

An abstract painting featuring thick, expressive brushstrokes. The dominant color is a deep, dark blue, which is layered and textured. Vertical streaks of bright yellow and white are prominent, particularly on the left side. The overall effect is one of dynamic energy and depth, with visible ridges and valleys in the paint.

MODERN & CONTEMPORARY ART

WEDNESDAY 13 MARCH 2024 | NEWBURY

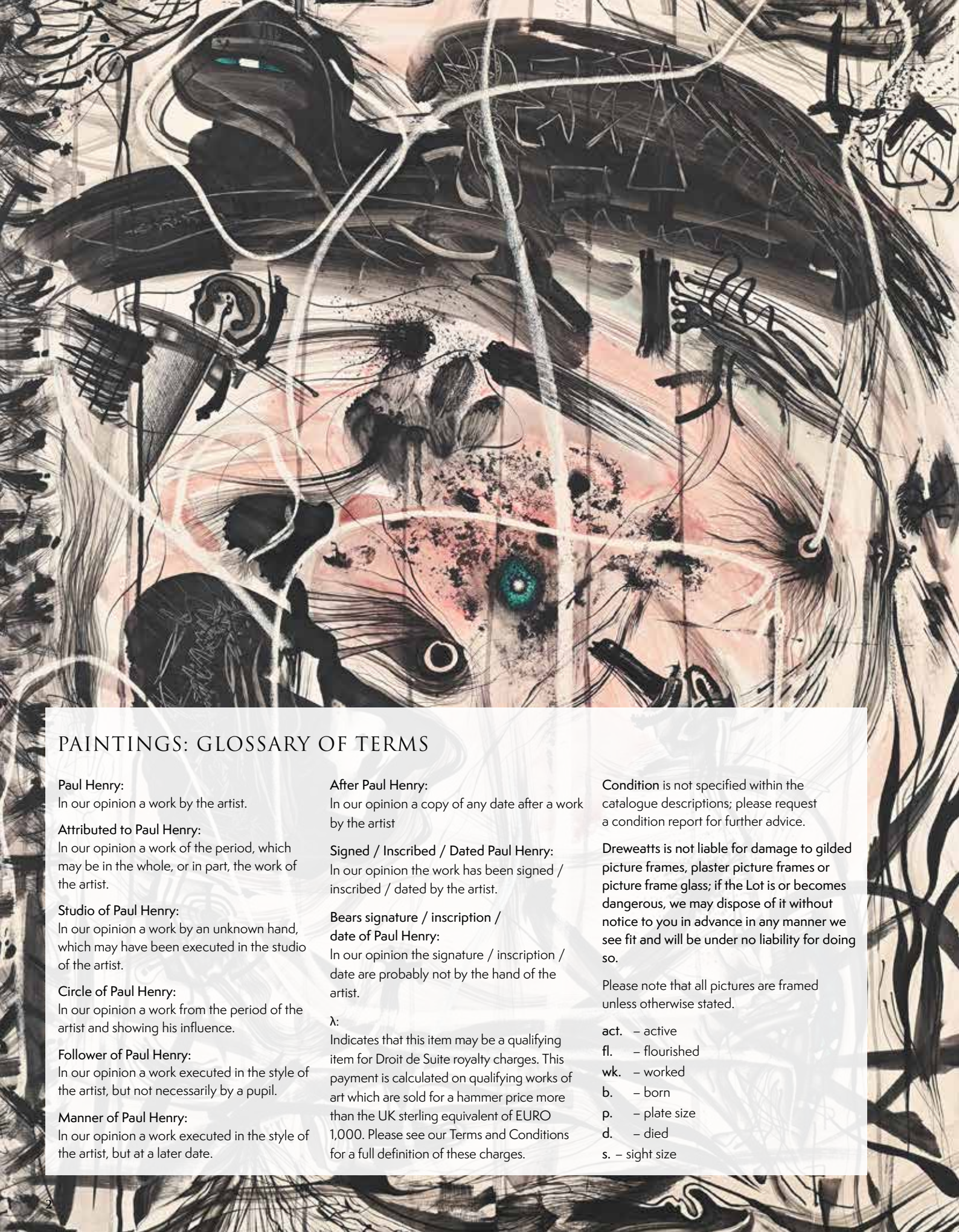
DREWEATTS

EST. 1759



MODERN & CONTEMPORARY ART

WEDNESDAY 13 MARCH 2024 | NEWBURY



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WEDNESDAY 13 MARCH 2024 | NEWBURY

LOTS 1-242 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 4 March: 10am–4pm
Tuesday 5 March: 10am–4pm
Wednesday 6 March: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Sunday 10 March: 10am–3pm
Monday 11 March: 10am–4pm
Tuesday 12 March: 10am–4pm
Day of sale: from 8.30am–10.30am

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

PAINTINGS: GLOSSARY OF TERMS

Paul Henry:

In our opinion a work by the artist.

Attributed to Paul Henry:

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

Studio of Paul Henry:

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

Circle of Paul Henry:

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

Follower of Paul Henry:

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

Manner of Paul Henry:

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

After Paul Henry:

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

Signed / Inscribed / Dated Paul Henry:

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

Bears signature / inscription / date of Paul Henry:

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

λ:

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

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

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Please note that all pictures are framed unless otherwise stated.

act. – active

fl. – flourished

wk. – worked

b. – born

p. – plate size

d. – died

s. – sight size

Front cover: Lot 104

Inside front cover: Lot 166

Opposite: Lot 160

Inside back cover: Lot 40

Back cover: Lot 70

Catalogues £15 (£20 by post)

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DREWEATTS

EST. 1759

A GUIDE FOR BUYERS

SPECIALISTS FOR THIS AUCTION

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER'S PREMIUM

26% of hammer price up to £20,000 (31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000 (15% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Droit de Suite (Artist Resale Right) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyers' premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

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Ω - Indicates that the lot has been imported from outside the UK and is liable to the standard rate of Import VAT currently 20% on the hammer price.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

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Unless otherwise stated below, purchases are available for collection from Dreweatts Donnington Priory salerooms from Monday to Friday (9am-5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

Due to a busy schedule of sales, we are unable to store sold items at the salerooms; any items not collected after 4 working days of the sale (by 4pm) are removed to commercial storage and subject to a storage charge of £20 (plus VAT) per lot as well as a further storage charge of £3 (plus VAT) per lot per day thereafter. Please note for large consignments there may be additional charges. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover SP10 3SA).

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Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

If you intend to export goods out of the UK, we ask you to satisfy yourself as to whether there is prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory or they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing Unit. We are happy to make the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.



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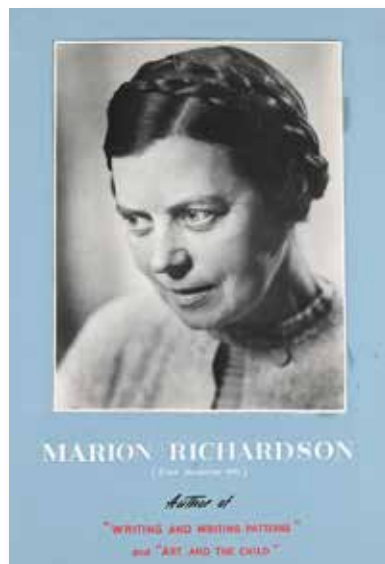
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“Through her discoveries in children’s writing, writing-patterns and pictures she brought richness of life and colour into the lives of thousands of children.”

Clarence Whaite, student of Marion Richardson, later lecturer at the Institute of Education

MARION RICHARDSON

In 1947, “Athene,” The Journal of the Society for Education in Art, dedicated a special edition to honour Marion Richardson (1892-1946). Notable patrons and advisory panel members of the Society for Education in Art included Duncan Grant, Henry Moore, Herbert Read, and Sir Kenneth Clark. Marion Richardson, a trailblazer in art education, significantly influenced the reformation of the education system, particularly in the teaching of art and handwriting for young children. Her collaborative work, “Writing and Writing Patterns,” published by the University of London Press Ltd with support from Edward Johnston, a British craftsman, and calligrapher, became an integral resource in classrooms for both students and teachers.



Richardson’s academic journey at Birmingham School of Art, under the mentorship of Mr. Catterson-Smith, former assistant to Edward Burne-Jones and William Morris, propelled her innovative approach to teaching. Recognising the limitations of traditional teaching methods, Richardson and Catterson-Smith sought to develop practices that fostered imagination and visualisation in art as a form of practice. In 1912, Richardson achieved her Art’s Master Certificate and was appointed as an art teacher at Dudley Girls’ High School.

Marion Richardson ardently believed that art served as a medium through which a child could articulate their individuality and emotions. Striving to depart from the conventional classroom approach that encouraged children to replicate objects, places, and people, Richardson emphasised a shift towards a more liberated and expressive engagement with art in school. She recognised that the freedom and expression cultivated through active involvement in artistic practices could significantly enhance a child’s overall educational experience, positively influencing various aspects of their development. She actively encouraged children to embellish the school’s upholstery, incorporating linocut designs for curtains and decorating scenery, furniture and costumes for school plays.

Outside of school, Richardson pioneered reformative arts and crafts initiatives. Richardson led one of the first experiments in art therapy at Winson Green Prison in Birmingham. Initially collaborating with women, practicing drawing and painting, Richardson soon transitioned to working with young men. In response to favourable feedback she extended the teaching to include embroidery and other art forms.

In 1917, Roger Fry became aware of Richardson’s work and invited her to exhibit a group of her student’s paintings and drawings at an exhibition held at the Omega Workshop in London, alongside established artists such as Duncan Grant and Vanessa Bell. In 1923, the Dudley children held an exhibition at the Independent Gallery, Grafton Street in London which proved extremely popular. This platform launched Richardson’s career as a teacher of art and in 1930 she was offered position of lecturer at the London Day Training College.

The friendship between Marion Richardson, Roger Fry and his sister Margery Fry, whom Richardson had initially met in Birmingham when Fry was warden to the women’s residence, flourished and they are known to have holidayed together in France in 1925. The present collection of works by Roger Fry were all gifted to Richardson or purchased directly from Fry. Family records suggest that Richardson was regularly gifted works throughout her career most notably by Duncan Grant. This collection of works have remained with the family and are making their debut at auction.



1
MARION RICHARDSON (BRITISH 1892-1946)
SELF-PORTRAIT
Pencil
32 x 26cm (12½ x 10 in.)

1
Provenance:
Marion Richardson, Private Collection, British teacher and author on handwriting and penmanship
Thence by descent to the present owner

£300-500



2

2
ROGER FRY (BRITISH 1866-1934)
HOUSE BY THE WATER'S EDGE
 Ink
 Signed and indistinctly dated 15[?] (lower right)
 23.5 x 35cm (9¼ x 13¾ in.)

Provenance:
 Marion Richardson, Private Collection,
 British teacher and author on handwriting
 Thence by descent to the present owner

Exhibited:
 London, The London Artist's Association

£200-400



3

3
ROGER FRY (BRITISH 1866-1934)
TOWNSCAPE AND CHURCH, SEGOVIA, SPAIN
 Red chalk
 Signed and dated 1923 (lower left), titled
 (lower right)
 32.5 x 44.5cm (12¾ x 17½ in.)

Provenance:
 Marion Richardson, Private Collection,
 British teacher and author on handwriting
 Thence by descent to the present owner

£400-600



4

4
ROGER FRY (BRITISH 1866-1934)
FLOWER PIECE
 Oil on canvas laid on board
 Signed (lower left)
 51 x 41cm (20 x 16 in.)

Provenance:
 Marion Richardson, Private Collection, British teacher and author on handwriting
 Thence by descent to the present owner

£4,000-6,000

“Unforgettable impression of beauty,
devotion and freedom.”
Herbert Read



5

5
ROGER FRY (BRITISH 1866-1934)
WOODED LANDSCAPE WITH HILLS
BEYOND
Oil on board
Signed, dedicated and dated *Marion
Richardson/with best wishes for
Christmas/1926 Roger Fry (verso)*
20.5 x 26.5cm (8 x 10¼ in.)

Provenance:
Gifted to Marion Richardson, British teacher
and author on handwriting
Thence by descent to the present owner

£700-1,000



6

6
MARION RICHARDSON
(BRITISH 1892-1946)
VILLAGE SCENE, SOUTH OF FRANCE
Oil on board
33 x 41.5cm (12 x 16¼ in.)

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£200-400



7

7
ROGER FRY (BRITISH 1866-1934)
STILL LIFE OF A JAR, APPLES AND A
CANDLESTICK HOLDER
Oil on board
Signed (lower right)
32.5 x 40.5cm (12¾ x 15¾ in.)

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£1,000-1,500



8

8
BRITISH SCHOOL (20TH CENTURY)
STILL LIFE OF COFFEE POT, TUREEN AND
DISH
Oil on canvas
36 x 46cm (14 x 18 in.)

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£500-700



9

9
BRITISH SCHOOL (20TH CENTURY)
STILL LIFE OF APPLES AND PEARS
Oil on canvas
41 x 51cm (16 x 20 in.)

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£300-500

11 λ
GRAHAM SUTHERLAND
(BRITISH 1903-1980)
PASTORAL
Etching, 1930
Signed in pencil, dedicated to Marion
Richardson *With best wishes for Christmas/
& love from Jane & Kenneth Clark* and dated
1938 to backboard (verso)
Image 12.2 x 19cm (4¾ x 7¼ in.)

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£800-1,200



11



10

10
MARION RICHARDSON
(BRITISH 1892-1946)
*MARION RICHARDSON'S MOTHER,
ELLEN RICHARDSON (NÉE DYER)*
Oil on canvas
40.5 x 35.5cm (15¾ x 13¾ in.)
Unframed

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£150-200

12
MARION RICHARDSON
(BRITISH 1892-1946)
*BURNHAM MARSH, SCOLT HEAD,
NORFOLK*
Gouache on card
Signed with initials (lower right); signed and
titled (to backing board)
25 x 28cm (9¾ x 11 in.)

Provenance:
Marion Richardson, Private Collection,
British teacher and author on handwriting
Thence by descent to the present owner

£100-150



12

“The first things that impressed me about Marion Richardson were her enthusiasm, freshness, drive and utter sincerity.”
S. Froom, Former Headmistress of Dudley High School

13

ROGER FRY (BRITISH 1866-1934)

THE ROUND TABLE

Oil on canvas

Signed and dated 1920 (lower right)

76 x 69.5cm (29¾ x 27¼ in.)

Provenance:

The Mayor Gallery, London

Exhibited:

London, Courtauld Institute Gallery, *Portraits of Roger Fry*, 18 September – 14 October 1976, no.22;

this exhibition travelled to Sheffield, Mappin Art Gallery, 23 October – 21 November 1976

London, The Belgrave Gallery, *Masters of Modern British Painting*, 1977, no.1

Literature:

F. Birrell and D. Garnett, *Some Contemporary English Artists*, London, 1921, (Illustrated)

R. Shone, *Bloomsbury Portraits*, London, 1976, p.105 (Illus.198)

R. Shone, *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, London, 1999, p.205, fig.120

D. Edwards, *Winter Sonata*, Virago Modern Classics, London, (front cover illustration)

J. Rolls, *The Bloomsbury Cookbook*, London, 2014, p.232 (illus.)

In the Spring of 1920, Roger Fry visited in Vence, staying at Maison Barrière with friends and fellow artists. Amongst this group were the sculptor Marcel Gimond and his wife Julie, both depicted in the present work. Gimond created a number of portrait busts of Fry in the early 1920s. An example of which is now held in London's National Portrait Gallery. The third figure present in Fry's painting, playing a guitar, is the illustrator and Post-Impressionist artist Sonia Lewitska. Lewitska was married to Fry's close friend Jean Marchand. Although present in a small oil sketch of the same scene he is not depicted in the present work. Fry admired Jean Marchand, including his work in both of his groundbreaking exhibitions held at the Grafton Galleries; *Manet and the Post-Impressionists*, 1910 and *The Second Post Impressionist Exhibition*, 1912.

Through their friendship Marchand became closely associated with the Bloomsbury Group and Fry even dedicated a whole chapter in his 1920 book of essays *Vision and Design*, observing his move away from cubism; "Having once learned by this process of willed and deliberate analysis how to handle complex forms, he has been able to throw away the scaffolding and to construct palpably related and completely unified designs with something approaching the full complexity of natural forms, through the lucid statement and ease of handling which it actuates testify to the effect of his apprenticeship in Cubism." (R.Fry, *Vision and Design*, London, 1920, p.282).

Although Fry wrote this about the work of Jean Marchand one cannot help but feel that he could have had in mind his fellow Bloomsbury artists Vanessa Bell and Duncan Grant after only recently closing the doors on the Omega Workshop due to lack of funds.

£10,000-15,000



13



14

14 λ
SIR TERRY FROST (BRITISH 1915-2003)
KATHLEEN SLEEPING
Oil on panel
Inscribed *Honeymoon, Whately Hall Hotel, Banbury, Oxon* and dated 1945 (to label verso)
16 x 22cm (6¼ x 8½ in.)

Provenance:
Acquired directly from the artist by the present owner

Exhibited:
London, Belgrave Gallery, *Terry Frost*, 1994, no. 1

£2,000-3,000

16 λ
SIR TERRY FROST (BRITISH 1915-2003)
INDIAN RED & UMBER
Oil on panel
Signed and inscribed *mid fifties* (verso)
19 x 18.5cm (7¼ x 7¼ in.)
Painted circa 1957.

Provenance:
Belgrave Gallery, London (acquired directly from the artist)
Austin/Desmond Fine Art, London
The Mayor Gallery, London
Sale, Christie's, South Kensington, 4 November 1998, lot 261
Acquired from the above by the present owner

£4,000-6,000



16



15

15 λ
SIR TERRY FROST (BRITISH 1915-2003)
STILL LIFE WITH VAT 69
Oil on board
Signed, dated 1948/49 and inscribed *Painted at P. Mathews studio* (verso)
26 x 29.5cm (10 x 11½ in.) (irregular)

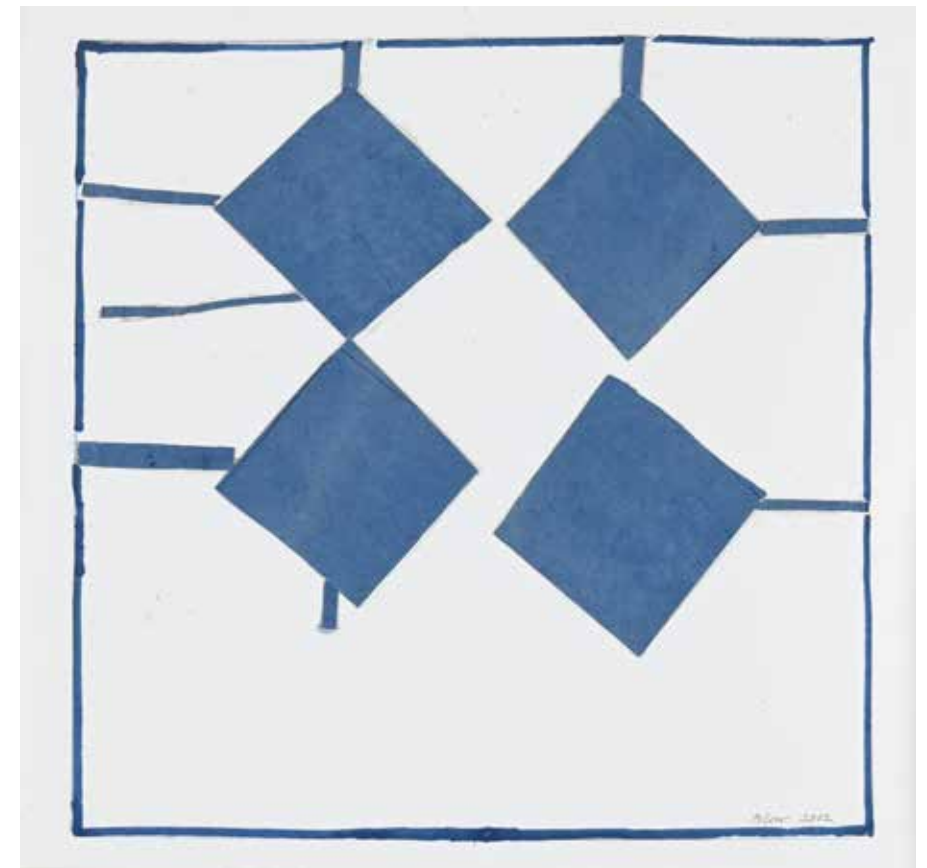
Provenance:
Acquired directly from the artist by the present owner

£2,000-3,000

17 λ
SANDRA BLOW (BRITISH 1925-2006)
UNTITLED (FOUR BLUE DIAMONDS)
Ink and collage
Signed and dated 2002 (lower right)
27 x 28.5cm (10½ x 11 in.)

Provenance:
Acquired directly from the artist by the present owner

£500-800



17

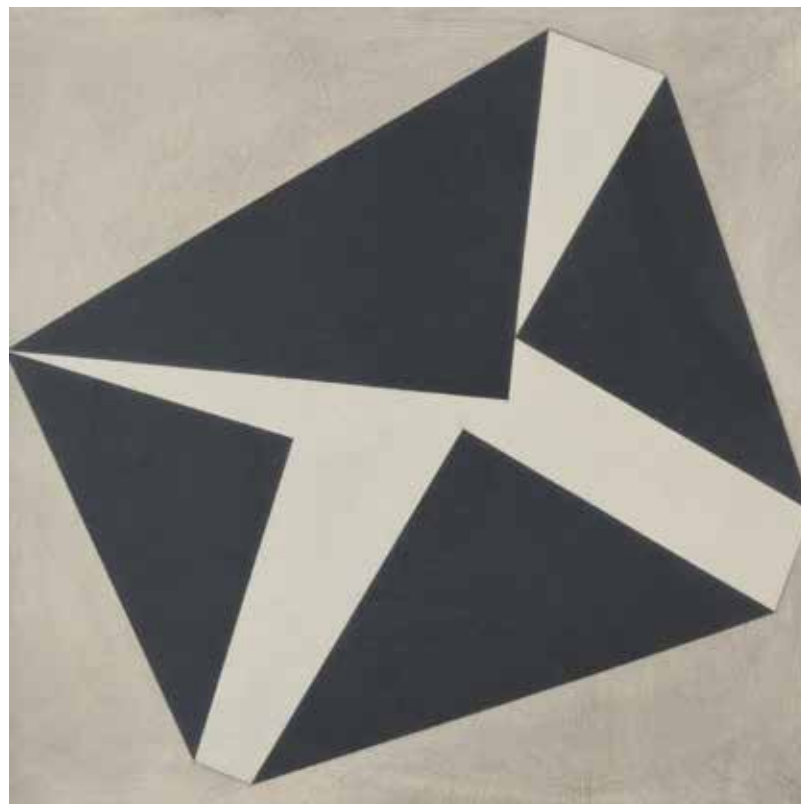


18

18 λ
MICHAEL CANNEY (BRITISH 1923-1999)
COAST MINE
 Oil, wood and collage
 Signed and dated '58 (verso)
 25 x 20cm (9¾ x 7¾ in.)

Provenance:
 Acquired directly from the artist by the present owner

£1,500-2,500



19

19 λ
MICHAEL CANNEY (BRITISH 1923-1999)
FOURFOLD IV
 Oil on board
 Signed, titled and dated '88 to backboard (verso)
 35 x 35cm (13¾ x 13¾ in.)

Provenance:
 Acquired directly from the artist by the present owner

£1,500-2,500



20

20 λ
STEPHEN GILBERT (BRITISH 1910-2007)
STRUCTURE 29A
 Aluminium
 Height: 58cm (22¾in.)

Executed in 1963.

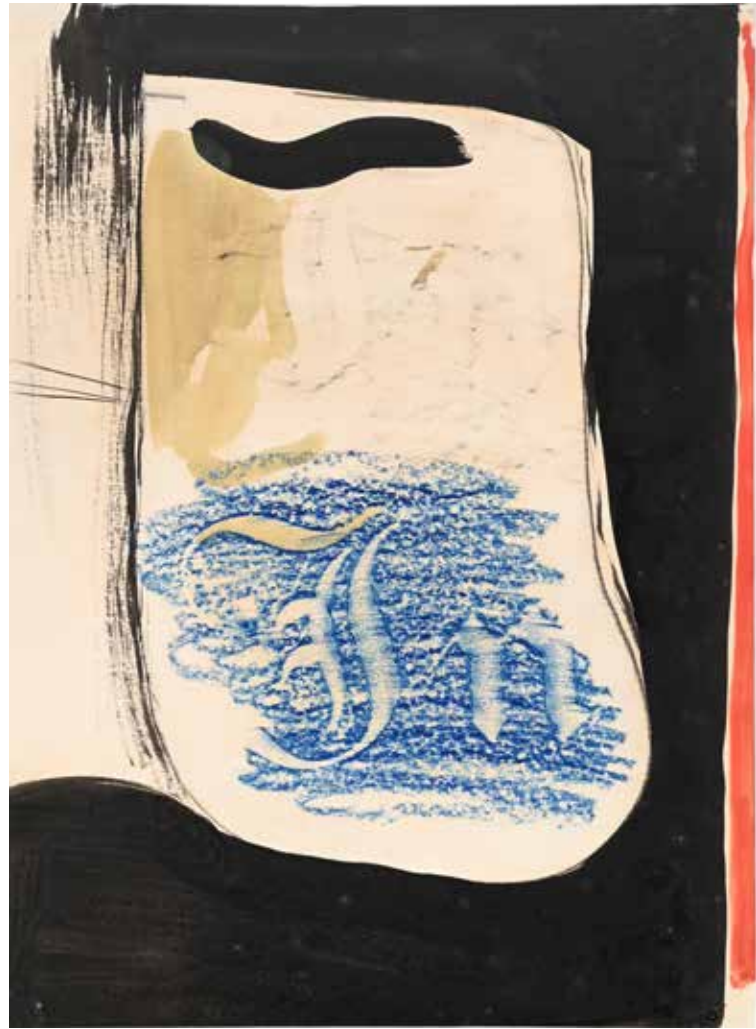
Provenance:
 Acquired directly from the artist by the present owner

Exhibited:
 London, Drian Galleries, *Stephen Gilbert*, 1963, no. 10
 London, Belgrave Gallery, *Stephen Gilbert*, 1992, no. 10

Literature:
 Architectural Design, June 1968 (illustrated)

In 1958 ... I went back to personal work, and developed a free-standing type of structure in curved radiating planes, using at first anodized metallic surfaces in colour; later uncoloured and highly polished ones. In the latter, the curvilinear forms develop in reflecting surfaces, which also pick up ambient colour and light. This changing colour and light, by its fluidity and movement, cut across by shadows, partially masks and sometimes completely transforms the original structural elements. An extremely mobile and complex system of tonalities is built up from reflections, in the composition of which elements of colour and light are brought forward, which escape control and appear disassociated. These visual metamorphoses of the material structure multiply to infinity the means of describing space. (M. Chamot, D. Farr and M. Butlin, *The Modern British Paintings, Drawings and Sculpture*, London, 1964)

£10,000-15,000



21 λ
PETER LANYON (BRITISH 1918-1964)
IN STONE
Ink, watercolour, crayon and charcoal
Signed, titled and dated 1963 (to backboard verso)
25 x 24.5cm (9¾ x 9½ in.)

£3,000-5,000

22 λ
KATE NICHOLSON (BRITISH 1929-2019)
ST. IVES
Oil on board
Signed, titled and dated 1949 (verso)
56.5 x 92cm (22 x 36 in.)

£2,000-3,000

21



22

23 λ
DENIS MITCHELL (BRITISH 1912-1993)
TREW
Bronze with green patina and polished bronze
Signed with initials, titled and dated 74
(to underside of base)
Height: 11cm (4¼in.) (excluding base)

Provenance:
Wenlock Fine Art, London

£3,000-5,000



23



24 λ
SVEN BERLIN (BRITISH 1911-1999)
LOVERS
Marble
Signed with monogram and dated 84
Height inc. base: 134cm (52¾in.)

£6,000-8,000



24A

24A λ
SVEN BERLIN (BRITISH 1911-1999)
LOVERS FOR STONE, STUDY FOR SCULPTURE
Ink
Signed with monogram, titled and dated 83 (to right side)
33 x 20.3cm (12 x 7 in.)

£200-400



25 λ
SIR TERRY FROST
(BRITISH 1915-2003)
UNTITLED RED & YELLOW
Oil on canvas
Signed and dated 1964 (to canvas
overlap)
142 x 91.5cm (55¾ x 36 in.)

Provenance:
Acquired directly from the artist
by the present owner

In 1963 Terry Frost took up a lecturing position at Reading University and he, Kathleen and their six young children moved from St Ives to Banbury. It was here that he visited the chapel at Compton Wynyates, a Tudor Country House belonging to the Compton Family. Inside the chapel he discovered the family heraldic banners with their stark chevrons and frieze like roundels. The historic yet contemporary designs resonated with Frost and he began to integrate these new antique emblems into his work.

£15,000-25,000

25



26

26 λ
 WILLIAM PEERS (BRITISH B. 1965)
 DAY 41
 Marble
 Height: 33cm (12in.) (excluding base)

Provenance:
 John Martin Gallery, London

Exhibited:
 London, John Martin Gallery, *William Peers - 100 Days, Sketched in Marble*, 2010
 (illustrated in the exhibition catalogue)

£800-1,200



27

27 λ
 WILLIAM PEERS (BRITISH B. 1965)
 DAY 59
 Marble
 Signed with initials and inscribed 59 (to underside)
 Height: 33cm (12in.) (excluding base)

Provenance:
 John Martin Gallery, London

Exhibited:
 London, John Martin Gallery, *William Peers - 100 Days, Sketched in Marble*,
 2010 (illustrated in the exhibition catalogue)

£800-1,200



28

28 λ
 ROGER HILTON (BRITISH 1911-1975)
 SEATED NUDE
 Oil on canvas
 Various signed (recto); inscribed and dated *Paris 35* (verso)
 32 x 40cm (12½ x 15½ in.)

Painted in 1935.

Provenance:
 Rose Hilton, Private Collection
 Austin Desmond Fine Art, London

Exhibited:
 Edinburgh, Scottish Arts Council Gallery, *Roger Hilton*, 1974, no. 4
 Leicester, Leicester Polytechnic Gallery, *Roger Hilton - The Early Years
 1911-55*, 1984, no.42

£10,000-15,000



29

29 λ
ARTHUR HAYWARD (BRITISH 1889-1971)
ST. IVES HARBOUR
 Oil on canvas
 Signed (lower left)
 48.5 x 61cm (19 x 24 in.)

Provenance:
 Sale, Bonhams, Knightsbridge, 21 September
 2010, lot 43
 Messum's, London & Marlow

Exhibited:
 Marlow, Messum's, *British Impressions*, 2012,
 no. 16

£4,000-6,000



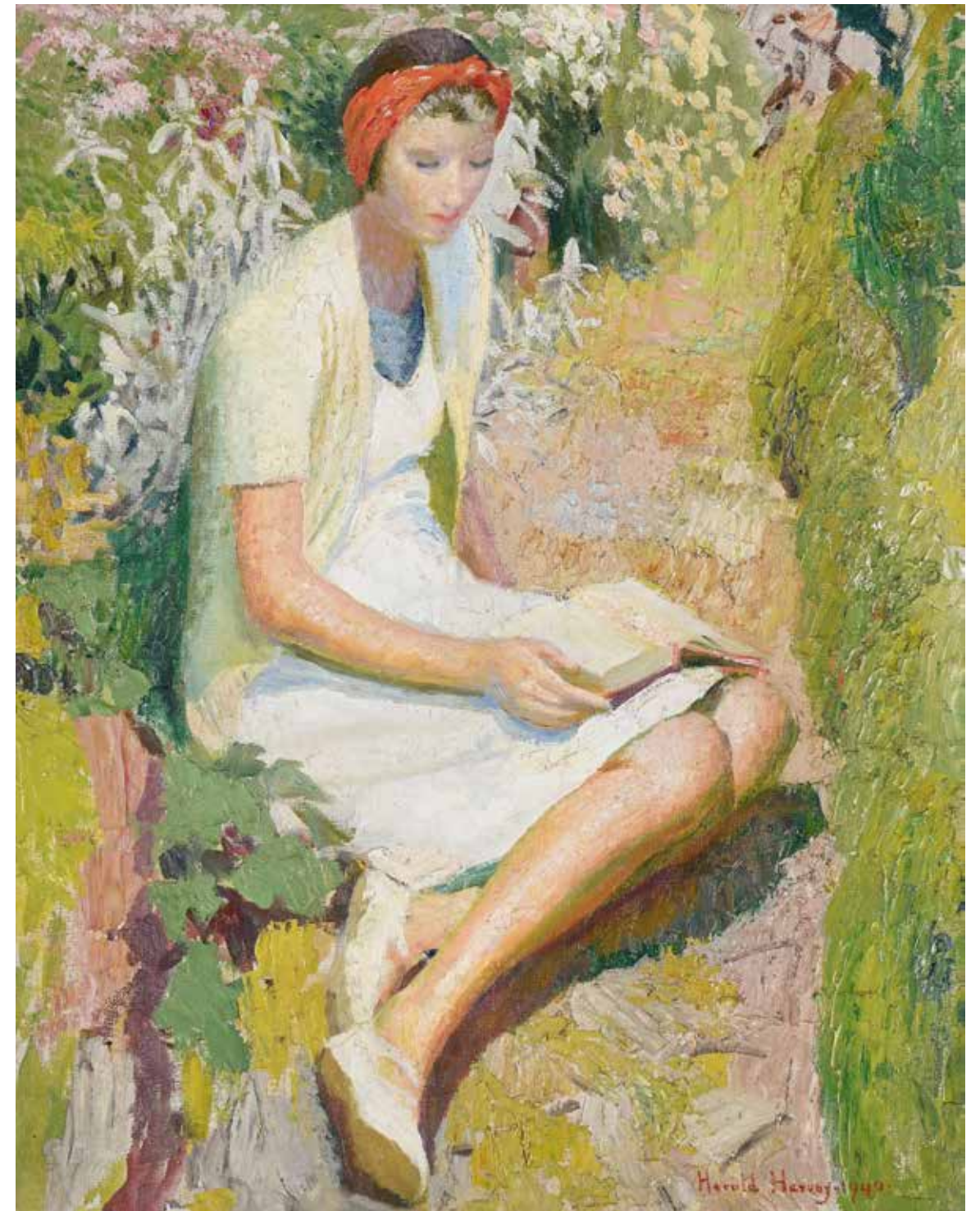
30

30
RICHARD HAYLEY-LEVER
(AMERICAN 1876-1958)
ST. IVES HARBOUR
 Oil on canvas-board
 Signed and inscribed *St. Ives* (lower left)
 29.5 x 38cm (11½ x 14¾ in.)

