



DREWEATTS

EST. 1759

MODERN &
CONTEMPORARY ART

THURSDAY 11 JULY 2024 | NEWBURY



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LOTS 1-224 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 24 June: 10am–4pm
Tuesday 25 June: 10am–4pm
Wednesday 26 June: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 6 July: 10am–3pm
Sunday 7 July: 10am–3pm
Monday 8 July: 10am–1pm
Tuesday 9 July: 10am–4pm
Wednesday 10 July: 10am–4pm
Day of sale: 9am–12 noon

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

Front cover: Lot 92

Inside front cover: Lot 101

Opposite: Lot 105

Inside back cover: Lot 97

Back cover: Lot 14

Catalogues £15 (£20 by post)

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A GUIDE FOR BUYERS

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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

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‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

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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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ANGELA CONNER | A Life in Sculpture

Angela Conner's body of work is breathtaking for its sheer range; from monumental kinetic public sculptures through to the most intricate and detailed portraits destined for private collections. What remains true to all her sculptures is an emotional feeling and connection, whether this may be to the subject she is modelling or the environment and intricacies of nature surrounding her kinetic sculpture.

Angela Conner's long-standing career in art, despite no formal education, is a testament to her instinctive passion and determination. Her childhood was notably affected by her stepfather George Ivan-Smith's role as the United Nations Director of External Relations. This role necessitated extensive travel and relocations, resulting in Conner attending fourteen different schools between the ages of 8 and 16. This early and frequent exposure to diverse political environments and human rights issues sparked a deep interest in Conner, fostering a desire to broaden her understanding of various cultures.

“*I started making sculpture when all of use start making sculpture – as a child – with cardboard, paper and glue. I guess the difference is that I never stopped.*”

ANGELA CONNER

Conner sold her first work of art when she was just eight years old. This enthusiasm to explore all possibilities of becoming an artist never faltered, even when she took a part-time job working for the UN in New York, following in her stepfather's footsteps. Conner would find an empty office out of hours where she produced a series depicting the mirrored reflections of the East River and jewel-lit skies (Lot 16-19). Conner's series of sketches made of delegates at the UN congress illustrate her ability to record events whilst capturing personalities under pressure (Lot

35), a skill which continued into her understanding of sculpture and her ability to capture people in clay. One of the most important public sculptures Angela created is Twelve Responses to Tragedy (or The Yalta Memorial) (Lot 29) currently on display in Cromwell Gardens, opposite the V&A museum.

“*As a child I was always observing nature, wind and water and seeing how movement from these natural forces could be involved with many shapes.*”

ANGELA CONNER

Angela Conner's artistic development was significantly influenced by her step-father's connections, particularly with UN Secretary General Dag Hammarskjöld, an avid collector of Barbara Hepworth's work. Through Hammarskjöld and Marcus Brumwell, a supporter of the arts, Conner was introduced to Hepworth and undertook an apprenticeship at her studio in St. Ives. On Angela's first day, she was given a large boulder and some tools, with no instructions, Hepworth wanted her to explore her creativity and instincts freely. Initially hesitant, Conner took a couple of days to make her first mark, but she eventually found confidence and the experience became highly rewarding.

Hepworth's distinctive approach to carved forms, inspired by the windswept Cornish landscape and executed in stone, slate, and marble, left a lasting impact on Conner. Both artists shared the same beliefs in the importance of nature and exploration of tensions between man and earth and yet achieving feats of engineering that still illustrate pure calm and meditateness. This influence was crucial as Conner developed her own unique style, particularly evident in Revelation (1999), The Big Tipper (1970s), Rolling Stones (lot 47) and Five o'Clock Shadow (1978) (lot 49).



In 1963, Conner and Hepworth collaborated on "Single Form," a piece created for the United Nations Plaza in New York, dedicated to the memory of Dag Hammarskjöld.



© Bowness _ Barbara Hepworth and Angela Conner with first stage of the prototype for the United Nations 'Single Form' St Ive's 1963 (1)

“ You certainly have to get to know them; there’s no question. You have to peel off the layers. ”

ANGELA CONNER, INTERVIEW

The relationship between artist and sitter has always been very important for Angela. She felt that her best work was a form of portrait and not a work of sculpture. Angela believed that getting to know your subject was integral to being able to capture the true character of the person in clay. One of the first busts Conner modelled was Roy Strong, Director of the National Portrait Gallery in 1969. The bust was purchased by Andrew Cavendish, 11th Duke of Devonshire in 1971. Angela Conner and Andrew Cavendish, the 11th Duke of Devonshire, became close friends after being introduced by Angela Conner’s brother-in-law and playwright, John Osborne. From that first meeting, he was a keen collector of her work, at one point owning over forty of her sculptures, including busts of prominent

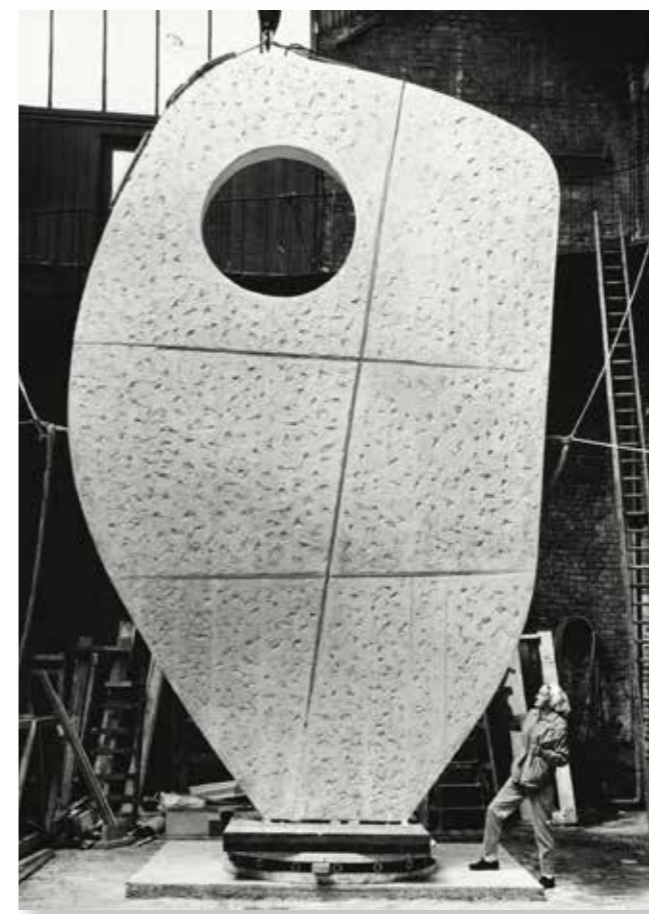
British politicians, royalty, writers, and celebrities, as well as larger garden sculptures. Andrew Cavendish became one of Angela’s most important patrons and her sculptures can be viewed in the grounds at Chatsworth. Other important commissions include the bust of Elizabeth II (lot 4) commissioned by the Knights of the Garter in celebration of the Queen’s eightieth birthday in 2006 and a very rare sitting with Lucian Freud (lot 14).

Angela, drawn to monumental sculpture, was also commissioned to create some of Britain’s most notable public sculptures including Laurence Olivier, as Macbeth outside The National Theatre, Noel Coward resting on the balcony of the Theatre Royal, Drury Lane and the life-size sculpture of Charles de Gaulle at Carlton Gardens, St. James’.

“ This unique combination of great strength and extreme delicacy, of powerful energy and exquisite poise that her sculptures capture. ”

RACHEL CAMPBELL-JOHNSTON

Angela Conner’s experimentation with large-scale outdoor sculpture tests the boundaries of balance. Drue Heinz, after visiting Conner’s studio commissioned a sculpture titled Quartet for the place outside the Pittsburgh Symphony Hall. This was to be Conner’s first kinetic piece with four components, just like the musicians in an orchestra, which directed the flow of water from one to the other. Janus, another water mobile sculpture designed in stainless steel was commissioned for Lord Bath’s Longleat estate, a feat of engineering which features two arcs which lift upwards like a moveable bridge to suit the design brief which specified that the piece must be big enough to let a double decker bus pass. In 2001 Hogan Lovells commissioned Libra, an oscillating needle standing 94 feet high which shifts with the weight of the water to represent the scales of justice, a permanent feature in their London offices.



© Bowness _ Barbara Hepworth with the plaster prototype for the United Nations Single Form May 1963, Photo by Morgan Wells (2)

Playing with the equilibrium is integral to Conner’s work, whether it be purposeful through the pumping of water as shown in Chiasma (lot 42) or conducted naturally by the wind, most notably in Genesis (lot 46) and Counterpoise (lot 43). The works hold a hypnotic quality which mesmerises the viewer as the works move slowly, repetitively and in response to nature.

To Conner the emotions conjured by her sculptures was the most important aspect of her work. Helen Dempsey in her thesis *Believing in Our Age* describes Conner’s approach,

“ She is preoccupied with awakening emotions within us that we have come to neglect through passive over exposure to a shocking or surprising flow of images in the media. ”

HELEN DEMPSEY,

Believing in Our Age describes Conner’s approach

Conner on reading this thesis felt that this sentence, in particular, encapsulated the theory behind her work. Conner strove to create pieces that encouraged active engagement from the public whether that be the textures, energy and movement of her large-scale sculptures or the character and essence of a sitter, which reveals a layer of questioning and meaning to the bust.

‘One of the reasons I love riding is that I love the way a pair of fine reins can control the movement of a massive form.’ Angela Conner

Angela Conner resides with her husband, renowned photographer John Bulmer, at their home in Monnington on Wye. Angela enjoyed spending time in her Notting Hill studio, where she loved to host parties surrounded by her working sculptures. However, she also cherished returning to the countryside to explore the landscape at Monnington. From early on in their relationship Angela and John both shared a love of horses. By the late 1970s, they had established a stud farm at their home, Monnington Court, which has grown into one of the most significant breeding centers for Morgan horses.

Angela has served as the president of the British Morgan Horse Society and continues to ride daily, while John competes in carriage driving. This shared equestrian passion has been a central aspect of their life together, blending their artistic and professional pursuits with their love for the countryside and horses.



CLARENCE HOUSE

I am delighted to introduce this wonderful collection of Angela's work which will, no doubt, evoke a mixture of emotions in us all. Admiration, awe, amusement, peace and joy are now tinged with the poignancy of knowing that, as she approaches her 90th birthday, this great artist is laying down her tools.

From vast public installations to intimate bronze busts; from extraordinary abstracts to the perfect depiction of a horse poised for action – there is no feeling and no moment that Angela cannot capture. This world is enhanced by her talents and her work will inspire and delight for many generations to come.

Camilla R

1
ANGELA CONNER (BRITISH B. 1935)
STUDY OF TIGGA, SEATED, KING CHARLES' JACK RUSSELL
Bronze
Signed, numbered 3/8 and dated 2004 (to underside)
14 x 12cm (5½ x 4½ in.)

The present work was a posthumous cast executed by Angela Conner in 2004.
Tigga died at the age of 18 in 2002.

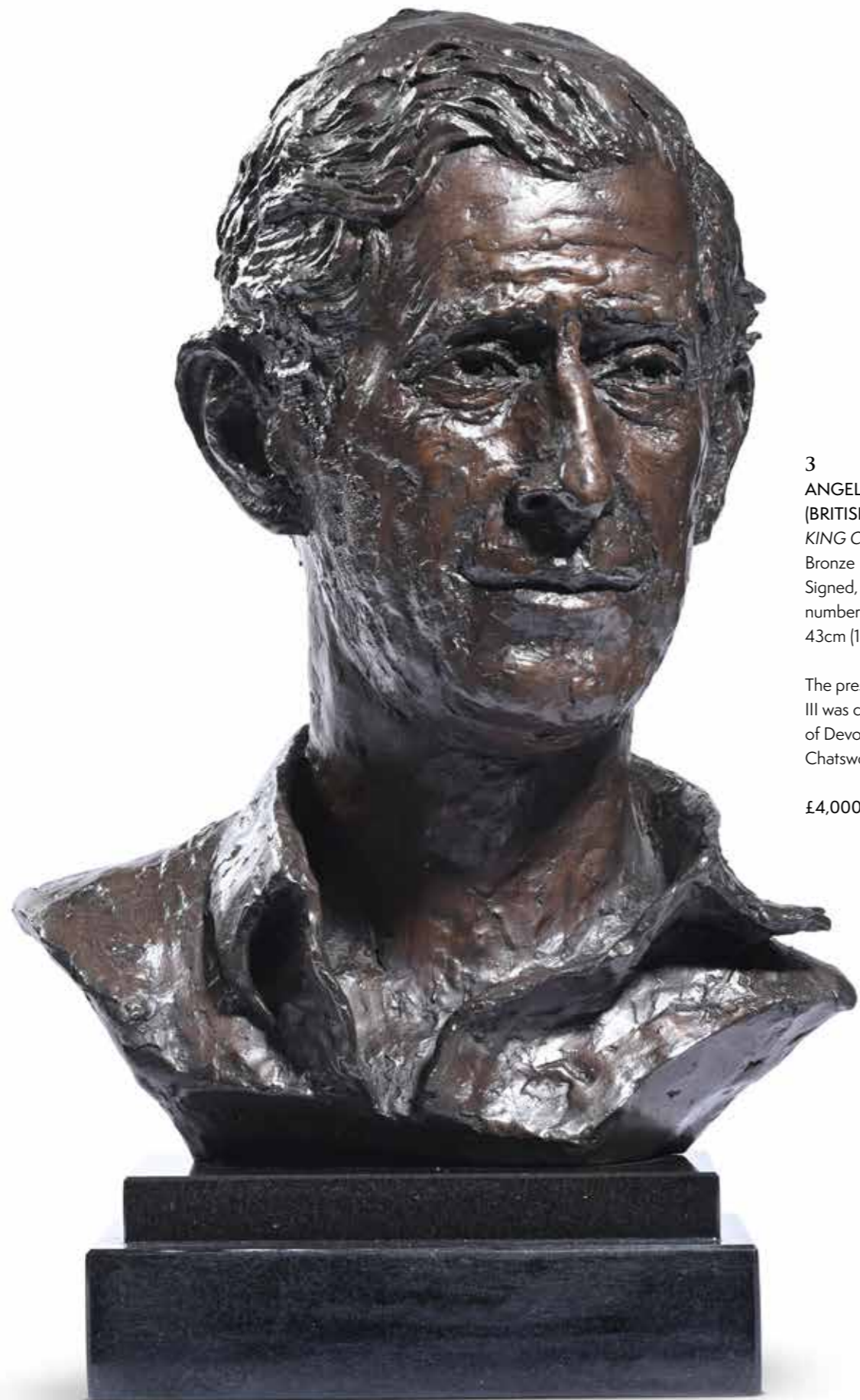
£300-500



2
ANGELA CONNER (BRITISH B. 1935)
STUDY OF BETH, QUEEN CAMILLA'S JACK RUSSELL
Bronze with a gold patina
Signed, numbered 1/3 and indistinctly dated 2017 (to underside of stomach)
15 x 15cm (5¾ x 5¾ in.)

£300-500



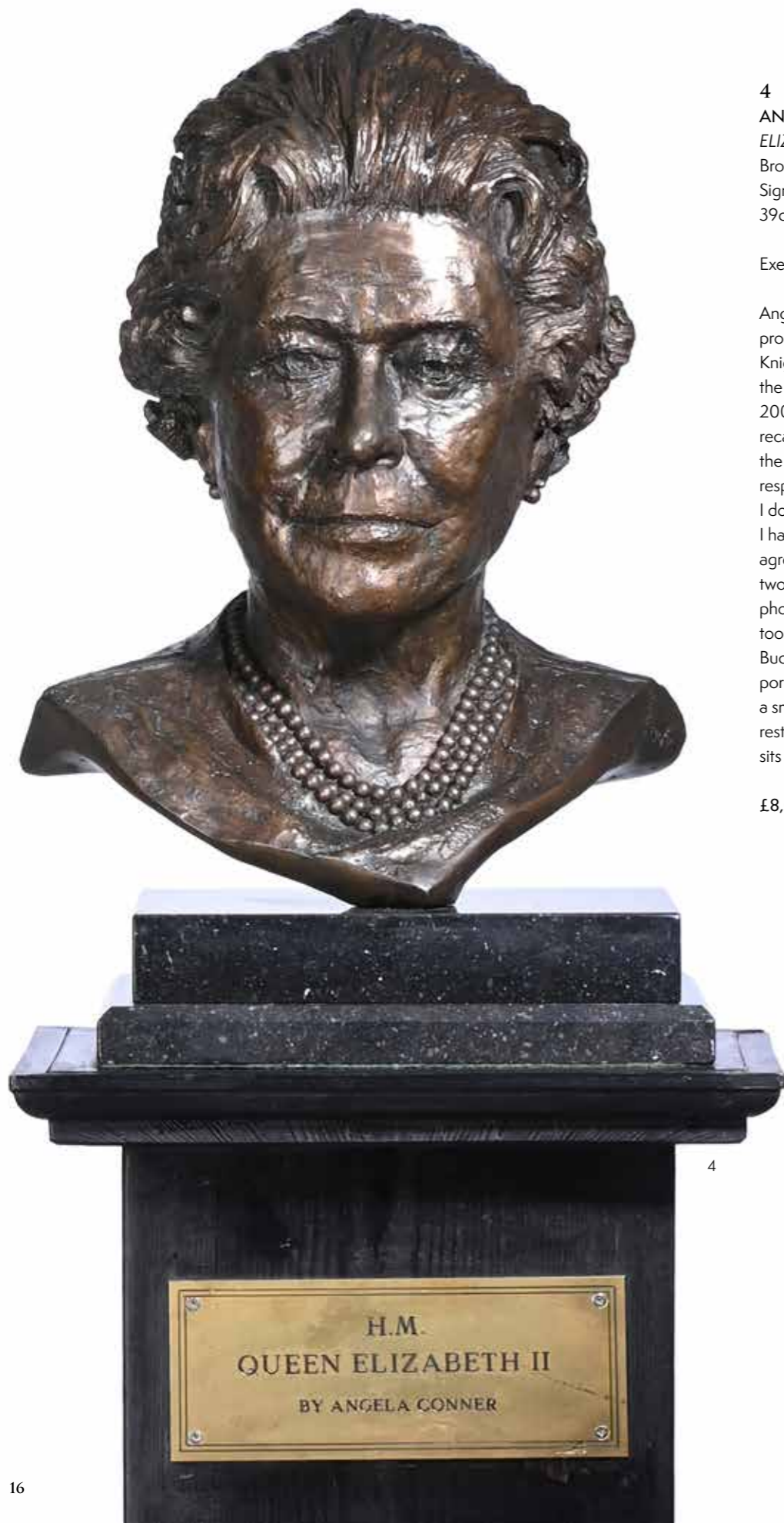


3
ANGELA CONNER
(BRITISH B. 1935)
KING CHARLES III
Bronze
Signed, dated 1995 and
numbered 4/10
43cm (16¾in.) High exc. base

The present bust of King Charles III was commissioned by the Duke of Devonshire in 1995 for the Chatsworth collection.

£4,000-6,000





4
ANGELA CONNER (BRITISH B. 1935)
ELIZABETH II
Bronze
Signed, dated 2006 and numbered 3/10
39cm (15¼in.) High exc. base

Executed in 2006.

Angela Conner was commissioned to produce a bust of Elizabeth II by the Knights of the Garter in celebration of the late Queen's eightieth birthday in 2006. Conner's husband, John Bulmer, recalls that the Queen asked how long the sitting may take to which Angela responded that she couldn't say, 'because I don't know when I've finished it until I have.' The Queen understood and agreed to dedicate five to six sittings of two hours each. The sittings which were photographed by William Burlington took place in the Chinese Room of Buckingham Palace. The Queen is portrayed as firm yet calm with a hint of a smile and a three strand pearl necklace rests delicately across her chest. The bust sits at St. George's Chapel in Windsor.

£8,000-12,000



5
ANGELA CONNER (BRITISH B. 1935)
SIR JOHN BETJEMAN
Bronze
Signed and dated 1974
35cm (13¾in.) High exc. base

Another cast was acquired in 1984 by the National Portrait Gallery.

Commissioned by Andrew Cavendish, 11th Duke of Devonshire in 1974, Betjeman was a renowned English poet, writer, and broadcaster whose works celebrated English heritage, architecture, and countryside. His poems often depicted scenes of suburban life, rural landscapes, and his love for England's architectural heritage. He served as the Poet Laureate of the United Kingdom from 1972 until his death in 1984, using his position to promote poetry and celebrate British culture. In addition to his poetry, Betjeman was a passionate advocate for architectural preservation. He campaigned tirelessly to protect historic buildings and landmarks from destruction due to modern development, bringing attention to the importance of preserving England's architectural heritage and helped create public support for conservation efforts.

The sitting is recorded as taking nearly 12 hours to be completed.

£2,000-3,000







6

6
ANGELA CONNER (BRITISH B. 1935)
LAURENCE OLIVIER
 Bronzed composite
 42cm (16½in.) High

Regarded by some as one of the greatest actors and directors of the 20th century, Laurence Olivier dominated the British stage in the mid-20th century. He is well known for his Shakespearean roles, such as *Hamlet* and *Richard III*, which solidified his reputation

as a cinematic pioneer. He received two Academy Awards, two British Academy Film Awards, five Emmy Awards and three Golden Globe Awards, and was knighted in 1947. Furthermore, Olivier's leadership as a founding director of the National Theatre in London helped shape the future of theatre in Britain. In 2007, a large sculpture by Angela Conner of Olivier as *Hamlet* was unveiled outside the theatre, commissioned by the Laurence Olivier Centenary Statue Appeal.

On receiving the commission Conner had to decide how to portray Olivier, in character or a more private and personal depiction. Conner decided to capture a moment of pause and concentration whilst in character as Hamlet.

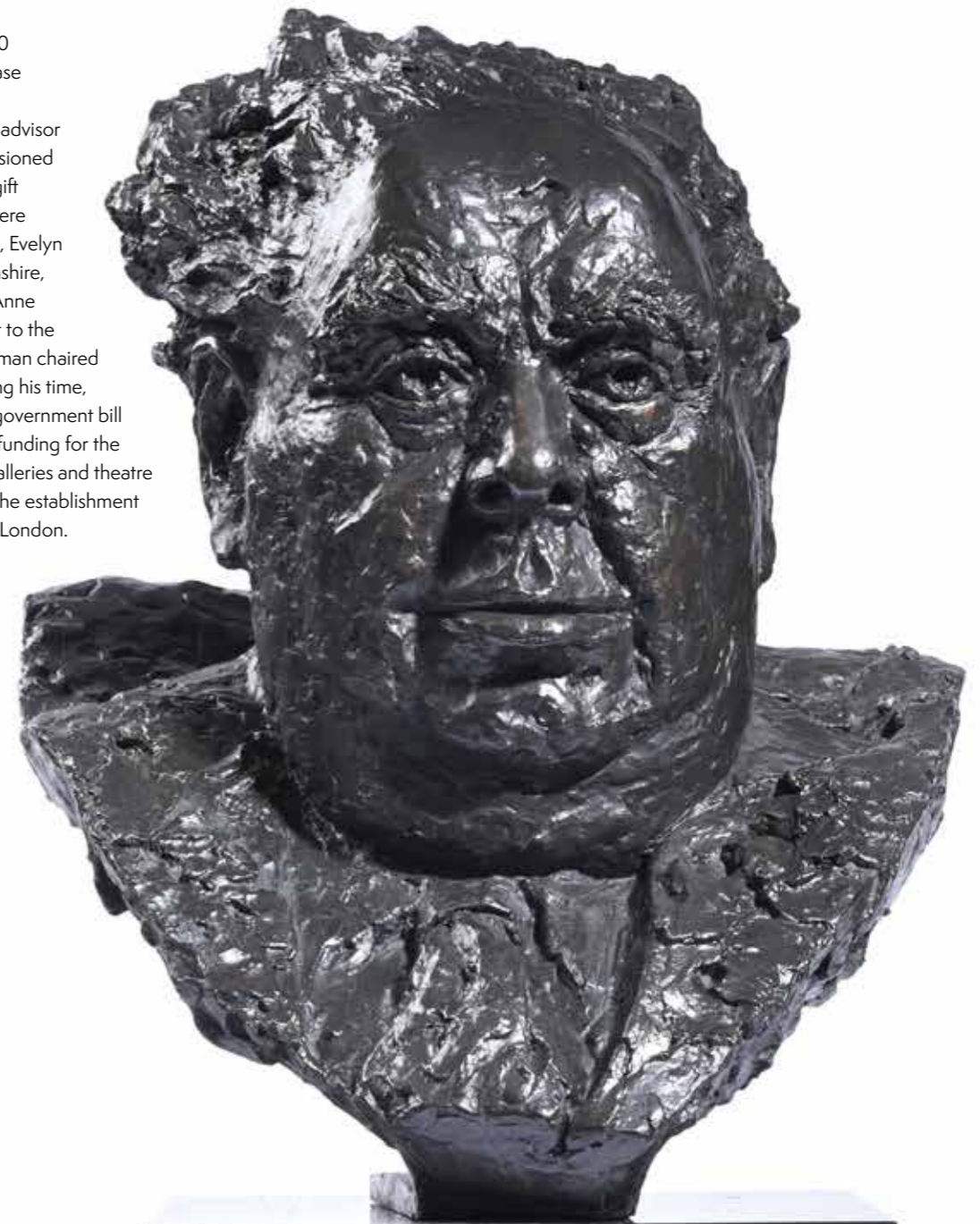
£400-600

7

ANGELA CONNER (BRITISH B. 1935)
LORD GOODMAN, ARNOLD GOODMAN
 Bronze
 Signed and numbered 9/10
 44cm (17¼in.) High exc. base

British lawyer and political advisor Arnold Goodman commissioned seven of his own busts to gift his friends in 1972. Busts were received by Sir Max Rayne, Evelyn Rothschild, Duke of Devonshire, and Ian Fleming's widow, Anne Charteris. A bust also went to the Arts Council, which Goodman chaired from 1965 until 1973. During his time, he contributed towards a government bill that would ensure regular funding for the Arts Council funding for galleries and theatre companies in Britain, and the establishment of the South Bank Centre, London.

£1,000-1,500



7

ANGELA CONNER'S SITTERS
WHO USED THIS CHAIR

BENJAMIN BRITTEN	H.M. QUEEN ELIZABETH II	LUCIEN FREUD
LORD & LADY CACCIA	H.R.H. THE PRINCE OF WALES	KARL MALLER
RAB BUTLER	H.M. THE QUEEN MOTHER	SIR ADRIAN SWIRE
BARON OF SAFFRON WALDEN	H.R.H. THE DUCHESS OF CORNWALL	HAROLD MACMILLAN
PENELOPE GILLIATT	MAJOR BRUCE SHAND	EARL OF STOCKTON
11 th DUKE & DUCHESS OF DEVONSHIRE	SIR TOM STOPPARD	DAME DRUC WELLS
LADY EMMA TENNANT	SIR JOHN BETJEMAN	GEORGE BENJAMIN
SIR JOHN LAVENER	SIR ROY STRONG	12 th DUKE OF DEVONSHIRE
JOHN BULMER	SIR HUGH FRASER	DAME ELISABETH FRINK
JACOB ROTHSCHILD	SIR JOHN NOTT	THE HON. MICHAEL ASTOR
4 th BARON ROTHSCHILD	DAME JANET BAKER	NAT COHEN
JOHN COPLEY	LORD GOODMAN	JOHN SAUMEREZ-SMITH
MRS. ALFRED TAUBMAN	LORD SAINSBURY OF PRESTON CANDOVER, K.G.	EARL ALEXANDER
BERNARD VAN CUTSEM	LORD WIGG	PAUL MELLON
ALAN BENNETT	LORD WILLIAM BURLINGTON	KEN TYMAN
H.R.H. PRINCESS EIRYAL OF JORDAN		



8
ANGELA CONNER (BRITISH B. 1935)
IAN FLEMING
Painted plaster
51cm (20in.) High exc. base

Executed in 2003.

Commissioned by Blanche Blackwell, close friend of Ian Fleming. The bronze bust was placed at Goldeneye, Fleming's house in Jamaica. Ian Fleming was a British author best known for his post-war spy novels, *James Bond*, which solidified his status as one of the most influential authors of the 20th century. He was born into a wealthy family, with connections to the Robert Fleming & Co. bank, and worked for the British Naval Intelligence Division during the Second World War before writing. Beyond his James Bond novels, Fleming also wrote children's books, travelogues, and non-fiction works.

The present bust was one of the very few post-humous works created by Angela Conner who preferred working from life and numerous sittings with her subjects.

£600-800



9
ANGELA CONNER (BRITISH B. 1935)
SIR TOM STOPPARD
Bronze
Signed, dated 2004 and numbered 4/8
47cm (18½in.) High exc. base

Friend of Angela Conner, Tom Stoppard is a prolific British playwright and screenwriter known for his innovative approach to storytelling. Stoppard's contributions to literature and theatre have earned him numerous awards and accolades, including multiple Tony Awards, Olivier Awards, and a Knighthood for services to drama. A cast of the bust is on display at Chatsworth House, likely commissioned by the 11th Duke of Cavendish.

£1,000-1,500



10
ANGELA CONNER (BRITISH B. 1935)
ALAN BENNETT
Bronze
Signed, dated 2007 and numbered 8/10
29cm (11¼in.) High exc. base

Executed in 2007.

£1,000-1,500



11

11
ANGELA CONNER
 (BRITISH B. 1935)
PAT DOHERTY
 Resin
 36cm (14in.) High

Pat Doherty is a prominent Irish businessman and property developer who is known for his ownership of Harcourt Developments, a leading international property construction and management company. Doherty commissioned many works by Conner, including three garden sculptures for the development of Park West Business Park, Dublin - one of which is the tallest sculpture in Europe.

£300-500

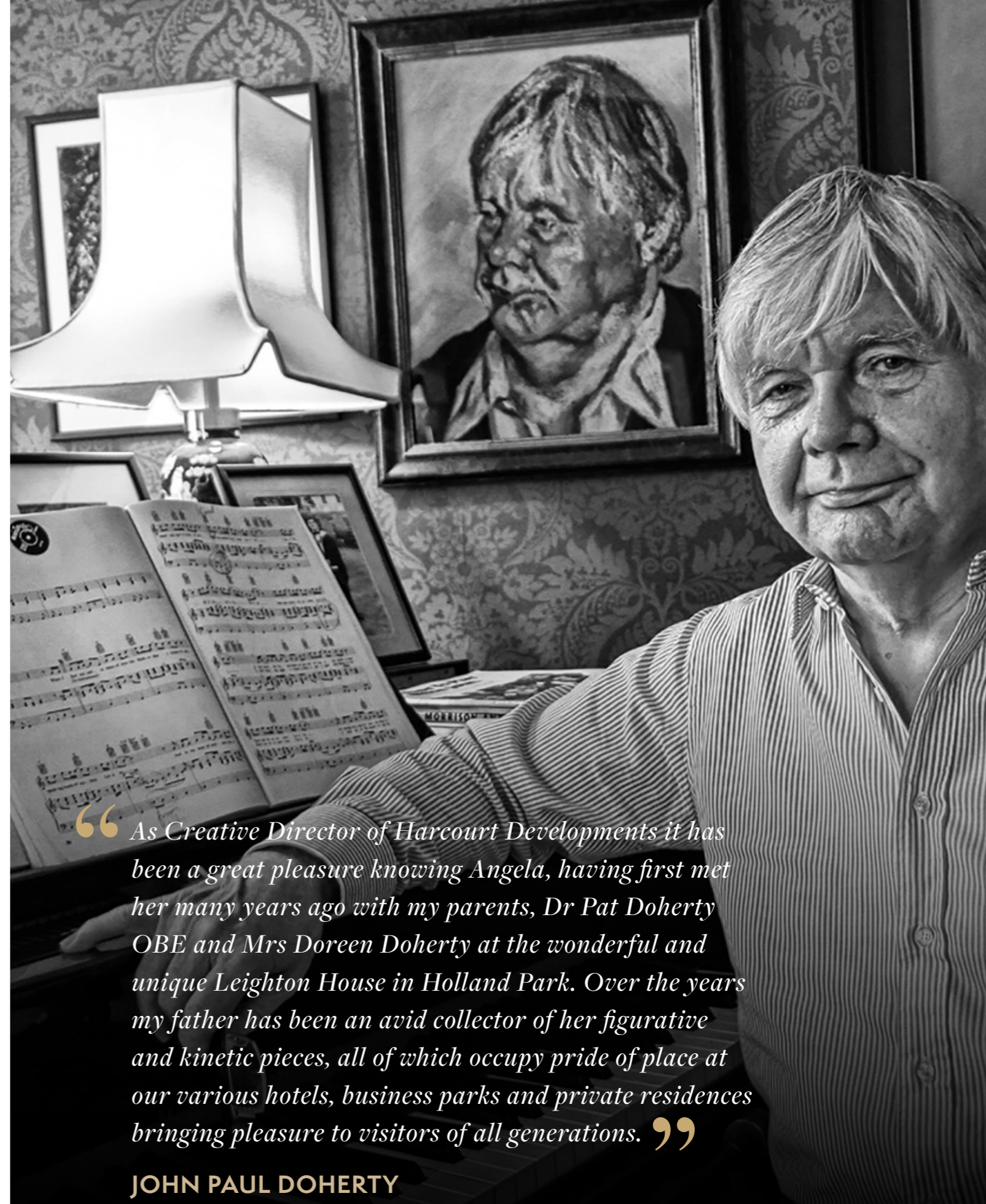
12
JOHN BULMER
 (BRITISH B. 1938)
WAVE
 Photograph
 66 x 26cm (25 x 10 in.)

Angela Conner's sculpture titled 'Wave' was commissioned by one of her most avid supporters, Pat Doherty. The sculpture is Europe's tallest kinetic sculpture and is installed permanently at Park West Plaza in Dublin. The sculpture is designed to twist 360 degrees with the wind and a spray of water at the base of the sculpture produces a rainbow when the sun shines upon the 'Wave'. An outstanding example of Conner's monumental design which complements nature playing with the elements instead of against them.

