λ
Tom Malone (British 1913-1986)
Moors Landscape
Oil on board
Signed (lower right)
46 x 65.5cm (18 x 25¾ in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

£300-500

255 λ
Tom Malone (British 1913-1986)
Landscape with Road, I
Oil on board
39 x 50.5cm (15¼ x 19¾ in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

£300-500

256 λ
Tom Malone (British 1913-1986)
Landscape: Homage to Cezanne
Oil on canvasboard
41 x 51cm (16 x 20 in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

This landscape painting depicts the luscious banks of a river traversed by a stone bridge. The deep greens of the foliage contrasting with the earth tones of the bridge, painted with thick strokes are reminiscent of Cézanne’s colourful paintings of Mont Saint-Victoire.

£200-400

257 λ
Tom Malone (British 1913-1986)
Still life of apples with a striped plant pot
Oil on board
Signed (lower right), with a sketch of a man seated (verso)
51 x 67cm (20 x 26¼ in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

A still life composition with apples, executed with thick brush strokes, heavy pigment, and a flattening of shapes displaying the influences of Fauvism and Cézanne’s unique art style in Malone’s painting.

£200-400



255



256



257



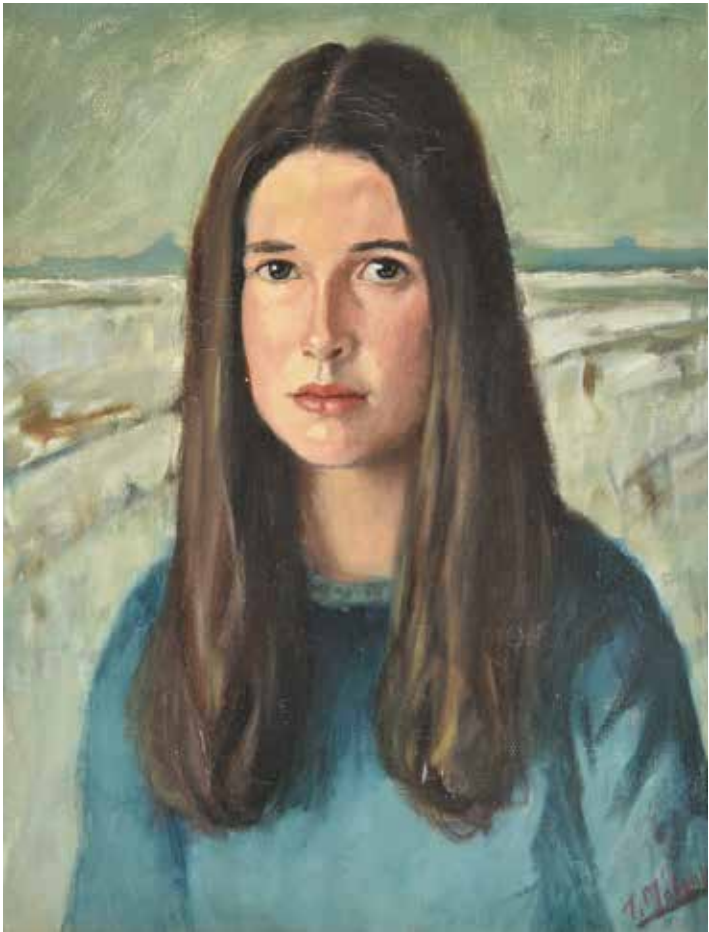
258

258 λ
Tom Malone (British 1913-1986)
Seated Model
Oil on board
80 x 67cm (31¼ x 26¼ in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

Exhibited:
Society of Staffordshire Artists

£400-600



259

259 λ
Tom Malone (British 1913-1986)
Portrait of a girl, Jane
Oil on canvas
Signed (lower right), with later inscription (to stretcher verso)
51.5 x 41cm (20¼ x 16 in.)

Provenance:
Estate of the artist
Thence by descent to the present owner

Exhibited:
Manchester, City Art Gallery, 1976
The present work was exhibited in the 118th Exhibition at the Manchester City Art Gallery in 1976, titled as *Jane*, with Arthur Delaney's *The Aqueduct, Store Street*.

£300-500



260

260 λ
Sydney Harpley (British 1927-1992)
Girl in a Hammock
Bronze with a green patina
Signed and numbered 1/9
Inc. base: 102 x 157cm (40 x 61¾ in.)

Royal Academician Sydney Harpley became renowned for his depiction of the single female figure whether this be dancing, resting, reading or perched on a swing or in this case a hammock. Harpley was born in Fulham in 1927. He left school at the age of 14 to follow in his father's footsteps and entered an apprenticeship as an electrician. He spent time working on an American air base and was fascinated with the structure of the planes and the concept of movement and flight. This fascination would play a role later on during his sculpting career as he played with the concept of movement depicting figures on swings, hammocks and acrobatic leap. Another great influence was Egyptian art and sculpture which he encountered during his posting in Cairo whilst he served National Service with the Royal Engineers between 1945 and 1948.

In 1951, Harpley had enrolled to study sculpture at Hammersmith School of Art and later at the Royal College of Art under the tutelage of John Skeaping. Harpley first exhibited at the Royal Academy in 1954 and continued to exhibit regularly throughout his lifetime before becoming a full Royal Academician in 1981.

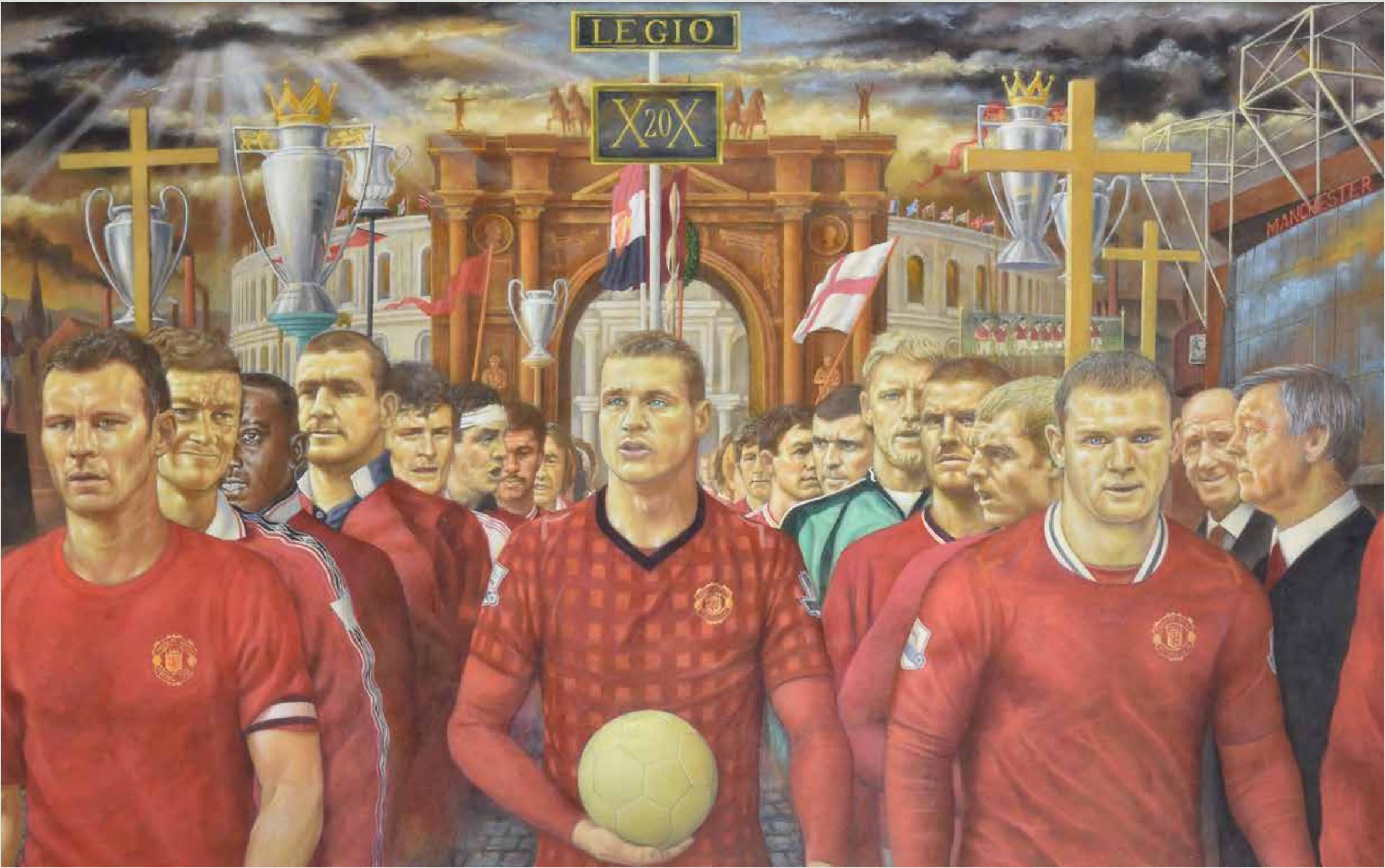
£4,000-6,000

The present lot is Michael J. Browne's homage to Manchester United painted in 2013. The work shows iconic players such as Ryan Giggs, Eric Cantona, David Beckham, Paul Scholes and Wayne Rooney alongside managers Matt Busby and Alex Ferguson in procession. The central figure, Nemanja Vidić, holds a golden ball as the players walk against a backdrop of triumphant iconography drawing on symbols of strength from the Roman Empire including the Colosseum, a triumphant arch and the Latin word 'Legio' meaning 'chosen body or legion' reigning high above the players, together with 'X 20 X' referring to the number of leagues won by United. To the right of the scene is Manchester United's stadium and across the painting held high on crosses are large silver trophies with gold crowns signifying their success and achievements.

Michael J. Browne was born in Moss Side, Manchester. Growing up in a difficult household Browne found escapism in art from a very young age. He was inspired by anything that he saw around him and turned his creativity into something positive focusing on drawing. At a young age Browne went to live with his art teacher and went on to study at Chelsea School of Art followed by an MA at Manchester Metropolitan University.

Browne has always been particularly fascinated with the Renaissance masters and has become renowned for depicting well-known figures encompassing topics of cultural importance, history or religion. Browne shot to fame in 1997 with his work *The Art of the Game* depicting Eric Cantona as Jesus. The work was displayed at the National Portrait Gallery in the 'Painting the Century Exhibition 2001' as part of 101 portrait masterpieces of the 20th Century. Before this his copy of the Sistine Chapel painted in the Cocotoo restaurant in Manchester caused great publicity between 1992-1994. Other important figures he has illustrated include Wayne Rooney, Donald Trump and Jeremy Corbyn.

Players identified in painting: Ryan Giggs, Ole Gunnar Solskjær, Eric Cantona, Mark Hughes, Steve Bruce, Paul McGrath, Nemanja Vidić, Bryan Robson, Roy Keane, Peter Schmeichel, David Beckham, Paul Scholes, Wayne Rooney, Dwight York, Norman Whiteside, Gordon Strachan and Sammy McIlroy together with managers Matt Busby and Alex Ferguson.



261

261 λ
Michael J. Browne (British 21st century)
Manchester United in Procession
Oil on canvas
Signed and dated 2013 (lower right)
106 x 168cm (41½ x 66 in.)

Provenance:
Purchased directly from the artist by the present owner

£10,000-15,000



262

262 λ
Laura Matthews (Australian/British b. 1964)
Albertine III
Oil on canvas
Signed and titled (to canvas verso)
122 x 96cm (48 x 37¾ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 9 April 1990, *The New Generation Pictures by Graduate Artists*, lot 126

£600-800



263

263 λ
Lesley Halliwell (British b. 1965)
Reflection
Acrylic on canvas
Signed and dated 1989 (lower right); further signed, titled, inscribed and dated January 1989 (verso)
167.5 x 146cm (65¾ x 57¼ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 9 April 1990, *New Generation Pictures by Graduate Artists*, lot 73

£500-700

264 λ
Steven Campbell (Scottish 1953-2007)
The Dream of every Ostrich is to own its Own Home
Oil on canvas
206 x 183cm (81 x 72 in.) on irregular shaped stretcher

Provenance:
Marlborough Galleries, London

£5,000-7,000



264

265 λ
Leslie Roy Hobdell (British 1911-1961)
Alcina
Oil on canvas
Signed and dated 57 (lower left)
60.5 x 51cm (23¾ x 20 in.)