Provenance:
 Messum's, London & Marlow

Exhibited:
 Marlow, Messum's, *British Impressions*, 2012,
 no. 22

£2,000-3,000



31

31
HAROLD HARVEY (BRITISH 1874-1941)
READING IN THE GARDEN
 Oil on canvas
 Signed and dated 1940 (lower right)
 51 x 40.5cm (20 x 15¾ in.)

Exhibited:
 Penlee House Gallery & Museum, Penzance and tour to Newport Museum
 & Art Gallery and Wolverhampton Art Gallery, *Harold Harvey - Painter of*
Cornwall, 2000-2002

Literature:
 Kenneth McConkey, Peter Risdén & Pauline Sheppard, *Harold Harvey -*
Painter of Cornwall, 2000, illustrated p. 119

£5,000-7,000



32

32
WILLIAM LEE-HANKEY (BRITISH 1869-1952)
RESTING AT THE STILE
Oil on canvas
Signed (lower right)
61 x 46cm (24 x 18 in.)

£2,000-3,000



33

33
WILLIAM LEE-HANKEY (BRITISH 1869-1952)
MANY THE WONDERS I THIS DAY HAVE SEEN
Watercolour
Signed (lower right)
44 x 34.5cm (17¼ x 13½ in.)

An oil painting of this title by the artist was exhibited at the Royal Academy in 1907, no. 603.

Provenance:
M. Newman Ltd., London

Exhibited:
London, Belgrave Gallery, *William Lee-Hankey*, 1981, no. 19

£500-800



34

34
STANHOPE A. FORBES (BRITISH 1857-1947)
THE GREEN SETTLE
Oil on canvas
Signed and dated 1911 (lower right)
65 x 54.5cm (25½ x 21¼ in.)

Exhibited:
London, Royal Academy, 1911, no.559

Literature:
Royal Academy Illustrated, 1911, p.93

£12,000-18,000

35

HENRY HERBERT LA THANGUE (BRITISH 1859-1929)

THE COW GIRL

Oil on canvas

Signed (lower left)

140 x 99.5cm (55 x 39 in.)

Painted circa 1888.

Provenance:

John William Smith, Private Collection, Bradford

His sale, Christie's, London, 18 February 1905, lot 151 (58 guineas to Sampson)

Sale, Christie's, London, 19 December 1972, lot 53

Leva Gallery, London

Lady Isobel Throckmorton, Private Collection

Her Sale, Christie's, London, 6 June 1980, lot 195

Acquired from the above sale by the present owner

Literature:

Grant Waters, *Dictionary of British Artists 1900-1950*, 1975, Vol. 2 (illustrated plate 169)

£80,000-120,000



Sunlight strikes the white apron of a young woman who drives a pair of Ayrshire calves to pasture under trees that line the edge of a barley field. Its brightness creates a verdant overhead canopy through which flashes of a clear blue sky can be seen. Confrontation with friendly, curious, but unpredictable creatures within a colourful spatial envelope lifts an otherwise unremarkable scene into something immediately arresting. A few simple comparisons with contemporary paintings of cowherds will instantly convince the spectator that Henry Herbert La Thangue's *The Cow Girl* is a radical departure from convention.

Precedents were exclusively European, where artistic custom and practice dictated that such subjects, tackled in a minor key in the work of Anton Mauve (fig 2), for instance, would appeal to Barbizon and Hague School collectors. Overlaid with a poetic vision in the work of J-F Millet, the peasant cowherd began to step forward and assume more heroic status, but it was only with Jules Bastien-Lepage and Léon Lhermitte that *la vie rurale* was reassessed in its entirety as a visual source book.¹ Scale was increased, and naturalistic techniques applied to give the powerful sense of brutal reality – that of the *école naturaliste*. In *Pauvre Fauvette* (fig 3), Lepage's country child is dressed in sackcloth on a cold, barren hillside under a leafless tree.² She was, as George Clausen would later write, 'placed before us ... without the appearance of artifice, but as [she] lives.'³

Images like these were part of La Thangue's education. Whatever one painted, it had to be realized on-the-spot, in the open air, in order to convey what the artist described as 'the sentiment of nature'. The sensations of the moment should not be faked. For one alive to Impressionist innovation, the advice, in the artist's words, was simply 'to learn to record ... impressions with rapidity' and without preconception.⁴



(Fig 3) Jules Bastien-Lepage, *Pauvre Fauvette*, 1881, 162.5 x 125.7 cm, Glasgow Museums



(Fig 2) Anton Mauve, *Changing Pasture*, c. 1880, 61 x 100.6, Metropolitan Museum of Art, New York, Bequest of Benjamin Altman, 1913

La Thangue encountered these ideas in Paris.⁵ He went there in 1880 as a twenty-year-old Royal Academy Schools gold medallist to enter the prestigious atelier Gérôme at the École des Beaux Arts. With such recognized precocity, one might predict the monied career of an establishment classicist. This, however, does a disservice to both student and teacher, and La Thangue swiftly established his own path sampling the artists' colonies in Brittany and travelling south to the Dauphiné.⁶ Not long after his return to England, the artist was invited to paint portraits of local dignitaries in Arthur Higgins Rigg's studio in Swan Arcade, Bradford.⁷ It was a fruitful expedition, for a year later he was elected president of the town's Arcadian Art Club, and found patrons, one of whom was the mayor, Isaac Smith JP.⁸ Smith's wealth derived from Fieldhead Mills in Preston Street, a firm of fine worsted spinners, founded in 1848. During the 1880s, through the agency of Arthur Tooth, Smith's collection included works such as Lhermitte's *Le Cabaret* 1881 (Private Collection) and *La Moisson* 1883 (Washington University Art Gallery, St Louis) and his outstanding early La Thangue acquisition was the *plein air* portrait, *A Study (Resting after the Game)* 1888, held in a private collection.⁹

Time and place suggest that *The Cow Girl*, in the handling of the calves and the treatment of sunlight, must have been painted around the same time as this in the late summer of 1888 when the La Thangues were living at Horsey Mere in Norfolk. At this point the artist was known to paint on unstretched canvas tacked to a board accentuating the flat single strokes of the so-called 'Square Brush School' of which he was regarded as leader.¹⁰ It was acquired around this time by Smith's son, John William Smith, (b. 1860) a contemporary of the painter.¹¹ To this young man, there was no jeopardy in selecting one of the artist's most radical early canvases.¹² Most of La Thangue's important works of this period went straight to rival Bradford collectors, some of them before they were exhibited – the present example being one.

What then, was significant about this specific painting containing a woman herder and two calves? In essence, it exemplified the belief in modernity that young contemporaries admired. La Thangue had come to Bradford having observed the strong naturalistic current



(Fig 4) George Clausen, *The Shepherdess*, 1885, 64.7 x 46 cm, Walker Art Gallery, Liverpool

of contemporary painting working its way through the Salon, as the Smiths, father and son, had done. In this he was supported by radicals such as Clausen and Frederick Brown, both of whom, recognizing the unlikelihood of the Royal Academy changing its restrictive practices, shared his views on building a new 'democratic' exhibiting agency. La Thangue had gone into print with his ideas and was creating a stir.¹³

Looking at Clausen's *The Shepherdess* in 1885 (fig 4), acquired by John Maddocks, a Bradford rival, the kinship is evident.

Here too, in *The Cow Girl*, was a figure holding a staff, confronting the viewer, as one found in the work of Millet and Lepage, but where Clausen's subject stands in an even light, La Thangue, in a flash of sunlight, the tilt of a head and in the swing of a tail, is keen to convey movement, both in nature and its inhabitants. These were things that reinforced the feeling of a real-life encounter. Nothing in his world – in the moment – was completely still. Figures and animals were walking towards you and they knew you were there. The central foregrounding, seen in *The Return of the Reapers*, 1886 (fig 5), then in another Bradford amateur's collection, as in the present painting, made this sense obvious to all.¹⁴

It was developed through a series of later works such as *The Woodman* 1894 (Private Collection), and *The Ploughboy* 1900 (Aberdeen Art Gallery) and would become the artist's signature compositional strategy.¹⁵ The central motif – twin calves – with its dramatic foreshortening, would also return in *The First Meal* c. 1894 (Private Collection) and *A Sussex Farm* 1904.¹⁶

Thus, in more senses than one, the present painting marked a watershed. It adopted and elevated a subject long regarded as routine picturesque and approached it with a fresh eye. In terms of 'square brush' handling it was a 'thesis picture'. Beyond the confines of La Thangue's northern power base, it reached out to Chelsea followers such as Frank Brangwyn and William Llewellyn, and was practiced in Newlyn by Stanhope Forbes, Frank Bramley, Chevallier Tayler and others, while its impact



(Fig 5) Henry Herbert La Thangue, *The Return of the Reapers*, 1886, 119 x 69.5 cm, Tate

on 'Glasgow Boys', George Henry, Edward Atkinson Hornel and David Gauld remains to be explored.

Beyond the contemporary art networks however, there are simple aesthetic pleasures to be had. In La Thangue's painting of two calves and a 'cow girl' on a summer's day somewhere in England, the innocent and ordinary becomes extraordinary.

Kenneth McConkey

1 For Millet's celebrated, *Femme faisant paître sa vache*, 1859 (Musée de l'Ain, Bourg-en-Bresse), see RL Herbert, *Jean-François Millet*, 1976 (exhibition catalogue, Arts Council), pp. 90-1.
2 Kenneth McConkey, 'Pauvre Fauvette or petite folle: a study of Bastien-Lepage's *Pauvre Fauvette*', *Arts Magazine*, January 1981, pp. 140-3.
3 George Clausen, 'Bastien-Lepage and Modern Realism', *Scottish Art Review*, vol 1, 1888, p. 114.
4 George Thomson, 'HH La Thangue and his Work', *The Studio*, vol 9, 1897, p. 177.
5 For a general account of La Thangue's career see Kenneth McConkey, *A Painter's Harvest, HH La Thangue, 1859-1929*, 1978 (exhibition catalogue, Oldham Art Gallery).
6 La Thangue, whom Stanhope Forbes on one occasion described as 'such an oddity', (letter dated 16 February 1881, Hyman Keitman Archive, Tate), seems to have preferred the isolation of Donzère in the Rhone, to the hothouse atmosphere of the Brittany colonies.
7 La Thangue was being pursued by Bradford collectors from his days in Cancale with Stanhope Forbes. So successful were relationships in Bradford that for the next five years, La Thangue gave his address as 26 Booth Street, Bradford until 1889, even though living on the edge of the Norfolk Broads with a studio and group of followers in Chelsea; see Morley Roberts, 'A Colony of Artists', *The Scottish Art Review*, vol 2, 1889, pp. 72-77.
8 Others included William Ackroyd, Abraham Mitchell and John Maddocks and all were mill owners. Smith was mayor of Bradford, 1884-1886; he went on to acquire La Thangue's *A Study (Resting after the Game)* 1888 and *By the Duckpond*, 1893 (both Private Collections).
9 *A Study (Resting after the Game)*, 1888, represents Kate La Thangue, the artist's wife; see Sotheby's 21 March 2013, lot 261, lot essay by Kenneth McConkey.
10 Roberts 1889, as note 6.
11 It seems likely that the younger Smith exerted a powerful influence over his father – as did Tom Mitchell over his father, Abraham; see for instance, Christine Hopper and Adrian Jenkins, *The Connoisseur, Art Patrons and Collectors in Victorian Bradford*, 1989 (exhibition catalogue, Bradford Art Galleries and Museums).
12 It appears that in later life, John William Smith abandoned family life and went to live in an artists' colony in Hampstead. I am grateful to the late Gwendoline Smith OBE and her cousin, the late Mrs Margaret Massy, for detail on the Bradford Smiths; private correspondence with the author, October 1980-September 1981.
13 HH La Thangue, 'A National Art Exhibition', *The Magazine of Art*, Vol 10, 1887, pp. 30-32. For a fuller account of these important developments see Kenneth McConkey, *The New English, A History of the New English Art Club*, 2006 (RA Publications), pp. 23-45.
14 *The Return of the Reapers*, 1886 (ex-Arthur Grogan Esq) was formerly in the collection of Tom Mitchell, son of Abraham Mitchell. Tom Mitchell is pictured in La Thangue's portrait of his father Abraham, in *The Connoisseur*, 1887 (Bradford Museums and Galleries).
15 McConkey, 1978, pp. 10, 11 & 37.
16 For *The First Meal* c. 1894 and *A Sussex Farm* 1904 see Christie's 23 November 2005, lot 13 & 8 June 2006, lot 292, lot essays by Kenneth McConkey.



36

36 λ
LUCY KEMP-WELCH (BRITISH 1869-1958)
HORSES PLOUGHING: PREPARATIONS
Pastel
Signed (lower left)
22.5 x 34.5cm (8¾ x 13½ in.)

Provenance:
The Pastel Society, London, 1934, no. 6
Sale, Gorrings, 12 May 2011, lot 1531
Messum's, London & Marlow

Exhibited:
Marlow, Messum's, *British Impressions*, 2012,
no. 83

£3,000-5,000



37

37 λ
JOHN ANTHONY PARK
(BRITISH 1880-1962)
COUNTRY VILLAGE
Oil on canvas
Signed (lower right)
72 x 92cm (28¼ x 36 in.)

£1,000-1,500



38

38
FRANK GASCOIGNE HEATH (BRITISH 1873-1936)
THERE IS MUSIC IN THE NIGHT
Oil on canvas
Signed (lower left)
128 x 153cm (50¼ x 60 in.)

Provenance:
Purchased directly from the artist's family by the present owner

Exhibited:
London, Royal Academy of Arts, 1922, no. 178

£7,000-10,000

39 λ

BERNARD FLEETWOOD WALKER (BRITISH 1892/93-1965)

MOLLIE AND STELLA

Oil on canvas

Signed (lower right)

127 x 101.5cm (50 x 39¾ in.)

Painted in 1938.

Provenance:

The family of the artist

Acquired from the above by the present owner

Exhibited:

London, Royal Academy, *Summer Exhibition*, 1938, no. 733

St. Ives, St. Ives Society of Artists, *Summer Exhibition* 1939

(where, according to the *St Ives Times* of 21st July 1939, it took centre stage and was praised for its masterly composition and drawing and for being beautifully painted in 'soft restrained greens and rose'.)

John Lindsay Fine Art, Knowle & Belgrave Gallery London, *Bernard Fleetwood-Walker*, 1981, no 33 (illustrated in the exhibition catalogue, p.9)

Penlee House Gallery & Museum Touring Exhibition: Penzance, Lincoln, Doncaster, Hereford, Sunderland & Newport, *Creating a Splash: The First 25 Years of the St. Ives Society of Artists 1927-1952*, 2003-2004, no. 18 (illustrated in the exhibition catalogue, plate 12)

£6,000-8,000



39

40

SIR JOHN LAVERY (IRISH 1856-1941)

A GREY DAY

Oil on canvas-board

Signed (lower right)

25.5 x 35.5cm (10 x 13¾ in.)

Provenance:

William Marchant & Co., The Goupil Gallery, London (1908)

Exhibited:

London, William Marchant & Co, The Goupil Gallery, *Paintings by John Lavery RSA, RHA, 1908*, no 50

Literature:

Walter Shaw Sparrow, *John Lavery and his Work*, London, 1911, p. 189

Although we cannot be certain where *A Grey Day* was painted, given that it passed through the Goupil Gallery in 1908, it seems very likely that the present work represents the Straits of Gibraltar viewed from a hillside to the west of the Medina at Tangier.¹ Having recently purchased a house and garden on the hilltop in question - Mount Washington - Lavery had the opportunity to study the moods of the sea from several discreet vantage points. This accounts for the variety of effects that characterise the many seascapes that followed – the high and low horizons, for instance, that appear in this and other small seascape sketches, such as *A Rough Sea* (Paisley, Art Institute Collection, held by Paisley Museum and Art Galleries), also shown in the Goupil exhibition.²

While many of these small sketches were painted in full winter sunshine, there were occasions when grey overhanging clouds must have reminded the artist of his earliest paintings of the Irish Sea seen from the Antrim coast in the late 1880s. Vivid colour arrived with his first visits to the North African coast in the 1890s, but it was a decade later when he returned to a more sustained engagement with the great maritime trade route that other, larger 'grey days' appeared (for example, see *A Grey Day, Tangier*, 1911 held by the Art Institute of Chicago from the George F. Porter Collection).

While artists' enchantment with the sea stretches back to the romantic generation and beyond, the importance of the little sketches of 1906-8, lies in the fact that they provide instances in which Lavery reassesses one of Whistler's favourite themes and works through the more recent advances he had noted in Monet's work. In the first exhibitions of the International Society of Sculptors, Painters and Gravers, as the society's vice-president and prime mover, he had the opportunity to view the work of these mentors at close quarters, and move on.³ Up until the outbreak of war, every winter with only one exception, was spent on the Moroccan heights and seascapes with passing ships became a *leitmotif*. With its heavy sky, breaking waves and wrack-strewn sands, *A Grey Day* hailed this renewed fascination.

Kenneth McConkey

£10,000-15,000

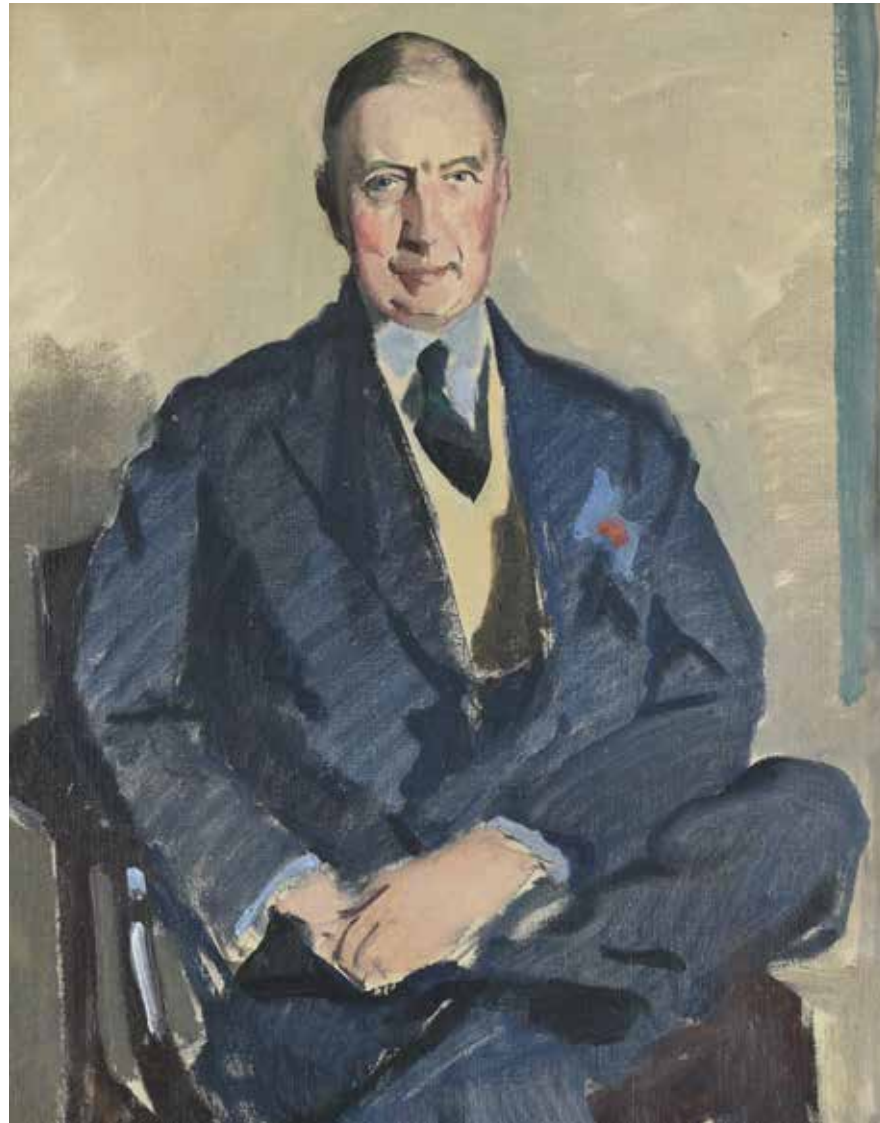


40

¹ For further reference to the Goupil Gallery exhibition of 1908 see Kenneth McConkey *John Lavery, A Painter and his World*, 2010 (Atelier Books, Edinburgh), pp. 97-100.

² Small works such as at the present sketch, were priced at 20-25 guineas in the exhibition.

³ The planning sessions for the establishment of the International Society of Sculptors, Painters and Gravers (ISSPG) were held in Lavery's studio at 5 Cromwell Place, South Kensington in 1898. Lavery acted as the society's vice-president and essential manager until 1907, under the presidencies of Whistler and Rodin; see McConkey 2010, pp. 68-74. Whistler's *Blue and Silver: Trouville*, (see MacDonald, and Petri, Glasgow, 2020, no. 066, website at <http://whistlerpaintings.gla.ac.uk>) was shown at the 2nd ISSPG exhibition, while Monet's *La Plage de Pourville (La Plage des Petites Dalles)* 1882, (Wildenstein/Taschen 1996, vol 2, no. 780, destroyed in 1905) was exhibited in the 3rd ISSPG exhibition in 1901.



41

41 λ
SIR HERBERT JAMES GUNN
 (BRITISH 1893-1964)
 SKETCH FOR PORTRAIT OF EDWARD
 GRINDLAY
 Oil on canvas
 46 x 35.5cm (18 x 13¾ in.)

Together with a pencil portrait of Edward Grindlay, Signed, dated and inscribed Grindlay/ HJ Gunn/ France 18 (lower right), 37.5 x 26cm (14 3/4 x 10 1/8in) (2)

Provenance:
 The descendants of Edward and Evelyn Grindlay Sale, Reeman Dansie, Colchester, 27 April 2021, lot 1187

Gunn and Edward 'Teddy' Grindlay met in 1917 when they joined the 10th Scottish Rifles, becoming life-long friends and Grindlay, Gunn's patron.

£800-1,200



42

42 λ
GLADYS BAKER (BRITISH 1889-1974/75)
 THE JAPANESE ROOM
 Oil on canvas-board
 Signed and inscribed G M Baker/for/Landseer (verso)
 29.5 x 40cm (11½ x 15½ in.)

It is most likely that the present lot was painted whilst the artist was at the Royal Academy Schools and possibly entered for the Landseer prize.

£400-600

43
SIR JOHN LAVERY (IRISH 1856-1941)
 PORTRAIT OF MINNIE PLOWDEN AND HER SON HUMPHREY,
 STUDY FOR A FULL LENGTH PORTRAIT
 Oil on canvas
 Signed (lower left)
 35.5 x 25cm (13¾ x 9¾ in.)

Provenance:
 Minnie Plowden, thence by descent to the present owner

Literature:
 Kenneth McConkey, *John Lavery, A Painter and his World*, 2010 (Atelier Books, Edinburgh), p. 71

In 1898 Lavery, with the help of fellow Glasgow Boys and under the Presidency of James McNeill Whistler, established the International Society of Sculptors, Painters and Gravers, with the idea of staging annual exhibitions or 'art congresses' in London.¹ As Vice-President, Lavery's three contributions to this radical departure were *Portrait Group (Père et Fille)*, 1897, (Musée d'Orsay, Paris), *A Garden in France*, 1897 (National Gallery of Ireland, Dublin) and *Mrs Roger Plowden and Humphrey* for which the present canvas is the oil sketch.²

It is not entirely clear where and when the painter met the Plowdens. A member of an old Catholic legal and clerical family that hailed at the time of the Crusades from Shropshire, Roger Herbert Plowden was the son of a banker in Rome where, in his early years he led the life of a country gentleman.³ After his marriage to the daughter of Henry Jump of Woolton, near Liverpool in August 1883, he and his wife led a peripatetic existence between Rome, the south of France, their house at 32 Portman Square, London and Scottish estates, leased for the hunting and shooting seasons. They had been living in Rome before returning recently to Scotland where in 1897 Plowden rented and then purchased the Strachur estate on Loch Fyne from the Duke of Argyll.⁴

As with most large portrait commissions (fig. 1) Lavery planned his composition with a swift sketch as shown in Lot 43.⁵

In comparing the two it is instantly apparent that the composition has been reversed and the boy's leg positions changed. His silver suit has also been replaced by a black tabard.⁶ Sittings cannot have been easy since Minnie Plowden was unwell and increasingly immobile.⁷ As a 'mother and son' subject, the finished work is nevertheless a fine complement in tone, colour, handling and scale to the Orsay 'father and daughter'. For its part, the sketch is also more than a snapshot, making play with the flash of red in the sitter's cape and creating, in its soft greys, its own fine harmonies.

Kenneth McConkey

£7,000-10,000



43



(Fig 1) Final composition of Minnie Plowden & his son, Humphrey by Sir John Lavery. Private Collection

1 In the late 1890s, other major cities were overtaking London. The society's leaders, Scots expatriates, realized that new initiatives were never likely to come from the Royal Academy which had lost two presidents, Leighton and Millais, in the previous two years. For further reference to the International Society of Sculptors, Painters and Gravers (ISSPG), see Philip Athill, *Burlington Magazine*, vol 127, no 982, January 1985, pp. 21-30. For reference to Lavery's role as prime mover, see Kenneth McConkey, *John Lavery, A Painter and his World*, 2010, (Atelier Books, Edinburgh), pp. 68-74.
 2 For reference to *Portrait Group (Père et Fille)* and *A Garden in France*, see Kenneth McConkey, *Lavery On Location*, 2023 (exhibition catalogue, National Gallery of Ireland, Dublin), nos 12 & 57. *Mrs Roger Plowden and Humphrey* was shown at ISSPG 1898 no 47.
 3 Roger Herbert Plowden (1853-1921), born in Bagni di Lucca, was a keen horseman, and an owner and trainer, riding in steeplechases and to hounds with the Roman Hunt in the late 1870s and 1880s; see *Civil and Military Gazette*, 29 April 1879, p. 4.
 4 Reported *Edinburgh Evening News*, 23 October 1897, p. 6; *The Field*, 26 February 1898, p. 313 and *The Morning Post*, 13 May 1898, p. 5. The estate consisted of between eight and 10,000 acres, in addition to Strachur Hall.
 5 For Lavery, it became common practice to present a sitter with his oil sketch on completion of a portrait commission.
 6 Humphrey Roger Plowden (1889-1942), known affectionately as 'Bims', became a major in the 17th Lancers and died on active service.
 7 When the portrait was exhibited, Mary (Minnie) Plowden (1860-1899, née Jump, of Gateacre, Woolton, Lancs) had only a short time to live – she died in Edinburgh, aged 38, in April 1899. Her family photograph album, as well as family picnics on the estate, shows an elaborate exterior wooden staircase "the chicken run" constructed to enable her to reach the garden with greater ease: see <https://strachurdlhs.org.uk/strachur-house-2> accessed 23 January 2024.



44

44
SIR JOHN LAVERY (IRISH 1856-1941)
PORTRAIT OF MARY CAROLINE,
LADY DARLING
 Oil on canvas-board
 Signed (lower right); variously inscribed
 in Lord Darling's hand (verso)
 35.5 x 25.5cm (13¾ x 10 in.)

Provenance:
 Collection of Charles John Darling,
 1st Baron Darling (1849-1936)
 Thence by descent to the present owner

Mary Caroline Darling (née Greathed, 1863-1913), was a General's daughter.¹ She married Charles Darling in 1885, the year in which her husband was called to the Bar, while unsuccessfully contesting the Hackney South constituency for the Conservatives. During her husband's political career, which lasted until 1897, she gave birth to a son, John Clive Darling (see lot 45). Two daughters followed when her husband returned to the Bench.

Lavery was first commissioned to paint her portrait when painting her husband in his robes of office, following that of their daughter, Diana Janet Darling.² The present sketch, as indicated on its reverse, was painted two years after Lady Darling's death from a photograph taken in 1892.

Kenneth McConkey

£3,000-5,000

45
SIR JOHN LAVERY (IRISH 1856-1941)
PORTRAIT OF LIEUTENANT JOHN CLIVE
DARLING, XX HUSSARS
 Oil on canvas
 Signed (centre right); further signed, titled
 and dated 1910 (transcribed verso, not in
 artist's hand)
 38 x 33cm (14¾ x 12 in.)

Provenance:
 Collection of Charles John Darling,
 1st Baron Darling (1849-1936)
 Thence by descent to the present owner

Suave and stylish, the portrait of the dashing young Lieutenant John Clive Darling is almost unique in Lavery's oeuvre.¹

Although small in scale, in its precision, it cannot be regarded as a sketch of the type preferred by the sitter's father, Sir Charles Darling, then serving as a judge on the Oxford circuit. In 1904 the judge had written to Lavery requesting a small sketch of his daughter, Diana Janet Darling, making his specification clear:

What I should like would be an impression, or sketch - such as Vandyke (sic) and others sometimes made as preliminary to a portrait and I should like it small ... I don't want a highly finished work but should prefer a study.²

Darling may well have also been thinking back to the swagger of his son's first portrait, painted by William James Yule in 1896, when the present sitter was aged nine.³ It had been one of the most admired portraits of its day.

Educated at Eton and Sandhurst, John Clive Darling (1887-1933) joined the 20th Hussars in 1906, rose to the rank of captain in 1913 and retired as Major in 1923, publishing an account of his regiment's actions in the Great War.⁴ Following the retreat from Mons in 1914 where the Hussars participated in the first (and last) cavalry charge, he and his brigade were consigned to the trenches where, in 1916, he was wounded in action. Mentioned in dispatches he was awarded the Distinguished Service Order. In recovery at Hill House Red Cross Hospital, Lyndhurst, Hampshire, he met, and in 1918, married Eleanor Joan Powell. In retirement, Darling raised and exhibited New Forest ponies and contributed to local causes.⁵

Kenneth McConkey

£7,000-10,000



45

¹ Mary Caroline Darling's father, General William Wilberforce Harris Greathed (1826-1878), although he fought in the Indian Mutiny, was essentially a 'sapper' or civil engineer, responsible for installing drainage systems in the fields of the Indian north-west provinces and other projects.
² An earlier *ad vivum* portrait of Lady Darling was sold Aldridge's, Bath, 30 May 2023, along with a marriage portrait by Edward Hughes. See also McConkey 2010, p. 94.

¹ Not known for painting military men, Lavery had sketched Jack Crealock in uniform (Private Collection) before his departure for the Boer War in 1899 and would go on to portray one or two British Army officers posthumously from photographs during the Great War for friends. Around 1900, while working in Berlin, he had received commissions for several German officers' portraits, only one of which is known to survive.
² Undated letter, c.1904; HKA Tate; quoted in Kenneth McConkey, *John Lavery, A Painter and his World*, 2010 (Atelier Books), p. 94. The resulting portrait was sold Sotheby's 16 May 2003.
³ James L Caw, *Scottish Painting, 1620-1908*, 1908 (Kingsmead Reprint 1975), p. 434; see also Annette Wilson, *William James Yule 1867-1900*, 1983 (exhibition catalogue, Pym's Gallery, London), n.p. (notes 25&26).
⁴ John Clive Darling, *20th Hussars in the Great War*, 1923 (Privately Published, Homeland, Lyndhurst, Hampshire)
⁵ See accessed 10/12/2023.



46

SIR JOHN LAVERY (IRISH 1856-1941)
ORIGINAL SKETCH FOR 'THE HEARING OF
THE APPEAL OF SIR ROGER CASEMENT'
Signed, dated 1917 and dedicated to Lord
Charles Darling (lower left), variously inscribed
by Lord Darling (verso)
Oil on canvas-board
25.5 x 38cm

Provenance:

Collection of Charles John Darling,
1st Baron Darling (1849-1936)
Thence by descent to the present owner

The board is inscribed verso by Charles
Darling as follows:

'The original sketch made for Court by Sir
John Lavery ARA for his picture of the hearing
of the appeal of Sir Roger Casement against
his conviction for High Treason - Monday 17th
July 1917.

Sargeant Sullivan (for appellant) addressing
the Court. The justices (from left to right)
Scrutton, Bray, Darling (presiding),
Lawrence, Atkin.

Charles Darling'

£15,000-25,000

By 1916, having recently requested an oil sketch of his late wife (lot 44), Mr Justice Darling was well aware of Lavery's pre-eminence. Regarding himself as something of an aesthete, the vainglorious judge, had been portrayed during his rise to the Bench, by Charles Wellington Furse (National Portrait Gallery) and George Henry (Colchester and Ipswich Museums) in 1890 and 1898 respectively, and in 1904, having secured Lavery's small sketch of his daughter, he returned to the painter for his own controversial portrait (fig 1).¹ Even though its theatrical air matched the sitter's reputation, portraying Darling as a hanging judge was considered inappropriate by some.