£600-800



12



“As Creative Director of Harcourt Developments it has been a great pleasure knowing Angela, having first met her many years ago with my parents, Dr Pat Doherty OBE and Mrs Doreen Doherty at the wonderful and unique Leighton House in Holland Park. Over the years my father has been an avid collector of her figurative and kinetic pieces, all of which occupy pride of place at our various hotels, business parks and private residences bringing pleasure to visitors of all generations.”

JOHN PAUL DOHERTY



13

13
ANGELA CONNER (BRITISH B. 1935)
ANDREW CAVENDISH, 11TH DUKE OF DEVONSHIRE
Painted plaster
45cm (17½in.) High

Angela Conner and Andrew Cavendish, the 11th Duke of Devonshire, became close friends after being introduced by Angela Conner's brother-in-law and playwright, John Osborne. From that first meeting, he was a keen collector of her work, at one point owning over forty of her sculptures, including busts of prominent British politicians, royalty, writers, and celebrities, as well as larger garden sculptures.

Impressed by her work, Conner was then asked to produce portraits of the Duke of Devonshire himself and his Family, which were exhibited in 1975 at the Chatsworth Theatre Gallery alongside pictures by Lucian Freud.

Cavendish was a British aristocrat and politician, best known for his contributions to the preservation and management of historic properties and cultural institutions in England. In addition to inheriting and restoring Chatsworth House in Derbyshire, he served as chairman of the Historic Houses Association and the Georgian Group, organisations dedicated to the preservation of historic buildings and landscapes in England. He was also actively involved in politics, serving as a Member of Parliament for almost twenty years and holding various government positions, including Minister of State for Commonwealth Relations.

£400-600



14

14
ANGELA CONNER (BRITISH B. 1935)
LUCIAN FREUD
Bronze, mounted onto metal stand
Signed to shoulder and base
165cm (64¾in.) High inc. base

Artist and friend of Angela Conner, Freud was a renowned British painter known for his distinctive and often raw style of portraiture and figurative art. Whilst Lucian Freud produced a number of self-portraits he was famously difficult to convince to sit for other artists. Very few portraits of Freud exist amongst them include works produced by Francis Bacon, Sir Jacob Epstein and the present bust by Angela Conner. The bust was commissioned by Andrew Cavendish, 11th Duke of Devonshire and was exhibited at the Chatsworth Theatre Gallery in 1975 alongside busts of other prominent British figures.

'Some are better than others. Some are brilliant. I think the best she's done is ... one of Lucian Freud which is here at Chatsworth.'
Andrew Cavendish, The Duke of Devonshire, Chatsworth

£20,000-30,000

“It's rather extraordinary how I came to meet her. I'd been to the theatre and [...] sat next to a lady who I'd never met before who said she was a sculptor, and just beginning to sculpt. She's done a head of Roy Strong and I said I'd love to go and see it. [...] And that's how it all started.”

THE DUKE OF DEVONSHIRE, 3 JANUARY 2001,
FROM AN INTERVIEW WITH HELEN DEMPSEY

“his rather grand bearing is a natural part of his figure and nature, and I hope that I have caught some of this.”

ANGELA CONNER



15
ANGELA CONNER
(BRITISH B. 1935)
PHILIPPE DE MONTEBELLO
Bronze
Signed, dated 2009 and
numbered 1/2
43cm (16¾in.) High exc. base

Series commissioned by
Drue Heinz.

Philippe de Montebello is best known for his role as Director of the Metropolitan Museum of Art in New York City from 1977 to 2008. During his career, de Montebello made significant contributions to the field of museum management and cultural stewardship, fostering collaborations with museums around the world and enhancing the museum's reputation as a global cultural institution. De Montebello is also widely respected for his advocacy of the arts and cultural heritage preservation. The other cast is currently on display at the Metropolitan Museum, gifted by Conner in 2009.

£1,000-1,500

15

Angela Conner produced a series of oil studies of the East River in New York from the window of the United Nations building where her stepfather worked. Conner painted early in the morning to catch the beautiful pink hues of sunrise or late at night outside of office opening hours.



16

16
ANGELA CONNER (BRITISH B. 1935)
EAST RIVER
Oil on canvas laid to panel
51 x 104cm (20 x 40¾ in.)

£400-600

17
ANGELA CONNER (BRITISH B. 1935)
EAST RIVER
Oil on board
Signed and dated Oct./'74 (lower right)
20 x 25.5cm (7¾ x 10 in.)

£200-400



17



18



19

18
ANGELA CONNER (BRITISH B. 1935)
EAST RIVER
 Oil on canvas board
 25.5 x 61.5cm (10 x 24 in.)

Together with another view of the East River, inscribed and dated *Oct 11 6.45am 1991* (verso), Oil on canvas board, 30.5 x 76cm (2)

£600-800

19
ANGELA CONNER (BRITISH B. 1935)
EAST RIVER
 Oil on canvas board
 Signed and dated *1978* (lower right); further dated *May 1978* (verso)
 13 x 18cm (5 x 7 in.)

£150-200

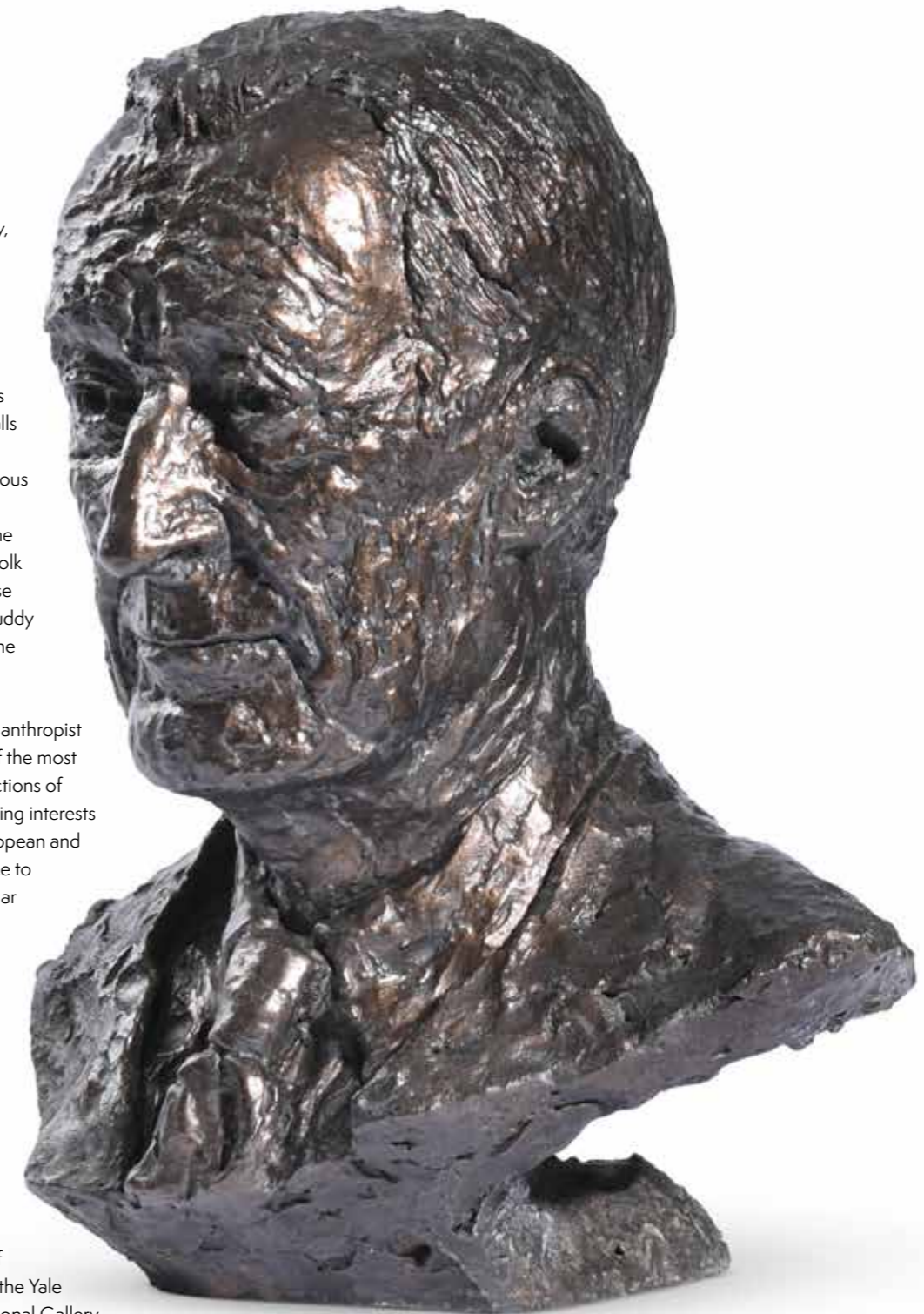
20
ANGELA CONNER (BRITISH B. 1935)
PAUL MELLON
 Painted plaster
 40cm (15½in.) High

Executed in 1986.

Angela Conner had the ability to capture not only the character of the person but encapsulate in clay, wax and bronze elements of what lies beneath. Conner executed the present bust whilst visiting New York. The pair were sat in a basement room away from the humdrum and chaos of the streets of New York. Angela Conner recalls how Paul Mellon entertained her throughout the sitting with humorous stories. One of which that stands out in Conner's memory was a time when Mellon was hunting in Norfolk and Lincolnshire, he fell off his horse so regularly into the wettest of muddy ditches that he was nicknamed 'The Water Mellon.'

Paul Mellon was an American philanthropist and art collector, amassing one of the most important and extensive art collections of the 20th century. Mellon's collecting interests were wide-ranging, spanning European and American art from the Renaissance to the modern era. He had a particular affinity for British art, with a focus on 18th-century British painting, including works by artists such as J.M.W. Turner, George Stubbs, and Thomas Gainsborough. Mellon's dedication to British art led to his pivotal role in the establishment of the Yale Centre for British Art in New Haven, Connecticut, which houses his remarkable collection and serves as a hub for scholarship and research in the field. A cast of this bust is currently on display at the Yale Centre for British Art and the National Gallery of Art, Washington.

£400-600



20



21
ANGELA CONNER (BRITISH B. 1935)
THE MATRIARCH
Bronze
Signed, numbered 1/15 and dated 2011
(to underside of ear)
33cm (12in.) High exc. base

£700-1,000

21



“ One of the reasons I love riding is that I love the way a pair of fine reins can control the movement of a massive form. ”

ANGELA CONNER



22

22
ANGELA CONNER (BRITISH B. 1935)
CLASSICAL WAY
Bronze
Engraved inscription to plaque
37 x 53cm (14½ x 20¾ in.) exc. base
Edition 2 of 5.

£800-1,200



23

23
ANGELA CONNER (BRITISH B. 1935)
HORSE AND RIDER
Ink
Signed and dated December 1963 (lower left)
33 x 48cm (12 x 18¾ in.)

£200-400



24

24
ANGELA CONNER (BRITISH B. 1935)
HORSE AND RIDER
Ink
Signed and dated 23.2.67 (lower right)
66 x 76cm (25 x 29¾ in.)
Unframed

£600-800



25

25
ANGELA CONNER (BRITISH B. 1935)
EAGLE
Ink
Signed and dated 1964 (lower right)
80 x 56cm (31¼ x 22 in.)

£300-500



26



26
ANGELA CONNER (BRITISH B. 1935)
PURCELL'S DIDO AND AENEAS,
A SET OF THREE
Aluminium, resin, brass and wood
Various sizes, the largest 187cm (73½in.)
High inc. base

The present work is a from a series Angela Conner developed in 1970 centred around the legend of Dido and Aeneas. The series was displayed within the artist's solo show held at The Lincoln Centre, New York in 1970.

Dido and Aeneas is an opera by Henry Purcell based on the fourth book of Virgil's Aeneid. Dido, Queen of Carthage is deeply in love with Aeneas, the Trojan hero. The story is one of pain and heartache when Aeneas abandons Dido. The opera is played out in 3 acts, represented by each of the columns in the present lot.

£500-700





27
 ANGELA CONNER (BRITISH B. 1935)
 TRANSFIGURATION
 Resin
 131 x 75cm (51½ x 29½ in.)

£2,000-3,000



27



28

28
 ANGELA CONNER (BRITISH B. 1935)
 SPACE PILLAR I (BLACK SPOT ILLUSION)
 Resin
 57cm (22¼in.) High

£800-1,200



29
ANGELA CONNER (BRITISH B. 1935)
YALTA MEMORIAL
Bronze and stone on a marble turntable base
Signed, dated 1987 and numbered 4/16
35cm (13¾in.) High exc. marble base

In 1981, Conner was commissioned to produce the *Yalta Memorial Statue* to commemorate the hundreds of thousands of people sent back to the Soviet Union and Yugoslavia by the United Kingdom between 1944 and 1947. The sculpture was located opposite the entrance to the Victoria & Albert Museum, London. Unfortunately, not even a year after its erection, plans for its rebuild were made following a series of attacks and vandalism made to the sculpture. A new memorial was produced by Conner in 1986 for the same location in South Kensington, *Yalta Memorial Statue (2nd)*, depicting 12 heads of tragedy - anger, pain, horror, determination. The funds were raised through the support of the Duke of Devonshire who held a party to launch a series of lithographs for sale which Conner produced examples of which are presented as Lot 30 and 31.

£800-1,200





30



31

30
ANGELA CONNER (BRITISH B. 1935)
YALTA I
 Lithograph, 1982
 Signed in pencil, dated and numbered XI/XX
 43 x 66cm (16¾ x 25 in.)

£100-150

31
ANGELA CONNER (BRITISH B. 1935)
YALTA II
 Lithograph, 1982
 Signed in ink, dated 1983 and numbered XI/XII
 43 x 66cm (16¾ x 25 in.)

£100-150



32
ANGELA CONNER (BRITISH B. 1935)
DISTRESSED FIGURE, YALTA SERIES
 Bronze
 Signed
 32cm (12½in.) High exc. base

£1,000-1,500

32



33

33
 ANGELA CONNER (BRITISH B. 1935)
 REACHING MAN, YALTA SERIES
 Bronze
 18cm (7in.) High inc. base
 £400-600



34

34
 ANGELA CONNER (BRITISH B. 1935)
 TANK, RIOTS IN PRAGUE
 Pen
 Inscribed and dated Prague 1968 (lower right)
 36 x 61cm (14 x 24 in.)

Political liberalisation and social unrest broke out across Czechoslovakia in 1968. The catalyst for the reforms started on 5th January 1968 when Alexander Dubcek was elected First Secretary of the Communist Party of Czechoslovakia lasting until 21st August 1968 when the Soviet Union and members of the Warsaw Pact invaded the country in order to suppress reforms.

£300-500

Together with another work on paper depicting Riots in Prague, 26 x 47cm (2)



35
 ANGELA CONNER (BRITISH B. 1935)
 UN DELEGATES
 Ink
 Various inscribed
 Various sizes, the largest
 38 x 35cm
 (14¾ x 13¾ in.)

£300-500



35



36

ANGELA CONNER (BRITISH B. 1935)

CHARLES DE GAULLE

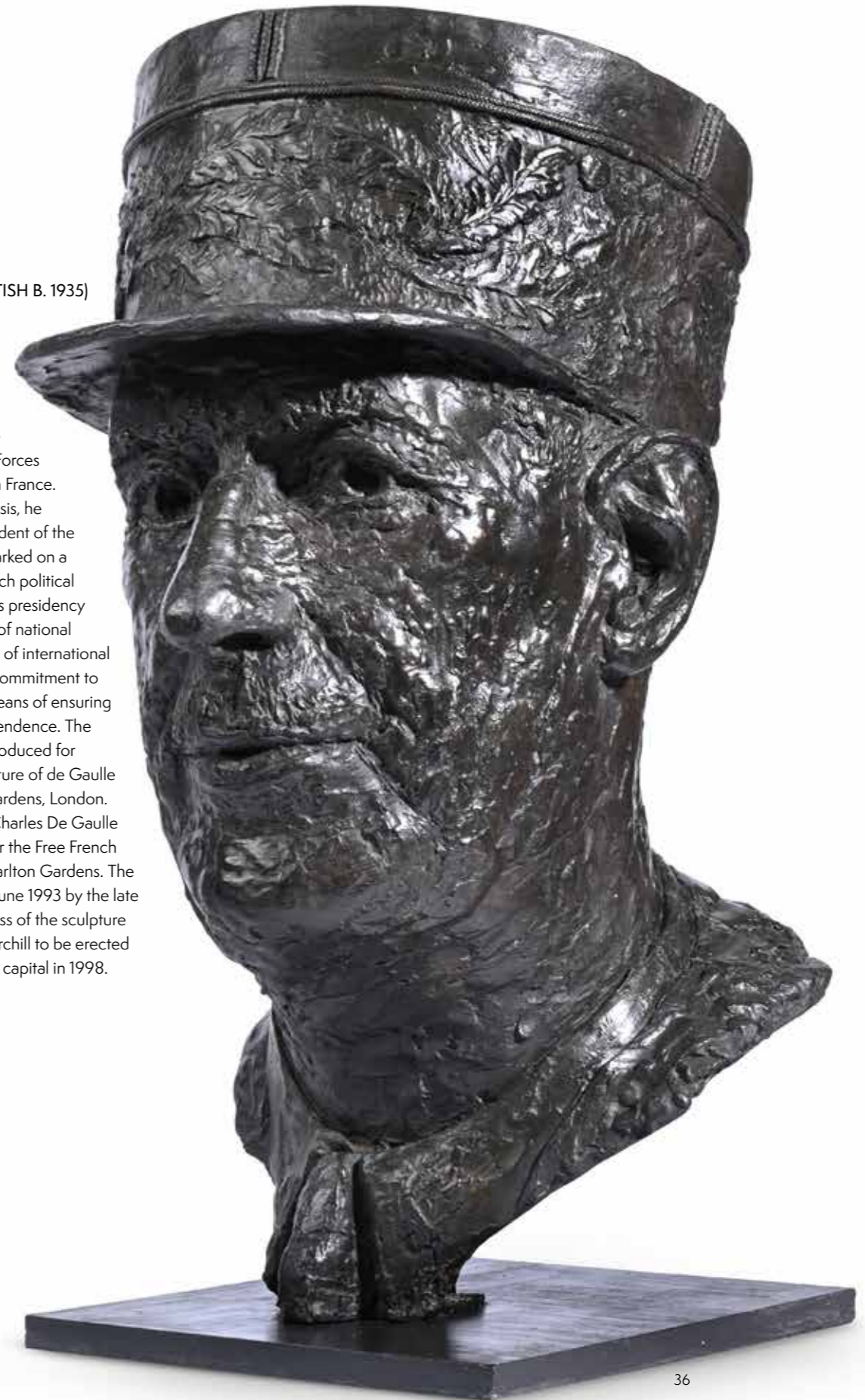
Bronzed composite

66cm (25in.)

High exc. base

Charles De Gaulle was the leader of the Free French Forces against Nazi occupation in France. In 1958, amidst political crisis, he returned to power as President of the French Republic and embarked on a mission to modernise French political and economic systems. His presidency was marked by his pursuit of national sovereignty, his promotion of international French grandeur, and his commitment to nuclear deterrence as a means of ensuring French security and independence. The bust is part of the series produced for Conner's large scale sculpture of de Gaulle which stands in Carlton Gardens, London. Between 1940 and 1944 Charles De Gaulle set up the headquarters for the Free French Armed Forces from 3-4 Carlton Gardens. The sculpture was unveiled in June 1993 by the late Queen Mother. The success of the sculpture resulted in a statue of Churchill to be erected in the centre of the French capital in 1998.

£500-700



36



37



38

37
ANGELA CONNER (BRITISH B. 1935)
CORIOLANUS
Metal
45cm (17½in.) High exc. base

The present lot was produced as part of a series based on Shakespearean literature for an exhibition presented by The Library & Museum of the Performing Arts at The New York Library at the Lincoln Center. The series was conducted to produce emotional responses to Shakespeare's characters creating forms not figures. Coriolanus represents two cages of steel rods, one encased with the other. The single rod running through the centre signifies the melancholy of Hamlet and the outburst of entrapment and reflective introspection radiates from this central focus.

£400-600



39

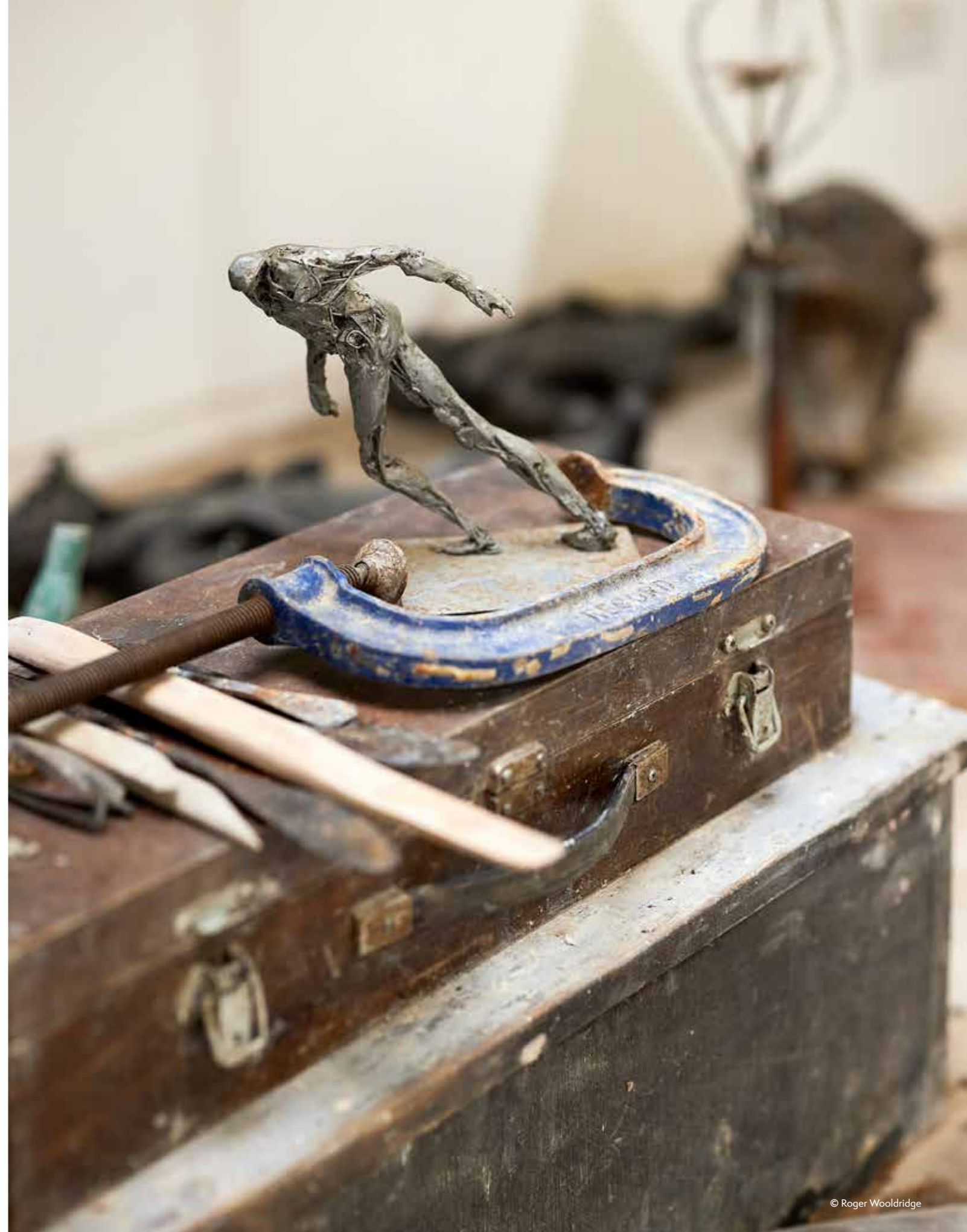
38
ANGELA CONNER (BRITISH B. 1935)
BIRD IN FLIGHT
Metal
28 x 14cm (11 x 5½ in.)

£400-600

39
ANGELA CONNER (BRITISH B. 1935)
REREDOS
Bronze
10 x 43cm (3¾ x 16¾ in.) exc. base

The present work is a study for the altar which was installed at St. Andrews located in the parish of Northaw & Cuffley, commissioned by the Bishop of Saint Albans. The outstretched arms of the reflected figure span across the east wall of the altar at St. Andrews in Cuffley executed in 1967. The sculpture's tent like horizontal form juxtaposes the diagonal smooth lines of the roof's architectural design.

£500-700





“ There is a simplicity to its shape and movement that I love. It lends itself to feelings of tranquillity and serenity, which we all yearn for in this day and age. ”

ANGELA CONNER



40

40
ANGELA CONNER (BRITISH B. 1935)
SMALL POISE
White marble dust, resin and stainless steel
52cm (20¼in.) Diameter

Executed in 2004.

£2,000-3,000

41
ANGELA CONNER (BRITISH B. 1935)
WAVE
Wood and marble
105cm (41¼in.) High inc. base

£100-150



41



42

42
ANGELA CONNER (BRITISH B. 1935)
CHIASMA
 Marble dust, resin, stainless steel and perspex
 150cm (59in.) Diameter
 Together with perspex trough 181 x 65cm,
 water pump and lighting fixtures

This sculpture was designed by Conner as an interior or exterior water feature which is fed water through pumps, turning the front panel of the rippling façade creating changing shapes and shadows. The work was originally commissioned by Linda Pilaro. Intended to be installed on a wall the work is an outstanding example of Conner's intricate design, construction and resilience to building complicated structures whilst working with water, light and air.

£10,000-15,000

Executed in 2002.

“As a child I was always observing nature, wind and water and seeing how movement from these natural forces could be involved with many shapes.”

ANGELA CONNER

43
ANGELA CONNER (BRITISH B. 1935)
COUNTERPOISE
 Onyx marble dust suspended in resin and stainless steel
 204cm (80¼in.) Diameter

Executed in 1996.

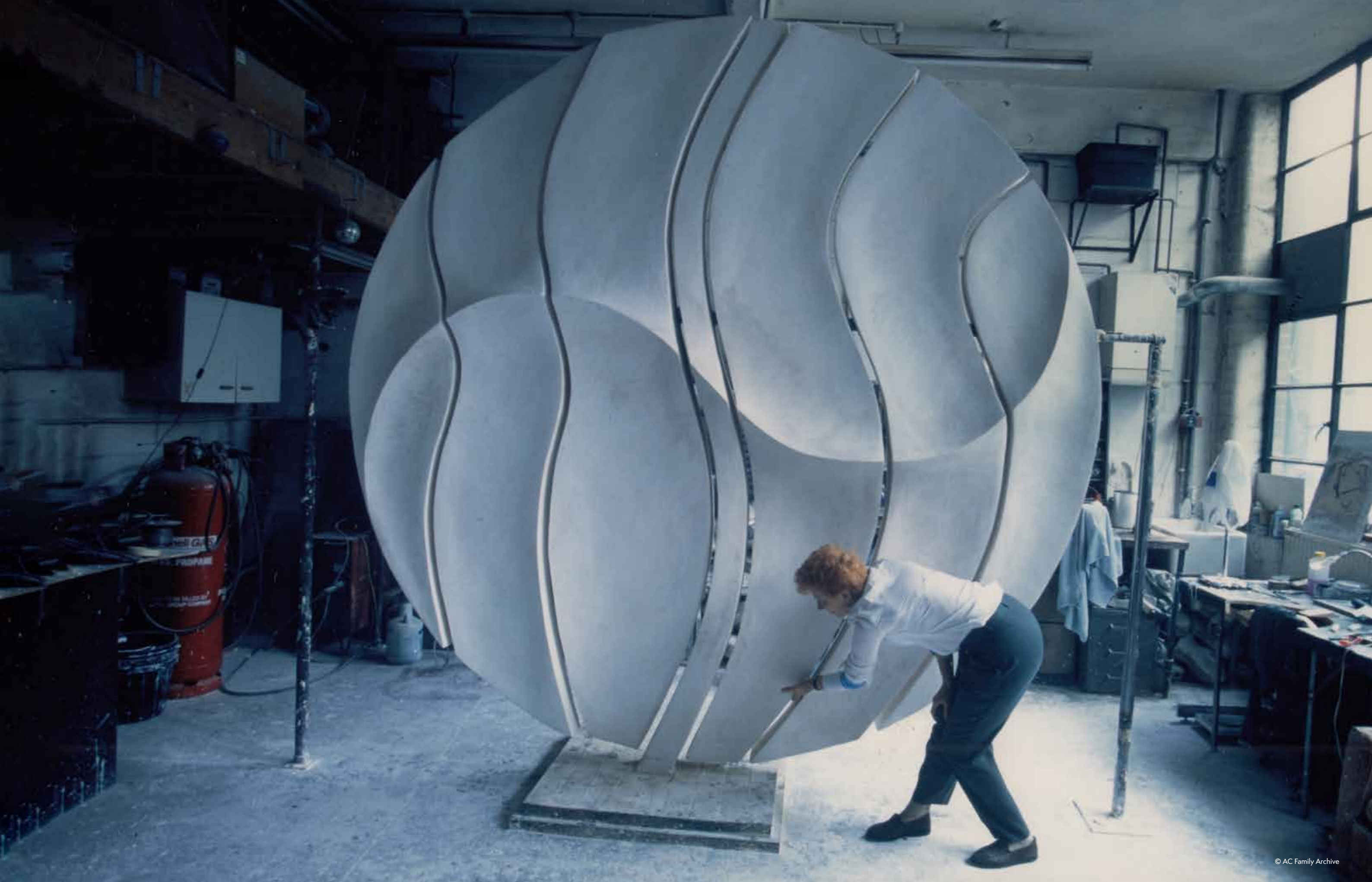
From an edition of 8.

Angela has always been fascinated by the effects of nature on both the natural landscapes and man-made objects. The present work is made up of six segments which lie horizontally beside one another fixed by a central axis. The work is intended to be installed in the middle of nature and viewed from afar as the wind and elements play with the sculpture causing a meditative rippling motion giving an endlessly varying pattern of movement.

£7,000-10,000



43





44

44
ANGELA CONNER (BRITISH B. 1935)
SENTINELS, A PAIR
Painted wood and stainless steel
Signed to base
82 x 61cm
(32¼ x 24 in.) inc. base

Executed in 2003.

Sentinels is a small-scale air mobile which was developed whilst Conner was experimenting with both large and small scale kinetic sculpture. The work consists of two pieces mounted onto separate bases, each with four vertical elements, three of which move independently from the central axis. The design was intended for a religious graveyard, 'The Sentinels' representing the people protecting and watching over the site.

The present work was exhibited at Beaux Arts in 2012 alongside sculpture by Lynn Chadwick, Elisabeth Frink, Barbara Hepworth and Henry Moore.

£2,000-3,000

45
ANGELA CONNER (BRITISH B. 1935)
RESPONSE
Plywood, stainless steel and resin
300cm (118 in.) inc. base

Executed in 2011.

The concept for the present work began in 2008 when Alan Grieve, chairman of the Jerwood Foundation approached Angela Conner about the possibility of a collaboration for Ragley Hall. In 2011 Response was installed at Ragley Hall on long term loan to the Jerwood Sculpture Collection. Conner was initially inspired by the beautiful architecture of the stable blocks built in 1751 by James Gibbs. Conner wanted the site specific sculpture to 'echo the disciplined elegance of the courtyard's building, but in a contemporary manner.' Conner's response resulted in this kinetic sculpture which was designed to move gently with the breeze and by applying a metallic finish to the surface Conner wished to emphasise the playfulness of light through shadow and reflection. This theme of dividing light and dark through kinetic sculpture was one Conner returned to over a number of years, developing both large scale sculptures and maquettes.

£2,000-3,000



45

46

ANGELA CONNER (BRITISH B. 1935)

GENESIS

Stainless steel, resin and perspex
150 x 143cm (59 x 56¼ in.)

Executed in 2004.

From an edition of 3.

The work is made up of individual rings of highly polished stainless steel, reflecting the light as the work is effected by wind or interior air movement. The reflected images in the steel are constantly changing creating a static piece which gives the notion of constant movement.