Provenance:
Arthur Jeffress, London, no. 24
Acquired from the above by the mother of the present owner, thence by descent

£600-800



265

266 λ
Neil MacPherson (British b. 1954)
Portrait of man in landscape
Oil on board
Signed (lower right)
38 x 28cm (14¾ x 11 in.)

Provenance:
Houldsworth Gallery Ltd, London

£400-600



266



267

267λ
Berenice Sydney (British 1944-1983)
Leaving the earth behind
Oil on canvas
Titled and dated 14'9'67 (to stretcher verso)
183 x 167.5cm (72 x 65¾ in.)

Provenance:
The family of the artist

£1,200-1,800



268

268λ
Berenice Sydney (British 1944-1983)
No. 3 Edinburgh
Oil on canvas
Signed and dated '68 (lower left); further signed
and dated 25'3'68 (to stretcher verso)
167.5 x 183cm (65¾ x 72 in.)

Provenance:
The family of the artist

£1,200-1,800

269λ
Jane Burstin (British b. 1964)
Leaves that fall
Oil on canvas
Signed and dated 89 (to canvas verso)
199 x 168.5cm (78¼ x 66¼ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 9 April 1990,
The New Generation Pictures by Graduate
Artists, lot 13
Sale, Bonhams, Knightsbridge, 16 January
2007, lot 132

£800-1,200



269

270λ
Jane Deakin (British b. 1962)
The Valley of the Waterfalls
Oil on canvas
Titled (to gallery label verso)
174.5 x 274cm (68½ x 107¾ in.)

Provenance:
Art for Offices, The Galleries, London

£1,000-1,500



270



271

271 λ
 Claire Naylor (British 20th century)
Set piece in red (self portrait)
 Oil on canvas
 Signed and dated '80 (lower right); further signed, titled and dated 1980 (to stretcher verso)
 65 x 54cm (25½ x 21¼ in.)

Provenance:
 Sale, Christie's South Kensington, 25 July 1996

Exhibited:
 London, National Portrait Gallery, November 1980-March 1981

£600-800



272 (part lot)

272 λ
 Spike Milligan (British/Irish 1918-2002)
The Dancer
 Pen and ink and pencil
 55.5 x 28.5cm (21¾ x 11 in.)

Together with a signed print (ed. 100) of the same subject and a Poster for the Exhibition at the Agency Club. (3)

Spike Milligan, aside from his gift as an illustrator for his own books, secretly painted away throughout his career. The current work became the front page and poster for his only art exhibition held at the age of 79 at the Agency Private members Club in St Martin's Lane, London, in 1995.

£3,000-5,000



273

273
 Serge Marshennikov (Russian b. 1971)
Slumber
 Oil on canvas
 Signed (lower left), signed and dated 2012 (verso)
 61 x 91.5cm (24 x 36 in.)

Provenance:
 Sale, Christie's, South Kensington, *Interiors – Style & Spirit*, 25 September 2012, lot 207

£7,000-10,000

Jacob Azeulos was born in Meknes, Morocco in 1935. In 1952, Azuelos emigrated to Israel and was educated and work at Kibbutz Sarid. It is on the Kibuttz that Azuelos’ passion for sculpting began. He worked with Olive wood carving and manipulating the material. In 1977, Azuelos moved to England and his interest in sculpture grew. He attended a sculpture course in Devon and continued to produce sculptures right up until the end of his life. His works have been exhibited across Europe and America with a following of private collectors. The following group of figurative works are all sculpted in bronze with different colour patinas. His work whilst generally figurative moves towards abstraction with a dynamic and rhythmic quality such as *The Dance*. This rhythmic quality is particularly visible in *Majestic Flight* which demonstrates a bird in flight with its wings in full span as it soars through the air.



274
Jacob Azuelos (British/Israeli 1935-2018)
Desiree
Bronze
Signed and numbered 5/9 (to neck)
Height 66cm (26in.)

Provenance:
Acquired directly from the artist’s studio
Thence by descent to the present owner

£800-1,200



275
Jacob Azuelos (British/Israeli 1935-2018)
The Pearl Diver
Bronze
Signed and numbered 1/9
Height: 55cm (21 5/8in.)

Provenance:
Acquired directly from the artist’s studio
Thence by descent to the present owner

£400-600

276
Jacob Azuelos (British/Israeli 1935-2018)
Majestic Flight
Bronze
Signed and numbered 1/9 (to tail)
Height inc. base: 58.5cm (23in.)

Provenance:
Acquired directly from the artist’s studio
Thence by descent to the present owner

£400-600

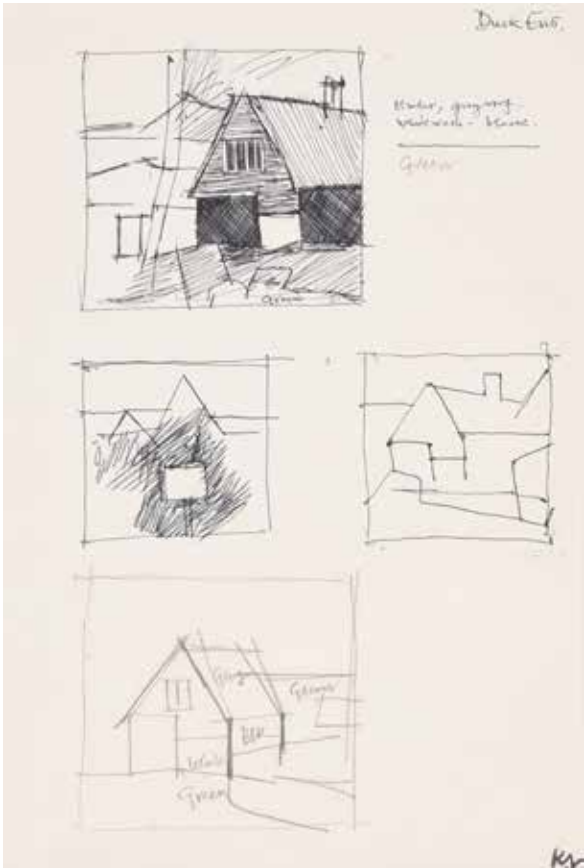


277
Jacob Azuelos (British/Israeli 1935-2018)
The Dance
Bronze on a marble base
Signed and numbered 3/9
Inc. base: 55 x 45.5cm (21½ x 17¾ in.)

Provenance:
Acquired directly from the artist’s studio
Thence by descent to the present owner

£700-1,000





278



279

278 λ

Keith Vaughan (British 1912-1977)

Duck End

Ball point pen and pencil

Stamped with initials (lower right)

27 x 18.5cm (10½ x 7¼ in.)

£500-800

279 λ

Reginald Brill (British 1902-1974)

Sketch for "Nightmare"

Watercolour, gouache and pencil, squared for transfer

56 x 37.5cm (22 x 14¾ in.)

Unframed

Exhibited:

Heritage Museum, No. H92

£800-1,200

280 λ

Reginald Brill (British 1902-1974)

The Library

Pen, ink and pencil, squared for transfer with brown tape on two
adjoined sheets

58 x 41cm (22¾ x 16 in.)

Unframed

£600-800



280



281

281 λ

Peter Howson (Scottish b.1958)

The Noble Dosser

Woodcut, 1987

Signed, titled and dated in pencil, numbered 30/30, printed and published by Glasgow Print Studio
180.5 x 120.5cm (71 x 47¼ in.)

Provenance:

Sale, Sotheby's, Olympia, 23 November 2006, lot 102

£500-700



282

282 λ
Boyle Family (Scottish 20th/21st century)
Tyre Tread
Resin
Signed twice by Mark Boyle (on board attached to frame verso)
18 x 18cm (7 x 7 in.)

Provenance:
Collection of Sir Peter Moores, CBE, DL
Sale, Sotheby's, London, 1 April 2014, lot 239

£400-600



283

283 λ
Harry Thubron (British 1915-1985)
Framed Wood
Wood and metal box construction
Overall 50.5 x 50.5cm (19¾ x 19¾ in.)

Executed circa 1960s.

Provenance:
Lords Gallery, London
Maurice De Sausmarez (1915-1969) (purchased from the above)
Sale, Sotheby's London, 1 April 2014, lot 197

£400-600

284
Igaël Tumarkin (Israeli b.1933)
Visit Sinai Now
Metal, resin and mixed media on board
Signed and dated 1969 (lower right), further signed, inscribed and dated 1969 (verso)
81 x 61cm x 19cm (31¾ x 24 x 19 3/4in.)

Provenance:
Galerie Bonnier, Geneva
Sale, Sotheby's, Olympia, 23 October 2002, lot 806
Acquired from the above sale by the present owner

£2,000-3,000



284



285

285
Leonard Baskin (American 1922-2000)
Head of William Blake (after life mask)
Bronze
Signed with initials and dated 54 (to underside)
Height:18cm (7 in.)

£400-600

Hector McDonnell (Irish b. 1947)
Born in County Antrim, Northern Ireland, McDonnell is the youngest son of the thirteenth Earl of Antrim. His mother, Angela Sykes, was also a sculptor and illustrator. He studied art in Munich and Vienna under secessionist sculpture Hans Wotruba and also graduated with a degree in History from Oxford University. He won the Darmstaedter Kunstpreis and has exhibited internationally as well as in his native Ireland. He is best known as a painter of everyday life and splits his time between Ireland and the United States. The present group of works were all painted in the 1980s in which he portrays people and buildings in his often dark and evocative palette. His compositions frequently only hint at the lives that they encompass - a snapshot of a moment, a glimpse through an open window, an open book on a window sill. The artist is interested in what these views and interiors tells us about the people that occupy them, but the story is always incomplete and the viewer is left to develop his or her own narrative.



286λ
Hector McDonnell (Irish b. 1947)
Musician and children
Oil on canvasboard
35.5 x 45.5cm (13¾ x 17¾ in.)

Painted in 1980.

Provenance:
Fischer Fine Art Ltd., London (cat. no. 16)

£500-700



287λ
Hector McDonnell (Irish b. 1947)
Bowling-Alley Bar, University Square II
Oil on canvas
127 x 153cm (50 x 60 in.)

Painted in 1985.

Provenance:
Fischer Fine Art Ltd., London

£5,000-8,000



288 λ
 Hector McDonnell (Irish b. 1947)
Shop near Dublin Castle
 Oil on canvasboard
 25 x 20cm (9¾ x 7¾ in.)

Painted in 1983.

Provenance:
 Fischer Fine Art Ltd, London

£500-700



289 λ
 Hector McDonnell (Irish b. 1947)
Bedroom at Garafin, July 1985
 Oil on board
 29 x 21cm (11¼ x 8¼ in.)

Provenance:
 Fischer Fine Art Ltd, London

£500-700

290 λ
 Hector McDonnell (Irish b. 1947)
Window at Newbridge
 Oil on canvasboard
 45.5 x 35.5cm (17¾ x 13¾ in.)

Painted in 1980.

Provenance:
 Fischer Fine Art Ltd, London

£600-800



290

291 λ
 Paul Benney (British b. 1959)
Cathedral interior
 Oil on canvas
 152 x 122cm (59¾ x 48 in.)

Provenance:
 Acquired directly from the artist by the present owner

£2,000-3,000



291



295

295 λ
Olivia Musgrave (Irish b. 1958)
Ballerina
Bronze with green and brown patina
Signed and numbered 4/9 (on the base)
Height: 45cm (17 3/4in.)

£1,000-1,500

296 λ
Isaac Kahn (Lithuanian b. 1950)
Harmony
Bronze mounted on marble base
Signed and numbered 13/50 (on the left leg)
Height including base: 57.5cm (22 1/2 in.)
Conceived in 1994.