(Fig 1) Sir John Lavery, *The Black Cap, Mr Justice Darling*, 1905 © The Inner Temple

Now a widower, Darling had just received the news that his only son (see lot 45) was severely wounded on the Western Front when he received the call to preside over the Casement Appeal in July 1916. For public and personal reasons, leniency in this instance was not an option for a staunch Unionist who had trained Edward Carson in his chambers.² Since his own portrait was painted, he had seen Lavery take on important commissions and maintain his pre-eminence with the portrait of the Royal Family, 1913 (National Portrait Gallery). In 1915, he would have noted the newsworthiness of the artist's *Wounded, London Hospital*, (Dundee Museum and Art Gallery), painted in the wake of the retreat from Mons, and shown in an Academy exhibition castigated for

largely ignoring the unfolding horror of war. This was an artist unafraid to tackle a difficult project and, in the summer of 1916, when Darling was appointed to try the Casement Appeal, he was in a position to offer just such a testing opportunity.³

Although their circumstances were very different, Sir Roger Casement (1864-1917) had, like Lavery, spent his childhood in Ulster. Having entered the Colonial Service, his friendships with Herbert Ward, ED Morel and the novelist, Joseph Conrad, and his whistleblowing work on the brutal exploitation of local populations in the Congo Free State, the personal fiefdom of King Leopold of the Belgians, had brought him to public attention. A similar task was performed on the rubber plantations of the Peruvian Amazon while acting as a British Consul at Rio de Janeiro, and for his reporting and anti-slavery campaigning, Casement was awarded a knighthood in 1911.

It is not known precisely when he converted to the cause of Irish independence but after the outbreak of war, his anti-Imperialist sympathies led him to Germany on an unsuccessful campaign to recruit prisoners-of-war to an 'Irish' (Volunteer) Brigade.⁴ Becoming an embarrassment to the German government, he was landed from a U-boat on Banna Strand, in county Kerry on Good Friday 1916, where he was immediately arrested and transported to London on a charge of High Treason.⁵ The Easter Rising in Dublin came two days later on Easter Monday. After the rebel leaders were

rounded up and executed, Casement's trial began on 26 June, lasted four days, and he was convicted.⁶ The Appeal on points of law in front of five Law Lords on 17 July 1916 took two days and he was hanged at Pentonville on 3 August.

For those two days, Lavery, accompanied by his wife, Hazel, sat in the witness box recording the scene in the present sketch. Its rediscovery, and historical importance, is beyond dispute.

During the painful excursion into legal precedent deriving from a fourteenth century statute on treason, Lavery's concentration on the scene before him was intense. Although he made efforts to conceal his industry, the

production of the present 10 x 14-inch canvas-board in an awkward space was detected by the press as well as by the prisoner in the dock facing him. The appellant sent notes to his cousin, Gertrude Bannister, inquiring 'who was the painter in the Jury box?' and who was the 'sad-faced' lady who sat near him? Casement, as Lavery recounts, was extremely taken with Hazel's appearance, despite the fact that reports concerning his homosexuality and allusions to the infamous 'Black Diaries', were circulating in the press.

Much is made of Casement's attitude to the proceedings.⁷ Thinking back over what had passed before his eyes, the artist reflected that, It was difficult to realize that a man's life was at stake in the drowsy monotony of the talk that went on for two days, or even at the end when Justice Darling, in the most casual manner, said "the Appeal is dismissed". Casement stood up and looked round the Court, waved to someone in the gallery, turned his back and disappeared down the stairs that would lead to the scaffold.⁸

Using the present sketch as his primary source, Lavery set to work on an ensemble study of the scene before embarking of the large canvas (fig 2).

When it became known 'in artistic circles' that the artist was working on something more than on-the-spot notes, he was warned off memorializing the subject in the 'secret history' column of *The Weekly Dispatch*. Mr Lavery ought not to paint his picture without knowing the contents of the two diaries found on Casement, which diaries afford such a realistic insight into the sort of life pursued by the dead traitor. In Germany, it now appears, Casement's habits were no secret in certain circles and the Eulenberg (sic) coterie were proud to acclaim him as among their number. From all of which it follows that the forthcoming picture is sure to attract immense attention, but scarcely the kind of notice that so popular an artist is seeking.⁹

Lavery read this but pressed on undeterred.¹⁰ Lord Darling and his colleagues convened in the artist's studio at 5 Cromwell Place on 10 December 1916 to view and approve the ensemble study (fig 7).¹¹ The painter then continued working on the large version.¹² However, early in the new year he, his wife and stepdaughter travelled to Mimizan and St Jean de Luz and on his return in April, other



(Fig 2) John Lavery, *High Treason: The Appeal of Roger Casement. The Court of Criminal Appeal, 17 & 18 July 1916, 1916-1931, 194.5 x 302.5*, Government Art Collection.

commissions were pending.¹³ The difficulty in arranging further sittings with the protagonists, delayed the completion of the finished version and in August 1917 the painter received his 'pass' as an Official War Artist, an appointment which would dominate his diary until the summer of 1919.¹⁴ With no formal commission, *High Treason ...* languished uncompleted until 1931.¹⁵ In Lavery's will, dated 8 May 1940, the picture was to be offered to the National

Portrait Gallery in London, although it ended up with the Government Art Collection – yet in line with the artist's earlier wish that it should hang in the Irish capital, in 1951 it was placed on long loan at King's Inns, the Dublin Inns of Court.

It is now possible, for the first time in over one hundred years to view the complete sequence leading from swift sketch to finished work, noting the dramatic light and shade the painter has introduced into what otherwise might be

a static, dutiful composition containing over two dozen identifiable figures and measuring nearly ten feet wide. On such a scale we need to stand back.

Back in the July days in 1916, with his pochade box perched on his lap, concealed by the parapet of the witness box, omitted from the final composition, Lavery's original perception of what was before his eyes was contained on a board, a mere fourteen inches wide. There is an untidy flutter of papers in the foreground, as the judges, blobs of scarlet, oppose the stammering Serjeant Sullivan, Casement's defender, his face mere single stroke of flesh colour. Light, where it hits the room, flashes on the varnished panels on the front of the Bench, and overall, like a rising moon, is the faceless clock on which time will be seen to be running out – as it always is. In truth (and nothing but the truth!) the weary moment is caught.

And here, for the first time, we have the unmitigated probity of visual notation, the rescued fragment that stands for the whole attenuated two-day circus. It collapses time into a single series of brush marks - backdrop, stage flats and props, the untidy splotches of performers, saying their lines – and barely visible, behind bars of brass, the smudged subject of it all.

Kenneth McConkey

1 John Lavery, *The Life of a Painter*, 1940 (Cassell), p. 188 records that the artist noticed the Black Cap, 'of a shape worn by Erasmus in the Holbein portrait', on a table when invited to lunch at the Old Bailey. He then suggested that the judge wear it during sittings.

2 Edward Carson PC (1854-1935) had led Ulster Protestants in the signing of the Ulster Covenant in 1912 and had sat for Lavery in 1915 (Hugh Lane Gallery, Dublin). Lavery's sympathies were of course, republican.

3 We do not know precisely when this conversation – if conversation it was – took place, but it is likely to have happened between the trial at the end of June and the 17 July, the date of the Appeal. Lavery was up for the challenge. There appears to have been no formal commission as such, but given the public interest in the proceedings, it is likely that even if a buyer did not come forward, his monumental record of the event would in future, be historically quotable.

4 In Barbara Dawson et al, *High Treason, Roger Casement*, 2016 (exhibition catalogue, Dublin City Gallery, The Hugh Lane), p.14, Dawson suggests, I believe correctly, that Casement took up the Irish Nationalist cause in 1913 when a fever epidemic, echoing the Famine, swept Connemara.

5 Casement was arrested on Good Friday (21 April 1916), two days before the 'Easter Rising' in Dublin on Easter Monday.

6 The trial has been exhaustively documented, both in the contemporary press and in Dudley Barker, *Lord Darling's Famous Cases*, 1936 (Hutchinson), pp. 165-178. It has been recounted in even greater detail in H Montgomery Hyde, *Famous Trials 9, Roger Casement*, 1964 (Penguin Books), pp. 115-146 (for the Appeal). For a discussion of Lavery's large courtroom version (fig 8) including a helpful numbered identification of its protagonists, see John McConkey, 'A Rare Document of Irish history, "High Treason" by Sir John Lavery', *Irish Art Review*, vol 15, 1999, pp. 157-9; see also McConkey 2010, pp. 131-2; and most recently in Donal O'Donnell, 'High Treason: The Appeal of Roger Casement', in Dawson ed., 2016, pp. 27-41.

7 He wondered, with some irony, for instance, if the painter did not come 'dangerously close' to 'aiding and comforting' the Judge, words that come straight from the Treason Act of 1351, over which the debate raged.

8 John Lavery, *The Life of a Painter*, 1940 (Cassell), p. 190.

9 Anon, 'Secret History of the Week – A Hint to Mr John Lavery', *The Weekly Dispatch*, 22 October 1916, p. 5. The 'Eulenberg coterie' refers to a homosexual group in Kaiser Wilhelm's administration that was unmasked and led to a series of trials in Germany in the run-up to the Great War.

10 A copy of the *Weekly Dispatch* text, not fully ascribed, was pasted into Hazel Lavery's scrapbook; see McConkey 2010, p. 132, (note 102).

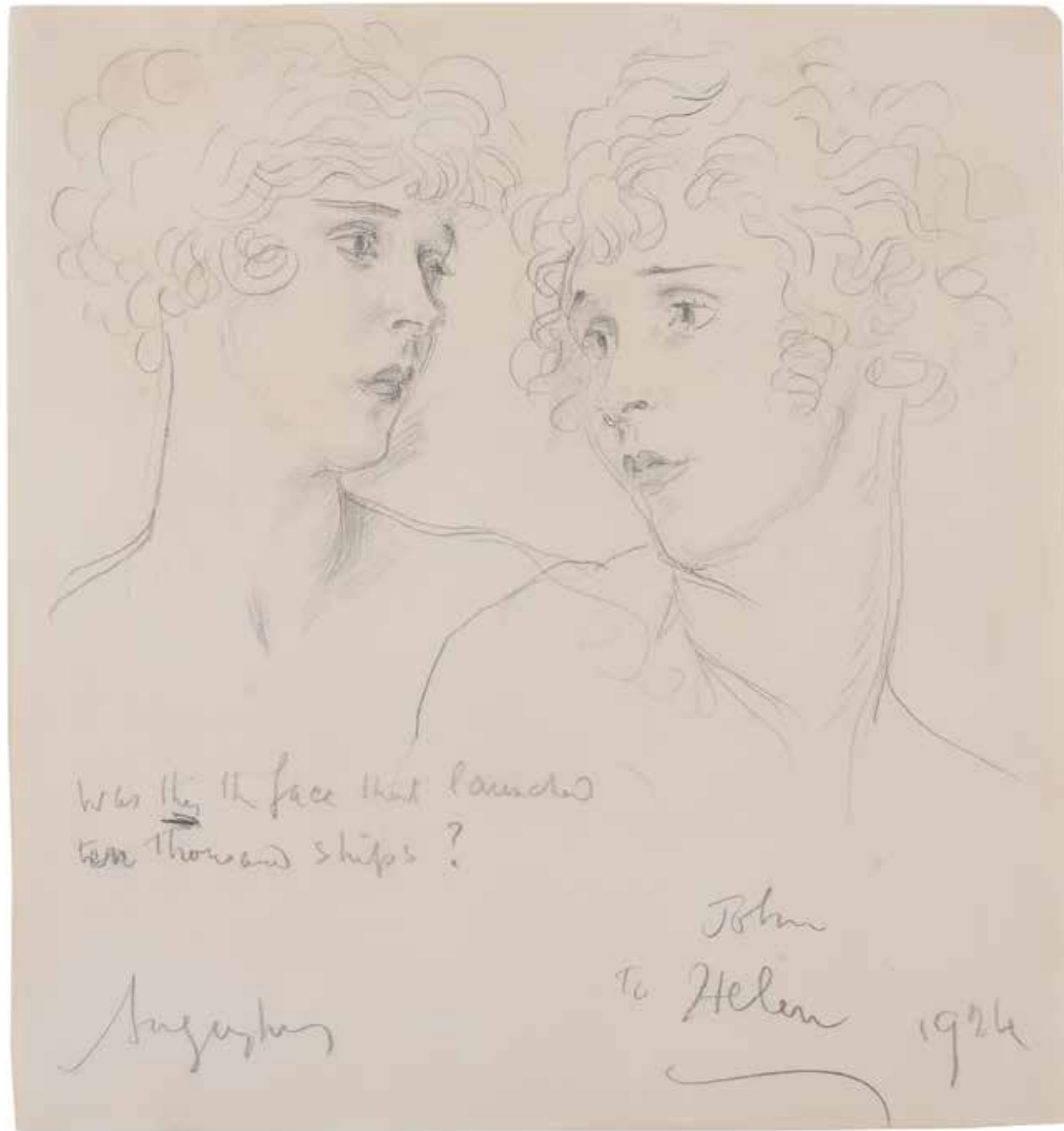
11 In a letter the following day (11 December 1916, HKA Tate), Darling advised that 'historic truth would not gravely suffer' if the appellant was shown standing up, since a brass bar across the front of the dock obscured Casement's face from where Lavery was sitting.

12 A Christmas letter to Lavery's cousin, Kate Clenaghan (Private Collection) confirms that he was 'engaged on the large canvas of the appeal of Roger Casement which will also - I hope - go to Ireland one day'.

13 They had been invited to stay at The Woollsack, The Duke of Westminster's shooting lodge at Mimizan in the Landes, and thereafter, in March repaired to Fuenterrabia and St Jean de Luz; see Kenneth McConkey, w, 2023-4 (exhibition catalogue, National Gallery of Ireland, Dublin; Ulster Museum, Belfast & National Galleries of Scotland, Edinburgh), pp. 150-4.

14 McConkey 2010, pp. 136-144. In January 1918 a letter from Professor JH Morgan, who assisted Gavin Duffy, the solicitor in the Appeal, indicates that Sir John Simon was wrongly placed and a further letter from Darling (1 January 1918) congratulating Lavery on his knighthood, expresses the hope that he will take it that 'HM Government' wishes him to complete the work. Darling had no grounds to imply that the government, with war still raging, was remotely interested in the project. Clearly, he wanted the picture completed for personal reasons even though he was not paying for it.

15 Lavery seems to have resumed the painting while confined to base, recovering from an operation.



47

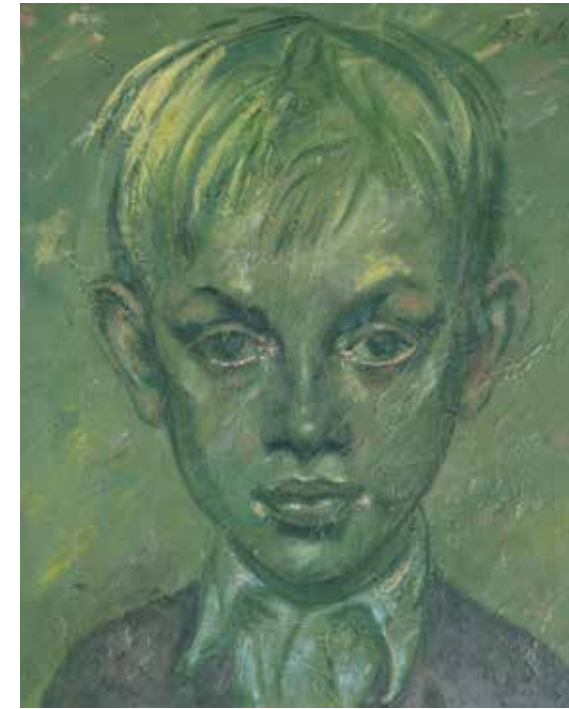
47 λ
AUGUSTUS JOHN
 (BRITISH 1878-1961)
WAS THIS THE FACE THAT LAUNCHED TEN THOUSAND SHIPS? (DOUBLE HEAD PORTRAIT OF HELEN MEANY BALFE)
 Pencil
 Titled and signed *Augustus* (lower left), further signed *John*, dedicated and dated *To Helen 1924* (lower right)
 31 x 29cm (12 x 11¼ in.)

Provenance:
 Private Collection, Helen Meany Balfe (1904-1991)
 Private Collection, Mr. and Mrs. Gary Cooper, Brentwood residence
 Thence by descent

Helen Meany was an American diver who took part in the Summer Olympics of 1920, 1924 and 1928, when she won a gold medal in the 3m springboard in 1928. In August 1924, Augustus was in Dublin attending the first revival of the ancient TAILTEANN Games. The event was staged to follow on the Summer Olympics held in May-July in Paris. This is probably when he met and drew Helen Meany, who had been competing in the Paris Olympics, and with other athletes invited to participate in the Tailteann Games.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£2,000-3,000



48

48 λ
SIR CECIL BEATON (BRITISH 1904-1980)
HEAD STUDY, PORTRAIT OF VALENTINE LAMB
 Oil on canvas
 Signed (upper right)
 61 x 51cm (24 x 20 in.)

Provenance:
 Sale, Christie's, London, Cecil Beaton, 21 June 1988, lot 18

Valentine Lamb was the son of artist Henry Lamb and his wife Lady Pansy Pakenham.

£1,000-1,500

49 λ
SIR CECIL BEATON (BRITISH 1904-1980)
PORTRAIT OF EDITH BAKER
 Pastel and pencil
 Signed and titled (lower right) and with artist's studio stamp (lower left)
 50.5 x 39cm (19¾ x 15¼ in.)

£2,000-3,000

50
HENRI PAUL ROYER (FRENCH 1869-1938)
STUDY OF A FEMALE FIGURE SEATED AT A WRITING DESK
 Oil on panel
 Signed (lower left)
 32.5 x 23cm (12¾ x 9 in.)

Painted circa 1900.

£800-1,200



49



50



51

51
THOMAS BARCLAY HENNELL
 (BRITISH 1903-1945)
GATHERING POTATOES, FOLKESTONE
 Pencil and charcoal
 Signed, titled and dated *Sepr 30 1931*
 (lower left)
 27.5 x 44.5cm (10¾ x 17½ in.)

£1,000-1,500



52

52 λ
FELIX DE BOECK (BELGIUM 1898-1995)
RÊVERIE - SELF PORTRAIT
 Pencil
 Signed (lower right)
 36.5 x 27cm (14¼ x 10½ in.)
 Unframed

£400-600



53

53 λ
JOHN RATTENBURY SKEAPING
 (BRITISH 1901-1980)
NECK AND NECK
 Pencil
 Signed and dated *77* (lower right)
 36 x 52cm (14 x 20¼ in.)

£300-500



54

54 λ
AUGUSTUS JOHN
 (BRITISH 1878-1961)
ROMILLY SITTING
 Coloured pencil
 Signed (lower left)
 33.5 x 25cm (13 x 9¾ in.)

Drawn *circa* 1911.

Exhibited:
 London, Hazlitt Holland-Hibbert, *Augustus John: Master works from Private Collections 1900-1920*, September-October 2004 (illustrated in the exhibition catalogue p.42)

Romilly John (1906 -1986) was born in France, the second of Dorelia's sons by Augustus. He was never told the exact date of his birth and mistakenly titled his memoir *The Seventh Child* (Heinemann 1932; Jonathan Cape 1975). He was in fact Augustus's sixth child. This drawing belongs to a superb series Augustus made of his young sons during their intermittent stays in France 1905 -1914, or at their home in Dorset after 1911.

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£3,000-5,000



55

55 λ
SIR HERBERT JAMES GUNN
 (BRITISH 1893-1964)
A FEMALE NUDE, KNEELING, A STUDY
 Red chalk and pencil
 42 x 35.5cm (16½ x 13¾ in.)

Provenance:
 Sale, Dreweatts, Newbury, 19 October 2022,
 lot 126

£1,000-1,500

56 λ
SIR WILLIAM RUSSELL FLINT
 (BRITISH 1880-1969)
"A LITTLE SKETCH OF HELEN FOR HELEN"
 Red chalk
 Signed (lower right), inscribed *This for Helen*
herself (lower left); further titled, dated *Oct. 1946*
 and inscribed *with dear love from Willie*
 13 x 17.5cm (5 x 6¾ in.)

Provenance:
 Sale, Bonhams, Knightsbridge, 10 November
 2021, lot 130

£1,500-2,000



56



57

57
ALBERT RUTHERSTON (BRITISH 1881-1953)
WOMEN ON THE SEA-SHORE
 Watercolour on silk
 Signed and dated 1921 (lower centre)
 53 x 29.5cm (20¾ x 11½ in.)

Provenance:
 Michael Hewitt Salaman, who was under the
 artist's tutelage at the Ruskin School of Art,
 Oxford (1930-31)
 Private collection, UK

Exhibited:
 London, Spring Gardens Gallery, New English
 Art Club Retrospective Exhibition, December
 1924, no. 2
 Glasgow, Empire Exhibition, Fine Arts Section,
 May-December 1938

Literature:
 Ernest Benn, *Contemporary British Artists:*
 Albert Rutherston, London, plate 21

In 1898, at just sixteen years old, Rutherston
 moved to London to study at the Slade School
 of Fine Art. Here he studied alongside leading
 artists from this period, such as Ambrose
 McEvoy, Spencer Gore, Harold Gilman and
 Wyndham Lewis. Though slightly older, he
 struck up close friendships with Augustus
 John and William Orpen, and the trio became
 known as the 'Three Musketeers' and worked,
 socialised and holidayed together.

£2,000-3,000



58

58
BERNARD MENINSKY (BRITISH 1891-1950)
MOTHER & CHILD
 Gouache
 Signed and dated 1918 (lower centre)
 33 x 25.5cm (12 x 10 in.)

Literature:
 Jan Gordon, *Mother and Child - Twenty Eight Drawings by Bernard Meninsky*, 1920,
 illus. pl. 2

£800-1,200



59

59
BERNARD MENINSKY (BRITISH 1891-1950)
LOVERS ON A BEACH
 Oil on canvas
 71 x 92cm (27¾ x 36 in.)

Exhibited:
 University of Liverpool Art Gallery touring to Leeds, Sheffield, London & Kingston upon
 Thames, *A Singular Vision: Drawings & Paintings by Bernard Meninsky*, 2000-2001, catalogue
 unnumbered

Painted circa 1947.

£4,000-6,000



60
LUCIEN PISSARRO (BRITISH 1863-1944)
HUNGERFORD BRIDGE WITH WHITEHALL BEYOND
 Charcoal
 Stamped with studio stamp (lower right)
 15 x 20cm (5¾ x 7¾ in.)

Executed circa 1890-1895.

60

Provenance:
 Anthony d'Offay Gallery, London

Exhibited:
 London, Anthony d'Offay Gallery, *Lucien Pissarro*, 1977, no. 8

£1,000-1,500



61

61
LUCIEN PISSARRO (FRENCH 1863-1944)
GIBBET HILL, BROUGH
 Oil on canvas-board
 Signed with monogram and dated 1932
 (lower right)
 33.5 x 41cm (13 x 16 in.)

Painted in 1932 from a drawing executed in 1914.

Provenance:
 Anthony d'Offay, London
 Private Collection, Alan Tapper
 (acquired from the above in 1977)

Exhibited:
 London, Anthony d'Offay, *Lucien Pissarro*, 1977, no. 42
 London, Belgrave Gallery, *Masters of Modern British Painting*, 1978, no. 13
 Bradford, Cartwright Hall Art Gallery &

London, Belgrave Gallery, *Jewish Artists of Great Britain 1845-1945*, 1978, no. 15

Literature:
 Anne Thorold, *Catalogue of Oil Paintings of Lucien Pissarro*, 1983, no. 490 (illustrated p. 21)

Lucien was the eldest son of French Impressionist painter, Camille Pissarro. He benefitted not only from the tutelage of his father but growing up in a milieu surrounded by some of the greatest artists of that period including Claude Monet, Paul Signac and Pierre-Auguste Renoir.

Although French by birth, from a young age, Pissarro was drawn to English shores, visiting first as a child in 1870-71 and settling permanently in 1890. He became a British citizen in 1916 and was an integral part of the English art scene of the first half of the

twentieth century. His influence is notable in the work of Walter Sickert, Harold Gilman and Spencer Gore.

Pissarro is primarily known as a landscape painter and the present oil is a typical example of his work. Between 1913 and 1919, he travelled extensively producing views of Dorset, Westmorland, Surrey, Sussex, Essex and Devon. The present work, although painted some decades later, is based on a drawing from that period. It forms part of a group of works from 1914 depicting the village and landscape around Brough in Westmorland, now Cumbria, of which *Wild Boar Fell, Brough* is held by Manchester Art Gallery.

£10,000-15,000

62

PHILIP WILSON STEER (BRITISH 1860-1942)

THE CASINO, BOULOGNE-SUR-MER

Oil on canvas

Signed and dated 92 (lower right)

51 x 61cm (20 x 24 in.)

Provenance:

Private Collection, Thomas Humphry Ward Esq. (1845-1926),

Art critic for the Times Newspaper

Private Collection, Mrs. Sandwith

Private Collection, Adrian McConnel

Thence by descent

Exhibited:

London, The Goupil Gallery, *Exhibition of Paintings by*

P. Wilson Steer, February 1894, no. 1, as 'property of

T Humphrey Ward Esq.'

Literature:

'Our London Correspondence', *Glasgow Herald*, 26 February 1894, p. 7

'From Private Correspondence', *The Scotsman*, 26 February 1894, p. 7

'From our London Correspondent', *Manchester Courier*, 26 February 1894, p. 5

'Exhibitions', *Pall Mall Gazette*, 27 February 1894, p. 3

'Exhibition Review, A Modern Painter', *The National Observer*, 3 March 1894, p. 396

G[eorge] M[oores], 'Mr Steer's Exhibition', *The Speaker*, 3 March 1894, p. 250

'Art: The Goupil Gallery', *Weekly Dispatch*, 4 March 1894, p. 6

'Studio and Gallery', *Black and White*, 10 March 1894, p. 294

'Fine Art: The Goupil', *The Morning Post*, 10 March 1894, p. 2

George Moore, *Modern Painting*, 1898 (Walter Scott), p. 242

DS MacColl, *Life, Work and Setting of Philip Wilson Steer*,

1945 (Faber & Faber), pp. 51, 193

Bruce Laughton, *Philip Wilson Steer*, 1971 (Clarendon Press, Oxford), p.130, (no 52)

Sketches for the present work are included in Steer's sketchbook inscribed Boulogne and dated 1888. The sketchbook is held in the V&A archives under reference E 281 - 1943.

£30,000-50,000



62

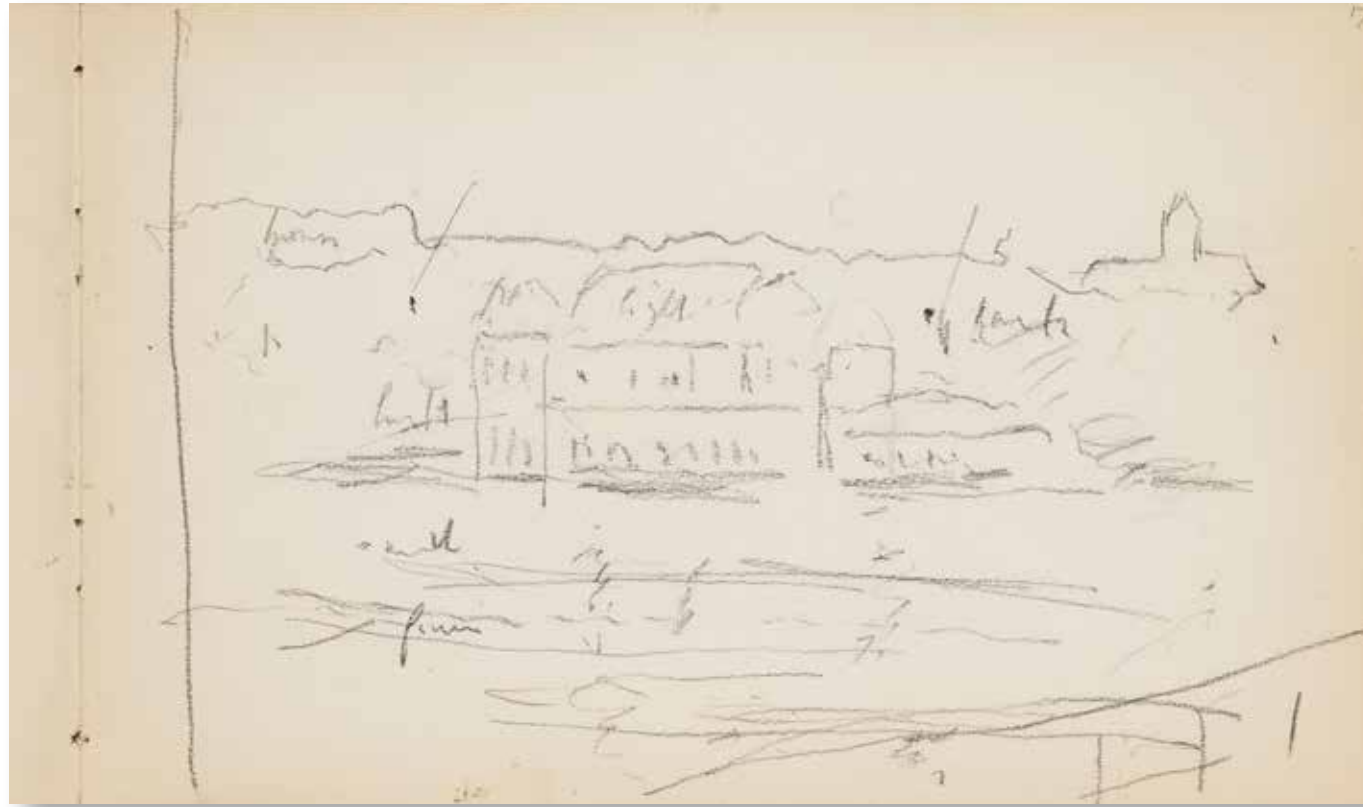


Fig. 1 | Sketch of Casino, Boulogne-sur-Mer, Philip Wilson Steer, circa 1888.
© Victoria and Albert Museum, London

Had you been standing on the upper deck of the Folkestone steamer, steering into the harbour at Boulogne-sur-Mer at the turn of the twentieth century, your view on the port side, beyond the guard rail of the *jetée de l'est*, would take in the *plage*, and the Second Empire Casino. Sitting in public gardens that contained a saltwater bathing establishment, the lines of the casino prepared you for those of the great exhibition 'palaces' of Paris, a train ride away. A quick scan of your Baedeker would tell you that the casino opened every year for the summer season from 15 June to 15 October and a day ticket would cost you two francs. Since the lights are on in Philip Wilson Steer's view of the building, we can assume that the present canvas must represent a late summer evening. Although dated '92' we know that the painter spent the summer at Cowes in that year. He would have passed through Boulogne in 1887, 1888 and 1889, producing swift sketchbook notes, three of which relate directly to the present work (fig 1).

Why, in the 1880s was Boulogne and its environs so admired, and why did it supplant Walberswick in Steer's affections? The answers are various - Dannes, Étaples, Montreuil and one or two other picturesque towns nearby were supporting small colonies of British and American painters, many of whom were working in loosely Impressionist styles, while further down the coast there were the familiar haunts of Monet and Boudin. Boulogne was also one of the main points of access to Paris in the late nineteenth century, its packet-boat service having commenced in 1849.

In Steer's case the specific interest in Boulogne is likely to have come first from the early work of Manet that he saw in the artist's posthumous retrospective exhibition in Paris in 1884. 'When the Manet exhibition was held', he told John Rothenstein, 'I had never heard his name. But I went and was very much interested ...The landscapes I liked very much ...' Manet had of course visited Boulogne several times in the 1860s and on one occasion on the *plage*, had painted the twin piers that form the harbour entrance. Fashionable promenades, these breakwaters with their white handrails had not changed when Steer painted them twenty years later.

Passing through the port in the late 1880s, and again in 1891, Steer must have realized that he needed to go no further for one of the most celebrated British Impressionist paintings, *Boulogne Sands*. Having already painted this beach, looking north to where the hillside rolls gently towards the shore in *Boulogne Sands: Children Shrimping*, the Casino waterfront was a key location.

There is sufficient technical variation between the Tate and Ferens canvases to leave the precise date of most works ascribed to the artist's Boulogne corpus prior to 1891, open to debate. While he was known to be capable of working in several different styles at once, the dabs and dashes of a painting of girls busily building sandcastles on a blustery day, contrast with the serenity of the present townscape - a work that takes the eye beyond the casino to the rising land of the *haute ville*, and the tower of the *Cathédral Notre Dame*. At this moment when the noisy children have gone and the casino slowly becomes incandescent, the town sinks into the crepuscular light of evening.

Bruce Laughton, Steer's 1960s champion, had not seen the present painting when writing his monograph, and accepted DS MacColl's earlier assessment of it. Recalling the painting in the 1940s and thinking of the celebrated 'nocturnes' of the 1870s, MacColl had reached for the word 'Whistlerian'. It now seems most likely that the artist post-dated *Casino, Boulogne '92'* at the time it left his studio and when it was recalled for his solo exhibition in 1894, it had passed into the collection of Thomas Humphry Ward (1845-1926), the principal art critic and occasional leader writer on the staff of *The Times*.

Ward apparently 'disliked that it should be known' that he was the painting's owner. George Moore was keen to make something of the fact and in praising the painting he also exposed its purchaser to a wider readership:

I like ... *The Casino, Boulogne*, the property, I note with some interest, of Mr T Humphry Ward, art critic of *The Times* ... Mr Humphry Ward must write conventional commonplace, otherwise he could not remain art critic of *The Times*, so it is pleasant to find that he is withal an excellent judge of a picture ... The buildings stand high up, they are piled up in the picture, and a beautiful blue envelopes sky, sea, and land. Nos 1 [the present picture] and 2 show Mr Steer at his best: that beautiful blue, that beautiful mauve, is the optimism of painting, is the peculiar characteristic of Mr Steer's work.



Fig. 2 | Casino, Boulogne-sur-Mer. Private Collection. Look and Learn. Elgar Collection. Bridgeman Images.

Other critics concurred, referring to its 'perfect technique' and the 'decorative charm' of its colour.