£12,000-18,000







47



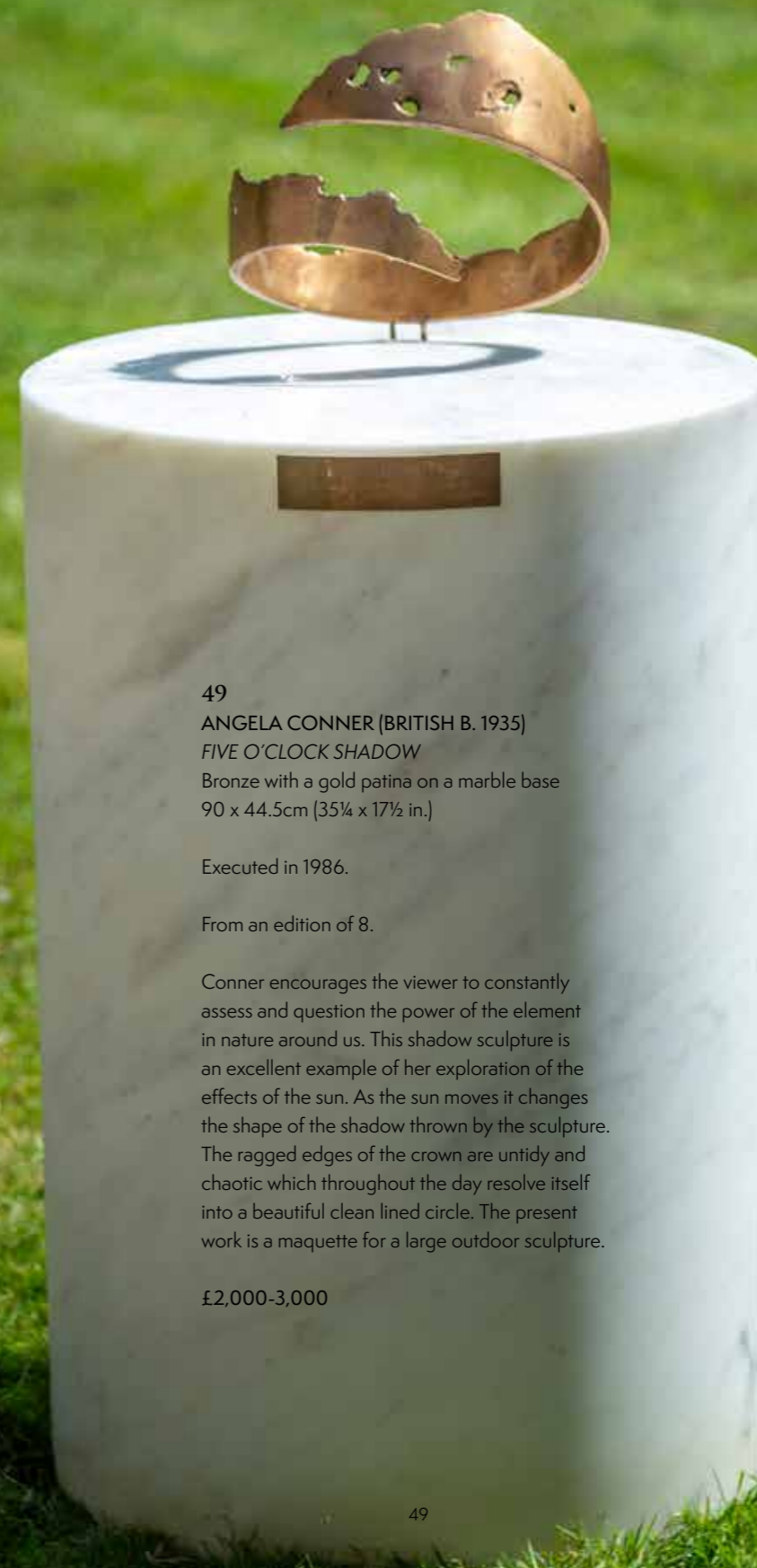
48

47
ANGELA CONNER (BRITISH B. 1935)
ROLLING STONES
 Granite on marble base
 40 x 63 x 36cm (15½ x 24¾ x 14 1/8in.)
 inc. base

£1,500-2,000

48
ANGELA CONNER (BRITISH B. 1935)
SPHERE WITH STRAP
 Plaster and bronze with gold patina
 28 x 25cm (11 x 9¾ in.) exc. base

£800-1,200



49

49
ANGELA CONNER (BRITISH B. 1935)
FIVE O'CLOCK SHADOW
 Bronze with a gold patina on a marble base
 90 x 44.5cm (35¼ x 17½ in.)

Executed in 1986.

From an edition of 8.

Conner encourages the viewer to constantly assess and question the power of the element in nature around us. This shadow sculpture is an excellent example of her exploration of the effects of the sun. As the sun moves it changes the shape of the shadow thrown by the sculpture. The ragged edges of the crown are untidy and chaotic which throughout the day resolve itself into a beautiful clean lined circle. The present work is a maquette for a large outdoor sculpture.

£2,000-3,000



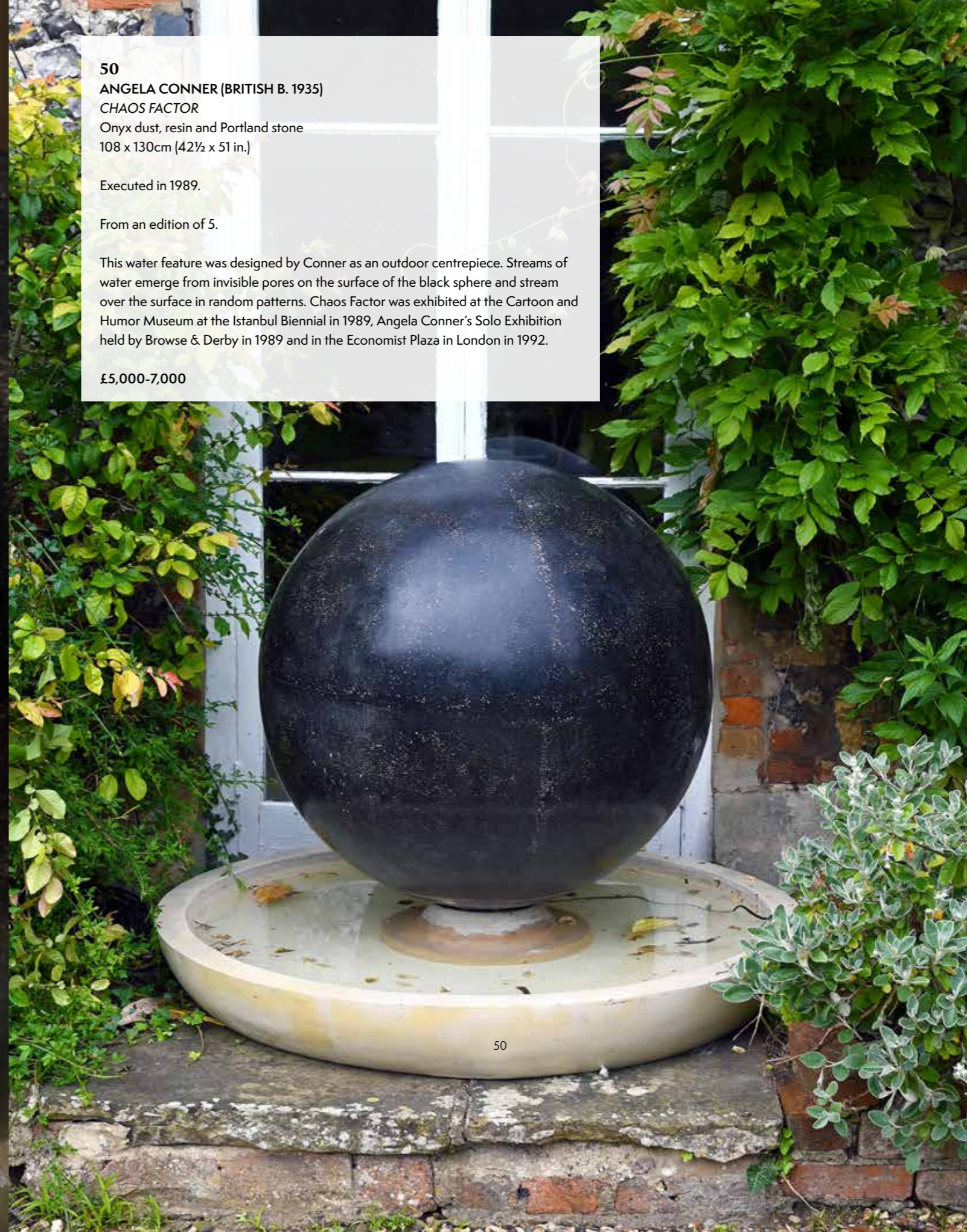
50
ANGELA CONNER (BRITISH B. 1935)
CHAOS FACTOR
Onyx dust, resin and Portland stone
108 x 130cm (42½ x 51 in.)

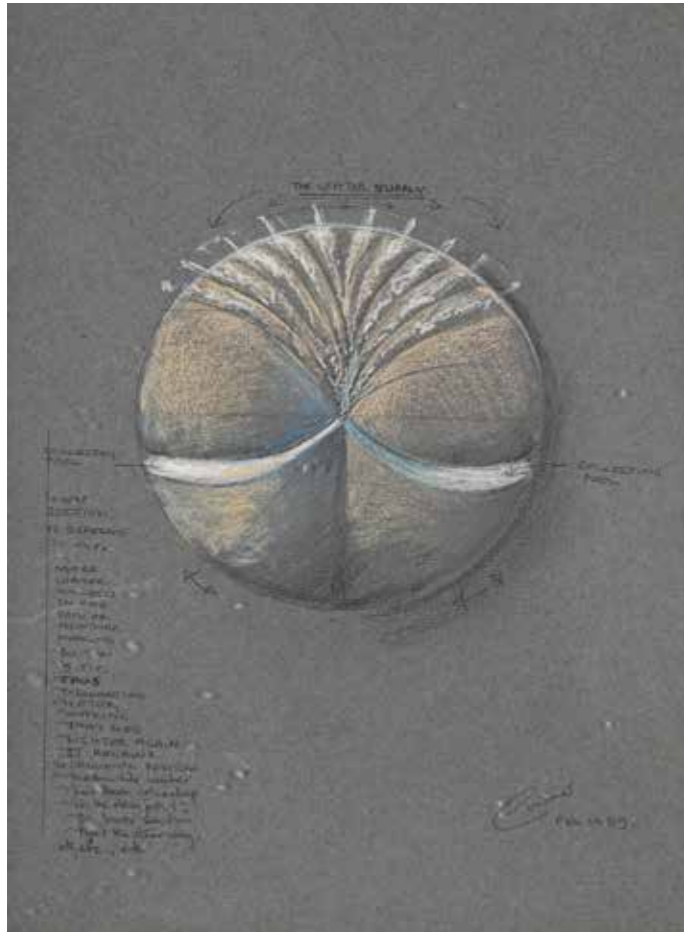
Executed in 1989.

From an edition of 5.

This water feature was designed by Conner as an outdoor centrepiece. Streams of water emerge from invisible pores on the surface of the black sphere and stream over the surface in random patterns. Chaos Factor was exhibited at the Cartoon and Humor Museum at the Istanbul Biennial in 1989, Angela Conner's Solo Exhibition held by Browse & Derby in 1989 and in the Economist Plaza in London in 1992.

£5,000-7,000





51
ANGELA CONNER (BRITISH B. 1935)
STUDY FOR PEBBLE WATER FEATURE
 Pastel and chalk
 Signed and dated 1989 (lower right)
 28 x 20cm (11 x 7¾ in.)

£100-150

51



52
ANGELA CONNER (BRITISH B. 1935)
PEBBLE WATER FEATURE
 Pastel and charcoal heightened with white
 Signed (lower right)
 45 x 36cm (17½ x 14 in.)

£100-150

52



53
ANGELA CONNER (BRITISH B. 1935)
TOUCHSTONE (DOUBLE OR NOTHING)
 Mirror, stone and glass
 43 x 123cm (16¾ x 48¼ in.)

Due to Conner's father's job at the BBC and her step-father's job at the UN her childhood was quite disruptive. Between the ages of 8 and 16 she attended 14 different schools across the world. Conner felt a draw and nostalgia to the family holiday home at Studland in Dorset a rare constant in her childhood. Conner played in the rock pools, splashing in the water and exploring the beaches, which she believes ignited her closeness with nature and inspired her work later in life.

£1,000-1,500

53



54

54 λ
SANDRA BLOW (BRITISH 1925-2006)
UNTITLED
 Collage, watercolour, pencil and acrylic
 Signed and dated 2001 (lower right); further
 signed and dated 2001 (verso)
 30 x 35cm (11¾ x 13¾ in.)

£1,200-1,800



55

55 λ
BERNARD FARMER (BRITISH 1919-2002)
UNTITLED
 Oil on board
 Signed and dated 1955 (verso)
 51 x 41cm (20 x 16 in.)

Provenance:
 Denis Bowen

Exhibited:
 Jarrow, Bede Gallery, *New Vision 55-65*, 1984, no. 99
 London, Belgrave Gallery, *British Abstract Artists of
 the 50s and 60s*, 1992

£1,000-1,500

56 λ
MICHAEL CANNEY (BRITISH 1923-1999)
QUAYSIDE, NEWLYN
 Oil and collage on board
 Signed, titled and dated 57 (verso)
 34 x 20cm (13¼ x 7¾ in.)

Provenance:
 Belgrave Gallery, London

Exhibited:
 London, Belgrave Gallery, *Michael Canney*, 1990,
 no.16

£3,000-5,000



56



57

57 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.)

£1,500-2,000



58

58 λ
PAUL MOUNT (BRITISH 1922-2009)
UNTITLED (TWO FIGURES)
Oil on canvas
Signed (verso)
61 x 45cm (24 x 17½ in.)

£1,500-2,000



59

59 λ
DENIS MITCHELL (BRITISH 1912-1993)
CARNVALLOW
Bronze
Signed with initials, dated, titled and numbered
Carnallow [sic],
75, 3/7 (to underside of base)
Height (including base): 59.5cm (23¼in.)

Conceived in 1975.

Provenance:
Jonathan Grimble
His sale, David Lay, Penzance,
7 December 2021, lot 139

Exhibited:
London, Marjorie Parr Gallery, *Denis Mitchell*,
1975, no. 37 (illustration of another cast)
Bath, Festival Gallery, *Denis Mitchell Sculptures
1950-1978*, 1978, no. 37 (another cast illustrated)
Swansea, Glynn Vivian Art Gallery, *Denis Mitchell*,
1979, no. 37a (illustration of another cast)
London, Gillian Jason Gallery, *Denis Mitchell - A
Retrospective: Sculpture 1951-1990*, 1990, no. 26,
(another cast illustrated on catalogue cover)

£15,000-25,000

60 λ

ALAN REYNOLDS (BRITISH 1926-2014)

STRUCTURE: RED AND GREEN

Oil on board

51 x 48cm (20 x 18¾ in.)

Painted *circa* 1960.

Provenance:

Thomas Agnew & Sons Ltd., London

Christened early in his career as “the golden boy of Neo-Romanticism” by Bryan Robertson, Alan Reynolds was held in international acclaim for his beautifully executed paintings of Kentish orchards, hop fields, grasses and teasel heads. His work was bought by the Tate Gallery in London, the National Gallery of Victoria in Melbourne and the Fleischman Collection in Pittsburgh. With sell out exhibitions to international institutions and respected collectors alike it shocked the London art scene of the 1960s when Reynolds became an abstract artist. He first exhibited his non-figurative work at the Redfern Gallery in 1960. This transitional exhibition saw him using an earthen palette, reminiscent of his earlier landscapes on paired down geometric forms and constructions. Although this was seen as a seismic shift in his output, for Reynolds it was a natural progression in his oeuvre and something that he had hinted at as far back as 1953 when he referred to painting as “a problem of solving equations; tonal, linear, and so on. The subject or motif must be transformed and become an organic whole. Poetry is never absent from Nature, but alone it cannot constitute a work of art. It must be reconciled with the elements of design and composition. Laying emphasis on the formal values in a work will therefore result in a degree of abstraction.”

The present work manages to seamlessly synthesise nostalgia with contemporary doctrines in a rare example from this period in which Reynolds first moves into abstraction.

£10,000-15,000



60



61

61 λ
SIR TERRY FROST (BRITISH 1915-2003)
VALENTINE-PURPLES AND BLUES
 Collage and acrylic
 Signed and dated 99 (lower right); further signed, dated 99
 and dedicated (verso)
 32 x 31cm (12½ x 12 in.)

£1,500-2,500



62

62 λ
SIR TERRY FROST (BRITISH 1915-2003)
PINK DELIGHT
 Collage and acrylic
 Signed, titled, dedicated and dated 01 (verso)
 37 x 26cm (14½ x 10 in.)

£1,500-2,500



63

63 λ
SIR TERRY FROST (BRITISH 1915-2003)
THREE GRACES
 Collage
 Signed and dated 85 (lower right); further signed, titled and
 dated 1985 (verso)
 20 x 20cm (7¾ x 7¾ in.)

Provenance:
 Acquired directly from the artist by the present owner

Literature:
 Mel Gooding, *Terry Frost: Act & Image - Works on Paper Through Six
 Decades*, 2000 (illustrated pl. 106)

£600-800



64

64 λ
KENNETH ARMITAGE (BRITISH 1916-2002)
SELF PORTRAIT
 Watercolour, gouache and black crayon
 Signed and dated 1991 (lower centre)
 24.5 x 24.5cm (9½ x 9½ in.)

£600-800



65

65 λ
SVEN BERLIN (BRITISH 1911-1999)
SELF-PORTRAIT WITH CONSTRUCTION
 Pencil
 Signed, titled and dated 42 (lower right)
 37 x 27.5cm (14½ x 10¾ in.), shaped

Provenance:
 Belgrave Gallery, London

Exhibited:
 St. Ives, Tate, *The Dark Monarch - Magic & Modernity in British Art*, October 2009-January 2010

£200-300



66

66 λ
SVEN BERLIN (BRITISH 1911-1999)
HEAD OF A MAN
 Alabaster
 Signed with monogram and dated 57
 (on underside)
 12cm (4½in.) height
 (excluding base)

Executed in 1957.

Provenance:
 Alma Berlin, the artist's sister
 Julia Berlin, the artist's widow
 Acquired from the above by
 the present owner

£500-700



67

67 λ
SVEN BERLIN (BRITISH 1911-1999)
HEAD OF A WOMAN
Oil on board
With studio stamp (verso)
51 x 40.5cm (20 x 15¾ in.)

Provenance:
The Artist's Estate

£400-600

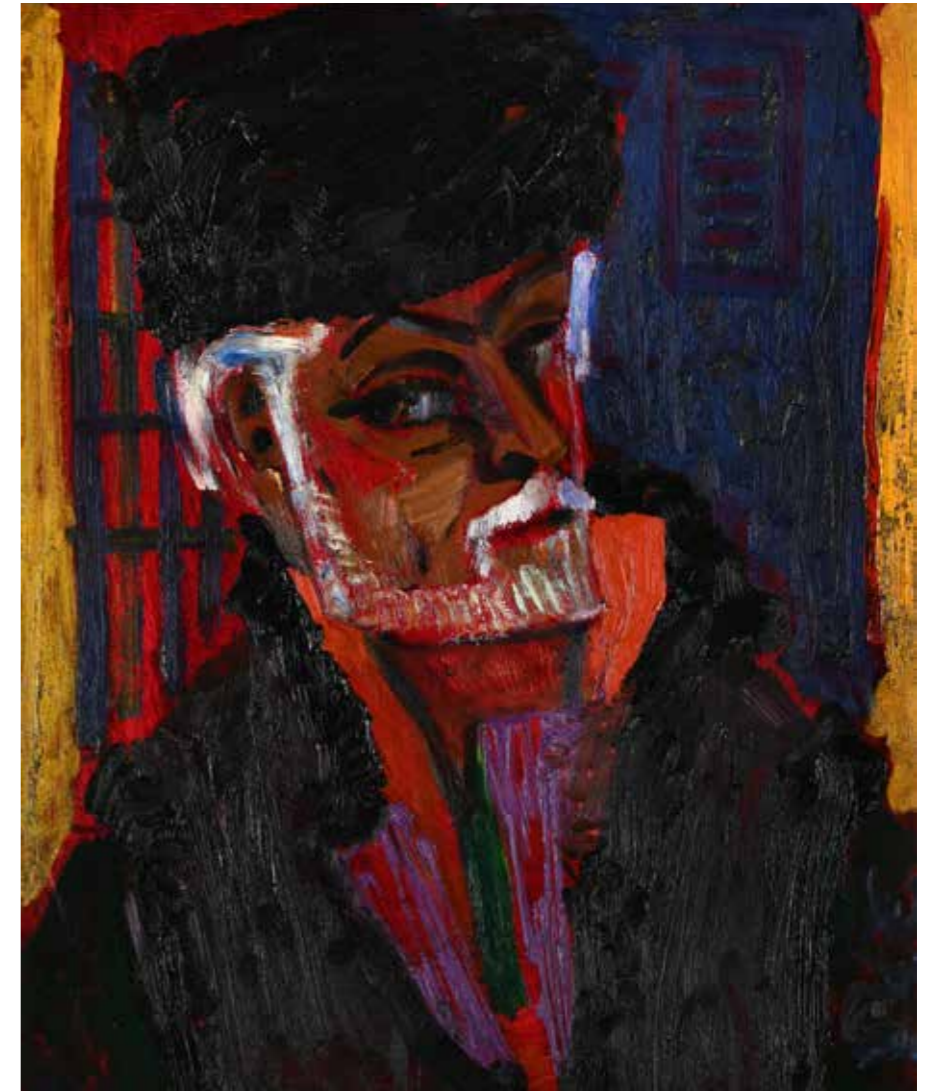


68

68 λ
SVEN BERLIN (BRITISH 1911-1999)
BLACK SEA BIRD
Oil on board
With studio stamp (verso)
30.5 x 40.5cm (12 x 15¾ in.)

Provenance:
The Artist's Estate

£400-600



69

69 λ
SVEN BERLIN (BRITISH 1911-1999)
SELF-PORTRAIT IN FUR HAT
Oil on board
Signed (lower right)
61 x 51cm (24 x 20 in.)

Provenance:
The Artist's Estate

£600-800



70

70 λ
SVEN BERLIN (BRITISH 1911-1999)
*FOR CARVING OF MAN, WOMAN & CHILD,
PREPARATORY STUDY*
Pen, ink and wash
Signed and dated 47 (lower right), titled *For
carving of man, woman & child* (lower centre)
23 x 29cm (9 x 11¼ in.)

£200-300



71

71 λ
DORIS VAUGHAN (BRITISH 1894-1975)
THE SHIP INN, MOUSEHOLE
 Watercolour
 Signed (lower left)
 34 x 49cm (13¼ x 19¼ in.)

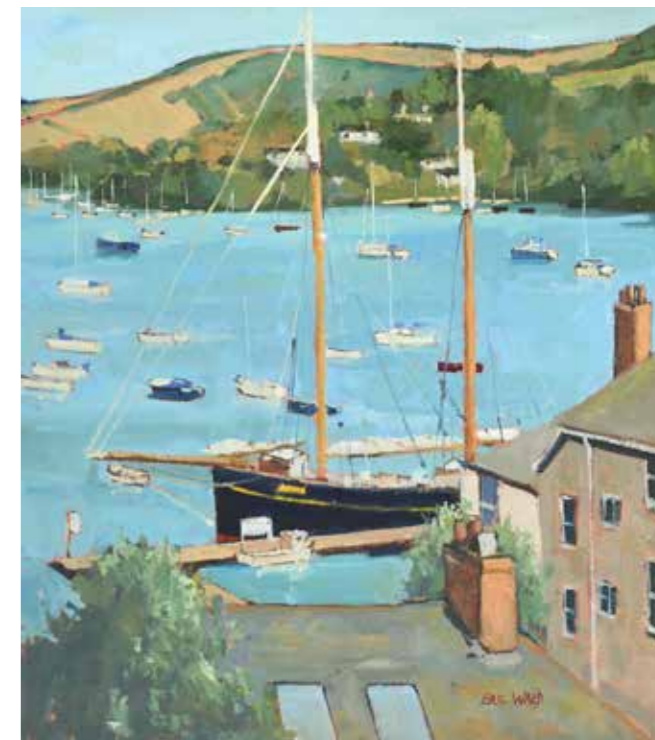
Exhibited:
 London, Belgrave Gallery, *Doris Vaughan & Colin Sealy*, 1977, ex-cat

£300-500

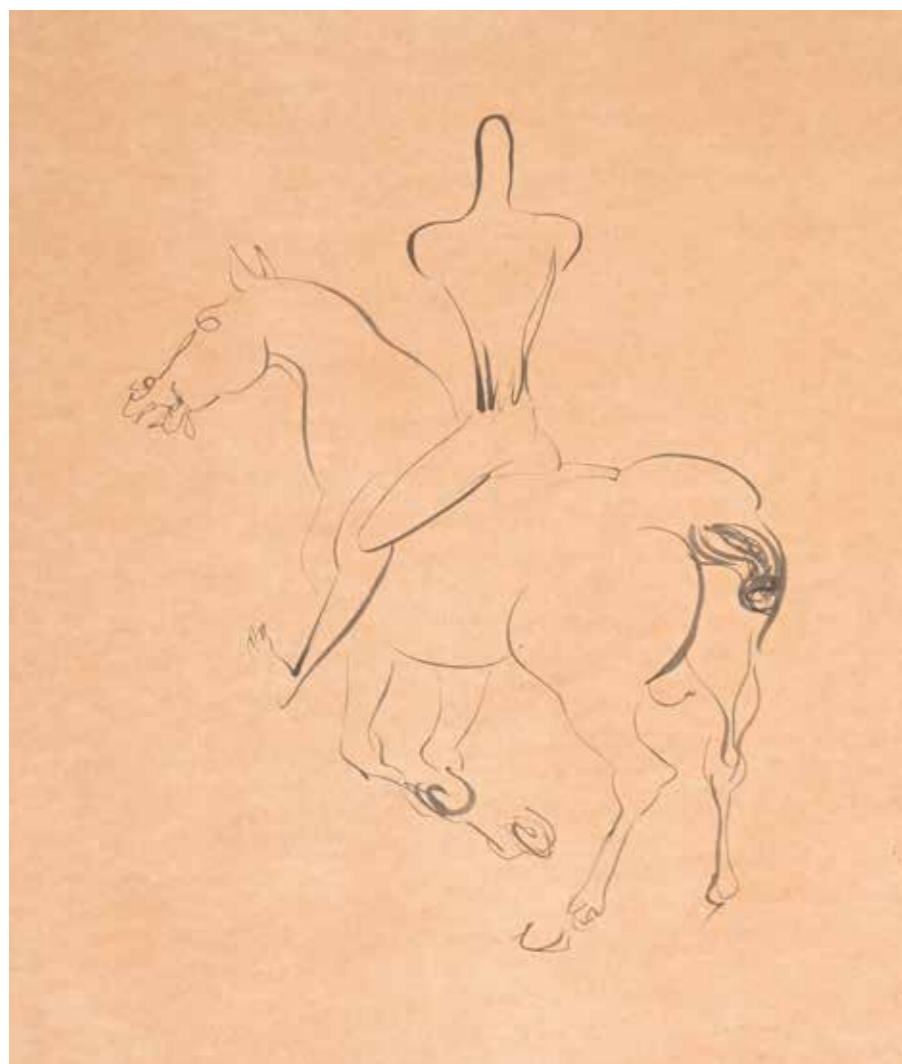
73 λ
ERIC WARD (BRITISH B. 1945)
LOTUS AT SALCOMBE
 Oil on canvas
 Signed (lower right)
 41 x 35.5cm (16 x 13¾ in.)

Literature:
 E. Ward, *Eric Ward's St. Ives from his Studio & Beyond*, 2003 (illustrated p. 47)

£200-300



73



72

72 λ
JOHN RATTENBURY SKEAPING (BRITISH 1901-1980)
HORSEMAN
 Ink
 Signed and dated 36 (lower right)
 36.5 x 30.5cm (14¼ x 12 in.)

Provenance:
 Arthur Tooth & Sons., London

£500-700

74 λ
COLIN SEALY (BRITISH 1891-1964)
VILLAGE AND BOATS
 Watercolour and charcoal
 Signed (lower right)
 30.5 x 40.7cm (12 x 16 in.)

Exhibited:
 London, Belgrave Gallery, *Doris Vaughan & Colin Sealy*, 1977, no. 22 (illustrated p. 8)

£300-500



74

75 λ
CHRISTOPHER WOOD (BRITISH 1901-1930)
FIGURE IN A STREET
 Pencil
 29.5 x 36cm (11½ x 14 in.)

£1,500-2,500



75



76

76 λ
PIERRE BITTAR (FRENCH B. 1934)
PROMENADE A CROISSEY
Oil on canvas
Signed (lower left)
54 x 65cm (21¼ x 25½ in.)

£1,000-1,500



77

77
JEAN-EUGÈNE CLARY (FRENCH 1856-1929)
THE GREAT BRIDGE, ROUEN
Oil on canvas
Signed (lower left)
61 x 100.5cm (24 x 39½ in.)

£700-1,000



78

78 λ
ANDERS OSTERLIND (FRENCH 1887-1960)
BORD DE LA RIVIERE
Oil on canvas
Signed (lower right)
64 x 79cm (25 x 31 in.)

£600-800



79

79 λ
MARCEL DYF (FRENCH 1899-1985)
PIVOINES
Oil on canvas
Signed (lower left)
65 x 54cm (25½ x 21¼ in.)

Provenance:
Frost & Reed, London, no. 24335

We are grateful to Claudine Dyf for her assistance in cataloguing the present work.

£3,000-5,000



80 λ
JEAN COCTEAU (FRENCH 1889-1963)
LE THÉÂTRE ANTIQUE
 Earthenware plate
 Signed (to lower edge); further signed, inscribed and numbered *Edition originale de/Jean Cocteau/Atelier Madeline Jolly/ 34/40* (to underside)
 Diameter: 36.5cm (14¼in.)

Conceived in 1962 and executed in an edition of 40.

80

Provenance:
 From a Private Collection

Literature:
 Annie Guedras, *Jean Cocteau Ceramiques*, Paris, 1989, no. 136

£3,000-5,000



81 λ
YVONNE CANU (FRENCH 1921-2008)
PREPARATIONS AUX REGATES
 Oil on canvas
 Signed (lower right); titled and inscribed with inventory number 793 (verso)
 36 x 42.5cm (14 x 16½ in.)

81

Exhibited:
 New York, Wally Findlay Gallery, 1983

£4,000-6,000

82λ

JEAN DUFY (FRENCH 1888-1964)

L'ARC DE TRIOMPHE DU CARROUSEL

Gouache and watercolour

Signed (lower right)

45 x 63.5cm (17½ x 25 in.)

Provenance:

Sale, Sotheby's, 22 October 1986, lot 61

Literature:

Jacques Bailly, *Jean Dufy: Catalogue raisonné de l'oeuvre*,
Paris, 2002, vol. 1, p. 188, no. J.242 illus.

£15,000-25,000

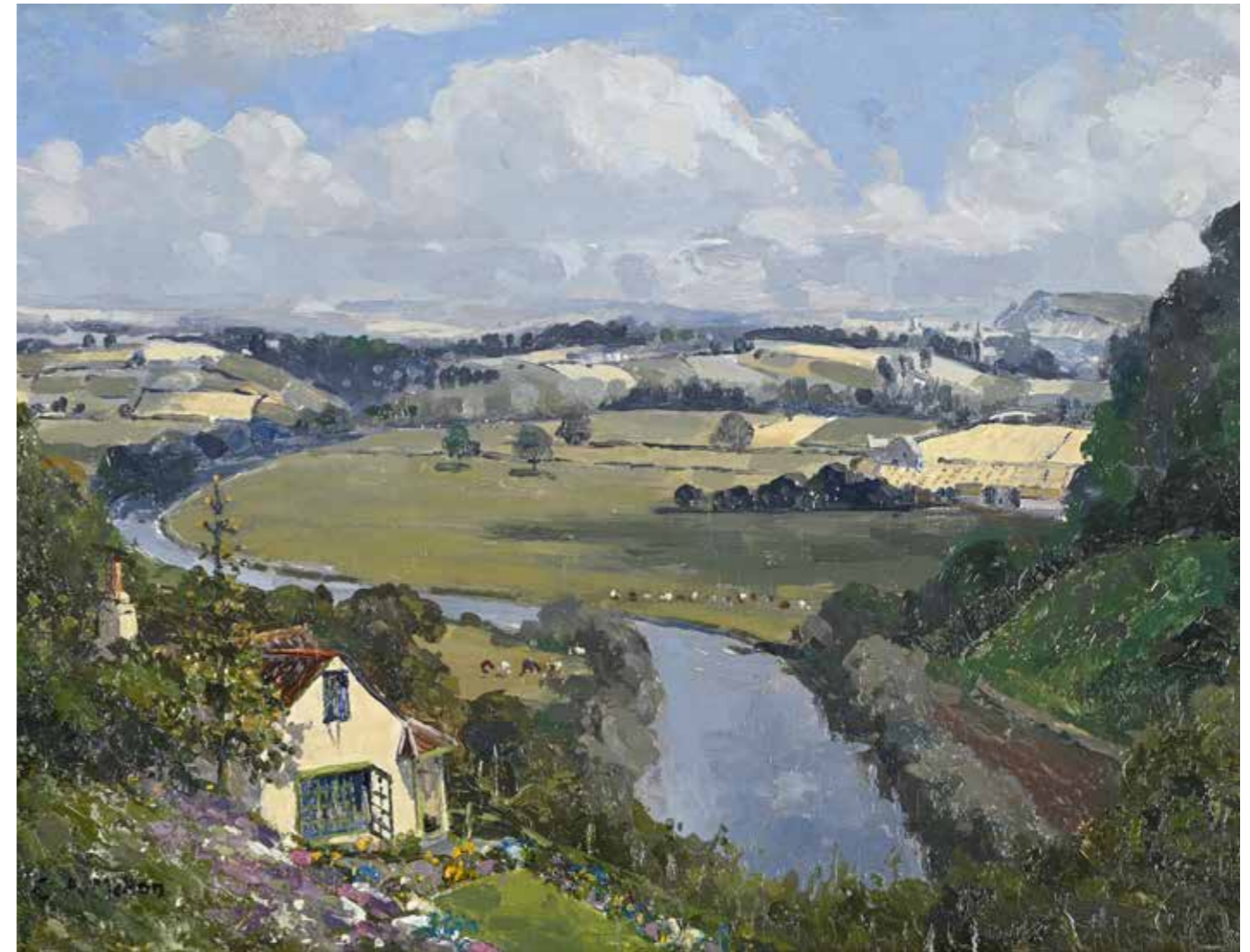


82



83 λ
 LUCY KEMP WELCH (BRITISH 1869-1958)
GETTING IN THE HARVEST
 Oil on board
 Signed with initials (lower left); further signed, titled and dated July 1938 (to artist's label verso)
 59 x 42.5cm (23 x 16½ in.)

83
 Provenance:
 Sale, Christie's, London, 7 November 1991, lot 70
 £6,000-8,000



84 λ
 CAMPBELL ARCHIBALD MELLON (BRITISH 1876-1955)
SYMONDS YAT
 Oil on board
 Signed (lower left)
 22.9 x 30.5cm (9 x 12 in.)

84
 Provenance:
 Private collection, Gorleston (acquired directly from the artist)
 Sale, Bonhams, Knightsbridge, 12 May 2020, lot 104
 £4,000-6,000



85

85 λ
EDWARD SEAGO (BRITISH 1910-1974)
A GREY DAY ON THE COLNE
Watercolour
Signed (lower left)
27 x 38cm (10½ x 14¾ in.)