£1,500-2,500



296



297

297 λ
Heather Jansch (British b. 1948)
Ballerina
Driftwood
Height: 47cm (18 1/2in.) Height inc. base: 61.5cm (24 1/8in.)

Provenance:
Courcoux & Courcoux Gallery, Stockbridge, Hampshire
Acquired from the above in 2014
Thence by descent to the present owner

£500-700

The Three Graces
Three in one, one in three,
Rising from the rock which holds them
First to earth or water
Yet free as air
Beauty, joy and life.
Three facets of woman.
Virgin, mother and beyond
Promise, fulfilment, wind in the sails.
Then flagging sails , The story of life.
Three in one, one in three,
Complexity, eternity, holy trinity.

‘In the owners own words about Emily Young’s Three Graces, Lot 298’



Emily Young (b.1951)

Originally from London, Emily Young spent her childhood between Wiltshire and Rome. As the granddaughter of the sculptor Kathleen Scott (a colleague of Rodin) and niece of conservationist Peter Scott, she grew up in a family of artists, naturalists, explorers and writers.

Her education started at Chelsea School of Art and Central Saint Martins in London, where she was first interested in painting. She left England in the late 1960s, travelling through Europe, Africa and the Middle East, then moving to the United States to study with artist Robert White. Emily developed an interest in working with stone in the 1980s, using leftover marble from a kitchen worktop.

Giving a human form to the stillness of the stone, the sculptures emerged from unique discarded stone found in quarries. Her sculptures brings forth the close link between human experience and the planet. They encompass the natural beauty, history and energy of material stone imbedded with human consciousness through the act of touching, carving, and giving form. The sculptures ask the viewer to consider their presence on Earth, their history and contribution to the future of the planet. The meditative quality of Emily Young's work puts the ephemeral quality of human consciousness in perspective to the timelessness of stone.

A passionate conservationist, she employs her sculptures in an environmental effort to protect endangered spaces. She has opposed the opening of a geothermal power station in Tuscany, as well as the illegal trawling in the Mediterranean with the project The Garden of the Fishes.

She has exhibited at many prestigious museums including: The Getty, California; The Imperial War Museum, London; The Whitworth, Manchester; The Meijer Sculpture Gardens, Grand Rapids, and in 2018, The Victoria and Albert Museum, London.

The present lot is one of Young's earliest pieces. The work shows three female figures elegantly dancing through water. The piece was treasured by the owner throughout her lifetime. A wonderful and touching poem was written by the owner and is published on the previous page.



298

298 λ

Emily Young (British b. 1951)

Three graces

Purbeck stone

Height: 26cm (10 1/4in.)

Provenance:

Thackeray Gallery, London

Purchased from the above in 1995

Thence by descent to the present owner

£15,000-20,000

Tracy Sugarman (American 1921-2013)

American illustrator, Tracy Sugarman, had a career which spanned more than fifty years and encompassed books, articles and record covers. He was also well known for documenting some of the most momentous events in American history including Mississippi’s Freedom Summer of 1964, one of the milestones in the civil rights movement. Sugarman spent ten weeks chronicling the actions of students and activists in their attempts to register as many African-American voters in the state of Mississippi as possible. In the course of his work, he came to know veteran activists Fannie Lou Hamer and Charles McLaurin and went on to write two books about his experiences: *Stranger at the Gates*, 1966 and *We had Sneakers, They had Guns* published in 2009. He also covered the conditions in the Rikers Island Jail for the New York Times and the trial of Malcolm X for the Saturday Evening Post.

The present group of works focusses on Sugarman’s work for the music industry. Between 1954 and 1959, he produced more than one hundred album covers for the label Grand Award and was immensely grateful for the artistic freedom afforded him: “*I had been able to explore every medium from scratch-board to oils, from pastels to watercolors and seen them reproduced. I had captured Mahalia Jackson singing gospel and Knuckles O’Toole playing ragtime piano.*” Tracy Sugarman, in *Drawing Conclusions: An artist discovers his America*, New York, 2007. It marked the beginning of a lifelong love affair with jazz and many further projects and collaborations.



299



300

299

Tracy Sugarman (American 1921-2013)

Portrait of a Trumpet Player

Wax crayon and gouache with extensive scratching out on gessoed board

Signed with initial (lower left); Inscribed “Chet !” (verso)

39.5 x 31.5cm (15½ x 12¼ in.)

£400-600

300

Tracy Sugarman (American 1921-2013)

The Thinker

Wax crayon, watercolour, and gouache on gessoed board

36 x 60.5cm (14 x 23¾ in.)

£400-600

301

Tracy Sugarman (American 1921-2013)

In the Studio

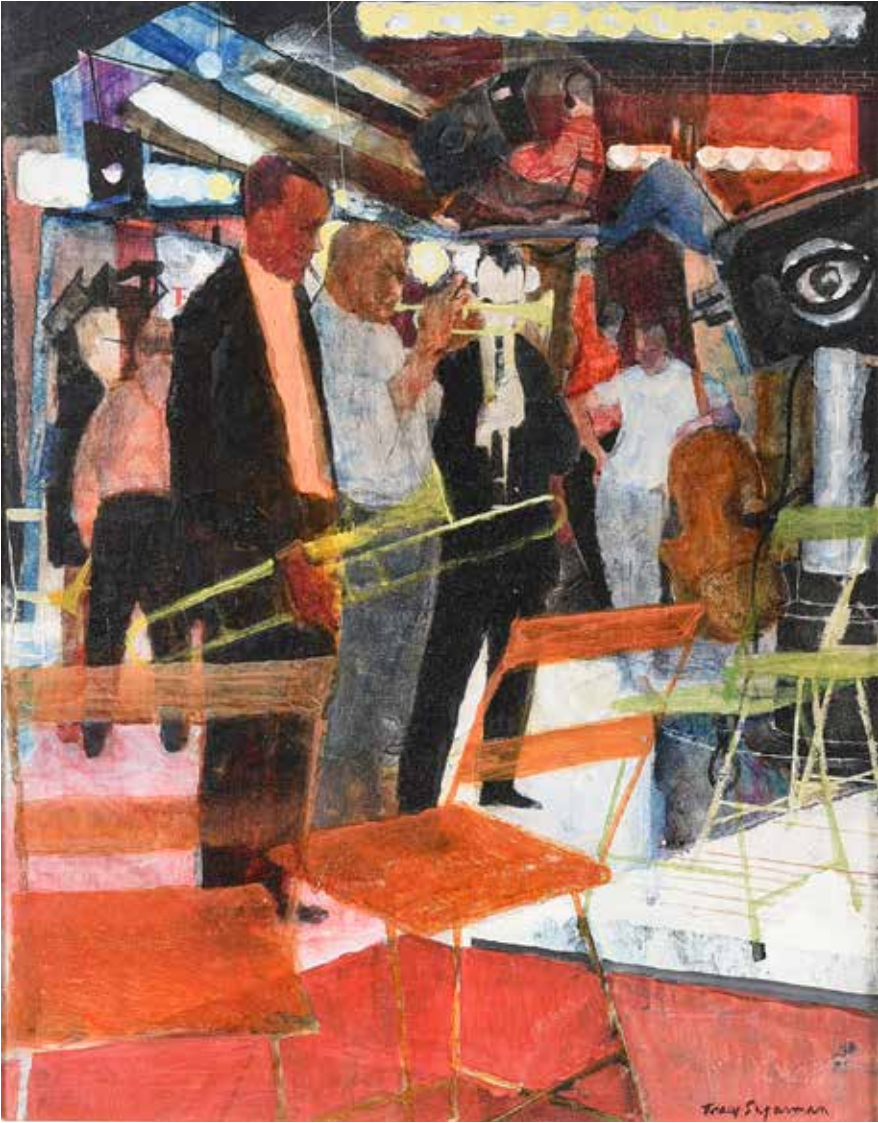
Oil on board

Signed (lower right)

37 x 28.5cm (14½ x 11 in.)

Unframed

£400-600



301

302

Tracy Sugarman (American 1921-2013)

Jazz Tonite

Acrylic on board

Signed (lower left)

42 x 57cm (16½ x 22¼ in.)

£400-600



302



303 (part lot)



304 (part lot)



305 (part lot)

303
 Tracy Sugarman (American 1921-2013)
The Feeling of Jazz
 Gouache and wax crayon on gessoed board
 Titled and signed with studio stamp (lower right)
 36.5 x 61.5cm (14¼ x 24 in.)
 Unframed

Together with two further examples by the same hand *The Jazz Quartet* (unframed) and *The Saxophonist* , various sizes (3)

£400-600

304
 Tracy Sugarman (American 1921-2013)
West Mobile Social Club
 Wax Crayon and Gouache on gessoed board
 Signed (lower left)
 38 x 54cm (14¾ x 21¼ in.)
 Unframed

Together with two other works by the same hand *The Swing Diva* (unframed); *The Singer* (unframed) (3)

£400-600

305
 Tracy Sugarman (American 1921-2013)
The Journalist
 Wax Crayon and Gouache
 41 x 55.5cm (16 x 21¾ in.)
 Unframed

Together with two others by the same hand *The Piano Player* (unframed); *Morning Papers* (Unframed) (3)

£400-600

306
 Tracy Sugarman (American 1921-2013)
Nashville, Colored Waif's Home Brass Band
 Wax crayon, watercolour and gouache
 Signed (lower right)
 54 x 35.5cm (21¼ x 13¾ in.)
 Unframed

Together with two others by the same hand *Battle of Music, Progressive vs Dixie* (unframed); *Progressive vs Dixieland* (unframed) (3)

£400-600

307
 Tracy Sugarman (American 1921-2013)
The Trumpet Player
 Wax Crayon and Gouache
 30 x 20.5cm (11¾ x 8 in.)
 Unframed

Together with two others by the same hand *The Score* (unframed); *A Night Out* (unframed) (3)

£400-600

308
 Tracy Sugarman (American 1921-2013)
The Singer
 Wax crayon and watercolour on gessoed board
 Signed with studio stamp (under mount)
 36.5 x 29cm (14¼ x 11¼ in.)

Together with three further works by the same hand *The Jazz Clarinet Player* (unframed); *Drums and Bass* (unframed); *R and R*, various sizes (4)

£400-600



306 (part lot)



307 (part lot)



308 (part lot)



309

309

Barbara Kruger (American b. 1945)

Untitled (Flag 3)

Screenprint in colours printed on cotton,
2020

56 x 53,5cm (22 x 21 in.)

In the artist's envelope

Provenance:

Sale, Matchfire Auctions, USA

Purchased from the above by the present
owner

£400-600



310

310

Nick Darmstaedter (American b. 1988)

10 Cards 100 Paintings 2

Silkscreen and fabric on canvas

Signed, inscribed and dated 2013 'CARD 2'
(to canvas overlap)

56 x 90cm (22 x 35¼ in.)

Unframed

Provenance:

Sale, Phillips London, November 5, 2020,

Wired: Online Auction, lot 75

£400-600



311

311

Barbara Kruger (American b. 1945)

Untitled (Never Enough)

Screenprint in colours, on fabric tote, 2019

From the edition of 200

10,5 x 28cm (4 x 11 in.)

Provenance:

Monchehaus Museum, Goslar, Germany

Purchased from the above by the present
owner

£600-800

312

Christopher Wool (American b. 1955) & Felix Gonzalez-Torres
(American/Cuban 1957-1996)

Untitled (The Show is Over)

Offset lithograph, 1993 (printed 2019)

118 x 79,5cm (46¼ x 31¼ in.)