Painted 'freely and flowingly', the peacefulness of this evening on the French coast was conveyed with splendid spontaneity. It had, more than the overtly 'Impressionist' studies of 1891, a 'unity of vision' that Steer considered one of the essential 'laws' of good painting. He insisted, echoing Whistler, that scenes like that of the casino, may be 'commonplace and ordinary' to the layperson, but it was for the painter to find beauty in them. As one pulled into the harbour of an evening, this called for the subtle palette of warm greys and ochres of a hillside and buildings that surround the ghostly gaming house, framed between the hints of mauve in a peaceful sky and the cool cerulean blues of a rippling tide.

Kenneth McConkey

- 1 Karl Baedeker, *Northern France*, 1909 ed., (Leipzig), p. 7. The building, although requisitioned as a military hospital in the Great War, was destroyed in an allied bombing raid to knock out the port in the Second World War.
- 2 Laughton, on the basis of drawings in the V&A sketchbook, [1942-E281, fig 1], assigns *Casino, Boulogne* to 1888-9. The sketchbook was however, dated 1888-9 by Ronald Gray, who was not part of Steer's entourage in the late 1880s, so this alone may not rule out a slightly earlier date.
- 3 John KM Rothenstein, *A Pot of Paint, The Artists of the 1890s*, 1929 (Freeport, New York reprint, 1973), pp. 138-9
- 4 Manet's *The Jetty of Boulogne-sur-Mer*, 1869 (fig 2) was exhibited in his posthumous retrospective at the Ecole des Beaux Arts in January 1884, no. 51.
- 5 For Steer's 1891 oils sketches, see Bruce Laughton, 'Some Early Panel-sketches by Philip Wilson Steer', *Apollo*, June 1966, pp. 49-55. When shown in his London exhibition in February 1894, there had been no recorded visits to the French port between 1891 and the summer of 1894. The artist is likely nevertheless, to have referred to the drawings when painting the present picture. Although technically possible, *Casino, Boulogne* is unlikely to have been painted on the motif, and if that is the case the date range could well be extended, with 1892 not being impossible.
- 6 As stated, Laughton 1971, p. 50, places the work c.1888/9. A case could be made for the preceding year.
- 7 DS MacColl, 'Steer', *Artwork*, no. 17, Spring 1929, p. 16. MacColl 1945, p. 193, had nevertheless retained the picture as a work of 1892.
- 8 *Ibid.*
- 9 G[eorge] M[oo]re, 'Mr Steer's Exhibition', *The Speaker*, 3 March 1894, p. 250, reprinted in Moore 1898, p. 242. The painting was actually listed in the 1894 catalogue of Steer's exhibition as from Ward's collection.
- 10 'From our London Correspondent', *Manchester Courier*, 26 February 1894, p. 5
- 11 'Exhibitions', *Pall Mall Gazette*, 27 February 1894, p. 3.
- 12 'Art: The Goupil Gallery', *Weekly Dispatch*, 4 March 1894, p. 6; 'Fine Art: The Goupil', *The Morning Post*, 10 March 1894, p. 2.
- 13 In 1891, in an address to the members of the Art Workers' Guild, he railed against those who packed their paintings with such detail that they became 'tiresome exercises of misguided industry'; see Philip Wilson Steer, 'Mr P Wilson Steer on Impressionism in Art', Appendix D in DS MacColl, *Life, Work & Setting of Philip Wilson Steer*, 1945 (Faber & Faber, London), p. 177 where the text appears in full.
- 14 In essence, at this point, Steer was echoing Whistler's *Ten O'Clock Lecture* when he referred to nature 'singing in tune ... for the artist alone'.



63

63
OCTAVE GUILLONNET
(FRENCH 1872-1967)
BENEDICTION DE LA MER, CAPRI
Oil on canvas
Signed (lower left)
71 x 90cm (27¾ x 35¼ in.)

£1,500-2,500



65

65
EUGÈNE BROUILLARD
(FRENCH 1870-1950)
PAYSAGE PASTORAL
Oil on canvas
Signed (lower right)
26.5 x 40.5cm (10¼ x 15¾ in.)

£700-1,000



64

64
WILLIAM ALFRED GIBSON
(BRITISH 1866-1931)
LES LAVEUSES
Oil on canvas
Signed (lower left)
41 x 51cm (16 x 20 in.)

Provenance:
Sale, Christie's, London, 31 October 1996,
lot 660
Sale, Lyon & Turnbull, Edinburgh, 10 June
2021, lot 26

£800-1,200



66

66
EUGÈNE BROUILLARD
(FRENCH 1870-1950)
ROCHER DE L'ESTEREL
Oil on board
Signed (lower right)
38 x 55cm (14¾ x 21½ in.)

Painted circa 1910.

Exhibited:
Lyon, *Exposition Brouillard*, 1984

£600-800



67

67 λ
ETIENNE-ADRIEN DRIAN (FRENCH 1885-1961)
GRAND BOUQUET DE FLEURS
 Oil on canvas
 Signed (lower left)
 101 x 81cm (39¾ x 31¾ in.)

Provenance:
 Marlborough Fine Art, London
 Mrs Marshall Field III (probably acquired from the above, circa 1930) and by descent
 Sale, Christie's, London, 8 June 2021, lot 75
 Acquired from the above by the present owner

£1,500-2,000



68

68
PAVEL TCHELITCHEW (RUSSIAN 1898-1957)
STUDY OF FLOWERS
 Pastel and pencil
 Signed (lower right)
 27 x 20cm (10½ x 7¾ in.)

Provenance:
 Sale, Christie's, *Russian Art*, 25 November 2019, lot 87

£1,000-1,500



69

69 λ
MARCEL DYF (FRENCH 1899-1985)
FLEURS DE SOLEIL
 Oil on canvas
 Signed (lower right); stamped to canvas (verso)
 73 x 60cm (28½ x 23½ in.)

Painted in 1976.

Provenance:
 Frost & Reed, London (ref. no. o/567775)

This work is recorded in the *Marcel Dyf Archives* under N° ID 904.

£4,000-6,000

70

HENRI FANTIN-LATOURE (FRENCH 1836-1904)

ROSES THÉ

Oil on canvas

Signed and dated 74 (upper right)

44 x 39.5cm (17¼ x 15½ in.)

Provenance:

Private Collection, Edwin Edwards, London

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), Glasgow

Acquired from the above by the family of the present owner

Thence by descent

Exhibited:

Poughkeepsie, New York, Vassar College Art Gallery (now The Frances Lehmann Loeb Art Center),

circa 1977-1980 (loaned by the mother of the present owner)

Literature:

Madame Fantin-Latour, *Catalogue de l'Oeuvre complet de Fantin-Latour*, Paris, 1911, p. 79, no. 722

(Titled 'Roses')

The authenticity of this work has been confirmed by Brame & Lorenceau and it will be included in the forthcoming Catalogue Raisonné of the artist's paintings and pastels currently being prepared.

Exquisite still life paintings such as the present work are synonymous with the work of Fantin-Latour. Initially trained by his father who was also a painter, Fantin-Latour went on to study alongside Edgar Degas and Alphonse Legros at the Ecole des Beaux Arts in Paris in the 1850s. The artistic milieu in which he was surrounded comprised Edouard Manet, Pierre-Auguste Renoir and Claude Monet amongst many others that would go on to be instrumental in the Impressionist movement. Fantin-Latour's work at this time comprised many group portraits of his contemporaries, but it was his flower compositions that brought him both critical and commercial success.

James Abbott McNeil Whistler was instrumental in encouraging Fantin-Latour to visit London where, in 1862, he exhibited at the Royal Academy for the first time, finding success with a flower composition. He would go on to return and exhibit there almost every year until 1881. Whistler was also pivotal in introducing Fantin to Edwin and Ruth Edwards who would become his most important supporters and patrons, buying many of his still lifes and promoting his work to their friends.

Fantin-Latour prioritised simple compositions, focussing his energy on the intricate representation of each element of the flower. The result is almost always a sumptuously rendered harmony of colour imbued with a sublime delicacy and an unparalleled attention to detail. The more complex compositions with both flowers and fruit show him to be the worth successor to Chardin and Courbet, bridging the artistic divide between Realism and Impressionism.

Edward Lucie-Smith writes that 'Fantin's flower pieces have a special quality which is well summed up in Jacques-Emile Blanche's description of them: "Fantin studied each flower, its grain, its tissue, as if it were a human face". But this is true with one proviso: he looked at flowers, as he did at faces, with no perceptions. His belief, academic in origin, that technique in painting was separable from the subject to which the artist applied it, enabled him to see the blooms he painted not as botanical specimens, but as things which, though not necessarily significant in themselves, would generate significant art upon the canvas' (*Henri Fantin-Latour*, New York, 1977, pp. 22-23).

£50,000-70,000



70

71 λ

DORA GORDINE (ESTONIAN 1895-1991)

STANDING FEMALE DANCER

Bronze with green patina

Signed and numbered 2/6 to the base

Height 65cm (25½ in.)

Dora Gordine's *Standing Dancer* captures the movement and elegance of the female form. Gordine explored themes of motherhood and womanhood through her bold, strong and yet feminine sculptures, usually cast in bronze.

Gordine was initially influenced by a group of artists in her homeland Estonia coined 'Noor Eesti' who followed the concepts and ideals of the Art Nouveau movement. In 1924, Gordine relocated to Paris and was immediately encapsulated by the rich French culture frequently visiting the multitude of galleries, operas and museums.

In 1925, Gordine worked for the British Pavilion at the International Exhibition of Modern Decorative and Industrial Arts in Paris, as a mural painter. This opportunity provided her with the means to start producing bronze sculptures again and Gordine went on to exhibit her works at the Beaux Arts Society and the Salon Des Tuileries in 1926 where she presented a head and torso sculpture of a Chinese philosopher which was met with great acclaim.

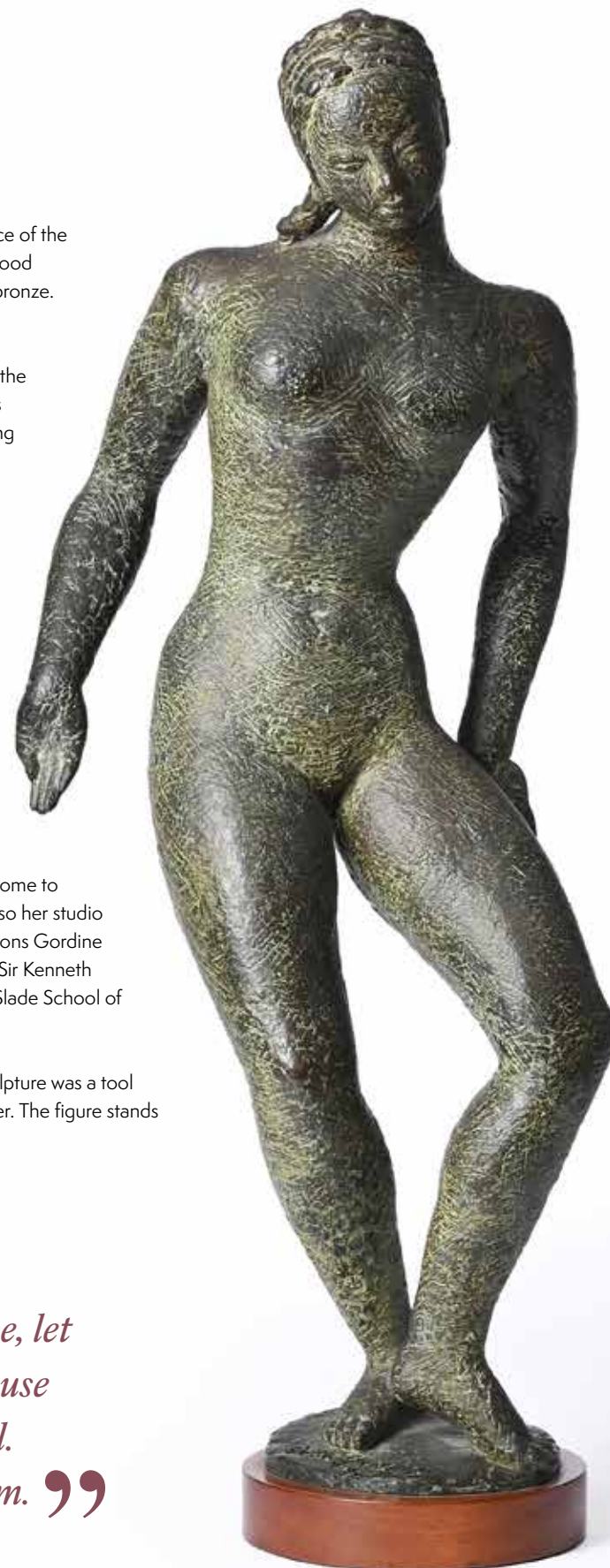
Back in London in 1928, the Leicester Galleries held Gordine's first solo show, which proved to be a great success; all of the pieces selling including one to Samuel Courtauld.

In 1936, Dora married the Hon. Richard Gilbert Hare and together they built Dorich House in Kingston Vale which doubled up as their home to showcase their personal collection of Russian Art and furniture but also her studio to create and display her sculptures. Through her husband's connections Gordine became immersed within London's fashionable elite. Figures such as Sir Kenneth Clark, Dame Beryl Grey and Professor Frederick Brown, head of the Slade School of Art all jumped at the opportunity to sit for Gordine.

The present lot signifies Gordine's approach to sculpture, she felt sculpture was a tool to depict not only identifiable features but capture the vision of a sitter. The figure stands poised, caught in a moment of movement oblivious to the onlooker.

£2,500-3,500

“If people really want to know me, let them look at my sculpture, because words are not my medium at all. It is sculpture that is my medium.”
Dora Gordine



71

72 λ

DENIS PEPLOE (SCOTTISH 1914-1993)

STILL LIFE OF PANSIES WITH PEARS

Oil on canvas

Signed (lower left)

62 x 77cm (24¼ x 30¼ in.)

£4,000-6,000



72

73 λ

NORMAN EDGAR (SCOTTISH B. 1948)

STILL LIFE WITH CARNATIONS AND TULIPS

Oil on canvas

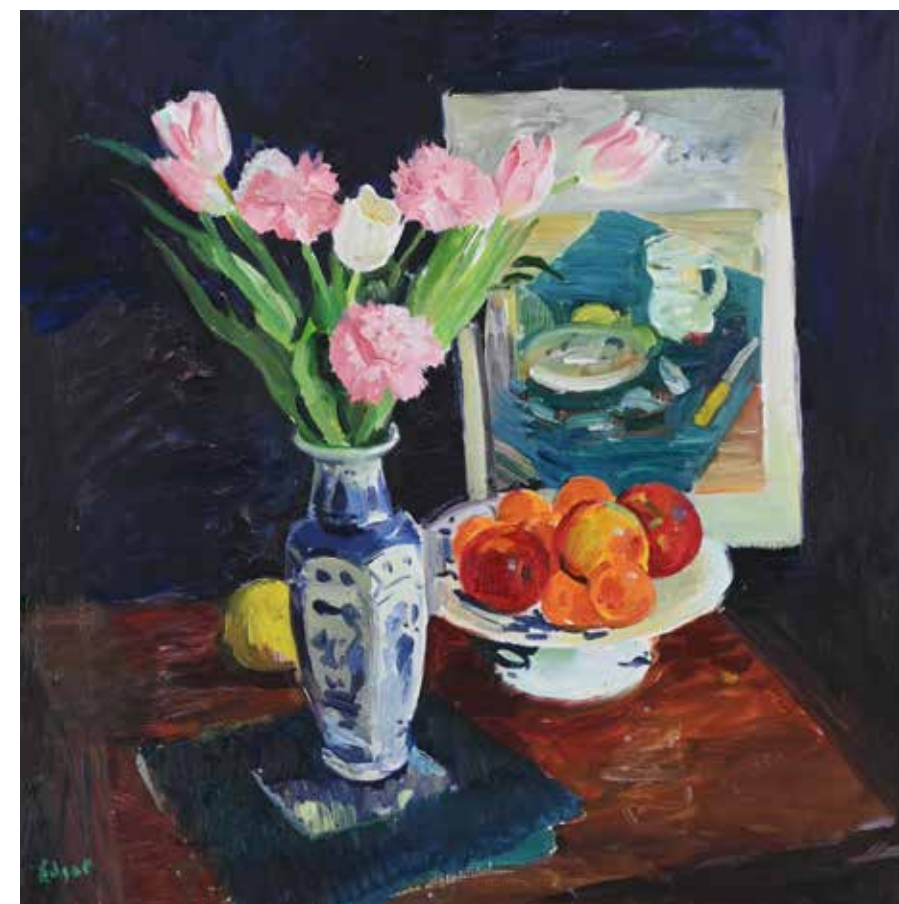
Signed (lower left)

66 x 66cm (25 x 25 in.)

Provenance:

Barclay Lennie Fine Art Limited, Glasgow
(by 1994)

£1,000-1,500



73

74 †
SAMUEL JOHN PEPLIE (SCOTTISH 1871-1935)
CASSIS, LOOKING INLAND
Oil on panel
Signed (lower left)
32 x 41cm (12½ x 16 in.)

Painted circa 1913.

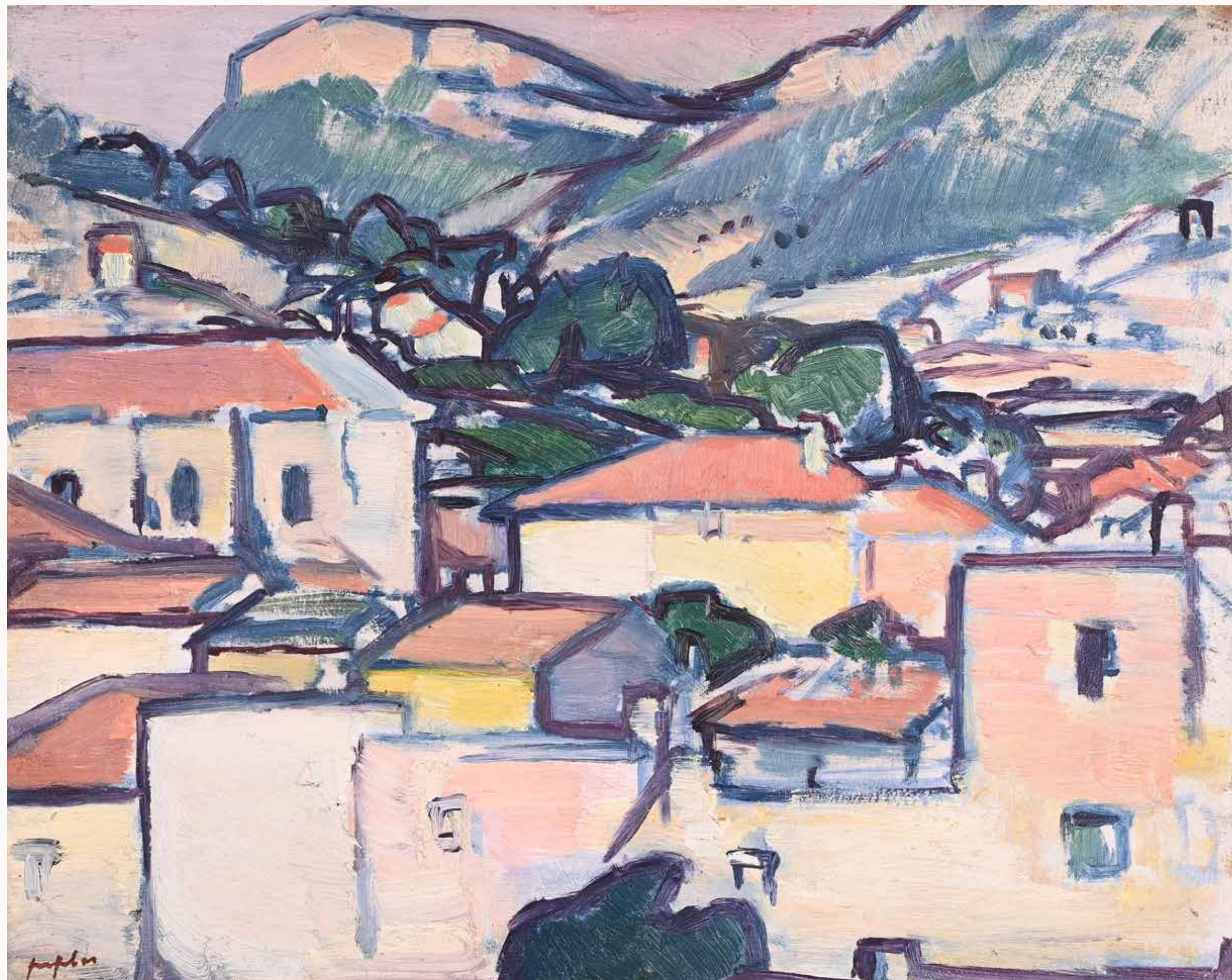
Provenance:
Lefevre Gallery, London
Acquired from the above circa 1950 and thence by descent
to the present owner

Peploe had firmly established himself on the Scottish art scene in the early years of the twentieth century with his traditional Edwardian style of painting. He found success with a series of carefully observed interiors, still lives, portraits and landscapes. However, regular trips to northern France and Paris from the mid-1900s saw him come into contact with the likes of Matisse and Picasso and the latest artistic trends that avant garde Paris had to offer. He began to adopt a bolder, more vibrant palette, influenced by the art of Vincent Van Gogh, the Fauves and their raw expressionism, he pared down his compositions to the barest, yet most striking elements - the black line contrasted with the brightest, richest colours. This new department was not approved of by his usual Edinburgh dealers who refused to exhibit Peploe's new paintings on his return in 1912.

It was one year later that Peploe visited the bustling harbour town of Cassis in the south of France. It was to be the first of many trips and prove instrumental in the development of the artist's mature style. Like so many before and after him, Peploe was enraptured by the iridescent light of the region, the sparkling seas and sun-drenched hills. The colourist journey begun by the Fauves ten years earlier now encompassed a new group of painters who would go on to be known collectively as the Scottish Colourists. This tight-knit group comprised Peploe along with Francis Cadell, Leslie Hunter and J.D. Fergusson and they were Scotland's first Modernists.

The present work was most probably painted during Peploe's first trip to Cassis in the summer of 1913. He had been invited by J.D. Fergusson and the American artist and illustrator Anne Estelle Rice. Whilst he produced many views of the port at Cassis, he was also fascinated by the area around the town with its wooded hills and jumble of typically Mediterranean tiled houses. *Cassis Looking Inland* is one such example with the salmon pink rooftops juxtaposed by lemon-yellow highlights and Peploe's quintessential bold black outlines.

£30,000-50,000





75

75 λ
ERIC KENNINGTON (BRITISH 1888-1960)
BOMB STUDIES
Pencil and watercolour, heightened with white
Inscribed to estate label *Sketch of a Bomb & of a Telegraph Pole & of a Poppy/Inventory no. 177/ Date ca. 1918'* (attached verso)
35.5 x 51.5cm (13¾ x 20¼ in.)

Provenance:
Property of the E.H. Kennington Estate (by December 1960)
The Maas Gallery, London

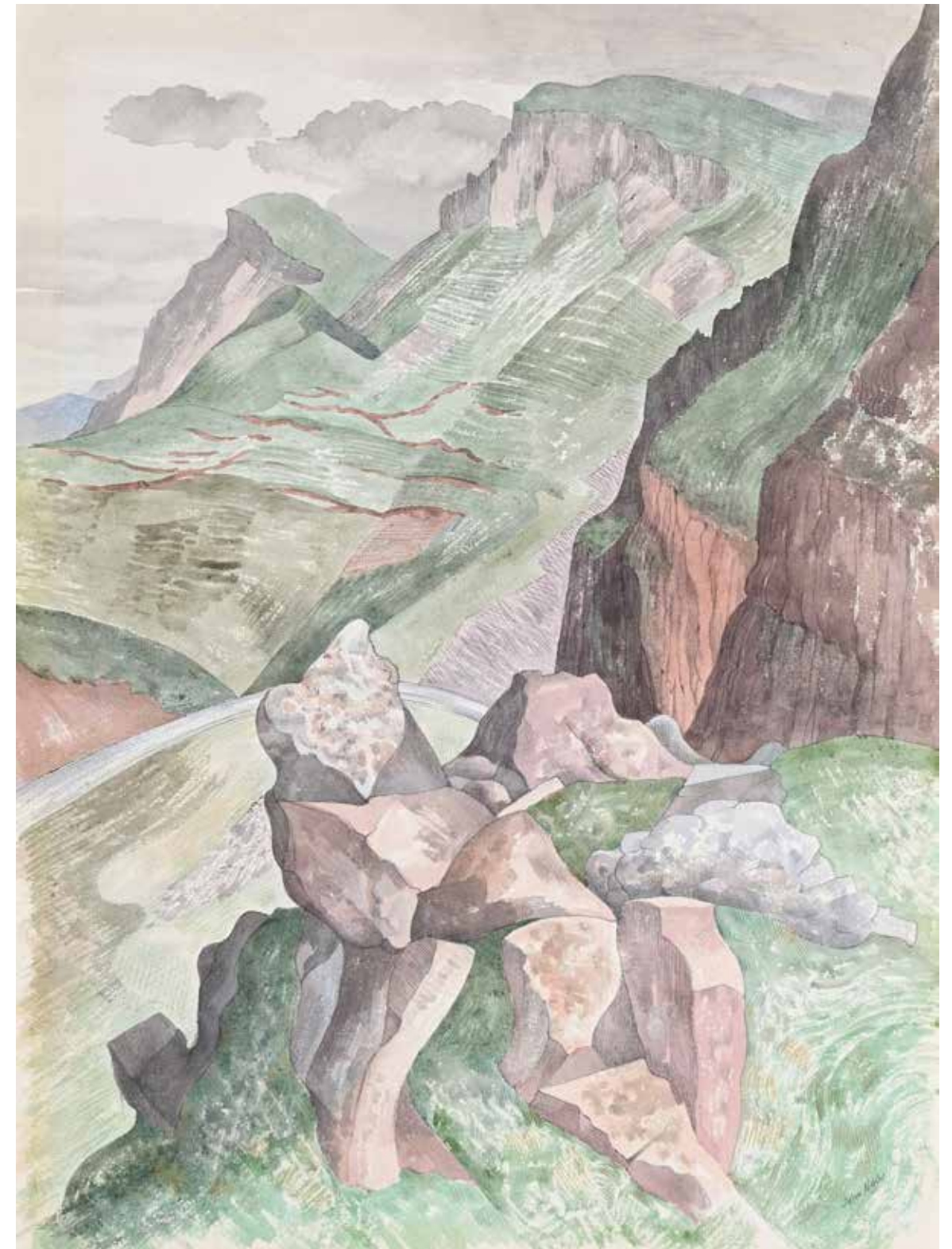
£1,000-1,500



76

76 λ
JOHN NASH (BRITISH 1893-1977)
STREAM IN A WOODED LANDSCAPE
Pencil, watercolour and crayon
Signed (lower right)
39 x 52.5cm (15¼ x 20½ in.)

£1,000-1,500



77

77 λ
JOHN NASH (BRITISH 1893-1977)
ABER EIDDY, PEMBROKESHIRE
Watercolour and ink
Signed (lower right); with artist's label attached to backboard (verso)
56 x 41cm (22 x 16 in.)

Provenance:
I.R. Mackrill, Esq., Private Collection

Exhibited:
London, Royal Academy of Arts, John Nash Exhibition, 1967, no. 104

£4,000-6,000



78

78 λ
CATHLEEN SABINE MANN (BRITISH 1896-1959)
PORTRAIT OF A LADY SEATED
Oil on canvas
Signed and dated 1933 (lower right)
92 x 71.5cm (36 x 28 in.)
Unframed

£400-600



79

79 λ
CATHLEEN SABINE MANN (BRITISH 1896-1959)
PORTRAIT OF A BALLERINA, SEATED, WEARING A TUTU
Oil on canvas
Signed and dated 1935 (lower right)
91.5 x 71.5cm (36 x 28 in.)
Unframed

A similar composition featuring the same ballerina is held in the Glasgow Museums Resource Centre. The figure is shown seated in front of the same blue panelling with a black cat on her lap.

£400-600

80
MIKHAIL VIKTOROVIC DRONOV
(RUSSIAN B. 1956)
LE PASSEUR
Bronze
Signed and dated 1989
Height: 49cm (19¼ in.)

£1,000-1,500



80



81

81 λ
FRANK DOBSON (BRITISH 1886-1963)
SEATED MALE NUDE
Pastel and charcoal
Signed and dated 45 (lower right)
49 x 61cm (19¼ x 24 in.)

£2,000-3,000



82

82 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
RECLINING NUDE
Black crayon
Signed (lower right)
43 x 56cm (16¾ x 22 in.)

£1,500-2,000



83

83 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
LILIES
Watercolour and pencil
Signed (lower right)
58 x 45cm (22¾ x 17½ in.)

Painted circa 1930.

£2,000-3,000



84

84 λ
ALFRED WOLMARK (BRITISH 1877-1961)
PORTRAIT OF GAUDIER BRZESKA
Oil on canvas
Signed with monogram and dated 1912 (lower right)
119 x 84cm (46¾ x 33 in.)

£4,000-6,000



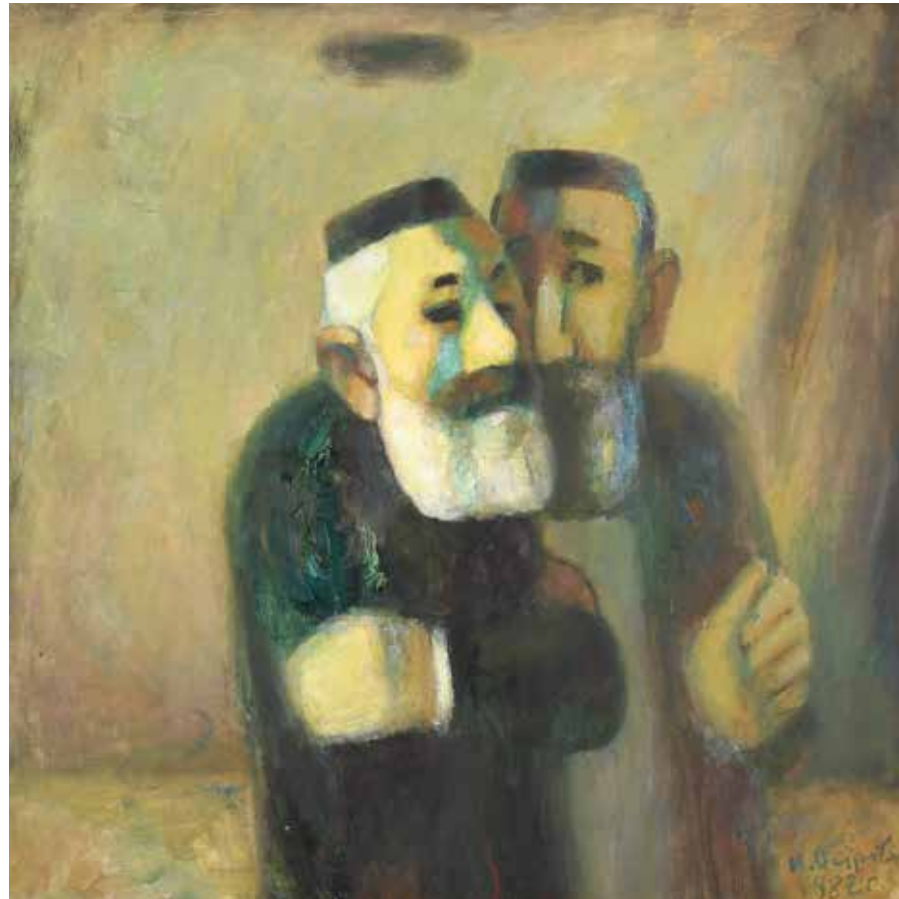
85

85 λ
ALFRED WOLMARK (BRITISH 1877-1961)
BOATS, CONCARNEAU
Oil on canvas-board
Signed with monogram (lower right)
45.5 x 38cm (17¾ x 14¾ in.)

Provenance:
Mrs May Platini, Private Collection, the artist's niece, USA

Exhibited:
London, Ben Uri Gallery and Hull, Ferens Art Gallery, *Rediscovering Wolmark: A Pioneer of British Modernism*, 2004-5, no. 33, (illustrated in the exhibition catalogue p.35)

£2,000-3,000



86

86
JOSIF MEEROVICH OSTROVSKY
 (UKRANIAN 1935-1993)
WALK
 Oil on canvas
 Signed and dated 1982 (lower right); further signed and inscribed in Cyrillic to canvas and stretcher (verso)
 70 x 70cm (27½ x 27½ in.)