Provenance:
P.&D. Colnaghi & Co. Ltd., London
John Noott Galleries, Broadway

Exhibited:
Broadway, John Noott Galleries, *3rd Biennial Exhibition of the work of Edward Seago*, December 1995, no.1

£3,000-5,000



86

86 λ
CAMPBELL ARCHIBALD MELLON (BRITISH 1876-1955)
BELTON COMMON, SUFFOLK
Oil on canvas
Signed (lower right)
30.5 x 41cm (12 x 16 in.)

£1,000-1,500

87

EUGÈNE BOUDIN (FRENCH 1824-1898)

TROUVILLE, LE PORT, LE MATIN

Oil on canvas

Signed (lower left)

32 x 46cm (12½ x 18 in.)

Painted in 1881.

Provenance:

Cyrus J. Lawrence, New York

Galleries Durand-Ruel, New York (acquired from the above, 16 April 1895)

A.A. Crosby, New York (acquired from the above, 27 January 1904)

Galleries Durand-Ruel, New York (acquired from the above, 5 January 1905)

M. Henkel, New York (acquired from the above, 27 December 1905)

Galleries Durand-Ruel, New York (acquired from the above, 15 August 1906)

Coudray, Paris (his sale, Hôtel Druout, Paris, 12 June 1908, lot 7)

Max Lévy, Paris (acquired at the above sale)

Sale, Sotheby's, London, 1st July 1964, lot 67

Acquired from the above by the present owner

Literature:

Robert Schmit, *Eugène Boudin 1824-1898*, Paris, 1973, vol. II, no. 1542 (illustrated in black and white)

This work is recorded in the *Archives Eugène Boudin* at Galerie Brame & Lorenceau.

The Normandy coast was a favourite subject matter of Eugene Boudin. Having grown up in Honfleur and then Le Havre, he was familiar with the many seaside towns which became increasingly popular with fashionable Parisians wanting to escape the crowded city. Boudin's first depictions of Trouville date from the early 1860s. Encouraged by his friend Johan Barthold Jongkind, he is one of the first artists to practice plein air painting and is credited by his life-long friend, Claude Monet, as being instrumental in his early development as an artist.

The present work, painted in 1881, typifies Boudin's approach to landscape painting with its quintessential brooding skies filled with energy and movement. An excerpt from his diary in 1856, demonstrates that, even as a young artist honing his craft, the sky was paramount to his art.

Corot was so impressed with Boudin's ability to depict the sky that he called him 'King of the Skies'. His preoccupation with the sky meant that, as with the current work, it frequently occupied more than half the composition. In referencing the time of day in the title of the work, Boudin reveals his enduring interest in the subtleties of light and weather at different times of the day and in different seasons, often noting exact atmospheric conditions at the time of painting.

Unlike Boudin's many depictions of Trouville as a fashionable resort, the present work belongs to a body of work that focusses on the port, devoid of the groups of stylish visitors that are frequently at the centre of the artist's work. Instead *Trouville, Le Port, Le Matin* is an exemplary study of the play of light through the clouds onto the water, an example of Boudin's mature impressionistic style.

£30,000-40,000

“ To swim in the open sky. To achieve the tenderness of clouds. To suspend these masses in the distance, very far away in the grey mist, make the blue explode. I feel all this coming, dawning in my intentions. What joy and what torment! ”

EUGÈNE BOUDIN



87



88

88 λ
ALFRED REGINALD THOMSON (BRITISH 1894-1979)
A COSTER AND HIS DINAH
 Oil on canvas
 Signed (upper right)
 51 x 61.5cm (20 x 24 in.)

Painted circa 1923.

Provenance:
 Sir William Orpen, Private Collection by 1934
 Francis Howard, Private Collection
 Sale, Christie's, 25 November 1955, lot 194
 Sale, Christie's, 11 July 1974, lot 164
 Leva Gallery, London

Exhibited:
 London, Royal Academy, 1923, no. 646 (as 'Lady and Gentleman')
 Vienna, Galleries of the Secession, 1927, *Exhibition of British Art* (as 'Portrait of a Lady and a Gentleman')

Literature:
 'The Artist', Vol 23, June 1942, 'A. R. Thomson R.A. by F.G.Mories, pp. 91-93 (illustrated p. 91 as 'Lady and Gentleman')

£3,000-5,000



89

89
AFTER PHILIP WILSON STEER
SEATED NUDE: THE BLACK HAT
 Oil on board
 Indistinctly signed (lower centre)
 43 x 34cm (16¾ x 13¼ in.)

Seated Nude: The Black Hat was painted by Philip Wilson Steer around 1900. The work was presented by the Contemporary Art Society to the Tate in 1941, chosen directly from the artist's studio by Sir John Rothenstein. The present lot was possibly sketched on site after the work was put on display at the gallery.

£300-500



90

90
PHILIP WILSON STEER (BRITISH 1860-1942)
STRAND-ON-THE-GREEN
 Oil on panel
 Stamped with initials (lower left)
 20.5 x 27cm (8 x 10½ in.)

Painted in 1893.

Provenance:
 Sale, Christie's, *The Artist's Studio Sale*, 16-17 July, 1942, lot 192
 J.S. Wright, Esq., Private Collection
 J. Leger & Son, London (1958)
 The Maas Gallery, London
 Hazlitt, Gooden & Fox, London
 The Hon. Mrs. E.A. Wallace, Private Collection
 Sale, Christie's, London, 8 November 1990, lot 19
 Agnew's, London
 From a Private Collection (purchased from the above in June 1992)

Exhibited:
 London, Goupil Gallery, *Catalogue of a Collection of Paintings by P. Wilson Steer*, February, 1894, no. 9
 Leeds, Leeds City Art Gallery, *Philip Wilson Steer O.M 1860-1942*, Leeds, 29 March - 14 May 1944, no. 16

Literature:
 D.S. MacColl, *Life Work and Setting of Philip Wilson Steer*, London, 1945, p. 194
 Bruce Laughton, *Philip Wilson Steer 1860-1942*, Oxford, 1971, p. 134, no. 134
 Leeds City Art Gallery Exhibition Catalogue, *Philip Wilson Steer O.M 1860-1942*, Leeds, 29 March - 14 May 1944, p. 7, no. 16

£6,000-8,000

91

WALTER RICHARD SICKERT (BRITISH 1860-1942)

MAISON À VENDRE, DIEPPE

Oil on board

Signed (lower left)

24 x 23cm (9¼ x 9 in.)

Painted circa 1885.

Provenance:

Private Collection, Sir Cyril and Lady Kleinwort

Sale, Sotheby's, London, *Sir Cyril & Lady Kleinwort Sale*, 10 November 1976, lot 26

From a Private Collection

Exhibited:

London, Leicester Galleries, 1929, no. 43

London, Redfern Gallery, 1937, no. 1

London, Agnews, *Centenary Exhibition*, 1960 no. 68 (lent by Mrs Cyril Kleinwort)

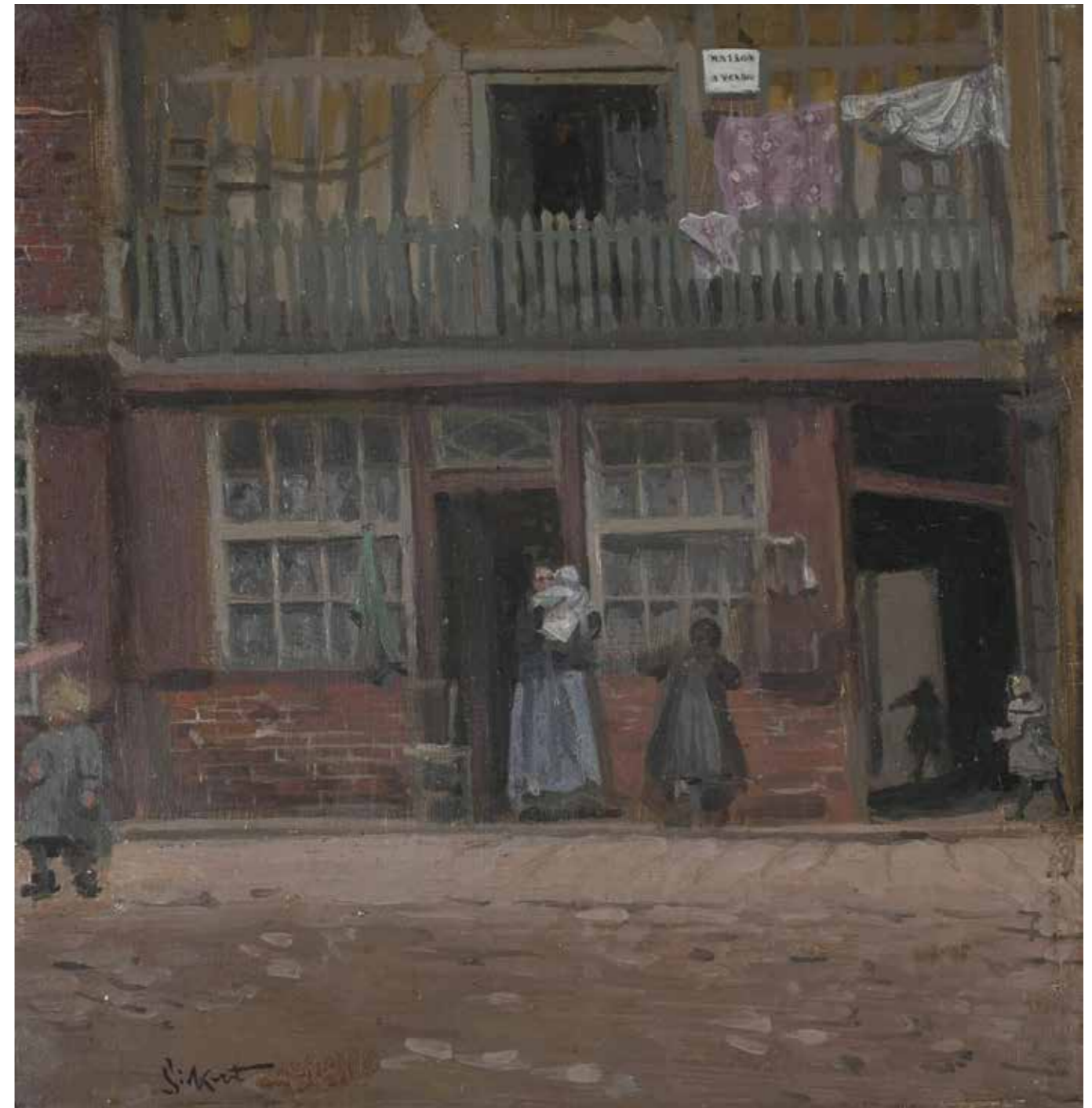
Eastbourne, Towner Gallery, *Sickert in Dieppe*, May-July 1975, no. 8 (lent by Lady Kleinwort)

Literature:

Wendy Baron, *Sickert*, London, 1973, p. 301, no. 30/2

Wendy Baron, *Sickert Paintings & Drawings*, London, 2006, p.161, no.38.2 (illustrated)

£40,000-60,000



91

92
WALTER RICHARD SICKERT (BRITISH 1860-1942)
THE RIALTO BRIDGE
Oil on canvas
Signed (lower left)
65.5 x 49.5cm (25¾ x 19¼ in.)

Painted circa 1901.

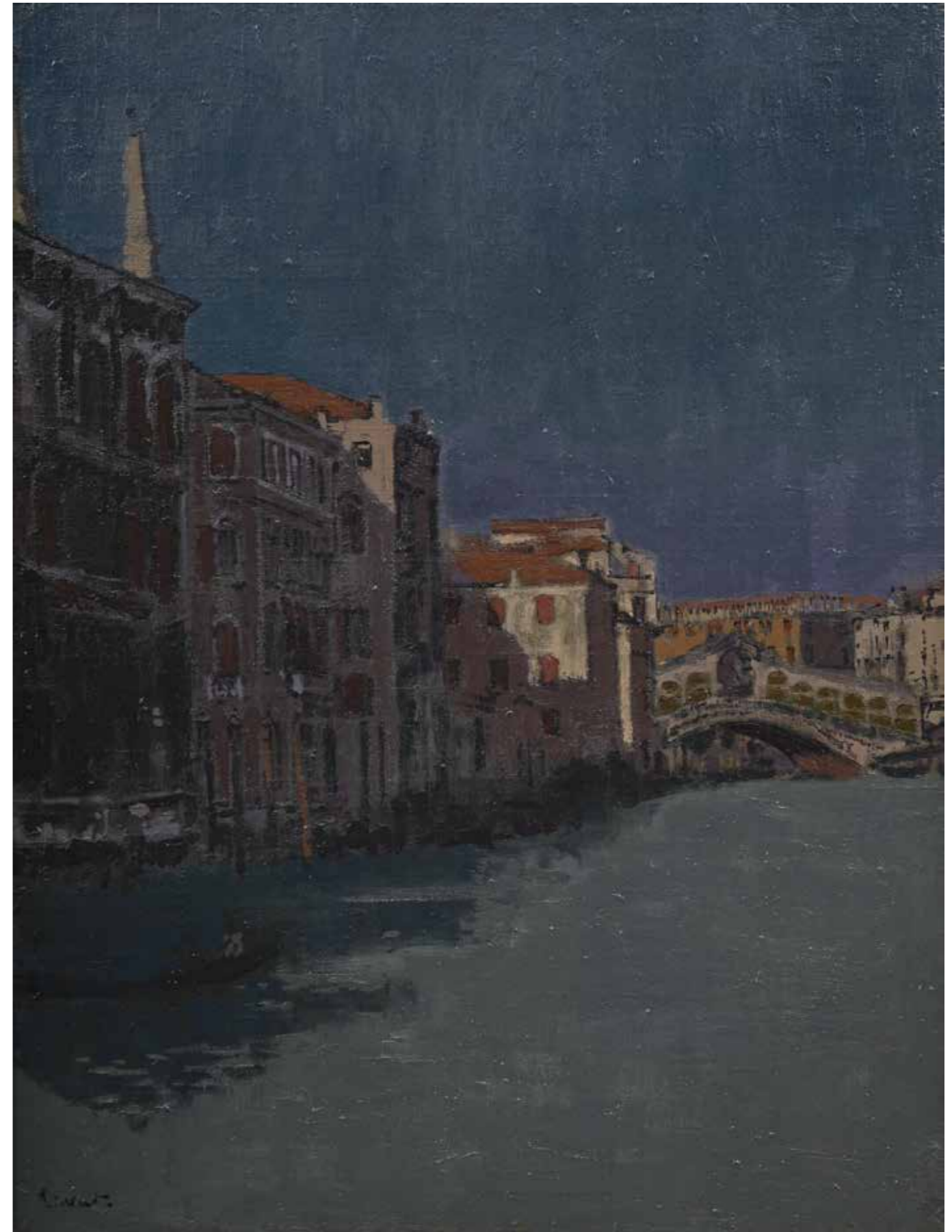
Provenance:
Gaston Bernheim, Paris
Jacques Rodriguez-Henriques, Paris
Sale, Sotheby's, London, 1 May 1991, lot 15
Acquired from the above sale by the present owner

Literature:
Wendy Baron, *Sickert Paintings & Drawings*, New Haven
and London, 2006, p. 263, no. 165 (illustrated)

£100,000-150,000

“As light fades and the shadows deepen, all petty and exacting details vanish, everything trivial disappears, and I see things as they are in great strong masses: the buttons are lost, but the sitter remains; the sitter is lost, but the shadow remains; the shadow is lost, but the picture remains. And that, night cannot efface from the painter’s imagination.”

JAMES ABBOTT MCNEILL WHISTLER



Sickert first visited Venice in 1894 with his wife Ellen. Although there is no record of him painting during this brief stay, he was known to have referred to it as “the loveliest city in the world” and it undoubtedly enthralled him as he was to return for more extended visits, inspiring him to paint some of his most important and critically acclaimed works.

In May 1896 Sickert returned to Venice and took as his studio a flat at 940 Calle dei Frati, keeping it for all his subsequent visits. A few minutes’ walk to the Accademia and Grand Canal, just north of the Zattere, Sickert visited and painted the famous buildings and sites of Venice, returning to the same spot on numerous occasions to repeat the process at different times of the day.



James Abbott McNeill Whistler (1834-1903)
Nocturne: Blue and Gold, St Mark's Square, Venice

Indeed, repetition was a key feature of Sickert’s work in general but notably in his views of Venice and Dieppe. In Venice, he painted version after version of the façade and piazza at San Marco, the Santa Maria della Salute, the Rialto Bridge and the Scuola di San Marco. His dedication to revisiting the same locations echoes the architectural series of works produced by the Impressionists and, in particular bear comparison with Monet’s series of paintings of Rouen Cathedral. However, unlike the Impressionists, he was not overly interested in recording the passing of time and light on his subject matter but rather “to disentangle from nature the illumination that brings out most clearly the character of each scene.” (W. Sickert, French Pictures, Knoedler’s Gallery, *Burlington Magazine*, July 1923, pp.39-40). Consequently, Sickert’s paintings were frequently executed in his studio from drawings and small oil sketches. He showed scant interest in the effect of changing atmospheric conditions. Instead, he used this repetition to explore variations in colour and tone, experimenting with the handling of paint and the different emotional responses that these variations provoked.

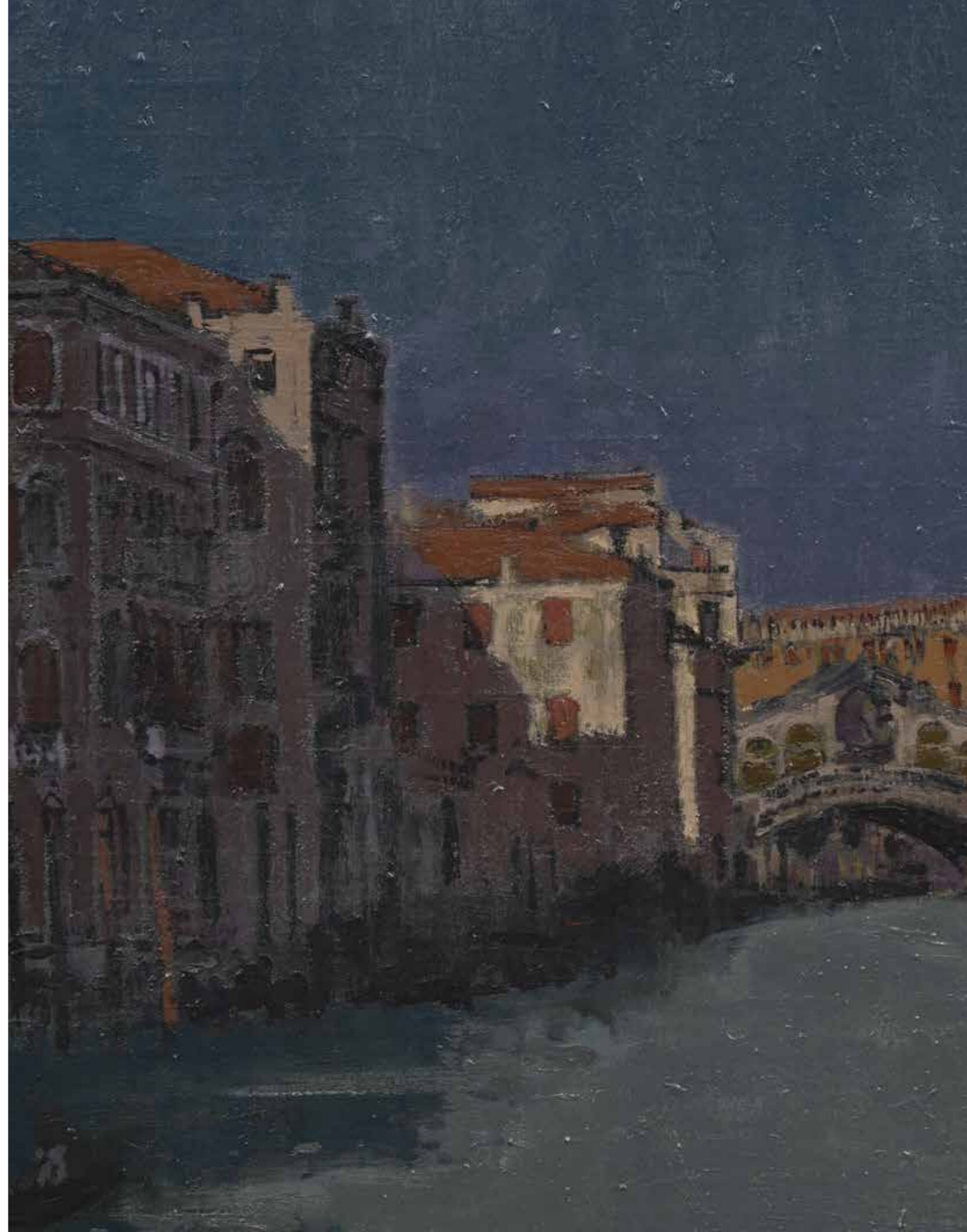


Mark Rothko (1903-1970) | Black on Maroon

The most important of these were a small number of pictures depicting Venice at nightfall. These are reminiscent of the works of his earlier teacher, James McNeil Whistler, who famously painted London and Venice at night, referring to them as *Nocturnes* or *Symphonies*. Whistler used musical terms in the title in order to appeal directly to the viewer’s senses without the need for narrative or subject. This synthesis of individual artistic disciplines appealed to a deeper, more visceral emotion than mere aesthetics. Although Sickert does not use the same language as his master the intent is very similar.

In the present work Sickert depicts the unmistakable site of the Rialto Bridge from the Grand Canal, however he is not exploring Canaletto’s topographical splendour or indeed Monet’s fleeting light dancing on the water and reflecting on the Palazzos; he is appealing directly to the viewer’s senses. Through the carefully chosen colours and tones, he creates a deep emotional response that transcends the obvious beauty of the subject and in turn impels the viewer to look beyond the subject and reflect on his own personal reaction to the painting.

It is not Sickert recording his experience before the subject, but rather it is the experience of standing before the painting itself and it is this that makes this work as contemporary today as it was when it was painted over 100 years ago in “the loveliest city in the world”.



93

WALTER RICHARD SICKERT (BRITISH 1860-1942)

SANTA MARIA DELLA SALUTE

Pencil, charcoal and watercolour

Signed (lower right) and titled (lower left)

61.5 x 48cm (24 x 18¾ in.)

Provenance:

Ernest Brown & Phillips, The Leicester Galleries, London

Private Collection, J.W. Freshfield and by descent to his niece Mrs P.M. Rouse

Sale, Christie's, London, 11 June 1976, lot 23

Private Collection, Berkshire

Exhibited:

London, The Leicester Galleries, *Drawings by Richard Sickert*, July 1932,

no. 54, illustrated in the exhibition catalogue (lent by J. W. Freshfield)

London, The Arts Council of Great Britain, *Drawings of the Camden Town Group*, 1961, no. 95 (lent by Mrs P. M. Rouse)

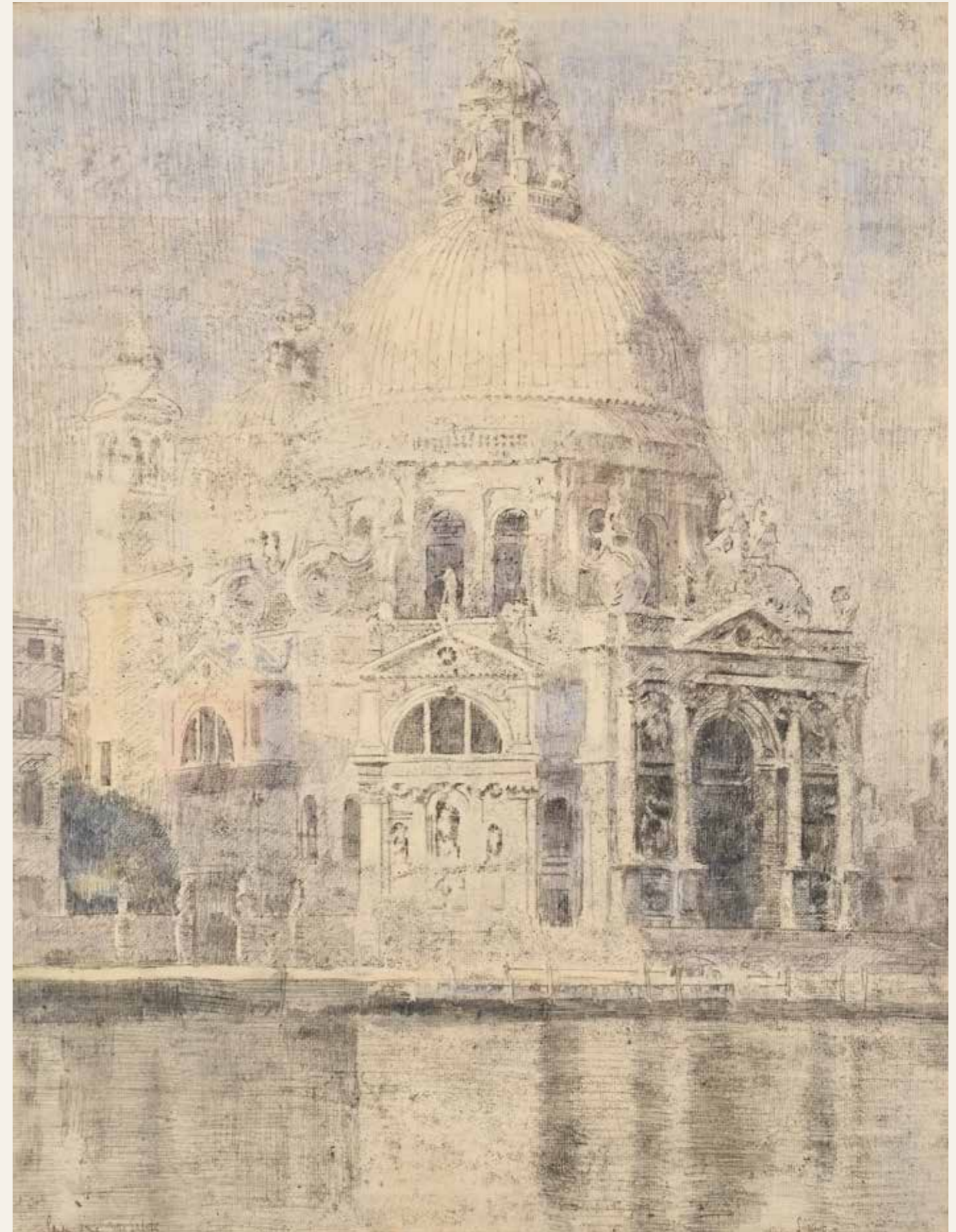
Literature:

Wendy Baron, *Sickert*, London, 1973, cat. 134

Wendy Baron, *Sickert Paintings and Drawings*, New Haven & London, 2006,

p. 269, no. 168.6

£15,000-25,000



93



94
WALTER RICHARD SICKERT (BRITISH 1860-1942)
THE MEWS, 15 FITZROY STREET
 Pen and ink
 Signed and titled (to lower edge)
 24 x 20cm (9¼ x 7¾ in.)

94

Provenance:
 Thomas Agnew & Sons Ltd., London
 H. Redman, Esq., Private Collection (acquired from the above,
 15 September 1960)

In 1916, Sickert rented a studio at 15 Fitzroy Street in addition to Whistler's former studio across the street at number 8.

£600-800



95

95 λ
JOHN DUNCAN FERGUSSON (SCOTTISH 1874-1961)
FIGURES AT A BAR
 Black crayon
 20 x 12cm (7¾ x 4½ in.)

Provenance:
 Direct from the artist
 Thence by descent to Margaret Morris
 Private Collection

£1,000-1,500

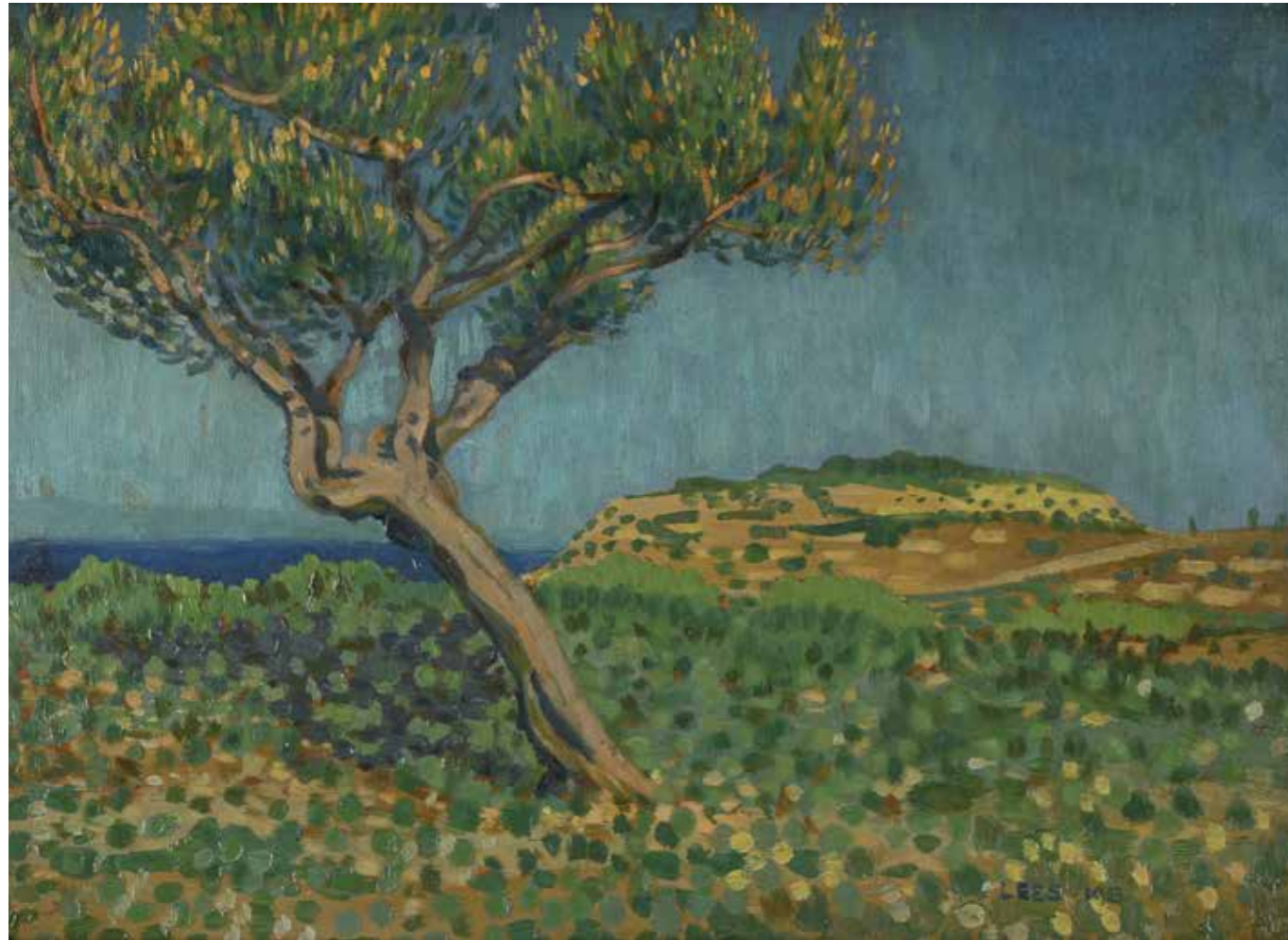


96

96 λ
JOHN DUNCAN FERGUSSON (SCOTTISH 1874-1961)
LADY IN A HAT
 Black crayon
 20 x 12cm (7¾ x 4½ in.)

Provenance:
 Direct from the artist
 Thence by descent to Margaret Morris
 Private Collection

£800-1,200



97

97
DERWENT LEES (AUSTRALIAN 1884-1931)
A TREE AMONGST DUNES
 Oil on panel
 Signed and dated 1911 (lower right)
 25.5 x 35cm (10 x 13¾ in.)