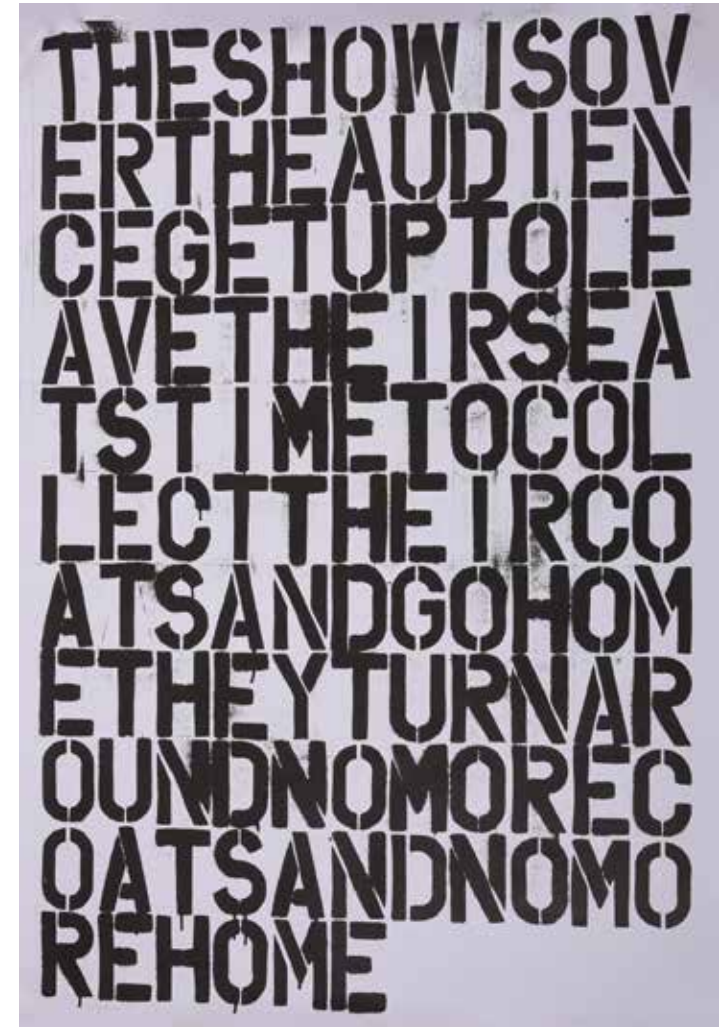
Unframed

Provenance:

Private Collection, Germany

Purchased from the above by the present owner

£700-1,000



312



313

313

Ed Ruscha (American b. 1937)

He Up and Went Downtown, 2020

Porcelain plate

From the edition of 175

26,7 x 26,7cm (10½ x 10½ in.)

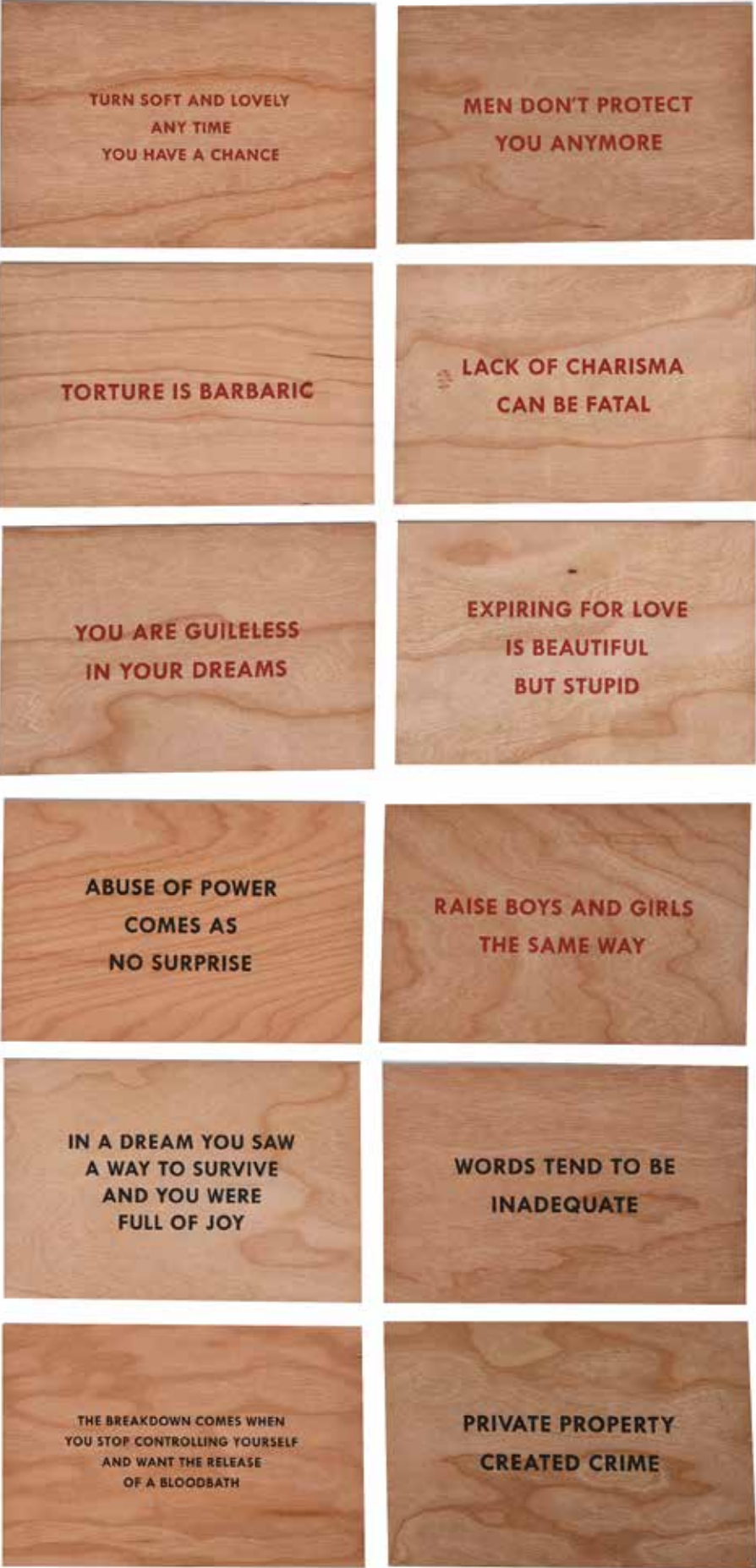
Provenance:

Private Collection, USA

Purchased from the above by the present owner

Created as part of the 2020 'Artist Plate Project' to benefit the
'Coalition for the Homeless' which included designs by artists
such as Lee Krasner, Christopher Wool and Yoshitomo Nara.

£1,000-1,500



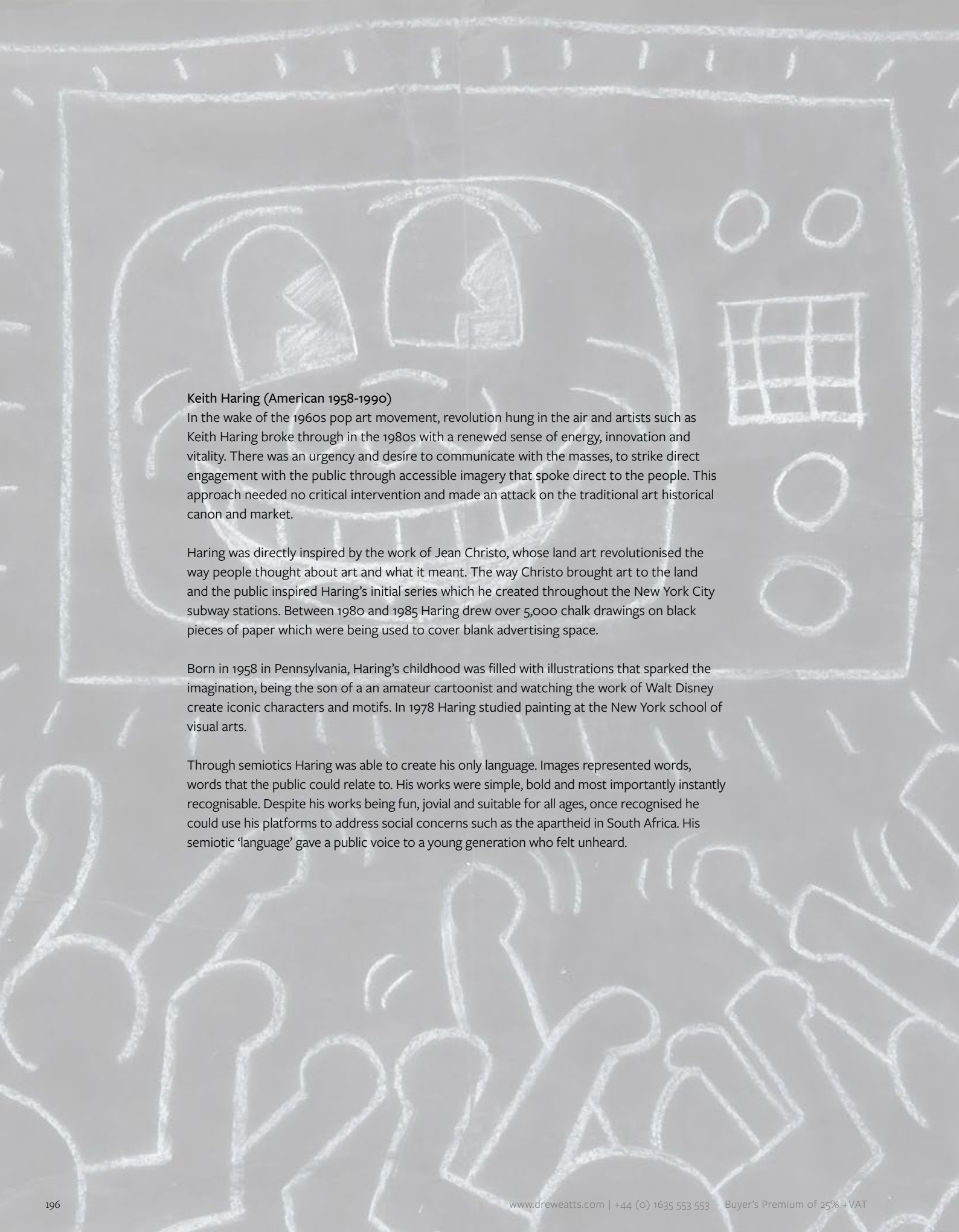
314
Jenny Holzer (American b.1950)
Truisms (Set of 12)
Twelve screenprints in colours on wooden
postcards, 2018, published by Printed Matter,
New York
10 x 15cm (3¾ x 5¾ in.) (12)

£1,500-2,000



315
Jenny Holzer (American b.1950)
Truisms (set of eight)
Eight screenprints in colours on wooden postcards, 2018, published by Printed Matter, New York
10 x 15cm (3¾ x 5¾ in.) (8)

£1,000-1,500



Keith Haring (American 1958-1990)

In the wake of the 1960s pop art movement, revolution hung in the air and artists such as Keith Haring broke through in the 1980s with a renewed sense of energy, innovation and vitality. There was an urgency and desire to communicate with the masses, to strike direct engagement with the public through accessible imagery that spoke direct to the people. This approach needed no critical intervention and made an attack on the traditional art historical canon and market.

Haring was directly inspired by the work of Jean Christo, whose land art revolutionised the way people thought about art and what it meant. The way Christo brought art to the land and the public inspired Haring's initial series which he created throughout the New York City subway stations. Between 1980 and 1985 Haring drew over 5,000 chalk drawings on black pieces of paper which were being used to cover blank advertising space.

Born in 1958 in Pennsylvania, Haring's childhood was filled with illustrations that sparked the imagination, being the son of an amateur cartoonist and watching the work of Walt Disney create iconic characters and motifs. In 1978 Haring studied painting at the New York school of visual arts.

Through semiotics Haring was able to create his only language. Images represented words, words that the public could relate to. His works were simple, bold and most importantly instantly recognisable. Despite his works being fun, jovial and suitable for all ages, once recognised he could use his platforms to address social concerns such as the apartheid in South Africa. His semiotic 'language' gave a public voice to a young generation who felt unheard.



316

316

Keith Haring (American 1958-1990)

Subway drawing

White chalk on paper

101 x 158cm (39¾ x 62 in.)