Provenance:
 The Catto Gallery, London

£1,000-1,500

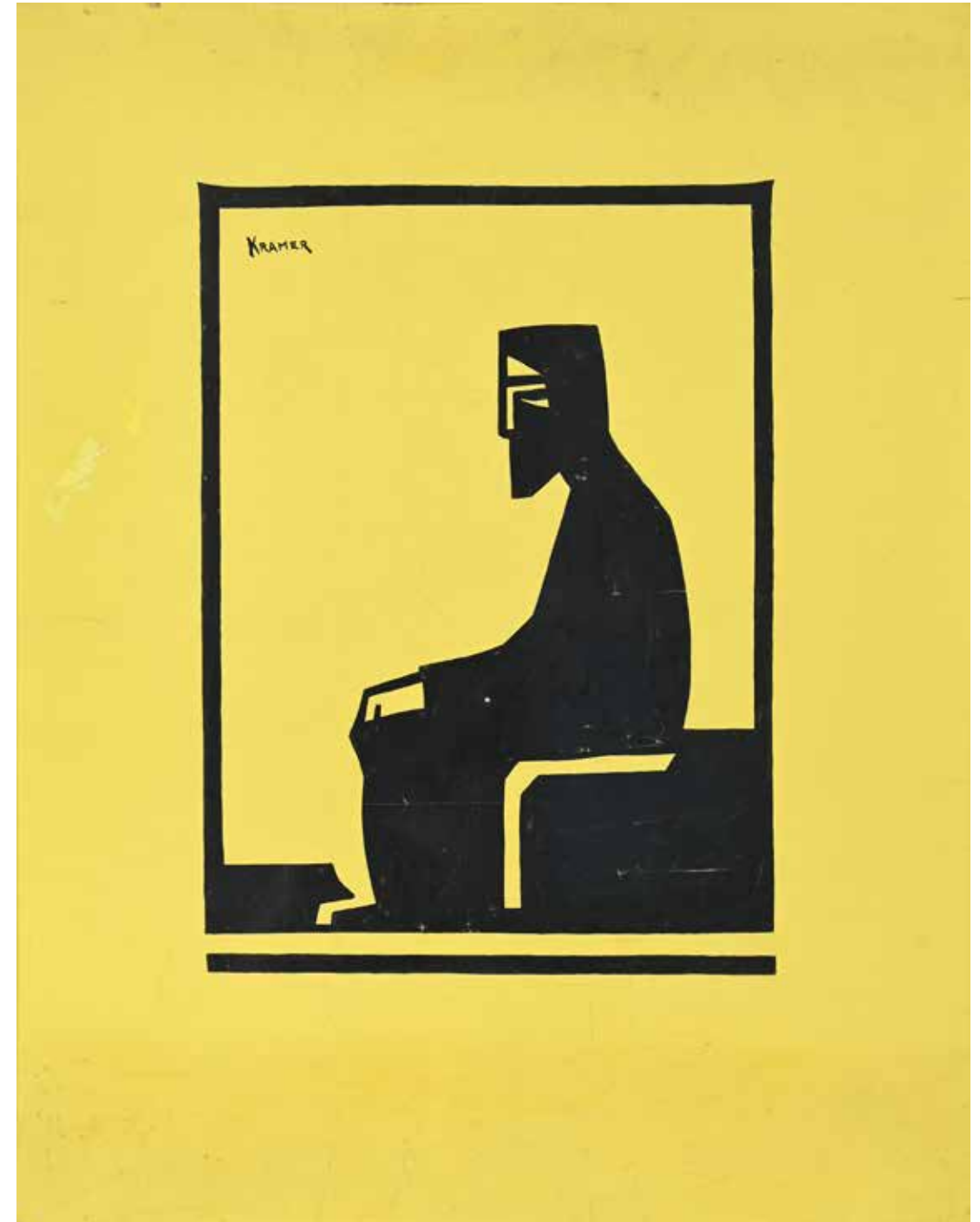


87

87 λ
JACOB KRAMER (BRITISH/RUSSIAN 1892-1962)
SEATED WOMAN
 Ink and gouache
 Signed (upper right)
 25 x 18.5cm (9¾ x 7¼ in.)

Provenance:
 Sale, Christie's, South Kensington, 11 November 1993, lot 220
 Sale, Blythe Road Auctions, London, 25 January 2017, lot 122

£600-800



88

88 λ
JACOB KRAMER
 (BRITISH/RUSSIAN 1892-1962)
STUDY FOR 'THE JEW'
 Ink and wash
 Signed (upper left)
 47 x 37cm (18½ x 14½ in.)

Provenance:
 The artist's family
 Belgrave Gallery, London
 Boundary Gallery, London

Exhibited:
 London, Ben Uri Gallery, *Jacob Kramer Reassessed*, 1984, no. 16, on tour to Leeds, Leeds City Art Gallery; Bournemouth, Russell Coates Art Gallery; Hull, Ferens Art Gallery (illustrated in the exhibition catalogue p. 25)
 London, The Sternberg Centre, *Pictures of Jewish Interest from Private Collections*, 1986, no. 32 (illustrated on the front of exhibition catalogue)
 Brighton, Brighton Polytechnic Gallery, *Jewish Artists in an English Context*, 1900-1920, 1986, no. 7

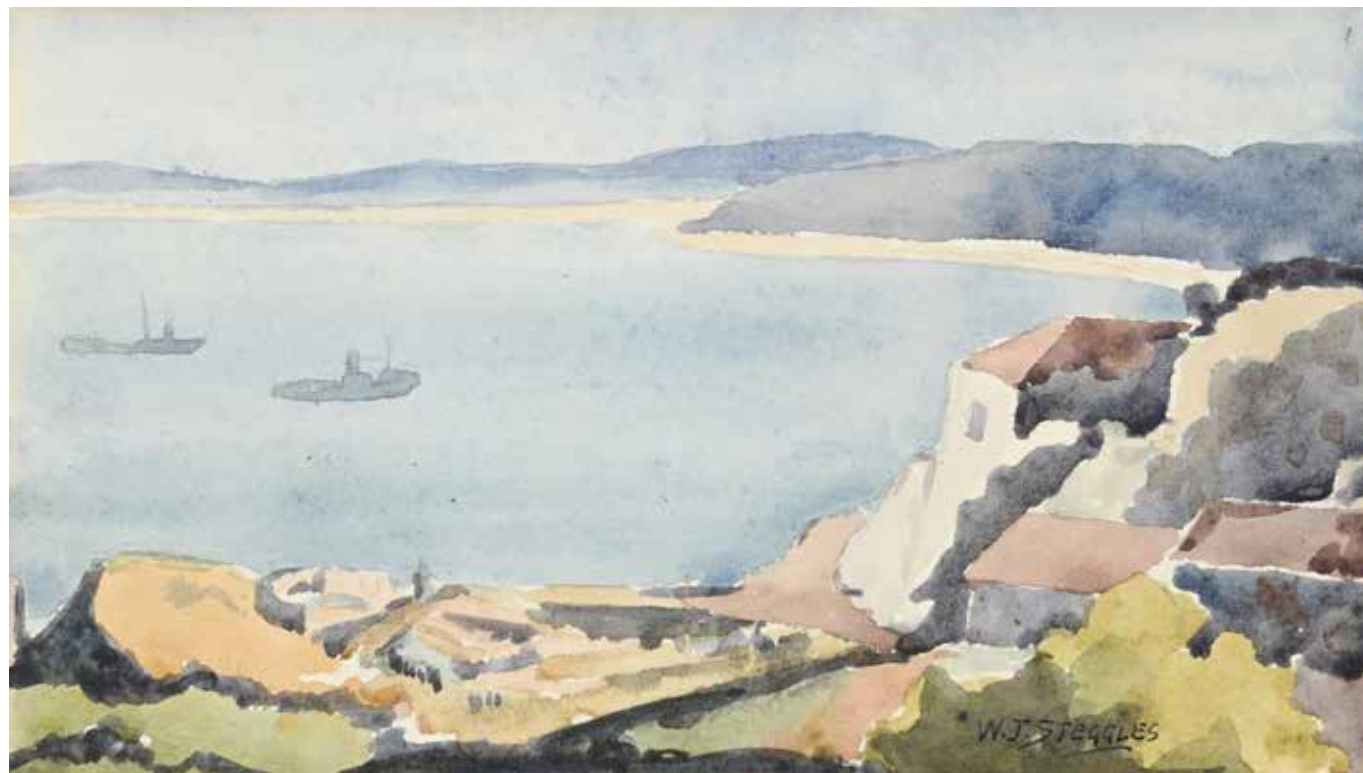
London, Belgrave Gallery, *Jacob Kramer Exhibition*, 1990, no. 7
 Leeds, University Gallery Leeds, *Jacob Kramer Centenary Exhibition*, 1992, no. 52
 London, Boundary Gallery, *Jacob Kramer*, 2006 (on loan from a private collection)

Literature:
 Agi Katz, *Jewish Chronicle*, *Jacob Kramer*, 25 May 1984 (illustrated p. 20)

£3,000-5,000



89



90



91

89 λ
 WALTER STEGGLES (BRITISH 1908-1997)
 HOUSE AND SHED, WOODROW ROAD,
 MELKSHAM
 Oil on canvas-board
 Signed (lower right)
 29.5 x 39cm (11½ x 15¼ in.)

Painted in 1986.

£2,500-3,500

90 λ
 WALTER STEGGLES (BRITISH 1908-1997)
 ST. IVES
 Watercolour
 Signed (lower right)
 11 x 19cm (4¼ x 7¼ in.)

Painted in 1949.

£600-800

91 λ
 WALTER STEGGLES (BRITISH 1908-1997)
 BLAKENEY
 Oil on canvas
 Signed (lower right)
 41 x 51cm (16 x 20 in.)

Painted circa 1971-72.

Exhibited:
 Southend, Beecroft Art Gallery, *Brothers in Art,*
 Walter & Harold Steggles & the East London
 Group, September 2021-January 2022

£4,000-6,000



92

92 λ
EDWARD SEAGO (BRITISH 1910-1974)
THE MEADOW POND - NORFOLK
Oil on board
Signed (lower right); titled (verso)
51.5 x 76cm (20¼ x 29¾ in.)

Provenance:
Galerie George, London

£15,000-25,000



93

93 λ
EDWARD SEAGO (BRITISH 1910-1974)
THE CORNFIELD
Oil on board
Signed (lower left)
45 x 60cm (17½ x 23½ in.)

Provenance:
P. & D. Colnaghi & Co. Ltd., London
Island Fine Arts, Isle of Wight

£20,000-30,000



94

94 λ
HENRI-ANDRE MARTIN
(FRENCH 1918-2004)
LA PLAGE
Acrylic on canvas
Signed (lower left); further signed and
inscribed (verso)
33 x 55cm (12 x 21½ in.)

£700-1,000



95

95
LAURITS REGNER TUXEN
(DANISH 1853-1927)
*BEACH SCENE WITH THUNDERCLOUDS
IN OSTEND*
Oil on canvas
43 x 63cm (16¾ x 24¾ in.)

£2,000-3,000



96 λ
THEO GOEDVRIEND (DUTCH 1879-1969)
SICILIAN COASTAL LANDSCAPE
Oil on canvas laid to board
Signed twice (lower left & lower right)
26.5 x 21.5cm (10¼ x 8¼ in.)

Drawn to the wild mountain scenery and jewel-like light across the shores, Goedvriend and his wife, to escape the melancholy of winter in the Hague, returned to Sicily time and time again. The couple stayed in Taormina near Messina and Catania where the present lot was most likely painted. Goedvriend studied under Dutch illustrator Theo van Hoytema and became best known for his detailed studies of mushrooms and forest vegetation.

£300-500

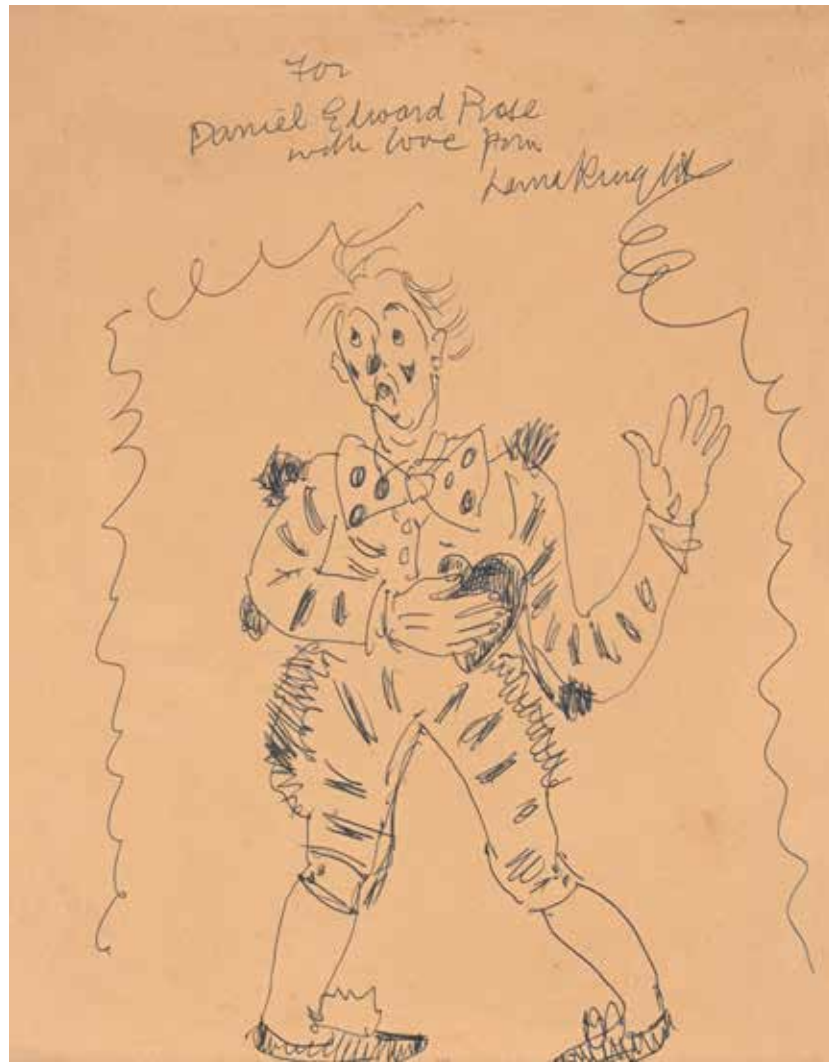


97

97 λ
CAMPBELL ARCHIBALD MELLON (BRITISH 1876-1955)
FIGURES ON THE BEACH
Oil on board
Signed (lower right)
21 x 27cm (8¼ x 10½ in.)

Provenance:
Mackay Gallery, London

£3,000-5,000



98

98 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
CLOWN HOLDING A HEART
 Pen
 Signed and dedicated (to upper edge)
 28.5 x 22cm (11 x 8½ in.)

Provenance:
 Gifted by the artist to the present owner

£600-800

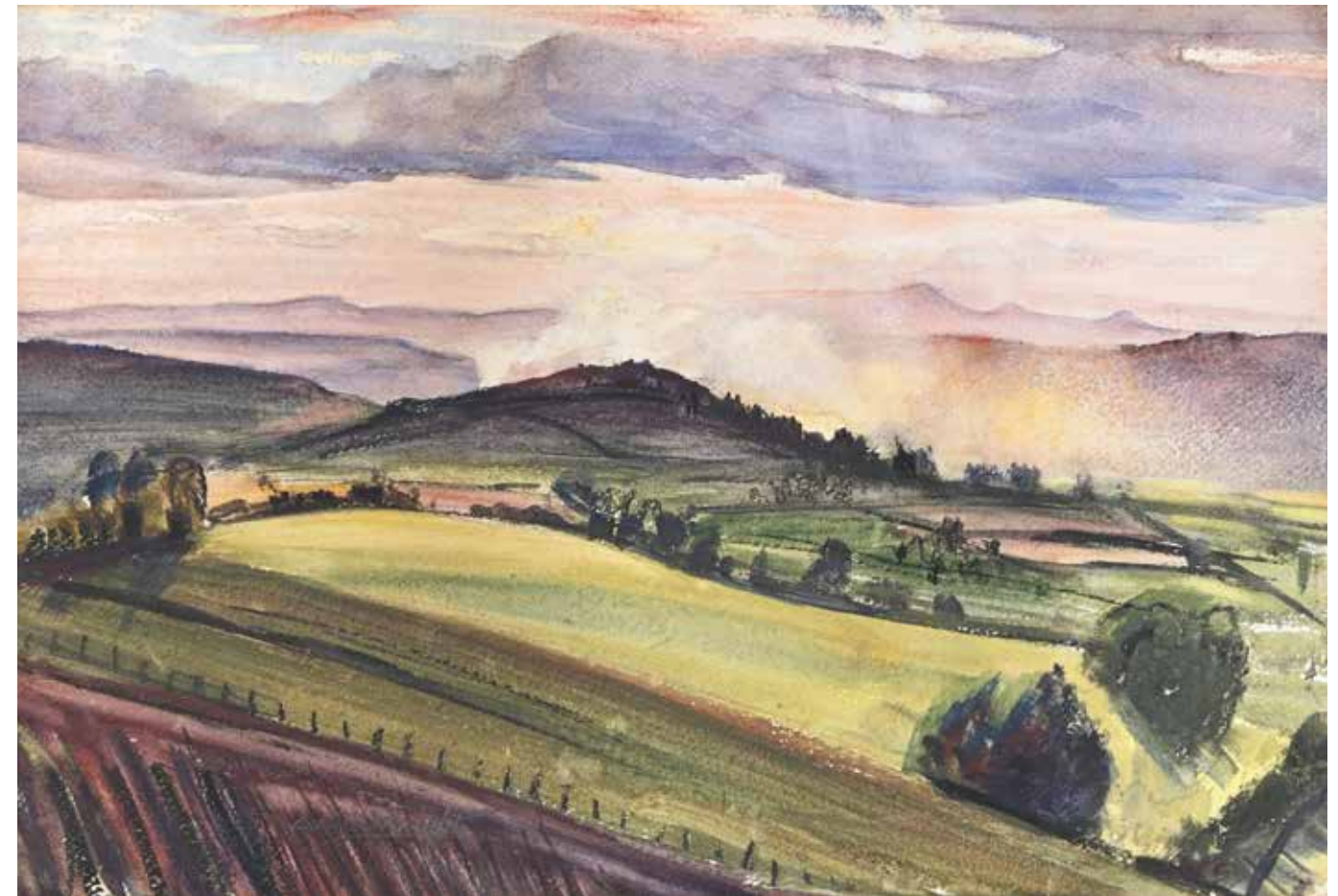
99 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
A BARBARY LAMB, NO. 1
 Pencil
 Signed (lower right)
 25.5 x 36.5cm (10 x 14¼ in.)
 Unframed

Provenance:
 Sale, Sotheby's, *Modern British & Irish Paintings*,
 1 October 1997, lot 55

£200-300



99



100

100 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
ROLLING HILLS
 Watercolour and charcoal
 Signed (lower left)
 38 x 55.5cm (14¾ x 21¾ in.)

£1,500-2,500



101



103



102

101 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 FIGURES IN A YARD
 Pencil
 Stamped with studio stamp (verso)
 18.5 x 14.5cm (7¼ x 5½ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner

£800-1,200

102 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 HEAD OF A MAN IN PROFILE
 Pencil
 Stamped with studio stamp (verso)
 17 x 24cm (6½ x 9¼ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner

£600-800

103 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 STANDING MAN
 Pencil and wash
 Stamped with studio stamp (verso)
 13 x 10cm (5 x 3¾ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner

£800-1,200



104

104 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 BLUE LANDSCAPE WITH FIGURE
 Oil on board
 25 x 38cm (9¾ x 14¾ in.)

Provenance:
 Crane Kalman Gallery, London
 Private Collection, Mr and Mrs F. Overton (acquired from the above in 1968)
 Redfern Gallery, London
 Wenlock Fine Art, Much Wenlock

Literature:
 Hepworth and Massey, *Keith Vaughan - The Mature Oils 1946-1977*, 2012, p. 103, No AH240

£18,000-25,000

“My problem is to find an image which renders the tactile physical presence of a human being without resorting to the classical techniques of anatomical paraphrase. To create a figure without any special identity (either number or gender) which is unmistakably human: imaginative without being imaginary. Since it is impossible to conceive a human form apart from its environment, an image must be found which contains the simultaneous presence and interpenetration of each. Hence the closer and closer interlocking bombardment of all the parts, like electrons in an accelerator, until the chance collision, felt rather than seen, when a new image is born.”

K.Vaughan, Journal and Drawings 1939-1965, London, 1966, p.199.



105

105 λ
KEITH VAUGHAN (BRITISH 1912-1977)
5TH PART OF FLYWHEEL
 Pencil
 Titled and inscribed (lower right); stamped with studio stamp (verso)
 17 x 26.5cm (6½ x 10¼ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner

£600-800



106

106 λ
KEITH VAUGHAN (BRITISH 1912-1977)
STEEL, PEACH & BALDWIN, EBBW VALE
 Pencil
 Titled and dated 1950 (lower left) and variously annotated; stamped with studio stamp (verso)
 17 x 26.5cm (6½ x 10¼ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner

£600-800



107

107 λ
KEITH VAUGHAN (BRITISH 1912-1977)
CITY SCENE (DUBLIN?)
 Pen and ink
 Stamped with studio stamp (verso)
 17.5 x 24cm (6¾ x 9¼ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner

£600-800



108

108 λ
KEITH VAUGHAN (BRITISH 1912-1977)
SMALL GREEN LANDSCAPE
 Oil on paper laid to board
 Signed, titled and dated 1972 (verso)
 25.5 x 29.5cm (10 x 11½ in.)

Provenance:
 The Estate of the Artist
 Agnews, London

Literature:
 Hepworth & Massey, *Keith Vaughan - The Mature Oils 1946-1977*, 2012, p. 184, no. AH555

£7,000-10,000



109

109 λ
CLAUDE ROGERS (BRITISH 1907-1979)
STUDY FOR 'THE PATIENT OPPOSITE'
 Pencil
 17.5 x 25cm (6¾ x 9¾ in.)

Painted in 1952.

Provenance:
 Anderson Consulting Collection

Exhibited:
 London, Arts Council, *Drawings for Pictures*, 1953, no. 32
 Newcastle, Hatton Gallery, *Claude Rogers*, 1955, no. 55
 London, Whitechapel Art Gallery, *Claude Rogers*, 1973, no. 102,
 and on tour to Birmingham Museum & Art Gallery, Reading
 Museum & Art Gallery, Southampton Art Gallery, Bradford City
 Art Gallery & Mappin Gallery Sheffield

Literature:
 Jeny Pery, *The Life of Claude Rogers*, 1997, pp. 128-129 (illustrated pl. 45)

The present lot is the pencil study for a small oil painting now held in the Tate Collection. The drawing was made in March 1952 when Rogers was a patient at St. Mary's Hospital in Paddington. The patient lying opposite was a Greek gentleman who had been admitted to hospital for septic hand. The work was originally exhibited in 1952 with the title, 'Scene in a Hospital Ward.'

£400-600



110

110 λ
KEITH VAUGHAN (BRITISH 1912-1977)
HEAD STUDIES
 Pencil
 Dated 1953 (upper right); stamped with
 studio stamp (verso)
 27 x 20cm (10½ x 7¾ in.)

Provenance:
 Agnews, London
 Acquired from the above by the present owner
 £600-800



111

111 λ
MERVYN PEAKE (BRITISH 1911-1968)
STUDY OF A GIRL, HEAD AND SHOULDER
 Crayon
 Signed (lower right)
 25.5 x 19cm (10 x 7¼ in.)

£400-600

112 λ
MICHAEL AYRTON (BRITISH 1921-1975)
MAZE MUSIC
 Bronze
 Signed and numbered 3/12
 Height: 40cm (15½ in.)

£7,000-10,000



112



113

113 λ
EUAN UGLOW (BRITISH 1932- 2000)
STANDING NUDE
Pencil
43 x 33cm (16¾ x 12 in.)

Provenance:
The Estate of the Artist
Marlborough Fine Art Ltd., London
Acquired from the above by the present owner

Exhibited:
London, Marlborough Fine Art, *Euan Uglow Drawings*,
January-February 2014, no. 37

£1,500-2,000



114

114 λ
EUAN UGLOW (BRITISH 1932- 2000)
STUDY FOR BLUE TOWEL
Pencil
30 x 30cm (11¾ x 11¾ in.)

Provenance:
The Estate of the Artist
Marlborough Fine Art Ltd., London
Acquired from the above by the present owner

Exhibited:
London, Marlborough Fine Art, *Euan Uglow - Paintings
and drawings from the estate*, May-June 2007, no. 61

£2,000-3,000

115 λ
BETH CARTER (BRITISH B. 1968)
KNEELING MINOTAUR
Bronze
Signed with initials and numbered 3/15
34.5 x 34.5cm (13½ x 13½ in.)

Provenance:
Acquired directly from the artist by the present owner

The minotaur is one of Carter's favourite motifs and the subject of a great many of her drawings and sculptures. Her practice of morphing human and animal figures combined with an interest in classical mythology makes the minotaur a fitting subject.

Carter's minotaurs speak of the human condition - frequently portrayed as a symbol of power and masculinity is here shown slumped and defeated, robbed of his aggression. He is a portrayal not just of a fictional beast, but a reflection of our modern world.

£1,000-1,500



115



116

116 λ
JOHN PIPER
 (BRITISH 1903-1992)
PORTLAND
WIRELESS STATION
 Watercolour, gouache
 and ink
 Signed (lower right)
 35 x 53cm (13¾ x
 20¾ in.)

Provenance:
 Leicester Galleries,
 London

Piper painted
 a number of
 landscapes depicting
 the remains of
 the former quarry
 industry at Portland
 Bill in Dorset. He
 was drawn to the

abandoned and desolate landscape, with its juxtaposition of abandoned blocks and stone against the rugged coast line. The present work was painted in 1953 and comes from a body of work created between 1948 and 1955. However, as Piper himself notes, his interest in this particular area dates back much further:

"I think it was in the late 1920s that I first went there in a very old Morris Cowley with Miles Marshall. I am a map-lover and Portland looks too extraordinary for words on the map, so does the adjoining Chesil beach. At that time Portland Bill was much more untidy, with great blocks of stone lying about on the low quarry shore in magnificent disarray. The derricks for loading the blocks onto the boats stood among a very small scatter of beach huts, dominated by the great white triangular, pyramidal sea-mark and the black and red striped lighthouse." (quoted in Exhibition catalogue, John Piper: A Retrospective Works from the Artist's Studio, London, Waddington Galleries, 1994)

£3,000-5,000



117

117 λ
JOHN PIPER (BRITISH 1903-1992)
ST. GEORGE'S CHURCHYARD, PORTLAND
 Watercolour, gouache and ink and wash
 Signed (lower right)
 34.5 x 52.5cm (13½ x 20½ in.)

Provenance:
 Graves Art Gallery, Sheffield
 Marlborough Fine Art Ltd., London

Exhibited:
 Sheffield, Graves Art Gallery, *In our view: the
 Collection of Mr and Mrs Hans Juda*, May-June
 1967, no. 85

£1,000-1,500



118

118 λ
JOHN PIPER (BRITISH 1903-1992)
PROVENCE LANDSCAPE
 Watercolour, gouache and ink and wash
 Signed (lower left)
 35 x 52cm (13¾ x 20¼ in.)

£4,000-6,000

119 λ
JOHN PIPER (BRITISH 1903-1992)
CHADENAC, CHARENTE
 Gouache, watercolour and pencil
 Signed (lower right), titled and dated 19x10x67
 (lower left)
 56 x 77cm (22 x 30¼ in.)

Provenance:
 Marlborough Fine Art Ltd., London, 1969
 Acquired from the above by the present owner

Exhibited:
 London, Marlborough New London Gallery, *John
 Piper: European Topography 1967-69*, May-June
 1969, no. 7

£2,000-3,000



119

JOHN CLUYSENAAR (1899-1986) | LOTS 120-124

John Cluysenaar (1899-1986) hailed from a family deeply rooted in the practice of architecture and artistry, fostering a rich creative heritage in Belgium. Following in the artistic footsteps of both his father and grandfather, Cluysenaar initially delved into sculpture, establishing a studio in Uccle, Belgium. His prowess in this medium garnered recognition when, in 1924, he secured a shared First Prix de Rome and the Godecharle Prize. Cluysenaar travelled to France and Italy on study trips but settled in the UK during the Second World War.

The turning point in John Cluysenaar's career occurred in 1939, marked by the passing of his father on April 7th. Following this poignant event, Cluysenaar pledged to abandon sculpture forever, redirecting his focus towards his true passion—painting. Speculation arises regarding his strained relationship with his father, a successful artist himself, who may have felt threatened by his son's artistic talent, nudging John towards sculpture.

The rhythmic essence flows through the core of John Cluysenaar's paintings. Profoundly influenced by his love for music, his canvases exemplify the fluidity of brush strokes, resembling notes dancing across sheet music. Notable among his later works are the series *Composition Abstraite* (lot 120, 121 & 124) and *Visage Imaginaire* (lot 122 & 123).

Cluysenaar embraced the 'all-over' composition, a concept gaining prominence in America through artists like Jackson Pollock and Willem De Kooning. With *Composition Abstraite*, he sought to inundate the canvas with a fiery burst of strokes, departing from a central focal point, infusing spontaneity into the artwork. Employing a restricted colour palette for each piece, Cluysenaar delved into various shades, creating depth and mystique in his works.

Visage Imaginaire reflects Cluysenaar's early fascination with German expressionist artists like Kokoschka and Emil Nolde. Inspired by the tormented faces depicted by Edvard Munch, Cluysenaar transformed this interest into an obsession. This resulted in a series of paintings aimed at deconstructing and simplifying the elements of the human face into a web of entangled lines, producing a camouflage effect that dissolved the face into infinity. The canvas was adorned with scattered lines, intentionally devoid of a central focus, achieving an anonymizing effect and establishing a network of black lines that dictated both contours and rhythm.

This collection of works are coming to market for the first time, direct from the descendants of the Cluysenaar family.



120

120 λ
JOHN CLUYSENAAR (BELGIAN 1899-1986)
COMPOSITION ABSTRAITE
Oil on canvas
Signed (lower left); further signed (verso)
65.5 x 92cm (25¾ x 36 in.)

Provenance:
Direct from the Cluysenaar family estate, thence by descent

£500-700



121

121 λ
JOHN CLUYSENAAR (BELGIAN 1899-1986)
COMPOSITION ABSTRAITE
Oil on canvas
Signed (lower left)
60 x 70cm (23½ x 27½ in.)

Provenance:
Direct from the Cluysenaar family estate, thence by descent

£300-500



122

122 λ
JOHN CLUYSENAAR
(BELGIAN 1899-1986)
VISAGE IMAGINAIRE
Oil on canvas
Signed (lower right)
65 x 54cm (25½ x 21¼ in.)

Provenance:
Direct from the Cluysenaar family estate, thence by descent

£300-500



123

123 λ
JOHN CLUYSENAAR
(BELGIAN 1899-1986)
VISAGE IMAGINAIRE
Oil on canvas
Signed (lower left)
60 x 50cm (23½ x 19½ in.)

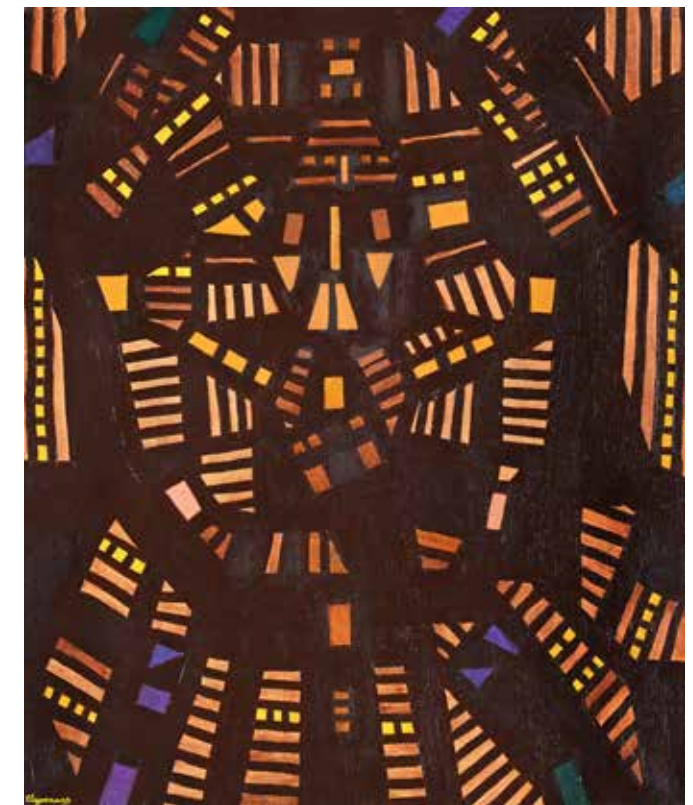
Provenance:
Direct from the Cluysenaar family estate, thence by descent

£300-500

124 λ
JOHN CLUYSENAAR
(BELGIAN 1899-1986)
COMPOSITION ABSTRAITE
Oil on canvas
Signed (lower left)
65.5 x 54.5cm (25¾ x 21¼ in.)

Provenance:
Direct from the Cluysenaar family estate, thence by descent

£300-500



124



126

125 (NO LOT)

126
GABRIEL GUAY (FRENCH 1848-C.1922)
VEGETATION EXOTIQUE
Oil on board
Signed (lower left)
26.5 x 36cm (10¼ x 14 in.)

£800-1,200



127

127 λ
OLIVIER DEBRÉ (FRENCH 1920-1999)
COMPOSITION
Oil on canvas
Signed and dated 1948 (lower right); signed with initials and dated 1948 (to stretcher verso)
89 x 130cm (35 x 51 in.)

Provenance:
Private Collection, Axelle Simmonard (née Note), France
Thence by descent to the present owner

£8,000-12,000



128

128 λ
MAURICE COCKRILL (BRITISH 1936-2013)
'GENERATION', FIRST GROUP, LANDSCAPE
FORM
Oil on canvas
Signed, titled and dated 1993 (verso)
45 x 55cm (17½ x 21½ in.)

£600-800



129

129 λ
MAURICE COCKRILL (BRITISH 1936-2013)
PORPHYRY - SMALL VERSION
Oil on canvas
Signed and titled (verso)
61 x 50.5cm (24 x 19¾ in.)

Painted circa 1990s.

£800-1,200



130

130 λ
WILLIAM GEAR (BRITISH 1915-1997)
YELLOW LANDSCAPE
Oil on canvas
Signed, titled and dated Sept '51 - May '52 (verso)
38 x 54cm (14¾ x 21¼ in.)

Provenance:

David Gear, Private Collection

Jonathan Grimble, Private Collection

Sale, David Lay, Penzance, *The Personal Collection of Jonathan Grimble*, 7 December 2021, lot 94

£4,000-6,000



131

131 λ
PETER SHELDON-WILLIAMS
 (IRISH 1919-1994) (A. OSCAR)
EL CID WITH TWO OF HIS WARRIORS
 Mixed media on board
 Signed (upper right)
 17.5 x 46cm (6¾ x 18 in.)