Provenance:
 Sale, Sotheby's, London, 11 December 1968,
 lot 257
 From a Private Collection

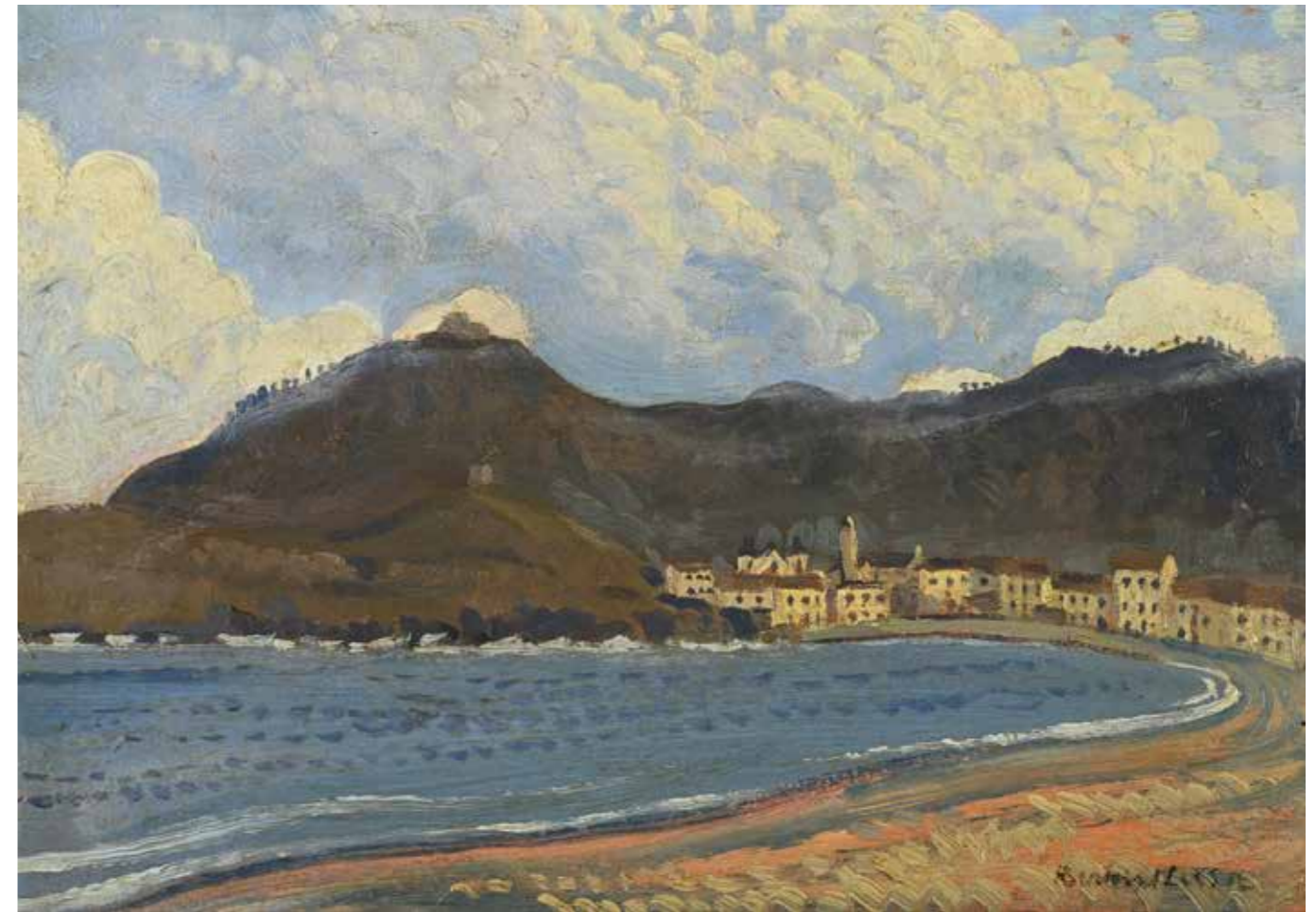
£10,000-15,000

Born in Tasmania, Australia, Lees moved to London in 1905 and studied at the Slade School of Fine Art with Henry Tonks and Frederick Brown. After completing his studies, he stayed on to teach for a decade, working on and off whilst his artistic career took off, with works exhibited at the Goupil Galleries and the Chenil Gallery, Chelsea, in 1914.

Between 1910 and 1912, Lees spent most of his time painting with artists and friends Augustus John, Ambrose McEvoy, and James Dickson Innes in North Wales and Spain. During the winter months, they would go to Collioure, a small fishing village on the Mediterranean in the south of France, a hub for artists in the early twentieth century, popular with Picasso, Matisse, Derain, and Braque. There, Lees was the only Australian artist introduced to Fauvism, subsequently completing a series of vivid landscapes. Some of his works from this time can now be found in the Tate Gallery, London.

In 1913, Lees married Edith, known at Lyndra, who frequently modelled for John but then became the subject in Lees' own works. Specifically, she featured in a series of works completed in Aldbourne, Wiltshire, which depict her amongst nature. In the same year, three of his paintings exhibited internationally as the only Australian artist represented at The Armory Show, which sold out in New York, Chicago, and Boston.

His artistic career was cut short due to mental health problems, which sent him to hospital in Surrey until his death in 1931. But this did not limit the success of his works. During this time, the Redfern gallery held a retrospective exhibition, with Leeds and Manchester Galleries purchasing his works. Currently, his works are owned by many public collections, including the National Gallery Australia, The Glynn Vivian Art Gallery in Wales, and the National Gallery of Victoria in Melbourne.



98

98
DERWENT LEES (AUSTRALIAN 1884-1931)
COLLIOURE
 Oil on panel
 Signed and dated 12 (lower right)
 25 x 35.5cm (9¾ x 13¾ in.)

Provenance:
 Redfern Gallery, London
 Thomas Agnew & Sons Ltd., London
 From a Private Collection

Exhibited:
 Sherborne, Sherborne House, *Going Modern - Being British*, 2004, cat. no. 26

£12,000-18,000



99

99
DERWENT LEES (AUSTRALIAN 1884-1931)
ALDBOURNE, WILTSHIRE
 Oil on panel
 Signed (lower left)
 40 x 51cm (15½ x 20 in.)

Painted *circa* 1910.

Provenance:
 The Redfern Gallery, London
 Private Collection, Lord Ivor Spencer-Churchill (acquired from the
 above on 7 April 1930)
 Thomas Agnew & Sons Ltd., London
 From a Private Collection

£8,000-12,000



100

100
DERWENT LEES (AUSTRALIAN 1884-1931)
MOUNTAIN LANDSCAPE
 Oil on panel
 25 x 35.5cm (9¾ x 13¾ in.)

Provenance:
 Private Collection, Arthur Crossland
 Sale, Sotheby's, London, 11 December 1968, lot 258
 From a Private Collection

£10,000-15,000

101 λ

JOHN NASH (BRITISH 1893-1977)

WOODED LANDSCAPE WITH A ROAD

Pencil, watercolour, pen and black ink

Signed and dated 1919 (lower left)

34 x 34cm (13¼ x 13¼ in.)

Provenance:

From a Private Collection

After the harrowing experience of the war years, Nash was keen to return to civilian life and re-engage with depicting the English landscape. In the summer of 1919 he and his new wife, Christine, spent time at Whiteleaf, Princes Risborough, where the present work is likely to have been painted. John's brother Paul, a constant painting companion throughout his life, also joined him there for several weeks in July. It was the beginning of enduring relationship with the Buckinghamshire landscape with the Nashes settling near Aylesbury in 1922. Nash frequently painted the surrounding landscape and Chiltern hills. It was a pivotal time in Nash's life with both he and his brother steadily establishing themselves as leading artists of the day. John had his first solo show at the Goupil Gallery in 1921 with an exhibition that totalled an impressive ninety works. At this time, John and Paul's work could scarcely be differentiated and although it was Paul who would go on to garner the greatest critical acclaim, John's work has always had a significant place in the portrayal of rural England. In his book *Modern Masterpieces: An Outline of Modern Art* (1940), critic Frank Rutter enthused: "John Nash has developed his unique aesthetic viewpoint and distinctive technical method steadily and logically until he has become one of the most sensitive and beautiful landscape painters of our time".

£18,000-25,000

“John Nash has developed his unique aesthetic viewpoint and distinctive technical method steadily and logically until he has become one of the most sensitive and beautiful landscape painters of our time.”

FRANK RUTTER



101



102

102 λ
DAVID BOMBERG (BRITISH 1890-1957)
HILLS OF JUDEA
 Oil on paper
 39 x 50cm (15¼ x 19½ in.)

Executed in 1923.

Provenance:
 Marlborough Fine Art Ltd., London

£1,000-1,500



103

103 λ
ANTHONY WHISHAW (BRITISH B. 1930)
A SPANISH HILLTOWN
 Oil on board
 Signed (lower right) further signed (verso)
 91 x 138cm (35¾ x 54¼ in.)

Painted circa. 1963.

£1,000-1,500

Having graduated from the Chelsea School of Art in 1958, Whishaw went on to study at the Royal College of Art, London, from 1952 until 1955, working alongside other notable artists such as Frank Auerbach, Bridget Riley and Joe Tilson, amongst others. Since then, Whishaw has had regular exhibitions at Roland Browse and Delbanco, London, and has had numerous solo shows at the ICA, London (1971), the Oxford Gallery (1978), and Kettle's Yard, Cambridge (1982). He has won countless awards for his work, including the John Moores Minor Painting Prize (1982) and in 1989, he was elected as a Royal Academician.

The present lot titled *A Spanish Hill Town* was likely painted in Mijas Pueblo in Southern Spain, where Whishaw lived with his wife for many years, and produced a collection of works depicting the village and surrounding landscapes. Through his use of line, shape, and texture, Whishaw creates a composition with spatial depth, transporting the viewer to the Spanish hill town. Whishaw's exploration of form is equally dynamic, with geometric shapes, organic motifs, and abstract gestures working together to create complex and visually compelling compositions.

Currently on view at The Royal Academy is an exhibition titled *Anthony Whishaw RA: Memories and Experience*, bringing together seven decades worth of work covering themes that have fascinated the artist: movement, nature, figures, and the illusion of space.



104

104 λ
JOHN NASH (BRITISH 1893-1977)
FARMYARD SCENE
 Pencil and watercolour
 Signed (lower left)
 31 x 38.5cm (12 x 15 in.)

Provenance:
 Sale, Christie's, 19 December 1972, lot 47
 Acquired from the above by the present owner
 From a Private Collection

£8,000-12,000



Image above © Gavin Kingcome

Image below © Vanessa Bell (British 1879-1961)
Still Life of Narcissi, Charleston. Courtesy of Dreweatts 1759



105 λ
DUNCAN GRANT (BRITISH 1885-1978)
STILL LIFE WITH JUG
Oil on panel
Signed with initials (upper right)
26.5 x 19cm (10¼ x 7¼ in.)

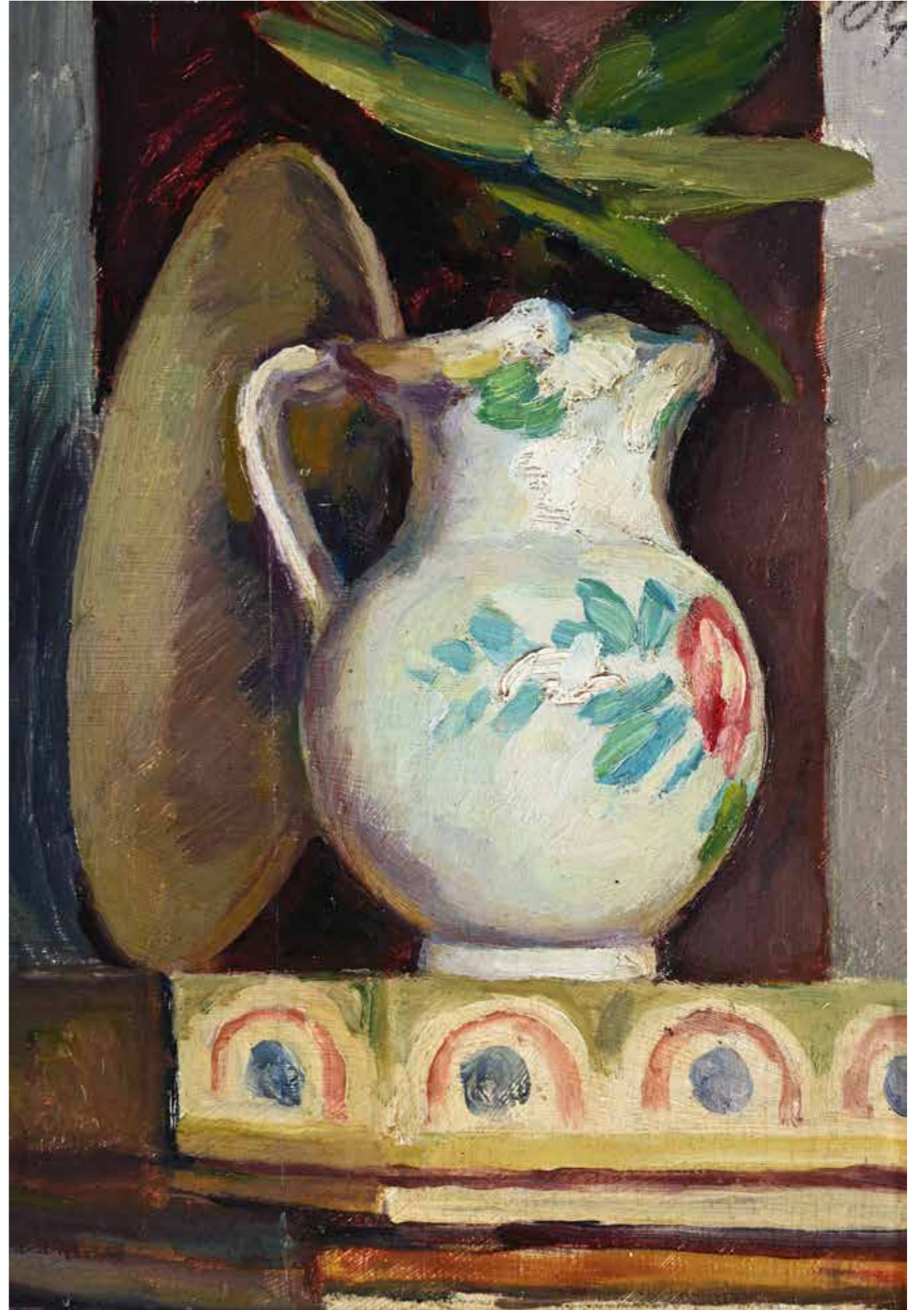
Provenance:
Belgrave Gallery, London

Painted in Grant's studio at Charleston, the Italian jug is seen on the mantel shelf, viewed from below.

With thanks to Gavin Kingcome Photography for providing the photograph of Vanessa Bell & Duncan Grant's studio at Charleston Farmhouse in East Sussex which shows the decorated mantelpiece which shows a similar ceramic to the teapot depicted in Vanessa Bell's, *Still Life of Narcissi* sold by Dreweatts in October 2023 from the Robert Kime Collection.

We are grateful to Richard Shone for his kind assistance in cataloguing this lot.

£8,000-12,000





106

106 λ
CLAUDE ROGERS (BRITISH 1907-1979)
SELF PORTRAIT
Oil on canvas
Signed and dated 37 (upper right)
80.5 x 46cm (31½ x 18 in.)

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

Exhibited:
London, New Burlington Galleries, *London Group, 37th Exhibition of Painting & Sculpture*, 1938, no. 118
Sudbury, Gainsborough House, *Claude Rogers 1907-79*, October-November 1985, no. 4
London, Ben Uri Art Gallery, *Claude Rogers: Paintings and Drawings*, November-December 1992, no. 9
London, Belgrave Gallery, *Claude Rogers and Elsie Few*, 2002 (illustrated on the cover of exhibition catalogue)
London, Ben Uri Gallery, *Uproar! The first 50 Years of The London Group 1913-63*, 2013-14, no. 37

Literature:
Philip Vann, *Face to Face - British Self-Portraits in the 20th Century*, 2004 (illustrated p. 160)
S. Macdougall & R. Dickson (eds), *Uproar! The First 50 Years of The London Group 1913-63* (illustrated p. 142)

The 1992 Ben Uri exhibition catalogue notes that the picture was painted at Rodwell House, Baylham, Suffolk, while Rogers was staying with Helen Anrep and recovering from pneumonia.

£4,000-6,000



107

107 λ
ARNOLD AUERBACH (BRITISH 1898-1978)
DIAMOND WEDDING
Oil on canvas
Signed and dated 43 (upper right)
51 x 61cm (20 x 24 in.)

Provenance:
Sale, Phillips, London, *Arnold Auerbach Studio Sale*, 29 October 1979, lot 58

£500-700



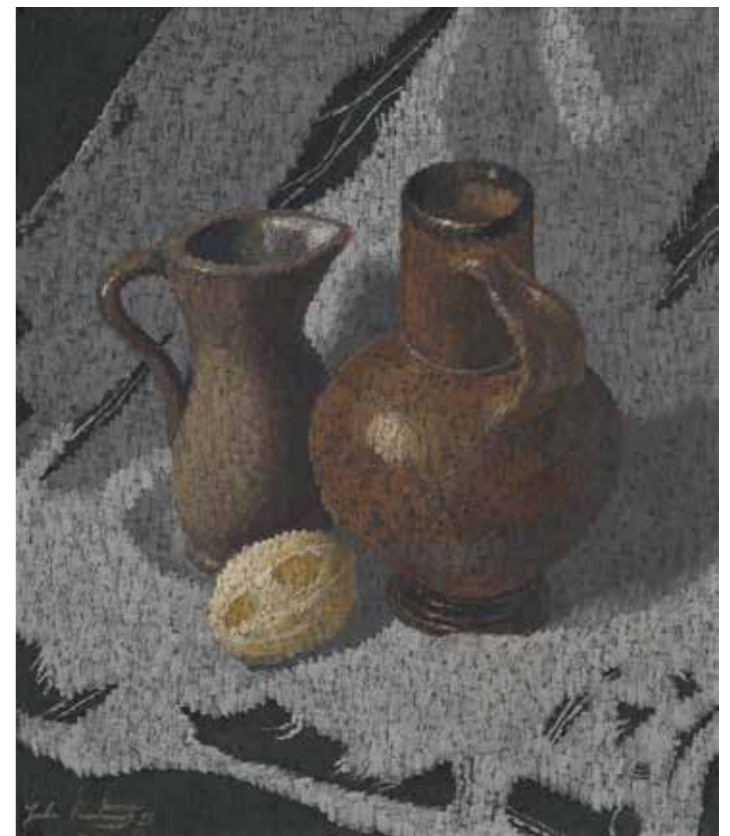
108

108 λ
HENRY INLANDER (BRITISH 1925-1983)
SELF PORTRAIT
Oil on canvas-board
Signed and dated 43 (lower right); titled and inscribed (verso)
35 x 25.5cm (13¾ x 10 in.)

Provenance:
Antonia Inlander, the artist's widow
Wenlock Fine Art, Much Wenlock

Exhibited:
London, Belgrave Gallery, *December Exhibition*, 2004, no. 33 (illustrated in catalogue p. 14)
London, Ben Uri Gallery, *The Forced Journey: Artists in Exile in Britain c.1933-45*, 2009, no. 35 (illustrated in catalogue p. 66)
London, Ben Uri Gallery, *Out of Austria: Austrian Émigré Artists in the UK*, March-May 2018

£1,000-1,500



109

109 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

£3,000-5,000



110

110
ISAAC ROSENBERG (BRITISH 1890-1918)
HEAD OF A WOMAN IN PROFILE
 Pencil
 Signed and dated 1914 (lower right)
 16 x 16.5cm (6¼ x 6½ in.)

Exhibited:
 London, Belgrave Gallery, *December Exhibition*, 2004, no. 51 (illustrated p. 22)
 London, Ben Uri Gallery, *Whitechapel At War: Isaac Rosenberg & His Circle*, 2008, no. 21 (illustrated p. 91)
 Leeds, Leeds University, Stanley & Audrey Burton Gallery, *Whitechapel At War: Isaac Rosenberg & His Circle*, 2008, no. 21 (illustrated p. 91)

Literature:
 Art & letters, Summer 1919, Vol II no. 3 (illustrated opposite p. 108), following essay by Annie Rosenberg (sister of Isaac), *Isaac Rosenberg: In Memoriam*, pp. 106-7
 Joseph Cohen, *Journey to the Trenches: The Life of Isaac Rosenberg*, 1973, (illustrated opposite p. 112)
 Ian Parsons (ed), *The Collected Works of Isaac Rosenberg*, 1976 (illustrated opposite p. 145)
 Jean Moorcroft Wilson, *Isaac Rosenberg*, 2008, p. 227 (illustrated)

£3,000-5,000



111

111 λ
JACOB KRAMER (BRITISH 1892-1962)
STUDY FOR 'THE MESSENGER'
 Pen, ink and wash
 Signed (lower right) and inscribed (to upper edge)
 23 x 15.5cm (9 x 6 in.)

Drawn circa 1939-40.

This is the original artwork design for the front cover of 'The Messenger' (Vol 1, no. 3, February 1940), the publication of the Leeds Air Raid Precautions (A.R.P) Messenger Corps. An original copy of *The Messenger* is included in this lot

£800-1,200

112 λ

ALFRED WOLMARK (BRITISH 1877-1961)

BRETON FISHERBOYS

Oil on canvas

Signed with monogram (lower left)

76 x 63.5cm (29¾ x 25 in.)

Painted circa 1911.

Provenance:

Private Collection, Cyril Ross, friend and patron of the artist

Exhibited:

(probably) London, Ben Uri Gallery, *Wolmark Memorial Exhibition*, 1961, no. 13

London, Belgrave Gallery, *Wolmark Centenary Exhibition*, 1977, no.1

Bradford, Bradford City Art Gallery, *Jewish Artists of Great Britain*, 1978, no. 39 (illustrated in the catalogue p. 33)

Glasgow, Glasgow City Art Gallery, *Exhibition of Jewish Art*, 1979, no. 74 (illustrated in the catalogue p. 16)

London, Phillips, *The Ben Uri Story*, 2001, no. 75

Edinburgh, Phillips, *The Ben Uri Story*, 2001, no. 75

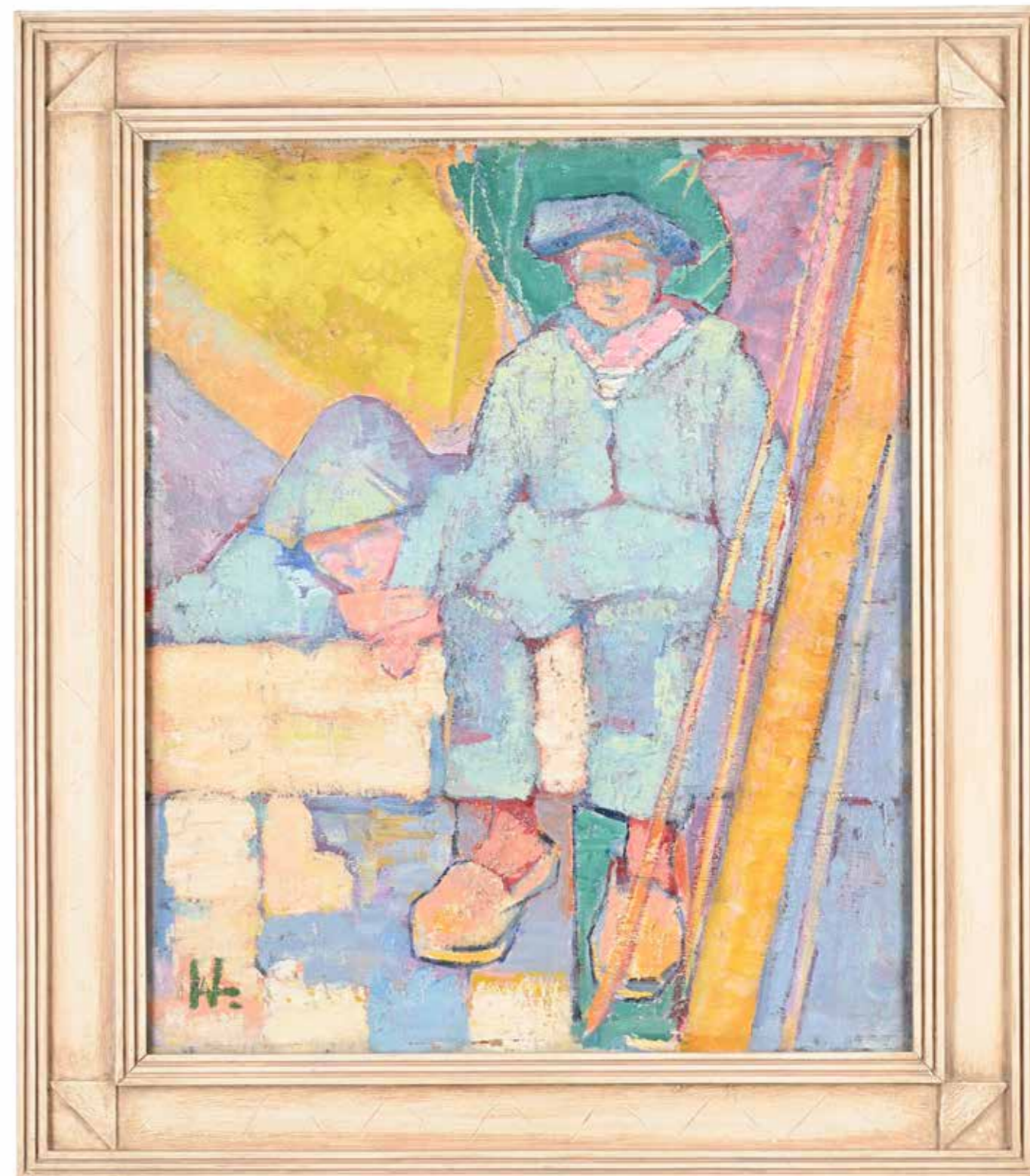
London, Ben Uri Gallery, *Alfred Wolmark*, 2004, no. 35 (illustrated in the catalogue p. 34)

Hull, Ferens Art Gallery, *Alfred Wolmark*, 2005, no. 35 (illustrated in the catalogue p. 34)

As the son of Polish emigrés, Wolmark's early work was traditional in style and focussed on depictions of his Jewish heritage. However, by 1910, influenced by the movements in modern art both in Britain and on the continent, Wolmark had embarked upon a more radical and vibrantly coloured path. He participated in Roger Fry's seminal exhibition *Manet and the Post Impressionists* at the Grafton Galleries in 1910, with his work hanging alongside that of Van Gogh.

In the summer of 1911, he and his new wife spent their honeymoon at Concarneau in Brittany. It was a trip that would transform Wolmark's painting and cement him as one of the pioneers of the modernist movement in England. Concarneau and the surrounding area was already a popular destination with artists. As never before, Wolmark was exposed to the French Avant-Garde and was profoundly influenced by the Fauves' strong use of colour and fluid composition. He worked prodigiously throughout the ten week trip producing around ninety canvasses. He took as his subject matter the local fisher people such as the present lot, as well as the bustling markets, port and rugged coastal landscape. The work that Wolmark produced in 1911 is some of his best and most significant of his career. The rawness and immediacy of these compositions reveal Wolmark's excitement at having found this new artistic direction. They exude an energy that the young painter undoubtedly felt for his newfound style.

£5,000-8,000



112



113

113 λ
DAVID WYNNE (BRITISH 1926-2014)
SIR JOHN GIELGUD
 Bronze with a brown patina
 Signed and numbered 1/6
 Height (exc. base): 31cm (12in.)

Conceived in 1962.

Provenance:
 From a Private Collection

Literature:
 T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*,
 London, 1968, p. 155 (illustration of another cast p. 94)

£700-1,000



114

114 λ
JACOB KRAMER (BRITISH 1892-1962)
FEMALE HEAD STUDY
 Pastel
 Signed (lower right)
 34.5 x 27cm (13½ x 10½ in.)

£400-600



115

115 λ
SIR JACOB EPSTEIN (AMERICAN/BRITISH 1880-1959)
YEHUDI MENUHIN
 Bronze with gold patina
 35.6cm (14in.) High exc. base

Conceived in 1943.

Literature:
 R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 285, pl. 438, another cast illustrated
 E. and B. Schinman, *Jacob Epstein, A Catalogue of the Collection of Edward P. Schinman*, Cranbury, 1980, p. 96, another cast illustrated
 Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.192, no. 337, another cast illustrated

Yehudi Menuhin was born in New York in 1916. Trained from a young age by Louis Persinger, Menuhin appeared as a solo violinist with the San Francisco Symphony Orchestra at the age of 7 years old. Menuhin went on to become one of the greatest violinists and conductors of the 20th century.

£5,000-7,000



116

116
DORA GORDINE (ESTONIAN 1895-1991)
MARY VERA HEPWORTH NÉE HOPKIN
 Bronze with green patina
 Signed and numbered 1/2
 53.5 x 2cm (21 x 0¾ in.)

Provenance:
 Direct from the artist, sculpture for Mary's 21st birthday
 Thence by descent to the present owner

The sitter is Mary Vera Hepworth née Hopkin. She was born in Bangkok, Thailand, 20 September 1918. Her father was Harry 'Hoppy' Hopkin, then a journalist on the Straits Times, Singapore, and her mother was Nadia, a dancer, born in Krasnoyarsk, Siberia.

£6,000-8,000



117

117 λ
SIR JACOB EPSTEIN
 (AMERICAN /BRITISH 1880-1959)
PICCANINNY
 Bronze with green patina
 22.3cm (8¾in.) High exc. base

Conceived in 1940.

Literature:
 R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.254, pl. 390
 Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.188, no. 310,
 another cast illustrated

The present lot illustrates the daughter of Marie Tracey who was a model used by Epstein for his war time study series including catalogue no. 297, executed in 1938.

£2,000-3,000



118

118 λ
SIR JACOB EPSTEIN
 (AMERICAN /BRITISH 1880-1959)
YMIEL OYVED
 Bronze with a gold patina
 43 x 60cm (16¾ x 23½ in.)

Conceived in 1946.

Literature:
 R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.306, pl. 470
 Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.200, no. 382,
 another cast illustrated

£3,000-5,000



119



120

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

£1,000-1,500

120 λ
SIR JACOB EPSTEIN (AMERICAN /BRITISH 1880-1959)
STUDY OF JACKIE
 Charcoal
 Signed (lower left)
 47 x 44cm (18½ x 17¼ in.)

Provenance:
 Obelisk Gallery, London

£800-1,200



121

121 λ
SIR JACOB EPSTEIN (AMERICAN /BRITISH 1880-1959)
EIGHTH PORTRAIT OF PEGGY JEAN
 Bronze with gold patina
 26.5cm (10¼in.) High exc. base

Conceived in 1921.

Literature:
 A. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell, A Series of Conversations on Art*, 1931, p.179
 R. D. Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 233, no. 90
 R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.425
 Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.148, no. 118, another cast illustrated

Peggy Jean, Epstein's daughter, is shown in the present lot at the age of 2 years and 4 months with curly hair. This 'eighth portrait' was part of a series of works that the artist made of his daughter over a number of years.

£2,000-3,000

122 λ
SIR JACOB EPSTEIN (AMERICAN /BRITISH 1880-1959)
STUDY OF JACKIE
 Charcoal
 Signed (lower left)
 60 x 43cm (23½ x 16¾ in.)

£800-1,200



122



123

123 λ
SIR JACOB EPSTEIN
 (AMERICAN /BRITISH 1880-1959)
THIRD PORTRAIT OF JACKIE
 (RAGGAMUFFIN)
 Bronze with gold patina
 22.8cm (8¾in.) High exc. base

Conceived in 1939.

Literature:
 R. D. Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, no. 242
 R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.254, pl. 391
 E. and B. Schinman, *Jacob Epstein, A Catalogue of the Collection of Edward P. Schinman*, Cranbury, 1980, p. 107, another cast illustrated
 Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.188, no. 309, another cast illustrated

£2,000-3,000

124 λ
DAVID WYNNE (BRITISH 1926-2014)
EGG FIGURE
 Bronze with a green patina
 Signed and numbered 1/8
 Height: 12cm (4½ in.)

Conceived in 1961.

Provenance:
 From a Private Collection

Literature:
 T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 155

£400-600



124

125 λ
DAVID WYNNE (BRITISH 1926-2014)
EGG WOMAN
 Bronze with a green patina
 Signed with monogram and numbered 6/6
 Height: 13cm (5in.)

Conceived in 1961.

Provenance:
 From a Private Collection

Literature:
 T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 155 (illustration of another cast p. 80)

£400-600



125



126

126 λ
SIR JACOB EPSTEIN (AMERICAN/BRITISH
1880-1959)
OLD PINAGER
 Bronze with green patina
 42 x 37 x 35cm (16½ x 14½ x 13 ¾ in.)

Conceived in 1923.

Literature:

H. Wellington, *Jacob Epstein*, 1925, pl.32
 A. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell, A Series of Conversations on Art*, 1931, p.181
 L.B. Powell, *Jacob Epstein*, London, 1932, p. 92, another cast illustrated
 Jacob Epstein, *Let There Be Sculpture: An Autobiography*, London, 1940, pp. 112-3
 R. D. Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, no. 105, pl. 61
 Jacob Epstein, *Epstein An Autobiography*, London, 1955, p. 93
 R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.127, pl. 197
 Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.153, no. 138, another cast illustrated

The sitter was an elderly man who was a matchseller on the streets that Epstein asked to model for him.

£3,000-5,000



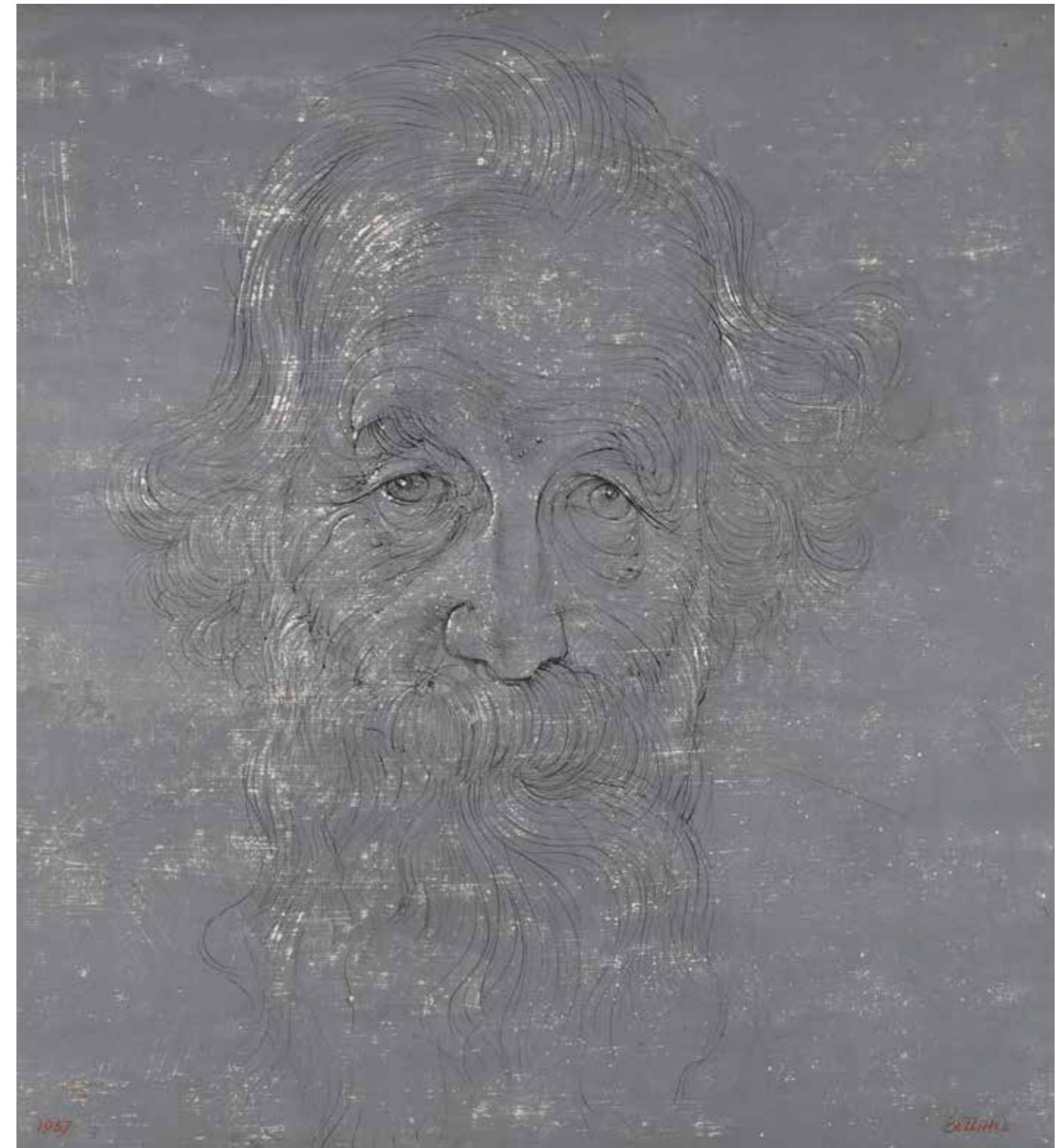
127

127 λ
HANS BELLMER (GERMAN 1902-1975)
DORIANE (CHAPEAU-FILLES)
 Etching, 1969
 Signed in pencil and numbered 5/100,
 published by Galerie A.F. Petit
 Plate 29 x 22.5cm (11¼ x 8¾ in.)