Provenance:

Collection of Chandler Wade, former maintenance employee of NYC metro lines

Acquired directly from the above by the present owner

£20,000-30,000



317
 Steve Kaufman (American 1960-2010)
Superman shield
 Screenprint on canvas, 1995
 Signed in black marker pen and inscribed 25/25AP (verso), aside from the edition of 100
 88 x 127cm (34½ x 50 in.) (irregular)

Provenance:
 Animation Gallery, London
 Acquired from the above by the present owner

£500-700

318
 After Andy Warhol
Skate Decks (Campbell's Soup & Marilyn)
 Screenprint on skateboard
 Each 80 x 20cm (31¼ x 7¾ in.) (2)

£400-600



318



319
 Shepard Fairey (American b. 1970)
Enhanced Disintegration (Pink)
 Screenprint, 2019
 Signed and dated in pencil
 45.7 x 61cm (17 x 24 in.)
 Unframed

Provenance:
 Private Collection, UK
 Purchased from the above by the present owner

£500-700



319

320
 Shepard Fairey (American b. 1970)
Wake Up Earth 'OBEY'
 Letterpress on cream cotton archival paper with hand deckled edges, 2020
 Signed and dated in pencil, numbered 77/500, stamped with embossed Andrew the Giant
 Sheet 33 x 25.5cm (12 x 10 in.)
 Unframed

Provenance:
 Private Collection, USA
 Purchased from the above by the present owner

£400-600



320



321

321 λ
Peter Blake (British b. 1932)
‘Cat & Dog’, Art Car Boot Fair 2014
Giclée printed in colour, 2014
Signed in pencil and numbered 250/250
Sheet 29,5 x 21cm (11½ x 8¼ in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£300-500

322 λ
Peter Blake (British b. 1932)
Untitled
Cycle helmet with shells
Signed and dated 2011
20 x 25 x 30cm (7¾ x 9¾ x 11¾ in.)

Provenance:
Sale, The Legacy List Inaugural Auction, 26 September 2011, lot 5
Acquired from the above by the present owner

£600-800



322

323 λ
Grayson Perry (British b. 1960)
100% Art
China plate, 2020, with artist’s seal printed to base, produced for the
Holburne Museum
22 x 22cm (8½ x 8½ in.)

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£300-500



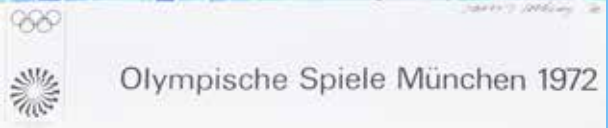
323



324

324 λ
David Hockney (British b. 1937)
Olympische Spiele München 1972 (Baggott 34)
Lithographic poster printed in colours, 1970
Published by Edition Olympia 1972 GMBH, Munich
Sheet: 99,5 x 63cm (39 x 24¾ in.)
Unframed

£400-600



325
Jim Dine (American b. 1935)
Scissors and Rainbow (Mikro 64)
Lithograph printed in colours, 1969
Signed and dated in pencil, numbered 2/75
Sheet: 102 x 70cm (40 x 27½ in.)

£300-500



325

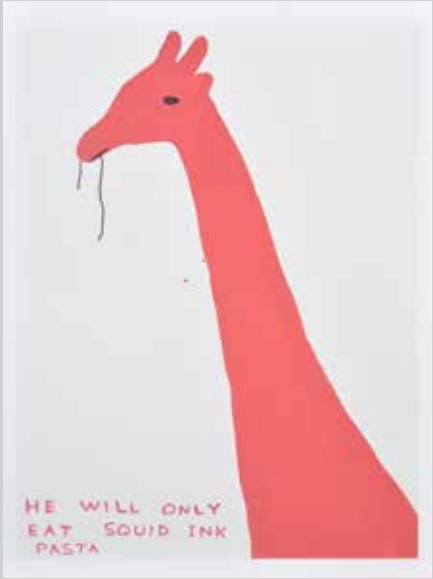


326 (part lot)

326λ
David Shrigley (British b. 1968)
Four Posters (I Did Not Ask To be a Bird; People Expect So Much from Me; Life is Very Good; Truth)
Offset lithographs printed in colours, 2020
Each 80 x 60cm (31¼ x 23½ in.) (4)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£600-800



327 (part lot)

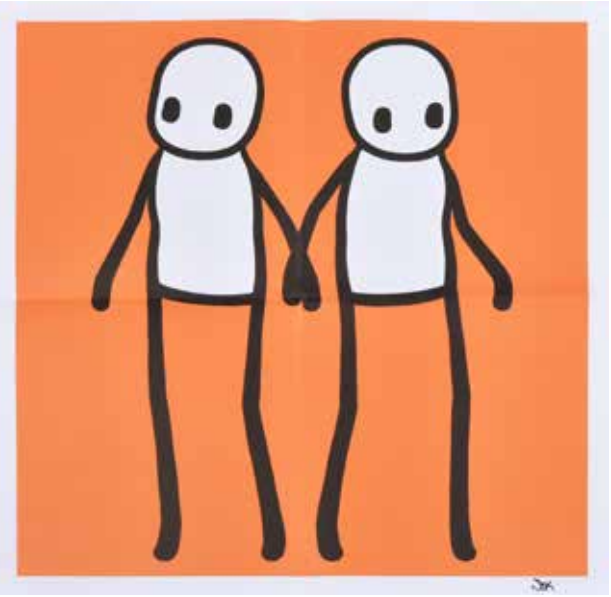
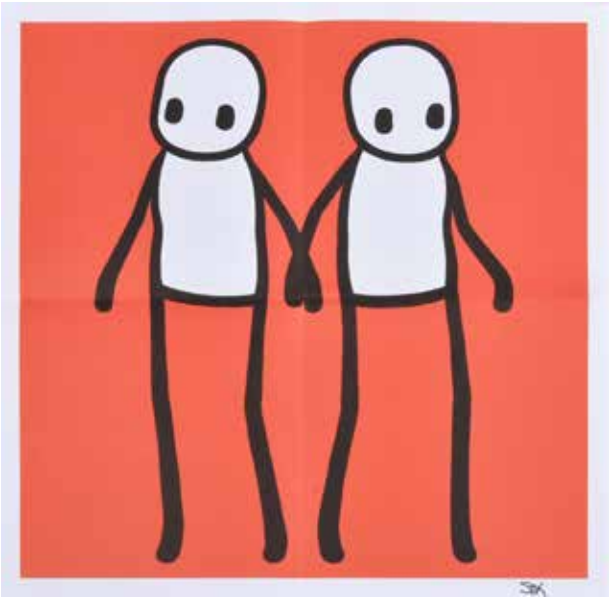
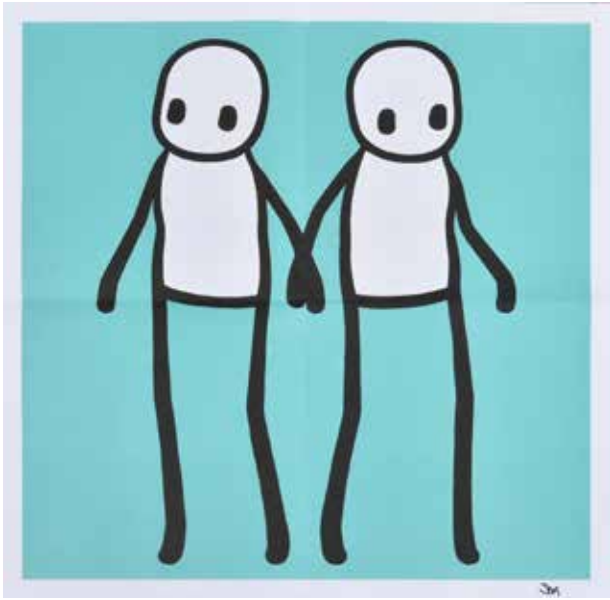
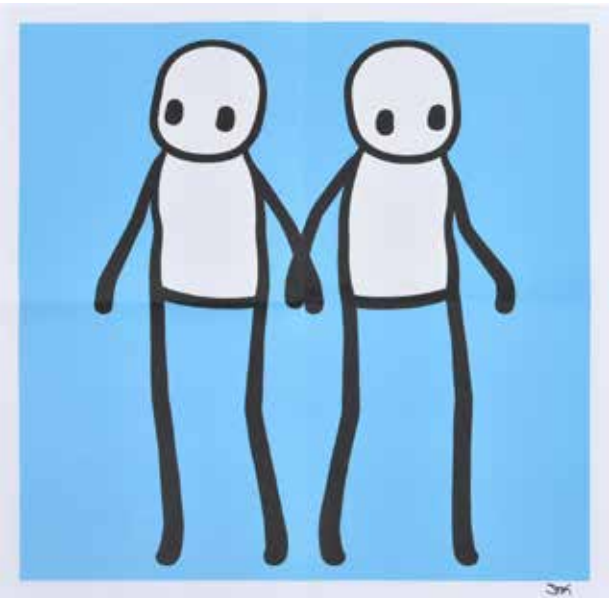
327λ
David Shrigley (British b. 1968)
Animal Series (Some Of My Best Friends Are Pigs; I Will Not Fight; He Will Only Eat Squid Ink Pasta; You Are Too Close Please Move Back)
Offset lithographs printed in colours, 2020
Each 80 x 60cm (31¼ x 23½ in.) (4)
Unframed

Provenance:
Arken Museum, Denmark
Purchased from the above by the present owner

£400-600

328λ
Stik (British b. 1979)
Holding Hands (Red, Orange, Yellow, Blue & Teal)
Lithographs printed in colours, 2020
The complete set, each signed in black felt-tip pen on wove paper
50 x 50cm (19½ x 19½ in.) (5)
Unframed

£3,000-5,000





329

329 λ
David Shrigley (British b. 1968)
Vibes
 Offset lithograph printed in colours, 2018
 Signed in ink, from the edition of 250
 70 x 50cm (27½ x 19½ in.)
 Unframed

Provenance:
 Private Collection, Australia
 Purchased from the above by the present owner

£500-700

330 λ
Jeremy Deller (British b. 1966)
Tax Avoidance Kills
 Offset lithograph, 2020
 Signed in pen to label attached to the reverse,
 numbered 28/50
 76.2 x 101.6cm (30 x 40 in.)
 Unframed

Provenance:
 Flying Leaps
 Private Collection, UK
 Purchased from the above by the present
 owner

£700-1,000

331 (*no lot*)



330

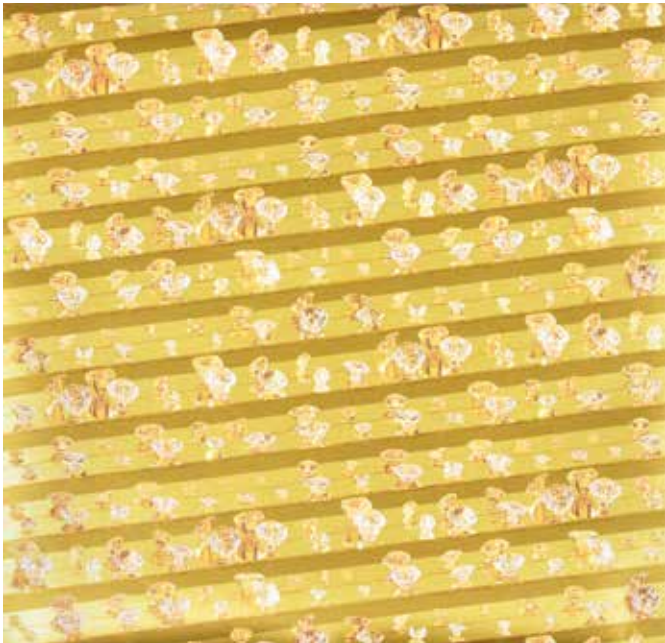
332 λ
Julian Opie (British b. 1958)
Tina Walking, 2009
 Screenprint on acrylic
 With the printed text verso, from the edition of unknown size, produced as the
 invitation to the Julian Opie exhibition SCAI The Bathhouse, Tokyo
 14.5 x 6.7cm (5½ x 2½ in.)