Provenance:
 Acquired directly from the artist by the present owner in 1990

Exhibited:
 London, Belgrave Gallery, *British Abstract Artists of the 50s and 60s*, 1992

£400-600



132

132 λ
MAX CHAPMAN (BRITISH 1911-1999)
PAINTING, 1963
 Oil on canvas
 Signed and dated 63 (lower right)
 92 x 102cm (36 x 40 in.)
 Unframed

Exhibited:
 London, Molton Gallery, *Max Chapman Paintings, 1963, no. 2*

£600-800



134

133 λ
BRIAN WILSHER (BRITISH 1930-2010)
UNTITLED
 Poplar
 Signed (to underside of base)
 Height: 94cm (37in.) (including base)

£800-1,200

134 λ
BRIAN WILSHER (BRITISH 1930-2010)
UNTITLED (TOTEM)
 Poplar
 Signed and dated 2000 (to underside of base)
 Height: 100cm (39¼in.) (including base)

£500-800



133



135

135 λ
BRIAN WILSHER (BRITISH 1930-2010)
UNTITLED
 Wood
 Signed and dated 68 (to underside of base)
 Height: 88cm (34½in.) (including base)

£500-800



136

136 λ
DAVID BREUER WEIL (BRITISH B. 1965)
NEWS
Oil on canvas
Signed, titled, inscribed *New York* and dated *November 2004* (verso)
30.5 x 30.5cm (12 x 12 in.)

Provenance:
Boundary Gallery, London
Sale, Rosebery's, London, 25 May 2022, lot 487

£500-800

137 λ
FRANK BEANLAND (BRITISH 1936-2019)
BLUE, SCARLET & LAVENDER
Oil on canvas
Signed, titled and dated *January 1976 Bramfield* (verso)
136 x 136cm (53½ x 53½ in.)
Unframed

Exhibited:
London, Belgrave Gallery,
Frank Beanland, 2005, no. 21

£800-1,200

138 λ
JOHN EAVES (BRITISH B. 1929)
SHAPES FALLING
Oil on canvas
Signed, titled and dated *1968* (verso)
40.5 x 30.5cm (15¾ x 12 in.)

Provenance:
Sale, Mallams, Oxford, 26 May 2021, lot 249

£300-500



137



138



139

139
ARTHUR AESCHBACHER (SWISS 1923-2020)
UNTITLED
Collage
Signed (lower right)
38 x 28.5cm (14¾ x 11 in.)

£1,500-2,000



140

140 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
BLUE PENDULOUS FORM
 Oil and pencil on board
 Signed and dated 1952 (lower left)
 41 x 22.5cm (16 x 8¾ in.)

Provenance:
 Acquired directly from the artist by the present owner

Exhibited:
 London, Parson's Gallery, *Roy Turner Durrant*, 1953

£600-800



141

141 λ
PRUNELLA CLOUGH (BRITISH 1919-1999)
GYPHOPHILA
 Acrylic
 Signed (lower right)
 29.5 x 20.5cm (11½ x 8 in.)

£1,000-1,500



143

142 λ
WILLI SOUKOP (BRITISH 1907-1995)
TORSO
 Terracotta
 Signed to right side (lower edge)
 Height: 15cm (5¾in.) (excluding base)

Executed in 1975.

Provenance:
 Acquired directly from the artist by the present owner

£600-800



142

143 λ
WILLI SOUKOP (BRITISH 1907-1995)
STANDING WOMAN
 Ebony
 Signed (to base)
 Height: 27.5cm (10¾in.)

Executed in 1960.

Provenance:
 Acquired directly from the artist by the present owner

£600-800



144

144 λ
WILLI SOUKOP (BRITISH 1907-1995)
WINDMILL
Wood
Signed and dated 1960 (to underside of base)
Height: 34cm (13¼in.)

Provenance:
Acquired directly from the artist by the present owner

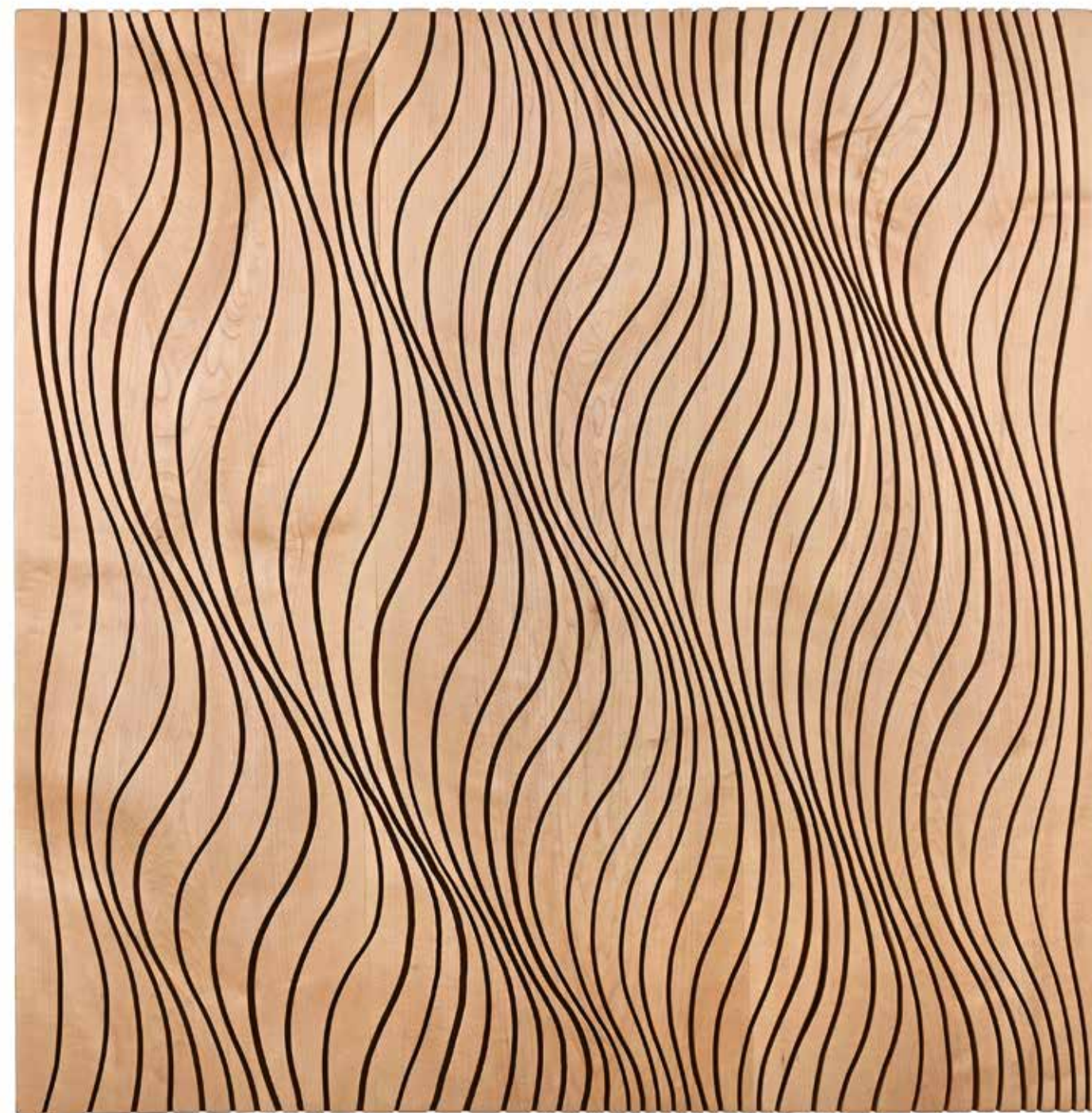
£600-800

145 λ
BRIAN WILSHER (BRITISH 1930-2010)
BOOM!
Mahogany
Signed, titled and dated 1993 (to underside of base)
Height: 87.5cm (34¼in.) (including base)

£500-800



145



146

146 λ
BRIAN WILSHER (BRITISH 1930-2010)
UNTITLED (HOMAGE TO BRIDGET RILEY)
Maple wood
Signed, inscribed and dated 1996 (verso)
101 x 99cm (39¾ x 38¾ in.)

£800-1,200



147

147 λ
NORMAN MILLER (BRITISH 1926-2013)
WOMAN IN STREET
Oil on board
Titled and dated 1965 to frame (verso)
61 x 63cm (24 x 24¾ in.)

Provenance:
The artist's estate (NM60)

Exhibited:
London, 26 Willes Road, *Norman Miller: A Retrospective, 2021*

£400-600

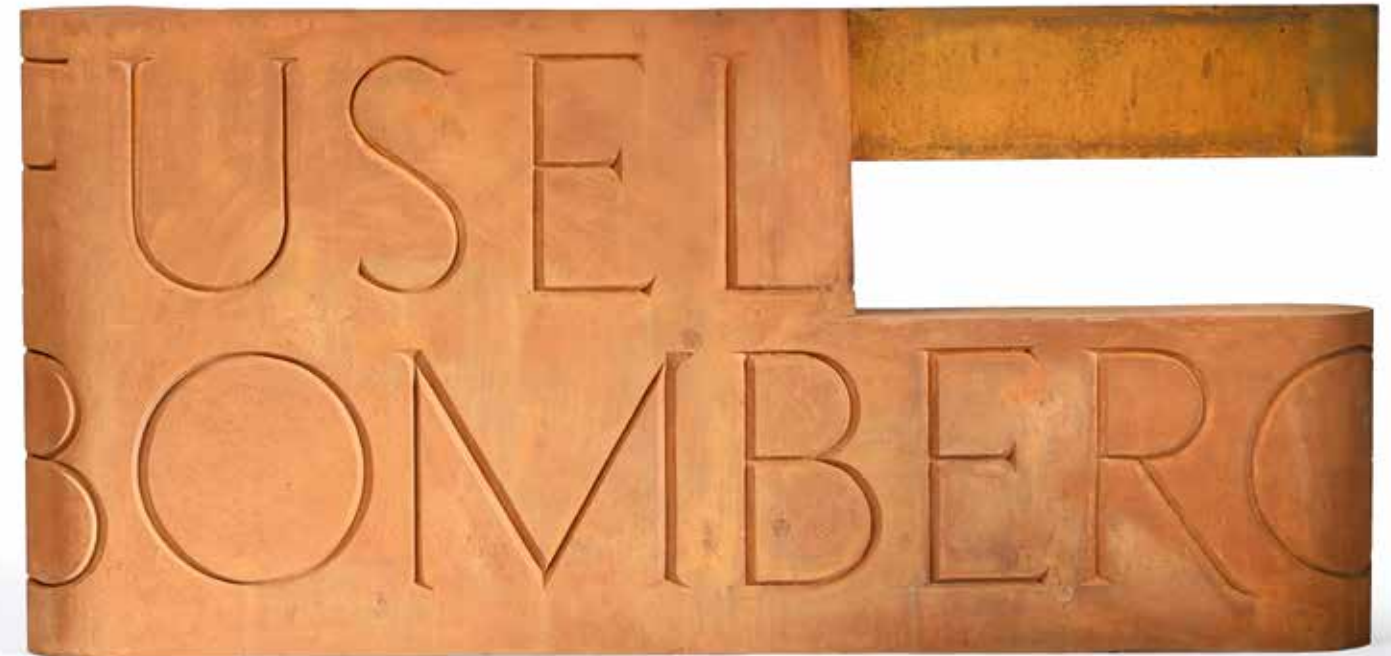


148

148 λ
PETER HOWSON (SCOTTISH B. 1958)
DREAM CATCHER
Pastel
44.5 x 30cm (17½ x 11¾ in.)

Provenance:
369 Gallery Ltd., Edinburgh
Sale, Sotheby's, Olympia, *Modern British and Continental Paintings*, 21 March 2002, lot 533

£600-800



149

149 λ
KEITH MILOW (BRITISH B. 1945)
FUSELI BOMBERG, 1992-2002
Fibreglass and resin with iron powder
47 x 100 x 12.5cm (18½ x 39¼ x 5in.)

Provenance:
Nigel Greenwood, Private Collection
Phoebe Greenwood, Private Collection
Wenlock Fine Art, London

£600-800



150

150 λ
WILLI SOUKOP (BRITISH 1907-1995)
MAQUETTE FOR WALL, TWO PIECES
Wood and plaster
One half signed with initials
Each approx. 12.5 x 10cm (4¾ x 3¾ in.)

£300-500

NEW VISION CENTRE GALLERY, LONDON | LOTS 151-159

The establishment of the New Vision Centre Gallery promoted artistic expression through the celebration of international avant-garde artists in London. This cosmopolitan approach praised artists and works that were otherwise being overlooked. Whilst pop art and abstract expressionism from North America was proving the taste of the 60s, the New Vision Centre Gallery honed in on movements spreading across Europe and Latin America, exploring ideas of kinetic and optical art, providing a platform for artists whose ideas and approaches were proving difficult for the mainstream market to digest and appreciate.

The birth of the New Vision Group in 1951 signified the support for abstraction and young contemporary artists, set up by students from the Hammersmith School of Art, including Denis Bowen. In 1956, Denis Bowen, Halima Nalecz and Frank Avray Wilson went on to establish the New Vision Centre Gallery based in Seymour Place, London. Promoting artists who were often ignored by the establishment, the group looked to showcase artists exploring non-figurative works, experimenting with early ideas of Tachisme. In 1960 the group hosted the exhibition of Enrico Castellani and Piero Manzoni. During 1964, together with Kenneth

Coutts-Smith and the Tunnard Gallery they presented an exhibition of the 'Group Zero' artists Heinz Mack and Otto Piene.

The New Vision Centre Gallery was one of the first galleries to elevate contemporary foreign artists, giving them a platform for group and solo exhibitions. Between 1956-1966, artists from 29 countries were exhibited, with an emphasis of those from the Commonwealth, including William Newcombe, Aubrey Williams and Ian Stephenson.



151

151 λ
FRANK AVRAY WILSON
 (BRITISH 1914-2009)
 PAINTING
 Oil on canvas
 Signed (verso)
 101.5 x 76cm (39¾ x 29¾ in.)

Provenance:
 New Vision Centre Gallery, London

Exhibited:
 Nottingham, Commonwealth Festival
 Exhibition, 1966

£2,000-3,000

152 λ
MAURICE JADOT (BELGIAN 1893-1983)
 UNTITLED
 Oil and wood collage
 Signed and dated 8-1966 (verso)
 39 x 68.5cm (15¼ x 26¾ in.)

Provenance:
 Sale, Bellmans, Billingshurst, 10 May 2002, lot 294

Exhibited:
 Newcastle-Upon-Tyne, Laing Art Gallery & Museum,
 Maurice Jadot Retrospective, 1967, no. 44
 London, John Whibley Gallery, Maurice Jadot Retrospective
 Exhibition, 1968, no. 37

£300-500

153 λ
MAURICE JADOT (BELGIAN 1893-1983)
 UNTITLED (NO. 16)
 Oil and wood collage
 Signed, inscribed and dated 1960 (verso)
 23 x 31cm (9 x 12 in.)

Provenance:
 Drian Gallery, London
 Private Collection, P. Reilly

Exhibited:
 London, Drian Gallery, probably 1960, no. 36

£300-500

154 λ
ANTHONY BENJAMIN (BRITISH 1931-2002)
 UNTITLED (ABSTRACT RED & BLACK)
 Oil on velvet
 Signed and dated 1966 (verso)
 31.5 x 31.5cm (12¼ x 12¼ in.)

Provenance:
 New Vision Centre Gallery, London
 Private Collection, Denis Bowen (1921-2006)

Exhibited:
 Jarrow, Bede Gallery, New Vision 55-66, 1984, no. 39

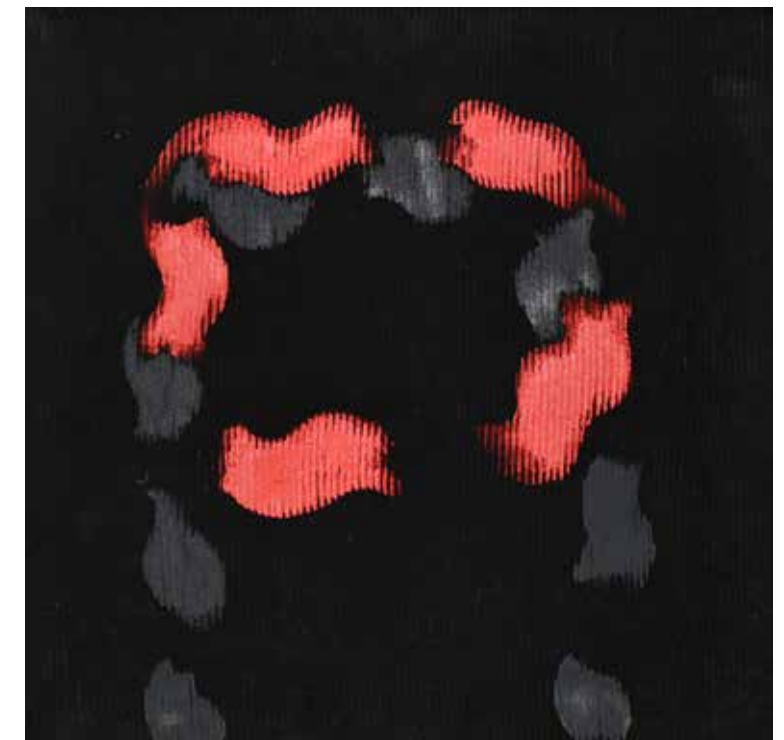
£300-500



152



153



154



155

155 λ
WILLIAM NEWCOMBE
 (CANADIAN/BRITISH 1907-1969)
PACIFIC
 Oil and collage on canvas
 Signed (lower right); further signed, titled and dated *Lon - Sept - '61* (verso)
 91.5 x 122cm (36 x 48 in.)

Provenance:
 Private Collection, Denis Bowen (1921-2006)

Exhibited:
 Nottingham, *Commonwealth Festival Exhibition*, 1966
 Jarrow, Bede Gallery, *New Vision 56-66*, 1984, no. 18

William Newcombe was the subject of numerous one-man shows at the New Vision Centre Gallery in London in 1958, 1959, 1962, 1964 and 1965. During this period, he was also showcasing at the Galerie El Corsario, Ibiza

(1956), Jerrold Morris Art Gallery, Toronto (1962) and other London galleries including Grosvenor Gallery in 1961, and Nicholas Treadwell Gallery in 1965. Born in Victoria, British Columbia, Newcombe grew up in Vancouver and lived between Toronto and London throughout his career. Working mainly with watercolours and ink, Newcombe explored abstraction through different colours and textures. It was during Denis Bowen's teaching position at the University of British Columbia in Vancouver that he was first introduced to William Newcombe.

£300-500



156



156 λ
DENIS BOWEN (SOUTH AFRICAN/BRITISH 1921-2006)
UNTITLED, NO. 25; NO. 26
 Monotype with hand-colouring
 Both signed and dated 1961 and numbered No. 25 and No. 26 respectively
 Each 76 x 56cm (29¾ x 22 in.)
 Unframed

Together with two smaller monotypes with hand-colouring, one signed and dated 61, the other signed and dated 1962, various sizes, unframed, and two Denis Bowen exhibition catalogues (4)

Provenance:
 Property of a gentleman
 Thence by bequest to the present owner

£150-200



157

157 λ
DENIS BOWEN (SOUTH AFRICAN/BRITISH 1921-2006)
TAKANAWA (HIROSHIGE SERIES 15)
 Mixed media on panel
 Signed, titled, inscribed and dated 1997 (verso)
 21 x 40.5cm (8¼ x 15¾ in.)

Provenance:
 Acquired directly from the artist by the present owner

£300-500

158 λ
DENIS BOWEN (SOUTH AFRICAN/BRITISH 1921-2006)
ECLIPSE SERIES
 Mixed media on panel
 Signed, titled and dated *July 1999* (verso)
 32 x 26cm (12½ x 10 in.)

£300-500



158

159 λ
HALIMA NALE CZ (POLISH 1914-2008)
UNTITLED (FOLIAGE)
 Monotype with hand-colouring
 Signed (lower centre); further signed, dated 1968 and inscribed with address and *Drian Galleries* (verso)
 78.5 x 58cm (30¾ x 22¾ in.)
 Unframed

Provenance:
 Property of a gentleman
 Thence by bequest to the present owner

Halima Nalecz, was one of the founding members of the New Vision Centre Gallery with Denis Bowen and was also the director of the Drian Gallery at Porchester Place. Nalecz was extremely influential on the post-war British art scene, supporting emerging artists and acting as patron for the arts throughout her career. Nalecz settled in London in 1956 with a strong vision of providing a platform and opportunity for young artists exploring themes of abstract expressionism in the 1960s. In 1957, Nalecz opened the Drian Gallery and hosted major exhibitions for artists such as William Crozer and John Bellany. Throughout her career, as an established artist and director of the Drian Gallery, Nalecz built her own collection, vowing to purchase a work of art by an artist to enter the permanent collection every time a painting of hers sold. This collection of over 500 works was donated to the Polish National Museum in 1983.

£80-120



159

“These works stand out for their vivid, saturated colors, distinctive formal characteristics, and pulsating energy.”
 Michael Rosenfeld Gallery, New York, Alfonso Ossorio Retrospective

160
 ALFONSO OSSORIO (FILIPINO/
 AMERICAN 1916-1990)
 UNLIKELY CLUTCH
 Ink, wax, watercolour and wash
 Signed and dated 1954 (lower right)
 102 x 76cm (40 x 29¾ in.)

Provenance:
 Tower Gallery, Southampton, New York
 Betty Parsons, New York
 Private Collection, Robert Stigwood (1934-
 2016), music and film producer, whom
 purchased from the above circa. 1980s

Alfonso Ossorio was at the centre of the Abstract Expressionist and Art Brut movements which flourished during the 1950s. This passion for the arts and exploration of abstraction, alongside his close friends Jackson Pollock and Jean Dubuffet, was reflected in not only his own practice but also his collecting habits. Financially supported by his family, Ossorio established one of the earliest collections of Art Brut and Abstract Expressionism, helping to consolidate and promote the movements in America.

Ossorio's family made their wealth through the sugar-refining industries in Negros Occidental in the Philippines. Ossorio was educated in England before relocating to Rhode Island at the age of 14. Ossorio studied Fine Art at Harvard University and held his first solo exhibition in New York with Betty Parsons in 1941. Ossorio's interest in art reached further than just practice, he was a keen collector and whilst studying at Harvard the Fogg Museum exhibited his early collection of works including pieces by Eric Gill and David Jones.

Whilst exhibiting with Betty Parsons throughout the 40s, Ossorio became aware of Jackson Pollock's work, another artist Parsons was supporting and he was immediately drawn to his unique talent. Ossorio purchased his first Pollock 'drip' painting in 1949 titled *Number 5, 1948*. From this moment forward a strong friendship ensued between Ossorio and Pollock, both as artists but also as patron and artist.

'Europe no longer had anything to offer but a mixture of memories.' Harold Rosenberg, *The De-Definition of Art* (New York: Collier, 1972). P. 194

In November 1949, Pollock encouraged Ossorio to travel to Paris to meet with his friend Jean Dubuffet. At the time Dubuffet had experienced a great deal of criticism in Europe for his highly textured Art Brut works but his reputation was growing across the pond. Ossorio returned to New York with three new purchases *Robinson*, *Figure au site Champetre* and *La dame au pompom* and most importantly a new friendship which would continue in perpetuity. By 1951 Dubuffet was arguably the most famous French artist in America, possibly with the help of Ossorio.

Together with Ossorio's lifelong partner, Ted Dragon, he purchased an estate on Long Island called The Creeks. The estate became synonymous with lavish parties attended by some of the most important artists of the 20th century Mark Rothko, Willem de Kooning and Lee Krasner. The Creeks, arguably helped to develop the strength of abstract expressionism in America.

In 1952, Dubuffet's *The Art Brut Collection* which included 1200 works by approximately 100 artists was installed at Ossorio's estate. The collection hung on the upper floors of The Creeks alongside Ossorio's personal collection of works by Jackson Pollock, Clyfford Still, Lee Krasner and Willem de Kooning. In 1962 the collection returned to Paris to a purpose made space organised by Dubuffet and from 1976 the collection was moved to Lausanne in Switzerland in the *Collection de l'Art Brut*, where it remains today.

Lot 161 represents Alfonso Ossorio's exploration of surrealism, characterised as "metaphysical fantasies," featured emotionally charged expressionistic brushstrokes. Influenced by his return to the Philippines in 1949, to carry out a mural commission for the chapel of St. Joseph the Worker in his hometown Victorias, he introduced the 'wax-resist' technique, inspired by Victor Brauner, giving rise to the *Victorias Paintings* series.

This collection delved into the complexities of Catholicism, homosexuality, and racism.

His early pieces depicted the emotional turmoil of a young homosexual male with a deeply rooted Catholic upbringing, set against the backdrop of World War II. These emotions were vividly portrayed through highly detailed surrealist designs. Additionally, Ossorio's art drew inspiration from psychoanalyst Nandor Fodor's writings on sexuality, birth, and motherhood. The present lot reflects the work of Jackson Pollock, most notably a piece titled



Alfonso Ossorio, Lee Krasner, and Jackson Pollock at Louise Point, East Hampton, ca. 1949. Photographer unknown.

Pattern c. 1945 held in the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

'These works stand out for their vivid, saturated colors, distinctive formal characteristics, and pulsating energy.' Michael Rosenfeld Gallery, New York, Alfonso Ossorio Retrospective.

Arguably, Ossorio's collecting habits and socialite lifestyle have overshadowed his artistic capabilities. A turning point came in 2013 with the exhibition *Angels, Demons and Savages: Pollock, Ossorio, Dubuffet* curated by Dorothy Konsinski and Klaus Ottman at the Phillips Collection in Washington D.C. before travelling to New York. This exhibition placed Ossorio in the centre of Pollock and Dubuffet shining a light on the importance of his career as both an artist and collector.

£40,000-60,000



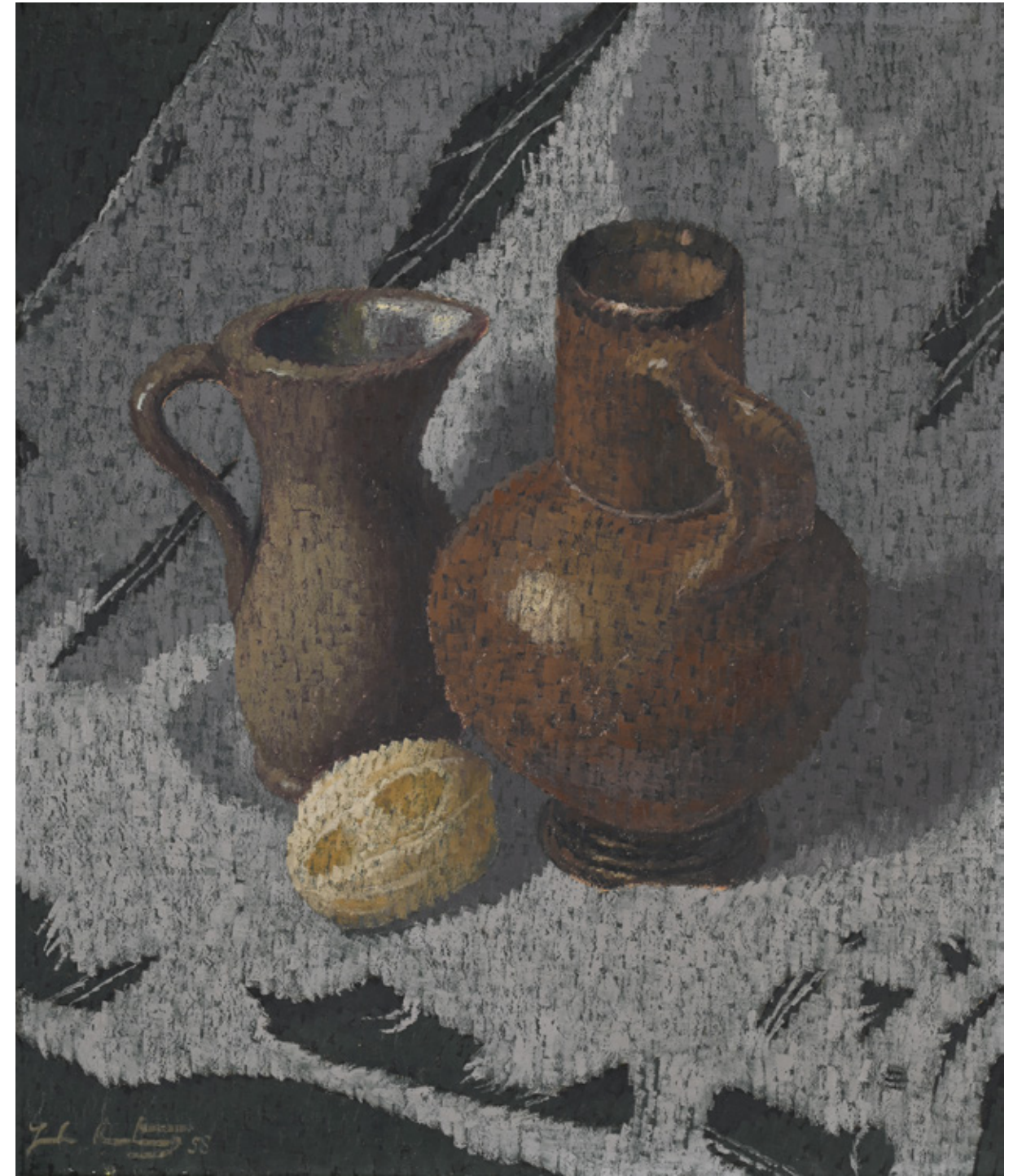


161

161
ALFONSO OSSORIO (FILIPINO/AMERICAN 1916-1990)
JANUS
 Lithograph printed in colours, 1969
 Signed in pencil, titled, dated '69 and numbered 104/125
 77 x 57cm (30¼ x 22¼ in.)

Provenance:
 Private Collection, Robert Stigwood (1934-2016), music and film producer

£1,000-1,500



162

162 λ
JOHN ARMSTRONG
(BRITISH 1893-1973)
TWO BROWN JUGS
 Oil on board
 Signed and dated 58 (lower left)
 40.5 x 35.5cm (15¾ x 13¾ in.)

Provenance:
 Purchased directly from the Artist by Mr Don Hewitt by 1958 (who was introduced to the Artist by Miss Gerda Larsen, film and television actress)
 Sale, Sotheby's, London, 25th March 2009, lot 50 (unsold)
 Sale, Bonhams 11th March 2014, lot 28

Literature:
 Andrew Lambirth, *John Armstrong: The Paintings, Catalogue Raisonné* by Annette Armstrong & Jonathan Gibbs, London, 2009, no. 649

£4,000-6,000

“Any picture which for me is worthwhile is in a way an exteriorisation of what’s inside the person.”
George Melly, 1982



163

163
SURREALIST SCHOOL (20TH CENTURY)
LOCK DISPLAY CABINET
Wood model in glazed wooden cabinet
Inscribed to label 'Made entirely of wood/No metal or any/Kind being used!'
40.5 x 35.5 x 11cm (15¾ x 13¾ x 4 1/8in.)

Provenance:
Private Collection, George Melly (1926-2007), jazz & blues singer, writer and critic
Private Collection, UK

George Melly was first immersed in surrealist ideas by the Belgian poet, artist and writer Édouard Léon Théodore Mesens (1903-1971). Melly worked for Mesens at the London Gallery. Later Melly moved into Jazz music working with Mick Mulligan's Magnolia Jazz Band. His interest in the surrealist movement continued throughout his lifetime, even appearing on a documentary in 1978 which recorded his journey from North London to the Hayward Gallery to view the Great Exhibition of Dada & Surrealist Art. Barry Flanagan and Maggi Hambling painted his portrait and works by Magritte adorned the walls of his private collection.

£800-1,200

“The marvellous is always beautiful; anything marvellous is beautiful; in fact only the marvellous is beautiful.”
André Breton, Manifesto of Surrealism, 1924



164

164 λ
FREDERICK EDWARD MCWILLIAM
(BRITISH 1909-1992)
UMBILICUS STUDY
Bronze
Signed and numbered 3/5
Height: 24cm (9¼ in.)

Conceived in 1977.

Literature:
Roland Penrose et.al., *McWilliam at Banbridge*, F.E. McWilliam Gallery, Banbridge, 2008, p.110 (illustration of another cast)
Denise Ferran & Valerie Holman, *The Sculpture of F.E. McWilliam*, Lund Humphries in association with the Henry Moore Foundation, Farnham, 2012, cat. no.450, p.165 (illustration of another cast)

£3,000-5,000



165

165 λ
CONROY MADDOX (BRITISH 1912-2005)
THE CARPET BAGGERS
 Collage
 Signed and dated 2002 (lower left); further signed, titled and dated 2002 to backboard (verso)
 39 x 49cm (15¼ x 19¼ in.)

Provenance:
 Whitford Fine Art, London

Exhibited:
 London, Whitford Fine Art, *Hidden Thoughts: Surrealist Collages of Conroy Maddox*, 2002

Literature:
 Silvano Levy, *The Scandalous Eye - The Surrealism of Conroy Maddox*, 2003, p. 285

£1,000-1,500



166

166 λ
CAREL WEIGHT (BRITISH 1908-1997)
SKETCH FOR 'AN EPISODE IN THE CHILDHOOD OF A GENIUS'
 Oil on panel
 43.5 x 65cm (17 x 25½ in.)

Painted in 1932.

Provenance:
 J. Beddington, Director of Wildenstein, Private Collection

Exhibited:
 London, Arts Council of Great Britain, *Four Contemporary British Painters*, (Leonard Appelbee, Claude Rogers, Ruskin Spear, Carel Weight), 1947, no. 27

£8,000-12,000

In the avant-garde English journal *Axis* no 8 for Early Winter 1937, Paul Nash's object *Burnt Offering* was reproduced - one of the few images we have of his objects, once quite numerous but now virtually all disappeared. *Burnt Offering* seems to be a composite object, with what appears to be a turned wooden finial (upside down) or door handle partially destroyed by fire fixed to a concrete or stone base with markings and encrustations that make it look as if it had long been submerged in the sea.