Literature:

Denoel, *Hans Bellmer, Oeuvre Grave*, 1969, illus. p.107

£150-250



128

128
HANS BELLMER (GERMAN 1902-1975)
PORTRAIT OF THE PHILOSOPHER GASTON BACHELARD
 Pen and gouache
 Signed (lower right) and dated 1957 (lower left)
 54 x 49.5cm (21¼ x 19¼ in.)

Provenance:

Sale, Sotheby's, London, 3 July 2008, lot 108

Exhibited:

Cologne, Galerie Gmurzynska, 1966, no. 5
 The authenticity of this work has kindly been confirmed by Rodica Aldoux.

£7,000-10,000

129 λ

HANS BELLMER (GERMAN 1902-1975)

NUDE DESCENDING

Oil on canvas

Signed (lower left) dated 1955 (lower right)

64 x 64cm (25 x 25 in.)

Exhibited:

Cologne, Galerie Gmurzynska, 1966, no. 3

The authenticity of this work has kindly been confirmed by Rodica Aldoux.

Hans Bellmer was a German artist known for his provocative and surrealistic sculptures, drawings, and photographs. Emerging in the 1930s, Bellmer's work often explored themes of desire, sexuality, and the subconscious mind. He gained international recognition for his "La Poupée" series, which featured unsettling and meticulously crafted dolls with interchangeable parts, arranged in surreal and sometimes disturbing compositions. His work was deeply influenced by his own experiences during the war, and his interest in psychoanalysis, particularly the theories of Sigmund Freud.

During the Second World War, his work was declared "degenerate" by the Nazi party, and Bellmer fled to France in 1938, where his work was received by André Breton and the Surrealists with interest. He was fascinated by their experimentation of multifaceted planes of perspective, which influenced some of his later works.

Bellmer's work has been exhibited in Europe and the United States, with multiple solo shows showcasing his photography, dolls and paintings. Highlights include solo shows at the Museum of Contemporary Art, Chicago in 1975, the Centre Georges Pompidou in 2006, and at the Washington D.C Hirshhorn Museum and Sculpture Garden in 2016.

£20,000-30,000



129

130 λ

AMÉDÉE OZENFANT (FRENCH 1886-1966)

BAIGNEUSES AU CLAIR DE LUNE

Oil on panel

Signed and dated 29 (lower left)

60 x 40cm (23½ x 15½ in.)

Provenance:

Léonce Rosenberg, Paris

Galerie L'Effort Moderne, Paris

Sale, Sotheby's, London, July 1974

Exhibited:

Paris, Galerie de L'Effort Moderne

Literature:

Pierre Guénégan, Viveca Bosson, Margaret Guénégan, *Amédée Ozenfant, 1886-1966 :*

Catalogue Raisonné de l'Oeuvre Peint, Saint Albans, Lanwell & Leeds, 2012, p. 430, no.

1929/022, illus

Prominent French artist Amédée Ozenfant studied at l'Ecole Quentin de la Tour in Saint-Quentin, the same school Henri Matisse attended, and later at Palette, Paris, alongside André Dunoyer de Segonzac and Roger de la Fresnaye. Between 1918 and 1925, alongside Le Corbusier, Ozenfant worked to form the Purism movement, which attempted to restore order and structure following the war. In his early works, Ozenfant developed an interest in stability, clarity, and harmony, reflected in his works through his use of clean line, geometric shapes, and simplification of details. But from 1925 onwards, the subjects and style of his works changed, instead experimenting with the human form in vast spaces, influenced by his trips to the Middle East, specifically the Egyptian desert.

Unlike some of his contemporaries, such as the cubists, who experimented with more fragmented or distorted representations of the human form, Ozenfant approached figures with a sense of simplification and clarity that aligned with his Purist philosophy. His work is characterised by a unique blend of abstraction and a strong sense of order, with figures formed with geometric precision.

His work *Baigneuses Au Clair De Lune*, 1929, exhibited by Léonce Rosenberg at Galerie de L'Effort Moderne, demonstrates his early interest in the lines and shapes of the human body, which he called 'Lines of Force' in his diary *Journey through Life*, 1939. The painting experiments with human figures in movement, relaxing, or bathing. During this time, we begin to see more texture to Ozenfant's work, such as *Baigneuses au Promontoire*, 1931, which uses a thick impasto application of paint to present the bodies in relief. Other figure paintings include *Femme et Enfant*, 1928, which sold at Sotheby's in 2015, and *Le Sommeil*, 1931, which sold at Christie's in 2016.

Today, his works are held in multiple public collections across the globe, including the Guggenheim Museum in New York, the Louvre, Paris, The Tate Gallery in London and the National Gallery of Australia.

£10,000-15,000





131

131 λ
CONROY MADDOX (BRITISH 1912-2005)
THE MESSENGERS
 Oil and collage on canvas
 Signed and dated 77 (lower right); further
 signed, titled and dated 77 (verso)
 95.5 x 124cm (37½ x 48¾ in.)

Provenance:
 London, Belgrave Gallery

Literature:
 Silvano Levy, *The Scandalous Eye: The Surrealism of Conroy Maddox*, 2003, p.275

£5,000-8,000

Painted in 1977.



132

132 λ
CONROY MADDOX (BRITISH 1912-2005)
THE PRIMA DONNA
 Oil on canvas
 Signed and dated 93 (lower right); further
 signed, titled and dated 1993 (verso)
 122.2 x 92cm (48 x 36 in.)

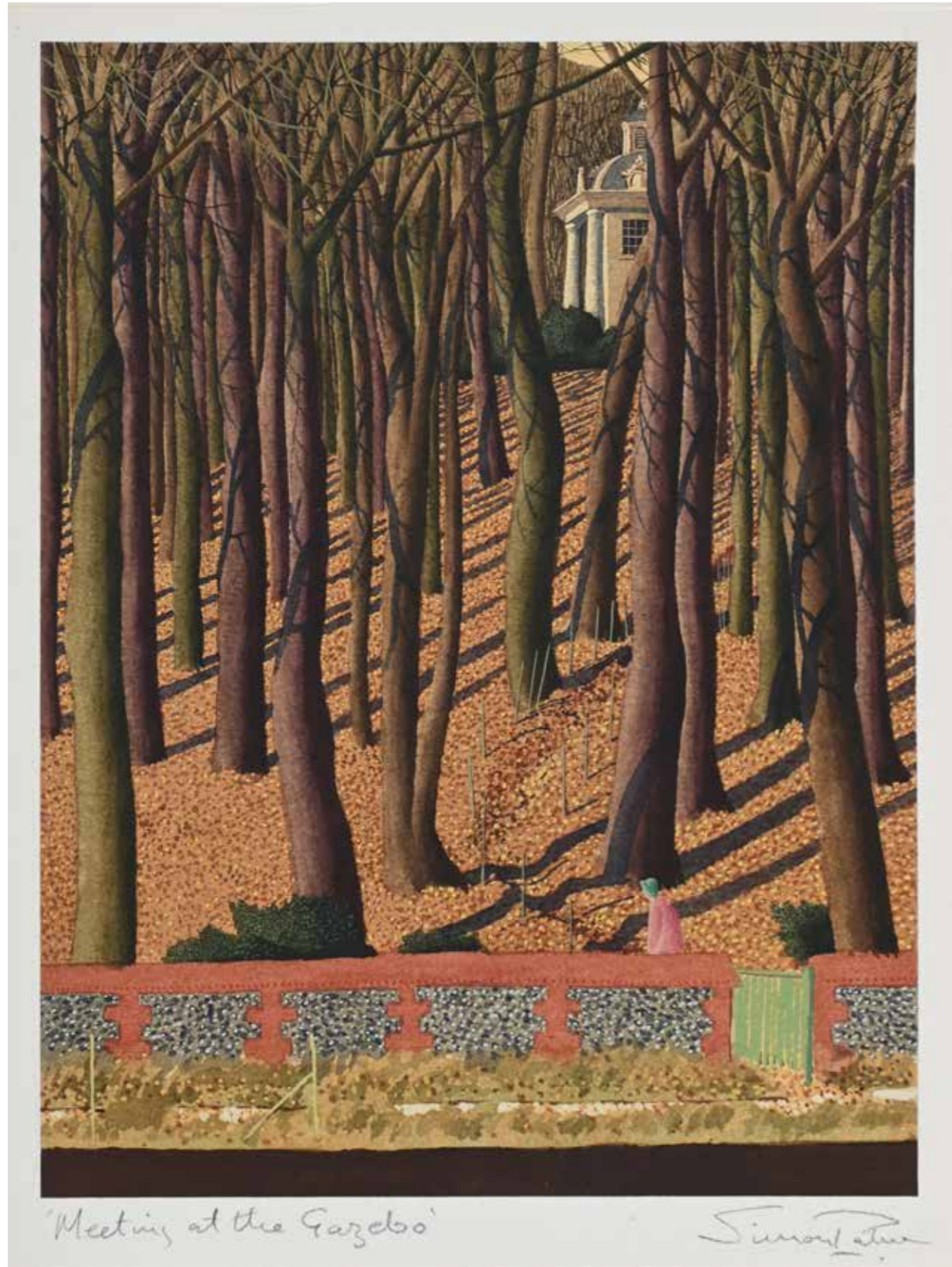
Painted in 1993.

Provenance:
 London, Belgrave Gallery

Exhibited:
 Stoke-on-Trent, Museum and Art Gallery, *Conroy Maddox: Surreal Enigmas*, 1 April-29 May 1995, no.79

Literature:
 Silvano Levy, *Surreal Enigmas*, 1995, illus p.96.
 Silvano Levy, *The Scandalous Eye: The Surrealism of Conroy Maddox*, 2003, p.275

£4,000-6,000



133

133 λ
 SIMON PALMER (BRITISH B. 1956)
 MEETING AT THE GAZEBO
 Watercolour and gouache
 Signed (lower right); titled (lower left)
 Image 33 x 24cm (12 x 9¼ in.)

Provenance:
 Palm House Gallery/Forest Gallery Fine Art, Guildford
 £1,500-2,000



134

134 λ
 FELIX KELLY (BRITISH/NEW ZEALAND 1914-1994)
 HOUSE WITH REGENCY PAVILION
 Oil on board
 Signed and dated 80 (lower right)
 56 x 71.5cm (22 x 28 in.)

Provenance:
 Partridge (Fine Arts), London
 Private Collection, Berkshire (acquired from the above)
 £3,000-5,000



135

135 λ
BRIAN WILLISHER (BRITISH 1930-2010)
UNTITLED
Mahogany
Signed and dated 1999 (to underside)
59.5cm (23¼in.) high

Executed in 1999.

£500-800

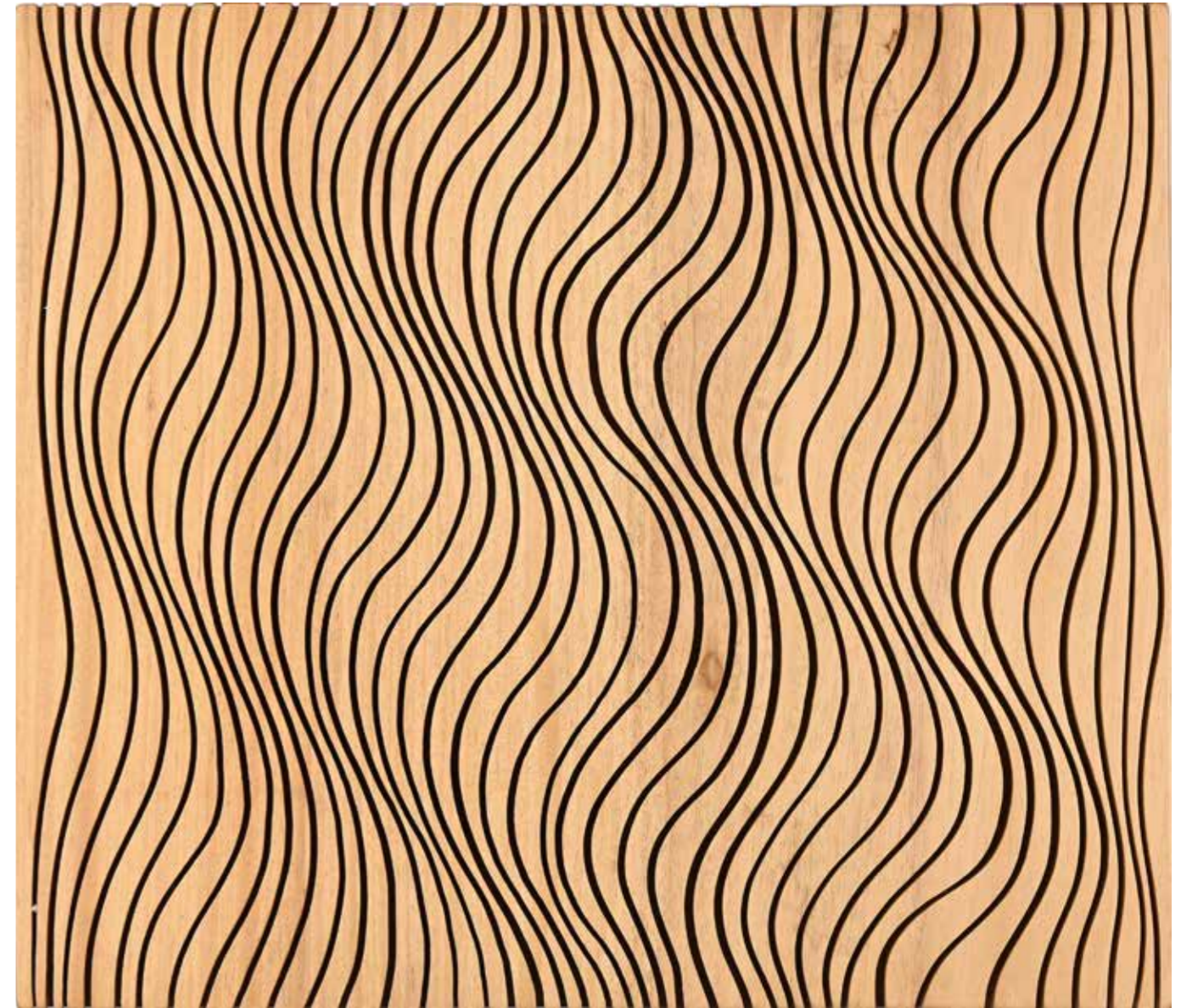
136 λ
BRIAN WILLISHER (BRITISH 1930-2010)
VORTEX
Walnut
Signed, titled and dated 1991
(to underside of base)
42cm. (16½ in.) high

Executed in 1981

£700-900



136



137

137 λ
BRIAN WILLISHER (BRITISH 1930-2010)
UNTITLED (HOMAGE TO BRIDGET RILEY SERIES)
Wood
Signed and dated 1996 (verso)
59 x 67.5cm (23 x 26½ in.)

£1,000-1,500



138

138 λ
DENIS BOWEN (BRITISH/SOUTH AFRICAN 1921-2006)
RED LAVA (I)
Mixed media
Signed, titled and dated 1993 (verso)
50 x 46cm (19½ x 18 in.)

£600-800

“ Without question the outstanding artist from Pakistan who has made a very strong impact upon the English art world. His extension into the West of the ideals implicit in Muslim art has been an effort of unique importance. ”

VICTOR MUSGRAVE, GALLERY ONE

139 λ
AHMED PARVEZ (BRITISH/
PAKISTANI 1926-1979)
ABSTRACT
Oil on canvas
Signed and dated '62 (lower left)
76 x 51cm (29¾ x 20 in.)

Provenance:
Private Collection, Denis Bowen

Exhibited:
London, New Vision Centre
Gallery, 1962
Nottingham, *Commonwealth
Festival Exhibition*, 1966
London, Hayward Gallery, *The
Other Story*, 1989, no. 4
Belgrave Gallery, *British Abstract
Artists of the 50s and 60s*,
1992 (illustrated in exhibition
catalogue p. 40)

The present work was notably
exhibited in the groundbreaking
exhibition *The Other Story:
Afro-Asian Artists in Post-War
Britain*, at The Hayward Gallery,
London in 1989. This exhibition
brought together works from
Asian, African and Caribbean
artists working in Post-War
Britain, celebrating and
promoting these artists to the
mainstream that had otherwise
been sidelined by critics and
established institutions.

£4,000-6,000



139



140

140 λ
AUBREY WILLIAMS (BRITISH 1926-1990)
CHIMU
 Mixed media
 Signed, titled and dated 1960 (verso)
 62 x 65cm (24¼ x 25½ in.)

Painted in 1960.

Provenance:
 Eve Williams, the artist's widow
 Acquired from the above by the present owner

Aubrey Williams came to Britain from his native Guyana in 1952, first to Leicester before settling in London in 1954 and attending St Martin's School of Art. The exhibitions *Modern Art in the United States* (1956) and *New American Painting* (1959), both at the Tate Gallery, London, had a lasting impact on his work. It was at these exhibitions that he was able to experience the works of the American Abstract Expressionists in the flesh. An admirer of Franz Kline and Jackson Pollock, Williams found an exciting and unique way to celebrate his Guyanan heritage in the bold and expressionistic techniques of Abstract Expressionism. The title of the present work reflects Williams's interest in the ancient cultures of South America. It refers to the pre-Inca civilisation of Chimu, who lived in the North of present day Peru up until the late 15th Century.

£5,000-8,000



141

141 λ
AUBREY WILLIAMS (BRITISH 1926-1990)
HOSORORO IV
 Oil on canvas
 Signed and titled (verso)
 71 x 75cm (27¾ x 29½ in.)

Painted in 1950.

Provenance:
 Denis Bowen

Exhibited:
 London, New Vision Centre Gallery, *Aubrey Williams*, 1958 (illustrated on gallery invitation)
 Paris, Galerie Allendy, *Towards the Future*, 1958 (illustrated on gallery invitation)
 St. Ives, Belgrave Gallery, *Post War Abstract*, 2010 (illustrated in the exhibition catalogue p. 30)

Aubrey Williams's lifelong interest in the cultures of South America was sparked by the time he spent as an agricultural officer working with the Warrau people in the North-West of Guyana between 1947 and 1949. Williams reminisced that "It was there that for the first time I discovered myself as an artist. Before that it was all amateur activity...I have to thank the Warrau people now for my work as an artist."

Through immersing himself in their language, customs, and rituals, he adopted glyphic symbols that he continued to incorporate into his work throughout his career.

The title of the present painting, *Hosororo*, refers to a region in Northern Guyana that Williams would have known during his stay with the Warrau. Loosely translated as "Pouring Water" the name refers to a series of small waterfalls in the region.

£5,000-8,000

142 λ

ANWAR JALAL SHEMZA (BRITISH 1928-1985)

PAINTING 1959

Oil on canvas

Signed and dated 1959 (lower left); further signed, inscribed and dated 59 (verso)

84 x 64cm (33 x 25 in.)

Provenance:

Denis Bowen

Acquired from the above by the present owner

Exhibited:

New Vision Centre Gallery, *A.J. Shemza*, 1959

London, Commonwealth Institute, *Commonwealth Vision*, 1961 (illustrated in catalogue)

Bristol, Royal Commonwealth Society, *Centenary Exhibition*, 1968
Jarrow, Bede Gallery, *New Vision 56-66*, 1984, no. 45

Born in Simla, India, in 1928, Anwar Shemza initially studied Philosophy and languages at Punjab University before enrolling at the Mayo School of Art in Lahore. Graduating in 1947 he opened the Shemza Commercial Art Studio there and as an artist, poet and writer he quickly became a central figure in the cultural life of Pakistan. In 1956, he left Lahore to study at the Slade School of Art in London where his work began to fuse the earlier literary and artistic influences from Lahore with imagery and techniques that he discovered in the Museums and Galleries of London, most notably those of Paul Klee and Piet Mondrian. The Art Historian, Professor Iftikhar Dadi, describes Shemza's work from this period as "Calligraphic Modernism", observing that "among the lessons he learned from Klee was the importance of surface as the plane of modernist experimentation rather than a stress on modelling and the freedom and ability to deploy abstraction, geometry and pattern – much of it derived from Islamic art – towards modernist exploration." (I. Dadi, *Calligraphic Abstraction: Anwar Jalal Shemza*, London, 2015, p.12)

Indeed Shemza's work from the late 1950s and early 1960s uniquely explores and celebrates his past and present artistic experiences while fighting the insular attitudes of the Post War British art establishment. His past successes in Lahore found admirers in the likes of Denis Bowen at the New Vision Centre Gallery and Victor Musgrave at Gallery One, however more mainstream galleries and critics were dismissive and hostile. As the artist and curator of the Hayward Gallery 1989 exhibition, *The Other Story*, Raheed Araeen observed;

"Although Anwar Jalal Shemza belongs to that generation of artists who arrived here in the 50s and who had already established themselves in their countries of origin, his experience in Britain led him to an entirely different direction to his contemporaries. But his experience was not unique. Almost every Afro-Asian artist must have his or her own story to tell: how their dreams and aspirations were shattered, how they had to recover their confidence in themselves, their identity as human beings and as artists; and how the memory of their own cultures played an important role in this recovery." (Raheed Araeen, *The Other Story*, Exhibition Catalogue, The Hayward Gallery, London, 1989)

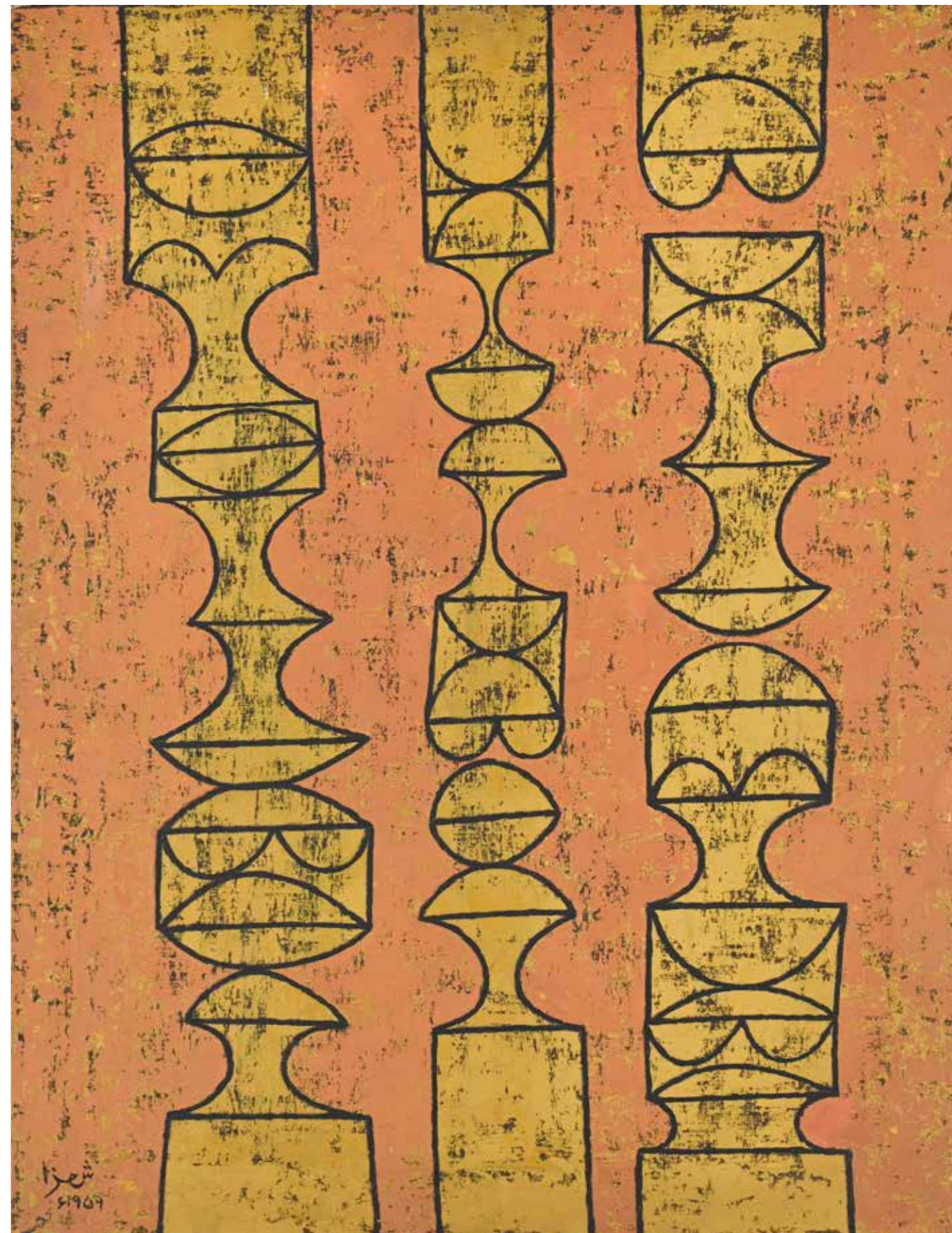
Shemza's work has been exhibited widely including *The Other Story: Afro-Asian Artists in Post-War Britain*, at the Hayward Gallery, London, 1989; *Anwar Shemza*, at the Birmingham Museum and Art Gallery, 1997; *Anwar Shemza*, at the Tate Britain, 2015; and *Postwar: Art Between the Pacific and the Atlantic, 1945-1965*, at Haus der Kunst, Munich, 2016.

Works are also held in the permanent collections of the Ashmolean Museum, Oxford, Tate Gallery, London, Metropolitan Museum of Modern Art, New York, the Lahore Museum, Pakistan National Council of the Arts, Islamabad, the Sharjah Art Foundation, and the Guggenheim in Abu Dhabi.

£20,000-30,000

“ [Shemza's] paintings derive equally from the rhythmical space-filling patterns of the rug and from the 'growing line' of modern western art. His pictures are not mere patterns and images, and their forms, whether painted or drawn, invest the surface with a mysterious life. ”

A. FORGE QUOTED IN J. HOLT, ANWAR JALAL SHEMZA: A SEARCH FOR THE 'SIGNIFICANT', THIRD TEXT, VOL. 12, NO. 42, 1998, P. 107.



142



143

143 λ
BALRAJ KHANNA
(INDIAN/BRITISH B. 1940)
ASTROLOGER'S NOTES
Oil on canvas
Signed and dated April 66 (lower right)
89 x 68.5cm (35 x 26¾ in.)

Provenance:
A. Oscar (Peter Sheldon-Williams)

Exhibited:
London, Anthony Tooth Gallery, *Balraj Khanna*, 1966, no. 31

£400-600



144

144 λ
MAURICE JADOT (BELGIAN 1893-1983)
COMPOSITION, 1953
Mixed media collage
38 x 55cm (14¾ x 21½ in.)

Provenance:
Gimpel Fils, London
Wenlock Fine Art, Much Wenlock

Exhibited:
(possibly) Palais des Beaux Arts, Brussels,
Maurice Jadot, 1964, no. 9 (different size given
in catalogue)

£400-600

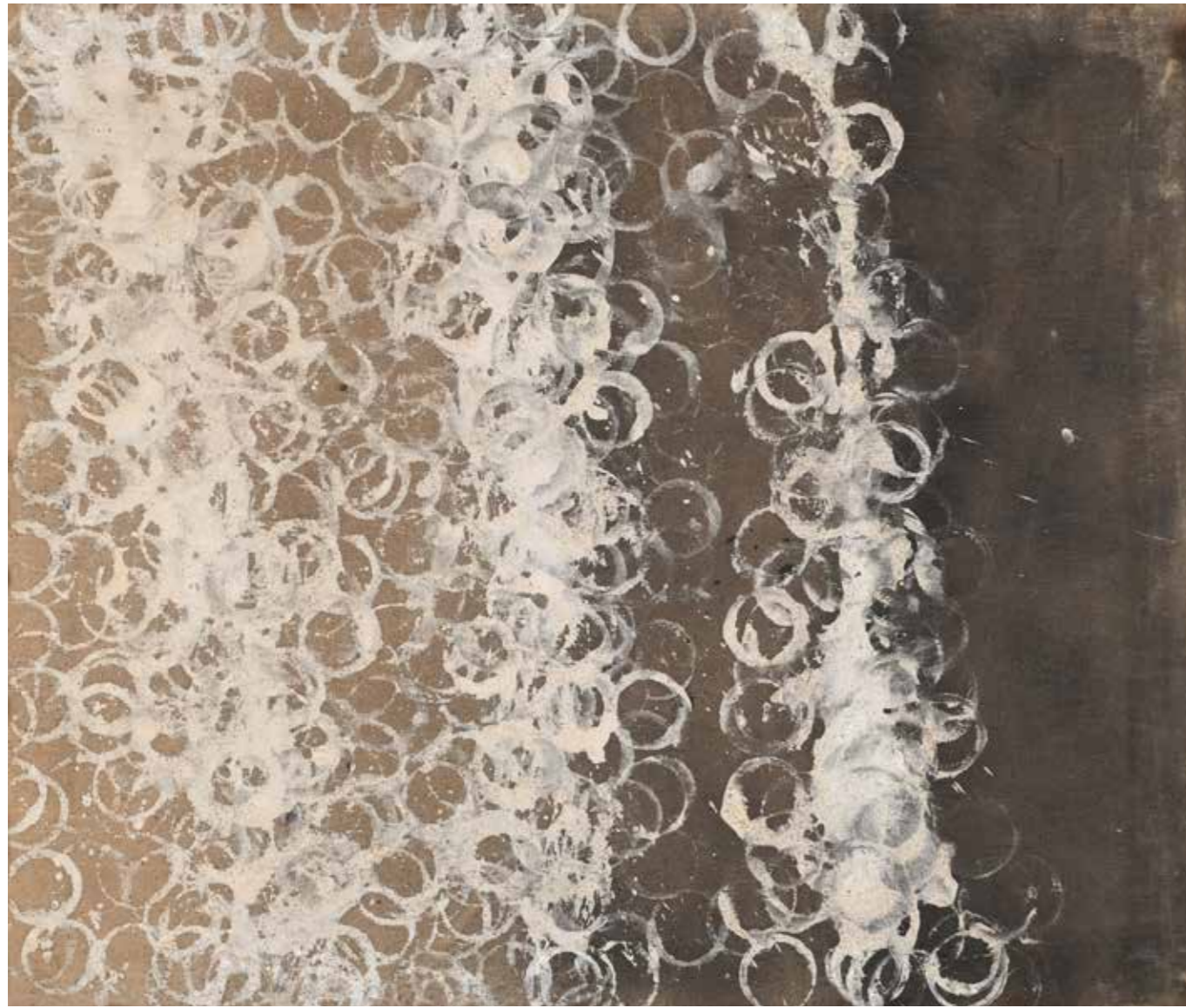


145

145 λ
AUBREY WILLIAMS (BRITISH 1926-1990)
UNTITLED
Mixed media
With studio stamp (verso)
59 x 75.5cm (23 x 29½ in.)