Provenance:
 Private Collection, UK
 Purchased from the above by the present owner

£400-600



332



333

333 λ
Damien Hirst (British b. 1965)
Tears of Joy
Gravure wallpaper in colours, 2012, a section of the original 10m wallpaper published by Other Criteria in an edition of unknown size
52 x 52cm (20¼ x 20¼ in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£200-300



334

334 λ
Damien Hirst (British b. 1965)
The Valley of Death
Gravure print in colours, 2010
68.5 x 68.5cm (27 x 27 in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£300-500



335

335 λ
Damien Hirst (British b. 1965)
The Rape of Persephone
Gravure print in colours, 2013
68.6 x 68.6cm (27 x 27 in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£300-500



336

336 λ
Damien Hirst (British b. 1965)
In A Gadda Da Vida
Gravure on paper, 2004
52 x 52cm (20¼ x 20¼ in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£1,000-1,500

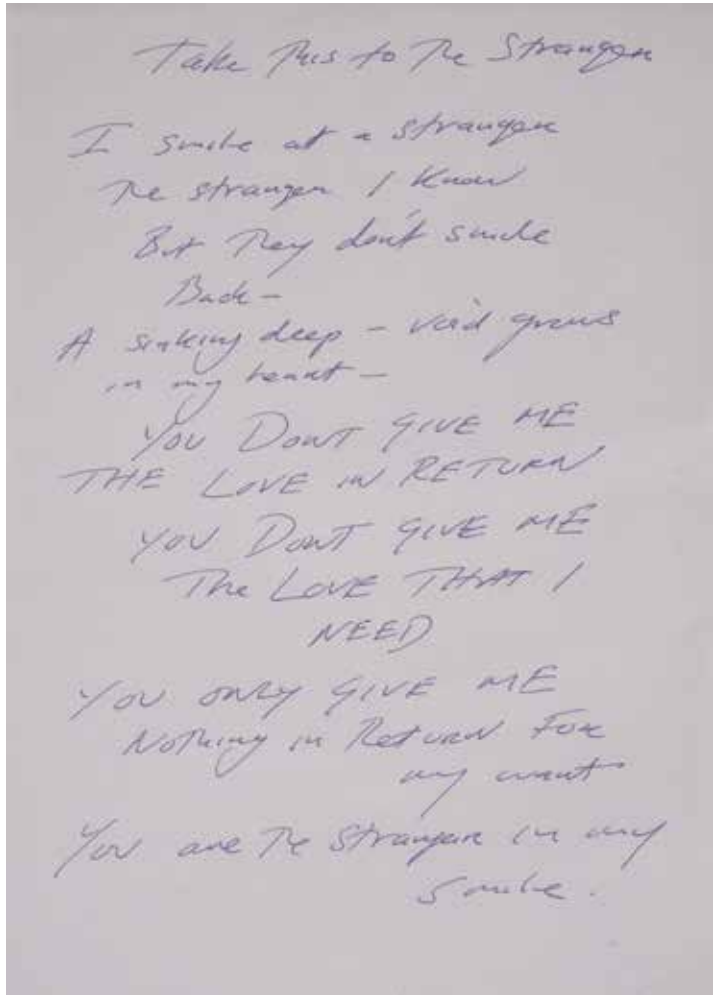


337

337 λ
Damien Hirst (British b. 1965)
Beautiful Inside My Head Forever
Gravure print on paper, 2008
61 x 52.5cm (24 x 20½ in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£500-700



338

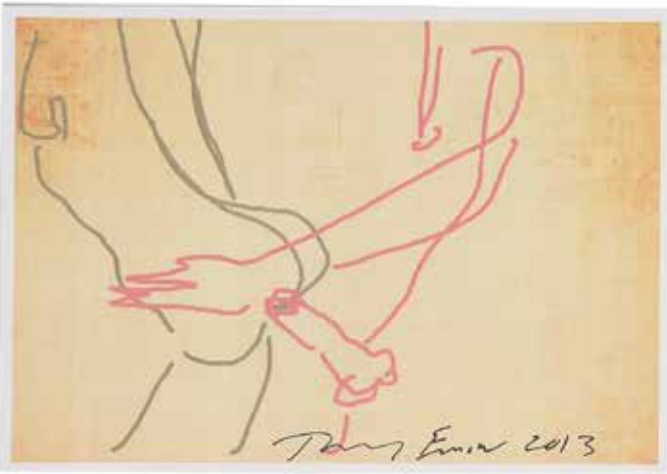
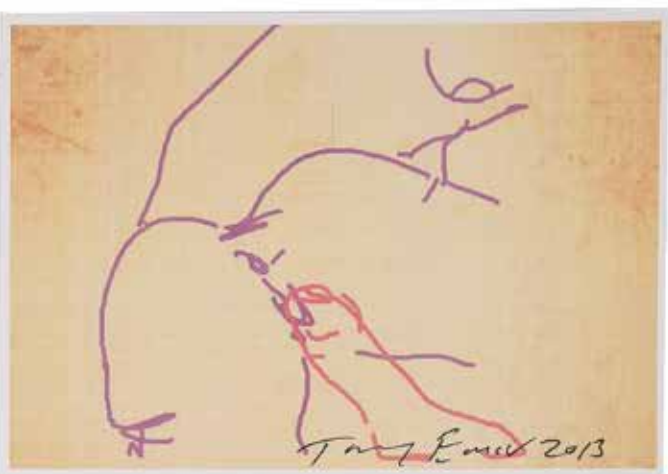
338 λ
Tracey Emin (British b. 1963)
'Take This to the Stranger'
Offset print on paper, 2013
29.7 x 21cm (11½ x 8¼ in.)
Unframed

Provenance:
Private Collection, UK
Purchased from the above by the present owner

This letter was only available during the Manchester International Festival in 2013.

It is a print of the original artwork to be handed to members of the public.

£600-800



339

339 λ
Tracey Emin (British b. 1963)
Be Faithful to your Dreams (Mamart Christmas Gift 1999)
Embroidered cotton handkerchief
Embroidered Be Faithful to your Dreams
Tracey Emin 1999 (upper left)
40.6 x 40.6cm (15 x 15 in.)
Unframed

£1,000-1,500



340

340 λ
Tracey Emin (British b. 1963)
The Sex Series
The complete set of five giclee prints, 2013
Each signed and dated in ink; stamped with the *Emin International.com* studio stamp verso
Each card 14.5 x 21cm (5½ x 8¼ in.)
Unframed in Emin International.com envelope

Provenance:
Private Collection, UK
Purchased from the above by the present owner

£4,000-6,000



341

341λ

Volker Kühn (German b. 1948)

Hommage à Sam Francis

Mixed media

Signed in pencil, titled and numbered 49/150 (lower centre)

75 x 64cm (29½ x 25 in.)

Provenance:

Plus One Plus Two Galleries, London

Acquired from the above by the present owner

£400-600



342

342λ

Volker Kühn (German b. 1948)

Malewitsch is Working

Mixed media

Signed in pencil, titled and numbered 7/150 (lower centre)

75 x 64cm (29½ x 25 in.)

Provenance:

Plus One Plus Two Galleries, London

Acquired from the above by the present owner

£400-600



343

343 λ

Lois Carson (British b. 1961)

Rowans Green & Rowans Red

Paint and acrylic panels, in two parts

Each 20 x 20 x 20cm (7¾ x 7¾ x 7¾ in.)

Height including base: 160cm (63 in.)

Provenance:

Cynthia Corbett Gallery, London

£500-700

344 λ

Marilène Oliver (British b. 1977)

Feet, 2010

Foam rubber, bonded nylon, and seed beads mounted in Plexiglas box

Signed with initials and numbered 2/3 (on the right foot)

Overall: 24 x 22.5cm (9¼ x 8¾ in.)

Provenance:

Beaux Arts, London

Acquired from the above by the present owner

£600-800



344



345

345
Ikumi Nagasawa (Japanese b. 1980)
Day Without The Change
Acrylic and Japanese Paper laid to board
Each signed, dated 2007 and numbered *no.1 - 6*
respectively (verso)
Each 73 x 53cm (28½ x 20¾ in.)
Unframed (6)

£2,000-3,000



346

346
Ikumi Nagasawa (Japanese b. 1980)
My Rabbits
Acrylic on board
Signed (lower left); further signed and dated 2007
(verso)
91 x 73cm (35¾ x 28½ in.)
Unframed

£600-800

347
Song Wei (Chinese b.1955)
Untitled (Universe Series)
Acrylic on canvas
Signed and dated 2012 (verso)
120 x 150cm (47 x 59 in.)

Provenance:
Private Collection, China
Sale, Artnet Auctions, 18 July 2013, lot 85687

£1,000-1,500



347

348
Ye Xing-Qian (Chinese b. 1963)
Tableau XVIII
India ink, acrylic on rice bamboo paper
Signed with studio stamp and inscribed
(verso)
30.7 x 25.7cm (12 x 10 in.)

Provenance:
Acquired directly from the artist's studio,
Montreuil

£400-600



348



349

349
Liu Bolin (Chinese b. 1973)
Red Hands
Painted resin on wood
Signed, signed in Chinese, dated 2008.4 and numbered 8/16 on the base
120 x 120cm (47 x 47 in.)

£1,000-1,500



350

350
Luo Brothers (Chinese b. 1963, 1964 & 1972)
Welcome to the world famous brand
Lacquer and fibreglass resin
Signed (in Chinese), dated 2006-8 and numbered 5/6 on the underside of the base
Height: 54.5cm (21¼ in.)

£1,000-1,500

Xiao Hong (Chinese b. 1966)

Xiao Hong was born in Inner Mongolia in 1966. Portraiture lies at the heart of his work in which he combines images from the Cultural Revolution with scenes from every day life. Whilst they represent the China of today, these depictions are rooted in the past. Xiao was influenced by the historic cave paintings at Dunhuang in Gansu province and his haunting portrayals of over-size faces are covered with fragments of historical and contemporary scenes.



351

351
Xiao Hong (Chinese b. 1966)
Untitled (from Intellectual Youth series)
Oil on canvas
Signed (in Chinese) and dated 2007 (lower right)
200 x 250cm (78½ x 98¼ in.)
Unframed

£8,000-12,000



352
Uemon Ikeda (Japanese b. 1952)
Diptych, 1992
Acrylic on canvas, in two parts
One dated 1992 and both variously Inscribed (verso)
Each part: 145,5 x 70cm (57¼ x 27½ in.) (2)

£1,500-2,000



352

353
Raja Shahrman Bin Raja Aziddin (Malaysian b. 1967)
Tapak Sembah (Welcoming Position)
Metal
56,5 x 20cm (22 x 7¾ in.)

£800-1,200

354
Jim Mo Kang (South Korean 20th/21st century)
Untitled (Ying & Yang)
Granite
Signed and dated 95 (scratched into granite surface)
One 29 x 30 x 29cm, the other 25 x 27 x 27cm (2)

Born in South Korea in 1956. Kang studied Fine Art at Hongik University in Seoul and graduated in 1987 before moving to Munich, Germany where he studied at the Academy of Fine Arts in 1993. Kang's first solo exhibition was held by Gallery Maria Wilkens in Cologne. Following this, Kang went on to exhibit across Europe, in Switzerland, Luxemburg and Germany. Kang exhibited at Art Basel in 1992, 1994 and 1996.

In the 1990s Kang started working with granite, coined 'The Master of Nature'. He explored the capabilities of nature, experimenting with the balance between art and nature. This work is from his series of sculptures that discover Ying and Yang, where opposites strive for true perfection and balance in nature and art.

£3,000-5,000



354



355
 Seher Shah (Pakistani b. 1975)
Jihad Pop
 The complete set of 12 laser jet prints, 2006
 Each signed in ink and numbered 6/10
 Each image 28 x 48cm (11 x 18¾ in.) (12)

Provenance:
 Gallery Nature Morte, New Dehli

£3,000-5,000



355 (part lot)



356
 Nguyen Tu Nghiem (Vietnamese b. 1922)
The year of the dragon
 Gouache on paper
 Signed with initials and dated 88 and 95 (lower left)
 54 x 76cm (21¼ x 29¾ in.)