Nash's objects were a major presence in the surrealist exhibitions in England in the 1930s. At the 1936 International Surrealist Exhibition at the New Burlington Galleries he showed two objects - untitled, but described as "Designed Object", and one "Found Object Interpreted" whose medium was given as "Vegetable Kingdom" (Marsh Personage). *Burnt Offering* was also shown at the London Gallery exhibition "Surrealist Objects and Poems" (1937). As Michel Remy says, "Hardly any exhibit has survived from the exhibition", (so far as we know). True to the complexity of the surrealist interest in the object, fifteen categories of object were listed in the catalogue; in "Surrealist objects" Nash exhibited *Homes without Hands* and *Forest*; in "Found Objects" *Long-gom-pa* ("a five-branch root named after a Tibetan runner famous at the time" (Remy); in "Found Objects Interpreted" *Goodness How Sad*, *Encounter of Wild Stones*, *Not Cricket* and *Nest of Wild Stones*; in "Objects Collages", *Aquarium* and *Only Egg*; in "Oneiric Objects" *Tree Man*; in "Objects for Everyday Use" (with Margaret Nash) *Basket for Found Objects*; *Burnt Offering* in "Perturbed Objects"; *Moon Aviary* in "Constructed Objects".

For the Cambridge University Arts Society "Exhibition of Surrealism" (1937) he showed three: *Only Egg*, *The Nest of Wild Stones* and *Long-gom-pa*. In the same exhibition Eileen Agar showed *Le père Ubu*. In 1938, following the great success of the London International Surrealist Exhibition, Nash showed several works, including *Objets aux champs* and *Objets balancés* (probably photographs rather than actual objects, the latter possibly *Poised objects* [Causey 1973 pl. 27].)

Of the twenty-five or so known and named objects, most were dismantled, scrapped, "not made" or have simply melted away. *Forest* from Roland Penrose's collection (trees made from glove stretchers) and *Only Egg* "seem to be the only two objects by Nash to have survived", according to the catalogue raisonné. As the Tate catalogue entry for Nash's important photomontage/drawing *Swanage*, c. 1936 says, "Almost none of these objects survives except as depicted in Nash's work, though he apparently continued to keep and collect objects until his death".

It is therefore extraordinarily difficult to place the object in question with any certainty although there is plenty of leeway for the existence of a hitherto unknown "found object" - or possibly "found object interpreted". A typewritten label on the back of the

object gives the title "Seagull Eye Wind Waves" and an address for Paul Nash: Whitecliffe Farm, near Swanage, which is where he lived from October 1934 until he moved to the centre of Swanage in 1935. In March 1936 the Nashes left Swanage. So the object (or its collection) would date from roughly the same period as *Marsh personage*, his first found object, which in some respects, especially visually, it resembles.

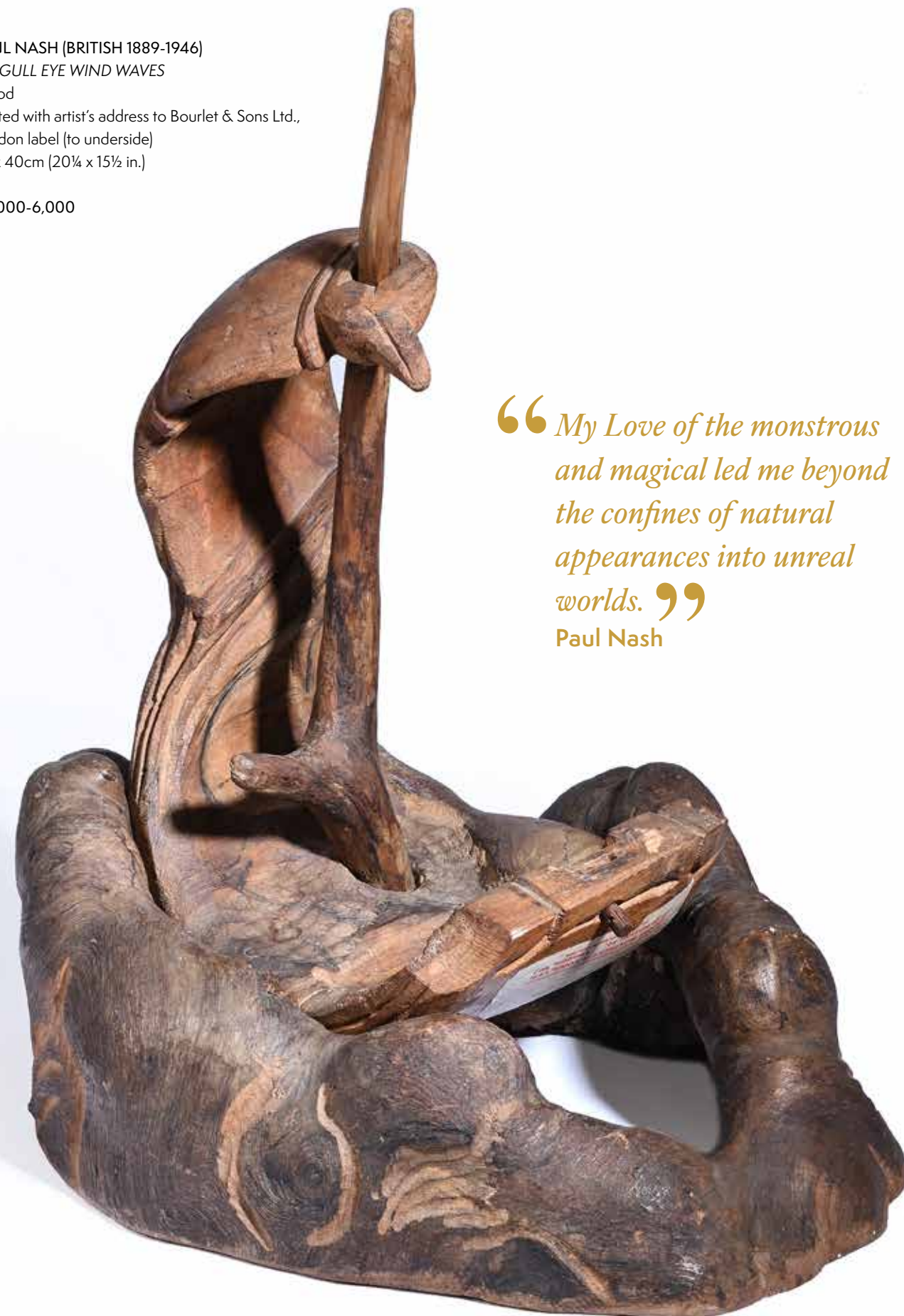
Whereas *Marsh Personage* and *Long-gom-pa* are clearly found "natural" objects, (the latter furze-wood, the former driftwood, "salvaged from a stream", and the first of the found "vegetable" objects), *Seagull Eye Wind Waves* is "interpreted" and worked on. It is composed of three pieces of wood, each with a strong character: the thickly gnarled outer rim of a hollow tree, which embraces a curved form, perhaps once part of a piece of furniture. This has been carved to enhance its resemblance to outspread seagull wings, and the tip of the top wing becomes a bird head; through a hole in the top of this shape runs a thin, antler-like branch. Perhaps this worn forked stick that has pierced the wooden curve was encountered thus in a curious natural formation, and the curve was then interpreted as wings and the bird's head, crudely carved. Gashes and striations in the side of the wooden base, some circling knots in the wood, some indicating the lines of a torso, must belong to the same intervention. It might have been worked by Nash, or found by him as a piece of rough carving, a kind of primitive interpretation by an unknown hand, with a sense of the phallic and sexual suggestions in the lump of wood and its odd impaling. This would be wholly in line with surrealist taste and there are plenty of examples of such finds. For example the construction made by an *aliéné*, (a frame filled with broken scissors and other sharp implements) found and exhibited by André Breton. This rural find by Nash is in line with his profound love of the natural world and its innumerable forms. He wrote in *Axis* (January 1935) "...I find I still need partially organic features to make my fixed, conceptual image. I discern among natural phenomena a thousand forms which might, with advantage, be dissolved in the crucible of abstract transfiguration; but the hard cold stone, the rasping grass, the intricate architecture of trees and waves, or the brittle sculpture of a dead leaf - I cannot translate altogether beyond their own image, without suffering in spirit. My aim in symbolical representation and abstraction, although governed by a purpose with a formal ideal in view, seeks always to give life to a conception within the formal shell..." In my opinion *Seagull Eye Wind Waves* is a found interpreted object by Paul Nash.

Professor Dawn Ades

For bibliography and reference texts please visit our online lot listing at www.Dreweatts.com

167
PAUL NASH (BRITISH 1889-1946)
SEAGULL EYE WIND WAVES
Wood
Printed with artist's address to Bourlet & Sons Ltd.,
London label (to underside)
52 x 40cm (20¼ x 15½ in.)

£4,000-6,000



“My Love of the monstrous and magical led me beyond the confines of natural appearances into unreal worlds.”
Paul Nash



168 λ
SVEN BERLIN (BRITISH 1911-1999)
SELF PORTRAIT
Pencil and watercolour
Signed and dated 1947 (to lower right edge)
34 x 10.5cm (13¼ x 4 in.)

Provenance:
Acquired directly from the artist by the present owner

Exhibited:
Falmouth, Falmouth Art Gallery, *Tom Early and Friends*, 2014

£300-500



169 λ
RONALD OSSORY DUNLOP (BRITISH 1894-1973)
THE WRITER
Oil on canvas-board
Signed (lower right)
67 x 54.5cm (26¼ x 21¼ in.)

Painted circa 1935.

Exhibited:
London, Royal Academy, 1968
Guildford, Guildford House, *Exhibition of Paintings by R.O. Dunlop, R.A.*, no. 22

Literature:
The Royal Academy Illustrated, 1969, illus.

£1,000-1,500

170 λ
PHILIP SUTTON (BRITISH B. 1928)
SPRING, 1986
Oil on canvas, with painted frame
Signed, titled and dated 1986 (verso)
Overall 73 x 67.5cm (28½ x 26½ in.)

£1,500-2,500



170

171 λ
SVEN BERLIN (BRITISH 1911-1999)
VASE OF TULIPS
Oil on canvas
Signed (lower left)
91 x 51cm (35¾ x 20 in.)

Provenance:
The artist's studio

£600-800



171



172

172 λ
ADRIAN RYAN (BRITISH 1920-1998)
LANDSCAPE NEAR GARREG FAWR, NORTH WALES
Oil on canvas
With artist's stamp (verso)
35.5 x 45.5cm (13¾ x 17¾ in.)

Provenance:
Redfern Gallery, London.

Garreg Fawr (meaning 'large stone') was a cottage owned by Ryan's friend Cyril Cobbett. Situated just north of Snowdonia National Park, in the Moelwyn Mountain Range, Garreg Fawr became a wonderful retreat for Adrian and Barbara from the Summer of 1952. Ryan fell in love with the rugged beauty of the surrounding countryside, with its low stone walls, steep mountains and grazing livestock, painting it in all seasons, weathers and times of day.

£1,000-1,500



173

173 λ
ADRIAN RYAN (BRITISH 1920-1998)
OLIVE GROVE, MONTAUROUX
Oil on canvas
30 x 40.5cm (11¾ x 15¾ in.)

Exhibited:
Colchester, The Minories, March 1985

A recurring motif in many of Ryan's landscapes, particularly his Parisian and Continental views were his naïve automobiles "recklessly driven or badly parked"!

£1,000-1,500

174 λ
ADRIAN RYAN (BRITISH 1920-1998)
MOUSEHOLE HARBOUR, CORNWALL
Watercolour and pencil
Dedicated For Phyllis Iglesias (upper right)
20 x 25.5cm (7¾ x 10 in.)

Painted circa 1962

Phyllis Iglesias OBE was the founder of the Mousehole Bird Sanctuary in 1928.

In 1962 Ryan was visited in Mousehole by the artist William Scott and Alan Bowness from the British Council of Fine Arts. Bowness had arranged the meeting with a view to purchasing Ryan's work for the Council through the use of Gulbenkian funds. He ended up buying four paintings for the British Council.

£700-900



174

175 λ
GRAHAM RICH (BRITISH B. 1945)
'OUR LIZZIE' ARRIVING, TWO BOATS LEAVING
Mixed media on panel
Signed, titled, dated 2007 (verso)
38 x 62cm (14¾ x 24¼ in.)

Exhibited:
St. Ives, Belgrave Gallery, *Graham Rich*, 2011
(illustrated in the exhibition catalogue p.7)

£300-500



175



176

176 λ
SIR TERRY FROST (BRITISH 1915-2003)
APHRODITE MEETS THE WIND
 A diptych: acrylic and collage on card
 Signed and dated 92 (lower right); further signed,
 titled and dated 92 (to label verso)
 27 x 38cm (10½ x 14¾ in.)

Provenance:
 Acquired directly from the artist

Literature:
 David Lewis, *Terry Frost*, 1994, illustrated p. 158 (as 'Untitled')

£3,000-5,000



177 λ
ANTHONY FROST (BRITISH B. 1951)
DESERT-WOLF-GROWL
 Acrylic on director's chair canvas, plastic netting, onion
 sacking, sailcloth and canvas
 Signed, extensively inscribed and dated 2011 (verso)
 30 x 40cm (11¾ x 15½ in.)

Provenance:
 Acquired directly from the artist by the present owner

The painting describes John French's 'Drumbo' voice
 on his solo album. French was famously the principle
 drummer in Captain Beefhearts band.

£200-300



178

178 λ
SIR TERRY FROST (BRITISH 1915-2003)
BOWL OF CHERRIES
 Acrylic and collage on canvas
 Signed, titled and dated 03 (verso)
 86 x 61cm (33¾ x 24 in.)

Provenance:
 Acquired directly from the artist by the present owner

£8,000-12,000

“Life is just a bowl of cherries
 and nearly always good ones.”
 Terry Frost



179

179 λ
 JOAN GILLCHREST (BRITISH 1918-2008)
 VASE OF SUNFLOWERS
 Oil on board
 Signed with monogram (lower right)
 72 x 38.5cm (28¼ x 15 in.)

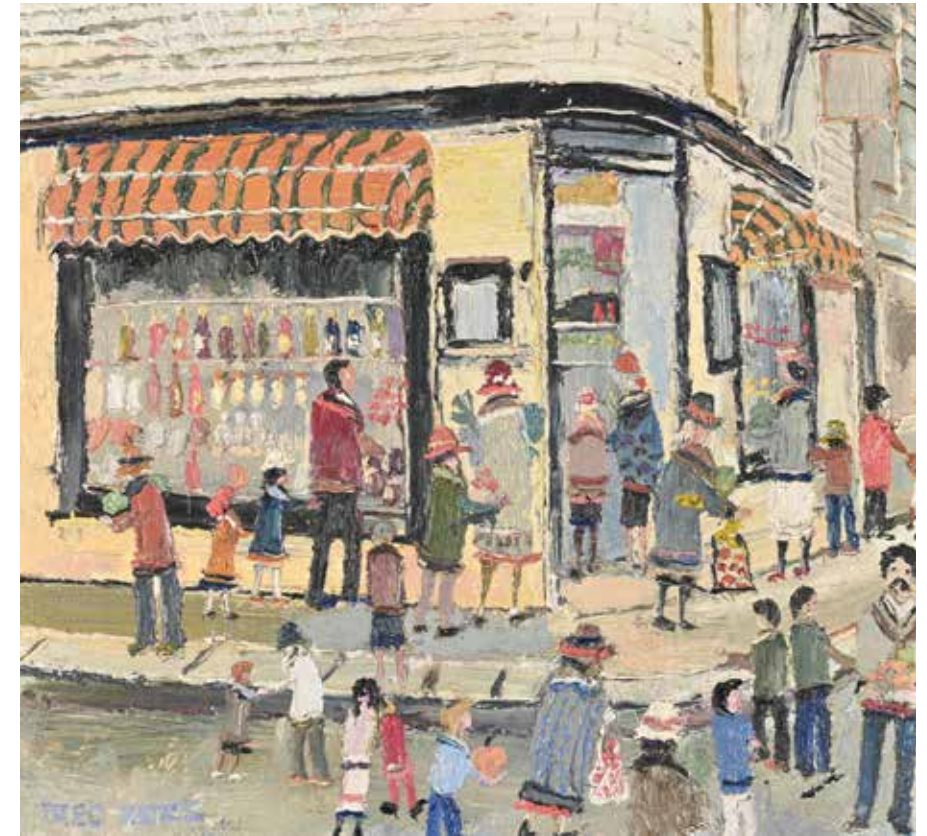
£1,000-1,500



180

180 λ
 JOAN GILLCHREST (BRITISH 1918-2008)
 HAPPY CHRISTMAS
 Oil on board
 Signed with monogram (lower right) and titled (to lower edge)
 28 x 18cm (11 x 7 in.)

£400-600



181

181 λ
 FRED YATES (BRITISH 1922-2008)
 THE VILLAGE SHOP
 Oil on board
 Signed (lower left)
 36 x 39cm (14 x 15¼ in.)

£1,000-1,500



182

182 λ
 MARY NEWCOMB (BRITISH 1922-2008)
 STUDY OF A CHURCH
 Pencil, coloured crayon and watercolour
 Signed (lower right)
 19.5 x 17cm (7½ x 6½ in.)

£600-800



183

183 λ
 ALAN FURNEAUX (BRITISH B. 1953)
 STILL LIFE OF THREE FISH ON A PLATE AND
 A JUG OF FLOWERS BESIDE A WINDOW
 WITH COASTAL VIEW
 Oil on canvas
 Signed (lower right)
 51 x 56cm (20 x 22 in.)
 Unframed
 £400-600



184

184 λ
 COLIN SEALY (BRITISH 1891-1964)
 BEACHED BOATS
 Watercolour and pencil, heightened with white
 32.5 x 23cm (12¾ x 9 in.)
 Provenance:
 Belgrave Gallery, London
 £200-300



185

185 λ
 FRED YATES (BRITISH 1922-2008)
 THE OVERGROWN GARDEN
 Oil on board
 Signed (lower right)
 81 x 107cm (31¾ x 42 in.)
 Provenance:
 The Estate of the Artist
 Sale, Bonhams, London, 21 July 2021, lot 36
 £3,000-5,000



186

186 λ
ARTHUR DELANEY (BRITISH 1927-1987)
DAISY MILL
Oil on board
Signed (lower left)
39 x 18cm (15¼ x 7 in.)

The present view of Daisy Mill is located near
Longsight Police Station, Stockport Road, Manchester.

£1,500-2,000



188

188 λ
GWYNETH JOHNSTONE (BRITISH 1915-2010)
LANDSCAPE WITH TREE AND HOUSE
Oil on board
Signed with initials (lower left)
37 x 50.5cm (14½ x 19¾ in.)

Exhibited:
Granada, Spain, Galeria Arrabal, 1960, no. 21

£2,000-3,000



187

187 λ
MARY NEWCOMB (BRITISH 1922-2008)
STUDY OF A MOTH
Pencil, coloured crayon and watercolour
Signed (lower right)
13.5 x 21cm (5¼ x 8¼ in.)

£600-800



189

189 λ
STELLA STEYN
 (IRISH 1907-1987)
GIRLS DANCING
 Mixed media on card
 Signed (lower right)
 40 x 28cm (15½ x 11 in.)

Painted *circa* 1930.

Provenance:
 The Estate of the Artist

Exhibited:
 London, Belgrave Gallery, *Stella Steyn*, 1996

£300-500

190 λ
STELLA STEYN
 (IRISH 1907-1987)
THREE TIGHTROPE PERFORMERS
 Oil on card
 Signed (lower right)
 34 x 23.5cm (13¼ x 9¼ in.)

Provenance:
 The Estate of the Artist

£300-500



190

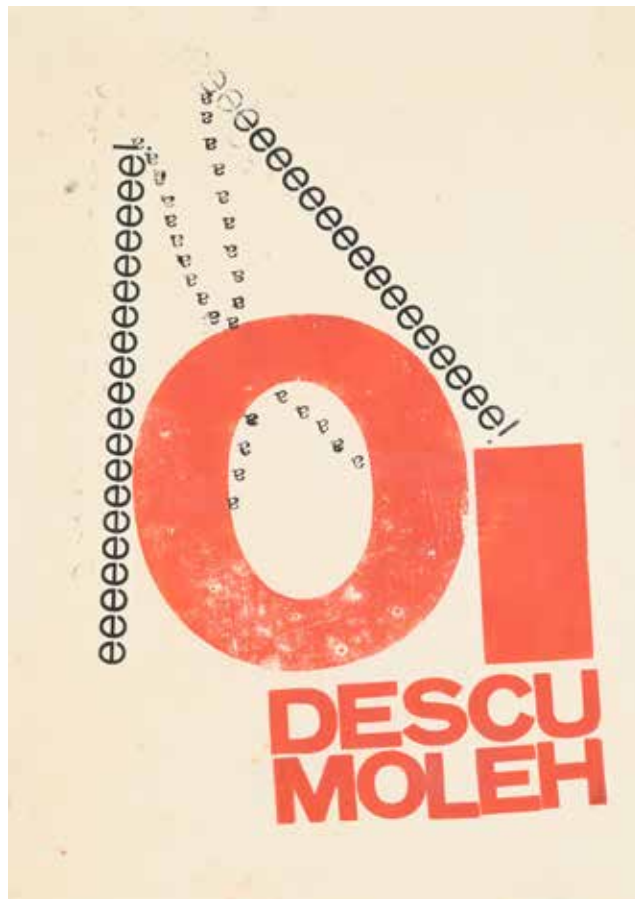
191 λ
STELLA STEYN
 (IRISH 1907-1987)
DESCU MOLEH
 Monoprint
 30 x 21cm (11¾ x 8¼ in.)

Executed *circa* 1930s.

Provenance:
 The Estate of the Artist

Exhibited:
 London, Belgrave Gallery, *Stella Steyn*, 1996 (illustrated in the exhibition catalogue)

£200-300



191

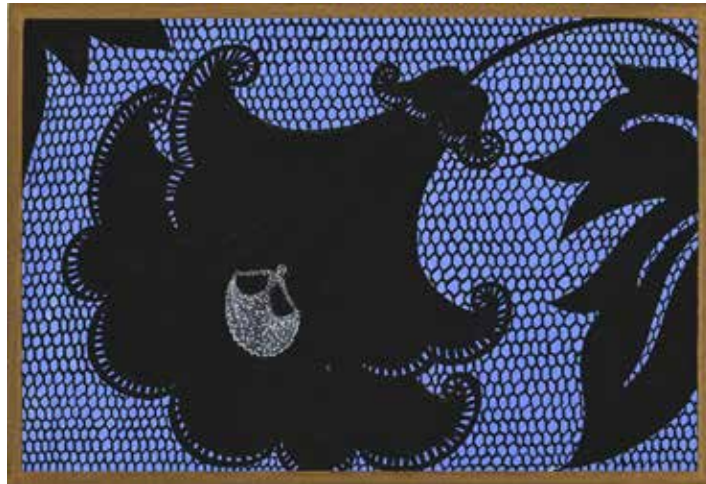


192

192 λ
FRED UHLMAN (BRITISH 1901-1985)
SOISY, FRENCH VILLAGE
 Oil on board
 Signed (lower right)
 28.5 x 40.5cm (11 x 15¾ in.)

Provenance:
 Manya Igel, Art dealer & collector, Private Collection

£1,000-1,500



193 λ
ERTÉ (FRENCH 1892-1990)
*LACE: PRÉSENTATION DE LA ROBE DE DENTELLE
ROSE; UNE FLEUR DE LA DENTELLE NOIS, QUI
ADEVIENT AGRANDIE*
Gouache
Both signed (lower right); stamped with studio stamp,
titled and dated 1937 (verso)
Each 27 x 37cm (10½ x 14½ in.) (2)
Unframed

Provenance:
Acquired directly from the artist and by descent

£600-800



193



195 λ
ERTÉ (FRENCH 1892-1990)
BALLET DES ANTILLES; BALLET BRÉSILIEN
Gouache
Both signed (lower right); stamped with studio stamp and titled (verso)
18.5 x 27cm (7¼ x 10½ in.) (2)
Unframed

Provenance:
Acquired directly from the artist and by descent

£600-800



195



194 λ
ERTÉ (FRENCH 1892-1990)
*THREE PROMOTIONAL DESIGNS
FOR LA LAINE ARDENNES
CREATION DE GEORGES PICAUD*
Gouache
All stamped with studio stamp (verso)
Each 30.5 x 12cm (12 x 4½ in.) (3)
Unframed

Provenance:
Acquired directly from the artist
and by descent

£600-800

196 λ
ERTÉ (FRENCH 1892-1990)
PUBLICITE VODKA
Gouache
Signed (lower right); stamped with studio stamp, titled and
dated 1938 (verso)
37 x 27cm (14½ x 10½ in.)
Unframed

Provenance:
Acquired directly from the artist and by descent

£400-600



196



197

197
KOLOMAN MOSER
(AUSTRIAN 1868-1918)
STUDY FOR THE COVER OF
"VER SACRUM" (1891)
Ink
Signed with monogram (lower left)
15.5 x 13.5cm (6 x 5¼ in.)

£1,000-1,500



198

198 λ
WILLIAM MCCANCE
(SCOTTISH 1894-1970)
SIAMESE CAT
Charcoal and pencil
15.5 x 19cm (6 x 7¼ in.)

Drawn circa 1920.

£600-800



199

199
LOUIS WAIN (BRITISH 1860-1939)
THE EARLY BIRD
Pen, ink and watercolour
Signed (lower right)
28 x 25cm (11 x 9¾ in.)

Provenance:
Chris Beetles Ltd., London

£2,000-3,000



200

200 λ
 JOHN BRATBY (BRITISH 1928-1992)
 SANTA MARIA DELLA SALUTE AND GONDELIERS ON THE
 GRAND CANAL, VENICE
 Oil on canvas
 Signed (lower left) and indistinctly inscribed (lower edge)
 125 x 92cm (49 x 36 in.)

Provenance:
 London, Royal Academy, Summer Exhibition, 1987, no. 6
 £2,500-3,500

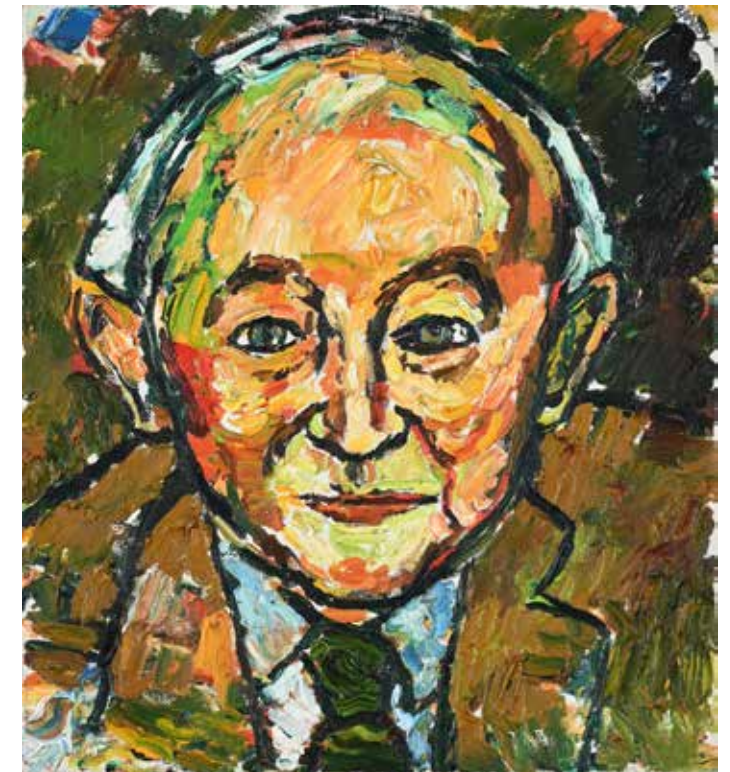
201 λ
 JOHN BRATBY (BRITISH 1928-1992)
 SIR FRANK ROBERTS
 Oil on canvas
 40.5 x 35.5cm (15¾ x 13¾ in.)

£400-600

202 λ
 JOHN BRATBY
 (BRITISH 1928-1992)
 CREPUSCULAR REFLECTIONS
 Oil on canvas
 Signed (lower left)
 85 x 110.5cm (33¼ x 43½ in.)

Provenance:
 Merrill Galleries Inc., New York

£2,000-3,000



201



202

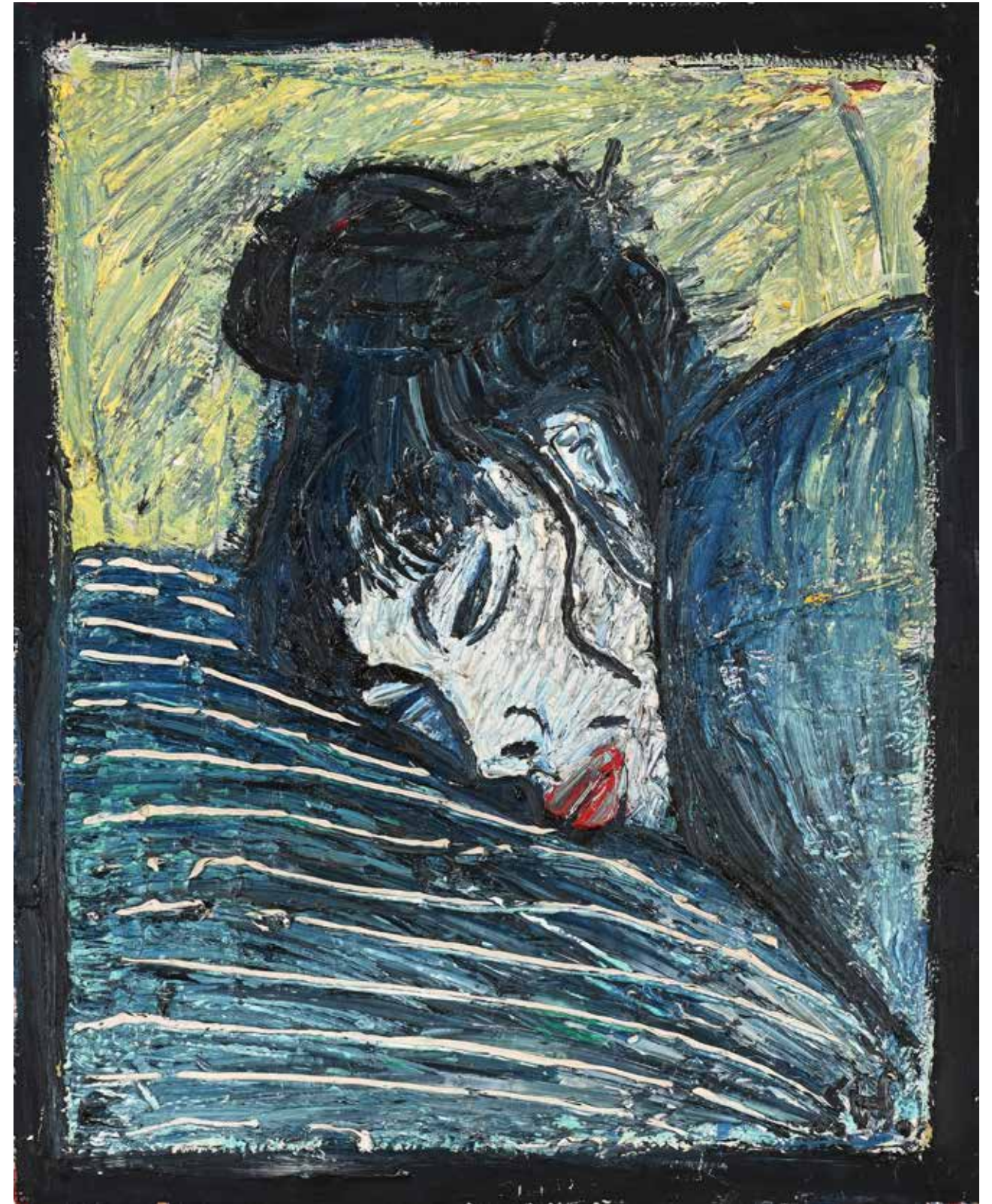


203 λ
JOHN BRATBY (BRITISH 1928-1992)
SEATED NUDE
Oil on canvas
Signed (lower right)
142 x 61cm (55¾ x 24 in.)

Provenance:
Sale, Sotheby's, Olympia, 19 May 2004, lot 205
Private Collection, UK (acquired from the above sale)
Sale, Bonhams, 23 November 2021, lot 175

£3,000-5,000

204 (NO LOT)



205 λ
BILLY CHILDISH (BRITISH B. 1959)
TRACEY
Oil on board
Signed with initials *SH* (lower right); further signed
with initials, titled *Tracy* and dated 1982 (verso)
76 x 60.5cm (29¾ x 23¾ in.)

Between 1981 and 1987 Billy Childish was in a relationship with British artist Tracey Emin. During this time Childish produced a body of work which documented aspects of their relationship, sometimes signed under his birth name Steven Hamper.

£3,000-5,000



206

206 λ
LIONEL BULMER (BRITISH 1919-1992)
ELIZABETHANS
 Oil on canvas laid to board
 Signed (lower right), further signed twice,
 titled and inscribed (verso)
 76.5 x 101cm (30 x 39¾ in.)

£1,500-2,000



207

207 λ
LIONEL BULMER (BRITISH 1919-1991)
PATTERNED CURTAINS
 Oil on linen laid on board
 Signed (verso)
 41 x 50.5cm (16 x 19¾ in.)

£1,000-1,500



208

208 λ
PEGGY SOMERVILLE
(BRITISH 1918-1975)
*STILL LIFE OF PEONIES AND
 ROSES IN A BLUE VASE*
 Oil on canvas
 Signed (lower right)
 46 x 36cm (18 x 14 in.)

Provenance:
 Messum's, London & Marlow

Exhibited:
 Marlow, Messum's, *British
 Impressions*, 2012

£1,500-2,500

210 λ
LUCY DICKENS
(BRITISH 20TH CENTURY)
ROSE GARDEN, REGENTS PARK
 Oil on canvas
 Signed with initials (lower right)
 60.5 x 45.5cm (23¾ x 17¾ in.)