Provenance:
Eve Williams, the artist's widow
Acquired from the above by the present owner

£4,000-6,000



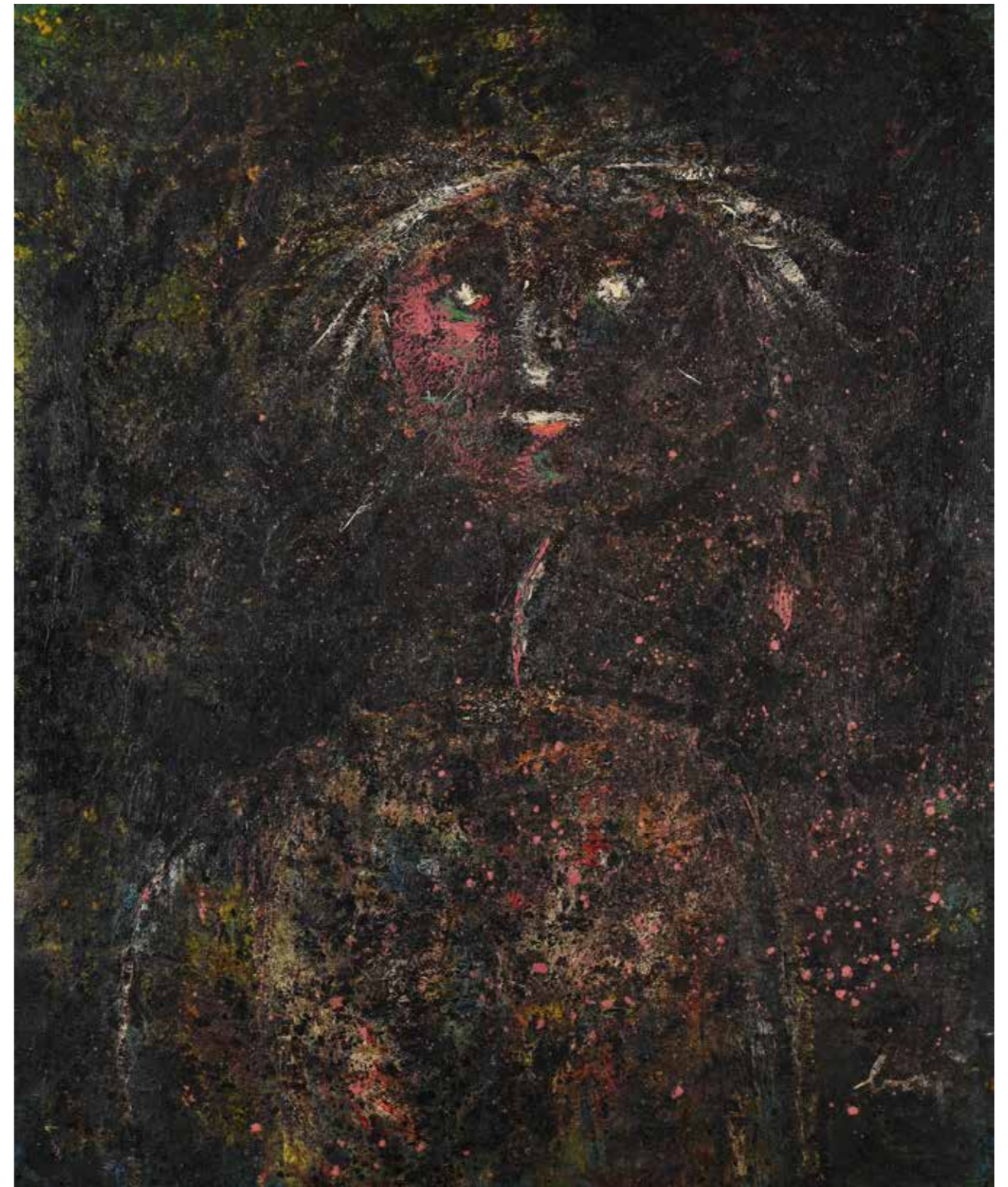
146

146 λ
AGOSTINO BONALUMI (ITALIAN 1935-2013)
UNTITLED
 Oil on canvas
 Signed and dated 60 (verso)
 59 x 69.5cm (23 x 27¼ in.)

Provenance:
 Denis Bowen
 Acquired from the above by the present owner

Exhibited:
 (probably) London, New Vision Centre Gallery, *Agostino Bonalumi*, 1960
 Jarrow, Bede Gallery, *New Vision 56-66*, 1984, no. 69

£4,000-6,000



147

147 λ
ENRICO BAJ (ITALIAN 1924-2003)
PERSONNAGE
 Oil on canvas, laid to board
 Signed (lower right)
 128 x 105cm (50¼ x 41¼ in.)

The authenticity of the work has been confirmed by Roberta Cerini Baj.

£6,000-8,000

Painted in 1957.

148
WOJCIECH FANGOR (POLISH 1922-2015)
CIRCLE 1975
Pastel
Signed and dated 75 (lower right)
47 x 33cm (18½ x 12 in.)

Provenance:
Chalette International, New York

£10,000-15,000



ENZO PLAZZOTTA | LOTS 149-155

Italian-born sculptor Enzo Plazzotta studied in Milan at the Accademia di Brera under Francesco Messina, until the outbreak of the second World War, when he enrolled in the army. He was sent to North Africa until Mussolini's fall, and subsequently founded a partisan movement, which led to his imprisonment.

Released from the prison after the war, Plazzotta returned to Brera to complete his studies. In 1957 he travelled to England to present a statuette, before deciding to establish his artistic profile in London, directing his attention towards setting up a commercial art agency. At the age of forty, Plazzotta turned his attention back to sculpting, working mainly in bronze to create sculptures of dynamic human and animal figures, with a specific interest in dancers and horses. Despite many of his sculptures being situated on the streets of London, he maintained close links to his home-country, casting much of his work at his studio in the quarries of Pietrasanta. In 1976, Plazzotta was honoured with the title of Cavaliere from the Italian government, acknowledging his services to Italian art. By 1981, Plazzotta's health was diminishing due to cancer, and he passed away within the same year.

Plazzotta's work has been widely exhibited globally in Europe, the United States and Australia, and features in several public and private collections including the Vatican, Rome, The Hermitage, Lausanne and The Queensland Art Gallery, Brisbane.

149 λ

ENZO PLAZZOTTA (ITALIAN 1921-1981)

REHEARSAL I (NADIA NERINA)

Bronze on wooden base

Signed and numbered from an edition of 12

44cm (17¼in.) High exc. base

Literature:

Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta, A Catalogue Raisonné*, London, 1986, p. 38, no. 61

£1,000-1,500





150 λ
 ENZO PLAZZOTTA (ITALIAN 1921-1981)
 NADIA NERINA - POSITION WITH WINGS II
 Bronze on marble base
 Signed and numbered 3/12
 78cm (30½in.) High

Conceived in 1967.

Literature:
 Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta, A Catalogue Raisonné*, London, 1986, p. 39, no. 60

£2,000-3,000



151

151 λ
 ENZO PLAZZOTTA (ITALIAN 1921-1981)
 ICARUS
 Bronze on wooden base
 Signed and numbered 3/6
 102cm (40in.) Width

Provenance:
 Obelisk Gallery, London

Literature:
 Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta, A Catalogue Raisonné*, London, 1986, p. 161, no. 309 (Similar cast from same series)

£3,000-5,000

152 λ
 ENZO PLAZZOTTA (ITALIAN 1921-1981)
 CHARMAINE
 Bronze with gold patina
 Signed and dated 1966 (to back of arm)
 49cm (19¼in.) High

Conceived in 1966.

£600-800



152



153

153 λ
ENZO PLAZZOTTA (ITALIAN 1921-1981)
ARABESQUE A TERRA II
Bronze
Signed and numbered 4/12
70cm (27½in.) High

Literature:
Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta, A Catalogue Raisonné*, London, 1986, p. 37, no. 55

£800-1,200



154

154 λ
ENZO PLAZZOTTA (ITALIAN 1921-1981)
BAIGNEUSE I
Bronze
Signed and numbered 1/6
39cm (15¼in.) High

Conceived in 1961.

Literature:
Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta, A Catalogue Raisonné*, London, 1986, p. 13, no. 2

£1,500-2,000

155 λ
ENZO PLAZZOTTA (ITALIAN 1921-1981)
HAND OF GOD
Marble
Signed and dated 1967
77cm (30¼in.) High

£1,500-2,000



155



156 λ
 EDMUND FAIRFAX-LUCY (BRITISH 1945-2020)
 LADY WITH A LOVE LETTER, AFTER JAN VERMEER
 Oil on board
 Signed, titled, inscribed and dated March 2017 (to frame verso)
 21 x 15.5cm (8¼ x 6 in.)

£500-700

156



157 λ
 PETER KELLY (BRITISH 1931-2019)
 INTERIOR IN THE MANNER OF VERMEER
 Oil on board
 Signed with initials (lower left)
 34 x 27cm (13¼ x 10½ in.)

£600-800

157

168



158 λ
 EDMUND FAIRFAX-LUCY (BRITISH 1945-2020)
 AN ISLAND IN THE LAGOON, AFTER
 A DRAWING BY CANALETTO, IN THE
 QUEEN'S COLLECTION AT WINDSOR
 Oil on canvas board
 Signed and variously inscribed to backboard
 (verso)
 17 x 37cm (6½ x 14½ in.)

Painted in 2007.

£400-600

158



159 λ
 PETER KELLY (BRITISH 1931-2019)
 SAN GIORGIO MAGGIORE IN THE MIST
 Oil on canvas-board
 Signed with initials (lower left)
 47 x 34cm (18½ x 13¼ in.)

Provenance:
 John Adams Fine Art Ltd., London

£600-800

159

169



160

160 λ
PETER KELLY (BRITISH 1931-2019)
THE LONG GALLERY, HERMITAGE MUSEUM
Oil on canvas-board
Signed with initials (lower left)
29.5 x 23cm (11½ x 9 in.)

Provenance:
John Adams Fine Art Ltd., London

£600-800



162

162 λ
PETER KELLY (BRITISH 1931-2019)
CHURCH INTERIOR
Oil on canvas-board
Signed with initials (lower right)
38.5 x 28cm (15 x 11 in.)

Provenance:
John Adams Fine Art Ltd., London

£600-800



161

161 λ
BERNARD DUNSTAN (BRITISH 1920-2017)
THE NATIONAL GALLERY
Oil on board
Signed with initials (lower left); titled and dated 11-12/85 (verso)
42 x 32cm (16½ x 12½ in.)

Provenance:
Thomas Agnew & Sons Ltd., London
Thompson's Gallery, London

£1,500-2,500



163

163 λ
PETER KELLY (BRITISH 1931-2019)
THE VENETIAN CHAIR
Oil on canvas-board
Signed with initials (lower left)
39 x 27cm (15¼ x 10½ in.)

£600-800



164

164 λ
PETER KUHFIELD (BRITISH B. 1952)
SANTISSIMA ANNUNZIATA, FLORENCE
Oil on canvas
Signed (lower right)
45.5 x 50cm (17¾ x 19½ in.)

Provenance:
Thomas Agnews & Sons Ltd., London
From a Private Collection

£2,000-3,000

166 λ
PETER KUHFIELD (BRITISH B. 1952)
JENNA LA FONTANACCIO
Oil on canvas-board
Signed (lower right)
66 x 74cm (25 x 29 in.)

Provenance:
Thomas Agnews & Sons Ltd., London
From a Private Collection

£2,000-3,000



166



165

165 λ
BERNARD DUNSTAN (BRITISH 1920-2017)
THE WINDOW, VERONA
Oil on canvas-board
Signed with initials (lower left)
39 x 25.5cm (15¼ x 10 in.)

Provenance:
Roland, Browse & Delbanco, London
Sale, Sotheby's, London, 19 July 1989, lot 427
Thomas Agnew & Sons Ltd., London
From a Private Collection

£2,000-3,000

167 λ
PETER KUHFIELD (BRITISH B. 1952)
SUNNY DAYS IN TUSCANY
Oil on canvas
66 x 91cm (25 x 35¾ in.)

Provenance:
From a Private Collection

£1,500-2,500



167



168

168 λ
DIANA MAXWELL ARMFIELD (BRITISH B. 1920)
ON THE ZATTERE, VENICE I
 Oil on board
 Signed with initials (lower left)
 17 x 24.5cm (6½ x 9½ in.)

£800-1,200



169

169 λ
KEN HOWARD (BRITISH 1932-2022)
THE WESTERN WALL, JERUSALEM
 Watercolour
 Signed (lower right)
 26.5 x 32.5cm (10¼ x 12¾ in.)

Provenance:
 Manya Igel, London (acquired directly from the artist)
 Acquired from the above by the present owner

£600-800



170

170 λ
PETER GREENHAM (BRITISH 1909-1992)
CROMER PIER
 Oil on canvas
 Signed with initials (lower left)
 30.5 x 40.5cm (12 x 15¾ in.)

Provenance:
 From a Private Collection

£1,000-1,500



171

171 λ
HENRY INLANDER (BRITISH 1925-1983)
NUDE AND DOG IN INTERIOR
Mixed media
49.5 x 36.5cm (19¼ x 14¼ in.)

Provenance:
Antonia Inlander, the artist's widow

£200-300

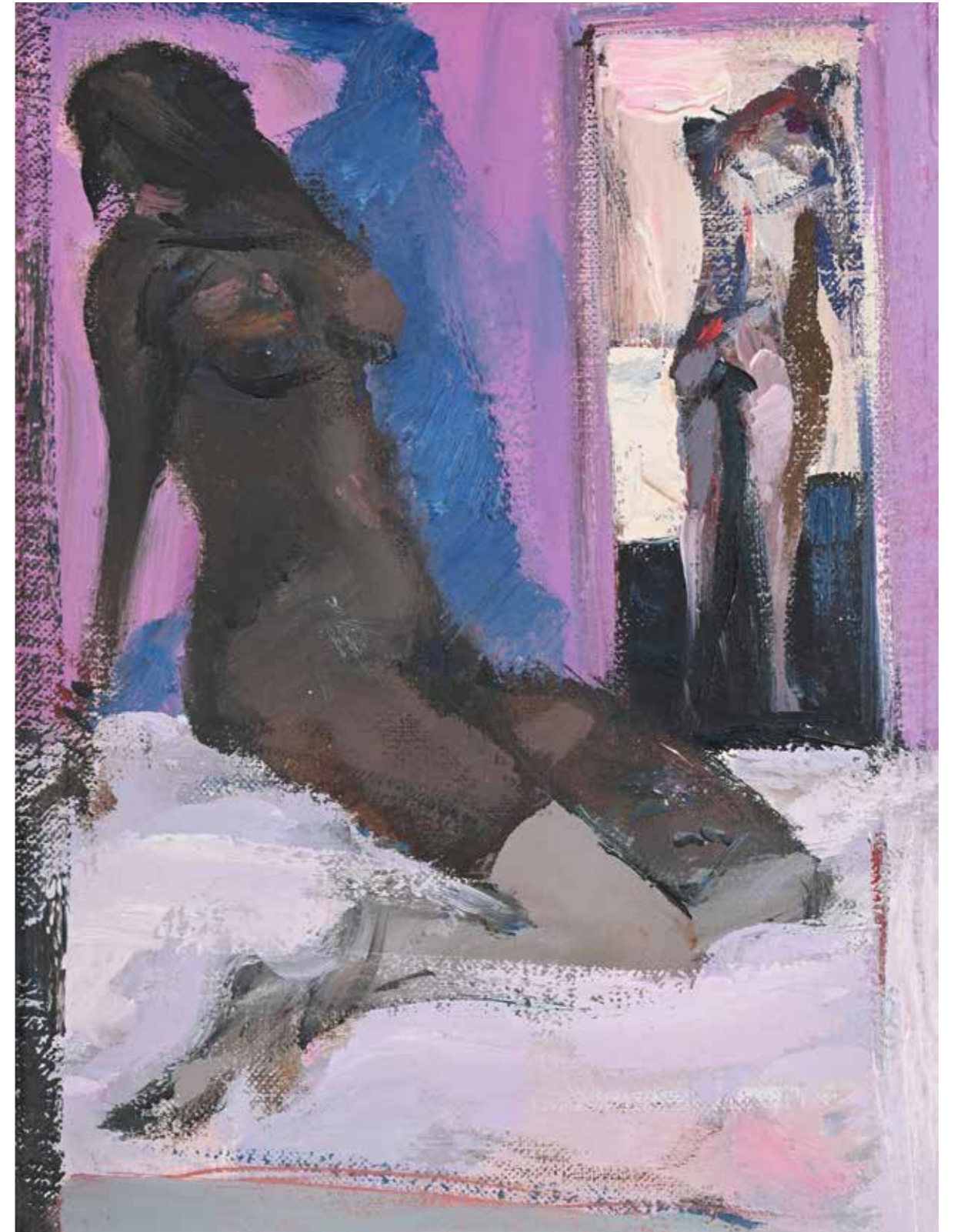


172

172 λ
DORIS PUSINELLI (BRITISH 1900-1976)
GIRL IN A PINK DRESS
Watercolour
Signed (lower left)
51 x 45cm (20 x 17½ in.)

Exhibited:
Hove Museum of Art and London, Belgrave Gallery, *Doris Pusinelli*, 1977, no. 13 (illustrated on the cover of the catalogue)

£200-300



173

173 λ
ROBIN PHILIPSON (BRITISH 1916-1992)
WAITING
Oil on canvas
Signed (verso)
32 x 24.5cm (12½ x 9½ in.)

Provenance:
Roland, Browse & Delbanco, London (acquired by Dr. John O'Driscoll, 5 November 1975)
The Estates of Dr. John & Mary Esther O'Driscoll, Kildare, Ireland
By descent to the present owners

£2,000-3,000



174 λ
DIANA MAXWELL ARMFIELD (BRITISH B. 1920)
THE POT FROM MOUSTIERS
Oil on canvas board
Signed with initials (lower left)
28 x 19cm (11 x 7¼ in.)

Provenance:
Browse & Darby Ltd., London
Mrs S. Egerton, Private Collection

£2,500-3,500

174



175 λ
MARY JACKSON (BRITISH B. 1936)
STILL LIFE OF FLOWERS IN A BLUE AND WHITE VASE
Oil on canvas laid to board
Signed (lower left)
29 x 24.5cm (11¼ x 9½ in.)

£300-500

175

178



176 λ
EMILY PATRICK (BRITISH B. 1959)
PEONIES
Oil on board
Signed with initials and dated 88 (lower right)
41 x 50.5cm (16 x 19¾ in.)

Provenance:
Thomas Agnew & Sons Ltd., London
From a Private Collection

£1,000-1,500

176



177 λ
EMILY PATRICK (BRITISH B. 1959)
STILL LIFE ON A WINDOW SILL
Oil on board
Signed (lower right)
60.5 x 90.5cm (23¾ x 35½ in.)

Provenance:
Thomas Agnew & Sons Ltd., London
From a Private Collection

£3,000-5,000

177

179



178 λ
DAVID WYNNE
 (BRITISH 1926-2014)
ALIGHTING BIRD
 Bronze
 Signed with monogram, dated
 1966 and numbered 3/6
 (to the base)
 Height (including base):
 71cm (27¾ in.)
 Conceived in 1965.

Provenance:
 Sale, Sotheby's, London,
 9 December 1970, lot 119
 From a Private Collection

Literature:
 T.S.R. Boase, *The Sculpture
 of David Wynne 1949-
 1967*, London, 1968, p. 156
 (illustration of another cast
 p. 127)

£2,000-3,000

178



179

179 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
TAWNY OWL
 Bronze with a green/black patina
 Signed and numbered 8/12
 37 x 37cm (14½ x 14½ in.)

£2,500-3,500



180 λ
GEOFFREY DASHWOOD (BRITISH B. 1947)
MAGPIE
 Bronze with a blue/green patina
 Signed and numbered 10/12 (on the base)
 Height (including base): 36cm (14 in.)

£2,000-3,000

180



181

181 λ
JACK VETTRIANO (SCOTTISH B. 1951)
SEASIDE SHARKS
Oil on canvas
Signed (lower left)
30.5 x 25.5cm (12 x 10 in.)

£10,000-15,000



182

182 λ
DOROTHEA SHARP (BRITISH 1873-1955)
CHILDREN IN SUNSHINE
Oil on canvas
Signed (lower left)
37 x 44.5cm (14½ x 17½ in.)

Provenance:
Private Collection, R. Hepworth
Alex Fraser Galleries, Vancouver

£8,000-12,000



183

183 λ
PETER BROOK (BRITISH 1927-2009)
THE MILL
Oil on board
122 x 244cm (48 x 96 in.)

£6,000-8,000



184

184 λ
RAY RICHARDSON (BRITISH B.1954)
YOU'D NEVER GET ON THE TEAM
Oil on canvas
Signed, titled and dated '1996' (on the canvas overlap)
66 x 208.5cm (25 x 82 in.)

Provenance:
Beaux Arts Gallery, London

£2,000-3,000



185

185 λ
JOHN BRATBY (BRITISH 1928-1992)
DAYAN BRATBY IN PRAM II
Oil on canvas
Signed (upper right); inscribed and dated
13 March 68 (to stretcher verso)
61 x 50cm (24 x 19½ in.)

Provenance:
Sale, Bonhams, 19 March 2002, lot 220
Acquired from the above sale by the
present owner

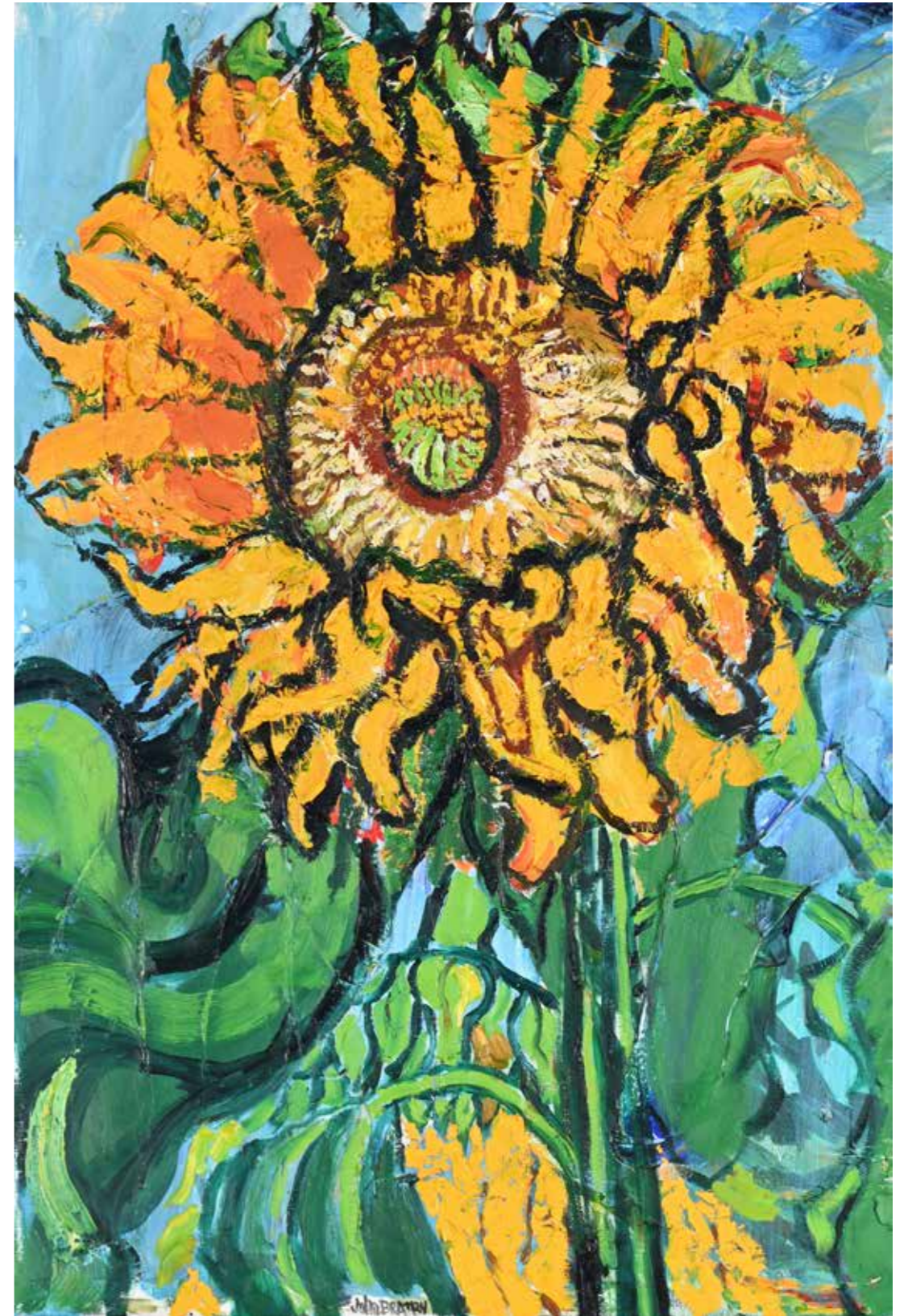
£600-800



186

186 λ
JOHN BRATBY (BRITISH 1928-1992)
PART OF ROYAL STANDARD
Oil on canvas
Signed (lower left); titled and dated March 66
(to stretcher verso)
38 x 45.5cm (14¾ x 17¾ in.)

£1,500-2,000



187

187 λ
JOHN BRATBY (BRITISH 1928-1992)
SUNFLOWER
Oil on canvas
Signed (lower centre)
76.5 x 50.5cm (30 x 19¾ in.)

Provenance:
From a Private Collection

£4,000-6,000

BRIAN SHIELDS | LOTS 188-190

Brian Shields' artistic talent shone through from a young age. His pseudonym BRAAQ was a nickname that developed at school from the misspelling of the French artist Georges Braque. Despite this, his family discouraged a career in the arts and Shields took a position as a chef in a hotel in Harrogate. The following three lots were gifted by the artist to a family from Harrogate. They would sometimes host Shields when he was short of money and he became a good family friend.

Shields is best known for his industrial landscapes depicting his hometown of Liverpool. The works are full of nostalgia and childhood memories. Both 'Children Playing' and 'Industrial Landscape' are inscribed with the word 'Ann'. This inscription refers to Shields' younger sister who died at a young age and is sometimes depicted in his paintings wearing a striped shirt. Ann is shown riding a bicycle in 'Children Playing' and walking in the foreground of the 'Industrial Landscape'.



188

188 λ
BRIAN SHIELDS (BRAAQ)
 (BRITISH 1951-1997)
CHILDREN PLAYING
 Oil on board
 Signed with pseudonym, dated 76, inscribed
F.B.A. "ANN" (lower right)
 20.5 x 28.5cm (8 x 11 in.)

Provenance:
 Gifted by the artist
 Thence by descent to the present owner

£4,000-6,000

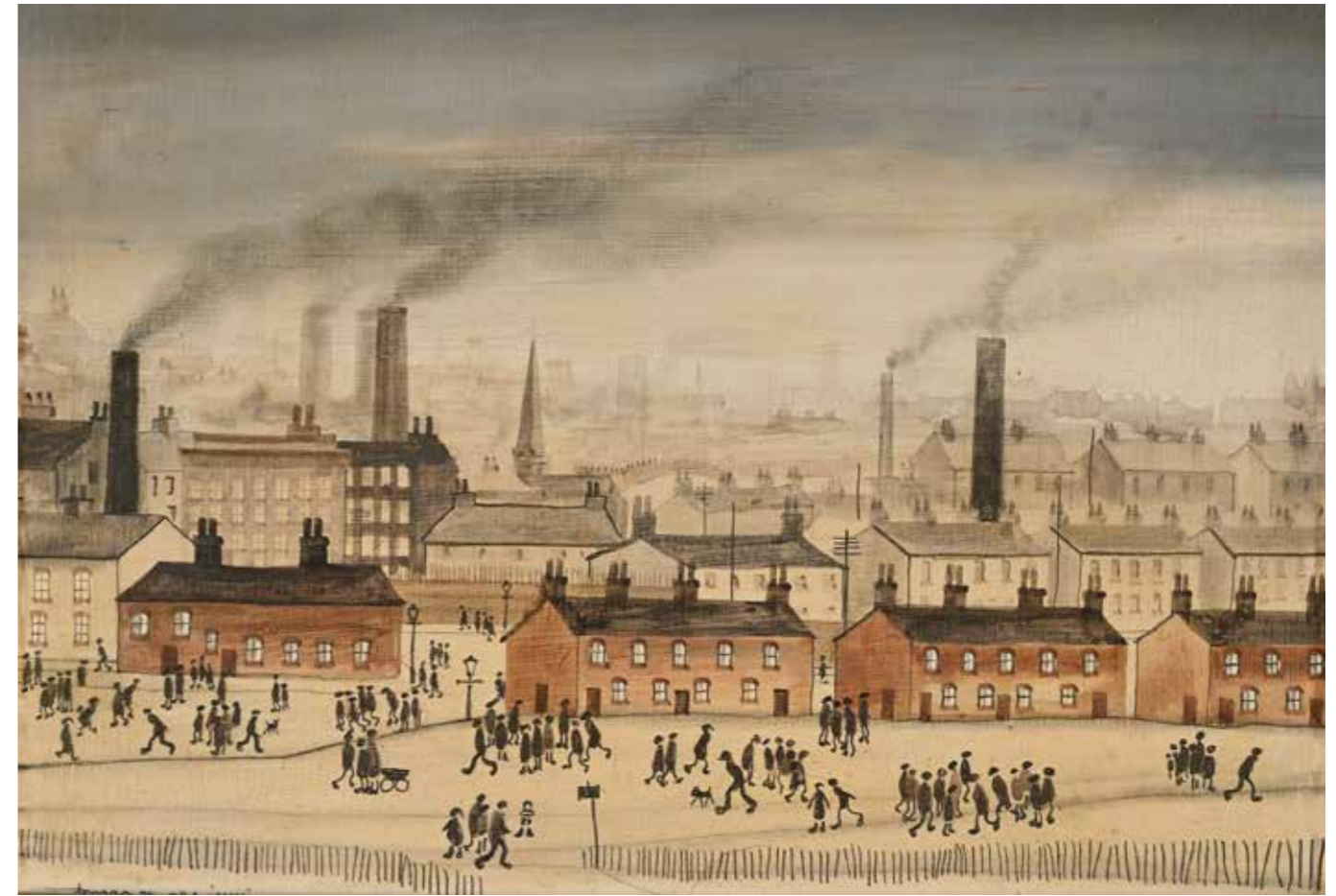


189

189 λ
BRIAN SHIELDS (BRAAQ) (BRITISH 1951-1997)
THREE FIGURES WITH A DOG
 Pencil
 Signed with pseudonym and dated 74 (lower right)
 13.5 x 8cm (5¼ x 3 in.)

Provenance:
 Gifted by the artist
 Thence by descent to the present owner

£1,000-1,500



190

190 λ
BRIAN SHIELDS (BRAAQ) (BRITISH 1951-1997)
INDUSTRIAL LANDSCAPE
 Oil on board
 Signed with pseudonym, dated 76 and inscribed *F.B.A. "ANN"* (lower left)
 20.5 x 28.5cm (8 x 11 in.)

Provenance:
 Gifted by the artist
 Thence by descent to the present owner

£6,000-8,000

191 λ

SIR KYFFIN WILLIAMS (WELSH 1918-2006)

SEA MIST, RHOSNEIGR

Oil on board

Signed with initials (lower right)

63 x 62cm (24¾ x 24¼ in.)

Painted in 1984.

Provenance:

Thackeray Gallery, London

Private Collection, Dr. Gwilyn Wynne-Griffith (acquired from the above in 1985)

Oriel Tegfryn Gallery, Anglesey

Sale, Christie's, London, 20 March 2014, lot 132

Private Collection, Berkshire

Exhibited:

London, Thackeray Gallery, May 1985, no. 19

Cardiff, National Museum of Wales, *Kyffin Williams*, March-May 1987, no. 68

Sir Kyffin Williams remains one of Wales's most celebrated artists, renowned for his evocative landscapes that capture the rugged beauty and timeless allure of the Welsh countryside. Growing up on the Island of Anglesey, Williams experienced the often-turbulent conditions of the sea, extending his oeuvre beyond Welsh mountains and valleys and inspiring a series of works depicting the Welsh coastline.

'I have always loved the mountains and, however cruel they might be at times, I hope I have always painted them with affection; but, as a man of Anglesey, the sea, which can be seen from every parish on the island, has always been part of my life ... I am always conscious of the battle between the sea and the land as the waves continually beat against the rocks as if determined to destroy them. The conflict never ceases. The storms exhilarate me and I love to interpret their violence and the terrifying noise of the crashing waves; but I am also soothed by the beauty of a still evening when a warm sun rests gently on the placid water. One summer evening, not long after I arrived at Pwllfanogl, a friend came to visit with his small son aged five. As we stood at the water's edge, with gentle waves breaking at our feet, the little boy looked up at me, "What will happen to you here when you die?" he asked with a look of concern on his face. I knew I had to answer with a confidence that I did not possess. "Oh, it will be wonderful," I said. "I shall slip into the sea and be swept away by the water, and I shall be carried under the bridges and away to Penmon and the open sea. Oh, yes, it will be rather wonderful"' (Kyffin Williams, *A Wider Sky*, Llandysul, 1991, pp. 253-255).

£10,000-15,000



191



192

192 λ
MAURICE COCKRILL (BRITISH 1936-2013)
LANDSCAPE AT 4 A.M.
Oil on canvas
Signed, titled and dated 1990 (verso)
71 x 91cm (27¾ x 35¾ in.)

Literature:
Peter Davies, *Liverpool Seen: Post War-Artists on Merseyside*, Bristol, 1992, p. 170 (illustrated)

£800-1,200



193

193 λ
MAURICE COCKRILL (BRITISH 1936-2013)
GENERATION-SAP
Oil on canvas
Signed, titled and dated 1993 (verso)
51 x 46cm (20 x 18 in.)

Provenance:
Bernard Jacobson Gallery, London
Belgrave St Ives, Cornwall

£500-800



194

194 λ
MAURICE COCKRILL (BRITISH 1936-2013)
PORTABLE KINGDOM - SLIGO
Oil on board
Signed, titled and dated 1996 (verso)
80 x 100cm (31¼ x 39¼ in.)

£800-1,200



195

195 λ
ANNE MADDEN (BRITISH B. 1932)
ICARUS I (DESCENT)
Oil on canvas
Signed and dated 1995 to canvas (verso); further signed, titled, inscribed and dated 1995 to stretcher (verso)
194 x 118cm (76¼ x 46¼ in.)
Unframed

Provenance:
Julie Le Brocquy, Private Collection

Exhibited:
Dublin, Hugh Lane Municipal Gallery of Modern Art, *Anne Madden: Trajectories 1995-1997*, November 1997-January 1998

£600-800



196

196 λ
CONROY MADDOX (BRITISH 1912-2005)
ECHOES OF ENTICEMENT
 Acrylic and Collage
 Signed and dated 2000 (lower left)
 51 x 40cm (20 x 15½ in.)

Provenance:
 A gift from the artist to the present owner

Exhibited:
 London, Belgrave Gallery, *Conroy Maddox: A Surrealist Odyssey*, 15 March-5 April 2001, no. 55

Literature:
 Silvano Levy, *The Scandalous Eye - The Surrealism of Conroy Maddox*, 2003, p. 283

£1,000-1,500



197

197 λ
AUSTIN COOPER (BRITISH 1890-1964)
TRAJECT 135
 Watercolour and collage
 Signed (lower right)
 28.5 x 37cm (11 x 14½ in.)

Painted in 1958.