Provenance:
 Private Collection Hong Kong (acquired directly from the artist)
 Sale, Christie's, Hong Kong, 27 October 2002, lot 53

£800-1,200

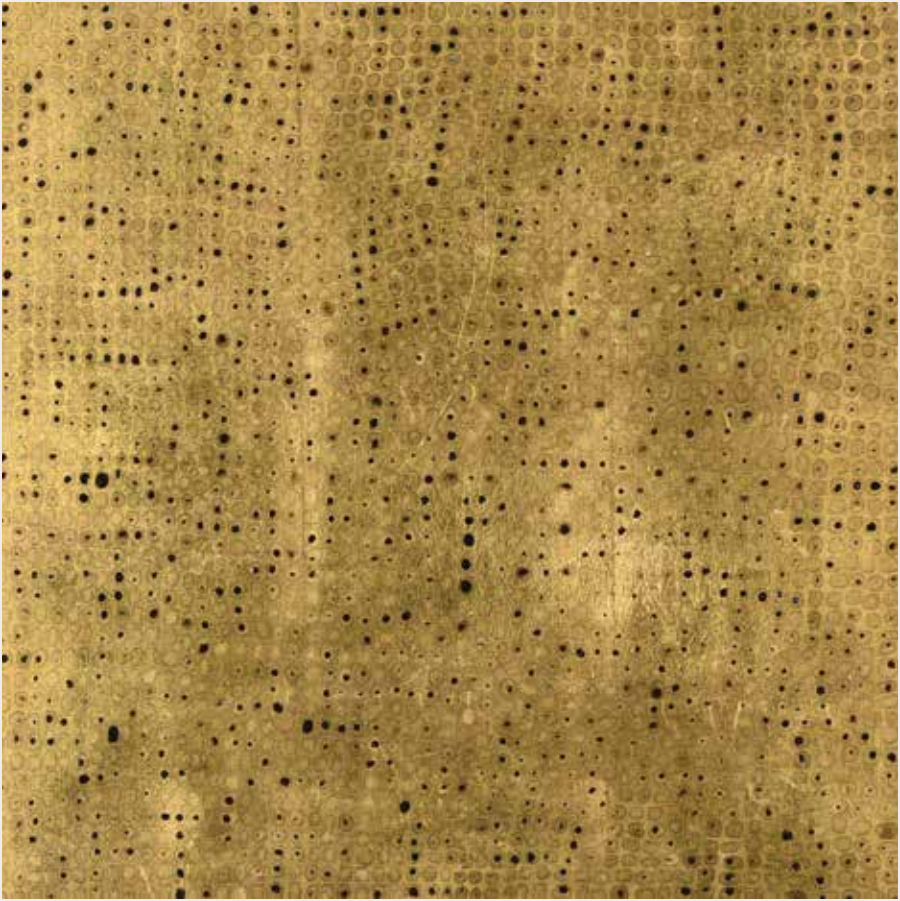
356



357
 Yayoi Kusama (Japanese b.1929)
The Endless Life of People
 Offset lithograph printed in colours, 2010
 Printed with the artist's name, copyright, title and date 'Yayoi Kusama "Endless Life of People"', in Japanese and English verso, published by the Matsumoto City Museum of Art, Japan
 40 x 40cm (15½ x 15½ in.)
 Unframed

£1,500-2,000

357

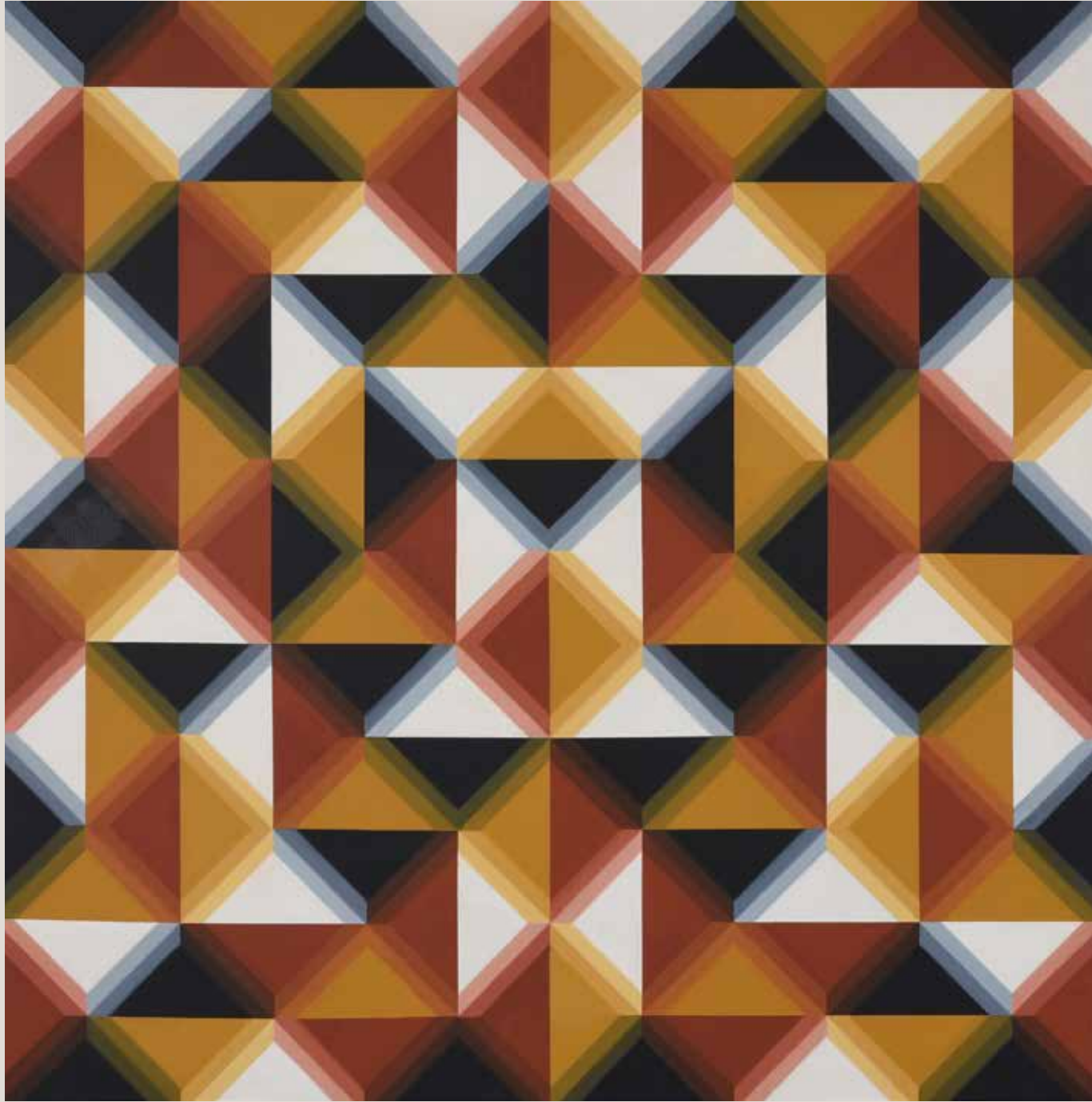


358 λ
 Teo González (Spanish b. 1964)
Untitled 455
 Acrylic on board
 Signed, titled, dated 2007 and variously inscribed verso
 30.5 x 30.5cm (12 x 12 in.)

Provenance:
 Private Collection, USA
 Sale, Artnet Auctions, 28 September 2010, lot 33035

£600-800

358



359λ
 Roy Osborne (British b. 1948)
Endless Rhythms V
 Oil on canvas
 Signed, titled, dated 2001 and numbered 182 (to stretcher verso)
 93 x 93cm (36½ x 36½ in.)

£800-1,200



360
 João Carlos Galvão (Brazilian b. 1941)
Sem Título (Untitled)
 Painted wood
 Signed, inscribed and dated Rio 2000 (verso)
 75 x 75cm (29½ x 29½ in.)

£4,000-6,000



361

361 λ
Lucienne O'Mara (20th century)
Abstract composition (Red + Pink)
Oil on board
180 x 150cm (70¾ x 59 in.)

£300-500



362

362 λ
Kathryn Thomas (British b. 1979)
As Below So Above
Acrylic on canvas
Signed and titled (verso)
46 x 46cm (18 x 18 in.)
Unframed

Provenance:
Three Words Ltd, Dorset

£600-800



363

363 λ
Helen Brough (British 20th/21st century)
Lightscares - Teal green, Mars black
Oil on aluminium
Signed, titled and dated 2019 (verso)
100 x 100cm (39¼ x 39¼ in.)

£2,000-3,000



364

364 λ

Paul Morrison (British b. 1966)

Black Dahlias

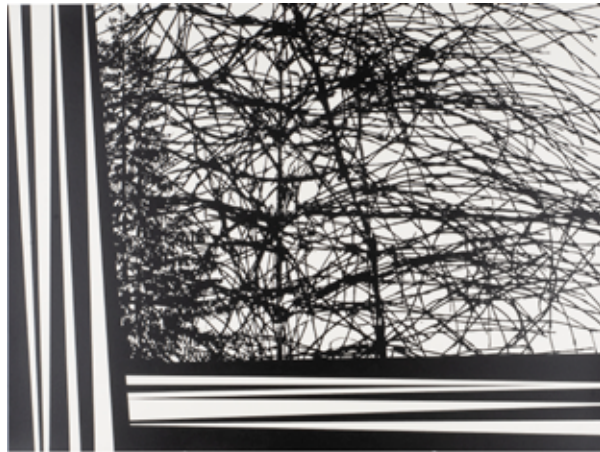
The complete portfolio of twelve screenprints, 2004

Each sheet initialled in pencil verso, numbered 24/45 to the justification, published by Paragon Press, London, in original black presentation box

Overall: 73 x 97cm (28½ x 38 in.)

Morrison is a contemporary British painter best known for his methodical black and white floral paintings and prints. His works are produced through a process of scanning and projecting historical and vernacular prints and illustrations depicting flowers and gardens. “I’m interested in cognitive landscape, the terrain that one sees, somewhere behind the eyes,” he has said of his work. Born in Liverpool in 1966, Morrison received his MFA from Goldsmiths College of Art in 1998. He was awarded the 2002 Jerwood Painting Prize and has exhibited at the Hammer Museum in Los Angeles and Cheim & Reid in New York. The artist lives and works between London and Sheffield, United Kingdom. Morrison’s works are held in the collections of the Fitzwilliam Museum in Cambridge, the Victoria and Albert Museum in London, The Museum of Modern Art in New York, and the Städel Museum in Frankfurt.

£2,000-3,000



364



365 λ
 Garry Fabian Miller (British b. 1957)
Untitled
 Cibachrome, 1993
 56 x 49.5cm (22 x 19¼ in.)
 Provenance:
 Patricia Phelps De Cisneros, Venezuela
 Sale, Sotheby's, New York, 2 April 2008, lot 292
 £2,000-3,000



367 λ
 Oliver Marsden (British b. 1973)
Nev
 Acrylic on canvas
 Signed, titled and dated 2001 (verso)
 137 x 152.5cm (53¾ x 60 in.)
 £2,000-3,000



366 λ
 Susan Derges (British b. 1955)
Bluebell (bulb) No. 1
 Cibachrome photograph, 1999
 59.5 x 48cm (23¼ x 18¾ in.)
 This work is unique.
 Provenance:
 Michael Hue-Williams/Albion Fine Art, London
 £1,000-2,000



368
 Russel Wong (Singaporean b.1961)
Frangipani tree
 Gelatin silver print with selenium tone
 Signed in pencil and numbered 1/25
 96.5 x 96.5cm (37 x 37 in.)
 Provenance:
 Sale, Christie's, Hong Kong, 25 November 2007, lot 32
 £1,500-2,000

365

367

366

368



369

369 λ

Michael Himpel (German b. 1961)

Villa Eulalia #2

Lambda colour photograph mounted under acrylic, 2007

Signed on accompanying label

112 x 150cm (44 x 59 in.)

This work is number 94 from an edition of 100.