Painted in 1995.



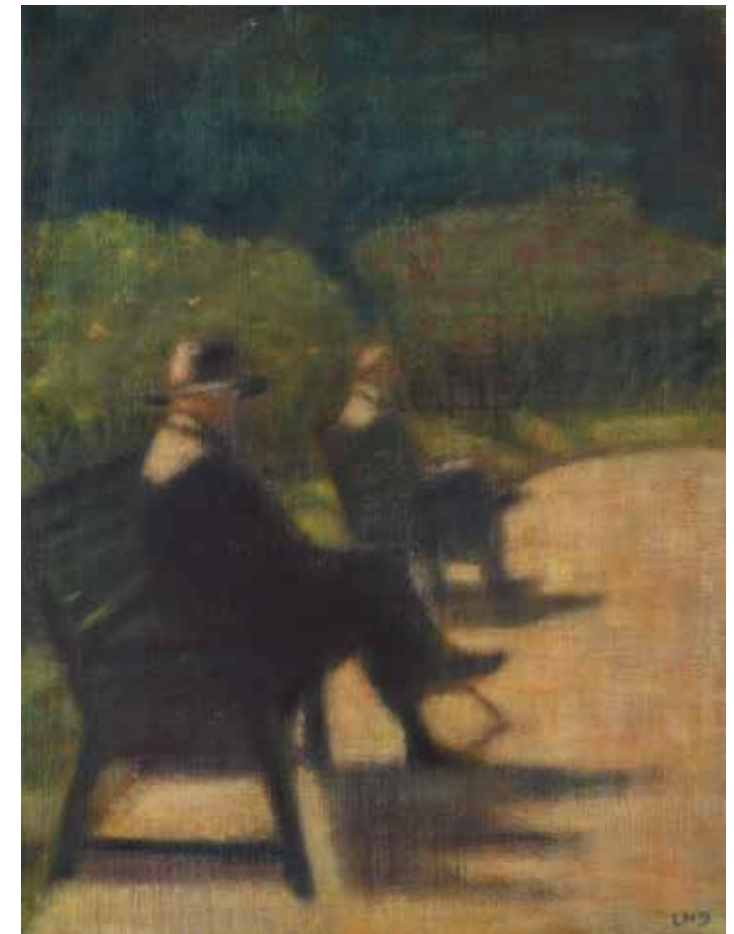
209

209 λ
JOHN MILLER
(BRITISH 1931-2002)
ANEMONES II
 Oil on canvas
 Signed and titled (verso)
 51 x 46cm (20 x 18 in.)

Provenance:
 New Craftsman Gallery,
 St. Ives, Cornwall
 Portland Gallery, London

Please visit our website for
 the full footnote.

£800-1,200



210

Provenance:
 Belgrave Gallery, London

Exhibited:
 London, Belgrave Gallery,
 October 1995, no. 8

£500-700



211

211 λ
CHARLES MCCALL (BRITISH 1907-1989)
FISHING ON THE MARNE
Oil on canvas-board
Signed and dated 1969 (lower left); further signed, titled and dated 1970-72 (to artist's label verso)
64 x 76cm (25 x 29¾ in.)

Exhibited:
London, Belgrave Gallery, *Charles McCall*, 1975, no 76
London, Christies, *Charles McCall Retrospective*, 1995, no. 131

Literature:
Louise Roddon, 'Charles McCall's Moments in Time', in *The Artist*, July 1981, illustrated p.15
Mitzi McCall, *Interior with Figure - The Life & Painting of Charles McCall*, 1987, p. 26, illustrated pp. 33 & 143

£800-1,200



212

212 λ
RUSSELL REEVE (BRITISH 1895-1970)
BOURNEMOUTH
Watercolour
Signed (lower right) and titled (lower left)
26 x 37.5cm (10 x 14¾ in.)

£100-200



213

213 λ
SUSAN RYDER (BRITISH B. 1944)
THE LANTERN SHOP, LIJIANG
Oil on canvas
Signed (lower right)
76 x 91cm (29¾ x 35¾ in.)

Provenance:
Arthur Ackermann Ltd., London
Sale, Rosebery's, London, 6 June 2023, lot 333

£1,000-1,500



214

214 λ
JOHN MILLER (BRITISH 1931-2002)
TRESCO, SANCREED HOME PENZANCE
Oil on canvas
Signed and titled (verso)
35.5 x 45.5cm (13¾ x 17¾ in.)

Provenance:
New Craftsman Gallery, St. Ives, Cornwall

£1,500-2,000



215

215 λ
JOHN HOUSTON (SCOTTISH 1930-2008)
SUMMER, NORTH BERWICK
Oil on canvas
Signed (lower right); further signed thrice, titled and dated 1985 (to stretcher verso)
66 x 76cm (25 x 29¾ in.)

£1,000-1,500



216

216 λ
ROBERT GREENHAM (BRITISH 1906-1976)
WOMAN ON A BEACH
Oil on board
Signed with initials (lower left)
17 x 12cm (6½ x 4½ in.)

£300-500



217

217 λ
BERNARD DUNSTAN (BRITISH 1920-2017)
STANDING NUDE WITH TOWEL
Pastel
16 x 10.5cm (6¼ x 4 in.)

Provenance:
Manya Igel, London (acquired directly from the artist)

£200-300

218 λ
CLIFFORD HALL (BRITISH 1904-1973)
TWO WRAPPED BATHERS (BY THE SEA)
Cyril acrylic on board
Signed and dated 71 (lower left)
76 x 102cm (29¾ x 40 in.)

Painted in June 1971

Provenance:
Belgrave Gallery, London

Exhibited:
London, Belgrave Gallery, Clifford Hall, 1989,
no. 21

We are grateful to Geraint Hall for his
assistance with cataloguing the present lot.

£600-800



218

219 λ
KEN HOWARD (BRITISH 1932-2022)
DORA READING
Watercolour and pencil
Signed (lower right)
20 x 24cm (7¾ x 9¼ in.)

Provenance:
Manya Igel, London (acquired directly from
the artist)
Sale, Bonhams, London, *Paintings from the
Collection of the Late Manya Igel*, 13 March
2018, lot 22

£400-600



219



220

220 λ
NANCY DELOUIS (FRENCH B. 1941)
LE PEIGNOIR DE CHINE
Oil on canvas
Signed (lower right)
60 x 81cm (23½ x 31¾ in.)

Provenance:
Galerie La Chevre d'Or, Saint-Paul-de-Vence

£1,500-2,000



221

221 λ
NANCY DELOUIS (FRENCH B. 1941)
LE GOUTER
Oil on canvas
Signed (lower left)
72.5 x 92cm (28½ x 36 in.)

Provenance:
Galerie La Chevre d'Or, Saint-Paul-de-Vence

£1,500-2,000



222

222 λ
NANCY DELOUIS (FRENCH B. 1941)
PREMIER AMOUR
Oil on canvas
Signed (lower right)
73 x 92cm (28½ x 36 in.)

Provenance:
Private Collection, France

£2,500-3,500



223

223
KASEY SEALY (AUSTRALIAN B. 1961)
GRAND PANORAN, GRAMPIANS, VICTORIA
Oil on canvas
Signed (lower left); titled on the stretcher
(verso)
122.5 x 183cm (48 x 72 in.)

£1,000-1,500



224

224
KASEY SEALY (AUSTRALIAN B. 1961)
NOON'S BLUE SHADOWS, GRAMPIANS
Oil on canvas
Signed (lower left); titled to stretcher (verso)
122.5 x 183cm (48 x 72 in.)

£1,000-1,500

225 λ
PAUL FRYER (BRITISH B. 1963)
ECCE HOMO, 2006
Vitrine, Japanese lacquered cabinet, black thorn crown,
goose egg, black cellulose paint, Kevlar thread and
epoxy resin
45.5 x 41 x 41cm (17¾ x 16 x 16 in.)
Overall (including plinth): 145 x 41 x 41cm (57 x 16 x 16 in.)

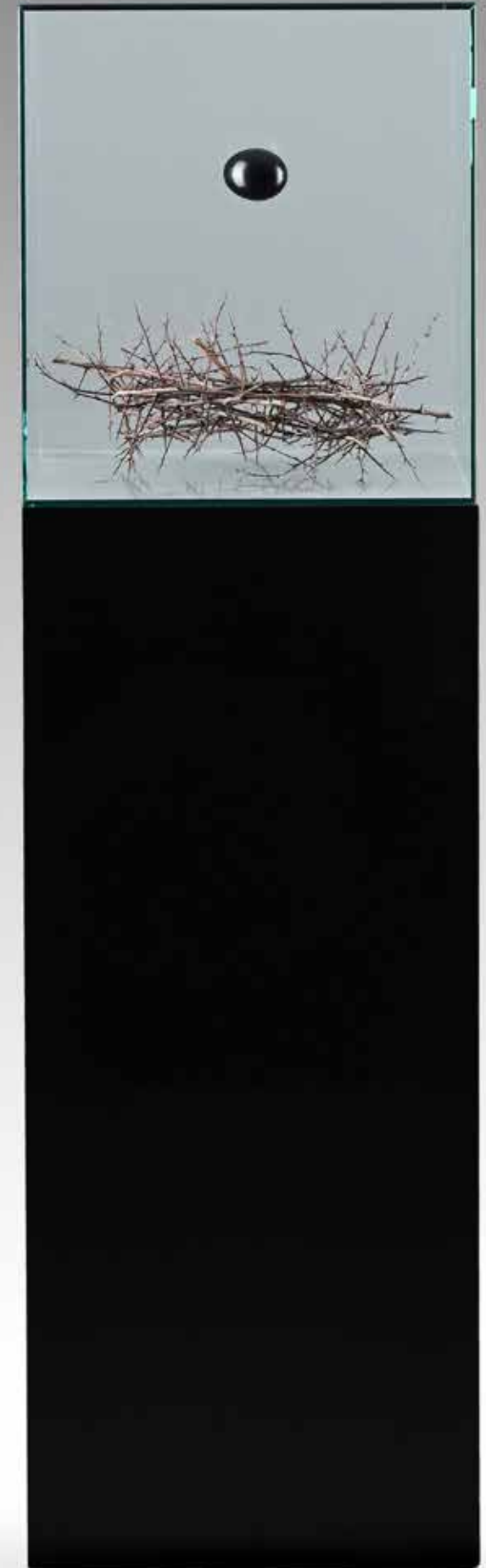
Provenance:
Private Collection, UK

Exhibited:
London, Fire Station, 1 Chiltern Street, *Paul Fryer:
Potential and Ground*, February - March 2007
Winchcombe, Sudeley Castle, Phillips de Pury &
Company, *Reconstruction 3*, June - October 2008
Florence, Gucci Museo, *Paul Fryer: Lo Spirito Vola*,
March - November 2012

After attending Leeds College of Art in the 1980s
alongside Damien Hirst, Paul Fryer became an electro-
pop singer and transvestite DJ, founding the famous Kit
Cat Club in Leeds. After moving to London he started
designing books and other printed materials for artists,
fashion houses and record labels, and his book of poetry,
Don't Be So..., was illustrated by Damien Hirst and
published by Trolley Books in 2001.

His art engages with Christian Gnosticism and cutting-
edge scientific research - ideas which come together in
one of Fryer's most important works: *Ecce Homo*.

£1,000-1,500



225

226 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
SNIPE I
Bronze with a green/brown patina
Signed and numbered 12/12
18 x 19cm (7 x 7¼ in.)

£1,000-1,500



226

227 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
CARRION CROW
Bronze with a green/black patina
Signed and numbered 1/12
25 x 42cm (9¾ x 16½ in.)

£3,000-5,000



227

228 (NO LOT)



229

229 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
CORMORANT
Bronze with a green/black patina
Signed and numbered 4/12 (on the base)
70 x 50cm (27½ x 19½ in.) (including base)

£4,000-6,000



230

230 λ
CONSTANCE-ANNE PARKER (BRITISH 1921- 2016)
FISHING BIRD
Yew wood
Height: 44cm (17¼in.) (including base)

Provenance:
Acquired directly from the artist by the present owner

Exhibited:
London, Royal Academy, *Summer Exhibition, 1966*, no. 1202
London, Belgrave Gallery, *Constance-Anne Parker Sculpture 1947-77, 1977*, no. 5
(illustrated in the exhibition catalogue p.9)

£200-300

231 λ
DAME ELISABETH FRINK (BRITISH 1930-1993)
LYING DOWN BUFFALO, 1988 [FCR367]
Bronze with green patina
Signed and numbered 10/10 on the underside
18 x 53cm (7 x 20¾ in.)

Provenance:
Beaux Arts, London & Bath
Acquired from the above in November 1995

£15,000-20,000



231



232

232
DYLAN LEWIS (SOUTH AFRICAN B. 1964)
BLACK RHINOCEROS (MAQUETTE)
Bronze
Signed, dated 94 and numbered 8/12
47 x 50 x 25.5cm (18½ x 19½ x 10 in.)

£4,000-6,000

233 λ
MARK CORETH (BRITISH B. 1958)
THREE LEAPING IMPALA
Bronze
Signed and numbered 1/9
52 x 66cm (20¼ x 25 in.) (including base)

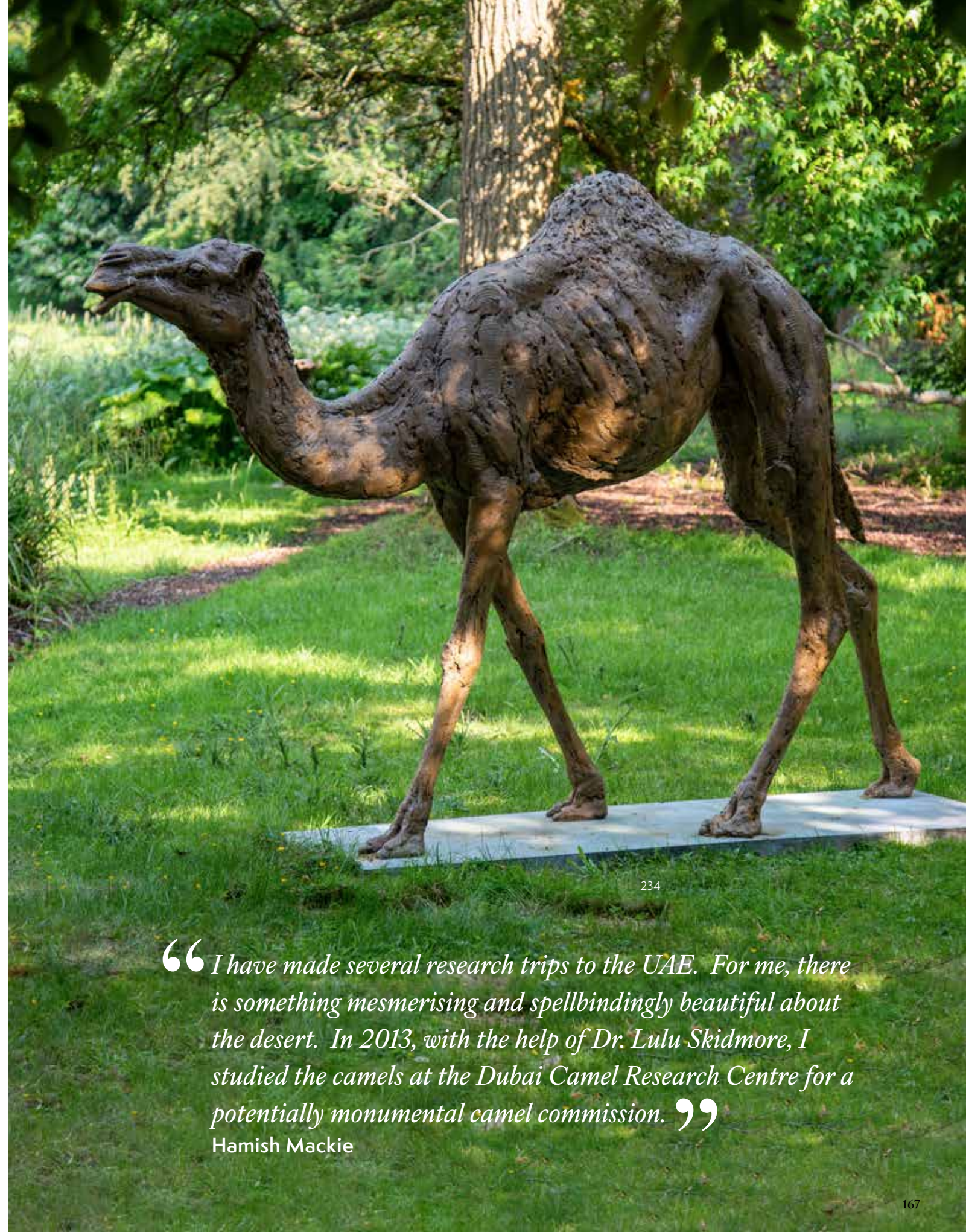
£4,000-6,000

234
HAMISH MACKIE (BRITISH B. 1973)
CAMEL
Bronze
Signed, dated 2013 and numbered 1/9
217 x 307 x 65cm (85¼ x 120¾ x 25¾ in.)

£30,000-50,000



233



234

“I have made several research trips to the UAE. For me, there is something mesmerising and spellbindingly beautiful about the desert. In 2013, with the help of Dr. Lulu Skidmore, I studied the camels at the Dubai Camel Research Centre for a potentially monumental camel commission.”
Hamish Mackie



235

235 λ
ANTONY DONALDSON (BRITISH B. 1939)
SILVER RING (GREEN)
Acrylic on canvas
Signed and dated 1969 (to underside of canvas edge)
81 x 71cm (31¾ x 27¾ in.)
Unframed

Provenance:
Acquired directly from the artist by the present owner's father
circa 1972, and by descent

Exhibited:
London, Rowan Gallery, December 1969

£4,000-6,000



236

236 λ
ANTONY DONALDSON (BRITISH B. 1939)
GOLD RING (GREEN)
Acrylic on canvas
Signed and dated 1969 (to underside of canvas edge)
81 x 71cm (31¾ x 27¾ in.)
Unframed

Provenance:
Acquired directly from the artist by the present owner's father
circa 1972, and by descent

Exhibited:
London, Rowan Gallery, December 1969

£4,000-6,000



237 (part lot)

237 λ
ALEX HODA (BRITISH B. 1980)
PIPELINE (RED, YELLOW, BLUE)
Polyurethane resin, pigment and steel
Each 30 x 51cm (11¾ x 20 in.) (3)

Executed in 2008 in an edition of 10.

Exhibited:
New York, Dickinson Roundell, Inc.,
Alex Hoda: Pipedreams, November -
December 2009

£500-700

239
JOÃO CARLOS GALVÃO
(BRAZILIAN B. 1941)
SEM TITULO
Wood relief
Signed, titled, inscribed and dated 2001
(verso)
35 x 34.5cm (13¾ x 13½ in.)

£500-700



239



238

238 λ
ANNE-LISE COSTE (FRENCH B. 1973)
FLEUR DU MAL, 2006
Chinese ink on paper
130 x 94.5cm (51 x 37 in.)

Provenance:
Nogueras Blanchard S.L., Barcelona

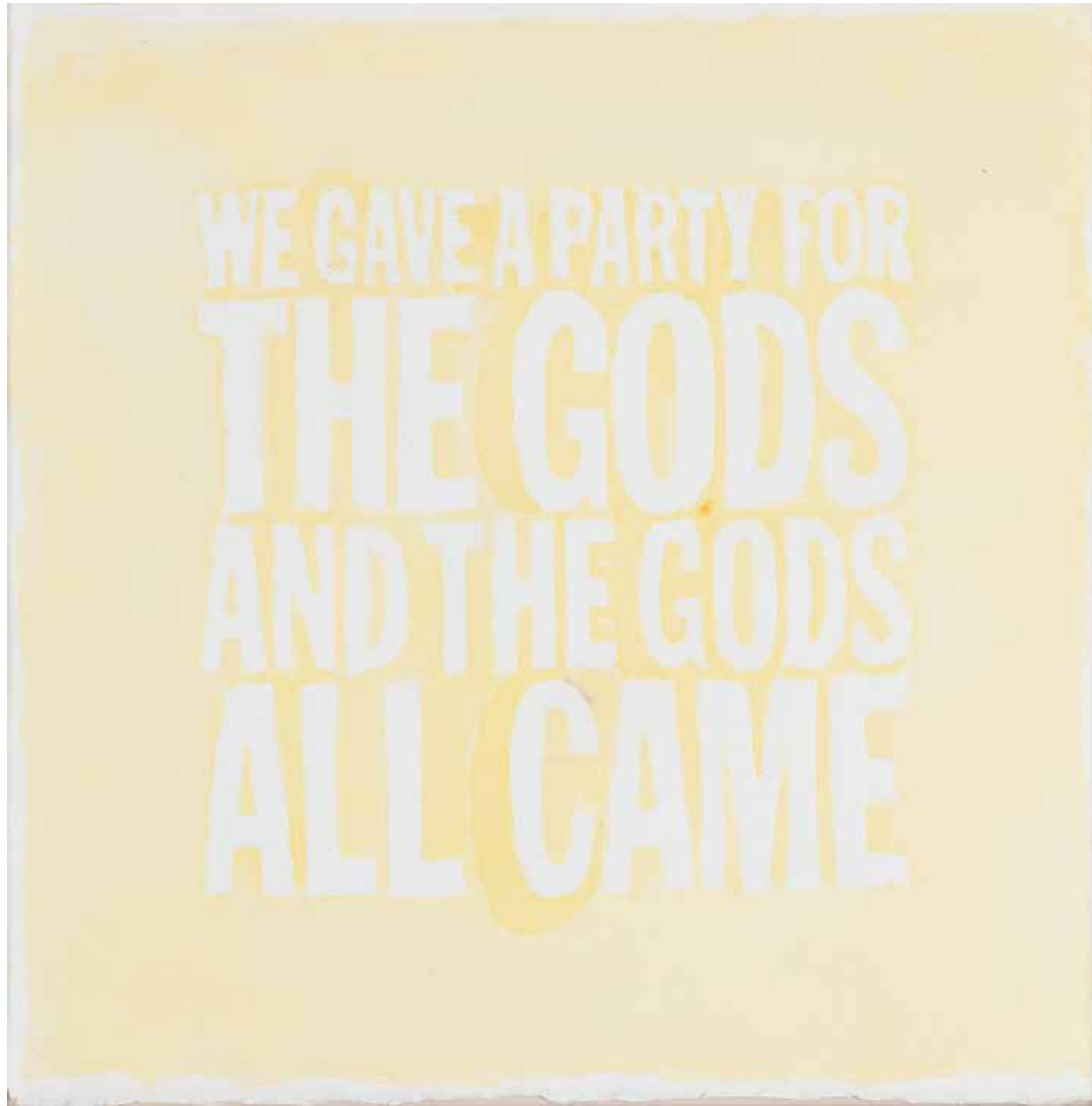
£300-500

240
JOÃO CARLOS GALVÃO
(BRAZILIAN B. 1941)
SEN TITRE
Wood relief
Signed, titled, inscribed and dated 2001
(verso)
30 x 30cm (11¾ x 11¾ in.)

£500-700



240

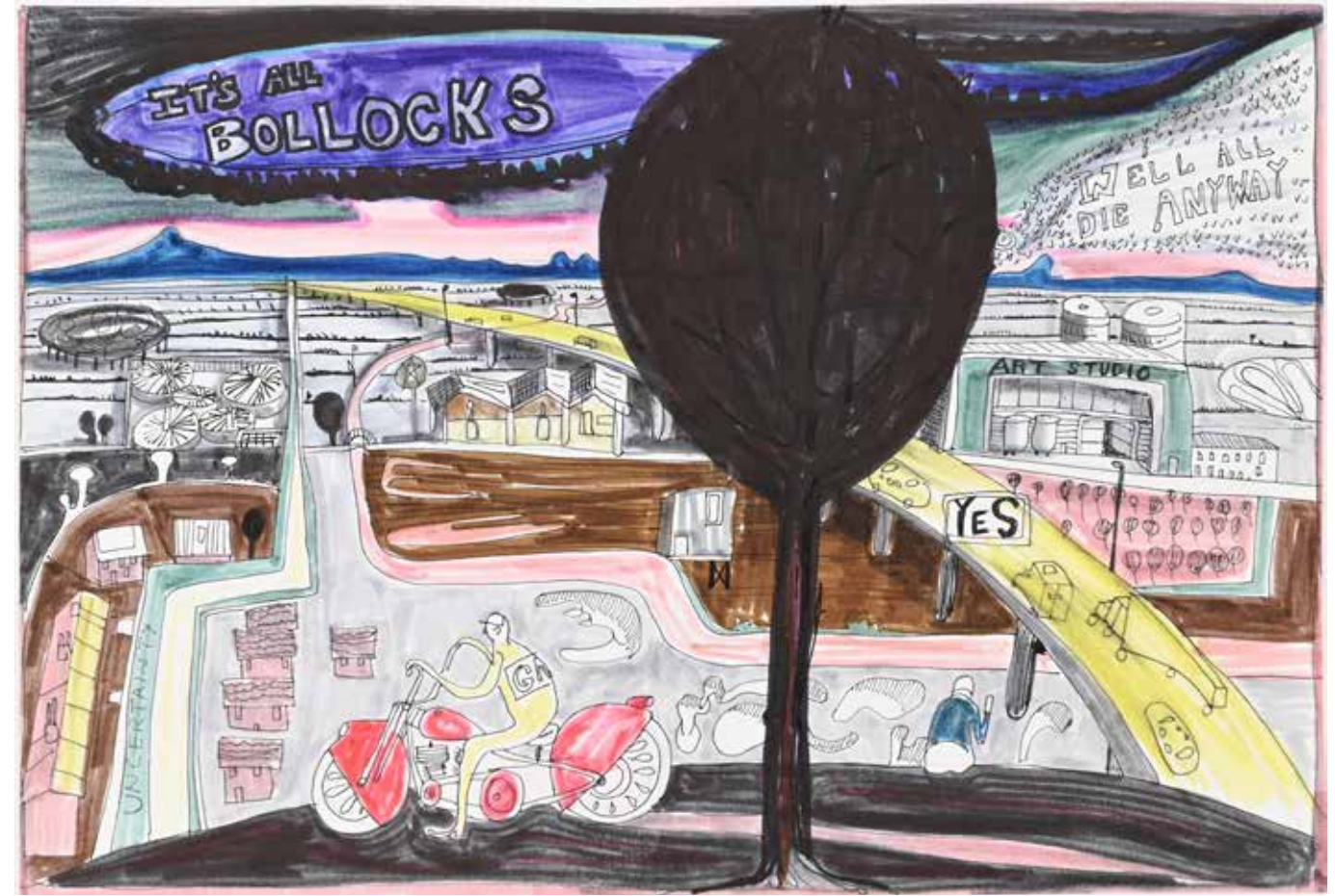


241

241
JOHN GIORNO (AMERICAN 1936-2019)
WE GAVE A PARTY FOR THE GODS AND THE GODS ALL CAME
Watercolour
Signed (verso)
38 x 38cm (14¾ x 14¾ in.)

Painted in 2019.

£3,000-5,000



242

242λ
GRAYSON PERRY (BRITISH B. 1960)
(IT'S ALL BOLLOCKS)
Pen and ink
21 x 29.5cm (8¼ x 11½ in.)

Drawn in 2016.

Provenance:
Victoria Miro Gallery, London

£3,000-5,000

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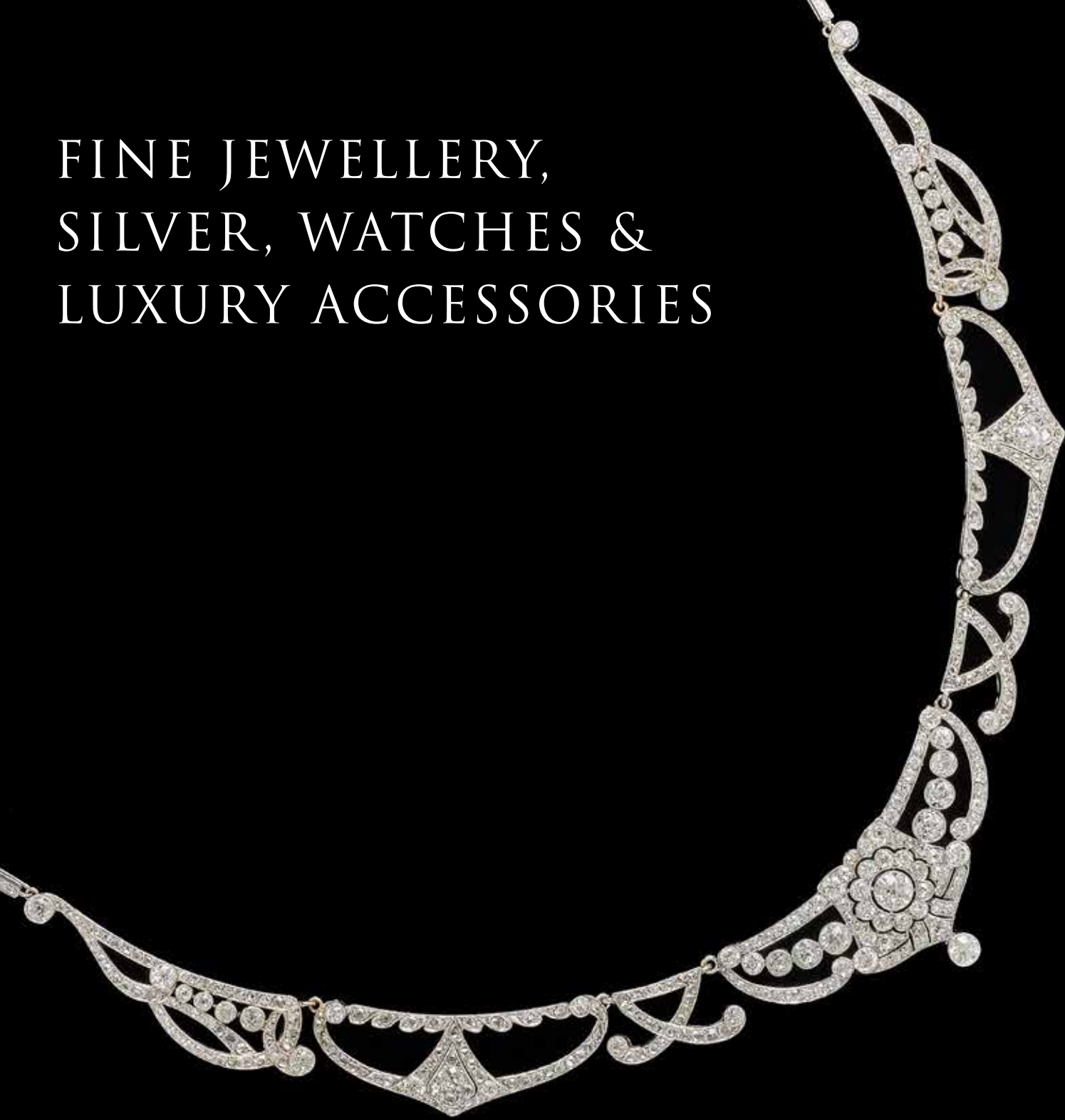
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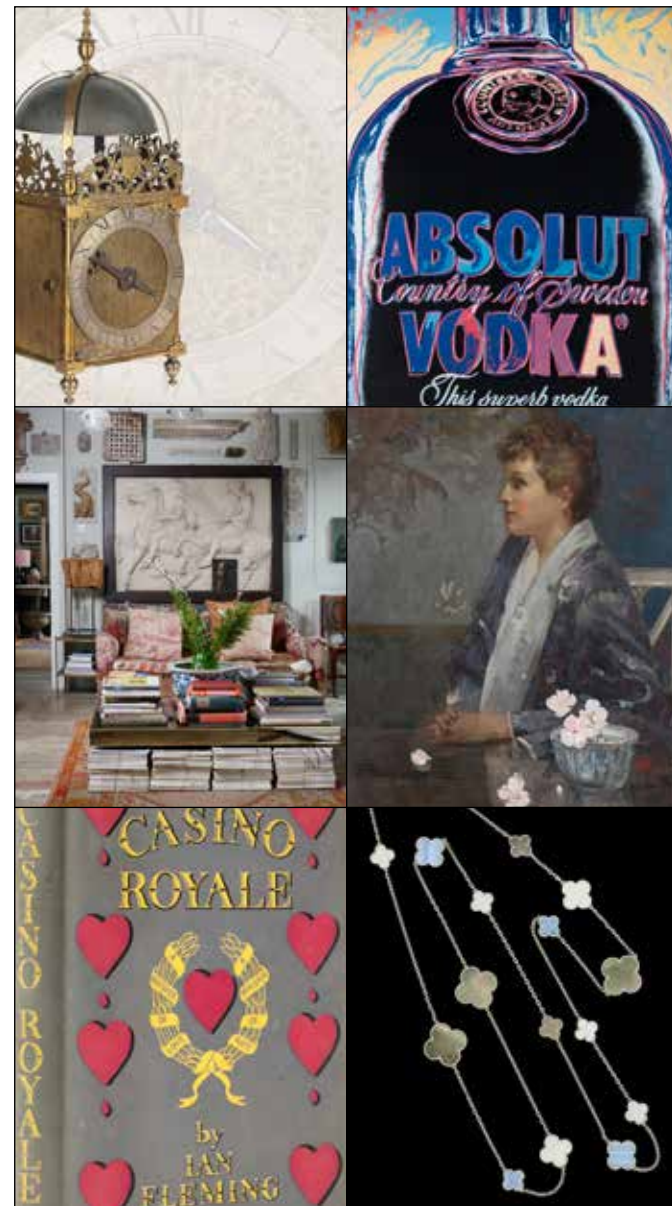
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7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

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.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. 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, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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 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. **λ 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 you 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 1.5% 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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2009



DREWEATTS

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