Provenance:
 Gimpel Fils, London
 Wenlock Fine Art, Much Wenlock

Exhibited:
 Rome, New York Art Foundation, May 1961
 London, Gimpel Fils, *Works on Paper, Christmas*, 1979, no. 8
 Manitoba, Art Gallery of South Western Manitoba, *Austin Cooper - Imponderable Joys*, January 1994, no. 35

£400-600



198

198 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
FLYING MACHINE, EAST COAST
 Gouache
 Signed and dated 53 (lower left), titled (verso)
 46 x 65.5cm (18 x 25¾ in.)

Provenance:
 Acquired directly from the artist by the present owner

£1,000-1,500



199

199 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
LANDSCAPE
 Oil on board
 Signed and dated 54 (lower left)
 38 x 46.5cm (14¾ x 18¼ in.)

Provenance:
 Acquired directly from the artist by the present owner

£1,000-1,500



200

200 λ
 ROY TURNER DURRANT
 (BRITISH 1925-1998)
 UNTITLED (ABSTRACT COMPOSITION)
 Watercolour and gouache
 Signed and inscribed 11/270 (lower centre)
 41 x 34cm (16 x 13¼ in.)

Painted in 1963.

Provenance:
 Acquired directly from the artist by the
 present owner

£400-600



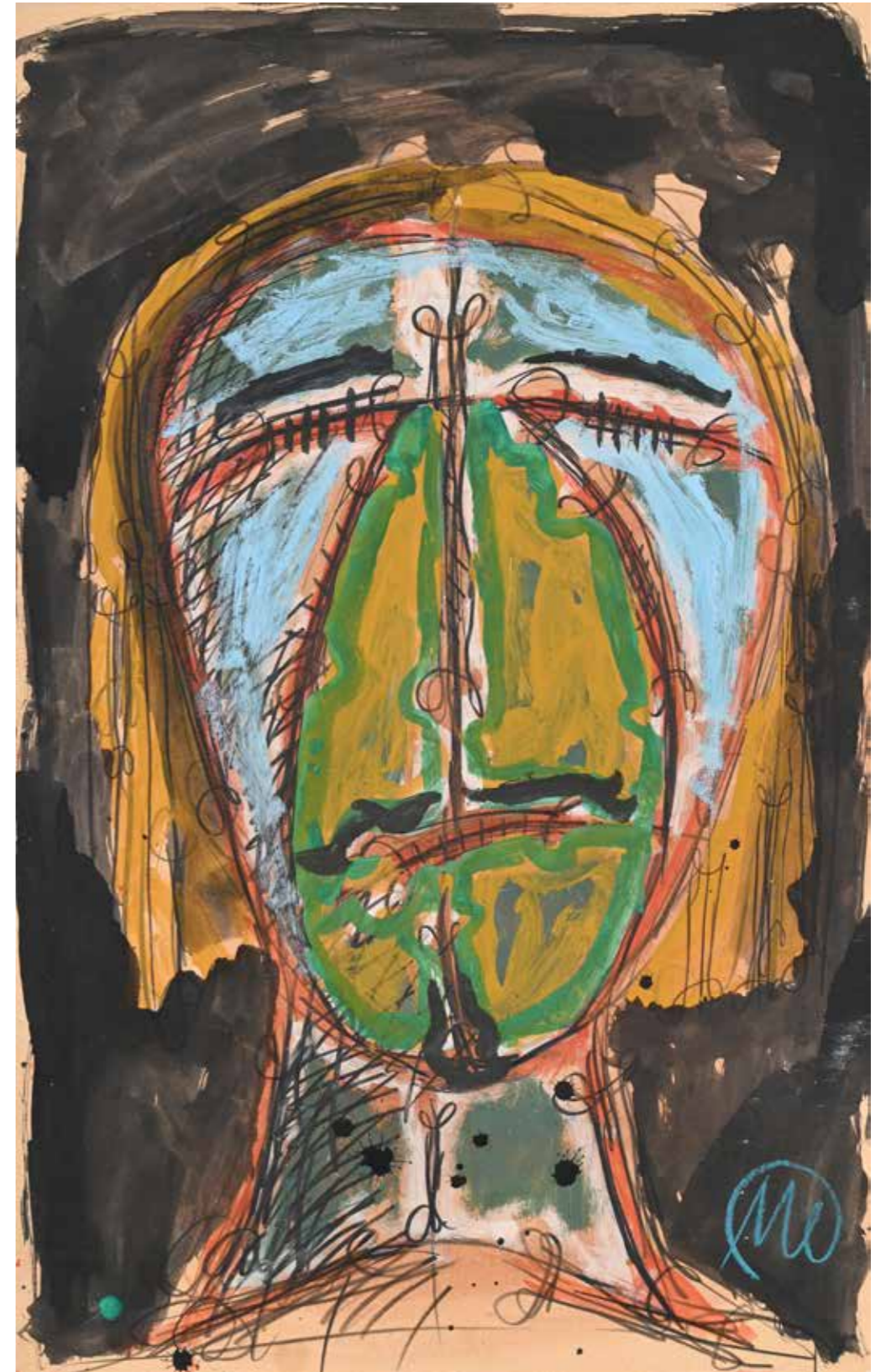
201

201 λ
 ANTHONY GROSS (BRITISH 1905-1984)
 THRESHING
 Oil on canvas
 Signed and dated 54 (lower left)
 46.5 x 56cm (18¼ x 22 in.)

Provenance:
 Acquired from the Artist's Family

This subject was etched by the artist in 1956
 and titled 'Threshing, Depiquage'.

£800-1,200



202

202 λ
 MARKUS LÜPERTZ (GERMAN B. 1941)
 UNTITLED (PARSIFAL SERIES) (1990)
 Watercolour, gouache, ink and charcoal
 Signed with monogram (lower right)
 82 x 50cm (32¼ x 19½ in.)

Provenance:
 Private Collection (acquired directly from the artist)
 Sale, Sotheby's, Contemporary Art, 3-9 December 2020, lot 34

£3,000-5,000

203

CLEMENT MEADMORE (AUSTRALIAN 1929-2005)

UNTITLED

Cor-ten steel

152cm (59¾in.) High

Executed in 1966.

Provenance:

Ahmet Ertegun (Turkish/American 1923-2006), record producer and philanthropist, co-founder and president of Atlantic Records Private Collection, Robert Stigwood (Australian 1934-2016), music and film producer, acquired from the above

Clement Meadmore was an Australian born American sculptor renowned for his monumental pieces of sculpture that embodied the exploration of modernism. Born in Melbourne, Meadmore studied engineering at the Royal Melbourne Institute of Technology. Shortly after enrolling on the course Meadmore converted to industrial design. Meadmore's skills in both engineering and design facilitated his artistic output aiding the successful production of monumental pieces in steel, full of balance and energy. After visiting an outdoor sculpture exhibition at Middelheim Park in Antwerp, Meadmore started experimenting with metalwork and welding. His works during the 1950s represented interlocking vertical and horizontal rods creating textured, jagged grids with a tactile nature. In 1963, frustrated by the contemporary art scene in Australia, Meadmore moved to New York. The present work was executed in 1966 after Meadmore developed a sculpture titled *Bent Column*, which is now held by the Newport Harbor Art Museum on Newport Beach in California. A contact sheet of twelve black-and-white images, held in the collection of the Estate of Clement Meadmore, illustrates five different sculptures that were produced as he explored new ideas in the aftermath of *Bent Column*. The fourth row shows the present lot, a c-shaped sculpture, with both loops straightened and twisted at ninety degrees to the broad front of the form. The simplistic, paired back nature of the work which occupies a square-section volume encourages the viewer to explore the relationship between mass and space created by the single geometric form.



Inverted contact sheet for Bent Column series, 1966 © Estate of Clement Meadmore

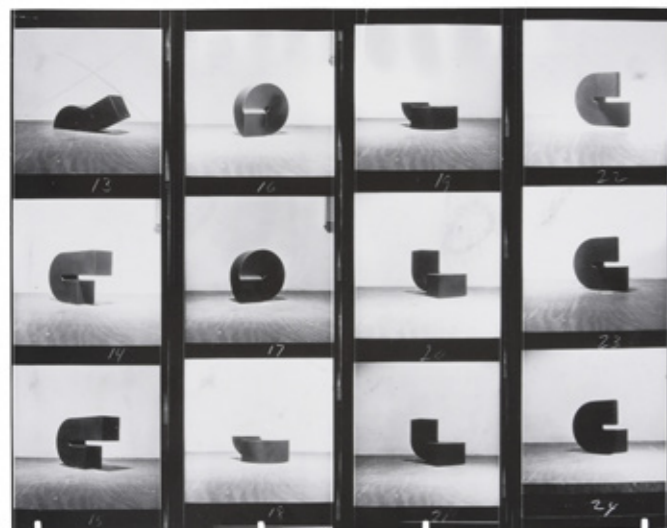
The present lot was acquired by Ahmet Ertegun, the co-founder and president of Atlantic Records. The independent record label was launched to support gospel, R&B and jazz music in New York. The company went on to record hit records with major artists including The Drifters and Ray Charles. Under the pseudonym of 'nuggy' Ertegun was also a successful song-writer, he famously wrote 'Mess Around' for Ray Charles amongst many other hits. Ertegun was a renowned art collector and in 2000, the art collection of Ahmet Ertegun was acquired by The Baker Museum in Naples, Florida. The collection of modern art included important pieces by American abstract artist Irene Rice Pereira, politically driven Gertrude Glass, American modernist Oscar Bluemner and Russian-American abstract painter Ilya Bolotowsky amongst others.

In 2006, Ertegun tragically died after falling at a Rolling Stones concert at the Beacon Theatre, New York. A year following his death Led Zeppelin performed at the O2 Arena in London as a one-off tribute concert in memory of Ertegun. The concert raised funds for the Ahmet Ertegun Education Fund which supported University scholarships throughout the UK, US and Turkey.

The present work was originally installed in the grounds of Ahmet Ertegun's Russian dacha style house in Southampton, New York where he lived with his wife Mica Ertegun. It was noted in Vanity Fair that during the renovations Ertegun had the living room enlarged to accommodate an orchestra. It was most likely during the 1970s that music producer, Robert Stigwood saw the work whilst visiting his friend Ertegun at his Southampton estate. A sale was agreed and Stigwood purchased the work direct from Ertegun.

Robert Stigwood was born in Port Pirie, Southern Australia in 1934. By the mid-1950s Stigwood moved to the United Kingdom and went on to become one of the most important music entrepreneurs and film producers of the 20th century. By 1970 Stigwood had achieved great success in managing Cream, Eric Clapton and the Bee Gees. Stigwood then turned his attention to film production launching with Saturday Night Fever (1977) and Grease in 1978.

£40,000-60,000



Inverted contact sheet for Bent Column series, 1966 © Estate of Clement Meadmore

“It is important to me that the entire form of a sculpture can be deduced from any single angle, otherwise one is only seeing half a sculpture at any given moment.”

CLEMENT MEADMORE



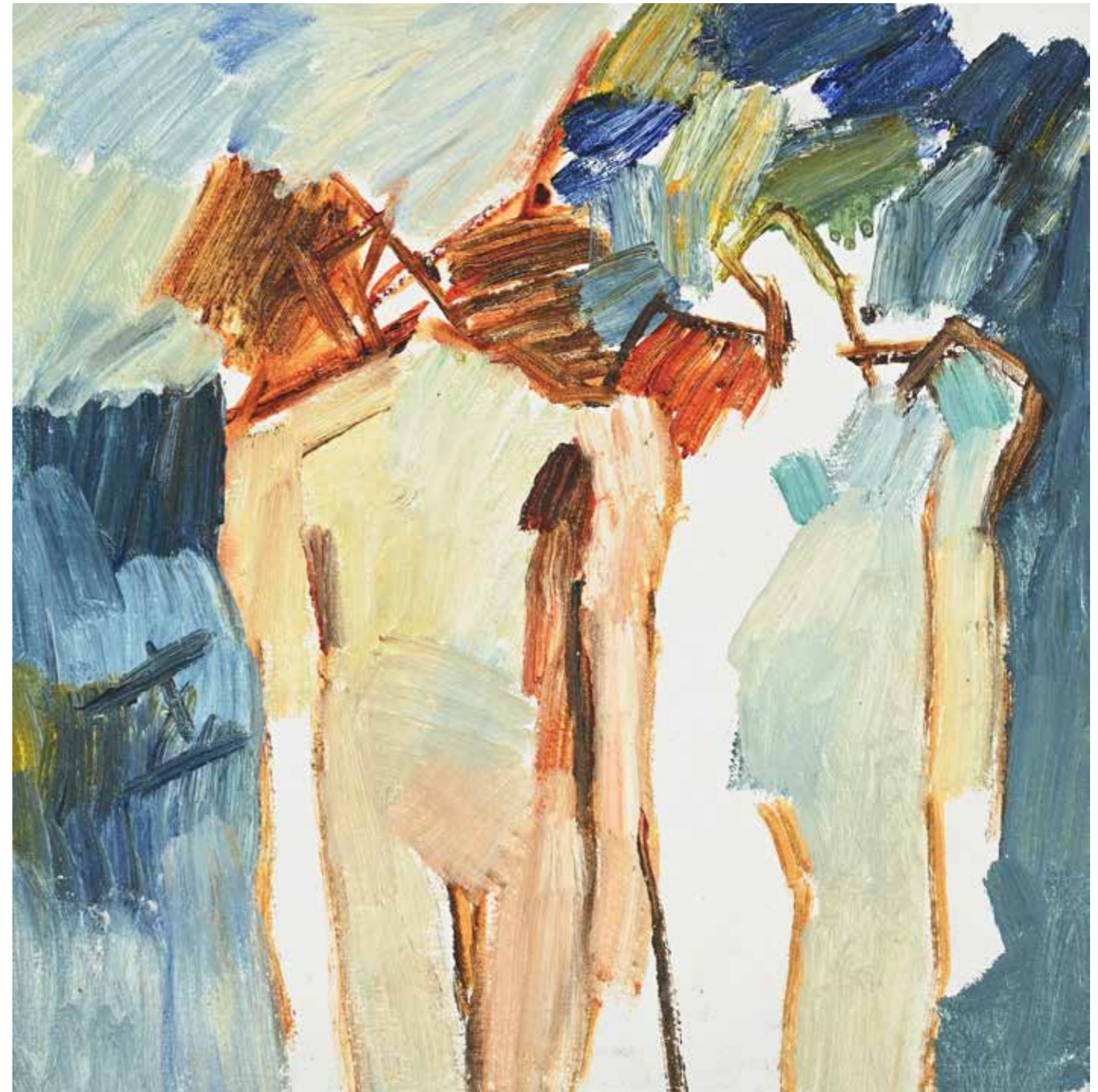


204

204 λ
GRAHAM SUTHERLAND (BRITISH 1903-1980)
STUDY OF FIG TREE AGAINST LANDSCAPE
Pencil, ink and watercolour
Signed with initials and dated 1944 (lower right)
15 x 17cm (5¾ x 6½ in.)

Provenance:
Julian Andrews (1934-2010) (British Council arts envoy 1973-94)
Private Collection, London (acquired from the above)
Sale, Bloomsbury Auctions, London, 5 December 2013, lot 17
Acquired from the above by the present owner

£3,000-5,000



205

205 λ
KEITH VAUGHAN (BRITISH 1912-1977)
STANDING FIGURES
Oil on paper laid to panel
25 x 24cm (9¾ x 9¼ in.)

Provenance:
The Artist's Estate
Thomas Agnew & Sons Ltd., London

£8,000-12,000



206 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 NUDE FIGURES
 Pencil
 With studio stamp (lower right)
 28 x 20cm (11 x 7¾ in.)

Provenance:
 The Artist's Estate
 Thomas Agnew & Sons Ltd., London

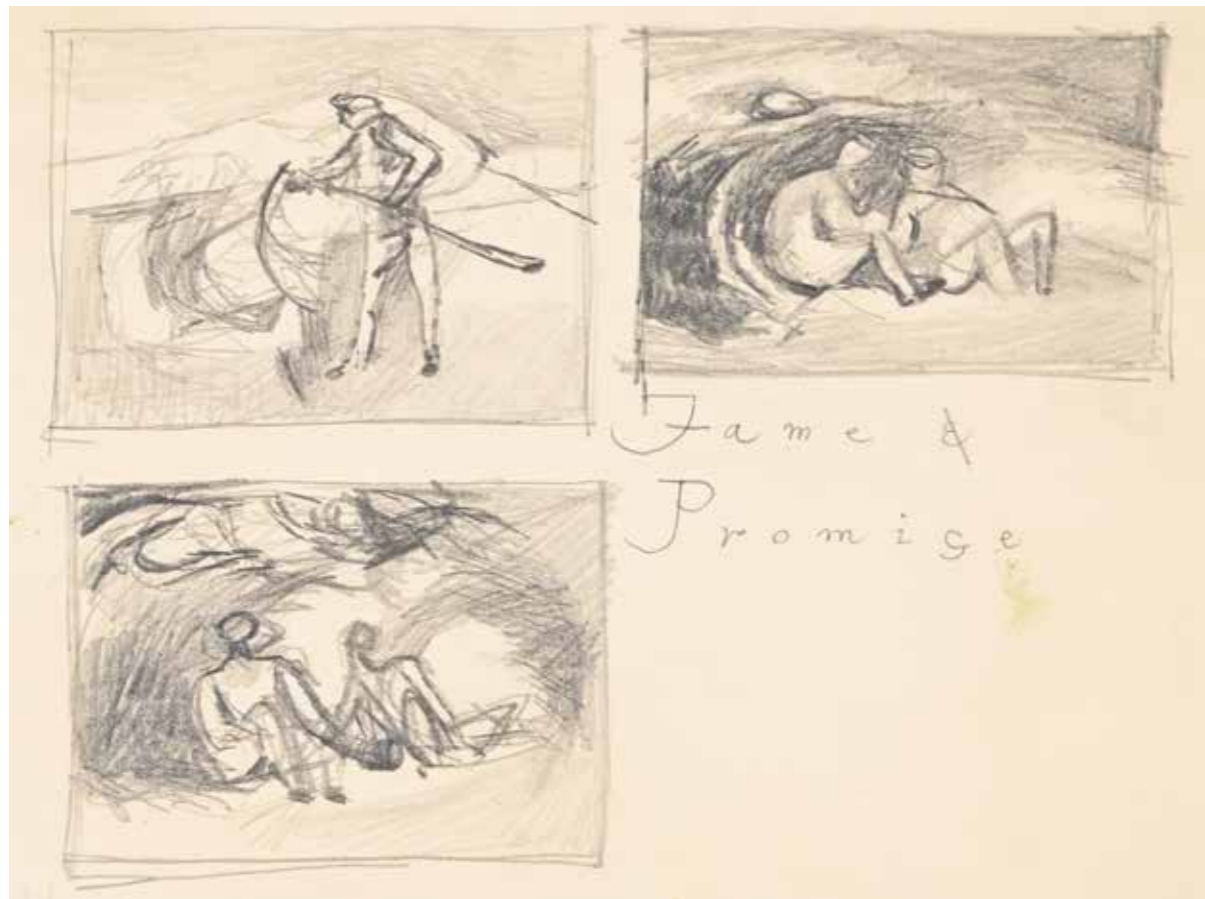
£800-1,200

207 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 FAME & PROMISE - 3 DRAWINGS
 Pencil
 Titled (centre right); with studio stamp (verso)
 15 x 18.5cm (5¾ x 7¼ in.)

Provenance:
 The Artist's Estate
 Thomas Agnew & Sons Ltd., London

£500-800

206



207



208 λ
 KEITH VAUGHAN (BRITISH 1912-1977)
 IN THE WORKSHOP
 Ink and wash
 With studio stamp (verso)
 13.5 x 21.5cm (5¼ x 8¼ in.)

Provenance:
 The Artist's Estate
 Thomas Agnew & Sons Ltd., London

£500-800

208



209 λ
 CLIFFORD HALL (BRITISH 1904-1973)
 TWO WRAPPED BATHERS
 Oil on board
 Signed and dated 70 (lower right)
 19 x 24cm (7¼ x 9¼ in.)

Provenance:
 Ansdell Gallery Ltd., London

Exhibited:
 London, Belgrave Gallery, Clifford Hall, 1989,
 no. 22

£200-300

209



210

210 λ
KEITH VAUGHAN (BRITISH 1912-1977)
BUILDINGS AND TREE
Pencil
With studio stamp (verso)
9 x 15cm (3½ x 5¾ in.)

Provenance:
The Artist's Estate
Thomas Agnew & Sons Ltd., London

£400-600



211

211 λ
KEITH VAUGHAN (BRITISH 1912-1977)
AEGINA
Pencil
Titled and dated *Sept. 60* (lower right); with
studio stamp (verso)
16 x 20cm (6¼ x 7¾ in.)

Provenance:
The Artist's Estate
Thomas Agnew & Sons Ltd., London

£400-600

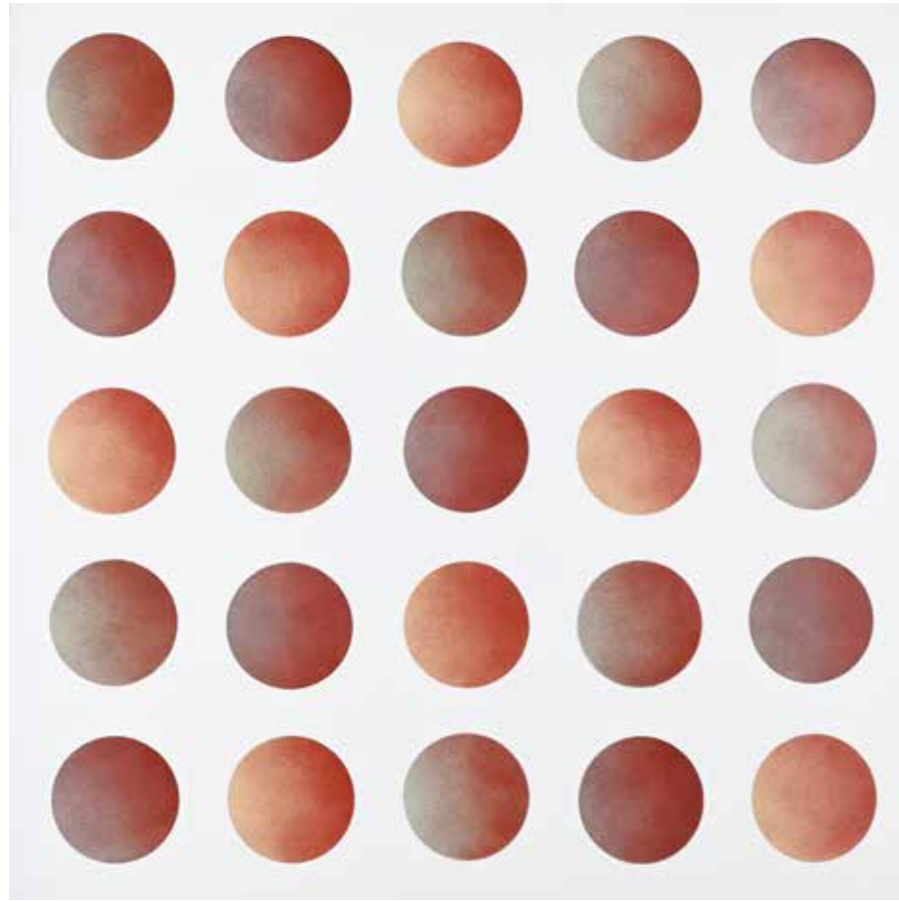


212

212 λ
KEITH VAUGHAN (BRITISH 1912-1977)
A PAINTER AT WORK
Pencil
With studio stamp (verso)
22 x 13cm (8½ x 5 in.)

Provenance:
The Artist's Estate
Thomas Agnew & Sons Ltd., London

£600-800



213

213 λ
ROBERT CHANDLER (BRITISH B. 1952)
UNTITLED
 Acrylic on board
 Signed and dated 01 (verso)
 78 x 78cm (30½ x 30½ in.)

Provenance:
 Acquired directly from the artist by the present owner

£200-300



214

214
ARTHUR AESCHBACHER (SWISS 1923-2020)
UNTITLED
 Mixed media collage on canvas
 Signed (lower right); further signed and dated 1973 (to stretcher verso)
 81 x 101.5cm (31¾ x 39¾ in.)

£600-800

215 λ
BRIAN WILLISHER (BRITISH 1930-2010)
UNTITLED
 Mahogany
 Signed (to base)
 53cm (20¾in.) high (including base)

£500-800



216



215

216 λ
BRIAN WILLISHER (BRITISH 1930-2010)
UNTITLED
 Mahogany
 Signed (to the base)
 44cm. (17¼ in.) high

£500-800



217

217
ROBIN RHODE (SOUTH AFRICAN B. 1976)
BLACKHEAD
 Sixteen digital pigment prints mounted on
 four-ply museum board
 Each sheet: 36 x 55cm (14 x 21½ in.)

Executed in 2006 in an edition of 4/5 + 2 AP.

Provenance:
 Perry Rubenstein Gallery, New York,
 where purchased by Count Manfredi della
 Gherardesca, 30 May 2007

£6,000-8,000



218

218
LORNA SIMPSON (AMERICAN B. 1960)
FRAME TALE
 Ink and collage on paper
 Signed and dated 2013 (lower right)
 75 x 56cm (29½ x 22 in.)

Provenance:
 Galerie Nathalie Obadia, Paris, where purchased by Count
 Manfredi della Gherardesca, 13 June 2013

£5,000-7,000



219

219 λ
DAVID WYNNE (BRITISH 1926-2014)
GORILLA IV
Bronze with brown patina
Numbered 6/8
Height: 14cm (5½in.)

Conceived in 1960.

Provenance:
From a Private Collection

Literature:
T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 154 (illustration of another cast p. 72)

£1,000-1,500



220

220 λ
DAVID WYNNE (BRITISH 1926-2014)
CAMEL
Bronze with a green patina
Signed with monogram and numbered 1/6
14.5 x 17cm (5½ x 6½ in.) exc. base
Conceived in 1965.

Provenance:
From a Private Collection

Literature:
T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 156 (illustration of another cast p. 121)

£400-600



221

221 λ
DAVID WYNNE (BRITISH 1926-2014)
KANGAROO
Bronze
Numbered 1/12
Height (including base): 48cm (18¾ in.)

Conceived in 1964 in an edition of 6.

Provenance:
Sale, Sotheby's, London, 7 April 1971, lot 174
From a Private Collection

Literature:
T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 156, listed (erroneously?) as an edition of 6 (illustration of another cast p. 119)

£3,000-5,000



222

222 λ
 DAVID WYNNE (BRITISH 1926-2014)
 RHINOCEROS
 Bronze with a black patina
 Signed with monogram and numbered 3/6
 10 x 26cm (3¾ x 10 in.) exc. base
 Conceived in 1953.

Provenance:
 From a Private Collection

Literature:
 T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 153 (illustration of another cast p. 21)

£800-1,200



223

223 λ
 MARZIA COLONNA (ITALIAN B. 1951)
 STANDING BULL
 Bronze
 Signed, stamped with Lunts foundry mark and
 numbered 1/12 (to underside)
 23 x 36cm (9 x 14 in.)

Provenance:
 From a Private Collection

£400-600



224

224 λ
 DAVID WYNNE (BRITISH 1926-2014)
 GORILLA II
 Bronze with brown patina
 Signed with monogram and numbered 6/8
 Height: 24cm (9¼in.)

Conceived in 1960.

Provenance:
 From a Private Collection

Literature:
 T.S.R. Boase, *The Sculpture of David Wynne 1949-1967*, London, 1968, p. 154 (illustration of another cast p. 72)

£1,000-1,500

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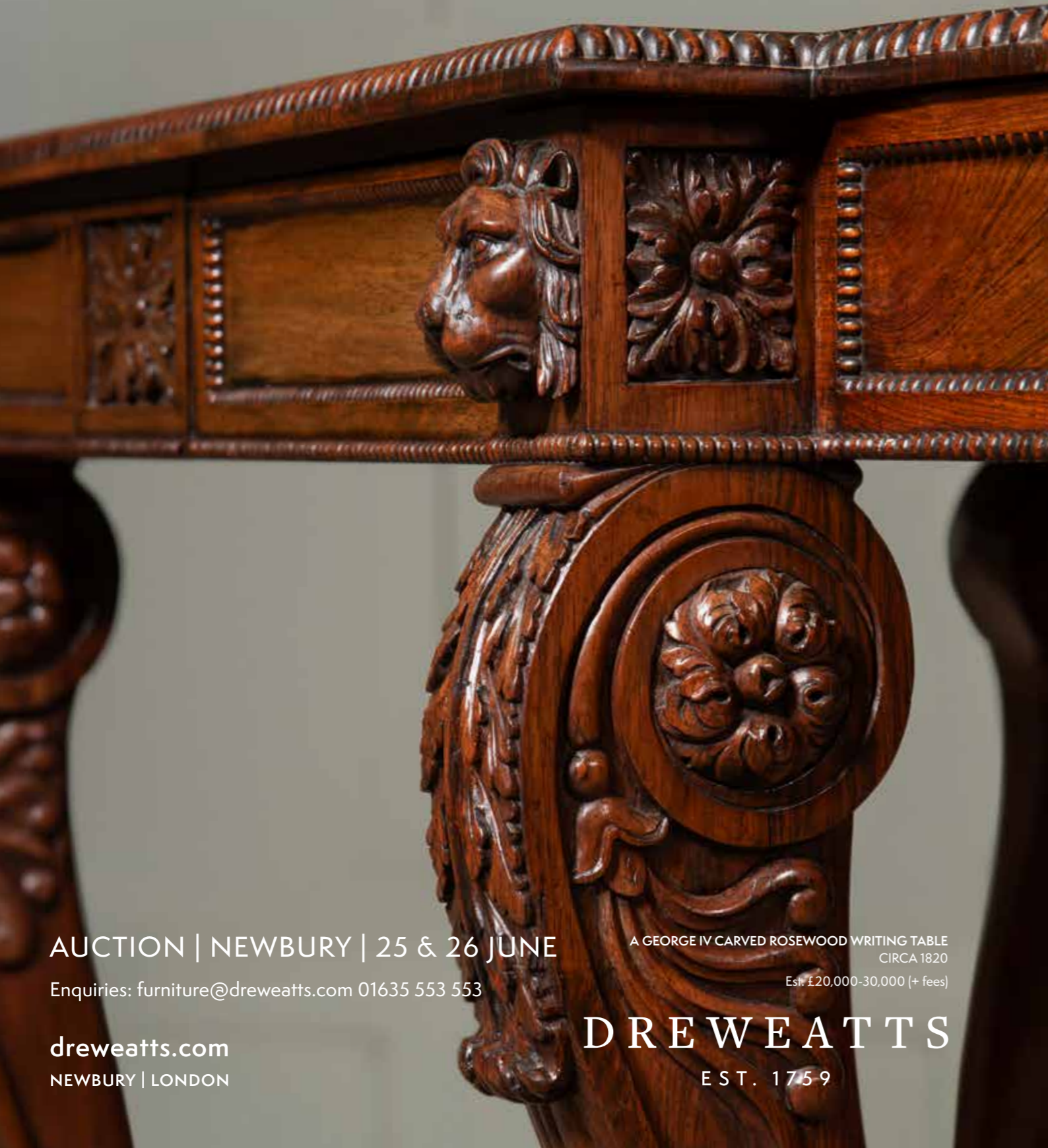
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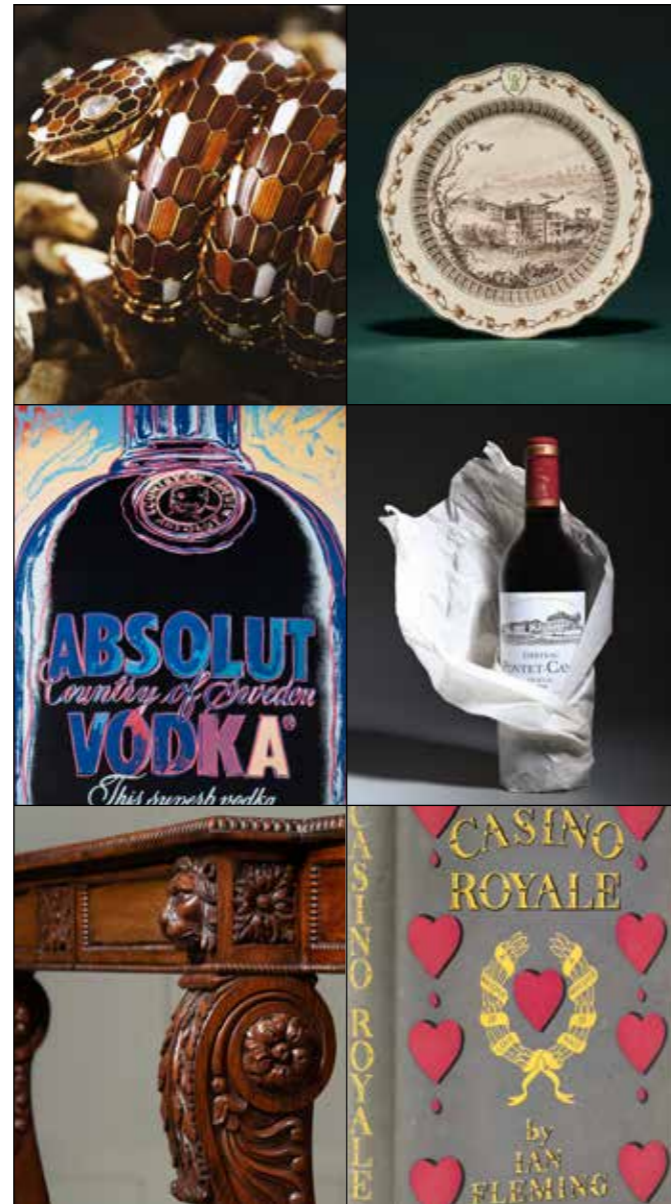
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Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

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 buyer's 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 ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

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 the party. 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 consignator 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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DREWEATTS

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