Provenance:

Lumas Fine Art

Acquired from the above by the present owner

£1,500-2,500



370

370 λ

Werner Pawlok (German b. 1953)

House of Fefa (Hall) Havana

Lambda colour photograph mounted under acrylic, 2013

Signed on accompanying label

140 x 196cm (55 x 77 in.)

This work is number 3 from an edition of 150.

Provenance:

Lumas Fine Art

Acquired from the above by the present owner

£1,500-2,500

371 λ

Werner Pawlok (German b. 1953)

House of Savreda, Havana

Lambda colour photograph mounted under acrylic, 2013

Signed on accompanying label

140 x 196cm (55 x 77 in.)

This work is number 3 from an edition of 150.

Provenance:

Lumas Fine Art

Acquired from the above by the present owner

£1,500-2,500



371

372

Nan Goldin (American b. 1953)

C and So competing for the Oscar, Second Tip, Bangkok, 1992

Archival pigment printed, printed 2020

Signed in ink (to label verso)

15 x 15cm (5¾ x 5¾ in.)

Unframed

Provenance:

Orange Urban Art, UK

Purchased from the above by the present owner

£1,000-1,500



372



373

373
Robert Silvers (American b.1968)
Magritte, 2002
Cibachrome print, flush-mounted on aluminium
152.5 x 122cm (60 x 48 in.)
Unframed

Provenance:
Maruani & Noirhomme, Knokke, Belgium
Private Collection, London
Sale, Christie's, London, 17 May 2011, lot 74

£800-1,200



374
Duane Michals (American b. 1932)
How Nice to Watch You Take a Bath, 1986
A sequence of five gelatin silver prints, framed as one
The first image titled, the remainder numbered consecutively 1-5, the last image signed in ink and numbered 6/25 (in the margin)
Each approx. 8.5 x 12.5cm (3¼ x 4¾ in.)

Provenance:
Sale, Christie's, New York, *Photographs from the Collection of Sir Elton John*, 14 October 2004, lot 19

Exhibited:
Atlanta, Georgia, USA, High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, November 2000-January 2001

Literature:
Marco Livingstone, *The Essential Duane Michals*, Bulfinch, 1997, pp. 158-159

£1,000-1,500



374



375

375
Harry Callahan (American 1912-1999)
Collage
Gelatin silver print, c. 1956
Signed (lower right); further signed (verso)
19.5 x 24cm (7½ x 9¼ in.)

Provenance:
Pace/MacGill Gallery, New York
Sale, Christie's, New York, 14 October 2004, *Photographs from the Collection of Sir Elton John*, lot 74

Exhibited:
Atlanta, Georgia, USA, High Museum of Art, *Chorus of Light: Photographs from the Sir Elton John Collection*, November 2000-January 2001

Literature:
John Szarkowski & Harry Callahan, *Callahan*, New York, 1976, pl. 110

£4,000-6,000



376

376
Chuah Thean Teng (Malaysian 1914-2008)
Farmer and oxen
Batik dye on cloth
Signed (lower right)
96 x 49.5cm (37 ¾ x 19 ¼ in.)

£2,000-3,000

377λ
John Swannell (British b. 1946)
Marianne Lah Swannell, 1979
Vintage gelatin silver print
Signed and dated in ink, 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 7/8in.)

Provenance:
Sale, Bonhams London, 16 November
2012, lot 96

£800-1,200

378
John Swannell (British b. 1946)
HM Queen Elizabeth II's Diamond Jubilee, 2012
Chromogenic print, flush-mounted on formcore board
Signed in pen and dated 2012 (to lower margin)
Sheet: 136 x 94cm (53½ x 37 in.)
Inc. frame:151 x 109cm (59½ x 43in.)

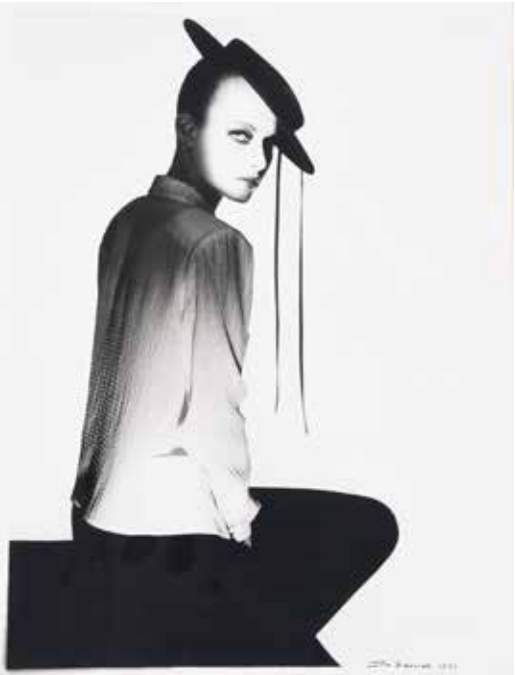
Provenance:
Sale, Dreweatts, *Aynhoe Park: The Celebration of A Modern Grand Tour*, 20-21 January 2021,
lot 563

John Swannell is one of the most important names in British photography. Over the last four decades he has created iconic images of fashion models, celebrities, actors, musicians, politicians and royalty.

After beginning his career at Vogue Studios, Swannell went on to work as an assistant to David Bailey for four years before setting up on his own. Over the next ten years his work appeared regularly in publications such as Vogue, Tatler, Harpers & Queen and The Sunday Times. His distinctive style coupled with unrelenting hard work garnered him international recognition and further success followed in the form of a one-man show at the Royal Academy in Edinburgh in 1989 and, in 1990, with an exhibition at the National Portrait Gallery in Edinburgh and a retrospective of his fashion work at the Royal Photographic Society. In 1993, he was awarded the Fellowship of the Royal Photographic Society, at the time, one of the youngest members to have received this accolade.

Swannell has since gone on to have numerous further exhibitions as well as publishing a number of books. His work is held in the permanent collections of some of the most important galleries in the work including The National Portrait Gallery, London, The National Portrait Gallery, Edinburgh and The Museum of Modern Art, New York.

£1,500-2,000



377



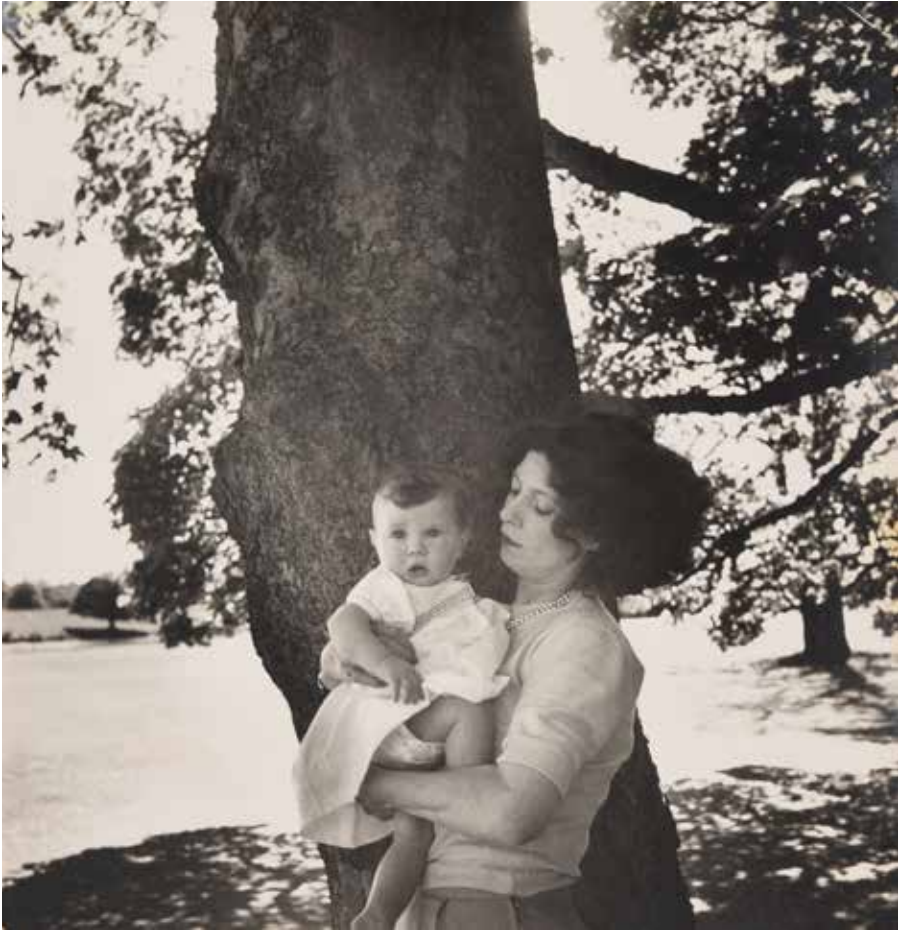
378

379λ
Cecil Beaton (British 1904-1980)
Lady Caroline Duff holding her son Charles David Duff (b.1950)
Gelatin silver print
Stamped with studio stamp and inscribed
(verso)
20.6 x 19.6cm (8 x 7½ in.)
Unframed

Together with another photograph by
Cecil Beaton, *Sir Michael Duff (1907-1980)*,
Raimund von Hofmannsthal (1906-1974),
Duff Cooper (1890-1954), *Lady Caroline Duff,*
née Paget (1913-1973) *Lady Elizabeth von*
Hofmannsthal, née Paget (1916-1980) *with*
her two children, Sarah Arabella Marjorie von
Hofmannsthal (b.1942) *and Octavian von*
Hofmannsthal (b.1946) (sitters in order of left
to right), Gelatin silver print, Inscribed (verso)
18.7 x 23.5cm (7 3/8 x 9 1/4in.) Unframed (2)

Provenance:
Private collection, a local lady who was
employed at Plas Newydd
By direct descent to her daughter

£300-500



379



380 (part lot)

380λ

Lewis Morley (British 1925-2013)

Peter O’Toole

Two contact sheets and five black and white photographs, circa 1963
Six stamped with copyright credit stamp and variously inscribed (verso)
Two 20.5 x 25.5cm (8 x 10 in.); the remaining 21.5 x 16.5cm (8½ x 6½ in.)
Unframed (7)

Perhaps best known for his photographs of Christine Keeler, Morley began his career with assignments for magazines such as Tatler. He was also a successful theatre photographer for over 100 West End productions. Morley emigrated to Sydney, Australia with his family in 1971. He did studio and commercial work photographing, notably for food and architecture and worked with interior designers such as Babette Hayes and Charmaine Solomon, until his retirement in 1987.

In 1989, he collaborated with curator Terence Pepper in staging his first museum retrospective at the National Portrait Gallery, London and subsequently donated all the images printed for the exhibition as part of a larger archive of his work. His first autobiography *‘Black and White Lies’* was published in 1992. In 2006, an extensive exhibition showcasing 50 years of Morley’s work was displayed at the Art Gallery of New South Wales. Titled *‘Lewis Morley: 50 Years of Photography’*, the exhibition included 150 of his works covering fashio, theatre and reportage, many of which had never been seen. Morley died in September 2013, aged 88. His archive was subsequently donated to the National Media Museum in Bradford, England.

£1,000-1,500

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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 made 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.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into your country.

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 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% 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 1.5% 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. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

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 or the checks necessary under the current Money Laundering Regulations have not been completed. 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.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in 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;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.
- 3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.
- 4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
- 5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).
- 6. **PAYMENT**
 - (a) Immediately a Lot is sold you will:
 - (i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.
- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
- (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
- 7. **TITLE AND COLLECTION OF PURCHASES**
 - (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
 - (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
 - (c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.
- 8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
 - (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
 - (i) to proceed against you for damages for breach of contract;
 - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
 - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
 - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
 - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
 - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
 - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
 - (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
- 9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
- 10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
- Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.
- 11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
- Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

- statute, common law or otherwise are excluded to the fullest extent permitted by law.
- 12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
- 13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
- 14. **DESCRIPTIONS AND CONDITION**
 - (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. 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. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
 - (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
- 15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
- 16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.
- GENERAL**
- 17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
- 18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
- 19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
- 20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
- 21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
- 22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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